

TENTH INTERNATIONAL CONFERENCE
ON COMMUNICATION & MEDIA STUDIES

FROM
DEMOCRATIC
AESTHETICS
TO
DIGITAL
CULTURE

UNIVERSITÉ PARIS 1 PANTHÉON-SORBONNE

11-12 SEPTEMBER 2025

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UNIVERSITÉ PARIS 1
PANTHÉON SORBONNE

 Communication & Media
Studies

The Tenth International Conference on Communication & Media Studies

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Edited by Eric Freedman and Jesús Miguel Flores Vivar

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Welcome Letters



New Thinking

New Practices

New Societies

International Independent Interdisciplinary Scholar-led Non-Profit
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Dear Conference Participants,

On behalf of Common Ground Research Networks, I welcome you to the Tenth International Conference on Communication & Media Studies.

Founded in 2015, the Communication & Media Studies Research Network offers an interdisciplinary forum for the discussion of the role of the media and communications in society. We seek to build an epistemic community where we can make linkages across disciplinary, geographic, and cultural boundaries.

This truly international conference brings together a diverse group of scholars, practitioners, and thought leaders from around the world. We are proud to provide a platform for exchanging ideas, and presenting research, addressing some of the pressing issues of our time.

Our conference theme, "From Democratic Aesthetics to Digital Culture," reflects our commitment to exploring new frontiers in research and practice. Over the next few days, In-Person or Online, you will have the opportunity to attend keynotes, panel discussions, and other session types led by our Emerging Scholars. We encourage you to take full advantage of these sessions to gain new insights, expand your professional network, and find inspiration for your own work.

We want to thank our keynote speakers Sha Xin Wei, Sandra Laugier, Cecilia Mosto, Ana María Sedeño Valdellós, conference chair Barbara Formis, presenters, and volunteers whose dedication and hard work have made this conference possible. We also thank our host partner Université Paris 1 Panthéon-Sorbonne, for their generous support.

We hope you find this conference to be an intellectually stimulating and rewarding experience. Your active participation is crucial to the success of this event, and we look forward to the lively discussions and valuable connections that will emerge over the next few days.

Warm regards,

Dr. Phillip Kalantzis Cope
Chief Social Scientist
Common Ground Research Networks



Communication & Media Studies Research Network

Founded in 2015, the **Communication & Media Studies Research Network** offers an interdisciplinary forum for the discussion of the role of the media and communications in society. We seek to build an epistemic community where we can make linkages across disciplinary, geographic, and cultural boundaries. As a Research Network, we are defined by our scope and concerns and motivated to build strategies for action framed by our shared themes and tensions.

Media, to return to the etymology of the word, are the entities positioned one kind of middle or other. They are middle-objects, conditions or technologies that facilitate human communication, between one and one, one and many, or many or many. Media are agents of cultural "between-ness." They bridge spatial separations, so that people not in each other's immediate physical presence can connect. They bridge time, so ideas, information and cultural representations from another time (a minute ago or a century ago) can be re-heard and re-seen. Media, in other words, material means for the production and distribution of meanings across space and time.

In this definition, media are as old as human writing and drawing. However, the forms of media have changed fundamentally across the long arc of human history. The depth of these changes is such that, from era to era, we are barely the same persons. It is media that have allowed us to change so much—whether that be at different times and in different places for better or worse.

One such transformation, half a millennium ago, was the mechanical reproducibility of human communications—and with it a whole communicational infrastructure of typographic culture (books, libraries, newspapers, schools ...). The twentieth century saw a cascading series of transformations around photographic and audio reproduction and its derivatives (photolithographic printing, radio, sound recording, cinema, television). In the twenty-first century, we find ourselves in the midst of a new series of transformations, centered around the digitization of text, image, sound and data and the global interconnection of these digitized meanings per medium of the internet.

What makes us different, how do our lives change, as a consequence of these new objects and processes of human "between-ness"? This is the key question addressed by the Communication and Media Studies Research Network—at its conference, in its journal, in its book series and in its online interactions. Much of the dialogue in this network is focused within disciplines: sociology, business, education and the disciplines of "media studies" and "communications" themselves. However, in the nature of phenomena so pervasive as media, many of the conversations are interdisciplinary. We also welcome a range of forms of intellectual focus, from empirical expositions to theoretical and conceptual analyses.

Media Cultures

On the cultures of media and the media of culture.

Living Tensions:

- Mass versus niche media
- 'Audience' and practices of participation in media
- Cultural representation and power in media
- Popular culture in the media
- Feminist analyses of media
- (In)equities in access, and digital divide
- Politics of media and media in politics
- Censorship, affront and censoriousness in media
- Bodily presence and embodiment in media
- Multicultural media
- Media identities, from stars to selfies

Media Theory

On the theories of media and communication.

Living Tensions:

- Communications theory
- Telepresence and time-space compressions
- Psychology of media and communications
- The idea of the virtual
- Cybernetics
- Mediation and remediation
- Media discourses: vicarious and participatory
- Ideologies in media, manipulation and propaganda
- Information theory
- Media analytics

Media Technologies and Processes

On the technologies of media and communication.

Living Tensions:

- Mass media and broadcast media: television, radio, newspapers, magazines
- Cinema and documentary
- Typographic media, from print to postscript
- Photography, from film to digital
- Hypermedia and multimedia
- Internet and online media
- Social media
- Informatics: code and data in media

Media Business

On the business of communication media.

Living Tensions:

- Political economy of media
- Media management
- Advertising and marketing
- News media and journalism: changing dimensions of a profession
- Public relations as text and profession
- The changing publishing industry
- Intellectual property, between copyright and commons
- Reputational economies
- Globalization of media

Media Literacies

On the dynamics of globalization and the transformation of the local.

Living Tensions:

- Media education
- Media training and workforce development
- From learning management systems to MOOCs: e-learning environments as educational media
- Self-instructing media and informal learning
- Over-the-shoulder learning

Eric Freedman

Truman State University, United States of America **(English)**



Dr. Eric Freedman is Executive Vice President for Academic Affairs and Provost at Truman State University. He is the author of *Artificial Intelligence and Playable Media* (Routledge, 2023), *The Persistence of Code in Game Engine Culture* (Routledge, 2020) and *Transient Images: Personal Media in Public Frameworks* (Temple University Press, 2011). He serves on the editorial boards of the *International Journal of Creative Media Research* and the *Journal of Communication and Media Studies* and has been an active member of the Advisory Board of the *Communication and Media Studies Research Network*. Dr. Freedman holds a Ph.D. from the School of Cinematic Arts at the University of Southern California.

Jesús Miguel Flores Vivar

Profesor Titular, Departamento de Periodismo y Nuevos Medios,
Universidad Complutense de Madrid, Madrid, España **(Spanish)**



Jesús Miguel Flores Vivar has more than two decades of experience as a professor, researcher, visitor and lecturer at various universities: UOC, Nebrija and Complutense of Madrid (Spain); Università di Roma, Università degli Studi Firenze, Università di Perugia and Università degli Studi di Siena (Italy); UNESP (Brazil); UPB (Colombia) and UNMSM (Peru), among others. In 2015, he was Invited Professor at the RCC Harvard University. He has led twenty research and innovation projects. He is the author, co-author and editor of more than twenty-five books and a hundred articles in indexed and specialized journals in communication, journalism, internet and technology. He has been Co-founder and Coordinator (2005-08) of the Internet Journalism Observatory and promoter of the ITC Network (Interdisciplinary Research Network on Technology and Communication, Cyberculture and New Audiovisual Genres). He is a member-expert of the Spanish Association for Communication Research (AE-IC).

The **Communication & Media Studies Research Network** is grateful for the foundational contributions, ongoing support, and continued service of our Advisory Board.

- **Nasya Bahfen**, La Trobe University, Australia
- **Marcus Breen**, Boston University, United States of America
- **Jo Davies**, Plymouth University, United Kingdom
- **Taiwo Ehineni**, Harvard University, United States of America
- **Eric Freedman**, Columbia College, Chicago, United States of America
- **Tamsyn Gilbert**, Common Ground Media Lab, United States of America
- **Kerric Harvey**, George Washington University, United States of America
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- **Caja Thimm**, University of Bonn, Germany
- **Shujen Wang**, Emerson College, United States of America
- **Nathalie Wesseling-Weijers**, Amsterdam University of Applied Sciences, The Netherlands



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Past Events

- 2016 - University Center Chicago, Chicago, USA
- 2017 - University of British Columbia – Robson Square, Vancouver, Canada
- 2018 - University of California, Berkeley, USA
- 2019 - University of Bonn, Bonn, Germany
- 2020 - University of Toronto, Toronto, Canada (Virtual)
- 2021 - University of Toronto, Toronto, Canada (Virtual)
- 2022 - NUI Galway, Galway, Ireland
- 2023 - Complutense University of Madrid, Madrid, Spain
- 2024 - Interamerican Open University, Buenos Aires, Argentina

The Communications and Media Network is thankful for the contributions and support of the following organizations.



Art & Design



Manchester
Metropolitan
University

MANCHESTER
SCHOOL OF ART



TENTH INTERNATIONAL CONFERENCE ON COMMUNICATION & MEDIA STUDIES

11-12 SEPTEMBER 2025

FROM DEMOCRATIC AESTHETICS TO DIGITAL CULTURE



UNIVERSITÉ PARIS 1 PANTHÉON-SORBONNE



From Democratic Aesthetics to Digital Culture

The special focus of this conference explores Photography and the Photographic Image and the relationship these forms have with language. Photography began by bringing together two descriptive forms, writing and light, and through language we describe its process and the value placed on its creation.

Now that new forms of image emerge through generative Ai and computational photography prompted language, the conference asks the question, does the relationship between light, photography and language need to be re-examined? The words photography and photograph[er] may also need to be redefined as the scope of these terms expands beyond their original boundaries.

These terms are important in establishing the transactional value of their product and the value placed on the skillset of each discrete professional area of production and its pedagogy. The future of image production through conventional analogue or digital means requires that the language that describes each area is more exacting and less fluid than is now the case. Language has also undergone such a transformation establishing differences between its function and as communication and a creative medium.

Barbara Formis

Professor, Université Paris 1 Panthéon - Sorbonne, France



Barbara Formis, PhD in philosophy, is Professor in Aesthetics and Philosophy of Art in the Department of Fine Arts and Art Sciences at the Pantheon-Sorbonne University in Paris, France. She is Director of EsPAS a research team on the Aesthetics of Performance Art at the Institute A.C.T.E. (Arts, Creations, Theories, Aesthetics, UMR 8218, C.N.R.S.). She is the co-founder and co-director with Melanie Perrier, of the Laboratoire du Geste (The Gesture Laboratory), a platform which promotes research, publication and creation in the field of the live arts. Her research concerns the aesthetics and philosophy of the body, with a particular focus on live arts (performance, dance, happenings, events) and their relationship to social phenomena and everyday practices. In 2010 she published *Aesthetics of Ordinary Life* in the collection 'Lignes d'Art' (Art Lines) with Presses Universitaires de France. She has also edited two anthologies: *Gestes à l'oeuvre* (Gestures at Work) published by L'Incidence éditions at the end of 2008 (republished in 2015) and *Penser en Corps* (Thinking through the Bodies) with L'Harmattan at the end of 2009. She directed an external seminar at the International College of Philosophy, and was a researcher in the Theory Department at the Jan Van Eyck Academie in Maastricht. She has published various articles in journals such as *Art Press*, *La Revue d'esthétique*, *Multitudes*, *Alter*, and *La Part de l'œil*. She has been a dancer and has also worked as a dramaturge.

Local Conference Comittee

- Camille Salinesi, Professor, University Paris 1 Panthéon-Sorbonne, France
- Miguel Almiron, Media Artist and Professor, University Paris 1 Panthéon-Sorbonne, France

Sha Xin Wei

Professor in the School of Arts, Media + Engineering (AME) at Arizona State University, USA



"Collective Sense-making, Prototyping Social Forms, and Anticipatory Governance"

Sha Xin Wei PhD, Professor at the School of Arts, Media + Engineering and the School of Complex Adaptive Systems, directs the Synthesis Atelier for transversal art, philosophy and technology at Arizona State University. He has been a professor at Concordia University as director of the Topological Media Lab, the European Graduate School, the New Centre for Research & Practice, and Senior Fellow at Building21 at McGill University.

Sha's core research concerns processualist approaches to ontogenesis and poiesis. His art and scholarly work range from gestural media, movement arts, and realtime media installation through experiential design to critical studies and philosophy of technology. Sha has published in philosophy, media arts and sciences, experimental music and performance, science and technology studies, computer science, and human computer interaction, including the book Poiesis and Enchantment in Topological Matter (MIT). He is an associate editor for AI & Society, and serves on the Governing Board of Leonardo International Society for the Arts, Sciences and Technology.

Sha's art includes the TGarden playspaces, Hubbub speech-sensitive urban spaces, Membrane calligraphic video, Softwear gestural sound instruments, the WYSIWYG gesture-sensitive sounding weaving, Ouija performance-installations, and kinetic / light sculpture responding to movement and gesture, such as Cosmicomics Elektra, eSea Shanghai, the IL Y A video membrane Stanford/Berkeley, and Time Lenses Beall Center, and Palimpsest Paris. In collaboration with Khintirian, Ingalls, and Laurin, he created the Serra vegetal life environment.

Emmanuel Alloa

Professor, University of Fribourg, Switzerland



"From Documentary to Potential Images: AI Generated Art, Data Correlationism and Democracy"

Emmanuel Alloa is Professor of Aesthetics and Philosophy of Art at the University of Fribourg. He taught at the Département d'arts plastiques of Paris 8, as well as at the Collège international de Philosophie, held a postdoc position at the NCCR Image Criticism eikones (Basel), and worked as assistant professor of philosophy at the University of St. Gallen. Various visiting professorships and fellowships have taken him to diverse international institutions such as the Italian Academy for Advanced Studies at Columbia University (New York), Universidad San Nicolás de Hidalgo (Mexico), UFMG Belo Horizonte (Brazil), IKKM at Bauhaus University Weimar, University of Vienna, Torino, UC Berkeley and Yale. His work has received several awards, including the 2016 Latsis Prize and the 2019 Aby Warburg Wissenschaftspreis.

He (co)directs the series Perceptions, Medias/Theories, and esthétique:critique (Presses du réel), and Contemporary Perspectives in European Philosophy (Fink/Brill). Emmanuel Alloa currently serves as Vice President of the German Society for Aesthetics.

His monographs include : Looking Through Images. A Phenomenology of Visual Media, Columbia UP, 2021; A Imagem do Corpo – a corpo do imagem, Zouk, 2021; The Share of Perspective, Routledge, 2024; La résistance du sensible. Merleau-Ponty critique de la transparence, Vrin, 2025.

Ana María Sedeño Valdellós

Professor, University of Málaga, Spain (In Spanish)



“Imaginarios y estéticas de lo visual con la Inteligencia Artificial: hipertrucaje, efectismos y fantasmagoría”

Doctora en Comunicación Audiovisual y Profesora Titular en el Departamento de Comunicación Audiovisual y Publicidad de la Universidad de Málaga (España). Sus líneas de investigación tienen que ver con la música en relación a los medios audiovisuales, el videoclip musical y las prácticas audiovisuales de vanguardia en el panorama contemporáneo, con especial énfasis en hechos artísticos como el videomapping, la videodanza y los visuales escénicos. En relación con ellos ha publicado varios libros y artículos de investigación. Se desempeña también como realizadora de visuales para obras videoartísticas y escénicas.

Barbara Formis

Professor, Université Paris 1 Panthéon - Sorbonne, France



Barbara Formis, PhD in philosophy, is Professor in Aesthetics and Philosophy of Art in the Department of Fine Arts and Art Sciences at the Pantheon-Sorbonne University in Paris, France. She is Director of EsPAS a research team on the Aesthetics of Performance Art at the Institute A.C.T.E. (Arts, Creations, Theories, Aesthetics, UMR 8218, C.N.R.S.). She is the co-founder and co-director with Melanie Perrier, of the Laboratoire du Geste (The Gesture Laboratory), a platform which promotes research, publication and creation in the field of the live arts. Her research concerns the aesthetics and philosophy of the body, with a particular focus on live arts (performance, dance, happenings, events) and their relationship to social phenomena and everyday practices. In 2010 she published *Aesthetics of Ordinary Life* in the collection 'Lignes d'Art' (Art Lines) with Presses Universitaires de France. She has also edited two anthologies: *Gestes à l'oeuvre* (Gestures at Work) published by L'Incidence éditions at the end of 2008 (republished in 2015) and *Penser en Corps* (Thinking through the Bodies) with L'Harmattan at the end of 2009. She directed an external seminar at the International College of Philosophy, and was a researcher in the Theory Department at the Jan Van Eyck Academie in Maastricht. She has published various articles in journals such as *Art Press*, *La Revue d'esthétique*, *Multitudes*, *Alter*, and *La Part de l'œil*. She has been a dancer and has also worked as a dramaturge.

Monika Kwasniewska-Mikula

Editor, *Didaskalia: Theatre Journal*; Assistant Professor, Department of Theatre and Drama, Jagiellonian University, Poland



Monika Kwaśniewska is the editor of "*Didaskalia: Theatre Journal*" and an assistant professor at the Department of Theatre and Drama at the Jagiellonian University. She is the author of the books: "*Od wstrętu do sublimacji. Teatr Krzysztofa Warlikowskiego w świetle teorii Julii Kristevej*" [From Disgust to Sublimation: Krzysztof Warlikowski's Theatre in Light of Julia Kristeva's Theories] (2009), "*Pytanie o wspólnotę. Jerzy Grzegorzewski i Jan Klata*" [The Question of Community: Jerzy Grzegorzewski and Jan Klata] (2016), and "*Między hierarchią a anarchią. Teatr – Instytucja – Krytyka*" [Between Hierarchy and Anarchy: Theatre – Institution – Criticism] (2019). She has co-edited several books, including "*Teatr brzydkich uczuć*" [Theatre of Ugly Feelings] (2020) and "*Autocenzura i cenzura. Nowe ujęcia*" [Self-Censorship and Censorship: New Perspectives] (2024). She is the head of the research group "Violence in Theatre – Practices, Discourses, Alternatives" and a member of the research platform "Disability Studies in Eastern Europe: Reconfigurations" (projects funded by the Priority Research Area Heritage within the Strategic Program Excellence Initiative at the Jagiellonian University).

Rossella Mazzaglia

Associate Professor, Performance Studies, University of Bologna, Italy



Rossella Mazzaglia (Italy) is associate professor in Performance Studies at the University of Bologna. She is the director of the High Degree Course in Artistic Mediation in Intercultural Contexts and was priorly co-director of the Social Practice Lab (2017-2018) at the Summer School in Global Studies and Critical Thinking (sponsored by the University of Bologna, Duke and Virginia University). She has authored five books and more than 50 articles and was editor of three collective publications. Her publications particularly focus on American postmodern dance, Italian contemporary theatre and dance forms representing subcultural, underground, social and community practices undermining the official performance scene. She has lectured in Italy, Poland, France and the United States. At the University of Bologna, she is the Department of the Arts research groups on: Arts and Politics; Audience Development and Audience Engagement (within the Creative Europe Program); Arts and Sustainability. She is P.I. of the University of Bologna project Generation Z and performance art: Education to the collective perception.

Bram leven

Researcher, Leiden University Centre for the Arts in Society, Netherlands



Bram leven (he/they) is a researcher, writer, and musician. Their work on play, new media, art and popular culture serves as a basis for narrative essays and audio stories in which personal experiences are intertwined with a reconstruction of historical moments or cultural events. In the spring of 2025, Bram's podcast on the Dutch involvement in the Afghanistan War was released by Dutch national radio (NPO). Bram teaches at the Leiden University Centre for the Arts in Society.

Each year a small number of **Emerging Scholar Awards** are given to outstanding early-career scholars or graduate students. Here are our 2025 Emerging Scholar Award Winners.

Gabriel Medina-Aguilar
University Anáhuac Querétaro,
Mexico



Roberta Edem Abbeyquaye
Queen's University,
Canada



Stefanie De Winter
KU Leuven,
Belgium



Kelsey Zook
Bowling Green State University,
USA



Rakshitha Raghunandan
LASALLE College of the Arts,
Singapore



Kaylee Williams
Columbia University,
USA



**Salomón Doncel-Moriano
Urbano**
Aoyama Gakuin University,
Tokyo



Ira Solomatina
Ludwig Maximilian University of Munich,
Germany



Yuan Deng
Peking University,
China



Estelle Dupuis

Paris 1 Panthéon-Sorbonne
University,
France



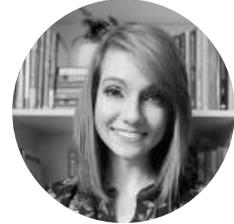
Sean McCracken

Washington University in St. Louis,
USA



Marissa Lammon

University of Colorado Boulder,
USA



Wael Nel

Carlos III University of Madrid,
Spain



Keisha Thierry

Oregon State University,
USA



Roselle Espina

University of Santo Tomas,
Philippines





**Presentations,
Presenters,
Participants**

2025 Special Focus—From Democratic Aesthetics to Digital Culture

Minority Media: Rethinking Digital Platforms from the Margins

Lallianpuii Lallianpuii, Post-doc Researcher, Media, Darmstadt University of Applied Sciences, Hessen, Germany

This paper examines the sociotechnical imaginaries of local streaming platform developers from the Mizo indigenous community in Northeast India. I explore how indigenous developers—who are themselves part of the local community—perceive that community, and how these perceptions shape the ways they conceive, design, and create OTT streaming apps for indigenous film and video consumption. I analyze how these developers embed their ideas of community into their platform imaginaries. This includes shared understandings of the local population as, for example, tech-savvy or as intergenerational households engaging with digital platforms together. These imaginaries are rooted in the developers' lived experiences and reflect the offline community values such as togetherness, friendship, and kinship, as well as the unique ways in which communities interact in everyday life. This paper argues that such platform imaginaries differ significantly from dominant understanding, which often prioritize scalability, individual consumption, matchmaking, and market logics. In contrast, the platforms discussed here are shaped by the agency of local people and reflect culturally specific values, making them locally grounded. Fieldwork for this study was conducted in Aizawl, the capital of Mizoram, Northeast India, using participant observation, informal conversations, and semi-structured interviews.

A New Museum of Digital Culture: A Place for New Media and Digitally-oriented Curatorial Practices

Constança Babo, Teacher, FCAATI - Faculty of Communication, Architecture, Arts and Information Technologies, Universidade Lusófona, Portugal

In the current digital culture era, museums face the urgency to adapt, and expand, namely through embracing and applying the continuously evolving new technologies. For once, the new media, either through the form of artworks, either as tools and platforms, demand the reframing on how to present, exhibit, and mediate art. It so happens that the technological and digital developments that are occurring over the past years unfold as a series of disruptions, and challenges, but also as new possibilities for museums. New media art especially, reshapes the relationships between art, public and museums, mainly through its digital objectualities that largely differ from traditional artwork practices. Also, they inaugurate new forms of mediation, as well as a new understanding and use of the space. New exhibition formats and new architectures emerge by a digitally oriented curatorial practice, confronting the standard museum white cube frame. At the same time, new platforms emerge and become recognised as efficient and autonomous exhibition spaces, such as the ones located on the internet. As a result, there's a rupture with the understanding of the museum as the only and main exhibition space. Within this context and having as a reference Malraux's concept of the museum without walls, we propose and contemplate the emergence of a new museum, one that is as fluid, and hybrid as the new media themselves.

A Semiotic Approach to New Forms of Résistance in the AI Era

Gabriel A. Medina-Aguilar, Researcher, School of Communications and Media, Universidad Anáhuac Querétaro, México, Mexico

There's been a debate concerning the epistemological opposition between Semiotics and Semiology. The first one appears to give light to linguistic based problems, while the second one appears to be useful in a wider range of analysis. This work proposes to take both schools of thought in order to find how AI algorithms encounter a semiotic frontier in which profound forms of human communication can resist their exploitation into commercial data. Under a principle called "The Depeche Mode Hypothesis", this work explains how neuroscience help us to understand the fundamentals of communication and their potential to explore the political dimension of non-linguistic brain activity within new discussions about Digital Cultures.

AI-Mediated Civic Engagement: Democratizing Digital Discourse in Global Contexts

Francisca Onaolapo Oladipo, Vice-Chancellor, Thomas Adewumi University, Nigeria, Kwara, Nigeria

This research examines the transformative impact of artificial intelligence (AI) technologies on civic engagement and democratic discourse across global contexts, with particular emphasis on the Global South. As digital platforms increasingly mediate public conversation, AI systems shape information flows, content curation, and civic participation in ways that both enhance and potentially undermine democratic values. Drawing on case studies from Nigeria, Brazil, and India, this research analyzes how marginalized communities leverage AI-enabled platforms for civic empowerment while navigating algorithmic biases and digital divides. The study employs a mixed-methods approach combining qualitative interviews with digital ethnography to explore the emerging dynamics of AI-mediated civic engagement. Findings reveal that locally-adapted AI technologies can amplify previously silenced voices but require critical digital literacy and community governance to ensure equitable participation. The work contributes to understanding the evolving relationship between AI technologies and democratic aesthetics in digital culture, offering a framework for more inclusive AI deployment in civic contexts across diverse societies.

2025 Special Focus

Breaking News, Selling Games: Subjectivity and the Ethics of Videogame Journalism

Ricardo Martins, Assistant Professor, Modern Languages and Literatures/Media Studies, Rhodes College, Tennessee, United States

This paper examines the evolution of videogame journalism in the digital age, focusing on the challenges of objectivity and bias within the field. As videogames have become a dominant form of media, interest in game news, reviews, and analysis has surged. While traditional journalism adheres to established standards of accuracy and objectivity, videogame journalism has largely remained in the hands of gamers, lacking formal oversight or standardized guidelines. Using *Black Myth: Wukong* as a case study to analyze recent media coverage, I contrast the reception of the game within the gaming community with reviews published in major videogame news websites. Despite its potential as a groundbreaking title, particularly regarding the Chinese mythology, the initial coverage of the game was marked by significant bias, especially in mainstream media outlets. This bias was often driven by personal preferences, allegiances to specific studios, or a desire to cater to a particular audience on these websites. I argue that the lack of ethical standards in videogame journalism can lead to biased and inaccurate reporting, undermining the credibility of the field. Consequently, I propose the development of a more rigorous framework for videogame journalism, incorporating principles of objectivity, accuracy, and ethical conduct.

Cinematic Reflections and Artistic Interpretation in the Film 'Ponniyin Selvan

Rhishikanya Batswa, Student, PhD, Tezpur University, Assam, India

Indian writer Kalki Krishnamurthy's historical novel, *Ponniyin Selvan*, first published in Tamil in 1950, intricately explores the succession conflicts within the Chola dynasty, which was a very powerful dynasty among the others in India, encompassing roughly 2,210 pages. This literary work has been transformed into a film under the direction of Mani Ratnam. The film adaptation has carved out a significant niche in Indian cinema, distinguished by its compelling screenplay, exceptional performances, and evocative musical score. By capturing the historical essence of the Chola dynasty, the film prompts an examination of the fidelity to the original narrative, the incorporation of linguistic features in the adaptation, and the effectiveness of the artistic techniques employed. These critical dimensions are thoroughly examined in this research paper.

2025 Special Focus

Communication without Socialization: The Problem of Social Networks

Ildar Khannanov, Associate Professor, Music Theory, Peabody Institute, Johns Hopkins University, Maryland, United States

There is a disconnect between formal communication and interpersonal socialization in modern social networks. Exchange of information carries only partial interaction. The one who posts and the one who reads the posts are not immediately connected. Philosophy–phenomenology in particular–offers a number of positions on interpersonal socialization. Such are the ideas of constitution of the subject in the eyes of the Other (Husserl, Merleau-Ponty, Dasein (Heidegger), the notion of faciality (Deleuze), toucher (Derrida), and Ich und Du (Buber). It is a paradox: social networks offer very little in regard of socialization; they miss a large non-verbal component and reduce the communication to a pure “speech culture,” in terms of Valery Podoroga. My paper is dedicated to the discussion of these missing elements in contemporary social network communication and to the attempt to offer a solution.

2025 Special Focus

Cries and Whispers: Podcasting, Conspiratorial Spread, and the (Soni)Cultic Milieu

Stephen Charbonneau, Professor of Film and Media Studies, Communication and Multimedia, Florida Atlantic University, Florida, United States

On November 7th, 2024, The Hollywood Reporter announced in a headline that President-Elect Donald J. Trump had “won the first influencer election” (Lorenz, 2024). Other commentators followed suit and observed that the second Trump administration would be the first “podcasting” presidency (Chap Trap House #880). With such developments in mind, this paper reviews the rise of podcasting’s influence on social movements over the last ten years with a particular focus on the American right and the proliferation of conspiratorial discourses. More precisely, this essay aims to undercut the romantic connotations of DIY and other spreadable practices by homing in on how the podcasting medium and related forms contribute to the viral circulation of conspiratorial cultures. I demonstrate the specific contours of what has been characterized as a “cultic milieu” and how the podcast is an ideal form for the generation and circulation of stigmatized knowledge claims that have energized white nationalism in recent years. I further argue that the manner in which conspiracy theories of the Right have crisscrossed the dark corners of the web as well as the bully pulpits of popular influencers is indicative of the spreadability of digital media cultures in general and podcasting in particular. Ultimately, I articulate the emergence of a sonic cultic milieu in which “whisper media” lends itself to virality and appeals to alienated audiences whose experience of their social order is increasingly groundless, precarious, and contingent in a post-COVID environment.

Crowdsourcing the Past: Archival Traffic in South Asia

Mallika Leuzinger, Fellow in Colonial and Global History, German Historical Institute London, London, City of, United Kingdom

This paper engages with the efflorescence of South Asian history wrought by the rise of ‘citizens archives’, ‘picture libraries’ and ‘memory projects’. I first encountered these crowdsourced platforms, which mobilise visual and material artefacts and a language of civic participation, and range from purpose-built websites to Instagram handles and Facebook groups, whilst researching the development of amateur and domestic photography in the subcontinent. I learnt, for instance, of Haleema Hashim, a woman from the close-knit Kutchi Memon community in the port city of Cochin who commandeered a camera gifted to her husband and taught herself how to use it, and began tracking how her intimate portraits of the children and women were not only tenderly stored in albums but also sent to magazines and pen-pals living in Lahore and Rangoon, lost in the family’s moves across the city, burnt by relatives who objected to them on religious grounds, and most recently, digitised and distributed by her artist great-grandson, becoming sites of public inquiry and contestation. Here, I move beyond the ebb and flow of Haleema’s photography to think through this will to ‘crowdsource’ the past. I probe the logics, aesthetics and anxieties attached to emergent archives, in the process also looking at older, institutional and/or stubbornly analogue initiatives in and beyond the region. In providing an ethnography of archival imaginaries and agents, I hope to deepen our understanding of history - and of the image- as everyday matter, and everyday politics.

Deliberation on Social Media as a Tool for Legitimation of Public Policy during the COVID-19 Crisis in Russia

Daniil Volkovskii, Student, PhD, Sorbonne-Pantheon Paris a, Paris, France

This study explores how Russian authorities used online deliberation with citizens to legitimize public policy measures taken during the COVID-19 crisis. Deliberation represents a basic concept about reaching a rationally motivated consensus through open, inclusive, and balanced discussion. Thus, the questions of agreement and disagreement between citizens and authorities are explored in this research as they serve as acts of support or criticism of government and its political course. Thanks to deliberating online, authorities may simultaneously raise a level of public consent and decrease a level of political disagreement expressed by citizens in the digital sphere. To formulate a theoretical background, five significant concepts are employed in this study: democratic deliberation and public sphere, authoritarian deliberation, authoritarian public, and cumulative deliberation. To understand how authorities communicate with citizens and how they eliminate their dissents through deliberation, we refer to content analysis of online discussions and analyze such parameters as participation, argumentation, (in)civility, and (dis)agreement. As for empirical data, we selected a digital platform of the Russian Government (Stopcoronavirus.RF) in the social network VK.com where we collected 19543 comments left both by citizens and authorities since March 2020 until February 2023. Our research shows that the COVID-19 crisis did not provoke an increase in citizens' disagreement with Russian authorities and their measures on social media. Online deliberation can be used by Russian authorities to address citizens' disagreement with the public measures and/or to maintain agreement with citizens who approve of the authorities' policies in times of the COVID-19 crisis.

Democratisation and Disruption: Reshaping Photography Pedagogy in the AI Era

Himanshu Dhanda, Research Scholar, Media Studies, School of Social Sciences, Christ University, Karnataka, India

Conventional photography education, rooted in experiential learning with analogue tools, faces a significant paradigm shift due to the proliferation of digital technology, AI-driven image generation, and computational photography. The current times have given rise to a new language of photography subjects. Using AI tools or incorporating them has also intensified the debate for democratisation of the art and skills. The adaptation of this change is necessary for the faculty and students. This research investigates the pedagogical transformations within photography education and the language used, necessitated by these advancements. It examines how educators integrate digital tools and AI into curricula while preserving foundational photographic principles and fostering conceptual understanding of these new technologies. The study employs a mixed-methods approach, including semi-structured interviews with photography instructors, surveys of students' perceptions of AI in photography, and curriculum analysis to assess AI integration. Furthermore, case studies of universities prioritizing AI in their photography programs and qualitative data from focus groups and classroom observations provide nuanced insights into effective teaching methodologies and students' practical experiences with AI tools. This research addresses the critical need to reconcile traditional photographic practices with the evolving technological landscape, exploring the ethical implications and the cultivation of critical thinking skills necessary for navigating the future of image-making. The study offers a comprehensive perspective on adapting photography education to the digital era, providing valuable insights for educators and institutions navigating this transformative period.

Designing Emotion-Responsive Collaborative VR: A Conceptual Framework Informed by Emerging Media Technologies

Hang Yuan, PhD Student, Human-Computer Interaction , Iowa State University , Iowa, United States

Emerging technologies like virtual reality (VR) and artificial intelligence (AI) are reshaping digital communication and collaboration. This paper presents a conceptual framework for designing emotion-responsive collaborative VR environments that adapt to users' emotional states, enhancing empathy, inclusivity, and interaction quality. The framework draws from case studies at the intersection of AI, emotion recognition, and immersive media. Examples include the CUNY Affective and Responsive Virtual Environment (CARVE) Hub, which uses facial emotion classification to enhance virtual classrooms, and the Magic XRoom, which adjusts VR experiences based on users' emotional flow states. Other notable projects, like BeAnotherLab's "The Machine to Be Another" and AI-driven VR cultural sensitivity training, demonstrate how immersive environments can foster empathy and cross-cultural understanding. Studies on emotional contagion in collaborative VR further highlight how shared virtual experiences influence group dynamics. Grounded in these examples, the framework outlines four key design considerations: emotional data collection, adaptive system responses, ethical implications, and cultural inclusivity. Rather than offering a prescriptive solution, it encourages media designers and technologists to reflect on how emotion-responsive VR can shape more human-centered and culturally sensitive digital interactions in evolving media landscapes.

Digital Democracy or Linguistic Divide?: Discourse Strategies in Turkish-language News Portals in Germany and France

Burak Toraman, PhD Candidate, Journalism, Akdeniz University, Turkey

In an era where digital platforms play a crucial role in shaping public discourse, the visibility of linguistic minorities in media becomes increasingly significant. This study investigates how Turkish-language digital news portals in Germany and France construct narratives around democracy, citizenship, and belonging. Focusing on six active diaspora media platforms—Arti49, Medyaberlin, Almanya Bülteni (Germany) and Arti33, Hodrimeydan, Aujourd’hui la Turquie (France)—the research conducts a comparative critical discourse analysis to explore the framing strategies applied to socio-political themes relevant to Turkish-speaking communities in Europe. Using a purposive sample of 60 news articles published over the past six months, the study examines how key democratic values are framed, what representational patterns emerge, and how language acts both as a bridge and a barrier to civic inclusion in European digital spaces. Findings are expected to reveal cross-national differences in discursive constructions—such as integration vs. assimilation, or multiculturalism vs. republicanism—highlighting the complex role of minority-language media in fostering or fragmenting digital democracy. This study contributes to ongoing discussions about media plurality, minority representation, and linguistic diversity in Europe’s shifting digital communication landscape. It links digital culture, democratic aesthetics, and multilingual media practices.

Digital Exclusion in the Context of the Digital Revolution in Africa: An Analysis of the Digital Divide in the African Social Context

Stover Eduardo Ezequias, Professor, ISCTE Institute of Public and Social Policies, Lisboa, Portugal

This research aims to analyse digital exclusion in the context of African countries, through a careful analysis of access to and literacy on the Internet and digital devices in digitally developing and underdeveloped contexts, as well as identifying possible controversies in the literature. In methodological terms, this is a mixed study whose data collection consisted of questionnaire surveys and documentary analysis. It is concluded that digital exclusion in the context of the digital revolution historicises, contextualises, empirically substantiates and conceptually reflects on the digital divide. The digital divide in Africa describes an inequality between those who have access to information and ICTs and the skills needed to make use of those technologies and those who do not have the access or skills to use those same technologies' that still prevails in some African states in an era of digital revolution and massification. This research has shown that some countries on the African continent still face issues related to digital exclusion, motivated by issues related to inclusion policies, such as access to school, digital literacy and others. It was also found that regional and municipal disparities related to the issue are evident in a country where social inequalities are well known.

2025 Special Focus

Enhancing International Cooperation, Research, and Education: Building Relationships Through Globally-distributed Media Arts Collaboration

James Oliverio, Professor and Founding Director Emeritus, Digital Worlds Institute, University of Florida Digital Worlds Institute, Florida, United States

Research and development of real-time media arts performance and collaboration systems has been underway at the University of Florida Digital Worlds Institute since 2001. These intercontinental collaborations pioneered and developed esthetic, procedural, technological, and logistic practices through working with artists, engineers, researchers, students, and media producers across multiple time zones, classrooms and cultures. Participants, ranging in age from 9 through 72, have instigated, developed, and enhanced international relationships. Given the current availability of robust and scalable real-time video systems in both fixed and mobile devices, the techniques and processes resulting from this original research can now be shared across the globe, democratizing access, collaboration, and inclusion in ways not possible previously.

From 'Fan Art' to 'Deepfake Porn': How Online Enthusiast Communities Justify and Normalize Image-based Sexual Abuse

Kaylee Williams, PhD Student, Graduate School of Journalism, Columbia University, United States

Nonconsensual, sexually explicit deepfakes represent a new and insidious form of gender-based violence, merging advanced artificial intelligence with entrenched misogyny to exploit women's images at an unprecedented scale. While existing legislative and platform-based interventions primarily frame the issue as an extension of "revenge porn," there is limited empirical research examining the motivations behind the creation and dissemination of sexually explicit deepfakes. This study addresses this gap through an observational analysis of deepfake enthusiast web forums, where pseudonymous users discuss, create, and exchange AI-generated intimate images. By employing theoretical frameworks from gender-based violence studies, masculinities literature, and feminist theory, this research uncovers the primary motivations and cultural norms underlying deepfake abuse. Contrary to the assumption that deepfake pornography is primarily created out of malice toward its subjects, findings indicate that perpetrators often justify their actions as expressions of admiration, technical experimentation, or as a means of gaining validation within online communities. The analysis further reveals how anonymity, peer validation, and shared technical interests contribute to the normalization and proliferation of deepfake abuse. By situating this emerging phenomenon within broader discussions of image-based sexual abuse (IBSA) and networked misogyny, this study provides critical insights for policymakers, platform regulators, and gender-based violence researchers seeking to develop more effective intervention strategies.

History and Memory in Social Media in the Age of AI from Commemoration, through Modification, to Confabulation: Ways in Which Public Profiles Appropriate Content Posted by the Auschwitz Museum on Facebook

Agnieszka Całek, Teacher and Researcher, Institute of Journalism, Media and Social Communication, Jagiellonian University, Malopolskie, Poland

Since 2012, the Auschwitz Museum has been conducting a project focused on the individual commemoration of victims of the Holocaust. It publishes several to over a dozen such posts daily across various social media platforms (including the most popular ones: Facebook, Instagram, and X). These posts most often take the form of a short note published on the victim's birthday, accompanied by a photograph (if available). During an individualized interview with Paweł Sawicki, the coordinator of the project at the Auschwitz Museum, it was revealed that content from these commemorative posts is increasingly being appropriated by various public profiles for purposes that are inconsistent with the original sender's intent. This information became the inspiration for a research project aimed at identifying the ways in which such content is used by public profiles unaffiliated with the Museum on the Facebook platform. The research findings were obtained through several months of non-participatory, covert netnographic observation, as well as in-depth research aimed at identifying how public, unaffiliated profiles utilize content published by the Auschwitz Museum. The paper outlines three identified models of engagement with the original content: 1. Sharing for commemoration, 2. Modification for enhancement, 3. Confabulation for reach. In the second and third models, the role of AI in processing the original content is discussed. The conclusions address the broader ethical context of this phenomenon and its consequences for the process of commemoration, as well as for historical education and the popularization of historical knowledge.

2025 Special Focus

How Old Mythology and Innovative Aesthetics Can Subvert Popular Contemporary Beliefs: Kaos - Netflix, 2024

Christina Adamou, Professor in Film and Television Studies, School of Film, Aristotle University of Thessaloniki, Greece

The paper focuses on the Netflix Series, *Kaos*. Through a semiotic reading, it highlights how key aesthetic choices, such as placing Greek myths in a contemporary setting, employing humour and using black and white cinematography make meanings for the contemporary world and subvert popular and religious beliefs. Set in the contemporary world, Greek Mythology provides an alternate yet parallel universe to explore key existential questions, through the subversive power of humour.

Improvisation as Democratic Communication: Bridging Individual Voice and Collective Dialogue in the Classroom

Matthew Terrell, Assistant Professor of Media and Entertainment, School of Communication and Media, Kennesaw State University, Georgia, United States

This interactive workshop explores how improvisation fosters democratic communication by balancing individual expression with group collaboration. Building on last year's successful session, this presentation introduces a deeper exploration of the history and theory of improvisation and its connections to key communication theories. Participants will engage in hands-on improv exercises designed to highlight how group dynamics shape communication, emphasizing fairness, equity, and active listening. By examining the ways improv encourages inclusive dialogue where no single voice dominates, this session offers practical strategies for fostering collaborative learning environments in the classroom. This workshop aligns with the Scholarship of Teaching and Learning (SoTL) by demonstrating how improv techniques can improve student engagement, communication skills, and critical thinking—essential tools in today's rapidly evolving, media-rich educational landscape. Attendees will leave with a toolkit of adaptable improv activities that enhance both individual confidence and group cohesion, supporting more equitable and participatory classroom communication.

Instagram, Self-esteem, and Body Satisfaction

Abbas Sayah Taheri, Student, PhD, University of Tehran, Tehran, Iran

The increasing use of Instagram as one of the most important social networks used in Iran and the ability to share many images of ideals of life affects various aspects of the lives of people active in it. On Instagram, many people post their entire lives for others to see and comment on. This constant comparing to others can lead to a host of psychological issues such as depression, anxiety, and low self-esteem. As social media becomes more of a staple in people's lives, it is important to study and understand the possible pitfalls to the culture it perpetuates. One of the interesting groups that have grown significantly in attracting followers on Instagram in the last few years are mothers who share pictures of their children and lives. Using a quantitative method, this research has investigated the level of self-esteem and body satisfaction of 143 active and accessible mothers. The results show that mothers who follow images related to fashion and beauty or sports training and athletes, and also spend more time on social networks, suffer from low self-esteem and body dissatisfaction more than others and probably they will suffer aggression and depression, while followers of specialized content such as political or social issues are less likely to be in such a situation.

Language, Power, and Algorithms: Indigenous Agency in South Asia's Digital Ecosystems

Jinan Thenuttykallingal, Post Doctoral Research Fellow, Department of English, University of Calicut, Kerala, India

The digital revolution has transformed global communication, education, and economic opportunities, yet indigenous tribal communities across South Asia remain systematically excluded from its benefits. This paper examines the structural and cultural dimensions of the Indigenous Digital Divide—the disparity in access, skills, and representation that perpetuates socio-economic marginalization among tribal populations in India, Bangladesh, and Nepal. While urban centers advance technologically, remote tribal settlements grapple with inadequate infrastructure, linguistic barriers, and a lack of digital content reflecting their knowledge systems. These exclusions reinforce cycles of poverty and political disenfranchisement, undermining the democratic potential of digital culture. Through qualitative analysis of policy frameworks, ethnographic case studies, and interviews with educators and activists, this paper highlights how top-down digital initiatives often fail to address tribal needs. In contrast, community-led media literacy programs—such as multilingual digital platforms, participatory radio, and locally adapted e-governance tools—demonstrate the transformative power of culturally grounded approaches. The paper argues that bridging the digital divide requires more than technical access; it demands reimagining media literacy through indigenous epistemologies, languages, and pedagogies. The implications extend beyond connectivity: inclusive digital practices can enhance tribal livelihoods, preserve endangered languages, and amplify marginalized voices in public discourse. By centering indigenous agency in technology design and policy, this study proposes a roadmap for equitable digital inclusion. Its findings aim to inform policymakers, NGOs, and educators working at the intersection of media literacy, cultural preservation, and socio-economic justice in South Asia and other postcolonial contexts facing similar challenges.

Liquid Life and Structural Suspension of Young Digital Nomads: Based on China's Localization Experience

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The concept of digital nomadism has driven the rise of the digital nomad community. However, this concept is primarily based on theoretical and cognitive frameworks rooted in Western society and has yet to fully achieve a localized understanding of digital nomads, particularly in Eastern societies. Based on this, this paper adopts the framework of liminality theory to explore the localized practices of young digital nomads in China. The study found that young digital nomads are “betweens” who can be both free (Betwixt) and in (Between). They do not have jobs to support themselves, and they cannot resist the social structural pressure of “running away from home”. They rely on the visibility and convenience of the media to highlight the mobility characteristics of the group, which constitutes the “structural suspension” of the young digital nomads. Choosing to become a digital nomad is a way and means for individuals to obtain “nearby”, but they face the challenges of “disruption of sense of place” and “loss of the nearby” in the localized digital nomadic life. Chinese digital nomads still face close ties with their family and regional identity during the “nomadic” process. Their nomadic identity therefore has the characteristics of “settling while moving and moving while settling”, forming a “Intermediaries” social role that combines independence and connectivity. Young digital nomads in Chinese society are a group that practices “liquid life”, and the question of where digital nomads are going should be our common concern.

2025 Special Focus

Mass Media, Activist Art and Object-Oriented Ontology

Jessamyn Plotts, Assistant Professor, Art and Design, Texas State University, Texas, United States

In this paper, I use diagrammatic drawings as a jumping-off point for a series of interdisciplinary meditations involving object-oriented ontology, the media theory of Niklas Luhmann, and a re-evaluation of activist art in the 21st century. Specifically, I propose a revised ontology of art that depends on mass media rather than on metaphysical qualities, subjective experience, or institutional recognition. First, I conduct a visual analysis of my drawings and relate them to Luhmann's media theory and OOO. I note the visual similarities between my drawings of the mass media object and Futurist painting. Then, I compare Futurist art in 1920s Italy to the state of activist art in 2025 USA. Using art history, visual analysis, and philosophy, I compare these historical moments, their activist art, and how artists engaged mass media in each era. The similarities between 2025 USA and 1920s Italy go beyond the visual, particularly on the political right, though activist art is sequestered almost exclusively on the left. They include the specter of fascism, technological focus, anti-elitist populism, accelerationist philosophies, nationalism, and more. These parallels are reflected in the appearance of my drawings and Futurist paintings. Based on this assessment of the current moment in politics, art, and society, I propose the need for a new ontology of art dependent on digital mass media, arguing that activist art must engage digital mass media as its primary audience in order to become impactful.

Media from Democratic Tool to Digital Threat: A Critical Reading of the Transformation Path in Media Function

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This research examines the radical transformation that has occurred in the role of media, from being an effective tool in promoting democracy to becoming a digital threat that endangers the stability of modern societies. The research begins by reviewing the role of media as a watchdog tool that enables citizens to participate in political and social life, highlighting its importance in building public opinion and promoting transparency. It then moves to analyze the impact of the digital revolution on media, through the emergence of social media platforms and personalization algorithms that influence the quality of content provided to users. The research also reviews the risks associated with digital media, such as the spread of fake news, extreme polarization, privacy violations, and its use as a tool for incitement. In conclusion, the research emphasizes the necessity of establishing legal and ethical frameworks that keep pace with technological development, and enhancing digital awareness among the public, to ensure that media remains a true democratic tool in the digital age.

Miming for Attention: Bodily Capital, Digital Counterpublics, and the Gendered Politics of Hamisu Breaker's Songs

Aliyu Abdulkadir Yakubu, Student, PhD Cultural Sustainability (Applied Theatre), SDG Graduate School, University of Maiduguri/University of Hildesheim, Borno, Nigeria

In the romantic songs of Hausa musician Hamisu Breaker, the lyrical voice is often a man expressing deep affection for an woman, as seen in his popular tracks Jaruma and Amanata. However, the most visible and influential performance responses to these songs come not from men, but from women, particularly through short-form videos on social media platforms like Facebook, TikTok, and Instagram. This paper explores why Breaker's songs only seem to gain mass popularity through controversy, and why women become the dominant conveyors of messages that appear, at first glance, meant for men to deliver. Through Bodily Capital Theory and Digital Counterpublics Theory, the study argues that women in Northern Nigeria are actively appropriating male-coded musical agency to express affect, desire, and visibility in a social order that structurally denies them voice. In Jaruma, the virality of the #DanceForHusbandChallenge, where married women dance for their stationary husbands, reveals how women deploy their bodies as capital within the framework of marriage to retain male attention in a context of widespread polygamy and divorce. In Amanata, digital performances by apparently single women, enhanced through video editing, reflect strategic attempts to assert desirability and access limited romantic opportunities. These practices constitute a gendered digital counterpublic, a mediated space where women renegotiate visibility and intimacy outside traditional moral controls. The widespread backlash, including censorship, highlights how these performances disrupt dominant gender norms. This paper positions women's engagement with Breaker's songs as embodied, digital, and contested agency in Northern Nigeria's evolving sociocultural landscape.

2025 Special Focus

Misinformation due to Populism in the "Mañaneras" - Mexico

Adriana Cantón, Student, Doctorate Degree, Universidad de Salamanca, Salamanca, Spain

In 2018, Mexico's Fourth Transformation began under the leadership of Andrés Manuel López Obrador. At that time, Las Mañaneras were born to inform the population about political issues. However, the former President took advantage of the space to misinform. The methodology is a bibliographic review, following a qualitative research with a descriptive scope. The research question: What social consequences did misinformation have in the Mañaneras?

Modern Mythos - Heritage Meets Hypertech AI : An AI Workshop exploring South East Asian Ritual Masks

Jaygo Bloom, Program Leader, Diploma in Design for Communication and Experiences, Faculty of Design, LASALLE. University of the Arts Singapore, Singapore

Modern Mythos examines how artificial intelligence (AI) can be integrated with traditional craft practices to foster innovation while preserving heritage techniques. The project investigates AI's role as a tool for cultural preservation and examine the symbiotic relationship between modern technology and traditional craftsmanship. The research presentation and combined AI workshop promote the sustainability of craft practice and the innovative use of AI within design education. Building on insights gained from the field, exploring Ves Muhunu Ritual Masks alongside AI in workshops held in Sri Lanka. Research presented for this conference will broaden its scope to evidence additional S.E.Asian craft forms with deep cultural and historical significance, including collaborations alongside traditional mask makers from Indonesia. This expansion will open up new opportunities to examine how AI can be tailored to preserve and reinterpret a variety of craft practices across different cultural contexts. The session will provide fresh perspectives on the role of AI in safeguarding heritage while fostering innovation, further enriching contributions in the field.

2025 Special Focus

Montreal Cégeps and Forensic Architecture Methodologies

Jennifer Angela Lopes, Lecturer, Researcher, PhD Student, Communication, Université de Montréal, Quebec, Canada

Youth are facing more issues than ever from high rates of unemployment to the housing crisis with unsafe and unclean housing to racism to cyberbullying to misogyny and acts of femicide. The unemployment rate is three times higher for youth ages 15-19 (17%) compared to the global population in Québec (5%) (La Presse, May 20, 2025). Additionally, youth have little to no access to proper housing if they need or want to live autonomously in Montréal (Agence QMI, June 27, 2024). Sadly, many influencers promote toxic masculinity, and misogyny as they consider it to be a threat toward young men (Renström, E. A., & Bäck, H., 2024). Acts of femicide are high again in Québec (Arcand, June 4, 2025). At the cégep I teach at, we recently lost a young student to an act of femicide. Investigative aesthetics' primary job is to collectively diversify the practice of truth making (Fuller & Weizman, 2023). Drawing on work undertaken in recent decades in fields such as media theory, critical environmentalism and Science & Technology Studies, investigative aesthetics critically shifts the back-and-forth between the two meanings of the term "making" - making something out of a certain material (making of) and pretending something exists (making up) (Fuller, M., Weizman, E., & Citton, Y., 2023). In this paper, I consider how students at cégeps can use forensic architecture's investigative aesthetics to fight against systems of power, and by extension people with colonial mentalities, who commit continuous acts of injustice toward them.

Musical Aesthetics and Political Power: What do Gregorian Chant and Spotify Have in Common?

Serena Allegra, PhD Student, Department of Philosophy "Piero Martinetti" (Milan) and Department of Cognitive, Psychological, Pedagogical Sciences and Cultural Studies (Messina), University of Milan and University of Messina, Milano, Italy

Music occupies a central role at the intersection of aesthetics, art and power, functioning simultaneously as a means of expression, control and resistance. Drawing upon historical analysis, two seminal moments can be identified that elucidate the aforementioned dynamic: the institutionalisation of medieval Gregorian Chant under Charlemagne and the dissemination of music through contemporary digital platforms. In both contexts, despite the diachronic distance, music functions as a cultural and political instrument by fostering cohesion through a standardised liturgical tradition and by moulding preferences and conduct through algorithms and market imperatives. The exercise of power is not confined to the realm of direct authority, it is also manifested through the pervasive influence of cultural practices that, though subtle in nature, exert a profound influence on perception and experience. The present study draws upon the work of Foucault, Benjamin, Horkheimer and Adorno in order to demonstrate that music, whilst often perceived as a domain of personal freedom, plays a crucial role in the normalisation and homogenisation of culture. Technological advances have facilitated wider access to music, but have also contributed to the commodification of the musical experience, favouring quick consumption over critical reflection. Notwithstanding this fact, music persists in generating profound emotional, social resonance and collective engagement, not as a passive product, but rather an embodied, relational and dynamic process that engages the entire organism in the creation of meaning and the formation of identity.

National and/or Transnational: The Role of Taiwan in Sinophone Queer Media Practices

Yayu Zheng, Postdoctoral Fellow, Wits Centre for Diversity Studies, University of Witwatersrand, Gauteng, South Africa

The growing visibility of queerness in Asia is often taken up by capital force. Rather than sociopolitical/legal advancements, queerness often materializes as pink economy. However, in Taiwan, in part due to its contested nationhood, the connection between queerness and civil and political rights remains steadfast. This raises the question: How to preserve the essence of queerness in current times? The paper delves into Taiwan's intervention in Sinophone cinema, manifesting itself in both conceptualization/production and exhibition/circulation. In particular, I conduct a case study of GagaOOLala, a Taiwan-based, LGBTQ-focused global digital media player. The promotion of Taiwan as the most queer-friendly country in Asia is, in this case, accompanied by the impression of exerting a seemingly non-chauvinistic cultural engine and ideological tool. I explore GagaOOLala's original productions and examine to what extent Taiwan's aspirations for cultural soft power is conducted non-hegemonically. A new light is shown on the evolution of Sinophone queer media and the simultaneous emergence of digital technologies and the Internet as information channels. I focus on the role and importance of cyberspace for community formation, highlighting the idea of occupying digital space as a means of supporting progressive values and advancing policy changes. The creation and consumption of queer media have the potential to expand the influence of queer communities and advance equality discourses. I explore GagaOOLala's involvement in transnational cultural exchanges and examine how it employs and advances Taiwan's queer-friendly image in the Sinosphere and beyond; industry studies on its overall structure and development plan are also conducted.

Reimagining Citizen Participation and Design in Smart Cities: Governance, Engagement, and Critical Reception

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This study examines how citizen participation is structured and experienced in smart city platforms, with a focus on how interface design and platform discourse shape user interpretation and engagement. Building on participatory design theory and audience reception analysis, the paper explores not only what smart platforms offer the users, but also how citizens perceive, trust, resist or make meaning from these participatory systems. Methodologically, the research adopts a three-phase design: audience reception analysis through interviews and surveys; critical interface and discourse analysis of the selected platforms; and a participatory design synthesis phase in which speculative participation models and design recommendations are developed through building on the insights from the initial two phases. The goal is to generate both theoretical and applied insights that inform the development of more inclusive, intuitive and democratic smart governance platforms and tools. The research contributes to the interdisciplinary intersections of human-computer interaction (HCI), media and communication studies, and civic technology by offering a design-informed and user-centric perspective on digital participation in public life.

Relationship Between Public Speaker Personality Traits and Audience Perception : The Role of Nonverbal Communication

Emma Chacar, Student, PhD, Pompeu Fabra University, Spain

Modern public speaking heavily focuses on the delivery and performance of the speaker, and the speaker's nonverbal behavior plays a key role in reflecting the underlying personality traits and shaping the perception about their performance. This study sought to assess the relationship between the predetermined speaker personality traits with the established audience perception. This quantitative research study that included a sample of 323 respondents from different universities adopted an experimental research design that replicated a virtual and modern public speaking scenario. Four actors, two female and two males, were commissioned to enact a similar speech content while shifting their nonverbal behavior based on predefined big five personality traits. The results showed that the predefined public speaker personality traits affected all the selected perception attributes thus affecting how the audience assessed the speaker. Many challenges were faced in this study especially because production and many variables were involved; however, it introduced practical contributions to the understanding of modern public speaking, nonverbal communication, and personality psychology.

2025 Special Focus

Street Photography - Looking for Meaning and Finding It!

Leonard Bernstein, Author, *Photography, Life, and the Opposites*, Pennsylvania, United States

It was the great Dorothea Lange who said, “The camera is an instrument that teaches people how to see without a camera.” But just what is that way of seeing? And what can a good photograph teach us, technically, about how to see people and things with meaning we can respect? I began to learn the answers to these questions in the summer of 1974 when I started to photograph seriously. I fell in love with photography then and felt I was lucky to have finally found something that meant so much to me that I never wanted to stop learning about it. I didn’t know that my good fortune was only beginning, for photography was to lead me to the explanation of beauty and what it can teach each of us about how we need to see the world and people—including ourselves. “All beauty is a making one of opposites, and the making one of opposites is what we are going after in ourselves.” This landmark principle, stated by the great American philosopher Eli Siegel, is at the heart of Aesthetic Realism, the education he founded in 1941. I’ve had the thrill of testing it over the years in thousands of instances, from the first known photograph taken by the French inventor Joseph Nicéphore Niépce around 1826, to the most modern work of today. The photographic image, I have learned, is an aesthetic object and a democratic blueprint for life.

Structuring and Renewing Communication in Different Fields: Student and Climate Strikes in Italy

Giuseppe Lipari, Student, PhD student, Scuola Normale Superiore, Firenze, Italy
Costanza Azzupardi, PhD Candidate, Sociology and Political Science, Scuola Normale Superiore, Firenze, Italy

Student and climate strikes represent an essential, somehow even ritual, aspect of mobilisation in Italy rooted in years of organising from below and at the national level. Beyond protest, there is an intense work of communication where several layers of strategy, identity and political culture emerge, especially in youth mobilisation. This study analyses the communicational practice of two key youth organisations: Fridays for Future, for the climate strikes, and Rete degli Studenti Medi, for the student strikes. To do so, we inquire about the national level of these structures by interviewing activists involved in communication management. Secondly, we look at the output of the communication strategies, specifically focusing on posts shared on visual social media platforms. The complex organisational specialisation within these two associations emerges. The analysis shows how social media communication became a key task for student and youth leadership at the national level and how the development of expertise made survival possible for relatively resource-poor organisations in an evolving social media landscape.

The Affective Politics of Manhood: Emotional Regulation in Disney Animated Films

Olga Hendel, Project Manager of Research, ICT, Mälardålen University, Västmanlands län, Sweden

This paper examines how male emotionality is regulated in Disney animated films through affective orientation and cinematic form. Grounded in Sara Ahmed's affect theory and Greg M. Smith's model of cinematic emotion, the study analyzes fourteen films spanning 1937–2024 to identify how emotion is made visible, redirected, or suppressed across shifting narrative epochs. Rather than focusing on audience response, the films are treated as affective texts that choreograph emotional life—distributing feeling across surfaces, characters, and visual cues. The analysis identifies five recurring strategies of affective control: emotional legibility, humor as containment, action as redirection, relational resolution, and peripheral emotionality. These mechanisms structure when and how male characters are allowed to feel, and to what narrative ends. Emotion becomes legible not as inner truth but as a function of narrative rhythm, visual framing, and ideological alignment. The findings suggest that male emotional expression in Disney animation is not absent but choreographed—permitted to appear, only to be contained, converted, or resolved in ways that uphold cultural ideals of gender and narrative coherence.

The Dreamhouse Prompt: AI Images of Domestic Interiors - User Practices and Cultural Imaginaries

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By focusing on ‘dreamhouse photos’—AI-generated, idealized portrayals of domestic interiors—we analyze how Generative AI may influence our perception and practices of creativity, aesthetics and cultural values. Public images of domestic spheres are rarely concerned with transmissions of facts, as the home is an ambiguous sphere, entangled between personal intimacy, social identity, cultural norms, and economic agendas. Therefore, domestic images are less subject to the ontological issues of illusionary realism of AI images as e.g. the press photo. Instead, they are made as much to inspire and captivate as to inform, playing a central role in the so-called ‘dreamhouse industry’ promoted in lifestyle magazines and social media platforms. Here, AI represent a new tool for almost unhinged creative manipulation with its own covert systemic limitations and biases that has been put into the hands of common users. By focusing on user-generated dreamhouse photos, we ask: How do these images reveal, and possibly affect, the cultural imaginary of the home as an aesthetic composition and site for dwelling? How are AI-generated dreamhouse images interpreted and used in everyday cultural practices? To what extend are they enforcing and deepening a dreamhouse dispositif or are they being employed in more playful and critical practices? And finally, how do the technological and institutional preconditions of generative AI systems influence the issue of agency and the users’ roles as creator or facilitator? These questions, which are focal points of a larger research project, are explored through several case studies.

The Revolution Will Be VJ'ed: Evidencing Invisibilized Groups Protagonism Through Interactive Ambience

Rafael Dos Santos Oliveira, Teacher, Design, Audiovisual Production, Computer Science, Instituto Federal de Educação, Ciência e Tecnologia da Paraíba, São Paulo, Brazil

This project considers interactive ambiences at street parties from the city of Rio de Janeiro. The parties in public spaces can be translated by the optics of the production of sites of resistance and by the manifestation of the right to the city. In this work, urban space is investigated in different fields: the heterotopias, the TAZ, the insurgence of the favela, the criminalization of funk culture and the production of places disseminating a resistance discourse. It is seen that specifically the black audiences have been neglected by the public management as a result of Urban Reforms and in the insurgence of a public image of segregation that is perceived until today with the concretion of the Pacifying Police Unit and the prohibition of the baile funk. Thus, it is investigated how digital arts, specifically VJing, can work in order to claim the visibility of these marginalized groups. The aim of this work is to conceptualize an ambience for a street party preceded by three experiments implemented in free editions of parties in the city of Rio. These experiments were conducted through the invitation of party organizers and respecting the preset configuration of the chosen places, considering aesthetical movements that are part of the audience imagery.

Through Her Eyes: Feminised Gaze, Market Disruption, and the End of Passive Consumerism

Susmita Mukherjee, Lecturer in Business, Academic, London School of Science and Technology, Tower Hamlets, United K

Through Her Eyes: Feminised Gaze, Market Disruption, and the End of Passive Consumerism examines a quiet but significant transformation in contemporary marketing — the rise of a feminised gaze. Traditionally shaped by male-targeted appeals, the marketplace is now recalibrating in response to women’s growing economic presence. In the UK, women account for over 75% of consumer purchases and contribute significantly to national economic growth. This paper uses UK data and cultural theory to explore how this shift impacts not only marketing strategies but also the deeper dynamics of visibility, agency, and power. Rather than celebrating this as straightforward progress, the paper interrogates the emergence of what it terms “aestheticised feminism” — the strategic use of empowerment language and imagery that often obscures ongoing structural inequalities. Drawing on Foucault’s concept of the panopticon, it explores how women have historically internalised the gaze, but now increasingly redirect it as analysts, creators, and market disruptors. The analysis extends into the algorithmic age, using Machiavelli’s notion of virtù to consider how women adapt to — and influence — data-driven systems of persuasion. The feminised gaze, then, is not only a response to being seen but a deliberate act of seeing and reshaping the marketplace itself. This paper argues that women are no longer niche targets but central forces in market formation. While the systems of power remain entangled, the gaze is shifting — and with it, the rules of consumption, representation, and control.

Towards Structural Protections for Consumers Online: A Progressive Critique of Middleware

Olivier Sylvain, Law Professor, Law, Fordham, New York, United States

A new generation of progressive social media reformers argue that consumers should be able to design or choose algorithmic filters across interoperable platforms: “middleware.” Advocates have sometimes called this the “fediverse,” short for “federated universe.” (We could also imagine such a federated approach to data collection practices, where consumers control the ways in which companies collect, use, and share personal information across platforms.) This approach would only apply to platforms that adhere to a common technical protocol, not unlike, for example, email or the World Wide Web. Users on one platform would be able to post and receive information from users on any other platform, as long as the respective platforms employ the common protocol. One of the more recent high-profile interventions in this vein include the op-ed by 50 prominent scholars and civil society groups in *Le Monde* in September 2024. By invoking unbundling norms generally associated with competition law, the argument for “algorithmic pluralism” could be a more effective way of attending to the power that some online services have over the networked information economy. As proposed, however, middleware would not necessarily dislodge the market power that the largest online services wield since, without clear antitrust and consumer protection regulatory protections, such companies may refuse to implement the common protocol. It is likely, moreover, that such an intervention would create new dominant players in the market for protocols.

What's the Matter? : On the Materiality and Mediality of Data and Algorithms in Artistic Practices

Juliane Koglin, Post Doc, Faculty Educational Sciences, Kassel University, Germany

Complex data-driven algorithmic systems such as AI are deeply embedded in contemporary culture (Seaver 2017; Seyfert & Roberge 2017; Stalder 2017), for example in the curation of individual social media feeds or personal playlists based on the analysis of vast quantities of unstructured data. Conversely, they exert a direct influence on cultural production (Seaver 2022). This study is dedicated to examining the connection between AI and art. This field is facing a number of challenges, both in terms of concepts such as authorship, intentionality or creativity, as well as in terms of changing conventions of representation and perception in terms of aesthetics (Manovich & Arielli 2024). This submission provides insights into a PhD project that focuses on subjectivation in the context of AI and art (Ahlborn 2020, 2023, 2024). The research design is based on an ethnographic approach (Christin 2020) and draws inspiration from the field of workplace studies (Schmidt 2008), which focuses on the prevailing technological and material conditions. Thus the question arises as to which algorithmic models are used and what role data plays in the development and design of AI art. Furthermore, to what extent can a materiality be ascribed to such systems? To answer these questions, the submission draws on empirical material in the form of detailed workplace descriptions, observation protocols and interview material with a total of 12 artists and creative technologists. The aim is to provide an answer to the question of changing material and medial conditions of complex data-driven algorithmic systems (Bajohr 2022).

Minority Media: Rethinking Digital Platforms from the Margins

Lallianpuii Lallianpuii, Post-doc Researcher, Media, Darmstadt University of Applied Sciences, Hessen, Germany

This paper examines the sociotechnical imaginaries of local streaming platform developers from the Mizo indigenous community in Northeast India. I explore how indigenous developers—who are themselves part of the local community—perceive that community, and how these perceptions shape the ways they conceive, design, and create OTT streaming apps for indigenous film and video consumption. I analyze how these developers embed their ideas of community into their platform imaginaries. This includes shared understandings of the local population as, for example, tech-savvy or as intergenerational households engaging with digital platforms together. These imaginaries are rooted in the developers' lived experiences and reflect the offline community values such as togetherness, friendship, and kinship, as well as the unique ways in which communities interact in everyday life. This paper argues that such platform imaginaries differ significantly from dominant understanding, which often prioritize scalability, individual consumption, matchmaking, and market logics. In contrast, the platforms discussed here are shaped by the agency of local people and reflect culturally specific values, making them locally grounded. Fieldwork for this study was conducted in Aizawl, the capital of Mizoram, Northeast India, using participant observation, informal conversations, and semi-structured interviews.

2025 Special Focus

A New Museum of Digital Culture: A Place for New Media and Digitally-oriented Curatorial Practices

Constança Babo, Teacher, FCAATI - Faculty of Communication, Architecture, Arts and Information Technologies, Universidade Lusófona, Portugal

In the current digital culture era, museums face the urgency to adapt, and expand, namely through embracing and applying the continuously evolving new technologies. For once, the new media, either through the form of artworks, either as tools and platforms, demand the reframing on how to present, exhibit, and mediate art. It so happens that the technological and digital developments that are occurring over the past years unfold as a series of disruptions, and challenges, but also as new possibilities for museums. New media art especially, reshapes the relationships between art, public and museums, mainly through its digital objectualities that largely differ from traditional artwork practices. Also, they inaugurate new forms of mediation, as well as a new understanding and use of the space. New exhibition formats and new architectures emerge by a digitally oriented curatorial practice, confronting the standard museum white cube frame. At the same time, new platforms emerge and become recognised as efficient and autonomous exhibition spaces, such as the ones located on the internet. As a result, there's a rupture with the understanding of the museum as the only and main exhibition space. Within this context and having as a reference Malraux's concept of the museum without walls, we propose and contemplate the emergence of a new museum, one that is as fluid, and hybrid as the new media themselves.

A Semiotic Approach to New Forms of Résistance in the AI Era

Gabriel A. Medina-Aguilar, Researcher, School of Communications and Media, Universidad Anáhuac Querétaro, México, Mexico

There's been a debate concerning the epistemological opposition between Semiotics and Semiology. The first one appears to give light to linguistic based problems, while the second one appears to be useful in a wider range of analysis. This work proposes to take both schools of thought in order to find how AI algorithms encounter a semiotic frontier in which profound forms of human communication can resist their exploitation into commercial data. Under a principle called "The Depeche Mode Hypothesis", this work explains how neuroscience help us to understand the fundamentals of communication and their potential to explore the political dimension of non-linguistic brain activity within new discussions about Digital Cultures.

Apocalyptic Imaginings: The Intersection of Graphic Literature, Popular Culture, and Science Education in Inner-City Schools

Shiquise M. Davis, *Doctoral Candidate, Curriculum and Instruction, University of Wisconsin-Milwaukee, Wisconsin, United States*

This poster considers the practical application of decoloniality, intersectionality, and culturally relevant pedagogy in science education. The significance of creating and teaching science curricula using this multi-framework approach lies in demonstrating how media forms, such as graphic novels and manga—integral to American youth culture—can make science education more engaging and relevant for Black and Afro-/Latinx inner-city students. Central to this approach is the importance of literary representation in these texts, allowing students to see their own race, ethnicity, gender, etc. reflected in the characters and narratives, thereby fostering a deeper connection to the material. The research details the design and execution of a pre-college science course that used comics, graphic novels and manga as primary texts to teach various scientific concepts, including botany, physics, chemistry, and materials engineering. Additionally, it highlights how these popular media narratives were used to bridge the gap between students' cultural interests (e.g., zombies, vampires, Titans) and academic content, enhancing learning outcomes and fostering a more inclusive educational environment, as evidenced by pre- and post-test assessments.

Arab Immigrants and the Use of Social Media : The Past, the Present, and the Future

Lama Kahhal, Assistant Professor, Communication, University of Cincinnati, Pennsylvania, United States

This study explores how Arab immigrants in the United States use social media to preserve their traditions, maintain cultural roots, connect with family, adapt to the host culture, build and establish community, document the present moment, and perceive their future. In this study, we analyze the content of 20 social media accounts (Facebook and TikTok) of Arab immigrants living in the United States. The sample is that of first-generation middle-aged men and women who moved to the United States leaving behind their home countries and families. What content do these people share on their social media accounts? How do they deal with the ongoing political issues in their home countries? How do they identify themselves? How do they represent their cultural identity? Are these social media platforms means of adaptation or isolation? This study applies qualitative methods, specifically content analysis. We will analyze videos shared on these accounts within the last 6 months. We explore how these groups of Arab immigrants locate themselves in time and space using these social media platforms.

Architecture is the Message: Media Strategies in Latin American Memory Spaces

Omar Campos Rivera, Student, Phd, University of Manchester, United Kingdom

This investigation looks at the role of architecture as a communication system in the restorative justice processes in Colombia, Argentina and Chile. The premise is that architecture is used as a policy strategy because it has the capacity to create political capital for memory processes through its capacity of creating collective imaginaries in the public opinion. This happens as architecture in these countries is perceived as a legitimate practice that can lend its positive perception to political processes, as those related to memory. To understand this phenomenon, three architectural projects are studied in terms of their mediatic coverage in relation to the transitional justice processes they participate in. The projects are museums of memory (Fragmentos gallery, in Bogotá; Museum of site at ex-Esma, in Buenos Aires; and the Museum of Memory and Human Rights, in Santiago) developed under the boom of memory spaces in the region that happened between 2005 and 2017 according to database created to characterise the phenomenon. For each case, the coverage of specialised and mainstream media was followed during their creation (institutional and architectural), inauguration and first two years of functioning. On them was possible to see that project of new buildings, with major positive presence in architectural discussion, were also more present in the public opinion with a positive evaluation than those where the spatial strategy was to protect heritage, which implied less architectural intervention. Therefore, the more mediatic the architectural project the more the space is debated in the public sphere.

Are You a #globetrotter? : Experiencing Tourism on Social Media

Emanuela Ammendola, Researcher, Human Science, Universitas Mercatorum, Roma, Italy

According to the Cambridge Dictionary a globetrotter is a person who often travels to different countries. Even though this word dates to the early 19th century, it has only recently been adopted by social media users with reference to people who travel extensively. New media and technologies are constantly changing socio/cultural panorama in different ways using new different tools for creating and conveying meanings to big audience. Social media communication plays a big role in de/constructing and re/constructing social practices, personal belief and needs affecting people knowledge, awareness and habits. This paper investigates to what extent tourism discourse has changed in relation to new forms of tourism and new platforms of communication like Instagram and TikTok. In the first part of this paper, tourism promotional discourse conducted on social media is examined from a multimodal and multimedial perspective to investigate how sign- and meaning-making processes have changed in the last few years abandoning the single multimodal sphere of printed brochures and maps and the monolingual dimension of written texts. The new ways of discussing and promoting tourism affects tourists' choices and experiences. This change of course is investigated in the second part of the paper which focuses on social value that new forms of tourism are acquiring in connection with the linguistic and terminological influence that these new forms of promotion and popularization may have on tourists.

Assessing Threats to Media Professionals in Pakistan: A Comprehensive Analysis

Dr. Syed Muhammad Bilal Shah, Visiting Assistant Professor/ Assistant Private Secretary, Office of Research Innovation and Commercialization, International Islamic University Islamabad, Pakistan

Media professionals in Pakistan face a myriad of challenges and threats to their safety and freedom in the course of their work, ranging from physical violence to censorship and intimidation. This research provides a comprehensive analysis of the various forms of threats encountered by media professionals in Pakistan, exploring the underlying causes, manifestations, and implications for press freedom and journalistic integrity and propose a comprehensive framework for their protection. The study employs a mixed-methods approach, combining qualitative interviews with media practitioners, journalists, editors, and activists, with quantitative analysis of data gathered from documented incidents, reports, and surveys. Through this multifaceted approach, the research identifies the nature, patterns, frequency, trends, and specific instances of threats faced by journalists, editors, and other media personnel across different regions and media outlets. Key areas of investigation include the targeting of journalists by state and non-state actors, the impact of political, religious, and societal pressures on media freedom, and the role of legal frameworks in either safeguarding or undermining the rights of journalists. Additionally, the research explores the psychological toll of threats on media professionals and their ability to report freely and impartially. Furthermore, the study assesses the effectiveness of existing mechanisms for the protection of media professionals, including legal safeguards, institutional support, and advocacy efforts by civil society organizations and international bodies. By critically examining these mechanisms, the research identifies gaps and recommends policy measures to enhance the safety and security of media professionals.

Benefits and Risks of Employing Obscure Metaphors in Advertising Catchphrases: What the Proverb 'Like a Dragon Gaining Wings' Conveys in Advertising Media Communication

Nami Arimitsu, Professor, Marketing, Toyo University, Tokyo, Japan

This study explores “less widely known metaphors” in advertising, as in Sanseido Bookstore’s New Year 2024 “Used Book Festival” ad in Tokyo, Japan, with the catchphrase, “Like a dragon gaining wings (ryuu ni tsubasa wo etaru gotoshi), welcome to the enriching used book festival!” The phrase “like a dragon gaining wings” is unfamiliar to most native Japanese speakers, and a similar expression, “like a tiger with wings” (tora ni tsubasa), also exists. This is a proverbial expression, derived from classical Chinese literature, which symbolizes an already powerful entity gaining even more strength. In modern Japanese, a more common phrase with a similar meaning is “oni ni kanabou” (like a demon with an iron club). The author surveyed 83 Japanese university students aged 18-22, asking whether they understood this phrase. Results showed that only 10 participants knew the phrase, and 73 did not. Despite this unfamiliarity, 56 out of 83 respondents found the ad appealing, interpreting the phrase as a positive enhancement, suggesting a lively, attractive event. However, some felt the phrase was too obscure, preferring simpler language for clearer communication. This study builds on prior research by Barthes (1957), McLuhan (1964), McQuarrie and Mick (1999), etc., and offers an intriguing perspective by examining how intentionally obscure metaphors can captivate audience interest, but may also risk losing it, suggesting that in advertising, a certain obscurity can positively enhance interest, engaging audience’s curiosity. This study shows that clarity and common language are not always the best choice for effective advertising.

Black Liberation Technology: Black Digital Religion, Social Media, and Grassroots Democracy

Shataia Gresham Howard, Adjunct, Strategic Policy and Planning, School of Leadership & Interdisciplinary Studies, Trevecca Nazarene University, Tennessee, United States

Juan Floyd-Thomas, Associate Professor, Divinity School / Graduate Department of Religion, Vanderbilt University, Tennessee, United States

Stacey Floyd-Thomas, Carpenter Professor of Ethics and Society and Interim Chair of AfAm Diasporic Studies, Divinity School and College of Arts and Sciences, Vanderbilt University, United States

This panel explores the anxieties plaguing liberal democracies, examining the forces threatening democratic institutions and seeking strategies for their revitalization. Amidst these concerns, the rise of “Black Liberation Technology” offers a compelling example of how technology can be leveraged for social change. Merging Black Liberation Theology with social media, this concept empowers Black communities by amplifying their voices, challenging systemic oppression, and fostering solidarity. Drawing from BLT’s emphasis on faith and social justice, this approach utilizes digital platforms for activism, resource sharing, and collective consciousness-raising. While research on technology’s impact on democracy exists, often focusing on its potential for liberation and online mobilization, this panel delves deeper. It examines how representative institutions—elections, legislatures, media, and social movements—shape participation, learning, and accountability within democracies. Crucially, the panel considers how specific policy challenges, including polarization, inequality, immigration, security, climate change, and the management of information technologies, impact democratic institutions and their ability to serve the public interest. This includes navigating the potential of technology to both enhance and degrade pluralism and civic engagement, a central concern in the age of digital activism and information warfare.

Black Representation: A Critical Analysis of Contemporary Gaming

Edward Knight, Student, Doctor of Philosophy, University of Bristol, United Kingdom

The representation of Black characters in video games remains a contested space, shaped by industry practices, player reception, and broader socio-political narratives. This research employs a multi-method qualitative framework—including in-depth interviews with industry professionals, immersive gameplay analysis, and online ethnographic observations,—to critically examine Black representation in 8th and 9th generation video games. By triangulating developer intentions, player discourse, and in-game representation, this study interrogates whether progress in diversity translates into meaningful character development, narrative depth, and equitable player agency. Findings might reveal possible tensions between industry rhetoric and player experience, highlighting recurring tropes, community-driven modifications, and gaps in representation. This paper discusses key insights from the study, emphasising the necessity for continued critical engagement with race, digital culture, and gameplay.

Borrowed Light; Restless Shadows: Re-appropriation and the Afterlives of a Colonial Photograph

K. Azril Ismail, Deputy Rector, Academic Affairs, The National Academy of Arts, Culture & Heritage, Wilayah Persekutuan Kuala Lumpur, Malaysia

My current recently published work on *Borrowed Light; Shadows of Wanita Sulawesi*, it asks what happens when a colonial photograph refuses to keep still. Beginning with G. R. Lambert's 1890s portrait of two Northern Malaya's Royalties, this paper traces the same image as it is quietly folded into one of the paintings of a Dutch artist in Batavia, by the name of Jan Frank Niemantsverdriet's circa 1930s painting; which is currently titled as *Wanita Sulawesi*. This image had then resurfaces in a Malaysian artist's work by Redza Piyadasa's 1984 screen-print *Two Malay Women*. Each incarnation displaces the sitters; each, overtly or by omission, asserts a different interpretive authority. The argument unfolds in three movements; first, a reading of Lambert's photographic image as a 'democratic surface' that promises mechanical truth yet encodes imperial asymmetry. Second, an examination of Niemantsverdriet's manner and approach in his work, reveals the haste of a painting destined for the art market. And finally the third; is a re-reading of Piyadasa's print within the post-colonial discourse of 1980s Malaysia. Throughout, I enlist the idea of the 'third space' and critique of originality to frame re-appropriation as a restless negotiation over who controls the meanings carried by light. Situated within the conference's theme "Media Cultures", the paper proposes re-appropriation as a decolonial method: a way of making the past answerable to the present. In doing so, it offers a transferable model for artist-researchers who wish to engage colonial archives while refusing the inheritance of colonial gaze.

Bursting the Pink Bubble: Capitalism and Feminism in Barbie and Poor Things

Jessie Olstad, Student, Master's, DePaul University, Illinois, United States

The two Academy Award nominated films, *Barbie* and *Poor Things* follow two women, one imagined from plastic, and the other imagined from an amalgamation of parts including the brain of a child, and their journey from sheltered life to the negative reality of women's treatment in society. Where *Barbie* was a hyperpop, pink fantasy of imagined girlhood and the lasting impact of capitalism upon adolescent girls, *Poor Things* was a hypersexual, fish-eye fantasy of a man's idea of a liberated woman in a capitalist world. Both Bella Baxter and Barbie must come to terms with their identity as women in relation to the world outside of them and the patriarchal subordination women continue to endure. In my presentation, I explore the similarities not only of Bella and Barbie's journey, but also how both are surface level attempts at a much larger conversation on the continued issues surrounding women's oppression and objectification, both reaffirming a white, cisgender, heterosexual ideal of womanhood. Using works surrounding white feminism and technocapitalism, *Barbie* and *Poor Things* are analyzed and critiqued for their lack of feminist depth and the role media plays in advancing the discussion of women's rights.

Category is...Colonialism Extravaganza: Hispanic Catholic Imagery in Philippine Pageantry and the Digital Public Sphere

Gian Paulo Paglinawan, Assistant Professor, Division of Humanities, University of the Philippines Tacloban, Leyte, Philippines

This study explores how Hispanic Catholic imagery in Philippine pageantry functions as a site for negotiating postcolonial identity in contemporary Filipino culture. Using a critical cultural studies approach informed by postcolonial theory and the concept of the aesthetic public sphere, the study analyzes public reactions to pageant and drag performances that incorporate religious and colonial symbols. Through qualitative analysis of social media discourse and visual case studies, the research investigates how these performances are received as either problematic tributes to colonial legacies or as reappropriated symbols of national and cultural identity. The findings suggest that while Filipino audiences continue to grapple with the religious and colonial residues of Spanish rule, they also actively participate in shaping collective identity through aesthetic critique and digital engagement. This paper contributes to broader conversations on media cultures, digital participation, and identity formation in postcolonial societies.

Changing the Culture of Doomscrolling: Exploring the Multimodal Mediation of "Reinventing Tomorrow" Micro-documentaries about Viable Climate Solutions

Carmen Daniela Maier, Associate Professor, School of Communication and Culture, Aarhus University, Århus, Denmark

The premise of this paper is that audiences have become desensitized to climate change communication due to a widespread culture of doomscrolling. The Pique Action media company is one of the few companies endeavoring to systematically counteract this culture of doomscrolling by mediating innovative micro-documentaries about viable climate solutions. The purpose of this study is to examine the multimodal discourses mediated across several social media platforms by the "Reinventing Tomorrow" micro-documentaries of this media company. The theoretical framework combines perspectives upon threat appraisal, empowerment and a social semiotic perspective upon multimodal discourses. The methodological approach combines multimodal discourse analysis with thematic reflexive analysis. Thus, this qualitative study proposes an approach for investigating the complexity of empowering discourses of renewal across several media and semiotic modes. The paper explains how multimodal discursive strategies are employed for accomplishing empowering functions at individual, relational and collective well-being levels through the digital integration of several semiotic modes in the representation of resilient social actors as groups or identifiable individuals. The socio-emotional dynamics of their implicit dialogue with prospective viewers is also multimodally explored. The discursive strategies are also employed for mediating diverse social actions as collaborative challenge - solving initiatives that acknowledge the necessity and efficacy of genuine commitment and involvement. Thus, this study is not only of theoretical and methodological relevance, but also of practical relevance for other media companies aiming to both disclose relentless climate change challenges as well as to promote successful collaborative initiatives across several semiotic modes and social media platforms.

Collective Imperialist Consciousness and Media Imperialism in Understanding Islamophobia and Anti Arabism: Gaza and the World

Sumayya Ebrahim, Senior Lecture, Psychology, University of Johannesburg, Gauteng, South Africa

Against the backdrop of colonialism and hegemonic western imperialism, I argue that the genesis of islamophobia and anti-arabism is located in global colonial and western imperialist ideology, systems and consciousness. The so called - global war on terror against Arabs and Muslims following 911, the banning of the hijab and the genocide currently underway in Occupied Palestine, are manifestations of anti-arabism founded in colonial ideology and western imperialism. By applying Edward Sae'd's seminal work on orientalism and Fanonian thinking around colonialism I argue that Arabs and Muslims are racialized and othered. Using the collective consciousness of the western psyche and media imperialism as its praxis I posit that islamophobia and its constituents such as banning the hijab and villainizing of freedom fighters in occupied Palestine are in fact ideologies established in western imperialism. As a practice, the media not only functions as an imperialistic agent that promotes hatred towards Muslims and Arabs on the global stage, it also acts as the outward manifestation of an imperialist psyche that enacts psychological violence on media consumers in the name of colonial and western domination. Media imperialism acts to justify Muslim and Arab hate by villainizing Arab and Muslims men as terrorists and represents them as the essential antithesis to hegemonic Western ideals and this is most pronounced in current constructions of Palestinian liberation fighters as terrorists.

Comics and Social Sciences: Graphic Narratives as Tools for Social Research

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The workshop aims to introduce participants to graphic narratives as powerful tools in social research and in the classroom. The workshop will be held in two phases. The first will present successful examples of the use of comics and graphic novels in research on the Colombian internal armed conflict. The second phase will involve producing fanzines, guided by the workshop facilitator, based on specific issues chosen by the participants. This information will be processed and coded as part of the workshop's product.

Components and Identity Effects of Iranian Youth Fans of American Singers on Social Networks

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In recent years, the popularity of American popular music has become widespread among Iranian youth, opening a new arena for the formation of their identity changes. There are hundreds of fan accounts of Iranian youth of male and female American singers on various social networks, who have many followers and carry out various group activities together. In this research, we examine the effect of fandom of American singers on the identity of Iranian youth. For this purpose, 32 Iranian youth fan pages of American singers on social networks such as Twitter, Instagram, and Facebook were selected. The activities of fans on these accounts were observed for approximately one year using the method of virtual ethnography. The results indicate that the identity effects of Iranian fandom of American singers on social networks can be distinguished along two axes: fandom identity and fanship identity. In fandom identity, the identity is shaped in connection with various group activities of fans of American singers. Fans engage in various fan rituals with collective activities such as holding fan birthday parties, participating in concerts, voting for their favorite singer, and other fan activities which lead to strong group bonds among fans. The second axis influencing fan identity is the fan-singer relationship. Fanship identity encompasses the qualities and characteristics resulting from the fan-celebrity relationship. The relationship between a fan and their favorite celebrity typically extends beyond merely following the celebrity's activities; the celebrity's personality and lifestyle become an integral and meaningful part of the individual's identity.

Conflict or Coexistence: Esotericism Frames in Russian Orthodox Media

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This study investigates the portrayal of esoteric beliefs in Russian Orthodox media, focusing on whether these discourses present a conflictual stance or a mode of coexistence. Recent years have witnessed a surge in esoteric-related content across digital platforms, reflecting broader shifts in spiritual expression and a global religious crisis. By collecting and analyzing over 550 relevant media publications with semantic network analysis, the research identifies dominant conceptual frames in these outlets' coverage of esoteric practices. The findings illuminate how the Russian Orthodox Church engages in open dialogue, dismissive critique, or pragmatic adaptation when addressing esoteric themes. In addition, the study leverages qualitative content analysis of a curated sample to explore the nuanced ways such spiritual alternatives are discussed and contextualized. Overall, this research contributes a richer understanding of how Russian Orthodox media navigates the intersection of traditional religious teachings and contemporary esoteric trends.

Contesting the Gaze: Affective Arrangements of Queer Nudes

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Nudes have become a common everyday media practice, integral to the expression of sexuality and a medium of desire. By capturing the sexualized and eroticized body through partial and full nudes on smartphones, these images are at the heart of gendered debates on objectification and empowerment. Central to these discussions is the theory of the gaze, rooted in psychoanalytic traditions, which frames power dynamics in terms of a subject-object dichotomy. This paper offers a media-practice-oriented perspective on queer nudes, revealing more nuanced dimensions. Drawing on interviews with adult individuals from the LGBTQI+ community, I analyze queer nudes within frameworks of affect theory. In doing so, queer nudes are an affective media practice shaped by relations with and within technology—smartphones, platforms— as well as inter- and intrapersonal connections. The findings illuminate diverse affective arrangements that arise in the practices of queer nudes, interweaving technology, subjects, and objects. “Contesting the Gaze” assumes a dual role in this analysis: on one hand, challenging the conceptual boundaries of the gaze by foregrounding the role of affect in digital visual culture; and on the other, showcasing how queer media practices disrupt binary logics of the gaze. This perspective reconfigures understandings of power, intimacy, and agency within contemporary digital visual cultures.

Cover Up: Mediated Coverage of Dress Codes, 1950s and 1960s

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Throughout the 1960s, as high school students across the country began to assert their independence, dress codes were up for debate. At one New York high school, female students were not allowed to wear pants. Two sophomores defied the rule and spent the day in the principal's office. According to the fashion story: "Laura and Lauren don't look the suffragette type, they're slender and fragile-looking in their sweaters and pants. But they are the heroines of a dust up that has clarified the standing of the pants-wearing girl in the New York high schools." The ACLU filed a complaint against the school and won. Fashion editor Judy Lunn earned a Penney-Missouri Award for her articles about dress codes in Houston. The news hook for was based on a young boy with a "malformed head." His parents wanted to allow their son to wear his hair a bit longer than the local school district would allow. It led to a three-part series on dress codes. Lunn addressed history and the restriction of Puritan dressing. "There's nothing new about dress codes," she wrote. Her story went on to address clothing and social class, historical dress, and political issues. Another story addressed the 5-year-old Houston boy and the school's decision to punish the child for his long hair. This is a study of American newspapers from the 1950s and 1960s about public school dress codes.

Creative Identities: Integrating Creativity into Sense of Self and Life Satisfaction

Aileen O'Driscoll, Assistant Professor, School of Communications, Dublin City University, Ireland

This paper discusses themes of creative identity construction, feelings of joy and fulfilment in creative work, and the aspect of self-identifying as an 'artist' or 'creative'. It is found that the creativity for the women who comprise the study cohort is front and centre of their lives and comprises a fundamental aspect of their personal and professional identity. The argument is made that the strength of their creative identities helps to facilitate a creative productiveness and sustains them in their creative work. There is a recognition on the part of the women interviewed for the study that without being in a position to give expression to their creativity, their level of satisfaction with their lives would be diminished. Another finding is in the reluctance that many of the women feel in self-describing themselves as 'creative' or as an 'artist' given its connotations of pretension or its associations with a certain type of, mostly male, person that the label typifies; an archetype they do not see themselves reflected in.

Criminalizing Dissent in the Digital Republic: Sedition, Censorship and the Political Control in Indian Media

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This paper explores the evolving relationship between sedition laws and digital media in India, focusing on how online expressions of dissent, which range from tweets and protest videos to critical news reports, are increasingly targeted under Section 152 of the Bharatiya Nyaya Sanhita (2023), the rebranded successor to colonial-era sedition law. The study examines high-profile cases, including the arrest of journalist Siddique Kappan in 2020 and the sedition FIRs against reporters covering the 2021 farmers' protests. It also reflects on the case of veteran journalist Vinod Dua, charged with sedition for criticizing the government's pandemic response, later dismissed by the Supreme Court, but emblematic of growing legal intimidation against the press. Alongside legal suppression, the paper critiques the corporatization of Indian media. With large conglomerates, often politically aligned, controlling major outlets, editorial independence is undermined and critical journalism is sidelined. As media ownership becomes more centralized, objectivity suffers, and the public sphere narrows. Through a media-focused lens, the paper argues that India's digital democracy is increasingly governed by punitive mechanisms that treat dissent as a threat. Drawing on media studies and postcolonial legal critique, it shows how freedom of expression is constrained by overlapping forces of law, capital, and ideology. It examines how digital culture, far from expanding democratic participation, often reproduces old hierarchies in new forms.

Crisis Communication in Indonesia's Free Nutritious Meal Program: Analyzing Government Narrative Control and Response Strategies

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Indonesia's free nutritious meals (MBG) program faces serious challenges from food quality, distribution, and public demonstration. The government responses to those issues reveal complex tension between official statements, public perception, and on-the-ground realities. This study examines how the government frames, responds to, and manages cases in MBG. Secondly, an independent survey by Indikator Politik Indonesia reveals that 53.8% of respondents are satisfied with the program. This contradiction highlights a central issue, the gap between perception and lived experience. This research is practically relevant for improving public communication strategies and is theoretically significant for understanding narrative control in diverse cultural contexts. It contributes to the field of crisis communication with thematic relevance to media cultures and government-public media relations. This study applies qualitative methods, using content and discourse analysis. Data was collected from official statements, press releases, and news media coverage and analyzed using the Situational Crisis Communication Theory (SCCT) to identify narrative patterns and crisis response strategies. Findings indicate that the crisis in MBG falls between accidental and preventable clusters. Authorities used mixed strategies: rebuild, deny, and diminish. Although public satisfaction is high, it likely reflects optimism toward intended goals rather than its actual effectiveness, especially as most survey respondents were not direct beneficiaries. Presenting such trust figures without clarification risks generating misleading narratives. A one-size-fits-all crisis response is not effective in a diverse country like Indonesia. Future strategies should incorporate cultural sensitivity and address deeper structural issues like food security, sustainable agriculture, nutrition education, and community-based food systems.

Crowd Psychology of Vietnamese Netizens: A Case Study of Thich Minh Tue

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Moon Nguyen, Lecturer, Professional Communication, British University Vietnam, Hung Yen, Viet Nam

This study explores the crowd psychology of Vietnamese netizens through the case study of Thich Minh Tue, a prominent Buddhist monk who gained widespread attention on social media. By analyzing the online reactions and discourse surrounding Thich Minh Tue, this research aims to uncover the underlying psychological mechanisms that drive collective behavior among Vietnamese internet users. The study employs qualitative content analysis of social media. The findings reveal that the crowd psychology of Vietnamese netizens is heavily influenced by cultural values, social norms, and the digital environment. Key psychological phenomena such as social proof, emotional contagion, and group polarization play significant roles in shaping public opinion and driving collective actions online. This case study not only sheds light on the specific dynamics of Vietnamese netizens but also contributes to a broader understanding of digital crowd behavior in the context of Southeast Asia. The implications of these findings are discussed in relation to social media management, digital communication strategies, and the role of online platforms in influencing public discourse.

Cultural Capital in Digital Spaces - the New Social Media Divide: Examining How Socioeconomic Status Shapes Digital Culture and Participation in Urban Communities

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The democratizing promise of social media platforms remains contested in an era of increasing digital disparity. This study investigates the intersection of socioeconomic status and social media engagement in New York City's diverse urban landscape. Through qualitative analysis of 50 semi-structured interviews with participants across varied income levels, we examine how social class shapes digital participation and opportunity. The research framework addresses three critical aspects: technical accessibility, algorithmic visibility, and social capital development. Our findings reveal that despite comparable time spent on platforms, users from lower socioeconomic backgrounds encounter significant obstacles in translating social media presence into tangible professional benefits. Key barriers include varying levels of digital competency, inconsistent internet infrastructure, and algorithmic systems that inadvertently favor users from privileged backgrounds. The study documents how participants from lower socioeconomic strata consistently report reduced content reach, limited networking capabilities, and restricted access to career advancement opportunities. Grounded in Digital Divide Theory and Network Society frameworks, our analysis suggests that social media ecosystems may be reinforcing offline socioeconomic stratification through technical and algorithmic mechanisms. Drawing from successful digital equity initiatives, we propose targeted interventions including community-based digital skill programs, expanded public internet infrastructure, and transparent algorithmic accountability measures. These findings offer valuable insights for platform developers, policymakers, and digital equity advocates working to create more inclusive online spaces.

Cultural Translation as an Act of Aesthetic Communication: Standardizing Japanese Terms for Global Viewership

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The global distribution of Japanese anime and manga franchises brings into sharp focus the communicative dimension of translation which here becomes an act of cultural negotiation — one that shapes how global audiences access, interpret, and even internalize specific worldviews. As Japanese terms, expressions, and cultural logics are carried across borders, translation becomes an essential mode of intercultural communication, one with the power to either flatten or amplify cultural specificity and aesthetics. This paper explores the evolving practice of terminological standardization in the translation of Japanese media content, particularly in light of its global viewership and participatory fandoms. The shift toward Japanese term standardization is both linguistic and ideological, shaped by changing perceptions of audience competence and authenticity. It also reflects on the broader implications of these translation choices: What happens when Japanese words are absorbed into global fan discourse without mediation? Are we empowering cultural literacy or reinforcing subcultural gatekeeping? And how do such terms evolve in meaning as they circulate beyond their original context? This paper proposes a more nuanced model of global media translation. Rather than viewing standardization as a purely technical necessity, I argue that it can be a space of dialogue: between cultures, between fans and professionals, and between tradition and innovation.

Digital Chimera in Egypt: How Hypermedia Narratives Blur the Realities of Identity and Memory among Youth

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Abstract In the digital era, hypermedia narratives—interactive, multisensory stories distributed across platforms like Facebook, YouTube, and TikTok—are reshaping how identity and memory are constructed and experienced, particularly among youth. This study explores the concept of the “digital chimera,” a hybrid identity shaped by algorithmic curation, performative self-expression, and fragmented digital engagement. As Egyptian youth increasingly interact with hypermedia content, traditional anchors of cultural identity and memory—once reinforced by family, educators, and heritage—are being replaced by horizontally networked peer interactions and transnational digital influences. This shift contributes to a disconnection from stable identity markers and historical continuity, resulting in psychological alienation and cultural disorientation. The research investigates how hypermedia narratives influence identity perception and memory retention among Egyptian youth by employing a descriptive methodology and a random sample survey of 100–150 participants from various governorates. Key objectives include defining the notion of digital chimera in Egypt, analyzing the impact of hypermedia narratives on identity and memory, and assessing the extent of this influence across demographic groups. Findings provide insights into the psychological and cultural effects of digital storytelling and suggest strategies for mitigating its adverse outcomes. As one of the first studies in Egypt to address this emerging issue, the research contributes to the broader discourse on digital culture and identity in rapidly transforming societies.

Digital Culture for Metamoderns: Effective Strategies to Connect with Generation Z

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The sense of feeling for Generation Z who currently make up both the youth (13-17) and young adult population (18-30) has been described by cultural theorist as metamodernism. Regardless of ethnic background or geographical location, according to Barna's Connected Generation Research youth and young adults across the globe tend to share more similarities with each other than with people from their own indigenous ethnic cultures. One of those similarities is a shared generational sense of feeling (world view). This paper explores the philosophical underpinnings of metamodernism. However, it do so not as an end, but rather to understand the challenges and the opportunities inherent in connecting with the unique digital culture of Gen Z. Gen Z lives in a culture that "talks in story." They breathe, move and have their being in a world where "social media has replaced print media as the dominant communication choice." They exist in a culture that values participation over listening. They reside in a culture that has broken away from the left-brain takeover of modernity and is rediscovering the right brain. They belong to a culture that no longer thinks in a primarily linear manner but in stories and images, which captivates them much more then dogmatics. Effective digital culture for metamoderns must concentrate on stories and images as conveyers of truth

Digital Democracy and Algorithmic Culture: AI-Mediated Analysis of Global Democratic Expression Through Digital Media

Maria Burns, Director, Technology Leadership & Innovation Management, Information Science Technology, University of Houston, Texas, United States

This study examines how democratic governance structures influence digital cultural expression across five continents through the lens of media technologies. Using machine learning algorithms to analyze digital art and online cultural artifacts, this research investigates how AI can decode human perceptions, emotions, and expressions of democratic values embedded in digital media. The paper presents a comparative analysis of digital cultural patterns from representative nations with varying democratic frameworks, exploring how political systems shape the technological mediation of cultural expression. Through automated content analysis of digital artworks, social media expressions, and online cultural productions, we demonstrate how machine learning technologies can reveal underlying democratic sentiments and cultural values that traditional analysis might overlook. Our AI-driven methodology employs computer vision and natural language processing to interpret visual and textual elements in digital culture, mapping correlations between democratic governance indicators and patterns of digital expression. It employs a mixed-methods computational approach utilizing both R and Python programming environments within RStudio's integrated development platform. The research addresses how media technologies both reflect and reshape democratic discourse in the digital age. Findings suggest that AI technologies can serve as powerful tools for understanding the intersection of democracy, culture, and digital media, while raising important questions about algorithmic interpretation of human expression and the role of technology in mediating democratic participation.

Digital Divinity or Deception? Exploring TikTok's Role in the Spread of Religious Misinformation through Traditional Healing Narratives: The Mediation of Faith, Health, and Misinformation in Contemporary Nigerian Digital Culture

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This study interrogates the role of TikTok as a mediating platform in the dissemination of religious misinformation, with a specific focus on traditional healing narratives circulating within Nigerian digital spaces. Grounded in critical media studies digital religion literature, the research explores how content creators leverage TikTok's affordances, such as short-form video, sound layering, and viral challenges to promote faith-based healing claims that blur the boundaries between spirituality, health advice, and misinformation. Using a mixed-methods approach, including digital ethnography and discourse analysis, the study examines a purposive sample of TikTok videos portraying divine healing, prophetic declarations, and herbal remedies framed in religious idioms. The analysis reveals how religious authority is constructed through visual aesthetics, testimonial performances, and symbolic rituals that resonate with cultural epistemologies. However, such content often perpetuates unverified or misleading health information, particularly around infertility, and chronic diseases, thus raising public health and ethical concerns. The study situates these findings within broader debates about media literacy, platform governance, and the contested nature of truth in digital culture. It argues that the convergence of traditional belief systems and digital technologies has produced a hybrid communicative space where religious expression and misinformation coalesce. By highlighting the socio-cultural dynamics at play in Nigerian TikTok, the paper offers critical insights into how digital media infrastructures shape epistemic authority in the Global South. The study concludes with recommendations for policy intervention and media literacy initiatives tailored to religiously-influenced digital communities.

Digital Fatigue of Gen Z in Türkiye

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With the rise of social networking sites as central tools for communication, self-expression, and entertainment, particularly among Generation Z, their widespread use has brought not only benefits but also growing concerns. One such concern is “social media fatigue”—a form of digital exhaustion experienced by users. As screen time continues to rise globally and in Türkiye, this study explores which features of social media and digital tools contribute to this fatigue and how they affect Gen Z users. To investigate this issue, in-depth interviews were conducted with 20 university students in Türkiye who actively engage with social media platforms. The findings reveal that although many participants feel overwhelmed and emotionally drained by their online interactions, they are reluctant to disconnect due to the pervasive fear of missing out (FoMo). Moreover, the study finds that frequent exposure to social comparison, information overload, and misinformation significantly intensifies users’ anxiety, deepening the sense of burnout. These insights underscore the importance of examining the psychological toll of social media, especially on digitally immersed younger generations.

Digital Media Use by the Hadhrami Diaspora in Melbourne

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As southeast Asians of Arab descent living in a western secular nation, what media narratives and identities resonate with members of the Hadhrami community in Melbourne? Research has found Muslim Australian media use is fluid, generationally dependent and reflects attempts by existing power structures to connect with strategically important religious demographics. This paper explores media use and consumption within the small and little known ethnic community of Hadhramis or Arab Indonesians in Melbourne, Australia through case studies. It is part of a larger dissertation on the community, exploring different facets of its members’ identities.

Digital Skin and the Politics of Embodiment, Recognition, and Extraction in Post-Photographic Media: Rethinking Skin's Representation in Pixel-Based Media and Its Effects on Intercorporeal Perception and the Construction of the Self

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This paper introduces the concept of digital skin to examine how skin is visually represented, modified, and circulated in contemporary media culture. Across diverse media platforms, skin becomes a surface of aesthetic legibility and affective regulation; no longer organic or tactile, but smooth, optimised, and flattened for visibility and, ultimately, extraction. In this regime, digital skin is a media-material condition: a surface interface that reflects the politics of individualisation, subjectivation, cultural representation, recognition, and control. Building on feminist theory, media phenomenology, and psychoanalytic thought, I argue that digital skin functions as a site of mediated subjectivation, where the skin itself is calibrated for participation in dominant visual economies. Within this context, facialisation operates as a mechanism of the symbolic order, determining what becomes legible, what is excluded, and what forms of bodily presence are visually registered. In this process, digital skin becomes a visual threshold through which subjectivity is encoded, aestheticised, and made extractable. This paper critiques the cultural logic of digital skin as a visual economy that extracts from the psychopolitical field of subjectivation and displaces the intercorporeal dimensions of being, reducing the body to an image optimised for legibility, surveillance, and aesthetic coherence. It argues that digital skin reconfigures the relationship between image and selfhood, contributing to new forms of mediated identity shaped by algorithmic visibility, aesthetic labour, and the demands of algorithmic capitalism. At stake is not only how we see ourselves, but how the body is made knowable, governable, and exchangeable through visual regimes of power.

Digital Strategy of Women's Weekly Magazines in Japan

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This study explores media culture through the lens of tabloid media targeting Asian women, an area that has received limited attention in media studies. Launched around the 1960s, Japanese women's weekly magazines have provided women with stories, often considered scandalous, of celebrities and the royal family and practical information on beauty, housekeeping, and hobbies, fostering interactivity through reader-submitted content. However, with the rise of digital media, these magazines are finding ways to survive in this era by disseminating information on their own platforms or social media. In fact, they are no longer "weekly" magazines as information is being updated on a daily basis. So, how are Japanese women's weekly magazines attracting readers and building relationships with them in the digital age? This study analyzes the digital strategies of three current major women's weekly magazines—"Shukan Josei," "Josei Jishin," and "Josei Seven," focusing on the 1) content and arrangement of information provided online, 2) presence of online pages for reader participation, and 3) differences from the print version of the magazines. Preliminary findings suggest that, while the magazines provide information segmented by theme and aim to attract readers on an article-by-article basis, the interaction with and among readers through the web platform is limited. The magazines maintain their uniqueness as media outlets by emphasizing the traditional uniqueness of women's weekly magazines, especially information on celebrities and the royal family, which has been inherited from the era of print-only media.

Digital Transformation: Illuminating the Value of Podcast Conversations for Journalism Studies and Practice

Kirsten Diprose, PhD Candidate and Sessional Teacher, Communications, School of Arts and Education, Deakin University, Victoria, Australia

The digital news world is changing the practice of journalism in unexpected ways. In mainstream media, news stories are often framed around two opposing views where traditional ideals of 'balance', 'objectivity' and 'fairness' are prioritised in journalism practice. However, with rising rates of news avoidance, and decreasing trust in mainstream news outlets, this paper argues the need to explore the value of a conversational approach to news as a way of enhancing journalistic legitimacy and promoting quality civic discourse in the changing digital era. Specifically, this paper argues legacy media can learn from the medium of podcasting in its less formal and conversational style of news content. The research draws on an extensive cross-disciplinary literature review about the role and practice of conversation over time, including in journalism. It argues journalism scholars increasingly position 'conversation' as audience or social media engagement rather than a form of journalism practice that can be adopted in the same way reporters learn the craft of conducting an 'interview'. I propose six key elements of conversation that may guide journalism practice and suggest the medium of podcasting – with its intimate, conversational tone – is the ideal platform to develop the art of conversation for journalism. This is especially salient, given the increasing popularity of podcasting as a news medium. However, there is still no clear definition on what qualifies as a news podcast or recognised ethical framework. This research illuminates how podcasting and conversation is broadening our definition of news and journalism practice.

Diversity and Transnational Grammar in the Brazilian Netflix Series Back to 15

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This study examines how the Brazilian Netflix series “Back to 15” exemplifies the platform’s transnational strategy by mobilizing the notion of diversity. It investigates the appropriation of diversity as both a marketing tool and a cultural narrative aimed at constructing a global audience. Using a cultural studies approach (specifically the circuit of culture framework), the research analyzes the series’ narrative structure, press releases, and viewer comments on promotional trailers. The findings reveal that Netflix employs a transnational grammar that emphasizes gender and sexual diversity while simultaneously downplaying local cultural markers and marginalizing issues of class and race. The analysis suggests that although the strategic use of diversity serves commercial interests, it also fosters a complex environment in which non-normative identity representations circulate. Overall, the research highlights the ambivalence inherent in standardized diversity practices in global media productions, questioning how these practices shape and sometimes obscure local cultural specificities.

Effects of Disciplinary Practices on Cultural Commodities, Identities, and Actions in Media Education

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The research investigates the effects of disciplinary practices on cultural commodities, identities, and actions in media education. The research considers the effects of disciplinary practices on individuality, possessions, and proceedings. The research checks the conceptual interpretations to inform about the structural assessments, observations, and arguments about them. The investigation informs about the impacts of disciplinary practices through critical approaches, analyses, and assessments. Constructivist theory will support the values of ethnic and ethnic students for cultural identities, commodities, and representations in education. A comprehensive educational environment should support individuality, identity, and integrity. As individuals, each student should be given a chance to produce themes that show the identity, individuality, and interaction with the community. The research investigates the impacts of disciplinary practices in education. The solutions will be checked in the diverse education environment, and the investigation will inform about the solutions for using transparent and individual identification. I collected the data by interviewing my participants to know the process. The research revolves around a qualitative method, ethnography, ethnographic research questions, transcribed semi-structured interviews, and coded transcriptions. The research also provides more information about the effects of disciplinary practices on the individual identities of ethnic students, possessions to inform into the values of their cultural heritage of the ethnic groups, and proceedings to support the actions of the positivity of ethnic students in media education.

Electronic Shifting and Mechanical Nostalgia: Cycling's Digital Dialectic in the Media

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Shifts in media consumption and interface design permeate societal divides, including sport. In contemporary cycling, the digitalisation of drivetrain control—exemplified by electronic shifting systems such as Shimano Di2, SRAM AXS, and Campagnolo EPS—has replaced mechanical cables with software-mediated wireless protocols. These systems promise a friction-free user experience in which firmware substitutes for cables and data packets supplant tactile clicks. Yet the same digital networks that promote progress foster a resurgent nostalgia for mechanical drivetrains. This study investigates how social-media platforms, magazines, podcasts, and YouTube channels narrate the transition from analogue to digital shifting as liberation and loss. Drawing on observation and rider testimony, it maps the discursive negotiations through which cyclists position themselves vis-à-vis innovation, authenticity, and identity. Advocates emphasise heightened precision, self-calibrating accuracy, minimalist cockpits, and seamless integration with head units and training applications. Critics counter with stories of depleted batteries, proprietary lock-in, and the erosion of a craft tradition in which riders tuned each gear by hand. Nostalgia, like aesthetic appeal, is thus performative as well as rhetorical. By situating electronic shifting within a broader ecology of digital media, the poster shows that technological adoption in sport is not a linear march toward progress, but a dialectical process in which convenience co-evolves with a longing for embodied skill and material simplicity.

Empiric Research Framework for the Assessment of the Impact of Material Constraints on Aesthetic Value of Documentary Films: A Concept Paper on an Empirical Research Methodology

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This concept paper uses an empirical research framework aimed at assessing the impact of material constraints on the aesthetic value of documentary films. Through a systematic examination, the study explores how factors such as budgetary constraints, crew limitations, equipment availability, and physical space constraints influence the creative process in documentary filmmaking. Professional and non-professional creative groups will be invited to participate in the research, each tasked with producing several films under varying conditions. By comparing films produced with and without constraints, the study uncovered potential correlations between material limitations and aesthetic outcomes. Of particular interest is the exploration of how the digital divide and inequalities in access to resources may exacerbate or mitigate the effects of material constraints on the creative process. By examining these dynamics, the research contributes to a deeper understanding of the interplay between material conditions, technological affordances, and aesthetic production in documentary cinema. Through empirical analysis and theoretical reflection, this study seeks to advance scholarly discourse on the role of materiality in shaping aesthetic values in the context of contemporary documentary filmmaking.

Empowerment or Catharsis?: China's "Leftover Women" on Social Media

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In the years following its first use in 2006, the term “leftover women” rapidly became commonplace in Chinese media. Stigma against this group persists, but the numbers are growing, and “leftover” has become a choice of life. The cultural and social changes relating to gender have taken place in part because of Internet technology, which has provided new possibilities and spaces for the global popularisation of feminism. This paper explores the dilemmas “leftover women” face through an analysis of how this issue is represented on the social media accounts of influential women public figures in China. The research design is qualitative, and case studies have been conducted with publicly available social media accounts on different platforms run by prominent female scholars, actors, and influencers to investigate: 1) how they discuss feminism and gender-related topics; and 2) how social media users respond to this content. Three methods were used to analyse the data: Foucauldian-informed discourse analysis, feminist discourse analysis, and multimodal discourse analysis. The case studies combine to show that social media accounts run by progressive female public figures have played a role in the dissemination of Chinese cyberfeminism. These prominent women have used the openness and interactivity of social media to offer progressive ideas about fertility, age, and gender roles that challenge mainstream stereotypes. However, social media still have limitations in facilitating the “leftover women” group to fight for their rights. The findings contribute a de-Westernised perspective to knowledge about global feminism by presenting Chinese women’s distinct discourses and experiences.

Entertaining History: The Emergence of a Cultural Genre in Greek Society in the Aftermath of the Economic Crisis

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In the aftermath of the economic crisis, there has been a notable shift in focus within Greek society towards matters of a more historical nature. In the fields of literature, art, cinema and television, there has been a notable shift towards a focus on historical sources in the creation of new works. This has resulted in the reappearance of themes from the Ottoman era up to the 1970s in public culture since 2010. This paper examines the emergence of Entertaining History, to contextualise it within the socio-economic milieu that gave rise to it, and to identify ruptures and discontinuities with the conventional historical narrative in its products, with a particular focus on television series broadcast from 2015 to the present.

Exploring Erasure Through Theatre: The Ocoee Project - Telling the Erased History of an Election Massacre

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In 1920, the year that women were granted the right to vote, a race massacre took place in Ocoee Florida as whites did not want the black population to exercise their right to vote. Over 50 African Americans were killed and all of the Black population was run out of town. In the Fall of 2024, a theatre production was created at Eastern Connecticut State University (combining live performance, poetry, music, and film) that told this important story that has been largely erased from history. The audience was informed and impacted through a theatrical production that was completely original. This paper explores how harsh historical events that have been erased can be explored through multiple mediums in theatre. Theatre can be a means to unearth the hidden and inform audiences as they are entertained.

Exploring Sentiment Analysis on Douyin (TikTok) in the Chinese Context: A Comparative Study of Four Sentiment Polarity Prediction Methods

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This study examines the effectiveness of various sentiment analysis techniques on Douyin, specifically focusing on fashion-related content in the Chinese context. As Douyin continues to dominate the social media landscape, particularly among Generation Z in China, understanding sentiment on this platform is essential for brands and businesses seeking to connect with this digitally savvy demographic. The research compares four sentiment analysis methods—Support Vector Machines (SVM), VADER (Valence Aware Dictionary for sEntiment Reasoning), Convolutional Neural Networks (CNN), and Bi-directional Long Short-Term Memory networks (biLSTMs)—to analyze user-generated content on Douyin. Data for the study were collected through scraping videos related to prominent fashion brands, followed by manual labeling to facilitate sentiment analysis. The results demonstrate varying levels of accuracy across the methods, with each showing unique strengths and limitations depending on the informal and evolving nature of Douyin content. While no single method emerged as consistently superior, the findings highlight the challenges of applying sentiment analysis to dynamic social media platforms and suggest the need for hybrid or context-aware approaches. This research contributes to the growing field of sentiment analysis in the Chinese digital ecosystem and offers valuable insights for adapting sentiment analysis tools to local linguistic and cultural nuances. It also underscores the importance of refining analysis techniques to account for the rapid evolution of online language and platform-specific communication styles. The study provides implications for marketers and researchers seeking to design more effective sentiment analysis strategies tailored to the preferences and behaviors of Chinese Generation Z users.

Fan Studies from a Life Course Perspective: Entry, Emotional Engagement, Disengagement, and Attachment- A Discovery of Fan Subjectivity

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Current fan studies often focus on external aspects such as group behaviors, consumption patterns, and media interactions, while neglecting to explore the subjectivity of fans and the deeper, more personal connections they form with their idols. This study aims to fill this gap by using qualitative interviews to examine how idols influence the lives of fans who have been part of fandoms for over ten years. Through in-depth interviews, the research explores how idols accompany fans during significant life stages, including education, career development, and the formation of personal values. The findings suggest that idols serve not only as a source of entertainment but also as emotional support and a source of motivation. They guide fans through critical moments and contribute to the shaping of their value systems. Additionally, the study reveals that the long-term relationship between idols and fans is central to the development of fans' identities and personal beliefs. By adopting a life course perspective, this research highlights the evolving, dynamic interaction between fans and their idols and underscores the importance of understanding fan subjectivity in the broader context of personal growth and social development. This study contributes to a more holistic understanding of fan behavior and the psychological impact of fandom over time.

Feminism as Aberration: Discourses of Values and Progress in Tradwife Blogs

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This paper explores the contradictory portrayal of feminism within the social media narratives of “tradwives” (traditional housewives) on platforms like TikTok, Instagram, and YouTube. The rise of tradwife influencers since the mid-2010s reflects a growing online movement that advocates for a return to clearly defined gender roles, often referencing Christian teachings and 1950s aesthetics. Although originating in the US, this movement has gained traction globally, with influencers in North and Latin America, as well as Europe, promoting a shared traditional lifestyle vocabulary. The analysis focuses on the ambivalence in tradwife narratives, where far-right discourses on liberal danger intersect with rhetoric that could be mistaken as progressive. Specifically, these influencers critique “lean-in” feminism (Rottenberg, 2017), reject neoliberal pressures on women to “have it all,” and criticize inadequate parental support. They frame the stay-at-home-mother lifestyle as an act of self-determination, positioning it as a deliberate choice to resist career success and adopt a more submissive family role. Tradwife influencers depict feminism as an oppressive force that suppresses alternative ways of living, such as the traditional housewife lifestyle. They portray (Western) feminism as a dominant, regulatory force, echoing postfeminist claims that feminism has already been achieved (McRobbie, 2009; Gill, 2007, 2016). However, unlike postfeminist sensibilities that present feminism as a positive force (McRobbie, 2004), tradwife discourses view it as harmful. They frame abandoning feminism as a radical act of “freedom” and “choice,” rejecting feminist ideals as deceptive constraints on women.

Five years of Climate Emergency on Visual Social Media: The Case of Italian Fridays for Future, Extinction Rebellion and Last Generation on Instagram

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Over the years, research highlighted the importance of how environmental issues are communicated and how the public perceives them. Scholars have also focused on social movements' use of visuals, examining how visual expression and representation contribute to these movements. However, little has been said about the social movements' strategic visualisation of issues. This research compares the visual strategies employed by Italian climate movements to uncover how environmental topics are addressed through different visual narratives on Instagram. The analysis explores how these movements leverage visual media to frame their causes and inspire action. The investigation followed a triangulation of methods: expert interviews, visual content analysis and narrative analysis. Experts explained how communication management works by addressing specific aspects, which uncovered movements' logic and expertise in communication. The visual content analysis contributed to understanding how social actors narrate themselves and the world through online content considering both the object of study -images and texts- as explicit and implicit linkages to a larger political story. The research also looked at the manifest contents of images, the symbolic level and the latent level of meaning. Results show the representation of the environment in the visual expression on social media shifted away from the melting icebergs. Instead, the number of references to the environment decreased but steadily maintained their relevance in the climate movements' identity. However, movements differ in the representation of the environment as part of claims or identity.

Fleeing for Change: Analyzing the Instagram #kaburajadulu Trend as a Form of Political Engagement and Dissatisfaction of Indonesian Diasporas

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In the past few months, Instagram users of Indonesian nationality have played a crucial role in shaping a growing trend of posts that feature the hashtag #kaburajadulu (translation: let's flee for now). This trend, which originated as an adverse reaction to the newly inaugurated Indonesian president and vice president, Gen. Prabowo Subijanto and Gibran Rakabumin Raka, has been fueled by the public's dissatisfaction with the country's policies and situation within the first hundred days of their term. Numerous posts created by Indonesian diasporas worldwide have emerged, filled with critiques and reasons why they chose to depart the country, along with encouragement and information on how fellow Indonesians can and should seize the opportunity to live abroad. This paper analyzes the political context behind the posts under the #kaburajadulu hashtag as a significant form of civic engagement. By conducting a content analysis of high-engagement Instagram reels, this study seeks to understand the language of critics and its role in shaping political discourse in Indonesia. This research enhances our understanding of participation practices and political engagement, particularly in Indonesia, and provides deeper insights into the audience's power to influence political narratives.

Framing the Pirates of Somalia: A Critical Meta-Analysis

Franklin Nii Amankwah Yartey, Professor of Communication, Communication, University of Dubuque, United States

After a long hiatus, the pirates of Somalia have resumed piracy activities, and this has resurrected global concerns about this crisis on the high seas, warranting continuous attention. This study is a critical meta-analysis examining existing research on the Somali Pirates, their representation in the media, and academic research. This study also aims to identify alternative discourses surrounding piracy on the high seas by integrating and interpreting the findings of various studies, thereby deepening our understanding of this complex maritime security issue and social phenomenon. Drawing on Edward Said's concept of Orientalism and Stuart Hall's notion of representation, the study identifies three themes: Somali Pirates as Redemptive Criminals, Dehumanizing Somali Pirates, and Somali Pirates as Security Threats.

From Fabric to Frame: The Role of Rajasthani Traditional Textiles in Cinema, Branding, and Digital Narratives

Suman Pandey, Assistant Professor, Design Department, Gujarat Law Society University, Gujarat, India

Traditional textiles are more than decorative fabric they are embroidered myths, historical prints, and cultural signifiers. Rajasthani textiles - Kota Doria weaving, Handblock Printing, Embroidery, and Tie & Dye have for long been used as powerful narratives in cinema, luxury branding, and digital communication. This paper examines their visual, cultural, and commercial representation, from traditional craft to contemporary media phenomenon. This research is a semiotic and aesthetic analysis of Bollywood movies like Rudaali, Paheli, Dor, Jodhaa Akbar, Padmaavat, and Bajirao Mastani where textiles are used to achieve historical truth, to enrich the narrative of characters and reinforce cultural symbolism. Costumes in movies these pictures are not just visible details but cultural symbols of heritage, status, and regional originality. Similarly, to the global market, luxury cocoons have creatively embedded Rajasthani textiles into Premium Fashion clothing, which elicits connivances of elitism and craftsmanship for global consumers. Also, the study explores the new rise of digital Rajasthani textiles with social media and online exhibitions making artisans more visible. Though social media enhances engagement, it perpetuates exotic branding that mutates traditional textiles into mere static objects instead of living cultural expressions. This study challenges how advertisement media, placing an Orientalist gaze, realize the Rajasthani textiles as exotic artifacts as opposed to living heritage. Through analyzing the nexus of cinema/ branding/ digital narratives, this paper argues for the authenticity of craft tradition and making. As Rajasthani fabrics shift from loom to screen, can the media protect cultural integrity without sacrificing modernity?

From Letters to Layers: Exploring Typographic Form Through Surface Pattern Design

Anna Jordan, Assistant Professor, College of Art and Design, Rochester Institute of Technology, United States

This poster shares a case study of “Typo/Graphic Pattern,” a typography workshop I developed to help intro-level design students see type not just as linguistic content, but as formal material. In early typography education, students often struggle to recognize letterforms as shapes composed of form and counterform, rather than as familiar symbols they’ve read their entire lives. This workshop addresses that challenge by guiding students through the process of designing abstract, repeating patterns using only letterform shapes. Surface pattern design becomes a tool to cultivate visual sensitivity and typographic awareness. Students begin by examining examples of type-based pattern work from designers such as Zuzana Licko, Marian Bantjes, and Michael Bierut. Then we go hands-on: with scissors, tape, and paper, students create analog pattern blocks using typographic collage materials. This playful, tactile phase builds awareness of structure, rhythm, and composition. Students then digitize their collages in Illustrator, refining them into precise black-and-white vector patterns. In the final phase, they apply their designs to Photoshop mockups of 3D surfaces like textiles, packaging, or architecture. Throughout, students engage in critique and iteration—learning to see type not just as language, but as raw design material. They build technical skills, conceptual fluency, and confidence. This poster outlines the workshop’s pedagogical structure, shares student examples, and reflects on outcomes observed by faculty and participants. “Typo/Graphic Pattern” is an adaptable, scalable teaching model that reframes typography as both a foundational skill and an expressive design practice.

Future of Democracy: Media Framing of the News Stories in Turkey's Disinformation Bulletins

Kardelen Gökçedağ, External Communications Designer, Deutsche Telekom IT Solutions Hungary, Hungary

This paper explores digital media framing of the news stories in Turkey's Disinformation bulletins, its integration with AI-generated disinformation strategies, and the implications for democracy in contemporary Turkish politics. Disinformation law, introduced alongside with disinformation bulletins where Turkish government starts to announce fake news in media, although positioned as a mechanism to combat fake news, has faced widespread criticism for its potential use as a tool for government propaganda and censorship. Using Robert Entman's media framing analysis, this study focuses on news stories 'claimed' to be fake by Turkish government in the bulletins announced between 2022-2025 and how they are framed across pro-government, independent and foreign media, revealing significant divergences in narrative construction and power relations. The paper proposes that the disinformation law and bulletins in Turkey, coupled with the use of AI technologies for both disseminating and regulating disinformation, are mechanisms that amplify state control over Turkish media narratives, particularly in a polarized political environment, thereby posing significant threats to free speech, media integrity, and democratic governance. After finding out the common patterns in each news article in pro-government, independent and foreign media, the research applies Matthes and Kohring's cluster analysis to group the similarities in framing patterns and compare the clusters to reveal divergences in narrative construction and power dynamics behind framing. By contextualizing Turkey's framing patterns within global debates on disinformation regulation, the research discusses the implications of these frames for free speech, democratic governance, and media integrity in Turkey and highlights how polarization influences narrative construction in media atmospheres.

Getting on Our Feet to Teach Writing: A Pedagogy for Teaching Undergraduates Playwriting

Suzanne Delle, Visiting Assistant Professor, Theatre, Washington & Lee, Virginia, United States

In the U.S., writing is often taught using methods that the professor learned in their own undergraduate studies focusing on writing, revision, and rewriting. This author has made adjustments to her courses focusing having students embody their work in a collaborative environment. This participation in communicating using the Tectonic Theatre Company's Moment Work technique of play creation and theater games have led to improved student outcomes and experiences. This study provides the opportunity to experience these participation practices. We outline how to make these fundamental changes to writing pedagogy and encourage others to stop relying on the 'how it has always been done' of how to teach a subject and interrogate how best to revise their communication courses for today's undergraduate students.

Globalized Television and Culture: Perceptions of Turkey Through Screen Narratives and Real-Life Experiences

Abdulkadir Çabuk, Student, Media and Communication, Üsküdar Üniversitesi

This study explores how Arab viewers living in Turkey perceive Turkish culture and society through popular television series. Using in-depth qualitative interviews conducted in Arabic, the research investigates the contrast between mediated representations of Turkey and participants' real-life experiences. The findings reveal that Turkish TV series significantly shape viewers' admiration for the country, often creating a sense of cultural affinity even before migration. After arriving in Turkey, many respondents reported a strengthened sense of belonging, influenced by both media narratives and lived reality. The study contributes to discussions on soft power, media globalization, and cultural reproduction in the age of transnational television.

History of "Your Brain on Drugs"

Ken Westermann, Student, Master of Communication, University of Missouri St Louis, Missouri, United States

The 1987 Frying Pan / "This is Your Brain on Drugs" PSA was a milestone event in the reach of Public Service Announcements on American television. A decade later it was followed by an equally compelling "Brain on Heroine" PSA and in 2016 the ad was revisited again as a "How to Talk to Teens about Drugs" PSA. Each PSA used a slightly different approach to the message and the messaging grew with its audience. This presentation looks at the confluence of events that propelled that PSA series and their producers, Partnership for a Drug-Free America, to dominate the media landscape of American Public Service Announcements in the 1980s/ 90s.

How Korean Love Reality Shows Shape the Image of Women: A Textual Analysis of 'Better Late Than Single'

Boyu Guo, Student, Post Graduate, National Chengchi University, Taipei, Taiwan

This study explores how Korean love reality shows construct idealized images of femininity, focusing on the 2025 Netflix program 'Better Late Than Single'. While such shows are typically marketed as lighthearted entertainment, they actively shape and reinforce cultural norms surrounding gender. This research analyzes how female participants are framed through visual techniques, emotional narratives, and behavior that align with socially accepted expressions of womanhood — including emotional openness, physical presentation, and romantic passivity. Although the show portrays its contestants as independent agents making personal choices in their romantic journey, these choices are often shaped by subtle forms of aesthetic and emotional regulation. Visual strategies such as selective editing, slow motion, and framing further reinforce traditional ideals of femininity. These portrayals create a tension between the appearance of empowerment and the reproduction of conventional gender roles. Using qualitative textual analysis, this study examines selected episodes to understand how visual and narrative devices work together to construct gender performance. The findings contribute to ongoing discussions in media and gender studies by highlighting how reality television reshapes the boundaries of femininity under the guise of authenticity, growth, and romance.

How Netflix Is Not Creating a Common European Culture: Video Platformization in Ten Countries

Andrea Miconi, Professor, Arts and Media, IULM University, Italy

“How Netflix is creating a common European culture”, was an article in *The Economist* emphatically titled on March 31, 2021. In this respect, we provide first-hand data on VOD movies and TV-series, collected in ten countries in the context of the Horizon 2020 project EUMEPLAT- European Media Platforms: Assessing Positive and Negative Externalities for European Culture: Belgium, Bulgaria, Czech Republic, Germany, Greece, Italy, Portugal, Spain, Sweden, and Türkiye. Data have been collected between November 2021 and February 2022, in the three major VOD platforms in each country. To what degree the use of common platforms – such as Netflix, Amazon Prime, or HBO in the East - is making the Europeans more European, in fact, is still to be understood. To start with, the offer of the VODs significantly varies from country to country: the Netflix catalogue, for instance, contains more than 5,000 titles in Romania, around 4,400 in Belgium, and only 3,800 in Spain and Sweden [Iordache 2021: 7]. Such tendency is plainly in line with the huge disparities in Netflix libraries in different areas of the world [Lobato 2018: 245], while also reminding us that globalization is not all about homogenization, for it also produces new stratifications, even of unexpected kind. Based on our data, we put into focus the following aspects: (1) the impact of geo-blocking strategies; (2) the hegemony of US contents; (3) and the stratifications internal to the European media landscape.

Humour in Ghanaian Telecommunication Advertising: A Theoretical and Cultural Perspective

Evans Akesse Brempong, Senior Manager, Corporate Affairs, National Communications Authority, Ghana

This study examines the role of humour in Ghanaian telecommunication advertisements through the lens of Benign Violation Theory (BVT) while integrating Incongruity Theory and Superiority Theory to provide a multidimensional perspective. Employing qualitative content analysis, this study analyses 15 advertisements from Ghana's leading telecom brands (MTN, Telecel, and AirtelTigo) to uncover humour strategies that engage audiences. Findings reveal that humour in these ads relies on exaggeration, cultural stereotypes, and technology frustrations. A comparative analysis highlights how humour in Ghanaian ads differs from Western and Nigerian advertising traditions. This research provides insights for advertisers seeking to leverage humour in culturally resonant and commercially effective ways.

Identifying Information Sources for Generation Z Nomads

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All forms of human communication are rapidly transitioning to digital. Due to the influence of information technology, the mindset and consumption level of modern youth around the world are becoming similar. In this age of universal digitalization, they can find and listen to the information they like anywhere. However, depending on their age and mentality, the sources of information and the content of the information they choose are relatively different from those of other generations. Mongolians, who have a nomadic culture, have become immersed in a diverse flow of information under the influence of globalization. Through this research, we have discovered how this affects their lives, especially which media and information content the nomadic youth of the generation Z choose more. In doing so, we have compared the information needs of Mongolian youth of the generation Z who are nomadic herders in Mongolia, which has the same nomadic lifestyle, and in the Inner Mongolia Autonomous Region of China.

Identity Re-Articulation, Muslim Hip Hop and ‘Mappila Cool’ in Kerala, South India: Reading “Thallumaala”

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This paper seeks to analyse the recently released Malayalam film “Thallumaala” (2022) in the context of Muslim hip-hop and Hindutva in Kerala, India. A carnivalesque action film that dabbles in themes like love and heartbreak, “Thallumaala”’s soundtrack, album, choreography, sartorial choices, making etc signal the arrival of ‘Muslim hip-hop’ in India. This paper makes use of Syed Abdul Khabeer’s theory of ‘Muslim Cool’ — a way of being Muslim in the context of rising Islamophobia in the post 9/11 world — and argues that “Thallumaala” represents an emergent phenomenon called ‘Mappila Cool’ (referring to the Muslims of north Kerala), by which there is an active re-articulation of the self formulated according to the unique Mappila experience blended with transnational elements borrowed from hip-hop. Arjun Appadurai has argued that culture produces the ‘capacity to aspire’ and this is crucial when we consider that “Thallumaala” is set in Malappuram, Kerala’s sole Muslim majority district and Mappila heartland, which is currently at the receiving end of Hindutva’s campaign that projects it as a regressive hotspot. Yet, evidence shows that this is far from the truth and that Muslims in Kerala are at the cusp of a ‘renaissance’ unlike their counterparts in any other state, reflected in the community’s stupendous performance in many facets of Kerala society. The world created by “Thallumaala” is thus antithetical to the narrative within which the hegemonic discourse tries to box Malappuram and Muslims in, and raises the question: what does it mean to be Muslim, Mappila, and cool.

Illusory Freedom as a Veil of Deep Passivity: The “Biological Turn” in Viewing Experience from Television to Online Short Dramas

Chenqi Zhu, Student, Communication, Shanghai International Studies University, Shanghai, China

This paper examines the transformation of drama-viewing practices from the network era to the emerging short-form transition, identifying a historical trajectory that culminates in the rise of online short dramas. These productions, typically under ten minutes per episode, combine caricatured characters, condensed climaxes, and suspense-driven interruptions, embedded within platform architectures that encourage continuous consumption. The analysis conceptualizes this shift as a “biological turn” in viewing experience, wherein condensed narrative pacing and perpetual emotional triggers activate dopamine-based reward systems, fostering visceral engagement while diminishing opportunities for cognitive filtering or reflective interpretation. The result is a homogenized emotional response across cultural contexts and a compulsive binge-watching loop sustained by minimal narrative pauses. From a critical-cultural perspective, the paper argues that this mode of engagement reflects an ideological reconfiguration in the media environment: algorithmically curated, high-intensity content increasingly prioritizes immediate gratification over narrative depth and critical engagement. Drawing on the framework of Adorno and Horkheimer, it contends that the seeming autonomy afforded to viewers is in fact a form of “illusory freedom,” masking deep passivity and reinforcing structural asymmetries in cultural production and consumption. By situating short dramas within the *longue durée* of television’s technological and cultural evolution, this study reveals how their form, technical basis, and bio-psychological effects converge to reshape audience agency in the contemporary attention economy.

Immersive Witnessing: Algorithmic Media, Aesthetic Resistance, and the Politics of Representation

Nam Huh, Doctoral Researcher, Communications and Media, Loughborough University, Leicestershire, United Kingdom

In today's algorithmic media landscape, East and Southeast Asian (ESEA) migrant identities in Europe are shaped less by traditional mass media than by participatory, platform-based visual cultures. This paper explores how emerging documentary practices—using found footage, memes, 3D scans, and AI-generated imagery—reshape the construction and circulation of migrant subjectivities. Focusing on works such as *In Virtual Return We (Can't) Dehaunt* (Yarli Allison, 2021), *In 1875 We Met at the Docks of Liverpool* (Yarli Allison, 2023), and *Tea and Sugarcane (Anti-Cool, 2023)*, I examine how ESEA creators appropriate internet vernaculars to document, distort, and reimagine diasporic memory. These works resist representational norms through glitch, fragmentation, looping, and remix—challenging dominant visual economies. The paper draws on Jonathan Beller's "computational capital," Wendy Chun's *Programmed Visions*, and Lev Manovich's *AI Aesthetics* to argue that these documentaries function as interfaces rather than narratives—where racialised data, affect, and embodiment collide. It interrogates how ESEA identities are encoded and commodified across mass and niche platforms, and how aesthetic strategies offer critical tools for rearticulation. Ultimately, the paper positions post-internet documentary as a socio-technical form of resistance—where unstable, remediated images generate speculative futures for racialised and migrant communities.

Inclusive Language in the Spanish Language Media

Liana Stepanyan, Professor (Teaching) of Spanish, Latin American and Iberian Cultures, University of Southern California, California, United States

Goretti Prieto Botana, Associate Professor, University of Southern California

María Mercedes Fages Agudo, Master Lecturer, Latin American and Iberian Cultures Department, University of Southern California, California, United States

This presentation focuses on the portrayal of identities that go beyond the traditional binary male-female identities in the Spanish language media. We present an overview of the current landscape, highlighting both challenges and opportunities for inclusive representation. Examining existing portrayals and their impact, we explore how media attempts to challenge gender norms and promote inclusive representation. We also analyze the evolution of direct and indirect non-binary language in Spanish, and how it has permeated through the Spanish language media. Our goal is to deepen understanding of non-binary representation in Spanish media and inspire positive change towards more inclusive narratives.

Influence of Audience Feedback on Editorial Decisions of Digital Newspapers

Francisca Greene, Professor, Communication Faculty, Universidad de los Andes, Chile, Región Metropolitana de Santiago, Chile

This comparative study analyzes ten digital newspapers from Chile and Ecuador with the objective of investigating how audience feedback influences editorial decisions. The objective is to answer the following research questions: To what extent does audience feedback influence editorial decisions in the most read digital newspapers in Chile and Ecuador? and: Do these newspapers have similar behavior in terms of the relationship between editorial decisions and audience feedback? A qualitative methodology was used based on semi-structured interviews carried out with editors of the five most read Web portals in each country. The most notable results reveal notable similarities between the media in each country, evidencing a strong influence of audience feedback on editorial decisions, changes in business models due to digital transformation and the use of tools for measuring results, collection of insights and contact with users. This finding suggests the importance of understanding and responding to audience preferences and opinions for digital media in the region, highlighting the need for editorial strategies that encourage audience participation and engagement.

Intercultural Psychology in the Media Industry

Veronica Appleton, Lecturer, Intercultural Communication + Organizational Theory, School of Continuing Professional Studies, DePaul University, Illinois, United States

Research has shown culture and psychology have an interconnected effect on human behavior. In this interactive workshop, participants will develop deeper understanding for human behavior, the effects of media and pop culture, and how to lead with impact as scholars and practitioners. Participants will explore best practices in building cultural collaboration that can champion the creative genius on their teams.

Life Online during Polycrisis: How Media Cultures Shapes Experiences

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This study investigates how mediatization shapes the subjective experiences and emotional orientations of university students in the times of polycrisis. We integrate Raymond Williams's structure of feeling with contemporary media cultures to examine how accelerated digital immersion shapes cultural representation, participation practices, and embodied media experiences. Employing Q methodology, we developed a concourse of 560 descriptors from open responses by 56 undergraduates, yielding a representative Q sample of 55 statements. Fifty-two participants performed Q-sorts along an eleven-point scale reflecting their alignment with each statement and then engaged in follow-up interviews to contextualize their interpretations. Factor analysis revealed five distinct feeling-states: empowered self-development, optimism through niche gaming, curiosity-driven creativity, overwhelming isolation, and fatigued disengagement. These feeling-states reflect shifts in audience practices, digital literacies, and inequalities in access, highlighting continuities and tensions between democratic aesthetics and emerging digital cultures. Our analysis foregrounds in/equities in access, highlighting persistent digital-divide challenges, and considers embodied media identities—from avatars to selfies—as sites of cultural negotiation in online learning environments. Findings demonstrate that mediatization not only reconfigures technological adoption but also cultivates affective landscapes influencing social integration, academic engagement, and mental health. Implications include designing inclusive digital environments that foster participatory agency and emotional resilience, integrating emotional dimensions into digital literacy curricula, and framing digital culture initiatives around democratic aesthetic principles to support collective agency and critical engagement among students in global higher education contexts.

Listening through the Static - 1947: An Exploration of Indian Communalism through Radio Waves

Utsha Roy, Student, PhD Candidate, University of Adelaide, South Australia, Australia

This paper examines the BBC's broadcasting activities during the year of India's independence, offering a contribution to the existing scholarship on religious violence in the subcontinent and its role in the Partition. It provides a novel auditory history of the coverage of communal violence, particularly in the context of the BBC's own impending division of assets. By focusing on a specific historical moment and the locus of colonialism, this study illuminates the complex relationship between colonial media and the imperial administration. It reveals how the Labour government sought to utilize the BBC's airwaves to facilitate a smooth withdrawal from the Indian subcontinent, despite agreeing to a Partition along communal lines. Drawing on rare archival materials, including government documents and BBC records, this paper argues that the BBC's colonial policy evolved inconsistently over time, revealing significant nuances in its approach. By outlining the factors behind the shift in administrative communal policy, the paper links this change to the formulation of the BBC's editorial policy in 1947. Given the period's instability and rapid transformation, which culminated in the division of BBC services in the subcontinent, the paper demonstrates how changing socio-economic and political conditions influenced the editorial stance adopted by the Corporation in response to administrative communal policies. Within the broader framework of colonial media studies, this paper explores the dynamics between a once tightly controlled colonial media institution and a withdrawing administration in the context of impending independence.

Make Memes Harder: Curatorial Power and Democratic Aesthetics in Social Media Communication

Bartosz Lutostański, Assistant Professor, Institute of English Studies, University of Warsaw, Mazowieckie, Poland

This paper examines how curatorial practices in social media challenge traditional notions of democratic participation in digital culture. Through a detailed analysis of Poland's prominent Instagram profile Make Life Harder (MLH), with 1.5 million followers, I investigate how content curation paradoxically both enables and restricts democratic expression in memetic communication. Drawing on quantitative and qualitative analysis of 793 Instagram Stories from Q1 2023, the research reveals how curatorial practices establish monothematic and monosemantic frameworks that simultaneously foster community engagement while limiting interpretive plurality. By applying Bourdieu's concepts of cultural mediation and symbolic power, alongside Fish's theory of interpretive communities, I demonstrate how platform-specific curatorial practices shape ideological narratives and control meaning-making processes. The findings suggest that while memes ostensibly represent democratized communication, their curation often reinforces hierarchical power structures through selective content distribution and controlled interpretation. This research contributes to ongoing discussions about democratic aesthetics in digital spaces by highlighting the tension between participatory culture and centralized content control, offering new perspectives on how curatorial practices influence collective meaning-making in contemporary social media environments.

Manufacturing Consent in the Post-human Era: Algorithms, Artificial Intelligence, and the New Dimensions of Manipulation

Mihriban Akyol Akin, Assistant Professor, Media and Communications, Istanbul Beykent University, Istanbul, Turkey

The post-human era refers to a time when the boundaries between humans and technology will become increasingly blurred. Artificial intelligence, algorithms, biotechnology, and digitalization will deeply impact individuals' thought processes, behaviors, and decision-making. In this era, humans will no longer be seen merely as biological entities but as beings integrated with digital and biotechnological systems. This transformation will create a complex ecosystem that will redefine individual autonomy and the functioning of societal structures. This study examines how communication and manipulation processes are expected to evolve in the post-human era. The aim of the research is to analyze how artificial intelligence and algorithmic systems influence individuals' thoughts and behaviors. The study employs ethnographic analysis to investigate the dynamics of consent manufacturing in both digital and physical spheres. Social media behaviors are observed through participant observation, and interviews and focus groups are conducted to understand how algorithms will shape decision-making processes. The collected data is processed using thematic analysis to identify key themes in the mechanisms of consent manufacturing. In the post-human era, the influence of algorithms, artificial intelligence, and biotechnological tools on individuals' thoughts and behaviors will become increasingly complex. Digital platforms will personalize content, exposing individuals to selective information and subtly shaping their autonomy. Artificial intelligence systems will guide decisions through predictive targeting, potentially limiting individuals' exposure to new perspectives. This research explores the implications of these processes on individual autonomy and how individuals may respond to such invisible manipulations.

Measuring and Visualizing Audience Impact in Screen Media: Leveraging Qualitative Reception Data, Longitudinal Analysis, and Recognition Benchmarks for Holistic Insights

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Sara Diamond, University Research Chair, Faculty of Arts and Science, OCAD University, Canada

Screen industry interest in the success of media products has focused on quantitative metrics such as audience numbers, retention, and earnings. However, there is growing recognition among producers, public funding agencies, and investors that qualitative impacts are important. These include how and why media content resonates with diverse audiences and influences their behaviours, as well as how recognition functions across digital platforms. Despite a vibrant and ongoing history of academic reception studies, and advancements in fields like ethnography, behavioural economics, and health studies, media industries lack effective automated reception analysis tools and a consolidated database for comparative analysis. This paper explores the application of interdisciplinary theories and methods to describe and measure screen media reception, alongside a series of algorithmic data analytics tools that support synthesized data visualizations and summaries via natural language processing. The toolset encourages the analysis of content created for audience segments, niche genres, as well as mass audiences. We report on user and usability trials for short form series, long-form series, and one-off products. Our toolset supports understanding audience viewing contexts and perceptions of the impacts of the media they consume and the reasons for these impacts. These insights help producers amplify audience engagement and influence over the course of production and distribution. We provide producers with recognition benchmarks based on festival screenings, awards, and genre relevance, while integrating earned media scores. The toolkit affords funders and distributors a deeper understanding of the return on their investment.

Media Portrayals of Agritourism in the Mekong Delta: Romanticizing Farmer Livelihoods

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Agritourism has emerged as a significant tourism trend in Southeast Asia, with notable economic and cultural implications. However, existing research reveals a gap in examining how farmers' lives are represented within agritourism media portrayals across the region. Using the Mekong Delta as a case study, this research investigates the prevailing sentiment and tone surrounding depictions of farmers in media coverage. This study employs a dual-method approach, combining thematic analysis and corpus-based discourse analysis, to examine agritourism-related articles published in five mainstream Vietnamese newspapers between 2015 and 2025. Findings indicate that media portrayals of farmers are predominantly positive, with minimal emphasis on the challenges they face. Such representations construct an idealized "green fantasy" for tourists, overshadowing the realities and hardships experienced by farmers engaged in agritourism. These findings suggest a need for journalism to adopt more critical communication strategies, moving beyond an exclusive focus on agritourism's benefits to provide a more balanced and nuanced portrayal of local livelihoods.

Media, War, and Gendered Violence: Weaponization and Transnational Contestations

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This colloquium offers a transnational feminist and queer studies approach to examine the disjunctures and contestations of state-sponsored journalism and media concerning gendered violence, against a digital media landscape that is heterogenous and globally diverse. With examples from India, Turkey, Balkans and Palestine, we examine the political impact of these disruptions and ruptures, including making visible state practices of silencing of voices of victims and journalists. We examine the feminist and queer media spaces – across numerous geographies and locations –from which resistance to state narratives emerges. Our examples from four sites, with very different media histories, include the vigorous transnational debates and dissent around accounts of sexual violence in Israel, the question of genocide and ecocide in Gaza being raised by global south feminists, as well as challenges to the Indian and Turkish states' justifying the violence on gendered bodies of minorities and refugees. To understand the impact of contemporary digital media, we also compare the differences and commonalities within and between 1990s-era media narratives of mass wartime rape in the Balkans and the contemporaneous state practices in the three regions mentioned above. The papers take as feminist/queer analytical tools the discussion of media spectacle and visibility, the kinds of non-state and state platforms covering gendered violence, the use of racial and gendered narratives and tropes within state media (photojournalism, documentary cinema, and television and newspapers, social media, streaming), and the debates concerning gendered state violence in the digital sphere that have energized transnational dissent.

Mediatization of Politics and the Silencing of Scientific Voices in UK COVID-19 TV News Coverage

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Government authorities, scientific advisors, and news media are key actors in public health communication. Drawing on the theory of mediatization of politics, this study explores how political actors adapted to media logic to shape news reporting during the early outbreak of the COVID-19 pandemic in the UK. This study uses quantitative content analysis to examine BBC (N=238) and Sky (N=212) COVID-19 TV news coverage from March 2020 to August 2020. This study identifies a significant dominance of government voices over the voices of scientific advisors in the UK COVID-19 TV news coverage. To understand such an imbalance in source pattern in the UK COVID-19 TV news coverage, this study uses causal process tracing analysis to examine how the UK government strategically interacted with the media logic to dominate the public health crisis communication in the early COVID-19 pandemic. Findings reveal that the UK government relied on televised policy briefings to strategically communicate with news media and manage the access of news media to official sources, compelling news media to play a cooperative role in the early outbreak of the COVID-19 pandemic. Meanwhile, this study finds that the UK government adopted a “science-led” rhetoric to legitimize political decisions, which politicalized the science and suppressed the real voices of scientific advisors in the news media. This study highlights how public health crisis communication became a site of political power struggle, raising critical implications for journalism autonomy, scientific credibility, and democratic accountability in public health emergencies.

Midlife Unfiltered: Rewriting the Script on British TV Women

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This research critically examines the evolving portrayal of middle-aged women in contemporary British television series, exploring the complex intersections of gender, age, and media representation. By analyzing a diverse range of recent TV productions, the research investigates how narratives either reinforce or challenge traditional stereotypes about women in midlife. The study employs a comprehensive qualitative content analysis, scrutinizing character development, storylines, and narrative arcs across multiple genres, including drama, comedy, and crime series. Key areas of focus include the professional and personal experiences depicted, the agency and depth afforded to middle-aged female characters, and the broader sociocultural implications of these representations. Preliminary findings suggest a gradual but significant shift in how middle-aged women are portrayed, moving beyond reductive tropes of invisibility, domesticity, or maternal roles. The research highlights emerging narratives that present nuanced, multidimensional characters who demonstrate complexity, professional competence, sexual agency, and personal growth. By critically unpacking these representations, the presentation contributes to broader discussions about media diversity, ageism, and gender dynamics in contemporary British television, offering insights into changing societal perceptions of women's experiences in midlife.

Navigating the Temporal Landscape: Discursive Manifestations of Time in the Age of Social Media and Streaming Services

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One of the realities of our day and age is that as communication and media prosper, discourse – and time – are experienced in a lot more places. This study seeks to determine how the discursive manifestations of streaming services are organized in the production of meanings for the object “time” in a complex society. Social Media and Streaming services offer a novel lens through which audiences perceive time, giving rise to notable transformations that mirror profound shifts in our understanding of temporal dimensions and the subjective impressions of time, as stimulated by particular triggers or carefully crafted scenarios. Additionally, the act of binge-watching, akin to reading a book or engaging in video gaming, has fostered a unique immersive experience. We discuss the intricate web of discursive manifestations that contribute to the construction of meanings associated with the concept of “time” within our complex society. The methodological trajectory of this research took root in the examination of fans of the iconic television series “Lost” and their autonomous engagement in streaming and subtitling activities. By dissecting the complex layers of discourse surrounding time in the age of Social Media and Streaming services, it offers valuable insights into the transformative nature of contemporary media consumption and the evolving significance of time within a dynamically interconnected society.

Nostalgic for the Future: Soviet Hauntology, Alternative Worlds, and Memetic Revolutions

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Whether demonised as the archenemy of liberal democracy or celebrated as the world's first truly egalitarian state, the USSR remains one of the most complex signifiers of our era. Despite its collapse, it continues to influence the social and political behaviours of both those who survived it and of those who never experienced it. Soviet communism is at the centre of a structure of feeling (Williams, 1967;1971) that merges political ambitions with the history, aesthetics, and cultural references of a lost era. In this paper, I present my research on Soviet nostalgia as a virtual phenomenon that goes beyond the geographical borders of the ex-Soviet space to become the collective hauntology of a lost future. Specifically, I look at how within online spaces, Soviet communism has become the subject of a narrative that rewrites the Soviet past as an ideal future through memes, videos, and user interactions. For these communities, the return to the Soviet past is part of a shared experience of resistance against injustice and offers a frame to make sense of the problems of the modern world, from the social inequalities produced by capitalism and exacerbated by the COVID-19 pandemic, to Palestine and Latin America's continued struggle against imperialism and oppression. As the West reveals its failure to deliver its promises of democracy and prosperity, the references to the Soviet past act as an immediate, pervasive metalanguage for the articulation of dissent and, ultimately, as a new, collective project of utopian world-building beyond capitalism.

Opinion and Advocacy at “The Paper of Record”: A Historical Study of New York Times Columnist Tom Wicker

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Media historians generally trace the rise of politically slanted news to the collapse of FCC regulations in the 1980s, the emergence of 24-hour cable (Fox, MSNBC) in the 1990s, and, more recently, the decline of mass-targeted print newspapers. Taking the New York Times’s Tom Wicker as a historical case study, this paper suggests—inspired by Matthew Pressman foundational research in *On Press: The Liberal Values that Shaped the News* (Harvard UP, 2018)—that we look earlier, to the pivotal moment when American newspapers faced the social movements of the 1960s and 1970s, ultimately realizing the viability of carefully framed, non-neutral reporting. The Times has historically strived for centrism, and they resisted “biased” advocacy reporting on controversial topics such as Vietnam, feminism, and the counterculture that were the purview of New Journalists such as Norman Mailer and Joan Didion. One exception, though, was their columnist Tom Wicker, whose work was specifically intended to express a point of view. Drawing on Wicker’s published work and his papers held at the New York Public Library, and taking his engagement with the 1971 Attica Prison uprising as a tipping point moment, I argue that Wicker was the closest the Times would come to embracing (or perhaps merely tolerating) the politically engaged and openly opinionated New Journalism. The Wicker case, I contend, is not only of tremendous historical interest but also offers valuable political and historical context for understanding today’s opinion reporting and punditry.

Orientalism and Hierarchy of Victims: A Comparative Study of Ukrainian and Syrian Refugees' Representation in the UK National Mainstream Newspapers

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The study of the interrelationship between media, conflict and discourse analysis is gaining increasing academic interest and establishing itself as a field of research. This paper raises concerns about the disparity in UK national mainstream newspapers representation of refugees based on orientalist stereotypical framing through an analytical study comparing the Ukrainian refugees' representation in UK national print media between 2022 with the Syrian refugees' representation in the UK national print media between 2015-2016. Both periods witnessed significantly increased movement of refugees and migrants to Europe. It highlights the orientalist approach in the UK national mainstream newspapers discourse and investigates the images that were produced which played a major role in the formation and consolidation of the negative image of Syrian refugees. The orientalist representations did not simply re-present facts, but also constituted them. The research suggests that the orientalist representation is problematic not only because it conflicts with the principles of accuracy and neutrality in reporting, but also because of negating public sympathy towards refugees who fled the conflict. The study compares the Ukrainian refugees' representation in UK national mainstream newspapers in 2022 with the Syrian refugees' representation in the UK national mainstream newspapers in 2015-2016. Both periods witnessed significantly increased movement of refugees and migrants to Europe.

Participating in the Popular: The Importance of Media Rituals in Understanding the Relationship between Children and Media

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The examination of media and their audiences has, expectedly, resulted in a diverse body of disciplines, perspectives, paradigms, and research. Although the rapidly changing media landscape has shaped much of media studies, the unique forces of cultural discourse and ideology surrounding specific audiences and specific media platforms presents as a challenge to media researchers. In particular, the discourses surrounding children, animation, and media effects have complicated the understanding of children as media audiences and animation as a pedagogical force. This paper dissects this relationship by integrating cultural analysis into conversations about media and children. It uses systematic review to correlate the classification of animation as a “children’s medium” with the creation and dismissal of adulterated content in animated texts, and places this alongside the ritual behaviors of children concerning media made for them. By exploring how children engage in media rituals, including aspects of character identification, this paper advocates for the conceptualization of popular culture as deeply connected to society in order to properly evaluate the pedagogical nature of media as disseminators of ideology in children’s lives.

Participatory Media and Information Brokers in the Republic of Benin (West Africa)

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The paper examines the role of new media actors in the West African Republic of Benin, commonly referred to as ‘grogneurs’ or ‘faiseurs d’opinion.’ These are frequent callers to interactive radio shows that openly discuss politics and society in contemporary Benin. I argue that it is too simplistic to define them as “citizen journalists”. Instead, we need to adopt a more complex analysis of the actors, the politics and the new configurations of the public sphere(s) shaped by a wide range of actors, interests, practices and technologies. The research focuses mainly on a series of call-in shows, commonly called grogne in Benin, where listeners can express themselves freely on topical issues or denounce abuses. It is evident that these programs have become the primary platform through which these grogneurs express themselves. Their success is being significantly boosted by the increasing ease of access to mobile phones and social media, and their enduring reputation for truthfulness. My paper argues that the grogneurs can be seen as information brokers. They capitalise on the enabling potential of new media technologies and social media, which unfold their full potential in Benin when closely intertwined with more ‘traditional’ media such as radio and press. From a performative approach, the analysis of grogne shows and grogneurs’ interventions should be conceptualised as a media ritual and a drama, which follows specific scripts and includes typical rhetoric, interaction rituals, verbal as well as indirect means of communication.

Perceptual Responses to Female Speakers Using Modal Register, Vocal Fry, or Uptalk

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Our anonymous online survey captured the subjective responses of young American female listeners to 5-second audio-only samples of female celebrities during conversations. The listeners assigned attributes, including physical attractiveness, trustworthiness, competence, and level of education, as well as possible occupations that included law, speech pathology, and theater based on these audio samples. A higher percentage of listeners associated these attributes and occupations with speakers using modal register than those same speakers using vocal fry or uptalk. The modal register includes the range of pitches typically used in speaking when statements end in a downward inflection, and questions usually have an upward inflection or rising pitch. The popularity of vocal fry and uptalk is often demonstrated in the voices of American female celebrities. Furthermore, vocal fry has been identified in Japanese, Finnish, and Swedish speech production. Vocal fry is a low-pitched, popping sound in the voice and is often associated with a relaxed “laid-back” personality. Uptalk gained popularity in the 1980s and 1990s and is associated with California’s youth culture. It is referred to as Valley Girl speech, as depicted in the Paul Zappa song Valley Girl and the film Valley Girl. Uptalk has been identified in female speakers in Australia, Britain, Canada, Ireland, and New Zealand and is characterized by an upward inflection or rising pitch at the end of a statement. Given the widespread use of vocal fry and uptalk, our findings were unexpected because our listeners frequently use vocal fry and uptalk during their communication exchanges.

Performing Arts on the Internet: Digital Media and Platformisation of Cultural Industries

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In recent years, performing arts have presented deep transformations both in the processes of creation and in terms of their capture, dissemination and conservation. The continuous development of information and communication technologies and the expanding phenomenon of web platformisation have meant an unprecedented change for the presence of dance, theatre or opera on the Internet. Platformisation has led to the implementation of the structural and economic model of social networks as the dominant form. This phenomenon has been approached from the perspective of software, business and political economy studies, and in recent years, research on its implications for cultural and creative industries has proliferated. In this context, this research studies the adaptation of theatre to the digital medium as part of the creative industries, specifically, the processes of web platforming as an expanding phenomenon within contemporary digital culture. Following this objective, the research carries out an exhaustive analysis of the National Documentation Centre for the Performing Arts (Spain) through the institution's annual reports from 2012 to 2023. The analysis presents a dual methodology combining quantitative analysis of the data provided and qualitative analysis of the non-numerical information provided by the reports. The results show a clear commitment to the digitalisation and platforming of the theatre in a gradual process of adaptation to the new digital media.

Platforming Dissent on YouTube: Turkey's Journalistic Exodus from Mainstream Media

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According to Reporters Without Borders, as of 2025, 90 percent of national media in Turkey is under government control and the country ranks 159th out of 180 countries in the World Press Freedom Index. Exclusion of dissenting voices from mainstream media over the last decade has led many well-known journalists to leave their jobs and establish their own digital channels. These journalists, who already had a large audience, first started independent journalism with websites they established under their own names and then managed to reach larger audiences by producing daily programs on YouTube. Some of them manage to become a strong voice with more than 1.5 million followers and 20 million monthly views. This study examines how these journalists use YouTube for opinion journalism as a means to bypass political control and rebuild a sphere for public discourse. This analysis also considers the relationship between media and politics within the framework of the concept of digital migration, while also focusing on the transformation of the audience-journalist interaction. Indeed, in this new media practice, journalists are repositioning themselves as actors who not only report news, but also interpret them and guide public opinion. On the other hand, audiences also take active roles in content production processes through comments, subscriptions and donations. The potential of these digital spheres, which are formed outside the conventional media structures, in terms of democratic communication is discussed.

Political Voice of Puerto Rico's Diaspora: Singing Resistance - "Debí Tirar Más Fotos"

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This essay explores how Puerto Rican artist Bad Bunny uses studio album *Debí Tirar Más Fotos* as a tool for political resistance, cultural preservation, and diasporic connection. Rooted in themes of colonialism, displacement, gentrification, and resilience, the album is positioned as an aesthetic counter-hegemonic response to centuries of settler colonialism in Puerto Rico. Through collaborations with Caribbean scholars and the integration of historical and contemporary narratives, Bad Bunny constructs an "imagined community" that connects Puerto Ricans across different geographies through shared memories, emotions, and music. Songs like "Nuevayol" and "Voy a Llevarte Pa' PR" blend reggaetón and salsa, invoking diasporic nostalgia while centering the lived realities of the Nuyorican community. Tracks such as "Lo Que Le Pasó a Hawaii" and "Turista" directly critique American colonialism and gentrification, warning of cultural erasure through metaphoric and visual storytelling. The accompanying short film to "DtMF" uses symbolism and affect to challenge dominant tourism imagery, instead highlighting generational displacement and the destruction of native ecosystems, represented by the endangered Puerto Rican crested toad. Furthermore, Bad Bunny's critique of the LUMA Energy crisis in "Bokete" highlights the ongoing impacts of economic colonialism. The album resists linguistic assimilation and affirms Puerto Rican cultural identity through slang, local references, and music production choices. Ultimately, *DtMF* functions not only as a sonic love letter to Puerto Rico but as a cultural manifesto of resilience, fostering a transnational, affective public that resists colonial structures and reclaims Puerto Rican identity.

Postdigital Gulf Feminisms: Platforms, Practices and Patriarchies

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When the term ‘content creator’ began to gain popularity in the early 2000s, with the rise of social media and user-generated content, platforms like YouTube (launched in 2005) and Facebook (founded in 2004) provided new avenues for individuals to share their creations. Many Arab bloggers emerged, discussing politics, culture and personal life. Simultaneously, Gulf women content creators working in the public-eye, walk a thin line between fame, shame and honour, while appeasing nationalist agendas for women’s empowerment, conservative sectors and local audiences. But although current scholarship of Arab digital culture acknowledges the influence of gender on the region’s digital infrastructures, women and girls tend not to be central to these works. Conversely, this study develops a theoretical intervention to explore and illustrate how the Gulf’s creator economies and its burgeoning scholarship are being continuously shaped by systemic inequalities that underpin the collapsed offline/online context of women’s lives. A novel postdigital feminist framework facilitates more-than-digital ethnography, exploring creator economies being defined by women creators. Evidence-based examples of regional trends are related to earlier media genealogies; state feminism; and grassroots digital activism. In turn, theorising reveals ambivalent (in)visibilities, adherence, resistance and bargains with patriarchy, as Gulf female bodies are rendered the subject and object of fame, shame and honour.

Power, Policy, and Public Voice: A Critical Discourse Analysis of Federal Funding Narratives in U.S. Higher Education

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This paper presents a critical discourse analysis (CDA) of two podcast interviews: one featuring Princeton University President Christopher Eisgruber and the other featuring conservative activist Christopher Rufo. Each articulates opposing perspectives on federal funding, academic freedom, and ideological influence in U.S. higher education. Using Fairclough's CDA framework and theoretical contributions from Foucault, Fraser, Dewey, Mead, and constructivist scholarship, the analysis examines how both figures deploy language to assert power, define legitimacy, and shape public perception. The study evaluates the fallacies and contradictions embedded in both narratives and proposes a centrist, ethically grounded synthesis. Finally, the paper offers pragmatic, forward-looking recommendations for universities responding to shifting political, legal, and social pressures as of April 2025.

Pragma-Dialectical Analysis of Czech Police Argumentation on Social Media: Building Trust and Defending Authority in the Digital Public Sphere

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Digital platforms have transformed how institutions, including law enforcement, interact with the public. This paper examines police communication on social media, analysing its argumentative dimension through the lens of pragma-dialectical argumentation theory. It explores how police use social media to build public trust and justify institutional actions. Police communication functions as a distinct communicative activity type, shaped by institutional constraints and the implicit goal of persuading the public of the legitimacy and appropriateness of police interventions. Social media introduces a multimodal dimension to this activity, integrating text, images, and limited interaction—while also imposing constraints such as brevity, selective responsiveness, and rapid public feedback. The paper first situates police communication within the broader framework of institutional discourse, synthesizing insights from previous pragma-dialectical research. It then defines the communicative activity type, identifying its institutional purpose, procedural and material starting points, and initial situation. The empirical analysis is based on a case study of Facebook posts by Czech law enforcement, illustrating prototypical argumentative patterns used to address public concerns and affirm institutional accountability. The study reconstructs typical supporting premises, identifies relevant critical questions, and anticipates common counterarguments. This research demonstrates how police communication on social media reflects both the constraints and affordances of digital platforms, while drawing on conventional argumentative structures. By adopting a pragma-dialectical perspective, the paper clarifies how institutions manage public engagement and accountability in the context of digital communication.

Quantitative Analysis of International News Coverage in Major U.S. Newspapers: A Focus on Recent Middle East Events

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This study provides a quantitative analysis of international news coverage of recent Middle East events in The New York Times. By examining the frequency, tone, and thematic focus of articles published over the past year, the research aims to identify prevailing narratives and editorial priorities related to the region. The analysis reveals patterns in coverage, highlighting the emphasis placed on conflict, diplomacy, and political developments, while also evaluating the framing and language used to depict Middle Eastern affairs. Additionally, the study explores potential correlations between coverage scope and regional geopolitics, offering insights into how The New York Times shapes American perceptions of Middle East events. The findings contribute to a better understanding of media representation and underscore the importance of comprehensive and balanced reporting in international journalism.

Realism and Cultural Proximity: A Framework for Understanding Cross-Cultural Experiences in Video Games

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This paper asks under which circumstances and in which ways, virtual game worlds can stimulate the acquisition of cross-cultural knowledge of players located within their specific cultural context, interacting with games potentially developed in another. This is grounded in the observation that playing a game can be conceptualized as a form of “traveling” and that players of (some) games frame their experience of a game as being akin to a tourist, experiencing a foreign locality. The paper outlines a theoretical framework that describes what kind of cross-cultural experiences are possible under which circumstances in which kinds of games. The framework juxtaposes the degree of “realism” in a game with the degree of cultural proximity between player and game contents. Realism is here defined by the degree of similarity of a game’s aesthetics, story, and mechanics to the non-virtual world. A high degree of realism in a game, that is a high degree of similarity to the non-virtual world, in concert with a low degree of cultural proximity, is argued to be an ideal configuration for cross-cultural learning experiences. Potential problems resulting from such a configuration, such as the possibility of players overestimating the verisimilitude of the game world are also discussed. Lastly, the framework is tested through an analysis of German and Japanese player reviews of four games.

Recontextualising Chinese Peasant Painting in Contemporary China: Media Platforms and Political Visual Culture

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This research investigates the recontextualisation of Chinese Peasant Painting (CPP) within the landscape of contemporary political communication in China. Originating in the 1950s, CPP is a form of folk art created by rural artists, traditionally centred on agricultural and rural life. Initially promoted as a tool of state propaganda, CPP later underwent a process of depoliticisation, shifting towards representations of folk traditions and rural aesthetics. Since the commencement of Xi Jinping's leadership in 2012, CPP has been reintegrated into the state propaganda system. Selected works are used in political propaganda posters promoting state narratives such as the "Chinese Dream," widely circulated across media platforms including airports, metro stations, bus stops, and village walls. CPP has also been mobilised in broader state-led campaigns, including Party congresses, social governance, and anti-corruption initiatives. This study adopts semiotic and discourse analysis to critically examine the recontextualisation of symbols in CPP within contemporary political communication. It focuses on how traditional folk symbols are inherited and reconfigured to serve as a medium for conveying political ideology in contemporary China. Overall, CPP, when appropriated for propaganda purposes, retains the symbolism of traditional Chinese culture while reinforcing national narratives such as the "Chinese Dream." This recontextualisation blurs the boundaries between folk aesthetics and official discourse, enhancing the accessibility and communicative power of political messages. It highlights the cultural significance and media function of CPP in China's mainstream political and cultural landscape.

Reflections on the Consequences of Zeroculturality in the Digital Communication Space

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In today's digital landscape, the consumer of online content wields significant influence, shaping styles and narrative preferences that content creators must heed. Brands are increasingly personalizing content to align with the variable tastes and needs of their audiences, a practice that introduces several challenges. These include the loss of control over the communication process and the necessity to consider numerous parameters to effectively capture consumer attention. Amid this dynamic environment, critical questions emerge: What are the implications of phenomena such as zeroculturality for communication and marketing strategies? How will the recent trends of selective identification with specific demographic, linguistic, or cultural traits influence the future efficacy of brand communication? This paper highlights a newly observed phenomenon in the public sphere that is poised to significantly impact the mechanisms of political and business communication. The author identified this phenomenon, termed "zeroculturality," during extensive research, the findings of which are detailed in her monograph. Zeroculturality describes a growing trend where traditional cultural boundaries and identifiers become increasingly fluid and fragmented, resulting in a more individualized and less culturally rooted form of identity. The discussion explores how zeroculturality affects contemporary audience analysis and the development of effective communication strategies. By understanding zeroculturality, brands and political entities can enhance their content targeting, ensuring their messages resonate more deeply with increasingly diverse and individualized audiences. This paper presents condensed observations and analyses to provide a foundation for further exploration of this critical phenomenon in digital communication and marketing.

Reframing LGBTQ+ Narratives in the Ghanaian Media: Applying Ubuntu as an Ethical Framework for Inclusive Journalism

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On February 28, 2024, the anti-gay bill was approved by the Ghanaian Parliament, which criminalizes not only LGBTQ+ individuals and activities but also advocates and supporters of the community, with a prison sentence of up to 10 years. Culturally, Ghana embraces Christianity and heterosexuality, and this is also reflected in the Ghanaian media concerning their reports on LGBTQ+ rights and narratives. Additionally, the Ghana Journalists Association (GJA) Code of Ethics, which was developed by a German non-profit organization, the Friedrich Stiftung Organization, stresses the need for journalists to be transparent and always report the truth. This emphasizes individualism and goes against what Ghanaians are known for, communitarianism. This paper highlights the African communication principle of Ubuntu, which stresses interconnectedness and solidarity, and argues that journalists in Ghana should adopt this principle when reporting on LGBTQ+ narratives to ensure inclusive reporting. This study uses critical content analysis to examine how private and government-owned traditional media in Ghana frame LGBTQ+ narratives and individuals. Additionally, through interviews with LGBTQ+ individuals, the study gathers insights into how these frames affect personal experiences and public perception about them. Lastly, the study engages journalists who report on LGBTQ+ issues through phone interviews to explore how these frames are formed and how Ubuntu shows up in the media using Khan & Ntakana's (2023) five components of Ubuntu: solidarity spirit, compassion, survival, respect, and dignity. This study adds to the body of knowledge on de-Westernizing communication theories and media ethics in Ghana.

Reimagining National Image through Digital Media: A Cross-Cultural Analysis of Black Myth: Wukong's Global Fandom

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This study examines how digital games facilitate cross-cultural communication and national image construction through the case of *Black Myth: Wukong*, a AAA action-adventure game rooted in the Chinese classic *Journey to the West*. Combining netnography, interviews, and textual analysis, the research explores the formation of its global fan community and its dual role in cultural exchange and soft power projection. Findings reveal that the game's integration of mechanics, narrative, aesthetics, and art fosters a cross-cultural fan identity. Players engage through fan fiction, cosplay, and shared events, transcending cultural boundaries and reinforcing collective belonging. This identity construction enhances global recognition of Chinese culture while reshaping national image by challenging stereotypes. This research bridges gaps between digital game studies and national image scholarship, offering insights for developers and policymakers. It underscores games as vehicles for cultural diversity and global integration, advancing theoretical frameworks in cross-cultural communication and identity studies.

Resuscitating Hollywood: The Rise of U.S. State Film Commissions and the Circulation of Precarious Creative Labor

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U.S. state film tax incentives have made significant headlines in the past year, with estimates of states' efforts to lure Hollywood production in the tens of billions of dollars. Film tax incentives act as extensions of state film commissions in a competitive race to the bottom to woo Hollywood production. Of the 38 states that offer film tax incentives, 18 are right-to-work, including the runaway production hubs Georgia, Louisiana, and Nevada and the emerging runaway hubs of Texas, Oklahoma, and Arizona. Thus, precarious creative labor in the U.S. accounts for an increasingly substantial portion of Hollywood's output. Building on "New Hollywood" discourses of 1970s Hollywood, this paper connects state film tax incentives to Hollywood's below-the-line labor crisis by focusing on the rise of U.S. state film commissions in the 1970s, a key phenomenon in the resuscitation of an industry on the brink of collapse. Using the succession of Arizona Film Commissioners as a case study, this paper traces the circulation of precarious creative labor in the U.S. alongside the phenomenal expansion of state film commissions. As former president of the Association of Film Commissioners, Nancy Littlefield, declared in 1982, "The film commission, wherever it is located, is the point where the art, the industry, and the politics of filmmaking converge." This paper shows how the convergence of art, industry, and politics, emblematic of state film commissions, is increasingly made possible by the circulation of precarious creative labor.

Returning 'Home': Reflections on Visual Narratives of Transformation, Postmigrant Aesthetics, and Exiled Memory

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Given the politicized nature of migrant women's representation in international media, this paper explores photographic practices that capture their experiences, emphasizing the interplay of aesthetics, politics, memory, and migration. In exploring these intersections, the study frames the political as a space resulting from human relations and acts of dissensus during the engagement with images and image-making practices; aesthetics as understood as a form of knowledge and sensory appearance mobilized through photography, and migration as a force that informs the creation of visual narratives. This paper focuses on self-authored visual narratives created and circulated by migrant women photographers that challenge the simplistic representation of migrant women as a humanitarian symbol of distress. In particular, I focus on *I Can't Hear the Birds* by Fabiola Ferrero and *Back to the Blue* by Freisy Gonzalez. These two projects by Venezuelan photographers explore the subjective experience of returning to Venezuela while performing acts of memory to understand their cultural and national identity in a place that no longer feels like 'home.' Both photographic works delve into the mnemonic aspects of reconnecting with the country, navigating a mourning process, and intimate transformation. They articulate the postmigrant condition as a space for encounters that transcend traditional notions of belonging and the meaning of 'home.' The images created by Ferrero and Gonzalez subvert the conventional image of migrant women and reframe the discourse through personal stories, which I conceptualize as subjective, feminist postmigrant photo aesthetics.

Rhymes of Resistance - How Moroccan Rappers Challenge Power Through Music : A Semiotic Analysis

Ilyas El Omari, Masters Degree, Communications, Doha Institute for Graduate Studies, Ad Dawhah, Qatar

Rap music has emerged as a powerful medium for social critique and a platform for marginalized voices across the Arab world. This study examines the role of rap in Morocco as a vehicle for political expression, employing semiotic and textual analysis to explore the cultural and ideological dimensions embedded within selected rap lyrics. Through a semiotic lens, the research investigates how Moroccan rappers integrate global hip-hop influences with Arab cultural narratives, generating, interpreting, and contesting meaning within the sociopolitical landscape. Furthermore, a textual analysis of lyrics reveals how artists employ language, symbolism, and cultural references to articulate political dissent and advocate for social change. By applying the framework of social semiotics, this study offers a deeper understanding of the ways in which Moroccan rap constructs resistance, negotiates identity, and amplifies the voices of the marginalized.

Role in Prohibition of Sati Custom from Colonial Period to Late 20th Century in Indian Media and Cinema

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This paper deals with the role of Indian media and film in its battle against social evils, with special reference to Sati, the widow- self-immolation practiced in Indian society. The study aims to understand the role of the media in the prohibition of Sati and its effects on the rural people of India. The research ponders the role of the media in making a view against the custom and supporting the government in prohibition of the custom. The analysis helps in considering the role of the media in communicating data on this social issue. The media played an important role from the time of the British until 1987, when the Indian government passed legislation prohibiting the sati's worship. The paper discusses the efforts of the print media during the early 19th and 20th centuries in India. For this reason, newspaper and magazine articles on the incident are used here as the objects of analysis. The number of articles on this topic comes to many hundred, ranging from those that just report the facts of the sati incidents and the voices against the custom from Serampore missionaries to Rajaram Mohan Rai during the colonial period and after independence as well. Sati in the print media has been a very popular subject since the colonial period. Many plays were staged in Europe and movies were made to show the custom of sati, some praised the custom and some criticized it.

Roughness, Rupture, and Heterogeneity: The Politics of Perception and Aesthetic Resistance in the Audiovisual Rhetoric of Joseph Pangmailang

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Amid escalating digital aesthetic convergence and algorithmic discipline, how can grassroots performance art become “visible”? Taking the online abstract performance artist Joseph Pang Mailang as a case study, this study examines how his “rough aesthetics” pierce mainstream narratives and platform discipline to generate a politically charged regime of perception. In doing so, it speaks directly to media-cultural scholarship on marginal voices, multimodal rhetoric, and platform governance. Methodologically, the study combines critical audiovisual rhetorical analysis with digital ethnography. It conducts semantic coding and visual deconstruction of Pang Mailang’s lyrics and music videos and supplements these findings with in-depth interviews with ten core audience members. The analysis integrates Jacques Rancière’s concept of the “distribution of the sensible,” Byung-Chul Han’s theory of the “smooth society,” and Henry Jenkins’s notion of participatory culture, thereby constructing a “roughness–heterogeneity–resistance” communicative trajectory. Results show that technical glitches, fragmented narratives, and counter-mainstream performances form a negative aesthetic strategy in which contingency and intentionality intertwine. Audiences’ multilayered readings of his “madness” persona expose the structural dilemma of resistance-through-visibility within traffic logics and the cultural gaze. This finding foregrounds a pressing cultural question: How can we decide whether roughness truly resists algorithmic aesthetic hegemony? The paper concludes that “roughness” in artistic production functions not only as a stylistic register but also as a cross-modal mechanism of power expression. By proposing a workable analytic path for decoding post-subcultural meaning in the digital age, the study—rooted in a grassroots narrative perspective—extends the communication research’s boundaries of abstract subcultural art under platform conditions.

Screen and Sentiments - Prime-Time TV News Audience in India: A Qualitative Study of Right-wing Viewers and Their Interpretations of News

Ayushi Chamoli, Student, PhD, University of Westminster, London, City of, United Kingdom

This study examines how politically aligned viewers in India engage with mainstream televised news narratives. It aims to understand the extent of viewers' critical engagement with politically charged media content as well as their interpretive practices. Addressing contemporary issues such as audience–media relationships and media literacy, the research is positioned within media studies and political communication. Using a qualitative approach, the study combines ethnographic observations with semi-structured interviews. The data were thematically analysed to explore emotional engagement, viewing habits, and perceptions of bias. Preliminary findings suggest that although participants do not report deep emotional attachment to news content, they often express strong agreement or opinions during viewing. Television remains central to their media consumption, driven by routine, trust, and familiarity, even when other media sources are accessible. Participants show a limited and varied understanding of bias, and none reported engaging in fact-checking, though some noted that younger family members occasionally challenge news credibility. The study is limited by its small, geographically constrained sample. Nonetheless, the findings offer insight into the informal, everyday workings of media literacy among ideologically aligned audiences and the internalisation of political narratives.

Screening 'Ordinary' People in 'Extraordinary' Ways: A Visual Anthropological Exploration of Kerala's Wedding Films

Aiswarya Raj, Programme Officer, Arts and Culture, Asia Society India Centre, Maharashtra, India

This paper draws on qualitative ethnographic fieldwork conducted in Kerala to explore Hindu wedding filmography, focusing on the roles of videographers and the representation of brides. Wedding films in Kerala occupy a liminal space straddling reality and fantasy, distinct from both documentary and commercial cinema. Building on the works of Janaki Abraham (2010), Kajal Nisha (2019), and Alex Vailati & Gabriela Zamorano Villarreal (2022), this study investigates how wedding videographers emerge as key agents in the sociocultural construction of marriage rites. It examines how the camera, far from being a passive recording device, becomes a catalyst in the visualization and ritualization of weddings, contributing to the formation of a “new” ceremonial aesthetic. The paper also analyzes the culturally specific production and consumption practices in Kerala's wedding media industry, with particular attention to the predominantly male videographers who shape visual narratives and aesthetics. These films challenge and reshape traditional ritual boundaries through stylized, socially staged performances. By situating wedding videography within the broader discourse on media and culture, this research highlights how visual media both reflects and reconfigures cultural practices, creating a mediated space where tradition, performance, and modernity converge.

Sensing Survival: The Rhetoricity and Affective Potentialities of #DopamineDécor in Crip Worldmaking

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DopamineDécor is a popular digital trend that rejects prescribed aesthetics to, instead, emphasize individual tastes and prioritize pleasure. This aesthetic, whereby collecting and curating eclectic objects to foster ambiances of joy, nostalgia, and other positive affects in the homespace is greatly assisted by, and present in, digital publics. Dopamine Décor—encompassing home design as well as social media content and engagement—is not just a passing trend, but a popular international phenomenon that significantly influences the creation and consumption of media and goods and reflects cultural attitudes towards visuality, space, and aesthetics. It also serves as an illustrative case of blended paradigms whereby mental health and disability are understood through both a medical/neuroscientific lens (of dopamine deficiency) and a cultural lens (built environment). Drawing from interdisciplinary fields such as communication and media studies and critical, feminist, queer, (ie. crip) theory and methodology, our analysis treats #DopamineDécor as a rich case study for understanding how people envision and craft more survivable worlds through use of (digital) aesthetic practices including self-fashioning, homemaking, media consumption, and personal media production. We forward a rhetorical understanding of #DopamineDécor, examining its agencies, exigencies, audiences, characteristics, ethical nuances, and effects. The digital aesthetic functions as a tool for identity-fashioning, community-building, world-making, care, and well-being, especially used among crip, queer, and neurodivergent people participating. Altogether, this presentation elucidates Dopamine Décor's complex rhetoricities and potentialities as a mode for interpellating, styling, and sustaining critical (affective) publics.

Shaping Intercultural Narratives: Media Framing of Joseonjok in South Korean Action and Crime Films Before and After 2017 Public Outcry

Minoh Kim, Student, Master of Arts, The Chinese University of Hong Kong, Hong Kong

This study examines how South Korean films have shaped the stereotypes of a certain group of communities in South Korea with the example of Joseonjok (Korean Chinese), and how collective movement in a public sphere resist and influence the mainstream of film industry. The Joseonjok are usually illustrated with dangerous and aggressive characters in action and crime films, leading to intensify the stereotype. The preliminary studies investigate how films impact on portrayal of the public perceptions of the Joseonjok with *Yellow Sea* (2010) and *Midnight Runners* (2017). Previous literature looks into the collective movement after the release of *Midnight Runners*, bringing significant impact on the Joseonjok community, because of depiction of the Joseonjok residential areas with real names and portraying them as dangerous and unlawful. Therefore, this study reviews 11 South Korean action and crime films casting Joseonjok character(s) with two different periods, 2011–2017 and 2018–2024 to compare how the narratives changed with textual description of the Joseonjok role and visual representation in the films. Findings implicate the collective movement in the public sphere can influence media portrayal of a certain group of minority community.

Shaping Public Opinion In the Digital Era: A Case Study of Tempo's "Bocor Alus Politik" Podcasts

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More and more people consume the news digitally and abandon traditional media (Coster, 2014). Tempo, a prominent journalistic press in Indonesia, has observed this trend and strategically shifted from print to digital media in 2021 (Tempo, 2021). The publication set up its website and app as substitutes for print media. Yet, what is interesting is the fact that their most popular channels are accounts that they build on other platforms, amassing 1.39 million subscribers on their YouTube channel in early 2025. Already a prominent print media player in Indonesia's media scene, Tempo has become even more prominent in determining the political discourses in the country. Focusing on one of their politics podcasts, "Bocor Alus Politik," we are interested in the media's strategies to shape public opinion. Our study employs a critical analysis of multimodal texts that integrate resources beyond verbal language. Jancsary et al. (2015) proposed that multimodal critical discourse analysis constitutes the acknowledgment that discourse is not just verbal but combines a variety of modes. We focus our analysis on one of the topics the program has been discussing to ensure consistency in the analysis. Our initial finding found that the program's design was similar to the investigative reporting style, including establishing trust by emphasizing Tempo's integrity and relentlessness in pursuing truth. However, the multimodality aspect of the podcasts ensures more engagement as the audience is made to feel like they are part of the discussion along with those featured in the podcasts.

Shaping Voters' Decision-Making: A Case of Sri Lanka's General Election 2024

Pradeep Nishantha Weerasinghe, Senior Lecturer in Mass Media, Department of Mass Media, University of Colombo, Colombo, Sri Lanka

This research adopts an empirical focus as it seeks to gather and analyze real-world data to understand the factors shaping voter decision-making in Sri Lanka's General Election 2024. By using a mixed-methods approach, the study combines qualitative phenomenological research (gathering insights from voters through interviews, observations, and participatory engagement at political rallies and campaign events) with quantitative surveys (using tools such as the 13-item Political Decision-Making Scale to measure decision-making styles across a representative sample of voters). The empirical nature of this research is evident in its aim to observe and collect data on actual voting behavior, rather than just relying on theoretical concepts. The qualitative data will help uncover personal experiences, perceptions, and motivations behind voter decisions, while the quantitative data will provide measurable patterns and correlations between socio-political factors (such as economic crises and social media influence) and voting behavior. The use of real-world surveys and interviews ensures that the study captures actual trends and practices within the context of Sri Lanka's rapidly changing socio-political landscape. Additionally, the study will analyze these findings against established theoretical frameworks like Public Choice Theory, Decision-Making Theory, and Political Communication Theory, blending empirical data with theoretical insights. This approach not only provides a grounded understanding of voter behavior but also contributes to theoretical refinement by testing established models in the context of a post-crisis election. Thus, the research is inherently empirical, aiming to generate new insights into voter dynamics in Sri Lanka while contributing to broader academic and policy discussions.

Shifting Paradigm of Assamese Nationalism: Imagination of Identity through Select Historical Films

Bornil Jonak Phukan, Student, Ph.D., Tezpur University, Assam, India

The paper engages with two Assamese historical films, *Maniram Dewan* (1964) and *Kukhal* (1998), produced in post-Independent India. The two movies are conspicuous by virtue of their presentation of the eponymous martyrs who are indelibly engraved in the collective consciousness of Assamese society through ubiquitous cross-genre presence. The first part of the paper problematizes the cinematic reconfiguration of history- the aforementioned movies re-work and re-invent historical images of the martyrs. The inherent ideological position that cinema takes often propagates the ideology of a society's prevailing historical and political narrative. This necessitates an examination of the politics of production that inheres in any cultural project that seeks to engage with history. The paper also attempts to locate the movies in the historical/political juncture of Assamese nationalism during the post-independent period. Notably, the movies were produced during two moments of political/cultural upheavals in Assam- the Language Movement of 1960s and the extremist armed uprising of 1990s that sought to address, albeit violently, the vexed issue of 'Assamese Identity.' The paper explores how the projection of the past in the movies is interwoven with the sociopolitical context of production, thereby enabling one to trace the changing facets of Assamese nationalism and what constitutes an 'Assamese' identity.

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Shiri Yamhanya Nerekeni - Ethical Dilemmas of Indigenous Language Content Creation on Facebook in Zimbabwe

Memory Mabika, Senior Lecturer, English, Media Studies and Linguistics Department, University of Venda, Limpopo, South Africa

“Shiri Yamhanya Nerekeni” (Has the bird escaped with the trap) explores the complex interplay between digital media use, cultural preservation, the desire to earn incentives vs ethical responsibility in the context of indigenous language content sharing on social media. The study investigates whether the increased visibility of Zimbabwean indigenous language content on social media platforms like Facebook represents true linguistic and cultural empowerment (Has the bird escaped from its trap?) or is it a paradoxical form of cultural freedom (Has the bird stolen the trap?). Though social media offers unprecedented opportunities to revitalise indigenous languages and cultures, unchecked digital misuse, low social media literacy, and the desire to eke out a living through creator incentives may inadvertently distort and undermine progressive efforts. The study proposes an ethical digital content creation framework, balancing innovation with accountability to preserve the socio-cultural integrity of Zimbabweans online.

Smartphone Multitasking from Dawn to Dusk in the Light of Empirical Research in China

Yan Miao, Student, Master of Arts, Jagiellonian University in Kraków, Malopolskie, Poland

Our smartphones sit beside our plates and accompany us to bed; they are carried into gyms and bathrooms. We scroll while cooking, walking, talking on the phone, or watching TV series. Smartphones have become constant companions in everyday life, capturing our attention during routine activities related to hygiene, eating, working and entertainment. These mundane tasks, increasingly interrupted by scrolling, became the focus of our research initiated in 2024, when we surveyed young adults in China (N = 363) about their mindless scrolling behaviors. The online questionnaire reveals the intensity of smartphone multitasking among young Chinese in process of conducting daily activities including brushing teeth, cooking, driving, working and so on, the rhythm of which is dictated by the stimuli and information that appear on the screens of smartphones. The results presented in this paper is a part of outcomes from the #HumanePhone international research and education project, which is based at the Jagiellonian University in Poland. The #HumanePhone project aims to examine smartphone use habits among individuals from different countries and cultural backgrounds, who speak different languages but use their phones in a very similar way.

Social Domination and Aesthetic Power in the Online Culture Wars

Johan Wowern Hundrup, PhD Fellow, Department of Communication, University of Copenhagen, Denmark

This paper argues that memetic weaponization depends upon a socio-political fantasy of the aesthetic power of the interplay between reactions to and style of memes. Weaponization of memes has become a cultural staple of the current culture wars that stretch back to the mid-2010s. Researchers have addressed this topic through mainstreaming of extreme ideologies and discursive attacks on antagonized groups. With regards to this weaponization, academics speak of memes having a rhetorical, mobilizing, othering, and antagonizing power. Through a literature review I argue that this supposedly great power of memes remains a semi-determined, feeling-based concept closely connected to aesthetic concepts. Nevertheless, interest in the aesthetics of the power of memetic weaponization has been limited. I address this neglect by analyzing a popular and violent video-based meme of the 2010s called montage parodies as a case study. Entrenched in the contemporary culture wars, this meme was foundational in developing the transgressive and ironic aesthetic trend of 'dank' memes that influenced much politicized meme-making in the Anglosphere of the 2010s. Montage parodies are filled with scenes of people of an implied out-group (so-called 'scrubs') being shot and otherwise dominated by the implied in-group of so-called 'quickscoopers.' These acts of social domination are often accompanied by a barrage of visual material, unpleasant sounds, and intense editing techniques. By a mix of content analysis and qualitative close readings, I argue that the ideological force of the meme is sustained by its style and how political enemies are overpowered by it.

Synesthetic Expressions in English Food Commercials

Shelley Ching-yu Depner, Professor, Department of Foreign Languages and Literature, National Cheng Kung University, Taiwan

Synesthetic is a phenomenon where one sensory experience is described using terms from another sensory modality. A synesthetic expression is a linguistic device that blends different sensory modalities, e.g., sweet voice is a combination of taste (sweet) and sound (voice). This study collects synesthetic expressions used in English food commercials and advertisements for the purpose of examining the conceptual metaphors used in promoting food products. Conceptual metaphor theory (Lakoff and Johnson, 1980) is a framework that explains how abstract concepts are understood through more concrete, sensory-based experiences. The result shows that blending sensory descriptions helps advertisers create multisensory experiences to evoke a stronger appeal of the product's qualities. For example, Rich, velvety chocolate Combines touch (velvety) with taste (rich), Commonly used in chocolate brand advertisements, like Lindt or Godiva. Furthermore, the conceptual metaphors such as FOOD IS A TEXTURE and FOOD IS VISUAL VIBRANCY are frequently adopted. Take FOOD IS A TEXTURE as an example. It conceptualizes food as something tactile, appealing to the sense of touch. While we don't physically touch food with our hands during consumption, words like velvety and soft transfer the tactile sensation to the taste experience. This conceptual metaphor creates an intimate and indulgent sensory appeal, suggesting that the texture of food directly impacts its quality or enjoyment. By blending touch with taste, it elevates the perception of luxury and comfort. Consumers associate smooth or soft textures with premium or high-quality food, which evokes a sense of satisfaction and comfort.

The Affective Labor of Chinese Fandom for Virtual Idols

Yuruo Wei, Lecturer, College of International Education, Dali University, China

In the era of artificial intelligence, virtual idols have rapidly emerged as a new cultural phenomenon. Positioned at the intersection of technological culture, idol culture, and anime culture, virtual idols have garnered significant popularity among younger generations. Unlike traditional idols, the identity, activities, and fame of virtual idols depend heavily on user-generated content. Under the influence of technological imagination, virtual idols display characteristics of authenticity, versatility, uniqueness, and approach ability, fostering close connections with fan communities. Fans coalesce from individuals into distinct groups, forming specialized communities commonly referred to as “fandom.” Emotional creations by these fans can be seen as a form of affective labor within the context of the digital economy. This labor is often absorbed and converted into capital by the virtual idol industry, contributing to surplus value. However, it is notable that the virtual idol industry does not provide substantive compensation for the labor contributed by its fans. Against this backdrop, the industry not only exploits fan labor to the greatest extent but also does so covertly. This study focuses on Chinese fan groups associated with virtual idols’ “fandom,” utilizing interviews with twenty fans, non-participatory observations, and coding analysis. The objective is to explore the transition of fan labor from “affective labor” to “digital emotional exploitation.” This transformation demonstrates how fans—while contributing affective labor—are subjected to the control of platform operators, further diminishing their subjective agency. Since this process is driven by fans’ autonomous choices, it provides significant traffic and economic value to capital.

The Argument for Meaningful News: Going Beyond the Juxtaposition of Good News Against Bad News and Recentering News that Is Meaningful to Its Community and Draws Elements from Constructive and Solutions Focused Reporting and Offers more Subtleties, Context, and Nuances to Stories

Bijoyeta Sahoriya Das, Associate Professor and Director of Journalism Program, Journalism/English Department, LaGuardia Community College, City University of New York, New York, United States

My paper examines the increased emphasis on positive news stories as a fatigue response to negative news about crime, accidents, and doom. Research shows that negative news stories have a 60 percent higher click rate than positive ones and is a source of significant stress in their lives. Good news is juxtaposed as an antidote to the fatigue of negative news and thus there is the emergence of a dichotomy. In my study, I excavate this vexed relationship between positive and negative news, showing how the increasing polarity between them is creating a dangerous trend. Too much emphasis on the emotions around news waters down the public service role of journalism and lamentably news becomes another source of entertainment. I conjecture that news stories have shrunken in length, there are less long-form articles, resulting in less research, analysis, and revelations about trends. Thus, my presentation emphasizes the need for meaningful news, which sustains journalism's duty as the fourth pillar of democracy and influences public perception and knowledge instead of focusing overwhelmingly on the emotion it elicits. By combining a critical examination of commentaries, op-eds, data-driven research of journalism experts, journalism theories and praxis, my research provides new insights that contextualize the debate around the emotions of needs and advocate for more balanced and nuanced news production model. It also bridges the gap between research about the emotional impact of news and the principles of journalism, thereby influencing both newsroom practices as well as journalism pedagogy.

The Camera Eats First: The Impacts of Food Photography and Social Media on How We Consume

Rhonda Stewart, Senior Instructor, College of Food, Innovation, and Technology, Johnson & Wales University, North Carolina, United States

By exploring the theoretical lens of Marshall McLuhan, we discover how social media exemplifies “the medium is the message.” This theory explores the importance of how communication occurs, in addition to the content that it carries. Food Media, one outlet for McLuhan’s construct, encompasses a broad spectrum of photography, film, and print. With the emergence of Instagram, YouTube, Facebook, and Pinterest, the variety of platforms for consuming food media has grown. These networks share mechanisms of content transfer yet reveal varying messaging and subsequently attract different audiences. Through photography, the visual expression of language, social media has flourished. The visual aspect of social media platforms has become crucial to how messages are conveyed and, ultimately, their appeal. Virtual communities, discovered through these platforms, develop shared interests. The number of culinary enthusiasts has grown exponentially due to the visual appeal and increased access to food photography. The broad reach of social media has also created multiple focus groups revolving around specialized diets, health and wellness, food education, and diverse cultural cuisines. This paper explores the history of the visual aspects of food media, from still photography to digital video, and how these technological advancements, as well as the media through which they are viewed, have changed our food literacy and how we interact with food and each other.

The Disruptive Impact of AI Smart Speaker Interaction on Youth Mass Media Consumption: Exploring Auditory Engagement and the Domestication of AI-Enabled Media in Youth Households

Konstantin D. Haensch, Professor, Design / Science and Theory, HAWK University of Applied Sciences and Arts, Niedersachsen, Germany

Carolin Baaske, Research Assistant, Design / Science and Theory, HAWK University of Applied Sciences and Arts, Germany

The accelerating digitalization and ubiquity of smart speakers are increasingly shaping how young people engage with mass media. In light of recent advancements in AI, these devices have emerged as critical interfaces for content reception, raising questions about the shift from text-based and visual to primarily auditory formats. How does this transformation influence young audiences' engagement with and interpretation of media? Furthermore, by applying the domestication approach, this study investigates the extent to which integrating smart speakers into everyday household routines—particularly through voice-based interactions—further amplifies media consumption and reshapes its cultural significance. In a pilot study employing a mixed-methods design, this evolving landscape is examined through guided interviews and the deployment of cultural probes. Combining perspectives from design, sociology, communication science, and technology, the study explores the social, cultural, and practical implications of using AI-enabled smart speakers as a primary medium for content consumption. Findings offer insights into how youth audiences adapt to, internalize, and potentially redefine media use in an era where voice interaction is poised to be a dominant mode of engagement.

The Impact of Digital Media on Political Movements in Iran: A Study of Social Media's Role in Shaping Public Opinion and Organizing Protests

Shahriar Khonsari, Curator, Veno Art, Iran

This study dives into how digital media like Instagram and Telegram are changing the game in Iran's political scene. Like when everyone at a party begins to whisper about something juicy; news disseminates extremely rapidly! The focus is on big events such as the 2009 Green Movement and the 2019 fuel protests. Looking closely at these examples, it becomes clear just how powerful these tools can be for rallying people together and getting voices heard. The research shows that while online platforms offer new ways to challenge authority by quickly sharing information and organizing gatherings, they also come with hurdles—especially under tight government watch.

The Impact of YouTube Film Reviews on Film Audiences in Malaysia

Mohd Syuhaidi Abu Bakar, Senior Lecturer, Associate Professor, Creative Writing Department, Faculty of Film, Theatre and Animation (FiTA), Universiti Teknologi MARA (UiTM), Shah Alam, Malaysia, Selangor, Malaysia

This study presents an analysis of the impact of YouTube film reviews on Malaysian film audiences. The objective of this research is to explore whether personal taste and decision-making to watch films are influenced by film reviews on YouTube among Malaysian viewers. A qualitative methodology was employed through series of interviews with 10 informants, all of whom are regular viewers of film reviews on YouTube. The data obtained were analyzed to uncover various perspectives regarding the influence of YouTube film reviews on the Malaysian audience. All data were transcribed and analyzed verbatim. The findings indicate that YouTube film reviews impact film consumption among Malaysians primarily in terms of personal taste and decision-making. This study aims to contribute to future research related to film review discourse.

The Influence of Facebook Usage on the Mental Health of Undergraduate Students

Abiola John Sobayo, Student, Masters, Bowling Green State University, Ohio, United States

This study examines the relationship between Facebook usage and the mental health of undergraduate students at a Midwest public university. As social media continues to play a central role in students' academic and social lives, concerns have emerged regarding its potential impact on mental well-being. This research explores how Facebook use influences anxiety, depression, and social comparison among college students. Specifically, it investigates whether time spent on the platform, engagement in passive versus active usage, and exposure to curated content contribute to mental health challenges. Using a descriptive survey design, this study considers data from undergraduate students via an online questionnaire assessing their Facebook habits, social comparison tendencies, and mental health indicators. The survey includes standardized psychological scales measuring stress, anxiety, and depression, alongside self-reported Facebook usage patterns. Data is analyzed using descriptive statistics, correlation tests, and regression models to identify significant relationships between Facebook engagement and mental health outcomes. Findings from this study will provide insights into how social media behaviors impact student well-being, informing strategies for promoting healthier online interactions. The results may guide universities in developing digital literacy programs and mental health interventions tailored to students' needs. By isolating Facebook-specific effects, this research contributes to a broader understanding of social media's role in shaping young adults' psychological health and offers recommendations for mitigating potential risks associated with its use.

The Key Factors Reinforcing Social Interactions within Digital Environment: The Outputs from a Netnographic Exploration of Creative and Pathological Social Media Content

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Wojciech Kułaga, PhD Candidate, Doctoral School in Social Sciences, Jagiellonian University, Malopolskie, Poland

The study explores creative political and pathological forms of interaction on highly multimodal social media platforms, through an in-depth observational approach rooted in netnography. By employing qualitative research methods, the analysis examines how user-generated content fosters both innovative digital engagement and socially problematic behaviors. The netnographic approach that combines outputs from the study of creative political discourse and pathological perspective, presents common categorization of digital interaction reinforcing factors. The study highlights the blurred boundaries between entertainment, performativity, and deviant online practices, considering the role of algorithmic amplification and audience participation in shaping social norms. The findings contribute to a deeper understanding of the platform's interactive culture, emphasizing the dual nature of digital creativity—both as a space for social innovation and a potential medium for reinforcing harmful behavioral patterns. The paper proposes a clear view on how to examine digital discourses exposed on most popular SM platforms, including TikTok, following universal categories discovered during two independent netnographic studies.

The Letter as Telepresence: An Epistolary Archeology of the Internet

Jerome Bourdon, Associate Researcher, Communication, Panthéon Assas University, France

This paper proposes to redefine the letter as a form of telepresence, a term famously coined in 1980 by MIT Marvin Minsky and now used both in the professional world and the academia, in order to refer to feelings of presence in distant spaces and/or with distant people, experienced through technology, mostly computers and VR tools. The paper suggests that the modest, “low-tech” letter has long offered a vast array of resources of telepresence, starting from ancient times (in all major epistolary cultures, from the West to China). Based on the remarkable progress of epistolary history in the last 40 years, this paper compares epistolary telepresences with contemporary ones, focusing on four themes: 1. Materiality. As physical objects, letters have unique affordances: personal handwriting and signature, physical transmission, unique tactile and sometimes olfactive (perfume) sensory qualities. 2. Embodiment: in letters, the body has long been incarnated through detailed verbal description (ekphrasis), adding images (drawings embedded into the text, portraits, analogue photographs), and the voice imagined through reading aloud. The distant recorded or transmitted voice has been the major modern innovation. 3. Rhythm: Modernity’s repeated (and often not kept) promises of “death of distance” and “real time” have epistolary precedents: the letter, associated with postal systems, has long been seen as the acme of fast transmission. 4. Address: despite the hype about a digital “blurring of borders”, epistolary cultures have long filled it the spectrum between face-to-face dyad and widely addressed dissemination.

The New Generation of Incels on Tiktok

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Currently, very little research has been carried out on the effect of newer platforms like Tiktok on incel culture, with the exception of Solea & Sugiura's (2023) research on how incel terms and ideas are becoming mainstream on the platform. This paper positions incels on Tiktok as part of the broader redpill-manosphere philosophy that has become incredibly popular on the platform and as a new generation of incels that differs to those who emerged from older forum-based platforms like 4chan and Reddit. I argue that the prominence of image-based social media has only worsened the emphasis on 'lookism', leading to an acceleration of blackpill and redpill adoption. This aligns with existing research on the sudden explosion in popularity of 'manfluencers' (Wescott et al. 2024, p. 168) such as Andrew Tate or Myron Gaines, on young boys and the concurrent rightward political shift of men aged 15-24 as women of the same age have become increasingly progressive (Muroi, 2025). Compared to those older platforms, Tiktok has cultivated a strong hold over younger people partly due to its perceived authenticity (Barta & Andalibi, 2021), as opposed to the performativity associated with Instagram, for example, as well as its superior recommendation algorithm (Nowacki 2024, p.1326). This paper analyses instances of non-incel content that could be considered priming for inceldom, focusing mostly on the looksmaxxing subculture of Tiktok. Additionally, it investigates the contribution of recommendation algorithms to the growth of incel-ish content on Tiktok and networked misogyny (Banet-Weiser & Miltner 2016, p. 171).

The Normalization of Drag Culture: The RuPaul Case

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This paper discusses the evolution and normalisation of drag culture, focusing on the impact of the show “RuPaul’s Drag Race”. Drag culture is historically associated with gender identity and sexual orientation, but it is a form of performance art that dates back to Greek theatre, where actors wore women’s clothing and accessories. Church repression and the first public manifestations of men dressed as women are highlighted as historical milestones. From the 1970s and 1980s onwards, drag queens began to gain a foothold in mainstream media, with films, musicals and the emergence of ball culture, a black and gay subculture that redefined notions of family and friendship. Divine is mentioned as an iconic figure in the drag scene of the 70s and 80s. The “Vogue” movement, which originated as a dance battle, is also addressed. The success of RuPaul, who has had an extensive career in TV, film and music, culminated in the reality show “RuPaul’s Drag Race”. The show, which initially sought to find a successor to RuPaul, became a global phenomenon, revitalising RuPaul’s career and consolidating drag culture in the mainstream media. “RuPaul’s Drag Race” stands out as one of the most watched and engaged programmes on cable TV, with record ratings and Emmy awards.

The Rise and Fall: Journalistic Death Coverage in Israeli Newspapers and Websites of Iconic Musicians who Died Relatively Young

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The current qualitative text analysis examines the journalistic death coverage of iconic musicians who died, committed suicide or were assassinated at a relatively young age: Elvis Presley, John Lennon, Zohar Argov and Michael Jackson. The media coverage displayed two main narratives: ‘rags to riches’ and ‘fame to tragedy’. These two narratives were manifested by the following tragic sequence: rise to fame, climax, downfall and self-reflection. In this context, reporters, newspapers, tabloids, gossip magazines, websites and official authorities were accused by the singers’ family members, relatives and commentators of invasion of privacy, nosiness, harassment and stalking. Allegedly, all of this prompted the musicians’ isolation, seclusion and addiction. Nevertheless, their tremendous contribution to the worlds of music and culture remained a consensus. Unsurprisingly, they were undisputedly portrayed as the king of rock and roll (Presley), an ambassador of peace (Lennon), the pioneer of Israeli-oriental music (Argov) and the king of pop (Jackson). Findings show how these four musicians were presented in the media as gifted, successful and ground-breaking individuals whose musical legacy would continue to influence future generations. But, at the same time, they were presented as lone stars, tragic heroes and even innocent victims who sank and drowned in the worlds of fame and glory. The discussion section delves into the distinctions between the coverage of iconic global musicians and that of an Israeli one and interprets the celebrity phenomenon, the heavy toll it may take and the complex mutual relations between the musical icon and the media.

The Skeptical Majority: How Independent Media Benefits from the Power Structures They Oppose

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This paper explores how independent media, particularly podcasts, replicate and reinforce the same structures they claim to oppose. The rise of anti-vaccine rhetoric and conspiracy theories is a key example of how these media spaces have promoted disinformation narratives widely adopted by what I call the skeptical population. This essay defines the skeptical population as a group that perceives itself as critically engaged and independent but is guided by disinformation and manipulation. This majority, disillusioned by traditional institutions, becomes highly susceptible to narratives that validate their skepticism while normalizing misleading ideas. Enrique Dussel's critique of fetishized power explains how alternative media, rather than fostering genuine liberation, reinforces ideological domination. The skeptical population, believing itself to be engaged in resistance is caught within a system that exploits their dissent, redirecting their skepticism toward disinformation rather than structural critique. Figures like Joe Rogan who present themselves as independent thinkers provide platforms for misinformation under the guise of open discourse, failing to engage in fact-checking while amplifying deceptions. The monetization of conspiracy content whether through advertising, subscriptions, or algorithmic amplification further incentivizes the spread of these narratives. Rather than dismantling the hold of so called mainstream media, they are absorbed into the same system where financial incentives dictate content. In a sense, they manufacture a collective understanding of the world based not on fact but on disinformation, conspiracy, and resentment toward governmental institutions. This paper reveals how ignorance is not just a byproduct of disinformation but an actively cultivated industry.

The Studio and the Screen : Spaces of Cultural Production in Precarious Urban Regimes

Karen Wall, Professor, Communication Studies, Athabasca University, Alberta, Canada

Michael Lithgow, Associate Professor, Communication Studies, Athabasca University, Canada

This paper considers emergent tensions surrounding the idea, role and function of artist studios in algorithmic cultures. Artist engagement in studio assemblages has transformed in response to a range of pressures including real estate booms, processes of gentrification, economic growth, space and resource pressures on art schools and technological transformations that have both diminished access to brick and mortar studio space, while allowing some kinds of artistic practice to be less dependent on material exploration and experimentation. This paper builds on an ethnography of working artists in east London whose access to affordable rental studios has been supported by the Acme Housing Organization for over 50 years, relevant to democratic access to studios amid wider issues of labour, precarity, and the roles of cultural production in the neoliberal city and state. We consider the studio as a process of becoming in relation to changing conditions around it, focusing on the rise of post-studio digital arts that supersede the constraints of traditional space and practice but can yet retain and expand the capacity of the physical studio to act as a dynamic support or interface for social interaction and transformative experiences.

The Tulfo Justice: A Study on the Factors Influencing the Choice for Arbitration-Based Reality Court Show for Conflict Resolution

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Raffy Tulfo in Action (RTIA) is a popular public service program in the Philippines, with over 29 million YouTube subscribers and 17 billion views. The show features arbitration-based, courtroom-style confrontations between complainants and accused parties. However, this raises concerns about conflict resolution and the utilization of media as a substitute for formal legal channels. Existing literature largely critiques such shows, leaving a gap in understanding why individuals choose them. This study explores the factors influencing complainants' decisions to resolve conflicts through RTIA. Utilizing the Theory of Reasoned Action and Planned Behavior, this research identifies how factors influence complainants' decisions to opt for RTIA. It examines attitudes, subjective norms, and perceived behavioral control regarding RTIA. Methodological triangulation was applied, involving 10 participants whose cases were successfully aired. Quantitative analysis revealed that participants had a very high positive attitude ($\bar{x}=4.3$) towards utilizing RTIA for conflict resolution, attributed to its perceived effectiveness, practicality, impartiality, accessibility, and faster resolution. Participants also felt a high positive level of normative pressure ($\bar{x}=3.9$) to use RTIA, influenced by family, friends, social expectations, and media endorsements. Lastly, participants exhibited a very high positive inclination ($\bar{x}=4.6$) to engage with RTIA due to time availability, accessibility, ease of processes, and cost considerations. The findings indicate that a multitude of factors influence complainants to choose the RTIA for conflict resolution. Therefore, this study provided an empathetic understanding of the participants involved, urging us to respect and value that beneath every choice lies a story, and within every decision resides a reason.

The “Democratic” Aesthetics of Russian Censorship: A Psycho-Rhetorical Analysis of TikTok Star Ekaterina Mizulina

Hanna Baranchuk, Lecturer, Communication, Curry College, United States

This paper offers a psycho-rhetorical analysis of the online political engagement of Ekaterina Mizulina, a member of the Civic Chamber, the head of the censorship lobbying group Safe Internet League, and a popular social media personality in Russia. Mizulina is also known beyond Russia: the EU sanctioned her for submitting complaints to the Russian law enforcement agencies against internet content creators, influencers, musicians, and celebrities and thus aiding the Kremlin’s censorship regime. Similar to the original propagandists Margarita Simonyan and Vladimir Solovyov, Mizulina promotes an aggressive, or in Kenneth Burke’s terms, tragic image of *Russkiy Mir* (the Russian World). The propagandists who harness the power of traditional media and social media advocate within the same structure of Jacques Lacan’s discourse of the Hysteric - by declaring their fight with the supposed corruption of the Russian national self by the Western national other. Yet, in this fight Mizulina stands out. Simonyan and Solovyov, whose propaganda often ends up looking like the didactic discourse of the University, lament the widespread political apathy of the Russian population. Mizulina, on the other hand, has been able to attract a significant Gen Z following to support and enact the Kremlin’s agenda. By soliciting complaints from young Russians about their lives, anything ranging from day-to-day school issues to undesirable social media content, Mizulina successfully leads a peculiar grassroots censorship movement. Such a situation signals that young Russians seem unlikely to bring Russia to democracy.

Tigers Through the Lens: Shifting Symbols in Visual Culture and History

Farah Benbouabdellah, Student, PhD, University of Reading, United Kingdom

This interdisciplinary research examines the changes and evolution of tiger representations in visual media by combining anthropology, material culture, art history, and film studies. It analyses depictions of tigers in static images from the Mughal period (16th -19th century) and moving images (19th -20th century) to provide a nuanced understanding of the tiger's symbolism and impact across historical contexts. Anthropology contextualises tiger imagery by exploring themes of symbolism and the socio-political implications of representations during the colonial and post-colonial periods. Material culture helps reveal how representations of tigers reflect shifting cultural values and evolving relationships between humans and nature. On the other hand, film studies examine the portrayal of tigers in cinematic narratives, analysing visual techniques, narrative structures, and audience reception in Asian (with particular emphasis on Indian cinema) and Western films from the early 20th century to the present. Art history investigates the aesthetic and historical contexts that have shaped static representations of tigers in various art forms. By synthesising these disciplinary perspectives, this research offers a comprehensive comparative analysis of tiger symbolism, highlighting how cultural, social, and political dynamics have influenced animal representation across various mediums. Ultimately, it seeks to elucidate the tiger's enduring role as an influential cultural symbol, tracing its significance within human society through historical periods.

Touching the Unreal: Cinesthetic Embodiment in Animation

Nathan Snow, Associate Professor, Communication, Utah Tech University, Utah, United States

In this paper, we examine theories of cinematic embodiment put forth by Viviane Sobchack and others and asks the question “can cinesthetic embodiment, at once seemingly dependent on indexical, photoreal representation, be applied to forms of animation, arguably the most unreal of media forms?” We begin by addressing various approaches to animated realism, bifurcating the issue into one of tangibility vs. indexicality, demonstrating that even in a medium where no referent usually exists (traditional animation) modern 3D computer animators nevertheless make choices to selectively augment synthetic materials, increasing the animated images tangibility without increasing its photoreality. This tangibility in completely unreal, synthetic material encourages the audience to mentalize these materials, environments and materials thus forming a unique kind of cinesthetic body. We then demonstrate how this concept of animated realism results in embodiment, though in this case the cinesthetic body inhabits a completely synthetic, posthuman space. The conclusion outlines how this approach to animation helps explain why so many viewers and critics comment on the tactile lushness or tangibility of the computer generated image, though not necessarily on how realistic or indexical those images looked. By explaining recent critical approaches through a new theoretical framework, this research aims to explain a facet of bodily presence and embodiment in media, specifically animation, where such questions are not often asked.

Transforming Culture Through Television - How Local Media Filter Foreign Media's Impact on Society: Analyzing the Indirect Influence on Norms in Pakistan

Gulfraz Ali Raja, Student, PhD, Zhejiang University, China

Cultural imperialism, often propagated through media, influences identities, values, and norms, either forcibly or through voluntary adoption. This study examines how Indian media, as a form of soft power, indirectly reshapes Pakistani cultural norms—particularly gender roles and marriage practices—through the mediating role of local TV dramas. Given Pakistan's historical tensions with India and widespread digital access to Indian content, Pakistani dramas often adapt Indian narrative tropes, conflating Indian culture with modernity and progress while localizing them for domestic audiences. Using a mixed-methods approach, this research analyzes eight prime-time Pakistani and Indian dramas (2021–2023) and surveys 775 urban and rural viewers. Findings reveal that 90% of Pakistani dramas incorporated Indian cultural themes, reinforcing patriarchal tropes in marital conflicts while increasing acceptance of gender discrimination. Pakistani TV dramas significantly mediate the relationship between Indian media exposure and shifting cultural norms in Pakistan. The study suggests policymakers incentivize local narratives that challenge regressive norms while regulating cross-border content flow. Implications for media stakeholders, cultural industries, and regulatory bodies are discussed, alongside future research directions on mediated cultural influence.

Turning Disappointments into Success : Embracing the Unexpected Path to Influence

Vaquera Canela, Influencer / Social Media Strategist, Self-Employed, United States

In this workshop, I explore how negative experiences and setbacks can serve as the unexpected catalysts for success, shaping personal and professional growth. Drawing from my own journey, I share how not making my high school tennis team, being rejected by a college sorority, and enduring body-shaming after going viral on social media became pivotal moments that ultimately led to an unforeseen career as an international influencer within Mexican regional culture. By examining the power of resilience and perspective, I illustrate how embracing failure and rejection can open doors to new opportunities, self-discovery, and creativity. Rather than seeing these challenges as roadblocks, I learned to reframe them as stepping stones that led me to connect with a global audience and become a voice in a space I never imagined. Attendees will gain insight into how embracing vulnerability, building authenticity, and staying open to the unexpected can transform perceived failures into the foundation for future success. Join me as we explore how the most difficult moments can often lead to the most rewarding ones, both personally and professionally.

Understanding the Relationship With and Use of the Chinese Internet: Perspectives from Diaspora in the U.S.

Liana Tortora, Student, Psychology and Chinese, Vassar College, New York, United States

Existing research demonstrates that online support from home country networks can reduce the emotional challenges felt by Chinese international students (Ye, 2006) and that social media may be used to improve their adaption to their new host country (Forbush & Foucault - Welles, 2016). As illustrated, aside from its focus on a narrow demographic within the Chinese diaspora, namely Chinese international students, existing research on Chinese internet use outside of China's socio-political and cultural context lacks a comprehensive exploration of the Chinese diaspora's engagement with, and sentiments toward, the Chinese internet, including social media apps, websites, platforms, and entertainment. This study addresses these gaps in the research by conducting a holistic review of how the broader Chinese diaspora in the U.S., interacts with and perceives the Chinese internet. Drawing on qualitative data collected through interview-style free-response questions, this research analyzes the responses of four Chinese people of diverse backgrounds and standings, specifically, the four respondents will be of different ages, citizenship, occupations, and time spent residing in the U.S., among other differences. The responses are utilized as case studies to illustrate the complex dynamics of Chinese internet engagement within the diaspora. It is hypothesized that the findings will not only underscore the continued relevance of the Chinese internet for diverse groups and individuals within the Chinese diaspora but also the different relationships and forms it may take.

Unification-Oriented Sentiment and Korean Dramas' Dual Strategy for Portraying North Korea: TV and OTT Dramas During the Moon Jae In Administration

Toby Lynn Huter, Student, MA, Hanyang University, South Korea

After a decade of conservative politics, President Moon Jae In ran for president on the platform of engaging with North Korea through soft power. This time period gave rise to one of the most popular Korean dramas of all time; “Crash Landing on You”. The popularity of this drama can show a warming towards the idea of seeing North Koreans as ‘just like us.’ This study analyzes the significance of the image of North Korea in “Crash Landing on You” then puts it in conversation with earlier dramas to discuss the evolution of the image of North Korea. It will then address the significance of using dramas as a medium of analysis as a family-friendly form of entertainment by examining images of North Korea through films. In looking at how North Korean characters are portrayed, the study will discuss the strategy of bringing North Korean characters into a more positive light in South Korean public consciousness. Finally, this paper looks at South Korean popular culture’s attempts to display unification of the Korean peninsula. Through data collected around public opinion, the author examines how and why unification themed media has historically been unpopular in popular culture while dramas and films that display cooperation across the border seem to gain more interest. Through this study, the author hopes to further understand how political images are displayed in popular culture and the impact that political events can affect the ways certain messages are received.

Unveiling Internalized Islamophobia - a Case Study of Horses of God in Moroccan Cinema: Exploring Identity, Representation, and Sociocultural Dynamics in Nabil Ayouch's Film

Omar Kouiyache, PhD Candidate, Cultural and Performance Research Group, Abdelmalek Essaadi University, Morocco

Islamophobia has predominantly been examined in the context of Western societies, often framed through the influence of political and cultural forces. However, it is equally significant in nations where Muslims constitute the majority, shaping societal dynamics and cultural outputs such as cinema. This study investigates internalized Islamophobia in Moroccan cinema through the film *Horses of God* (2012), directed by Nabil Ayouch. Known for his bold depiction of Moroccan social realities, Ayouch explores the socio-political conditions surrounding radicalization and the portrayal of practicing Muslims. This paper critically examines the film to identify manifestations of internalized Islamophobia and its representation of Muslim characters within Moroccan society. By analyzing cinematic elements, narrative choices, and character portrayals, the study highlights the subtle and overt biases embedded in the storytelling. The findings aim to contribute to a deeper understanding of how Islamophobia operates in Muslim-majority contexts and its implications for cultural narratives and identity construction in Moroccan cinema.

Using Metaphors to Strike a Balance between Commercial and Social Interests in Popular Music

Jung Chun Chang, Assistant Professor, Marketing, Chinese Culture University, Taiwan

This study employs metaphorical criticism to analyse how a singer unveils societal truth through lyrics. A popular singer, G.E.M., was the only Asian musician who got Forbes Under 30 in 2016, and was named “Taylor Swift of China”. Music involves emotional clues with happiness or sadness in a song and triggers listeners’ emotions. The puzzle of this study is: how do popular music lyrics, like G.E.M.’s works, represent societal issues with diverse stories, such as gender relationships and family love, with metaphorical usage of animal characteristics as a discourse method? The song “Grey Wolf” portrays the essence of the wolf as cunning. G.E.M. used white and black to represent good and evil so the public could easily understand the concept. However, the lyrics tell us that reality has no dualism or false dilemma; we are all grey wolves that have misunderstood or emotionally hurt others in relationships. The grey wolf (vehicle) means tolerance in this song and a warning to society (tenor). The song “Do not Force It” used a hedgehog to hint that people in love relationships always stab each other. The song “Mama” adopts a firefly that always lights people in the darkness as a metaphor for a mother’s love for her children. This album includes 13 songs that all use animals as a metaphorical strategy in the lyrics. Metaphors are a practical way to reveal societal issues for the public to reflect on and strike a balance between the popular market and the lyricist’s ideas about society.

Violent, Inauthentic and Coordinated: Discourse Merchants and Democracy in Costa Rica

Jorge Zeledon Perez, Profesor, Escuela de Ciencias de la Comunicación Colectiva, Universidad de Costa Rica, San José, Costa Rica

In the theater of operations that constitutes the contemporary public sphere, people and characters share the stage, individuals with their own conscience and purpose and agents who represent others, who disguise themselves as others or impersonate others in order to position particular discourses and interests. This paper explores the tensions between online media, paid discourses and democracy in Costa Rica. It proposes to analyze the systematic and coordinated participation of users in the news coverage of the six most important media (television, radio and print) in Costa Rica, as well as to characterize the type of behaviour and discourses of these users and their relationship with the political actors they claim to represent. It emphasizes on the multiple ways in which users represent these tensions through different forms of imagery, through diverse channels and media forms. It concludes with a reflection on the dangerous relationship between the commodification of speech and discursive antagonism as the driving force behind the political and ideological tensions that underpin political participation in contemporary democracies.

Virtual Space as a Public Sphere: The Formation of Iranian Public Opinion on Instagram in the Case of the Military Confrontation between Iran and Israel

Mohammad Najafi, Student, Doctoral, University of Tehran, Iran

The virtual space with its unique features has created a new space for dialogue, discussion and exchange of information, which in a way can be both a place to express society's thoughts and an effective component in the formation of public opinion. The confrontation between Iran and Israel seems that it will approach very critical points with military operations in 2025. The virtual space of the Persian language has become a polar space that is affected by the successive events of Iranian society, such as economic and political protests and radical actions. Polarization also affects human relations and social relations in Iranian society. But talking about a national crisis like a war can intensify or weaken these poles. Meanwhile, Instagram, as one of the most popular social networks in Iran, has become a place for sharing political and social thoughts. This research, by qualitatively examining the opinions of experts and debates published on Instagram pages, as well as examining the opinions of Iranian users, explores how Iranian public opinion is represented and reproduced on Instagram regarding the military confrontation with Israel. The researcher interacted with the users as a participant and analyzed the feedback of their comments as a participatory netnography. Results were obtained in two stages, a network of themes was drawn. The first combines expert opinions and the second is based on users' opinions.

Weaponizing Hate: Understanding the Nature of Mediated Hate in Ethiopia

Woldegiorgis Teklay, PhD Student, Social and Cultural Anthropology, Ludwig Maximilian University of Munich, Bayern, Germany

The study seeks to understand the nature of hate messages expressed through Ethiopia's mainstream and social media platforms. It used qualitative content analysis, and data was collected from selected mainstream and online media platforms. The result describes the nature of hate messages used and how the nature of extreme hate messages among fellow citizens in general and against ethnic Tigrayans in particular in Ethiopia reinforced the ongoing 'genocidal' war.

Weddings as Media Practice: Filipino Brides' Digital Visibility, Identity, and Meaning-Making

Melissa Novenario, ELA Teacher, Gallup McKinley County School District, United States

This study investigates how Filipino brides engage with digital and social media throughout the preparation, performance, and documentation of their weddings. Using a qualitative research design and guided by media practice theory, the study draws on semi-structured interviews with three brides who actively used platforms such as Instagram, TikTok, and Facebook. The research explores their everyday media-related practices, including curating wedding content, managing visibility, and expressing identity through platform-specific routines. Findings reveal that brides exercise reflexive agency in shaping how their weddings are experienced and remembered both online and offline. The study highlights the evolving role of the bride as a media practitioner and contributes to a deeper understanding of weddings as mediated cultural rituals.

Western Media Propaganda During the Ukraine War

Jerry Kroth, Associate Professor (retired), Counseling Psychology, United States

While much has been said about Russian war propaganda, few have ventured into the turbid waters of Western media propaganda. This paper draws on a compendium of the more glaring examples, which are reviewed and presented including a discussion of projection, denial, and reframing as mechanisms used in the process.

What Do We Have to Do with This?: Images and Speeches on TikTok Brazil about the Climate Crisis

Daniela Zanetti, Associate Professor, Social Communication, Federal University of Espírito Santo (UFES), Espírito Santo, Brazil

The climate crisis has been approached in a variety of ways in the contemporary communications ecosystem. This paper presents the initial results of a study to identify patterns of images and discourses about the climate crisis in the most viewed micro-videos on TikTok Brazil that deal with climate change, based on a few questions: how are discourses about the climate crisis formed in the videos that gain the most repercussion on this platform? Which agents participate in this discursive production and which social actors are involved in the discourses? Three data collections were carried out between May and July 2024 on TikTok Brazil, and the first 100 videos from each collection are being analyzed. To identify the most frequent approaches to the topic, the texts (spoken and written) and the audiovisual formats used are examined, as well as the patterns of images used to illustrate the climate crisis, aiming to identify the forms of involvement of social actors in climate events in the discourses, for later categorization of the content. The analysis of the 50 most liked videos from the first collection pointed to recurrence of some statements: recognition that the global environmental crisis is already a reality and that the situation will get worse; disbelief in individual attitudes to resolve the climate crisis: large companies, elites and governments should take action; on the other hand, encouragement of some small attitudes: sustainable and conscious consumption, voting for politicians who are concerned with environmental issues, recycling and environmental activism.

Women-led Closed Facebook Groups as Digital Third Places and Subaltern Counterpublics in Pakistan

Shiza Nisar, Student, PhD, Kent State University, OH, United States

In this study, I explored how women-led closed Facebook groups in Pakistan serve as digital third places and subaltern counterpublics, providing marginalized women a space for collective identity, self-expression, and resistance to societal constraints. In Pakistan, cultural norms often suppress women's voices, restricting discourse on sensitive or personal issues, such as family dynamics, societal expectations, and personal struggles. These groups fill this vacuum in a supportive and judgment-free digital environment. Through group member interviews, I examine how these groups foster a sense of belonging and shared identity among members while empowering them to share their experiences and challenge dominant societal narratives. The findings reveal the transformative power of these groups that help women find a voice on issues where public discourse is often limited. By examining the intersection of third place, subaltern counterpublics, and digital spaces, I highlight the role of online communities in empowering marginalized voices in the Global South.

Words on a Wordless A4 Sheet: Analyzing Power Dynamics in the White Paper Movement through a Foucauldian Perspective

Dier Tan, Student, Masters, Lund University, Sweden

This essay applies a Foucauldian perspective in a modern Chinese context to analyze how power affects a health social movement's protest tactics and media selections in addition to its core aims. In the first section, Foucault's concept of biopolitics is applied in illustrating pandemic biopolitics in China during the COVID-19. The next section introduces the formation and dissemination of the White Paper Movement and its internal discourse, particularly as reflected in its media choices and protest tactics. This is followed by an explanation of the data collection process and the rationale behind it. Since mainland China has prohibited discussions about the White Paper Movement, mainstream journalism have been heavily regulated. This leads to the access of materials on independent media and social media platforms for analysis. In the analysis and discussion section, the initial focus is on how the effects of power are targeted as an aim. Afterward, an investigation of how power, by influencing social relations, produces both media choices—specifically the decision to protest offline using physical presence—and protest tactics of holding a white paper in the White Paper Movement. Through a Foucauldian lens to examine the White Paper Movement, we may gain a comprehensive insight into how power generates resistance within social relations through its productive nature.

"I Would Not Feel Boxed In": A Phenomenological Exploration of Black Women's Media Experiences and Introduction of Black Pro Social Media

Leaf Seeneey, Graduate Research Teaching Assistant, Communication, Georgia State University, United States

This phenomenological study aims to empower the voices of Black women in America by discovering what meaning they ascribe to the experience of coming in contact with media portrayals of themselves. Building on existing research on counteracting media stereotypes and reducing deleterious outcomes, this study provides critical insights into the lived experiences of Black women, shedding new light on strategies to challenge stereotypes and promote positive outcomes. The essence of semi-structured interviews with 10 participants revealed a fervent desire for diverse and nuanced portrayals, evoking feelings of freedom and not being “boxed in.” Our research introduces the concept of Black Pro Social Media, defined as Black produced content that fosters and promotes positive racial identity, self-concepts, and ingroup attitudes. Key findings draw attention to the perpetuating effects of media stereotypes and underscore the influential power Black media producers possess to combat stereotype-related harms. Given our study findings, we encourage Black content creators to take into consideration a collective effort to promote counter-stereotypical representations of Black women.

“My CP is Real!”: Chinese Fujoshi’s Resistance and Re-creation of Boy’s Love (BL) and Male-Male Romance in Japanese Shonen Manga

Yishan Niu, Student, Media and Communication Studies, Beijing Normal University - Hong Kong Baptist University United International College, Guangdong, China

This study explores the intersection of gender, participatory culture, and media resistance through Boys’ Love (BL) fan works derived from Shonen Jump manga, a historically male-dominated and heteronormative space. It investigates whether female fans’ reinterpretations of male characters challenge mainstream gender norms or reinforce them. Employing Multimodal Critical Discourse Analysis (MCDA) and intertextuality, the research examines how BL creators repurpose Shonen Jump narratives through visual and textual storytelling. A key contribution of this study is its comparative analysis of BL interpretations across different decades (1990s–2020s), tracing the evolution of gender representation in *Slam Dunk*, *Naruto*, *Gintama*, *Haikyuu!!*, and *Jujutsu Kaisen*. This diachronic approach highlights how changing societal attitudes toward gender and sexuality influence BL fan works. Additionally, the study engages with feminist media theory, fan studies, and queer cultural studies, building on scholars such as Jenkins (1992, 2006), Mizoguchi (2011), and Nagaike (2018). By analyzing fan-created content on platforms like LOFTER and AO3, the study explores the ideological and ethical implications of female-driven homoerotic narratives. It critically engages with debates on whether BL fandom subverts patriarchy or simply redirects female desire through male characters without addressing structural gender inequalities. Ultimately, the study seeks to answer: (1) What are the differences between mainstream Shonen Jump narratives and BL adaptations? (2) Is fujoshi participation in BL an act of resistance or a form of ideological compromise? This research contributes to discussions on media hegemony, gender agency, and the transformative potential of fandom.

#Neuroqueer: A Critical Discourse Analysis of Neuroqueer Identities on TikTok

Jules Vivid, Student, PhD in Sociology, Rutgers University, New York, United States

This project uses multimodal critical discourse analysis to study how neuroqueerness is being represented and communicated over TikTok. I am specifically interested in how the hashtag, #neuroqueer, is currently being deployed on TikTok, whether these online discourses can inform our understanding of the broader structure of neuroqueer identities, and the role of technology in creating a space for these discourses to be digitally mediated. Which cultural codes, narratives, and rhetoric are being expressed in these #neuroqueer TikTok videos, and how are they making themselves known discursively? Are #neuroqueer TikTok videos being used as a form of identity expression or advocacy, or are there other social motivations at hand? Studying #neuroqueer videos on TikTok through an intersectional lens will clarify the ways people with multiple marginalized, subcultural identities are using social media and how these online discourses bear on our sociological understanding of queerness, disability, and technology.

Agentic Images: Machine-Images that Self-Generate Themselves

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This paper explores the emergence of AI-generated images as a new class of agentic visuals—machine-images that not only respond to human prompts but recursively reprogram and evolve themselves. Rooted in the transition from traditional command-line logic to generative prompts, we position the prompt as the new pro-gram—a linguistic key that activates algorithmic creativity. We analyze the philosophical shift from logos-as-command to logos-as-invocation, where language no longer orders, but provokes emergence. The AI image becomes more than representation—it becomes an autonomous visual agent, capable of upgrading its own aesthetic code. In this framework, digital culture marks a radical departure: from reactive tools to co-creative systems. This paper interrogates the epistemological and ontological status of these images, asking: What does it mean to see an image that writes itself into being?

Are We Cognitive Extensions of Digital Media?: Distribution, Prediction, and Agnotology

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This paper demonstrates the value that cognitive concepts can bring to agnotology applied to the study of digital media. Agnotology, the study of the cultural production of ignorance, can be hastily identified with one of its themes: unjustified prejudices against advanced technologies. Advanced digital techniques have been with us for a long time, for better or worse. However, technophilic enthusiasm obscures the other side. Philosophers of cognitive science are sometimes too hasty in defining digital media as our cognitive extensions. With great caution, one should consider the possibility that ordinary technology users are also cognitively limited. In the “best” case, they are the individuals from whom AI learns. In other cases, they are the cognitive and executive extensions of socio-technical systems (for the benefit of commercial, political, or other interests). Although agnotology identifies social networks of cognitive limitations, studying the mechanisms responsible for these limitations requires cognitive science. I argue that the concept of distributed cognition (DCog) and the predictive processing perspective (PP) provide such possibilities. DCog analyzes human-technological interaction systems as distributed cognitive systems. In these systems, humans are not always cognitive centers, but rather components, alongside artifacts, with which they process internal and external cognitive representations. PP treats the brain as a predictive machine that strives to minimize cognitive uncertainty through two types of reasoning: perceptual and active, which sometimes results in cognitive limitations. Using the example of the conspiracy theories supported by digital media, I demonstrate the usefulness of both approaches.

Beyond Movement and Time: On the Ontology of Exilic Cinema as Thought

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By the late 20th century, cinema entered the discourse of critical thought, thanks to figures like Stanley Cavell, Gilles Deleuze, and Jean-Luc Nancy. This transition marked a shift in cinema's role—from art, ideology, and language to a form of philosophical thought. This paper examines the relationship between cinema and philosophy, focusing on Deleuze's ontology of cinema as thought. I argue that exilic cinema introduces a third ontology—Masked Imagination-Blank Space—which synthesizes the ontologies of primitive, classical, and modern cinema (photography, movement-image, and time-image). By tracing the critical history of cinema as thought through the lens of exilic cinema, this study contributes to contemporary film theory, philosophy of cinema, and philosophy of exile.

Deciphering Framing Theory amid Frontier Clashes: A Comparative Analysis of Select Countries' Media Representations of India-China Border Impasse

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This study conducts a framing analysis to identify the dominant frames used by various media outlets in their coverage of the Galwan Valley standoff, 2020 (seen as the deadliest after the 1962 and 1967 wars), and to examine the media's perspective and influence. In Asia today, the two major powers, India and China, share a great history of diplomatic and trade relationships. Despite various peace pacts, their relationship has had turmoil due to frequent military standoffs; Swedish journalist Bertil Lintner has described the relationship as "Great Game East". Countries leverage their respective media to promote their perspectives and advance their agendas. This situates the media as a key player in shaping international relations and constructing public images. The study uses content analysis with a deductive approach, drawing frames from previous literature to analyze the frequency of each frame appearing in coverage of the Galwan Clash and then comparing their relationships. Given that narratives vary by country, this study will also include news articles from select international sources apart from India and China. Leading (or available) English newspapers from the USA, Canada, England, Russia, India, Singapore, and China are chosen: the New York Times, Toronto Star, The Guardian, The Moscow Times, The Times of India, The Straits Times, and China Daily. All articles on the India-China conflict will be the "unit of analysis" with a timeframe of six months.

Discursive Self-Cleaving: A Trend in Post-Truth Rhetoric

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Over the past decade, a growing roster of famous men, confronted with allegations of sexual misconduct, have cultivated a strategic rhetoric designed to deny wrongdoing. During interviews and court testimony, they discursively split their identity into two or more parts as a means of denying statements made and actions taken in public view, on the record, or otherwise in plain sight. This paper identifies and analyzes the discursive strategies employed in cases of self-cleaving, including studies of Terry Bollea, Johnny Depp, and R. Kelly, considering why this strategy has been successful, despite its reliance on brazen evidentiary denials. Drawing on Susan Faludi's (1991) theorization of backlash, self-cleaving can be understood as a response to the gains of the #MeToo movement and an effort to wrest back hegemonic access to credibility and believability. Implications for a post-truth news and media culture, and for victims of high-profile perpetrators, are discussed.

Encoding Motion: The Choreographic Gaze and the Ethics of Representation

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Movement is ever-present. On a corporeal, quantum, and cosmic scale, movement persists regardless of our ability to perceive it. How then, do we make distinctions between movement and other-than-movement? Over centuries, the boundary between movement and stillness has been reconfigured time and again by scientific advances, as well as shifting theoretical frameworks in which previously imperceptible movement comes to matter. Integral to the study of movement across disciplines are ongoing processes of aesthetic differentiation by which discrete movements become intelligible within the continuity of motion. Once a movement has been discretized—for example, one gesture, one heartbeat, or one step—it becomes available for analysis and representation. The discretization of motion is shaped by the motives and methods of practitioners and becomes inscribed within technologies and techniques for the study of movement on both micro and macro scales. These processes of segmentation and inscription are not neutral; rather, they are mediated by what I term the choreographic gaze—a distributed and pluri-sensorial orientation towards movement that emerges from the entangled capacities of humans and machines. As movement is continuously fragmented, encoded, and classified within media systems—from cinema to motion capture to AI-driven tracking—the choreographic gaze shapes how motion is made legible and to whom. In this sense, it is not only an aesthetic phenomenon but an ethical and political one, embedded within broader infrastructures of mediation, surveillance, and control. The notion of the choreographic gaze allows for a critical interrogation of the value systems underlying movement analysis, representation, and automation.

From Walls to Words: The Media's Influence on Migration and Identity

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The concept of borders extends beyond geographical demarcations, encompassing cultural, social, ideological, and metaphorical divisions that shape identities and influence perceptions. Media serves as a powerful force in constructing, reinforcing, and contesting these boundaries, impacting public discourse and policy-making. This paper critically examines how American media portrays geographical and ideological borders, analyzing how news outlets, films, and digital platforms shape societal attitudes toward migration, national security, and multiculturalism. By exploring historical and contemporary media narratives, the study investigates the evolution of border rhetoric and its implications for inclusion and exclusion. It also delves into the role of digital media in redefining boundaries both by fostering transnational connectivity and exacerbating political polarization. The paper further examines how the portrayal of migrants and marginalized communities in visual media either challenges or perpetuates stereotypes, affecting public sentiment and policy responses. Drawing from interdisciplinary perspectives in media studies, sociology, and political science, this research contributes to a nuanced understanding of how media representation influences the discourse surrounding borders. It highlights the ethical responsibility of media creators in shaping more inclusive and accurate narratives, ultimately questioning whether media can serve as a bridge rather than a barrier in fostering global understanding.

Getting Upset by Good News at Work: Recollecting Why Positive Feedback is Perceived Negatively

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Feedback is a critical part of organizational development. While we recognize that critical or constructive feedback may frequently be received differently than as intended, we assume that positive feedback is received as intended (i.e., positively). As a result, we often are less intentional when providing the positive feedback. However, meta-analytic results suggest that 38% of feedback interventions result in negative outcomes (i.e., the end result is worse than it was prior to the intervention). As such, while the majority of scholarly research has focused on the feedback process for providing critical feedback, we seek to consider how the often-overlooked process of positive feedback may also lead to negative outcomes. In the first study, we begin with a research question focused on whether positive feedback is perceived negatively. We develop a new measure (Positive Feedback Questionnaire) and collect qualitative data (N = 172) to create a typology consisting of seven reasons why positive feedback is perceived negatively. In the second study, we use attribution theory to develop and quantitatively test hypotheses that demonstrate how these negative responses to positive feedback result in reduced attitudinal outcomes (i.e., lower job satisfaction and affective commitment and increased intentions to quit). Additionally, from the sample (N = 228), we also hypothesize, and test important mediating mechanisms related to employee perceptions of support, justice, and politics using structural equation modeling. We find support for many of our hypotheses and offer important insight regarding the assumptions and outcomes of positive feedback in the workplace.

Media Dependence and the Shaping of Public Attitudes During Crises

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Media dependence plays a pivotal role in shaping public attitudes during times of crisis. Grounded in Media Dependency Theory (Ball-Rokeach & DeFleur, 1976), the discussion explores how individuals increasingly turn to media—both traditional and digital—as a primary resource for understanding. Emphasis is placed on how the frequency of exposure and the framing of media messages contribute to the formation of public opinion and collective responses. In the contemporary digital environment, this dependency is complicated by the rise of misinformation, algorithmic filtering, and the participatory nature of media audiences. Individuals are no longer merely consumers of information, but active contributors to media content, often guided by personal beliefs and biases. These dynamics raise pressing ethical questions regarding the responsibilities of media institutions and underscore the need for media literacy and critical engagement. Ultimately, the argument put forward is that media, particularly in crisis contexts, functions not merely as a communication channel but as a powerful actor that shapes perception, influences behavior, and informs public understanding. The discussion encourages a deeper examination of the evolving media landscape and its broader implications for public discourse and crisis communication.

Media Framing of Renewable Energy: A Comparative Study among EU Countries' Media in the Russia-Ukraine Crisis Context

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The Russia-Ukraine crisis has caused serious disruption to the global energy market. The European Union (EU)'s reliance on energy imports from Russia has compelled both the EU and its member states to adapt their energy strategies towards promoting renewable energies. This shift is in line with efforts to tackle climate change and promote sustainable development. A deductive methodological approach is used to analyse messages given to propagate and frame public perception of renewable energy in four newspapers from different countries of the European Union: Die Zeit (Germany), Aftenposten (Norway), Index (Hungary), and Expresso (Portugal) between March 2022 to the end of December 2023. The study found that the reporting practices concerning renewable energy exhibit notable disparities among four European nations. These disparities can be attributed to factors such as national interests, geographical considerations, and prevailing national policies. However, notwithstanding these disparities, the study reveals a discernible convergence in the approaches in disseminating media frames of renewable energy, stemming from media practices in the European Union and shared concerns among EU member states regarding energy-related issues. Furthermore, the study delves into the potential influence that media coverage within European countries may exert in fostering energy transition policies at the EU-level in forthcoming periods.

Reconceptualizing Alternative Media Beyond Community Radio in Ghana

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Scholarship on alternative media in Ghana has primarily focused on community radio. While community radio plays an important role in promoting democracy, enabling grassroots communication and amplifying marginalised voices, the over-emphasis on the medium does not reflect the multiplicity of formats that constitute alternative media in Ghana. This paper critically examines the scope and limitations of alternative media in Ghana, challenging the traditional framing of community radio as its primary expression. Drawing on interviews, media content analysis, and case studies, this paper highlights how social media platforms, podcasting, and mobile-based storytelling, music and contemporary arts are expanding the boundaries of alternative media in Ghana.

Reconceptualizing Soft Power: Attractiveness and Competition between the US and China

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Most research on soft power has focused on particular strategies or specific practices deployed by states at the meso- and micro-levels to enhance their attractiveness; however, its operation at the macro-level has been largely left unexamined. This paper contends that this level is crucial to better understanding how soft power functions in the international system. To incorporate this level into our analysis, this paper proposes reconceptualizing soft power by distinguishing between the descriptive and prescriptive elements present in Nye's definition to produce a concept more narrowly focused around attractiveness as the source of soft power. Further, this reconceptualization allows for the concept to now be situated within the fourth face of power. Drawing on a Foucauldian approach, this move is significant because it recognizes that, at the global level, attractiveness is the result of discursive production rather than a property immanent to the international system. In addition, this move acknowledges that soft power can now be understood as a form of competition to define what constitutes attractiveness. For international politics, this competition takes place between states who are attempting to position themselves as attractive relative to other states. In the current period, the competition to define attractiveness is playing out in the geopolitical rivalry between the US and China. As such, their respective soft power strategies using selected media outlets is analyzed to test the operation of this new conceptualization of soft power.

Red Reels/Reals: How Hollywood (Re)creates Violence Against Indigenous People

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Hollywood has a long legacy of negatively portraying Indigenous peoples. Even with the involvement of Indigenous cast and crew, films about Indigenous peoples have a dual role of creating and reproducing stereotypes and tropes. These portrayals, or colonial images, hold the power to not only shape the public's opinion of Indigenous peoples in Keya Wita (Turtle Island), but also shape how Indigenous peoples come to view our/theirselves. This paper tenders a theoretical framework capturing how Hollywood has used intentionally false narratives about post-contact historical events in Keya Wita and racist/colonial representations to maintain colonial domination. Additionally, this study addresses the possible futurities to not only change how Indigenous peoples are portrayed on screen, but to also dismantle the colonial system that Hollywood operates within.

Resilience and Adaptation: Utilizing the KIGSAW Framework in Thailand's COVID-19 Response

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The KIGSAW framework offers a robust model for strategic planning and execution within communication and organizational contexts regarding One Health Issue, especially during the COVID-19 crisis in Thailand. It underscores the necessity of comprehending the national and global landscape (Know), which influences and is influenced by local responses, as well as integrating diverse activities (Integrate), setting clear objectives (Goal Setting), and formulating effective strategies (Strategy). The pandemic has heightened the urgency for ongoing assessment of situations and perceptions (Assessment), enabling organizations to adjust to swiftly changing circumstances while cultivating a passionate work environment (Work). This methodology promotes a holistic overview of tasks, facilitating the identification of similarities and differences to enhance effective categorization and goal setting. It stresses the importance of initiating manageable tasks, recognizing strengths, and continuously refining processes through regular evaluations. The framework also emphasizes the interconnectedness of all components to achieve a comprehensive perspective, categorizing stakeholders into four corners for strategic engagement while highlighting the essential role of human resources. Central themes of responsibility, significance, moral implications, equity, and situational awareness are critical in modern communication practices, particularly during crises such as COVID-19. The challenges posed by the COVID-19 crisis have necessitated the adaptation of the KIGSAW framework, highlighting the importance of flexibility in planning and execution. Organizations must navigate uncertainties while fostering collaboration and resilience. Ultimately, KIGSAW serves as a guiding principle for effectively managing complex organizational dynamics and enhancing collaborative efforts in communication theory, particularly in times of crisis.

Seeing with Meaning: Photovoice, Disability, and the Emotional Authority of Real Images in the Age of AI

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In an era where AI-generated imagery saturates digital culture, questions of authenticity, authorship, and emotional resonance have become central to debates in communication and media studies. This paper explores the continuing power of real photographic images—specifically through the lens of Photovoice, a participatory photography project organized by UNFPA in Viet Nam to mark the International Day of Persons with Disabilities. Anchored in Stuart Hall’s encoding/decoding model and theories of visual rhetoric, the paper examines how participants—many of whom are people with disabilities—used photography not just as representation, but as reclamation: to encode personal narratives, challenge stereotypes, and produce meaning that is both locally grounded and globally relevant. Unlike generative AI, which often mimics emotion through algorithmic prediction, these images carry lived experience and embodied truth. Their emotional authority lies not in visual perfection, but in imperfection as presence—bearing witness to resilience, exclusion, and dignity. While AI photography continues to evolve and provoke aesthetic admiration, its perceived lack of human essence raises questions about the boundaries of photographic meaning in democratic and digital cultures. This case study suggests that, far from becoming obsolete, human-made photography—especially participatory and activist forms—remains vital in constructing authentic narratives, fostering empathy, and elevating marginalized voices. In re-examining the relationship between photography, language, and light, this paper argues that the future of image-making must include ethical space for both innovation and the irreplaceable storytelling power of lived realities.

Semiotic Strategies in Digital Diplomacy: Reframing Protocol Language in the Age of Virtual Communication

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This paper explores the semiotic transformation of diplomatic protocol language within the broader context of digital diplomacy, focusing on both video-mediated interactions and communication across social media platforms. In an era where diplomacy increasingly unfolds on Zoom, X (formerly Twitter), or Instagram, traditional communicative rituals of formality, distance, and hierarchy are reconfigured through new symbolic codes. Drawing on classical and contemporary semiotic theory (Peirce, Barthes, Eco), this study examines how meaning is constructed and performed in mediated diplomatic settings—from virtual summits to curated ambassadorial posts. Attention is given to visual and verbal elements: camera framing, attire, emojis, hashtags, speech formulas, and even silence or strategic vagueness. By analyzing representative cases of official communications from ministries of foreign affairs, ambassadors, and state leaders, the paper highlights how social platforms become arenas of symbolic performance, identity negotiation, and soft power projection. These hybrid forms of communication not only reshape protocol, but also raise new tensions between accessibility and authority, spontaneity and strategy. The paper contributes to a broader understanding of diplomacy as a semiotic field of practice where media logics, aesthetic choices, and symbolic codes intertwine, challenging classical distinctions between public discourse, ritual performance, and mediated authority.

The Impact of the Virtual on the Photographic Medium

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This essay examines the evolving relationship between photography and virtuality, analyzing how digital technologies have transformed the photographic medium's ontological and epistemological foundations. Drawing on Jean Baudrillard's theory of simulation and Roy Ascott's concept of technoetics, the essay explores how the indexical nature of photography—traditionally linked to realism and truth—has been destabilized in the digital era. With the rise of computational image-making, AI-generated imagery, and immersive media such as virtual and augmented reality, photography has shifted from documenting the real to generating hyperrealities that often precede or replace physical referents. Baudrillard's notion of the simulacrum frames this shift, suggesting that photography now operates in a regime of signs untethered from material reality. Simultaneously, Ascott's technoetic perspective reimagines the photograph as a participatory, networked experience, embedded within systems of consciousness, interactivity, and transformation. The essay further considers how social media platforms and virtual environments have redefined the production, circulation, and perception of photographic images, challenging traditional notions of authorship, authenticity, and temporality. Photography becomes not merely a representational tool but a dynamic interface shaped by algorithmic logic, interface design, and participatory culture. By examining the medium through the dual lenses of simulation and cybernetic art theory, this study argues that photography in the virtual age occupies a fluid, post-indexical space—one that demands new critical frameworks for understanding its aesthetic, political, and cultural implications.

The New Digital Public Sphere: Dilemmas and Perspectives

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In this paper I review a line of discussion on the threats and challenges that new digital information and communication technologies represent for democracy and the public sphere. It indicates the trajectory of the critique of the first generation of the Frankfurt School to Jürgen Habermas, whose latest book reviews his early studies of the public sphere. It is worth noting the change in attitude of its exponents: from pessimism in Max Horkheimer, Theodor Adorno and Herbert Marcuse, to moderate optimism in Habermas. Thanks to the ideas of the public use of reason and the Enlightenment thought up by Immanuel Kant, the link between this school and Hannah Arendt is justified, which have in common the denunciation of totalitarianism. The philosopher proposes an ideal of communicative power that Habermas follows in the project of deliberative democracy and provides an approach to point out the problems of the transformation of public communication today.

Thinking with Machines: The Role of Generative AI in Voter Meaning-Making During Electoral Politics

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This study examines how Filipino voters construct political meaning through their engagement with generative artificial intelligence (GenAI) during the 2025 Philippine midterm elections. Anchored in Laclau and Mouffe's Discourse Theory and Verbeek's Technological Mediation Theory, the research explores the discursive processes through which voters make sense of electoral choices, and how AI platforms mediate these interpretive practices. GenAI, increasingly embedded in digital political culture, is not merely a passive information provider but an active agent in shaping how voters articulate, negotiate, and legitimize political ideas. Using qualitative methods, the study draws on semi-structured interviews with Filipino voters aged 18 and above who interacted with GenAI tools when discussing candidates. Findings suggest that generative AI contributes to both the reinforcement of dominant political narratives and the emergence of alternative framings. AI is perceived by some as a neutral assistant, while others view it as subtly biased or ideologically suggestive. The study contributes to critical debates on algorithmic politics in the Global South by highlighting the interplay between discourse and technological mediation. It underscores the need to interrogate how emerging technologies shape civic reasoning and reconfigure the conditions of democratic participation.

Towards a Hermeneutic Reading of Operational Images - The Diagrams of the Sheshan Observatory

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With a concern of the anti-hermeneutic turn in media studies, my paper explores the remaining critical roles of representation and interpretation in analyzing operational images. With Charles Sanders Peirce's doctrine of diagrams, I argue that representation serves as the foundation for technological images to become operational: we can manipulate these images like objects because we are anchored by their distinct representational standards. Furthermore, I propose a reevaluation of hermeneutics through Heidegger's concept of "phenomenology as hermeneutics." With the notion of Being-in-the-world, which suggests that being is always embedded in a meaningful context, this paper questions the anti-hermeneutic turn with hermeneutics. Following the materialist turn proposed by German media theory, Jussi Parikka takes the position that technological images are material apparatuses circulating in a chain of operation. I challenge this view by proposing that diagrams are hermeneutic sites – they are material space that hosts perception and interpretation. By reincorporating representation into nonrepresentational images and situating technological images within an interpretive framework, I also claim that diagrams circulate in sites of hermeneutics – the cultural, historical, and technological contexts. To illustrate my argument, I examine Charles Sanders Peirce's lesser-known photometric research and a case study of the astronomical diagrams from the Sheshan Observatory in Shanghai, avoiding a Western-centric perspective. By engaging with Parikka, Peirce, and Heidegger, this paper facilitates a diagrammatic conversation that enhances our understanding of the intricate relationships among technological images, materiality, and interpretation.

What It Means for Art to be AI-Mediated: The Role of AI in (Digital) Art

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The digital art world is undergoing a profound transformation due to the advent of new technologies, with AI at the vanguard of this shift. This paper examines the potential of a revised “rhizome” of digital art, which includes AI-mediated art, and how AI can serve as both a tool and a collaborative partner in the creative process. In the context of digital art, the term “rhizome” is used to describe a decentralized and non-hierarchical structure where different components of the creative process are interconnected in complex and fluid ways. The introduction of AI enables this rhizome to expand into a dynamic entanglement of digital elements that are in a state of constant evolution and intersection, thereby fostering new creative possibilities. As AI continues to develop, it enables artists to explore novel forms of expression, engage in real-time collaboration with algorithms, and challenge traditional notions of authorship and creativity. The present paper seeks to address two inquiries by employing the oeuvre of six contemporary artists as case studies: first, why this rhizome will become an increasingly intricate network of the digital, and second, what it means for art to be AI-mediated. In examining these questions, the paper contemplates the ways in which AI can not only enhance artistic procedures but also alter the fundamental essence of artmaking, propelling the frontiers of creativity in a collaborative and generative manner. By incorporating AI, art attains a novel phase where technology and creativity are profoundly intertwined, engendering a more nuanced and intricate creative milieu.

Words of Non-language: Maximal Grip and the Hopelandic Lyrics of Sigur Rós

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Hopelandic, or “Vonlenska,” is a vocal style of singing developed by Sigur Rós, demonstrating the expressive qualities of language and the affective content of vocalization through meaningless sounds and syllables. This paper addresses the question: why does the audience of Sigur Rós have no trouble with the meaningfulness of words? Maximal grip, derived from Maurice Merleau-Ponty’s phenomenology and further interpreted by Hubert Dreyfus, offers a potential perspective. Specifically, maximal grip involves the body’s intuitive adjustments to its environment, seeking optimal engagement without conscious deliberation. Furthermore, this study explores the perception of contextualized language within a musical auditory setting. A central question it addresses is whether a song’s core meaning is conveyed primarily through its linguistic content—the words—or its musical elements. Additionally, the study examines the distinction between perceived and felt emotions in music. The prevalence of non-native lyrics in contemporary music consumption is another factor explored in this study. This phenomenon raises questions about the semantic role of linguistic forms in a song’s overall meaning. Finally, another critical dimension of lyrical content is accessibility. Even when a song’s lyrics are presented in a listener’s native language, the semantic content is not always easily understood. This observation raises the issue of “difficult lyrics”—words or phrases that may be obscure, metaphorical, or intentionally ambiguous. Consequently, such complexity can create a gap between linguistic recognition and comprehension, prompting the listener to experience the song as a unified gestalt rather than focusing on its individual elements.

AI in News Reporting: Examining Transparency in Disclosing the Use of AI Technology

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The project examines transparency in the disclosure of AI use within news reporting. Driven by rising public demand for transparency in AI-generated content, the research investigates the policies and practices of major American news organizations in communicating AI involvement to their readers. This work addresses ethical concerns related to audience trust and the integrity of AI use in journalism. This study employs a qualitative analysis of publicly available AI policies and conducts a content review of AI-labeled articles. Research tasks included examining news outlets' policy disclosures and identifying any visible AI content labels. The findings reveal that very few organizations provide a policy outlining their AI practices, with minimal public labeling of AI-generated content. This limited transparency suggests a need for standardized labeling practices to maintain audience trust and support ethical AI use in news media. The study concludes that establishing clear guidelines and labeling protocols could improve transparency, build audience trust, and set a foundation for responsible AI integration in journalism. Further research is needed to assess the impact of these practices on reader perceptions and trust.

An AI-Mediated Art History: A Critical Assessment of Neural Networks and VLMs for Art Historical Purposes

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With advancements in media technologies, neural networks and vision-language models (VLMs) present possibilities for art historians, particularly in automating style prediction and historical classification. This paper synthesizes findings from two studies we conducted to critically assess whether these models can meaningfully interpret stylistic transitions in art history. In our first study, we implemented a neural network trained on the WikiArt dataset to evaluate its capacity to capture temporal continuity and stylistic coherence across different art periods. This analysis probes whether such computational representations could assist art historians in mapping stylistic evolution, while acknowledging significant challenges in interpretability and historical nuance. Our second study examines VLMs on zero-shot classification tasks, including art style, artist attribution, and period dating. Using two public benchmarks and a curated test set, which includes pivotal artworks frequently studied by art historians, we evaluated these models' ability to handle the complexities of artistic composition and stylistic diversity. While promising, VLMs reveal limitations in grasping the subtleties that define art, raising concerns about oversimplification and misinterpretation. Our findings elucidate the potential and constraints of AI in art historical research. By integrating neural networks and VLMs as supplementary instruments rather than substitutes, we address the complexities associated with the deployment of media technologies in a field characterized by interpretive richness. The objective of this paper is to prompt reflection on the potential of AI to advance art historical practice, while also cautioning against an undue reliance on these emerging technologies.

An Obligation to Repair: The Library of Congress, The Scourged Back, and Emancipation

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In this paper I critically examine the ethical challenges surrounding the digitization and dissemination of archival images that document Black life, Black trauma, and Black death. Through two case studies—the iconic 1863 photograph known as “The Scourged Back,” depicting the brutalized body of a formerly enslaved man named Gordon, and the anthropological and choreographic legacy of Katherine Dunham—I interrogate the practices of Western archives, particularly the Library of Congress, in making images (both still and moving) publicly accessible online. I argue that while digitization increases access to historical images, it can also perpetuate anti-Blackness by decontextualizing historical trauma and disregarding community consent. In contrast, I offer Dunham’s culturally grounded and respectful approach to memory work as a reparative model, calling for a shift from open access to appropriate access rooted in community consultation, cultural sensitivity, and ethical responsibility. Finally, I propose that archives holding images of Black life, trauma, and death must engage in acts of repair—recognizing not only the right of Black people to be remembered but also the right to rest in peace without exploitation.

Media Technologies and Processes

An Online Ph.D: Huberman Lab and Lex Fridman Podcasts: Rating, Reviewing, and Scientifically Assessing Scientific Podcasts (650+ episodes, 1500+ hours)

Sean McCracken, Postdoctoral Fellow, Ophthalmology and Visual Sciences, Washington University in St. Louis, Missouri, United States

Timothy Kutcher, While obtaining my Ph.D, I have watched and rated all episodes of the Huberman Lab and Lex Fridman Podcasts. The value of these conversations with top scientists and thinkers in the world (and a small number of solo lectures from Huberman) is incredibly immense. These episodes provide listeners confidence, courage, and power to ask questions and obtain significant scientific-based growth. However, due to the large number of podcasts and difficulties finding relevant or interesting episodes, getting started as an outsider and knowing where to go to get the most value—both from an entertainment and learning perspective, is almost impossible. I have compiled (albeit somewhat subjective) data as a ‘Rating’ (1-10, 10 being the ‘best podcast ever’, 1 being worst—Rating to 1 decimal point) for all podcasts, and a review to justify the rating. I have grouped podcasts based on topic, for example: Neuroscience, Medicine, Biology, Fitness, Nutrition, Physics, Psychology, ect, and collected lists and rankings of relevant podcasts for each category. For someone not familiar with the podcasts, I have determined ‘Top 10’, and ‘Top 50’, podcasts as a great place for people to start and not get discouraged by listening to a ‘bad’ episode. I have also compared my subjective ranking to objective view counts (from youtube) in order to determine ‘underrated’ (low views, high rating) and ‘overrated’ (high views, low rating) podcasts. This work will be a significant resource for scientists, especially young persons and those newer to science, to engage with scientific podcasts and leading scientists.

Analysis of Political Trolls' Underground Black Propaganda Campaign to Influence Opinion Online

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Results from previous studies showed that political trolling was used as a strategy in the 2016 Philippine general elections. Online activities of political trolls are primarily hidden in the mainstream media to continuously thrive in victimizing the public with black propaganda campaigns. The creation of democratized content has created a new underground industry dedicated to shielding politicians' reputations, fabricating and manipulating content, and provoking the online political realm. After six years, the practice was reportedly observed in the 2022 Philippine general elections once again. This research provides recent findings after analyzing underground political troll activities on social media to influence public opinion during the 2022 Philippine elections and identify social media users' level of awareness. Guided by Harold Lasswell's Theory of Political Propaganda, the study's framework explains how various political trolling activities can corrupt public opinion in a digital space. Using a mixed method with an exploratory sequential design, the study utilizes two research approaches: (1) content analysis of identified political troll campaigns before the 2022 election day and (2) survey questionnaires among one hundred social media users. The research results explain the end-to-end relationship between black propaganda campaigns executed by political trolls and public awareness about underground trolling practices.

Media Technologies and Processes

Architecture, Humanitarianism and Social Media

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The representation of humanitarian crises has transformed significantly with the rise of social media, where victims equipped with smartphones become witnesses, creating real-time narratives of violence, displacement, and survival. This study examines the architectural dimensions of thirteen contemporary crises, ranging from Ukraine, Sudan, and Lebanon to the Darién Gap, Bangladesh, and the DRC, and investigates how social media mediates global attention and empathy. Analyzing over 7,000 images from 200 accounts—including those of NGOs, reporters, and anonymous civilians—this research identifies two key dynamics: the standardization of global attention through visual imagery and the embodied portrayal of suffering within architectural contexts. Social media platforms enable the dissemination of localized conflicts on a global scale, yet algorithms often prioritize uniform narratives, eroding nuance and amplifying biases. At the same time, architecture emerges as a witness to humanitarian crises, situating asymmetries of power, space, and survival. The study questions whether digital imagery signals a new phase of mediatization, paralleling shifts from Capa's war photography to the televised Vietnam War. Social networks now interlace crisis content with personal media, as seen during the Israel-Hamas conflict, reshaping public perceptions of humanitarianism. By juxtaposing institutional narratives with individual accounts, the research highlights tensions between standardized and localized representations of crises. This analysis underscores the dual role of social media: as a tool for mediated empathy and as a gatekeeper shaping collective memory. Ultimately, it calls for a critical understanding of architecture's visibility within humanitarian narratives, advocating for a more nuanced and localized portrayal of global emergencies.

Artificial Intelligence Platforms and Business Communication Process: Automation, Efficiency and (de)Humanisation

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This paper explores the impact of artificial intelligence (AI) platforms on business communication processes, focusing on automation, efficiency, and humanization. Through a comprehensive literature review and data analysis, we examine how AI-driven tools are transforming corporate communication, enabling businesses to automate routine tasks, enhance decision-making, and optimize workflow efficiency. The study highlights key AI platforms that facilitate communication, including chatbots, sentiment analysis tools, and natural language processing (NLP) systems, assessing their role in streamlining customer service, internal communication, and marketing strategies. However, while AI promotes efficiency, this paper also investigates its potential for dehumanization in business communication. AI tools are increasingly being designed to engage in more empathetic and context-aware interactions, simulating human-like communication to improve customer satisfaction and employee engagement, by analyzing existing literature and empirical data, the study identifies challenges and opportunities in balancing automation and humanization, such as the risk of depersonalization and the need for ethical considerations in AI deployment. Through a mixed-methods approach, combining qualitative insights from the literature with quantitative data analysis, this research contributes to understanding AI's dual role in both enhancing operational efficiency and fostering human-centric communication. The findings offer valuable implications for businesses looking to adopt AI platforms in communication strategies, emphasizing the need for a balance between technological efficiency and maintaining the human element in interactions with customers and employees.

Media Technologies and Processes

Artificial Intelligence and Net Vitality: Lessons from the Net Vitality Index

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Since 2010, I have been developing the first-ever quantitative and qualitative composite analysis of the global broadband Internet ecosystem, which compares countries from around the world. The broadband Internet ecosystem includes essential elements that drive each other in a virtuous cycle that is highly interdependent. It includes essential elements that drive each other in a virtuous cycle that is highly interdependent. If broadband networks are fast, reliable, and widely available, companies produce more powerful and more capable devices to connect to them. These new applications draw interest among various end users, bring new users online, and increase use among those who already subscribe to broadband services. At the core of my three pioneering Net Vitality studies (2025, 2018, 2024) is the unique “Net Vitality Index,” which provides a holistic view of global broadband Internet ecosystem development by emphasizing the three interrelated pillars: (1) applications and content; (2) devices; and (3) networks. The Net Vitality Index also measures a fourth key criterion: broadband innovation and competitiveness indicators. The rapid development of Artificial Intelligence, including generative AI, in recent years underscores how important the broadband Internet ecosystem is for AI’s meteoric growth and increasing use. Everyone following the future of AI also should be focusing on vital aspects of Internet infrastructure, since the two are closely linked with each other for long-term success. This paper focuses on two highly-ranked Net Vitality country leaders that also are the global leaders in AI development—the United States and China.

Beyond Perception: Redefining Meaning through Typography's Power as an Independent Visual Language

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Text is often seen as a straightforward carrier of information, with typographic forms typically considered only for their letter meanings, while their shapes and existence as visual objects are overlooked – missing their potential to reflect deeper interpretations. This research explores typography as an independent visual language, investigating how it can transcend its functional role to evoke emotions and turn text into a dynamic medium for visual storytelling, with a focus on how typographic treatments can shape and broaden the perception of text. Using Sylvia Plath's "The Bell Jar" as a case study and integrating analog and digital image-making techniques, the study examines how typography can push beyond literal boundaries to create deeper meanings. By selecting a single sentence and visualizing this limited set of five words and eleven letters in various ways to summarize the book's emotional journey, the research demonstrates how typography can reframe words, expanding their emotional impact while increasing their cross-cultural accessibility. The outcomes reveal how visual treatments can alter the meaning of the text and make it universally resonant, as the letterforms themselves begin to convey the message independently of the words they form. In conclusion, this research highlights how typographic interpretations transform text into a powerful visual expression, delivering complex emotions and meanings. The work opens new possibilities for design, emphasizing typography's capacity to redefine communication as an independent and powerful form of visual language.

Media Technologies and Processes

Body as Platform : Tracking Intimacy and Estrangement in Feminine Technologies

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This paper explores the ways in which communications are increasingly being created, disseminated, and received by and through the body, and often in intimate and relational ways, leading to a recognition of the body as a communications platform. Platforms are no longer things external to us, hand-held or screen mediated; instead, they are now embedded, both literally and figuratively in our lives and bodies. Concerns over how bodies are increasingly leveraged in social, cultural, and political forms of communication such as news and social media suggests that the body (and the intersectionally raced, classed, and gendered body in particular) is not only a site of contestation, politics, and biopower, but is a platform – producing data assemblages that are bought and fought over in ways that make a “medium” (to borrow from McLuhan) out of the body itself. In what follows, then, I turn to the relationship between bodies and selves, and the burgeoning industry of feminine health technologies (i.e., “FemTech”) such as menstruation and ovulation trackers as a particularly fraught domain of the platform economy. This contribution, then, explores three interrelated critiques of platform intimacy in the context of reproductive tracking technologies I organize this critique around the central theme of biometric tracking to ask a series of questions: How is the body leveraged as a platform for intimate surveillance? To what extent do biopolitics and governmentality reproduce through body platforms? And what happens when the promises of digital intimacies collapse into patriarchy, data brokerage, or even violence?

Bombing the Information Superhighway: Graffiti's Evolution Through Media and Technology

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This study explores the intersection of graffiti, media, and digital technologies, focusing on how artists leverage drones, augmented reality, and social media platforms to navigate hybrid spaces that merge physical and digital environments. Using a digital ethnographic approach, this research examines the ways graffiti artists adapt their practices to algorithmic infrastructures, balancing visibility, creativity, and resistance in the digital age. The findings highlight the implications of these innovations on artistic expression, public space, and cultural resistance, contributing to broader discussions on the evolving dynamics of media and technology.

Media Technologies and Processes

Bridging Communication Gaps in Disaster Risk Management - the Role of the Philippines' Department of Science and Technology in Public Communications: Advancing DOST-ASTI's Goal to Simplify Communication for Enhanced Public Understanding and Engagement

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This paper explores how the Philippines' Department of Science and Technology (DOST) effectively communicates complex terminologies related to disaster risk management through emerging technologies, including space science applications. As the frequency and intensity of disasters increase, clear communication becomes essential for ensuring public understanding and engagement. The DOST employs various media tools to translate scientific jargon into accessible language, facilitating informed decision-making among stakeholders and the general public. This study emphasizes the DOST's engagement with universities to enhance communication strategies and improve public understanding of DRRM concepts. This research also investigates how digital media plays a crucial role in advancing these efforts, leveraging on digital culture. The use of digital platforms not only democratizes access to information but also enables interactive and visually engaging content that resonates with diverse audiences. This study highlights specific strategies employed by the DOST, specifically DOST-ASTI, to convey critical information about disaster preparedness, response, and recovery, focusing on the integration of satellite imagery, remote sensing data, and digital storytelling techniques. Through case studies and communication initiatives, this research emphasizes the importance of leveraging technology and academic partnerships to enhance public awareness and resilience in the face of disasters. Ultimately, it advocates for ongoing innovation in communication practices that bridge gaps between technical knowledge and community understanding in disaster risk management while cultivating a culture of informed engagement in the digital age.

Can AI Create Warm and Inviting Websites?: How AI Generated Websites Compare to Human Designed Websites for Service Nonprofit Organizations

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Mylynn Felt, Assistant Professor, Department of Communication, Weber State University, Utah, United States

Many organizations use AI tools for quick and inexpensive website design. However, this trend brings up questions about how users perceive similarities and differences between AI and human designed websites. Ruel (2023) found that users rated human designed websites higher in content quality, navigation, consistency, and credibility than AI generated sites. Kwak et al. (2023) examined nonprofit websites specifically using visual rhetorical theory to test perceived interface design consistency and found correlations between high appeal quality and perceived warmth and consistency. Both studies concluded that perceived consistency and credibility led to higher rates of business and charitable donations. This research builds on the literature in visual perception and visual rhetoric by studying nonprofit service websites and asking the following research questions: 1) How do AI generated websites compare to human designed websites in perceived warmth? 2) How do AI generated websites compare to human designed websites in perceived credibility? 3) How do AI generated images of people compare to traditional photographs on websites in perceived warmth and credibility? 4) How do AI generated websites compare to human designed websites in perceived persuasion? This study is currently being conducted by having one group of users interact with an AI website for The Children's Justice Center and another use a human designed website. Both groups complete a follow-up survey and an exit interview with the researchers. The research uses a mixed methods approach.

Celebrity Connection or Digital Marketing? Examining Parasocial Relationships Through Social Media Engagement in the UAE

Priyanka Dasgupta, Lecturer, Applied Media, Higher Colleges of Technology, United Arab Emirates

This research examines the role of social media in facilitating parasocial relationships between celebrities and followers. Through the lens of Uses and Gratification Theory, we investigate whether audience interactions with celebrities via digital platforms constitute authentic connections or are mere marketing efforts. Data collected via a survey among active Instagram users in the UAE shows emotional responses to celebrity engagement behaviors. These behaviors include liking, commenting and posting on social media platforms. A regression model was used to analyze the data. The study contributes to scholarly understanding of whether these mediated interactions foster genuine emotional bonds or primarily serve promotional purposes, advancing knowledge of celebrity-follower dynamics in the UAE. Implications and future directions are discussed.

Digital Faciality

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The face has long been functions as an index of identity, a surface on to which regimes of race, gender and class are inscribed. Building on Levinas's ethics of the face and Deleuze & Guattari's concept of the faciality machine, this paper reconceptualises the digital facial image not as a representation but as an operative site where power acts, affects circulate, and subjectivities are modulated. Historically, physiognomy, and biometric photography reduced faces to legible data, reinforcing colonial and racial hierarchies. Contemporary machine-vision systems recode these biases in algorithmic form. Adopting a practice-based methodology, this research develops creative strategies to disrupt the faciality machine. By engaging with generative AI, particularly the diffusion models, this research explores alternative modes of seeing that prioritise sensation over representation, offering new possibilities for ethical and affective engagements with the digital face to articulate what constitutes an 'ethical face image' in the era of AI-generated image. By shifting focus from recognition to sensation, and from documentation to emergence, this research rethinks the politics of the digital face image and its implications for contemporary subjectivity.

Media Technologies and Processes

Embodiment through the Algorithm: Touching the Digital Image from Stop-Motion Animation to Generative AI Image Creation

Laura Cechanowicz, Assistant Professor, School of Arts, Media and Engineering, Arizona State University, Arizona, United States

The author's artistic research explores media production methods that decentralize reliance on spoken or written language, developing embodied methodologies to support the nexus of human imagination, non-verbal thought, and creative practice. While generative AI image creation appears linguistically dominated due to its reliance on written prompts, these technologies introduce new digital image-making processes that may, paradoxically, diminish linguistic dominance in imagination and media workflows. Analyzing the author's stop-motion animation techniques—an embodied methodology fostering non-linguistic thinking through painted sequences of still digital images—provides a conceptual framework for understanding 'animation writing' as an embodied media practice that enables artists to 'touch' the digital image. Similarly, generative AI, through algorithmic language processing, reformats human cognition—often naturally pre-linguistic—by re-presenting linguistic thought as visual imagery. In doing so, AI technologies disrupt linguistic primacy, allowing artists to again 'touch' the digital image anew via an algorithmic 'technology of the imagination.' With digital images generated frame by frame via interactive, near-instantaneous, and intuitively written prompts, how does this process cultivate a newly 'animated imagination'? These shifts may extend beyond media, evolving new forms of language itself.

Ethics of Writing and Publishing on Social Networking Sites - Facebook as a Model: Exploring Limits and Controls

Sameer Baniyassen, Assistant Professor, Media College, CITY University Ajman, United Arab Emirates

The emergence of multimedia and social networking platforms, notably Facebook, has transformed human interaction. This research explores the ethical dimensions of writing and publishing on Facebook, analyzing the evolving landscape of social media ethics and its societal implications. It investigates the parameters and regulations governing content dissemination on the platform, while also examining the influence of ethics activists on shaping community perspectives on social issues.

Extensions and Apparatuses: Perception, Constraint, and Embodiment in Mobile Phone Photography

Qi Wang, Student, PhD, Xi'an Jiaotong-Liverpool University, Jiangsu, China

Mobile phone photography, as a product of technological advancement, has significantly transformed how individuals engage with and perceive photography. Over the past two decades, the accessibility and affordability of mobile phones have established them as the primary medium for photography, enabling people from diverse backgrounds to engage in photography anytime and anywhere. This study brings forward the hypothesis that mobile phone photography simultaneously extends and restricts practitioners' sensory experiences and creativity, shaping how individuals perceive and capture moments of beauty in everyday life. This study mainly draws on the seminal media theories of Marshall McLuhan (1964) and Vilém Flusser (1983) to examine a wide range of implications of mobile phone photography. McLuhan argued that any medium is an extension of ourselves: in this context, mobile phone photography is explored as a technological extension of human perception, expression, and ideas. In contrast, Flusser critiques the "programmed nature" of photographic technologies: through his conceptualisation of the notions of "apparatus" and "technical images", he states that photography apparatuses are structures that guide but also limit human creativity. The study outlines how these theoretical frameworks inform my research design and offers preliminary findings based on in-depth, semi-structured interviews with participants from China's diverse cultural and educational backgrounds.

Fear-Based Media: Exploring the Parallels of Horror Films and News Media

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Both horror films and news media play a significant role in storytelling and though for different purposes, use similar cinematic techniques to evoke fear. This paper examines the similarities between horror films and fear-driven news coverage, exploring common cinematic processes—visual composition, character stereotype, fear tactics—that film and news utilize to elicit fear and anxiety amongst their audience. While horror films are designed to entertain by invoking fear, news media frequently employs these same tactics to capture attention and heighten the emotional impact of real-world tragedies. Through a qualitative comparative analysis of select horror films and news media segments, this research highlights the subgenre: fear-based media. By recognizing how news coverage mirrors horror cinema, it showcases the possibility of fear-based news media and how the desensitization to real-world tragedy might impact how we process news and respond to crises, influencing public perceptions of risk and emotional responses to actual events. By spotlighting the shared features of these two media forms, this paper lends a thought to how fear-based media operates and a possible desensitized reaction to real-world information.

From Monologue to Dialogue: Government Dialogic Communication on Social Media During COVID-19 in Lebanon

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This study investigates how dialogic communication principles are applied in government social media, focusing on the Lebanese Ministry of Public Health's (MoPH) COVID-19 and vaccination-related messaging from 2020 to 2023. Using a mixed-method design, the study combines content analysis of 455 Instagram posts with interviews conducted with MoPH officials and social media users who follow the Ministry's account. Findings reveal that dialogic communication was poorly implemented. Posts prioritized information dissemination and user retention, while dialogic loops and online mobilization were limited. Correlation analysis shows that posts with dialogic loops and mobilization elements were associated with significantly higher levels of public participation (likes and comments). Interview findings confirmed the limited nature of dialogic communication, identified staffing, financial, and technical challenges, and suggested structural improvements. The study makes several key contributions. Theoretically, it is the first to examine government communication in Lebanon through dialogic lenses, and the first to apply dialogic theory to Instagram using a mixed-method approach. It critiques how dialogic principles have been previously defined and operationalized, offering clearer guidance in response to recent scholarly debates. Most importantly, it introduces a new Instagram-specific dialogic communication model with three levels: profile, post, and real-time. This model serves as a practical toolkit for assessing and enhancing dialogic capacity on visual-first platforms. Practically, the study offers recommendations to strengthen digital communication infrastructure, build in-house capacity, and foster more participatory government–citizen relationships—especially in less democratic contexts such as Lebanon, where public trust is fragile and civic participation remains limited.

Media Technologies and Processes

From Paper to Screen: The Impact of Mobile Journalism in Revolutionizing the Campus Press in Iloilo City University Publications

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There has been a shift in platforms within campus publications as society adapted to the 21st century technological advancements. From traditional paper to the modern screen, this study explored the impact of mobile journalism in Iloilo City university publications. It identified the use of Mojo in information gathering and dissemination, distinguished the types of content produced by mobile technology, evaluated the impact on journalistic styles and experiences, and assessed impact on social media engagements. Using a qualitative method and descriptive design, data was gathered through a focus group discussion with student journalists from selected publications. The research established that mobile journalism has a positive impact in influencing content production of the respondents. Mobile technology revolutionized campus journalism by introducing new skills, methods, and equipment in writing and publishing stories, reaching communities beyond the educational institution – hence, the birth of Mojo.

Gamer Citizens: Emojis as Civic Duty in a Circuit of Visual Culture

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This paper is a practical and theoretical look at the notion of “emojis as civic duty.” I frame the discussion in terms of an “emoji code” that goes beyond an evolution of natural languages to integrate more fundamentally into specific experiences, particular communities, and a networked regime of images. I revisit media, communications, and cultural studies’ “circuit of culture” as an alternative theoretical frame to prevailing linguistic theories on the function of emojis. The circuit endures because it helps us to recognize a politics of the image beyond form and function, signaling an interplay between consumption, production and vitally a politics of live-video streaming media. I offer an analysis of “emojis as civic duty” through the case of an Esports champion called Syed Sumail Hassan, and I conclude by suggesting where future study is necessary for a more robust understanding of gamers as citizens.

Media Technologies and Processes

Generative AI in PR and Communication: The Opportunities, Challenges and Best Practices

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As PR professionals, communication strategists, content creators, marketing leaders, and technology enthusiasts, it is of interest to reflect on the intersection of AI and Public Relations (PR). In the contemporary fast progressing media landscape, generative AI has emerged as a transformative tool, offering unmatched opportunities to transform within PR and communication strategies. From automating content creation to personalising communications at scale, generative AI has seemingly redefined how PR professionals engage with audiences. However, with its rise also comes some significant challenges around ethics, quality control, and the responsible use of AI. This paper explores both the vast potential and the challenges of integrating generative AI in PR and provide actionable best practices to ensure its effective and ethical application. Using appropriate case studies, the objectives include to explore the role of generative AI in PR and communication, identify the opportunities, benefits, challenges and risks, as well as to identify the best practices for integrating generative AI in PR. Going forward, I contemplate on the future of Generative AI in PR, dwelling on the question: how can PR professionals prepare for the next wave of AI technology, as well as the potential of AI-assisted PR strategies?

How Can Apps Support Fact Checking and Cyber Security Skills? : A Qualitative Study on Technical Assistance Systems for Vulnerable Groups

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Political disinformation significantly impacts public discourse, destabilizing democratic foundations, and cyber security problems represent an increasing challenge for users, which is why empowering fact checking skills and a competent approach to cyber security issues is essential for social participation, particularly for vulnerable groups (Ruokolainen & Widén, 2020; Keel & Weber, 2021). The paper reports on two research projects in which technical assistance systems (a mobile app and a browser plug in) for detecting disinformation and empowering fact checking and cyber security skills for the vulnerable groups of migrants, young people, and seniors are being developed. Based on the technology-ethical approach of Value Sensitive Design (Hillerbrand 2021), the projects integrate the target groups' needs and expectations into the development process. This contributes to the research field of media technologies and media literacies. The research consists of three stages: (1) Qualitative interviews with target groups to assess their needs and expectations (n=30); (2) Implementing findings into the apps development process; (3) Mixed-methods app prototype testing phase in all three target groups. The results of this process are presented. The results, which cannot be generalized, show that vulnerable groups have specific expectations and needs, especially focusing on transparency, easy usability, language and trust. The research also shows the importance of empowering vulnerable groups to navigate digital society in a resilient way and to foster a safer, more inclusive society.

Media Technologies and Processes

Human Connection, Communication, and the Pursuit of Positive Social Change: How Artificial Intelligence Use in Higher Education Furthers Hegemony and Capitalist Cultural Imperialism

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Research (Vasilko, 2023) has shown that higher education outlets have comparable behavioral influence, impact societal construction of meaning, and serve as crucial components of actualizing visions of social change and innovation, comparable to how mass media can define cultural conventions and propagate global ideology (Artz, 2022a; Artz, 2022b; Bajwa-Patel, Hazenberg, and Rivers, 2015; Cooper, 2021; Lavigne, 2018; Patrick, 2020). The dominant competitive structure of the higher education landscape plays a role in reinforcing the current dominant social order, which includes oppression, domination, hierarchy, division, and inequality, enacting “capitalist cultural imperialism” (Vasilko, 2022) as a vessel facilitating consent for the hegemony of the corporate elite. This study explores how the negative effects of artificial intelligence use, such as reduced critical thinking skills, communication and information gaps, diminished self-disclosure and reflection, and reduced empathy, may further capitalist cultural imperialism when used in the higher education landscape. This process can severely threaten identity formation, innovation, collaboration, and mobilization, impacting the construction of reality and collective citizen participation, as psychological empowerment is an equally crucial component of citizen participation (social movements), and requires a cognitive component of critical awareness and resource mobilization (Barthes, 1991; Christens, 2012; Lears, 1985; Scipes 2011; Scipes, 2022; Totu and Yakin, 2014) that artificial intelligence may impede.

Imagined Photos: Creating Pathways to Move Beyond the Humanitarian Framework in Photographic Representations of Migration at the Border

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“What we need is different stories, about different people, told in different ways...that means diversity of storytellers, diversity of media and discipline...” (Anastasia Taylor Lynd: 2015) This paper presents a series of ‘Imagined Photos’ collated during fieldwork with NGO communication staff at the border in Calais, France from 2018-2020. I argue that the archive of ‘imagined photographs’ offer a way of expanding the humanitarian framework (Azoulay, 2018) as they ask audiences to become an active participant and engage with a different representation of a refugee, one which allows the right to opacity (Sliwinski, 2024). To contextualise this project the paper explores pertinent questions relating to the creation and dissemination of photographs of migration by humanitarian organisations. Such as, what images of migration are photographed, who is allowed to be seen and by whom? In/visibility is discussed in relation to the imagined photo series which seeks to offer an alternative visualisation of a refugee through mental images. The paper points to the great need for audiences to engage their imagination in our visual literacy of humanitarian images to ‘look’ (Linfield, 2010) beyond the frame presented. It calls for creative projects that create new narratives that are more horizontal in their process (Fairey, T 2024) by asking their audience to engage and participate in what they are ‘looking at’ in new and meaningful ways.

Media Policies and the Dilemma of Content Moderation of Social Media Platforms

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Social media outlets are frequently in practice for the mainstream media platforms. As an institute, the communication pattern follows different policies and content moderation other than the individual users. This study aimed to understand the content moderation policies of social media from the perspective of the institutional users. The practical relevance of this research emerges as it shows the effects of algorithmic moderation on media institutions. The theoretical significance contributes to discussions on digital governance and media regulation. Positioned with the field of media and communication studies, this study is supported by a phenomenological qualitative approach within an interpretivist paradigm. Semi-structured interviews were designed for participants, and a thematic analysis helped examine their experiences. Findings reveal that sudden changes in policies related to advertising and privacy force institutions to either adapt their strategies or withdraw from certain social media platforms. Some media houses adapt policies circling around the main website such as allowing the users to comment on the main website only except the social media. While these findings highlight the adaptability of expert institutional users, they also expose challenges in interpreting the gender based perspectives. This research suggests a user centric approach to content moderation that would enhance policy transparency and effectiveness, initiating a balanced social media governance with institutional needs.

Media Technologies and Processes

Media That Feels Us Back: Perceptual Infrastructures in the Age of Bio-Adaptive Systems

Mila Bujic, Postdoctoral Research Fellow, Faculty of Information Technology and Communication Sciences, Tampere University, Finland

Contemporary media systems that adapt to users' physiological and affective states in real time introduce a new mode of interaction—one in which perception itself becomes a site of computational modulation. This paper develops a conceptual framework for understanding such perception-responsive media, offering tools to theorize media environments that no longer rely solely on symbolic representation or conscious interpretation, but integrate embodied data as a central input. Although these systems are novel in their capacity to sense the user and adapt accordingly, they build on and extend the logic of algorithmic personalization and affective media, including immersive journalism. However, rather than relying on past behaviors or explicit preferences, they respond dynamically to real-time biosignals, shifting the locus of modulation to affective and sensory states. This marks a shift from interactive media that react to what users do, to media that attunes to how users feel. The paper contributes to current debates in media, science and technology studies, and human-computer interaction. Grounded in a critical review of paradigms of representation, agency, and embodied mediation, the work offers a theoretical reconceptualization through comparative analysis of adaptive media systems. The analysis reveals that while earlier media presumed perception for interpretation of pre-defined content, perception-responsive systems treat it as a modifiable variable—placing users within perceptual infrastructures that actively shape content and with it attention, emotion, and interpretation. These systems signal an arguably novel perceptual regime in which experience is shaped through recursive sensing that folds bodily data into the act of mediation itself.

Media Technologies and Processes

Microsoft Teams: Building an Interactive Learning Community

Adrienne Evans, Associate Lecturer, School of Education, Curtin University, Western Australia, Australia

Siobhan Unwin, Student, Master of Education (Research), PhD (Candidate), Curtin University, Western Australia, Australia

Through an interactive lens, this presentation will demonstrate how Teams has been used within a Professional Experience Unit at Curtin University, building capacity amongst pre-service teachers for system wide readiness and work integrated learning of a key digital educational tool. Participants will experience the intuitiveness, inclusivity and responsiveness of Teams through a range of practical activities.

Narrate, Click, and Share: Can Digital Storytelling and User-Generated Content Rebrand Saudi Cities?

Nada Alahmari, Assistant Professor, King Saud University, Saudi Arabia

This paper explores whether digital storytelling and user-generated content could influence Saudi cities' brands. Furthermore, this study examines which topics—whether in digital storytelling or other user-generated contents—are most effective in encouraging broader online sharing. An online survey was used to collect data from 385 participants, primarily targeting individuals interested in travel. The study applied a five-point Likert scale to measure variables and assess correlations using Spearman's correlation coefficient and the chi-square test of independence. The main findings underscore a significant impact of storytelling and user generated content on Saudi city branding. Additionally, the study uncovers cultural topics that substantially enhance audience engagement, particularly when the topic highlights the cultural dimensions of Saudi cities.

Outsmarting Crisis Social Media Communications: Using Machine Learning for Crisis Social Media Communications

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Building on the CONSOLE framework (Tan et al., 2019) which has gained traction in crisis social media communications, the CONSOLE-D is an AI dashboard which leverages the labelled data from the earlier study for supervised learning and consistent scoring of crisis social media messages to achieve the tact and nuance required in crises. Moving beyond the data from the four aviation crises which the CONSOLE framework was derived, coupled with bridging the wisdoms of literature from medical breaking bad news protocols and crisis communication theories, the CONSOLE-D is not just a dashboard that does content analysis and scoring of messages based on the CONSOLE framework. The dashboard also draws from Large Language Models (LLMs) like OpenAI to provide evaluations and recommendations to help organisations refine their crisis social media messages so as to achieve the tact, nuance, leadership, and support required in a crisis. This research dissects the backend of CONSOLE-D (console-d.com) and provides the evidence of the rigorous human versus machine reliability tests that the dashboard underwent.

Perceptions of Safety in Online Communities

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Safety is an important issue in online communities. Prior research has studied online safety in terms of data security and privacy, but there is less research about emotional safety online. In particular, there is little to no knowledge about factors in the design of an online community that influence its users' subjective perception of safety. This paper uses two theories about safety, safe space theory and psychological safety theory, as motivation to study two design features of an online community that may influence users' perceptions of safety: exclusivity and anonymity. Our results suggest that users feel safer in an anonymous or pseudonymous online community compared to a community with no anonymity, and we provide guidance for future research to expand on the role of exclusivity. Our findings also support prior research on psychological safety's impacts on behavior by demonstrating that higher psychological safety results in higher comfort performing different acts of online participation, which in turn results in an increased willingness to join the community. This research contributes to the theoretical understanding of safety online by combining safe space theory and psychological safety theory in order to study online safe spaces experimentally while being grounded in theory. Our findings also provide guidance to designers and organizers of online communities on the importance of perceived safety in participation in an online community and possible design choices that may encourage higher feelings of safety online.

Perceptual Responses to Female Speakers Using Modal Register, Vocal Fry, or Uptalk

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Irene Kling Adjunct Professor and Clinical Supervisor, Communication Sciences and Disorders, Adelphi University, New York, United States

Our anonymous online survey captured the subjective responses of young American female listeners to 5-second audio-only samples of female celebrities during conversations. The listeners assigned attributes, including physical attractiveness, trustworthiness, competence, and level of education, as well as possible occupations that included law, speech pathology, and theater based on these audio samples. A higher percentage of listeners associated these attributes and occupations with speakers using modal register than those same speakers using vocal fry or uptalk. The modal register includes the range of pitches typically used in speaking when statements end in a downward inflection, and questions usually have an upward inflection or rising pitch. The popularity of vocal fry and uptalk is often demonstrated in the voices of American female celebrities. Furthermore, vocal fry has been identified in Japanese, Finnish, and Swedish speech production. Vocal fry is a low-pitched, popping sound in the voice and is often associated with a relaxed “laid-back” personality. Uptalk gained popularity in the 1980s and 1990s and is associated with California’s youth culture. It is referred to as Valley Girl speech, as depicted in the Paul Zappa song Valley Girl and the film Valley Girl. Uptalk has been identified in female speakers in Australia, Britain, Canada, Ireland, and New Zealand and is characterized by an upward inflection or rising pitch at the end of a statement. Given the widespread use of vocal fry and uptalk, our findings were unexpected because our listeners frequently use vocal fry and uptalk during their communication exchanges.

Performing Arts on the Internet: Digital Media and Platformisation of Cultural Industries

Carlos Linares Ávila, Pre-doctoral Researcher, Information and Communication, University of Granada, Granada, Spain

In recent years, performing arts have presented deep transformations both in the processes of creation and in terms of their capture, dissemination and conservation. The continuous development of information and communication technologies and the expanding phenomenon of web platformisation have meant an unprecedented change for the presence of dance, theatre or opera on the Internet. Platformisation has led to the implementation of the structural and economic model of social networks as the dominant form. This phenomenon has been approached from the perspective of software, business and political economy studies, and in recent years, research on its implications for cultural and creative industries has proliferated. In this context, this research studies the adaptation of theatre to the digital medium as part of the creative industries, specifically, the processes of web platforming as an expanding phenomenon within contemporary digital culture. Following this objective, the research carries out an exhaustive analysis of the National Documentation Centre for the Performing Arts (Spain) through the institution's annual reports from 2012 to 2023. The analysis presents a dual methodology combining quantitative analysis of the data provided and qualitative analysis of the non-numerical information provided by the reports. The results show a clear commitment to the digitalisation and platforming of the theatre in a gradual process of adaptation to the new digital media.

Performing the Self: How Digital Creators Use Narrative Techniques Derived from Journaling to Build Trust Online

Christina Inge, Instructor, Digital Media, Northeastern University, Massachusetts, United States

As digital creators increasingly act as educators, advocates, and thought leaders, many rely on techniques that mirror private journaling—offering curated self-disclosure, process narratives, and emotional transparency. This study examines the convergence of personal journaling and public storytelling as a means of constructing trust, identity, and authority in online spaces. Drawing from qualitative interviews with independent creators across coaching, wellness, and education niches, the research explores how self-reflection practices inform public-facing content. Findings suggest that creators who actively journal—either formally or informally—are more intentional in their digital self-presentation, often employing language and framing drawn from therapeutic, confessional, or instructional journaling genres. These practices blur the line between authenticity and performance, and offer insight into how creators ethically navigate audience expectations of intimacy. This paper contributes to the literature on media literacies, digital embodiment, and experiential learning, situating creator storytelling as both a strategic communication tool and a metacognitive practice. It also builds on prior research on journaling as a reflective leadership tool, extending its implications into digital micro-enterprise and personal branding.

Photographic Public Relations: Visual Diplomacy and Strategic Communication in East Kalimantan's Eco-Tourism Narratives

Rina Juwita, Lecturer, Communication Studies, Universitas Mulawarman, Kalimantan Timur, Indonesia

This paper investigates in the framework of eco-tourism communication in East Kalimantan, Indonesia, the junction of photography, language, and public relations. Public relations professionals strategically help to create images and narratives that not only draw tourists but also signal ecological commitment and cultural sensitivity as visual culture shapes how places are seen and valued. Inspired by the idea of “photographic public relations,” this paper investigates how local government and tourism PR professionals use visual media—particularly images—to create a kind of visual diplomacy. These images serve as persuasive texts between environmental branding, local values, and global expectations. By means of a qualitative content analysis of official promotional materials, social media campaigns, and interviews with communication officials, the study explores how visual language is chosen to create legitimacy, aesthetic appeal, and trust. The study also considers how image-driven storytelling frequently replaces traditional textual forms in the language of PR practice in the digital age. This paper contends that as photography gets more generative and computational, PR as both text and profession has to review its linguistic and visual repertory to stay ethically grounded and culturally resonant. The results help one rethink the pedagogical and professional definitions of PR in a media environment where image, identity, and ideology converge.

Phubbing Among Young Adults in Poland and China: In-Person, Phone, and Video Call Contexts

Lukasz Tadeusz Buksa, Assistant Professor, Social Sciences Faculty, Pontifical University of John Paul II, Malopolskie, Poland

This study investigates phubbing behaviors among young adults, focusing on in-person, phone call, and video call contexts. An online survey collected responses from 730 participants aged 21-30, including 367 from Poland and 363 from China. Research reveals a correlation between population density and the likelihood of phubbing; individuals in large areas are more likely to be ignored during face-to-face interactions as others engage with their smartphones. Women are more attuned to noticing phone call phubbing. A correlation exists between using speakerphone or apps and scrolling, with 81% admitting to browsing their phones after using an app. Video call phubbing reflects behaviors from pandemic lockdowns. This study shows that phubbing is a pattern that transcends specific contexts, impacting the dynamics of communication in both virtual and in-person interactions. It highlights the need for targeted interventions focused on particular groups, such as young people living in big cities.

Pirate State: Shalimar Recording Co. and the Cassette Boom in Pakistan (1974-2005)

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In 1974, the government of Pakistan set up a record label to dilute the monopoly of EMI and protect the interests of the country's musicians and poets. As a producer of vinyl records, audio cassettes and VHS tapes, Shalimar proved to be an incredibly successful venture, handing out a 500% dividend to its shareholding artists in the very first year of operation. In creating Shalimar, the state indirectly agreed to the impossibility of fully constituting and protecting intellectual property within Pakistani cultural production. Thus, by collectively recognizing artists as an interest group, it attempted to recast their traditional sustenance model of courtly patronage into the financial apparatus of the liberal economic order. In this paper, I trace the background of Shalimar Recording Company's formation within the context of media institution reform, evaluate its cooperative business model, and show how the company's recording and production practices paved the way for the emergence of a massive black market of pirated media in the country. I particularly focus on a series of projects initiated by Shalimar to record complete recitations of the Holy Qur'an. In this regard, I inquire into the legal frameworks of intellectual property, theological concerns surrounding Muslim scripture, and the interplay of formal and informal media infrastructures in the Global South.

Media Technologies and Processes

Project Circle: Enhancing Well-being in Children with Disabilities through Collaborative Play and Touch-Enabled Human Body Communication Technology

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Scott Swearingen, Professor, Design, The Ohio State University, Ohio, United States

Project Circle is an innovative gaming platform designed to enhance the well-being of children with cognitive and physical disabilities through collaborative play and touch-based interaction. Developed in partnership between The Ohio State University and Nationwide Children's Hospital, the project integrates Human Body Communication (HBC) technology with wearable sensors to enable meaningful touch interactions. By facilitating social connections among children, caregivers, and peers, the platform aims to reduce isolation and foster emotional engagement. The wearable technology consists of transmitters and receivers that detect various types of touch, relaying signals via Bluetooth to an interactive game system. The flagship game, 'Escape from Planet 9,' utilizes these touch inputs to create an intuitive and cooperative gaming experience. This approach not only promotes engagement and problem-solving but also provides psychological benefits associated with physical touch. Project Circle has the potential to support children with Autism Spectrum Disorder, Cerebral Palsy, Down's Syndrome, and other developmental challenges. By fostering inclusive play experiences, the platform encourages social skills development and emotional bonding. Future research and development efforts will expand the range of games and interactive features to further support children's diverse needs. The ongoing evaluation and user feedback drive the project's evolution, ensuring that it continues to integrate the latest advancements in technology and therapeutic play.

Publishing Military Narratives : An Approach to Bridging the U.S. Civil-Military Divide

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The civil-military divide refers to the gap in understanding and experiences between a nation's civilian population and its military. In recent years, this gap has grown significantly in the United States. The impacts of this divide are vast, from misperceptions at the interpersonal level to decreased military effectiveness at the national level. Within this context, and somewhat paradoxically, there has been consistent interest in military narratives. All of these works serve a dual purpose: they help military authors to reckon with their service and its implications, and they help civilian readers better understand the shared humanity between those who serve and themselves. Media as "middle-objects" are able to facilitate such human communication, in this case based between many and many—military and civilian citizens. While media bridge spatial separations, so that people not in each other's immediate physical presence can connect, they also bridge mental separations, enabling feelings of difference to soften, or even erode. The objective of this paper is to understand the current use of such media, specifically published works, through two major lenses with relation to publishing implications. First, it investigates the narratives' role in traumatic healing, at the act-of-writing level. Then it considers the broader application of such publication in American society. This paper reviews current research on military storytelling with suggestions to how it may be supportive of a broader objective: bridging the civil-military divide.

Raising Political Interest and Engagement: The Role of Education and Socioeconomic Factors in Youth Engagement

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Amina Ovcina Cajacob, Professor and Module Leader Market and Media Research, Institute for Multimedia Production, University of Applied Sciences of Technology and Economics (FHGR), Graubünden (de), Switzerland

The «Politics for all - bridging the sociodemographic divide»-project analyses the causes of political disinterest among children and young people. This multi-stage project aims to motivate young people to participate in politics in the long term. A central component of the project is developing a serious game that aims to promote intrinsic motivation for political participation in a playful way. Studies show that people with a higher level of education and higher income tend to be more politically active (Bundesamt für Statistik, 2019). This unequal participation can be attributed back to the socioeconomic background, which largely determines how people experience and access politics. The theoretical basis of this study is Tichenor, Donohue, and Olien's (1970) knowledge gap hypothesis, which states that access to knowledge is unevenly distributed across the population. People with a higher socioeconomic status and better education generally have more access to information, especially through the mass media. As a first step, a quantitative online survey of Swiss children and adolescents was undertaken in March 2024, yielding 865 valid questionnaires. A survey on various aspects of political participation and media use was conducted to explore possible causes of political disinterest among children and young people, particularly in a socio-economic context. The survey results show that the sociodemographic background plays an important role in political participation. In comparison, young people with a lower socioeconomic status show less interest in political participation.

Media Technologies and Processes

Small Newsrooms, Big Changes: Exploring the Effects of Generative AI

Stuart Duncan, Student, PhD Candidate, Toronto Metropolitan University, Canada

This research explores the use of generative AI, specifically chatbots, in small newsrooms and addresses motivations, challenges, and ethical considerations. The study includes developing an open-source chatbot prototype informed by semi-structured interviews with staff from small newsrooms, aiming to create a functional, accessible tool for organizations with limited budgets and technical resources. AI has already reshaped journalism, from personalized news feeds to automated reporting, yet small newsrooms often lack the resources to integrate these technologies. This project examines the potential divide between large and small organizations in AI access, particularly since generative AI tools like ChatGPT have popularized these systems. By leveraging the Unified Theory of Acceptance and Use of Technology (UTAUT), the study analyzes small newsrooms' views on AI, specifically generative AI's impact on journalism and audience relationships. The methodology follows Design Research Science Methodology (DRSM) principles, involving three phases: developing an initial chatbot prototype, conducting interviews to gather newsroom feedback, and refining the chatbot and creating an implementation framework. Currently, interviews are underway, with analysis to follow, focusing on adoption motivators like performance expectancy, effort expectancy, social influence, and facilitating conditions. The final open-source prototype and framework will support small newsrooms in adopting AI ethically and effectively, made accessible via GitHub.

Media Technologies and Processes

Smart Senior: Exploring How Seniors Use Smartphones in Everyday Life

Magdalena Hodalska, Professor, Institute of Journalism, Media and Social Communication, Jagiellonian University, Poland

This paper explores the daily smartphone habits of Polish seniors within the broader international context of the #HumanePhone project, which aims to understand the smartphone practices of people from different generations living in various countries, cultures, and geographic regions who speak different languages but use their phones in remarkably similar ways from morning to night. Supported by Jagiellonian University, the research is conducted across four continents: Poland, China, the USA, and Australia. The study presents findings from surveys with Polish seniors (N=55) conducted in 2024, complemented by in-depth interviews (N=20) carried out in 2025. Using both quantitative and qualitative methods, the research investigates the circumstances of smartphone multitasking among members of the silver generation. It reveals pervasive behaviors—such as checking phones during walks, falling asleep with devices at hand, and engaging with their phones during meals and cooking—highlighting the significant role smartphones play in their daily lives. The study emphasizes that technology fosters a sense of security, alleviates loneliness, supports shopping, and maintains social connections with family and friends—ultimately enhancing seniors' quality of life. Offering vital insights into an often-overlooked perspective, this research underscores the importance of understanding seniors' digital practices, especially as technology becomes increasingly central to aging populations worldwide.

Synthetic Politics: Deepfakes, Power, and the Crisis of Trust Online

Mina Momeni, Assistant Professor, Communication Arts, University of Waterloo, Ontario, Canada

Political misinformation spreads rapidly through social media, undermining trust, dividing society, and disrupting individuals' understanding of political events. Deepfakes are AI-generated synthetic media that typically manipulate or replace faces and voices to create highly realistic but often deceptive content. Although this technology has been used for entertainment, it is increasingly deployed to spread misinformation. The study of political deepfakes remains relatively new and underexplored. This study examines public responses to a viral deepfake of former U.S. Vice President Kamala Harris featured in a campaign ad shared by Elon Musk on X (formerly Twitter). By using a combination of quantitative and qualitative content analysis, this research analyzes replies to Musk's post, which received over 130 million views, 242,000 retweets, and 57,000 comments. Comments will be collected using X API V2 for developers. The preliminary findings demonstrate that many users perceived the deepfake as authentic content. By analyzing how audiences interpret and respond to deepfakes in a political context, this study contributes to media literacy and offers insight into the broader implications of synthetic media on democratic discourse.

Technical Visualization of Images and the "Urging" of Lu Xun's Realism

Zheyang Zeng, Teacher, Hunan Normal University, China

This research takes the interdisciplinary personal experiences and fate of Lu Xun, a Chinese writer and revolutionary, as the thread, and connects them with how Western visual and medical technologies shaped his individualized way of seeing. It is found that in his act of "abandoning medicine for literature" and his "movements and writing behaviors" aimed at awakening the nation, there was a strong media substrate and an underpinning of "truth". Different from the past, the supply of visualization technologies first made him a new "observer", enabling him to obtain new "productivity" of truth or reality. The process in which he internalized the "visibility" of this technical way of seeing into his own visual experience led to the "creation" and utility of the subject. In his literary works after turning to literature from medicine, he often regarded the Chinese people and the nation at that time through the lens of "dissection", which was full of strong visual "evidence", and he attempted to restore and represent them. Printmaking, creation, and visual vanguardism, and the X - ray films left after his death became a technical image verifying "truth". These personal aspects centered around the visual thread reveal the "ruptures" of modernity in the technicalization, especially in the history of vision. They also indicate the deep connection between specific media technologies and the individual's body politics, biopolitics, and visual politics. Technicalized seeing can serve as a transformation between the body as the subject and the body as the object.

Media Technologies and Processes

The Anti-Democratic Utopia: Speculative Tech-Aesthetics as Political Strategy

Irina Kalinka, Student, Mellon Postdoctoral Fellow, Columbia University, New York, United States

Yuruo Wei, Lecturer, College of International Education, Dali University, China

In this project, I explore tech-billionaire-funded utopian projects based on the explicitly antidemocratic and technophilic political theories of the neoreactionary movement—a movement with deep ties to both Silicon Valley and the current Trump administration in the USA. Close reading speculative depictions of these tech-utopias—specifically seasteading, space colonization, and Meta’s corporate science fiction film about a Metaverse in virtual reality—I highlight how key tech-sector figures such as Peter Thiel, Elon Musk, Jeff Bezos, and Mark Zuckerberg understand the utopian promise of the technologies they oversee. I argue these visions represent a genre of dreams about the future that caters to the fantasy of transcending earthly limits rooted in human disagreement, difference, and finite growth. As such, they also represent a political frontier, where experiments in government and community are contemplated and, ultimately, marketed for mass appeal. Most acutely, they celebrate the privatization of government and celebrate societies run as business under the leadership of a CEO. By romanticizing technocratic, oligarchic, and antidemocratic governing systems, these tech-utopias also promote a political agenda and set of values in the present (while eroding others). Despite being speculative or downright infeasible, these tech-utopias are worthy of analysis because they are indicative of the political imaginaries that are popular across the tech-sector and inform the design and maintenance of the technologies tech-billionaires oversee in the present. I argue that these utopias and present-day platform management alike celebrate programmability, are suspicious of unruly public life and collectivity, and aim to manage difference rather than reckon with it.

Media Technologies and Processes

The Rules of Widescreen Composition During the Later Studio Era

Marshall Deutelbaum, Professor Emeritus, English, Purdue University, Indiana, United States

In 1953, the commercial success of *The Robe*, filmed in the widescreen process of CinemaScope, launched the widescreen era in which a variety of screen formats that were wider than had been normal, previously vied for screen dominance. While the technology of these processes are well understood, their aesthetics have received scant attention. This paper corrects that shortcoming. It defines and describes the previously unrecognized principles that guided the design and composition of widescreen films during the latter years of the Hollywood Studio System. While traditionally thought of as the work of the director and/or cinematographer, the study argues, on the basis of the close examination of 300 films, that both composition and design are determined primarily by the rules that control set design. Frame grabs from many films illustrate and support this argument that adds to our understanding of film aesthetics during the 1950s and early 1960s.

Media Technologies and Processes

The Sociotechnical Imaginary of Generative AI Use in Media Production: From Being the New ICT to Reaching the Obligatory Passage Point

Sangya Tyagi, Student, PhD, University of Westminster, United Kingdom

The integration of Generative AI into journalistic production represents a critical juncture in the evolution of contemporary media systems. This study, situated at the intersection of digital media studies and the sociology of technology, interrogates Generative AI from the perspective of Actor-Network Theory, inspecting how Generative AI has inserted itself as the new ICT and is quickly moving to achieve the Obligatory Passage Point status as an actant in the media production networks. Currently through the first phase of data collection, this research employs a mixed-methods approach that combines an experimental design with survey research and qualitative expert interviews. Interviews with media practitioners and journalists provide insight into institutional logics, professional anxieties, and industry framings of technological change. While the second half of the research dealing with audience perception evaluates media texts for credibility, bias, quality, and trust, all achieved through a double blind survey set as an online experiment, capturing broader attitudes toward AI in journalism. This project fills a significant gap in current scholarship by bridging audience reception studies with critical perspectives on algorithmic media and technological mediation. The primary results reveal how much AI has been integrated in workflows and in the network of media production and dissemination. Empirically, by integrating both public and expert voices, the study foregrounds the uneven and fear mongering nature of information surrounding AI use. Theoretically, the research contributes to debates in the sociology of technology by examining AI as a socio-technical actor that has altered institutional practices and audience relations.

Media Technologies and Processes

The Transformative Impact of Emerging Technologies on News Media - a Study of XR Media Integration and Audience Engagement: Exploring Virtual Reality, Augmented Reality, and Generation Z's Role in Shaping Modern Journalism

Ioanna Georgia Eskiadi, Researcher - Project Manager, Journalism and Mass Communications, Peace Journalism Laboratory, Aristotle University of Thessaloniki, Greece

Emerging technologies, particularly extended reality (XR), virtual reality (VR), and augmented reality (AR), are reshaping the landscape of news media organizations, transforming how information is disseminated and consumed. This dissertation investigates how these immersive technologies are integrated into journalistic practices, their influence on audience engagement, and the shifting dynamics within newsrooms adapting to these advancements. Generation Z, with a high affinity for digital environments, is central to this study, representing a pivotal demographic that values immersive and interactive news experiences. The research also delves into the metaverse and digital twin concepts, examining how they foster user-centered storytelling and redefine news consumption. Using a mixed-methods approach, this study combines quantitative surveys measuring audience perceptions with qualitative focus groups, interviews, and simulations to provide an in-depth analysis of immersive journalism's role in modern media. Key research findings underscore how XR technologies facilitate more dynamic, emotionally engaging interactions, creating a 'story-living' experience that extends beyond traditional storytelling. This dissertation further addresses the technical, ethical, and cultural challenges associated with immersive journalism and highlights Generation Z's influence on the evolving communication landscape. By understanding these dynamics, this study provides insights for media organizations seeking to enhance engagement, transparency, and ethical responsibility in immersive journalism practices. The findings underscore the necessity for adaptive strategies in newsrooms to effectively leverage XR media, ensuring their role in an increasingly digitized society.

The Virtual Water Cooler

Kelsey Zook, Student, Doctoral Candidate , Bowling Green State University , Ohio, United States

The onset of the COVID-19 pandemic caused a drastic shift in many organizations' communication styles. Businesses had to adapt to the pandemic regulations which resulted in a majority of employees moving into a virtual work environment. The study conducted 15 semi-structured interviews to draw from the experiences professional employees have had while working within a virtual environment to explore how cross-departmental informal communication can lead to a more substantial online presence across an organization's shared virtual environment. Additionally, the study examined how organizational employees communicate shared experiences through computer-mediated communication. Previous research has been done surrounding individuals communicating through computer-mediated communication, moreover, centered in the workplace. Furthermore, researchers found four themes present: participants experienced negative emotions towards working from home, identifying limitations faced within a virtual environment, specifically a need for personal connection, participants seeking out informal communication, and benefits from engaging in informal communication.

TikTok Content Development on Marine Waste Pollution Prevention Campaign

Umaporn Muneenam, Lecturer, Environmental Management Department, Faculty of Environmental Management, Prince of Songkla University, Songkhla, Thailand

Marine wastes from microplastics and chemicals from sunscreen have been long lasting problem in many areas around the world, including Thailand. This practical research designed three VDO clips of marine waste pollution prevention campaign via TikTok application due to there have been potential millions of registered audiences from 150 countries, including Thai user is one of them. Three TikTok VDO clips were designed based on the previous literatures on microplastics and impacts to environment from sunscreen chemicals. These were 1) microplastics and the impacts (3.16 mins); 2) alternative of marine friendly products (1.08 mins); and 3) prohibit of using four banned sunscreen chemicals in Marine National Park, Thailand (1.52 mins). After that, three clips were satisfactory ranked from lowest to highest (1 to 5) in 18 issues and one open-ended issue by three experts from environment, media production, and eco-tourism fields. Result show the total average opinion was at high (mean = 4.09); while opinion that the clips were useful for marine friendly products was the highest (mean = 4.67), but the lowest opinions were VDO movement, suitable music, VDO presentation style, and VDO transition (mean = 3.67). The experts further mentioned that the clip with the dance is suitable for TikTok audiences (clip 2), the clips simply presented to understand for lay audiences, each VDO clip should clearly mentioned age ranges of the main target audiences, as well as Thai and English voice accents were not the same. These opinions would be improved the clips for the next adjustment.

Media Technologies and Processes

Trust in the Age of Personalized Media: Do Transparency and Control Matter?

Emma Devos, Scientific Researcher, Research Group for Media, Innovation and Contemporary Technologies, University of Ghent, Oost-Vlaanderen (nl), Belgium

As digital media platforms increasingly rely on personal data for content recommendation and targeted advertising, data transparency and user control become critical factors in maintaining the trust of media consumers. This study investigates the extent to which (not) displaying personal data and the (non)ability to control these personal data, influence media consumers' trust in media. Trust in media is examined on three levels: the macro level focuses on trust in the media organization, the meso level addresses trust in the media service (in this study, a media streaming platform), and the micro level handles trust in the privacy dashboard (a tool to visualize data use and processing practices) behind the streaming platform. A quasi-experimental design was used, involving 511 participants from Flanders (northern part of Belgium) who were exposed to various privacy dashboard configurations and who had to interact with a fictional media streaming service. We found no effect of transparency and control on the different levels of trust. Shifting a stable construct like trust is difficult, especially when the trust levels in the public broadcaster and its media service are already high. Trust was found to be more influenced by prior experience and attitudinal factors than by demographic characteristics. Preliminary insights suggest that processed data (derived and inferred) require accompanying control mechanisms to preserve trust, whereas unprocessed data (provided and observed) achieve higher trust without additional controls. Future research should consider longitudinal designs and additional trust dimensions to further understand the dynamics of trust in digital media environments.

UNIQUEWAYS Podcast Report

Thomas Girard, Alumnus, Graduate Liberal Studies, Simon Fraser University, British Columbia, Canada

The podcast called UNIQUEWAYS is inspired by a series of talk/ workshops I give at conferences and universities and meet-ups. It's had broad appeal touring the international conference circuit, with hundreds of participants at some amazing venues. The podcast is more than just design, it shines light on the human side, and specifically on the unique angle that people have in doing what they do. This session considers the podcast and is built around a method called role play, which uses voice and writing to make, test, and iterate an idea.

A New Business Model?: Grassroots News Outlets Emerge in the Wake of Media Conglomerates Cutting Local Coverage

Naomi Kooker, Associate Professor, Communication, Regis College,
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Local news is the lifeblood of communities, informing people what's going on in their towns and cities. But as media conglomerates consistently gut local journalism jobs and newsrooms across the United States, more of these communities are left without local news coverage to inform their citizens. The dearth of local news coverage is a concern since it is foundational to maintaining democracy and holding civic leaders and politicians accountable. The objective of this study is to fill research gaps in the rapidly changing landscape of local news outlets as it pertains to finding and building sustainable business models for local news. Qualitative and quantitative research looks at a surge of grassroots online news outlets funded in myriad ways—by individuals, businesses, sponsors, and foundations. These outlets are often jump-started by citizens and veteran journalists concerned for the welfare of their communities and what is at stake when local journalism goes away. In particular, this paper looks at the National Trust for Local News, an emerging business model predicated on community buy-in much like a land trust. The implications of this research are twofold: to highlight the importance of local news to build an informed citizenry that is the very fabric of our democracy, and the need for community buy-in when it comes to reshaping the business of local journalism.

AI-Generated Marketing Content: A Gen Z Perspective

Lauren Copeland, Associate Professor, School of Fashion, Kent State University, United States

In the current digital landscape, digital consumers look for exciting and aesthetically attractive posts (Ray and Nayak, 2023) and aesthetic appeal of an advertisement can hide a company's motive of inspiring the consumer to consume more by means of satisfying the viewer's need for gratification (Dagalp and Sodergren, 2023). Generation Z as customers are extraordinarily different compared to other generations. Approximately 40% of the adult Gen Z population ranging from age 12 to 26 years old identify that social media influences their purchasing decisions (Francis & Hoefel, 2020). Gen Z prefers social media advertising over traditional advertising strategies but the advent of AI is something to better understand among this consumer cohort. This study explores the use of AI as a marketing tool and its disclosure as a means to better understand perceptions among Gen Z consumers of AI advertisements. Two Gen Z online focus groups (n= 20) were conducted, as well as an online survey (n=118). There were two ads that were shown and a series of 2 open ended and 1 likert question was asked regarding each photo. A heat map of results was also collected. The disclosure of which ad was developed by AI was delivered at the midpoint of the questionnaire and AI perceptions were discussed. Descriptive statistics and overall themes were discovered using NVivo 14 software to better understand Consumer Perceptions of AI-generated content, the impact of AI Disclosure; and AI Customization in Marketing among Gen Z consumers. Implications for academia/industry are explored.

Artificial Intelligence and the Threat to Originality: Can Copyright Law Protect the Creative Process?

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As the conference theme outlines, media is rapidly transforming in the Twenty-First Century through digitalization and the internet's global interconnectivity. However, the relatively recent emergence of Artificial Intelligence (A.I.) adds a significant and worrying new perspective to the development of new ideas and their authorship. Much has been written about the rapid encroachment of A.I. into many interdisciplinary fields, particularly where human creativity and communication is an integral component of new ideas. Where the infiltration of A.I. has challenged and replaced original, human-generated work in art, sculpture and music, prevailing copyright laws have provided protection for the authors of the latter. However, legal protection is less clear in other disciplines. The potential impact of A.I. upon architecture has caused relatively little debate, perhaps because of the many inroads already well established through Computer-Aided Design and Building Information Modeling. While these technological innovations are regarded as benign, concern may be looming in possible threats to one of the key foundations of the profession – the originality of design ideas and their legitimate ownership. This paper examines the challenges A.I. poses to the architect's rights of ownership of creative work and the effectiveness of intellectual property laws to protect them. It questions the future relationship between A.I. and originality and reflects on how it may affect the profession in the future. The summary findings of the research are equally applicable to other interdisciplinary fields of creative endeavor where the expansion of A.I. may compromise originality without legal protection and control.

Bridging Linguistic Gaps - the Role of Bilingual Journalism in Francophone and Anglophone Media: Enhancing Cross-Cultural Communication and Media Inclusivity in a Multilingual World

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In a globalized world, effective communication between linguistic communities is essential. Bilingual journalism bridges linguistic gaps, particularly between Francophone and Anglophone audiences, fostering cross-cultural understanding, media inclusivity, and information accessibility. Drawing from my experience as an editor in Sierra Leone and Senegal and Bilingual reporter for the print and electronic media like Standard Times and West Africa Democracy Radio, this study examines the challenges, opportunities, and best practices in bilingual media. Many African countries, such as Senegal and Sierra Leone, operate in multilingual environments where linguistic barriers hinder information dissemination and offers an inclusive approach to news coverage, serving as a bridge between Francophone and Anglophone communities and enhancing public discourse and media literacy. Our objectives include: 1. Analyze the role of bilingual journalism in improving Francophone-Anglophone communication. 2. Examine challenges faced by bilingual journalists in delivering accurate reporting. 3. Explore strategies for strengthening bilingual journalism in diverse media landscapes. This qualitative study includes: Case studies of bilingual media outlets; interviews with bilingual journalists; content analysis of bilingual news reports; and a review of literature on bilingual journalism. We explore: 1. Insights into how bilingual journalism enhances cross-cultural communication. 2. Identification of challenges and solutions for bilingual media practitioners. 3. A framework for implementing bilingual reporting strategies. Bilingual journalism is a vital tool for breaking language barriers and fostering inclusivity.

Diversifying News Content: Analysis of News Stories Produced in an Internship Program for Immigrant Journalists

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This study examines news articles written by 15 immigrant background journalists during their newsroom internships in Finland. The data consists of about 150 stories that were produced during the internship. Through qualitative content analysis, I examine what kinds of topics, which sources and what kinds of angles the interns chose in their reporting. In addition, I also examine the storytelling of the news stories produced during the internship. My research question is: What unique contributions can journalists with immigrant backgrounds bring to journalism? Preliminary findings suggest that interns' stories differ significantly from conventional Finnish news stories in terms of topics and sources. The voices of ethnic minorities appear to be particularly emphasized. The data reveals that these journalists tend to prioritize sources with lived experiences, contrasting with the Finnish journalistic tradition, which heavily relies on elite sources such as government and political actors (Seuri et al. 2024, 203). This tendency may derive from the interns' backgrounds in fragile democracies, where trust in public institutions is low (Hanitzsch & Berganza 2012, 797). Furthermore, storytelling seems to differ from the traditional Finnish news story. Previous research has noted that minority journalists sometimes describe their storytelling style as "long-winding" or "circular", differing from Western conventions (Thomas 2024, 1666). The study highlights how non-native journalists can enrich Finnish journalism by broadening the range of topics, perspectives and sources, as well as introducing new storytelling structures. It analyses the potential of immigrant background journalists to diversify and deepen news reporting in Finland.

From East to West: Media Strategies for Globalizing Chinese New-Style Tea Brands

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As the Chinese domestic market becomes increasingly saturated, new-style tea brands are actively seeking growth opportunities in overseas markets. This study focuses on the branding strategies and social media communication approaches adopted by these brands during their international expansion. Taking leading brands such as Mixue and HEYTEA as case studies, the research analyzes their social media practices, brand narratives, and visual communication in regions including Southeast Asia and North America. It explores how these brands translate traditional Chinese tea culture into media expressions with global commercial appeal. This research contributes to the theoretical understanding of globalization strategies of Chinese enterprises, while also enriching the fields of cross-cultural communication and brand communication.

How Perceptions Variance Shapes Brand Culture: Deconstructing Consumer Cognition Through a Comparison of Generative AI and Human-generated Texts

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This study investigates how differences in consumer perceptions of content origin—specifically between Gen-AI and human creation—influence brand culture, with a focus on addressing the underexplored connection between content authorship and brand cultural formation. Drawing on the Elaboration Likelihood Model (ELM), brand signal theory, and cultural consistency theory, two empirical studies were carried out to unpack the cognitive and affective mechanisms underlying this relationship. Study 1 compared consumer perceptions across four dimensions—brand authenticity, credibility, electronic word-of-mouth (EWOM) intentions, and brand attitudes—toward advertising copies generated by two prominent AI platforms, DeepSeek and ChatGPT. Findings indicated no significant differences in these perceptions between the two AI tools, suggesting that off-the-shelf generative AI platforms may exhibit functional equivalence when content quality is standardized. Study 2 further explored the impact of human-generated versus DeepSeek-generated texts on brand culture. Results reveal that human-authored narratives significantly outperformed AI-generated content in enhancing perceptions of authenticity, credibility, EWOM intentions, brand attitudes, and brand culture. Among the perceptual dimensions, brand credibility emerged as the only factor with a significant positive effect on brand culture. Additionally, text origin (human vs. AI) played a moderating role, with human authorship strengthening the resonance between perceptual dimensions and brand culture. These findings contribute to theory by extending ELM to identify “AI authorship” as a negative peripheral cue, refining brand signal theory by highlighting algorithmic origin as a detractive signal, and offering practical insights for marketers on integrating Gen-AI into brand communication while preserving cultural coherence.

Hybrid Realities in Creative Advertising

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The study examines systemic transformations in contemporary commercial campaigns, as represented by creative work officially acknowledged at prestigious international advertising competitions. The analysis explores innovative techniques that intertwine commercial realities with fictional presences, imaginary worlds, and digitally mastered content, employing intertextual and hypertextual strategies. Available specialised research predominantly addresses virtual realities within gaming and the traditional separation between digital and offline advertising, leaving a gap regarding the deliberate blending of ontological layers in brands' communication. Drawing on Jean Baudrillard's concept of hyperreality, the research analyses how distinct worlds alternate within brand story, leading to hybrid products and influencing the commercial narrative. The dataset comprises award-winning advertising case studies from 2024–2025, highlighting mainstream trends, the relation between reality and fiction, and contemporary creative techniques utilised in the advertising rhetoric. In their endeavour to create and promote methodologies, brands operate with established categories of realities, recycling, overlapping, or even juxtaposing socio-cultural references, while also challenging notions of credibility and authenticity. Conclusions discuss the growing preference for inserting alternative worlds in advertising campaigns and encourage further exploration into how these intersections elicit behavioural responses. Highly inclusive and fluid, the contemporary advertising language welcomes the blend of eclectic realities, opening new interrogations on brand storytelling criteria and communication platforms' selection.

If This Is Our Future: What Fashion Brand Activations on Roblox Reveal about Design's Role in Sustaining Creative and Cultural Industries

Rakshitha Raghunandan, Creative Strategy Lead, QIM

Fashion brands creating immersive worlds on Roblox - where digital dreamers seek re-enchanted experiences through Gucci Town and NIKELAND - may represent more than marketing innovation. If these virtual activations, with their emphasis on personalization, storytelling, and community-building, signal the future of creative and cultural engagement, what implications might this hold for industry survival? This research examines successful brand activations on Roblox as potential harbingers of how creative businesses might sustain themselves in an increasingly digital world. Through mixed-method case studies, the study first maps how these digital experiences fulfill Generation Z's yearning for wonder and community while generating new revenue streams and audience engagement models. It then poses critical questions: If traditional creative industries face declining physical sales, shrinking audiences, and changing consumption patterns, could Web3 spaces offer viable lifelines? How might virtual brand experiences sustain cultural relevance while maintaining financial viability? Rather than prescribing solutions, this paper opens an inquiry into whether the design principles driving successful virtual activations - persistent communities, digital economies, immersive storytelling - might offer frameworks for keeping creative and cultural industries economically and culturally sustainable in an uncertain future.

Photographic Public Relations: Visual Diplomacy and Strategic Communication in East Kalimantan's Eco-Tourism Narratives

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This paper investigates in the framework of eco-tourism communication in East Kalimantan, Indonesia, the junction of photography, language, and public relations. Public relations professionals strategically help to create images and narratives that not only draw tourists but also signal ecological commitment and cultural sensitivity as visual culture shapes how places are seen and valued. Inspired by the idea of “photographic public relations,” this paper investigates how local government and tourism PR professionals use visual media—particularly images—to create a kind of visual diplomacy. These images serve as persuasive texts between environmental branding, local values, and global expectations. By means of a qualitative content analysis of official promotional materials, social media campaigns, and interviews with communication officials, the study explores how visual language is chosen to create legitimacy, aesthetic appeal, and trust. The study also considers how image-driven storytelling frequently replaces traditional textual forms in the language of PR practice in the digital age. This paper contends that as photography gets more generative and computational, PR as both text and profession has to review its linguistic and visual repertory to stay ethically grounded and culturally resonant. The results help one rethink the pedagogical and professional definitions of PR in a media environment where image, identity, and ideology converge.

Pirate State: Shalimar Recording Co. and the Cassette Boom in Pakistan (1974-2005)

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In 1974, the government of Pakistan set up a record label to dilute the monopoly of EMI and protect the interests of the country's musicians and poets. As a producer of vinyl records, audio cassettes and VHS tapes, Shalimar proved to be an incredibly successful venture, handing out a 500% dividend to its shareholding artists in the very first year of operation. In creating Shalimar, the state indirectly agreed to the impossibility of fully constituting and protecting intellectual property within Pakistani cultural production. Thus, by collectively recognizing artists as an interest group, it attempted to recast their traditional sustenance model of courtly patronage into the financial apparatus of the liberal economic order. In this paper, I trace the background of Shalimar Recording Company's formation within the context of media institution reform, evaluate its cooperative business model, and show how the company's recording and production practices paved the way for the emergence of a massive black market of pirated media in the country. I particularly focus on a series of projects initiated by Shalimar to record complete recitations of the Holy Qur'an. In this regard, I inquire into the legal frameworks of intellectual property, theological concerns surrounding Muslim scripture, and the interplay of formal and informal media infrastructures in the Global South.

Publishing Military Narratives : An Approach to Bridging the U.S. Civil-Military Divide

Marissa Lemar, Master Instructor, Humanities and Social Sciences/English,
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The civil-military divide refers to the gap in understanding and experiences between a nation's civilian population and its military. In recent years, this gap has grown significantly in the United States. The impacts of this divide are vast, from misperceptions at the interpersonal level to decreased military effectiveness at the national level. Within this context, and somewhat paradoxically, there has been consistent interest in military narratives. All of these works serve a dual purpose: they help military authors to reckon with their service and its implications, and they help civilian readers better understand the shared humanity between those who serve and themselves. Media as "middle-objects" are able to facilitate such human communication, in this case based between many and many—military and civilian citizens. While media bridge spatial separations, so that people not in each other's immediate physical presence can connect, they also bridge mental separations, enabling feelings of difference to soften, or even erode. The objective of this paper is to understand the current use of such media, specifically published works, through two major lenses with relation to publishing implications. First, it investigates the narratives' role in traumatic healing, at the act-of-writing level. Then it considers the broader application of such publication in American society. This paper reviews current research on military storytelling with suggestions to how it may be supportive of a broader objective: bridging the civil-military divide.

Reusing the News: Duplicating Content in the U.S.

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Local television news in the United States provides a vital democratic function. As local newspapers disappear, local television news plays an increasingly central role in providing news coverage around critical community issues. Over 12 million people across the U.S watch local television news on over 6,400 broadcasts every day, far outstripping any other news source. And they are the most likely to vote across all media types. However, the local TV broadcast system has become increasingly consolidated over the last 20 years. Media firms claim that consolidation does not affect content. Until now that has been an impossible claim to examine at scale. Using cutting edge methods in data science, we have created a database that makes that possible, examining news content across 861 stations in all 210 television markets over a three-month period. We found that duplication occurred in almost 40% of markets. How much duplication occurs? Who controls those stations? What might that mean for media policy? Are local places losing independent news voices?

Rhetorical Approach of Crisis Response: A Case about a Taiwan Public Servant's Failed Apology

Yu Wei Hu, Professor, Journalism, Chinese Culture University, Taiwan
Jung Chun Chang, assistant professor, Marketing, Chinese Culture University, Taiwan

Crisis response is a knotty task for government officials. In November 2024, Taiwan's Ministry of Labour, Miss Hsieh, was accused of bullying her subordinates for two years. One of them even committed suicide. Hsieh's apology was criticised as a huge failure. The study affirms the importance of rhetorical strategy in crisis management. There are two research questions: 1. Why did the crisis response strategy fail? 2. How should we respond to crises with situational conditions and target audiences? Kenneth Burke's dramatism and pentad, Aristotle's rhetorical theory, and Ware and Linkugel's apologia generic criticism inform the research questions. Hsieh's response strategy was 'identification by sympathy'; the pentad's ratios were agency-act the most, in which the narrative is 'denying the antecedent.' Hsieh's purification strategy is scapegoating. Since the public outcry over this negative statement, redemption was not achieved. Burke proposed another way to reduce guilt, which is mortification. Hence, Hsieh should admit her fault and bear the responsibility. The most significant ratio of the pentad of statements should be agent-act; she is the main subject and bears all responsibilities. Hsieh should advocate anti-bullying, a strategy of identification by inaccuracy, guiding the public's attention to another perspective, which is a higher morale issue. It is a strategy of 'bolstering and transcending.' The target audience is the public; Aristotle's epideictic discourse would be the context. The statement's purpose is to let the public identify that Hsieh's apology motivation is not only for herself but for the government's morale in the future.

Strengthening Local Journalism in Africa: Evaluating New Pathways for the Reconstruction of Media Education and Practice

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News media's dependency on national news sources that are removed from everyday life of many Africans who reside in rural areas is a common feature of journalism in the continent. Using a purposive sample drawn from Nigeria, the research adopts a democratic-participant theory and argues for pluralism, representation of perspectives, reach, and accessibility. The study highlights the need for providing access to high quality local news that puts a spotlight on shared understanding of what's happening in the halls of local councils, schools, and businesses. The result of the research has wide public policy implication in terms of altering existing business model of media management, revising media policy, localizing development, and improved citizen participation in Africa and around the world.

The Mining Propaganda under a Neoliberal Regime: A Political Economy Analysis of The Mining Coverage of the Philippine Daily Inquirer

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This role of the media in promoting, and even defending, the corporate interests has long tickled the intuitive minds of the scholars of media. In the Philippines, this role has been called into question once again after former Environment Secretary Regina Paz López accused the Philippine Daily Inquirer (Inquirer) of being biased to the interests of the mining industry. The said newspaper is one of the leading national Philippine newspapers today. On February 14, 2017, López ordered the cancellation of the contracts of 75 mining firms operating in sensitive areas in the Philippines, such as watersheds. The following day, Inquirer, in its banner story, tagged López' move as the "Valentine's Day massacre". The newspaper soon ran several stories and even dedicated whole pages criticizing López and her shutdown order. An irate López, in a YouTube video, fired back at the newspaper and branded it as a mouthpiece of the mining industry. Given the recent accusations against the media, specifically Inquirer, on their alleged involvement in the promotion of the interests of the elite, this study looks at the phenomenon and critically assesses the extent of influence the political economy has over the Inquirer coverage of the mining issues and controversies. It employs the propaganda model and assesses its application amid the reign of neoliberalism. It finds that Inquirer has been involved in a web of political and financial interests that allow it to serve as mouthpiece for mining industry in the Philippines.

The Role of Bloggers in Promoting Consumerism in Cyberspace: An Analysis of How Instagram Bloggers Influence Users' Consumer Behaviors

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With the rapid expansion of social media, especially Instagram, and the growing popularity of this platform among users, we are witnessing the emergence of individuals known as bloggers, who, by sharing their daily lives on virtual platforms, have managed to attract a large number of followers and audiences. The main income of these individuals comes from advertising and promoting products and services, which plays a significant role in shaping and increasing consumerist behaviors and creating new needs among users. Since consumption is one of the key factors in shaping lifestyles and, more broadly, culture in any society, studying individuals' consumer behavior is of particular importance. This research analyzes the impact of lifestyle bloggers on the consumer behavior of their followers and the consequences of this influence. The study is applied in nature and employs a qualitative approach. The data were collected through in-depth interviews with 10 individuals over the age of 18 who regularly follow the virtual pages of lifestyle bloggers. Their perspectives and experiences were analyzed using thematic analysis. The findings reveal that bloggers, by establishing an emotional and close connection with their followers, through showcasing personal and authentic aspects of their lives and promoting a predominantly consumerist lifestyle alongside targeted advertisements, contribute to the creation of artificial needs in individuals and the reinforcement of consumerist culture. Ultimately, followers, influenced by these messages, adjust their consumer behaviors to align with the content presented.

The Role of Loneliness in Website Businesses

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Loneliness has emerged as a critical issue affecting numerous countries in recent years. This sentiment has seen a significant surge, particularly following the global COVID-19 pandemic. Loneliness is not merely an individual experience but carries substantial political and economic implications. While it is more prevalent among the elderly, recent years have witnessed a growing prevalence of loneliness among younger populations. Given the far-reaching consequences of loneliness, various websites have been established to address this issue and generate revenue in the process. Some of these platforms are operated by private entities, while others are managed by government institutions such as “Ministries of Loneliness. The purpose of this study is to examine websites that generate income through various means aimed at mitigating feelings of loneliness. To achieve this research goal, a qualitative methodology involving the study of these websites is employed.

Toward Fairness and Recognition in Thailand's Creative Sector Through the Creative Workers Union

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This study examines the emergence of the Creative Workers Union in Thailand as a strategic response to longstanding labor inequities in the arts, culture, and creative industries. Despite their significant economic and cultural contributions, some creative professionals—such as artists, performers, designers, filmmakers, and digital content creators—have remained outside formal labor protections and policymaking frameworks. The union, established in 2023, adopts a hybrid organizational model that combines policy advocacy, legal support, and peer education, while pursuing formal recognition within Thailand's labor and cultural policy systems. Through a qualitative research design, the study draws on 20 semi-structured interviews with union founders, cultural workers, and policy stakeholders, alongside document analysis and comparative case studies from South Korea, the UK, and Germany. The findings highlight key pre-union challenges, including informal employment conditions, low pay, lack of legal contracts, and weak institutional support. Earlier reform efforts through informal collectives and ad hoc campaigns lacked sustainability due to fragmented representation and limited advocacy infrastructure. Methodologically, the study accounts for potential biases related to participant self-selection and advocacy involvement and addresses them through triangulation across stakeholder types. While the union presents opportunities to foster cross-sector collaboration, raise public awareness, and influence cultural policy reform, challenges such as limited state responsiveness and structural undervaluation of creative labor remain significant. This study contributes to broader discussions on labor rights in the creative economy and offers insights into the role of cultural policy in promoting fair and sustainable conditions for creative workers.

AI and Deepfakes in Contemporary Documentary: Negotiating a New Real

Sean Maher, Associate Professor, School of Creative Arts, Queensland University of Technology, Queensland, Australia

Artificial intelligence (AI) and large language models (LLMs) are transforming media production. The internet re-organised distribution of screen content now AI is disrupting production processes. Documentary filmmaking and the convergence of AI-driven automation and deep generative techniques is reconfiguring how documentary narratives are constructed and perceived. Authenticity, authorship, ethics and reception are intersecting with unprecedented technological capabilities. The paper explores AI and deepfake technologies in documentary practice focusing on the negotiation between creative potential, ethical responsibility and transparency. Tensions between technological innovation and documentary's foundational commitment to representing the real means AI technologies, while offering powerful tools for re-enactment, archival reconstruction, and language translation, also challenge audience trust (Lees, 2023; Lu, 2025). The discussion proposes urgent re-thinking is required in approaching critical, ethical and regulatory frameworks that can guide the use of AI in documentary contexts. From algorithmic transparency to audience disclosure practices, there is growing consensus that innovation must be underpinned by professional standards driven by transparency. As AI technologies outpace existing legal and ethical codes, documentary filmmaking and its reception must proactively establish new norms that continue to safeguard against misinformation, creative dilution and exploitation. Providing a timely intervention into the growing discourse on AI in nonfiction storytelling the presentation argues that negotiating deepfakes and AI in contemporary documentary requires balancing creative affordances of new technologies and upholding the epistemological commitments that distinguish documentary as a truth-claiming genre. Lees, D. (2023). *Studies in Documentary Film*, 18(2), 108–129. Lu, Z., (2025). *Journal of Artificial Intelligence Practice*, 8(2), 2025) 88-92.

AI, Post-Truth Realities, and Thai Students' Information-Seeking Behavior

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This paper investigates how AI challenges traditional verification, citation, and evaluation principles, thereby eroding truth. AI-generated content, lacking verifiable citations, operates on probabilistic models that present information as probable rather than factual. The widespread reliance on AI for information-seeking risks diminishing critical evaluation, blending fact with fiction, and compromising academic integrity. To explore these effects, a mixed-method study was conducted involving 240 Chulalongkorn University students who used various online resources like Google, Wikipedia, or ChatGPT to research Rudolf Carnap's verificationism views. Their choices were analyzed to assess dependency patterns on these platforms. Further, a qualitative analysis compared AI-generated responses with verified sources to gauge their accuracy. This comprehensive approach revealed significant insights into students' preferences for information sources and the critical importance of validating AI outputs in academic settings, underscoring the nuanced impacts of digital tools on traditional knowledge standards.

Analyzing California Student Media Festival Winning Videos

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The researchers conducted an extensive examination of winning student videos from the California Student Media Festival (CSMF) spanning the years 2009 to 2023. This content analysis aimed to gauge the quality of these videos and shed light on the diverse participation of schools in the festival. By scrutinizing high-quality videos across different school levels and years, the researchers sought to identify common technical and content factors, particularly those that reflect media and information literacy. The analysis also examined the patterns of participating schools. The analyzed videos not only provided insights into the evolving interests and agendas of students but also showcased their adeptness in embracing emerging technologies and employing a variety of digital tools. Notably, the presence of media assignments and teacher guidance underscored the vital role of school support and instruction in nurturing students' media production skills. However, the study also revealed that there remains untapped potential for growth in the realm of media literacy education.

Application of Artificial Intelligence in Dealing with Misinformation and Fake News

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The democratic credentials of any State are judged by the extent of the freedom of Press/Media enjoys. It provides comprehensive and objective information of all aspects of the country's Social, Political, Economic and Cultural life. At the same time misuse of the media platforms cannot be ruled out. As the world is advancing very fast in technological terms and other aspects, but there is a need to implement advanced mechanism to deal with the misinformation or fake news disseminated over different means of communication. Artificial intelligence can play a vital role to counter this void. In the age of digital revolution and the widespread usage of social networks, the modalities of information consumption and production were disrupted by the shift to instantaneous transmission. Sometimes the scoop and exclusivity are just for a few minutes. Information spreads like wildfire throughout the world, with little regard for context or critical thought, resulting in the proliferation of fake news. As a result, it is preferable to have a system that allows consumers to obtain balanced news information. Online social groups propagate digital false news or fake news material in the form of shares, reshares, and repostings. This work aims to detect fake news forms dispatched on social networks to enhance the quality of trust and transparency in the social network recommendation system. It provides an overview of traditional techniques used to detect fake news and modern approaches used for multiclassification using unlabeled data.

Architectural Storytelling in the Video Essay: A Graduate Seminar on Media Practice, Theory, and Public Engagement

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This essay examines the pedagogical design, implementation, and outcomes of a graduate seminar titled “Architectural Storytelling in the Video Essay,” offered in Spring 2025 at the University of Illinois Chicago. The seminar structure was organized around three progressively complex assignments, each integrated with theoretical readings, lectures, and expert guest contributions. Initially, students analyzed architectural documentary mini-series produced by PBS, complementing this analysis with media theory readings focused on PBS’s historical role in shaping the citizen subject. This phase included presentation and subsequent dialogue with Geoffrey Baer, a noted PBS producer and host. The seminar then shifted toward active production, as students developed detailed analytical slideshow presentations of selected PBS architectural episodes or series. In parallel, students engaged with theoretical literature addressing the video essay format, supplemented by a guest lecture from Penelope Haralambidou, who provided insights from her own practice and teaching experiences. The seminar culminated with each student creating a six-minute architectural video essay, supported by targeted readings and discussions that bridged theoretical concepts and practical techniques from pre-production through post-production. This final phase was further informed by a visiting YouTube video essayist who emphasized the narrative dimension of architectural storytelling. The seminar concluded with a public screening of four selected student-produced video essays at an off-campus venue, followed by a Q&A session where students articulated their conceptual approaches and production experiences. This essay reflects on these pedagogical activities, highlights key insights drawn from the process, and proposes recommendations for future curricular innovations in architectural media education.

Behavioural Usability Evaluation of the Social Media Language Tool: Eye-Tracking Insights into Identity, Emotion, and Generational Classification Dashboards

Pratik Emmanuel, Student, MPhil/PhD, University of the Arts London, United Kingdom

This study investigates how users cognitively interpret online identity, emotion and generational tone in a tool dashboard designed to classify online identity from social media textual data. The tool, referred to as the Social Media Language (SL) Tool, generates interpretive outputs such as emoji-based sentiment, personality traits, online identity and age-linked communication styles. To examine how users engage with the tool classifications, a behavioural usability study was conducted using eye-tracking analysis focusing on Areas of Interest (AOI) mapping, Likert-scale ratings and open-text feedback across 19 participants. This mixed-methods approach not only captured the self-reported satisfaction by the users but also captured the visual attention patterns, revealing how users interpret dashboard elements. Key findings indicate that users focused more on identity labels and emoji cues, with gaze behaviour supporting confidence in the tool's classifications. The heatmaps and dwell durations disclosed interpretive anchoring, while participant feedback emphasised the need for improved interface aids such as tooltips for better clarity and interpretation. The findings of this study also demonstrate that behavioural insights obtained through usability studies offer a more in-depth understanding of interpretability than just depending on post-task surveys alone. By triangulating perceptual data with qualitative and quantitative measures, this study contributes to usability and media literacy research, demonstrating how individuals interpret identity outputs in generational digital systems. These findings will help shape future designs for dashboards, ensuring transparent, interpretable and user-centric designs, especially in media environments where emotional and social identity cues are integral in meaning-making.

Breaking the Silence - Strengthening Reproductive Health Communication for Filipino Youth Amid the HIV Epidemic: Leveraging Storytelling Networks to Normalize HIV Prevention and Reproductive Health Dialogue

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The Philippines is witnessing a rapid rise in HIV cases among children and adolescents, exposing critical gaps in reproductive health (RH) communication. Despite ongoing initiatives, cultural taboos, misinformation, and fragmented systems continue to limit youth access to accurate, timely HIV and RH information. Using Communication Infrastructure Theory (CIT), this study examines how interpersonal networks, community organizations, and media shape RH awareness and behaviors among Filipino youth. Through qualitative interviews and focus group discussions in Metro Manila, the study highlights weak integration between community resources and formal education systems, and the persistent stigma surrounding sexuality. However, it finds that digital platforms and peer networks—if supported by coordinated institutional messaging—can become effective channels for RH communication. These insights inform recommendations for community-based strategies that align local storytelling agents with national health goals. As the country confronts Asia-Pacific’s fastest-growing HIV epidemic, strengthening communication ecosystems through CIT offers a pathway to empower youth and protect their reproductive health and rights.

Constructing Disinfection Narratives - AI Responses to UV-C in Respiratory Infection Control: A Cross-Platform Analysis of Accuracy, Framing, and Environmental Health Literacy in Digital Risk Communication

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Artificial intelligence systems are now embedded in how individuals access public health information, including guidance on respiratory infection control. This study investigates how large language models (LLMs)—ChatGPT, Google Gemini, and Microsoft Copilot—respond to prompts concerning UV-C disinfection in indoor environments. The analysis focuses on how these systems construct narratives about disinfection, frame environmental risk, and present evidence within the context of respiratory disease prevention. A structured set of prompts was used to collect responses related to airborne transmission and the use of UV-C light in schools, healthcare settings, and public buildings. Responses were evaluated using a standardized codebook across three dimensions: scientific accuracy, expression of uncertainty or limitations, and relevance to environmental health literacy (EHL). Variation was observed across platforms in source attribution, technical clarity, and inclusion of contextual safety information. Some responses aligned with evidence-based public health guidance, while others omitted critical risk details or presented generalized claims without citation. Differences in risk framing and information completeness suggest that LLMs mediate not only access to knowledge but also shape public perception of health technologies. This study contributes to environmental health science and digital media theory by providing an empirical framework to evaluate AI-generated health communication. It highlights how algorithmic systems participate in the construction of authority and meaning in digitally mediated risk discourse. The findings offer insight into the epistemic role of AI in public health and its implications for equitable, evidence-based communication in digital culture.

Critical Media Literacies in the Algorithmic Age: Promoting Fairness and Participation Through Collaborative Action in the Digital Age

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Arvind Kumar Pal, Assistant Professor, Department of Mass Communication,
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In today's hypermediated world, media literacies are vital for navigating digital complexities marked by algorithmic curation, misinformation, and fragmented information ecosystems. This study investigates how evolving media literacies can address contemporary challenges—such as algorithmic bias, misinformation, and digital inequity—by fostering critical engagement and democratic participation in hypermediated societies. Drawing on interdisciplinary frameworks and qualitative case studies from diverse geopolitical contexts, the analysis highlights pedagogical innovations, policy interventions, and grassroots initiatives that reimagine media literacy education to prioritize ethical reasoning, participatory practices, and transnational collaboration. The findings underscore the urgency of coalitional praxis among educators, policymakers, and technologists to co-create literacies that dismantle structural inequalities, cultivate inclusive digital citizenship, and empower individuals to navigate polarized media landscapes.

Developing e-Learning Education Modules : Simulation-Based Learning (SBL) to Translate Social Justice-Oriented Theories into Practice

Eunjung Lee, Professor, Factor-Inwentash Faculty of Social Work, University of Toronto, Ontario, Canada

Kathryn Bowles, University of Toronto

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A principle of doing ‘no harm’ is critical in working with marginalized populations. Developing a simulation-based learning (SBL) method in social justice education is critical since students learn practice skills without posing risk to real clients. Furthermore, incorporating e-Learning environment into SBL is innovative since critically reflecting implicit biases demands a ‘personal’ learning space, where individual learners repeatedly practice their emerging skills without disruptions of others’ judgement thus providing an emotionally, culturally and politically safe educational space to improve professional competence. The e-Learning method works in a self-directed manner, thereby it reduces power imbalances that exist in higher education between learners and instructors and among learners with privileged or underprivileged status. In collaboration with student, instructors and community practitioners, we developed case-based learning contents which were transferred into three types of modules: didactic, digital storytelling, and branching in 4 different levels. To maintain learner engagement, case studies included a mixture of written descriptions of the clients, audio and/or video simulations, featuring professional actors and practicing social workers. Currently, 82 graduate social work students completed the e-Learning modules in different levels. We share details of how we developed different types of modules using the Articulate Storyline 360 platform, which is a cloud-based platform that specializes in creating interactive e-Learning courses; demonstrate selected modules as the outputs; share a pilot study on the participant feedback; and discuss lessons learned through the e-Learning module development and its implications to health and social service providers.

Eh, I Used Artificial Intelligence in My Course and Here's What Happened

Veronica Riha, Professor, Biology, Madonna University, Michigan, United States
Elizabeth Goulette, Associate Professor, Spanish, Madonna University, Michigan, United States
Neal Haldane, Professor, Communication, Madonna University, Michigan, United States

Almost 90 percent of college students claim to use AI in their studies, and more than 54 percent say they use AI at least on a weekly basis. At the same time, the 2024 Digital Education Council Global AI survey found 58 percent of students feel they do not have sufficient AI knowledge and skills. Do we teach our students how to use AI or do we ignore it? What is an acceptable level of AI assistance and what crosses the line into cheating? How can AI be used ethically in class and in their disciplines? We decided to embrace AI and create assignments that allowed students to investigate the capabilities of AI in Spanish, science and communication courses. The intent: provide students with a critical thinking assignment across the liberal arts disciplines that will allow them to determine the worth of Artificial Intelligence in their courses and careers. Each of us created assignments specific to our disciplines that challenged students to compare AI output with their own work in hopes of pushing them to learn the value, capabilities and ethics of using AI. We will share our findings during the session and explore potential guidelines for classroom usage of AI.

Empowering Digital Resilience: Media Literacy and Cybersecurity for Vulnerable Groups

Mariana Ochoa Moreno, Scientific Research Assistant, Social Policy and Social Security Studies, Bonn-Rhein-Sieg University of Applied Sciences, Nordrhein-Westfalen, Germany

Kathrin Keller, Research Assistant, Social Policy and Social Security, University of Applied Sciences Bonn-Rhein-Sieg, Nordrhein-Westfalen, Germany

In today's rapidly evolving digital landscape, this research explores the intersection of digital media competencies and IT-security practices, focusing on enhancing digital autonomy for vulnerable populations. The objective is to enhance digital security skills and media literacy among adolescents, and individuals with migrant backgrounds by addressing digital inequality through value-sensitive assistance systems, including a website and a browser plug-in. The aforementioned target groups are often left behind due to language, education, employment barriers, and limited technology access, therefore bridging this gap is necessary to ensure equitable access to digital participation in society. The work contributes to the framework of media and digital literacy by integrating personal IT security competencies, adopting an interdisciplinary approach that spans media studies, information security, and social justice. In this context, the empirical study *Security and Dangers on the Internet* investigates participants' digital environments through in-depth interviews (n=16, planned n=40). This qualitative-exploratory analysis identifies distinct digital challenges faced by adolescents and individuals with migrant backgrounds. An iterative development process for tailored digital solutions aims to empower these vulnerable groups, promoting digital autonomy and resilience. This contribution presents preliminary results, highlighting informal yet effective media literacy practices, participants demonstrate critical engagement with content, particularly with emotionally charged material on social media, using self-developed validation methods like cross-referencing news sources and checking website security. However, these findings underscore the need for evidence-based assistance systems as an essential step towards reducing digital literacy inequality.

Empowering Informed and Engaged Citizens - Redesigning Media Literacy Education for the Digital Age: Preparing Students to Navigate, Analyze, and Contribute to a Complex Media Ecosystem

Sam Nkana, Professor, School of Journalism and Communication, Southern Adventist University, Tennessee, United States

In the digital age, the ability to critically engage with information has become an essential skill for informed citizenship. This paper explores the urgent need to redesign media literacy education to better equip individuals for the complexities of modern media landscapes. With the rise of social media platforms, deepfakes, misinformation, and echo chambers, traditional models of media literacy are increasingly insufficient. It is important to examine how to reshape media literacy programs to emphasize critical thinking, ethical consumption, and the ability to navigate diverse, often conflicting, sources of information. There's a need for individuals to explore new frameworks that focus on digital literacy, fact-checking tools, and the understanding of algorithms shaping content delivery. By empowering citizens with these skills, we can foster a society where individuals not only consume media responsibly but also contribute to a more transparent, inclusive, and informed public discourse. There's a great need to provide insights and available resources for educators, policymakers, and communicators interested in transforming media literacy to address the challenges and opportunities of the digital era.

Enhancing Media Literacy through Immersive and Interactive Learning among Rural Students: Impact on Critical Thinking and Information Evaluation Skills

Hemamalini Sambasivam, Assistant Professor & Head of the Department, Visual Communication, Thiru. Vi. Ka Government Arts College, Tamil Nadu, India

This research explores the intersection of media literacy and digital learning, focusing on how digital learning tools can improve media literacy skills among rural students in Tamilnadu. Media literacy and digital learning are interconnected fields essential for navigating the modern information landscape to equip learners to critically engage with digital content. Digital learning leverages technology to enhance educational experiences that are both crucial for fostering informed, independent, and effective learners in a digital age. The study employs a mixed-methods approach, combining quantitative data from student performance and access surveys with qualitative insights from interviews with educators, students, and policymakers. Case studies of successful digital education initiatives in rural areas are also examined to highlight best practices. The study examines the effectiveness of various digital learning interventions, such as interactive tutorials and online courses, in enhancing individuals' ability to critically analyze and evaluate media content. The results identify that digital learning interventions significantly improve the participant's ability to demonstrate higher levels of critical thinking and more information in educational content among the rural youngsters. The findings offer recommendations for policy improvements and digital education strategies that align with the realities of rural education, ensuring inclusivity and equity in the digital learning revolution.

Fashion Images as Critical Pedagogy: A Starting Point with Style and Substance

Louisa Rogers, Assistant Professor, Design, Arts and Creative Industries,
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Many scholars have emphasized the importance of encouraging critical pedagogic practice, particularly in an era of dis/misinformation. Non-stop media bombardment and the loss of critical analysis from curricula have created an environment in which citizens are more likely to take images at face-value with potentially complicated implications for democracy, fairness and social equity. Having worked exclusively with fashion students for six years, in this paper I propose an interdisciplinary methodology for using fashion images as a starting point for civic dialogue that can involve individuals with little or no prior interest or knowledge of politics. The specific qualities of fashion images as visually striking, semiotically rich and anchored to genders, racialized bodies make them an underutilized but ideal resource for exploring and scaffolding media literacies in younger generations.

From Aesthetics to Manipulation: Visual Mechanisms of Online Disinformation

Sabina Długosz, PhD Candidate, Doctoral School in the Social Sciences, Jagiellonian University, Poland

The dominance of visual messages in digital communication gives aesthetics a central role in shaping audience perception. In social media, the attractiveness of communication formats can increase the reach and credibility of content, regardless of its actual integrity. Visually aesthetic content is often assumed to be truthful without proper verification. This phenomenon is particularly significant in the case of political disinformation, which increasingly adopts visually refined forms reminiscent of professional media outlets. This paper analyzes the aesthetic strategies used in disinformation content and their role in the legitimization of false messages in the digital sphere, using the example of the Sweden Democrats political party from Sweden on social media. The theoretical approach combines perspectives on visual culture, the aesthetics of political communication, and critical discourse analysis. Elements such as image composition, color schemes, message format, and the use of short video formats will be analyzed. The importance of algorithms that promote visually engaging content, enhancing its impact, are also considered. The paper discusses how aesthetics in social media can function as a tool of influence, increasing audience receptivity to unverified or manipulated content. Digital aesthetics, although perceived as a factor in democratizing access to information can contribute to the weakening of the quality of public debate and social trust. The research also identifies directions for further research on the development of critical visual education as a strategy for countering visual forms of disinformation.

From Concealment to Disclosure: The Transformation of Pain Narratives and Stigma of Depressed Patients in Online Videos

Zeng Jiaying Zeng, Student, 硕士研究生, 中南财经政法大学, Hubei, China

In modern society, depression has become an important public health problem, and online video as a new mediated way of life, provides patients with a broader space for self-expression. Patients achieve self-healing through the ailment narratives in online videos, and their sense of stigma is partially transformed in the process. This study focuses on this phenomenon, based on the data of the Chinese version of TikTok platform, attempts to explore the role of this narrative in patients' realization of illness healing and transformation of their sense of shame through the research methods of rootedness theory, cyber ethnography, and semi-structured interviews, so as to enable the patients' group to obtain a more tolerant space of existence. Using narrative therapy theory as a theoretical framework, this thesis analyzes the data of 30 depressed patients in detail, taking the externalization of the problem, the awakening of the self, and the construction of a new story as the idea, including the motivation of video release from concealment to publicity, the content of the affliction narrative from brokenness to reconstruction, and the attitude change from shame to confrontation. This thesis obtains first-hand data from patients' perspectives through in-depth interviews with 15 of them, who vary in gender, age, degree of illness, and Internet experience. Exploring the importance of new media such as online videos in health communication provides a new perspective for a deeper understanding of online video narratives of patients with depression, which is of positive significance for improving the survival situation of patients.

From User-generated Content to Open Source Intelligence: Changing Pedagogical Responses to Public Participation in the News in France, Canada and the UK

Michael Lithgow, Associate Professor, Communication Studies, Athabasca University, Canada
Michele Martin, Carleton University

Content produced by the general public known as amateur content or user-generated content (UGC) is now routinely incorporated into news narratives. Newsrooms today have specialized roles for handling UGC, and news audiences expect the proximities and presumed authenticities of eyewitness footage in news coverage. The public's ability to create content is accelerating through new technologies and platforms, and interest in UGC has shifted to what newsrooms refer to as 'open source intelligence' – or OSINT – the collection, evaluation and analysis of publicly available sources of information including materials created by the general public. OSINT encompasses more than eyewitness accounts, for example, the use of machine learning, AI and other forms of algorithmic analysis of data. In this paper, we discuss findings from interviews with instructors at journalism schools in France, UK and Canada discussing teaching practices in relation to OSINT. Our findings suggest that not only have OSINT strategies become normalized and are now in many instances inseparable from practices of journalism, but that amateur content –the source and basis of much OSINT data – continues to play a central role in how journalists are taught today. We found a wide range of emergent UGC/OSINT pedagogies in practice including building connection with audiences, establishing OSINT teams in newsrooms, shaping audience engagement to produce targeted content, social media scraping, vertical video, data journalism, incorporating AI into newsroom routines and coding classes for journalists.

Heroes of Wealth: Mythical Construction of Mass Communication in Contemporary China

Peng Hyson Chen, Student, Postgraduate, Wuhan University, China

From our childhood to civilized society, MYTH and HERO never quit. However, now the myth is no longer an ancient narrative activity, but transformed to a unique thinking model to counteract modern implemental rationality, and then a metaphor of ideological mass culture in contemporary consuming society. Thus, the HERO of the modern myth is a metaphor, generalization and distillation of the crowd enshrined by mainstream ideology. As the representative of contemporary China, this paper answers why and how figures of wealth are shown to the masses as a hero, and what is the attitude of the masses towards the above image. Since the context of the mainstream ideology and social transformation behind FORTUNE HERO is also the context of entire society, this paper will not consider it as it stands. The logic and strategy of constructing FORTUNE HERO summarized from historical research and text analysis, can be applied to analyze the various other modern hero myths. Behind the HERO and audience of mass communication, we can find an alienated modern man. Therefore, the induction and deduction between text and law, would reveal the alienation of mass communication hidden behind modern hero myth, which means the deficiency of intersubjective dialogue between media and audience suppressed by the ideological system. Based on the critical study, this paper shows the way of reconstructing a hero myth of media. The audience's media literacy should be promoted to achieve the communicative rationality of intersubjectivity.

In Media Stat Virus: Visual Semiotics in the Age of Coronavirus

Francesco Arese Visconti, Head of Program and Deputy Academic Director,
Media Studies, Webster University, Geneva Campus, Switzerland

In December 2019, COVID-19 pandemic exploded in China. The visual communication of the phenomenon was crucial to develop awareness of the world's public opinion. Photographs were broadly used for this purpose. The analysis of photographs and texts of that moment is the central part of this study that draws on R. Barthes and M. Joly's methodologies. R. Barthes stresses that press photography is a message that travels from a first point called emission to the point of reception through the channel of transmission. In this context, images have to be read in combination with text which is usually attached to them. There are two levels of analysis: the linguistic one and the part made of lines, shapes, and shades. M. Joly stated that image analysis cannot happen without the interpretation of signs and symbols. The connotational message is symbolic and linked to what S. Hall called 'background knowledge.' Without this shared knowledge of social structures, the reader cannot recognize or understand the message. In these days, we are witnessing the rise of new forms of image production through generative AI and computational photography prompted language. Through the case study of images and texts used by Italian online media during the Coronavirus outbreak, this paper aims to demonstrate how still a visual semiotics approach remains pivotal even today for systematically navigating and interpreting visual communication.

Kuwaiti Youth and Digital Privacy Policies: How Policy Perceptions Influence Social Media Use

Mohammad Alotaibi, Assistant Professor, Mass Communication, Kuwait University, Kuwait

This paper investigates the intricate aspects of privacy on social networks, having the investigation to be focused on the degree of control which young users have over their personal data and the implications of monetizing such data by platforms as well as third-party advertisers in a conservative society like Kuwait on using social media. The study seeks to reveal the Kuwaiti youth's attitudes towards social media privacy policies and its impact on their usage. This study applies a quantitative research method to achieve the goals. An online survey was conducted on a total of 1601 Kuwaiti individuals (males and females) through October 9th to November 9th, 2024. The findings of this study reveal a noticeable decline in youth interest in Facebook, with platforms such as WhatsApp, TikTok, and Instagram emerging as more preferred alternatives. Also, the results prove that most Kuwaiti youth aren't really delving into the details of these privacy policies when they join social networking sites. While some do show a bit of awareness or hesitation, this doesn't necessarily mean they're taking concrete actions, like actually reading the whole policy or looking for other options. They likely feel like they don't have a choice since they probably perceive that there is no real alternative. The study suggests that future studies adopt experimental approaches to develop the most user-friendly and comprehensible formulations of privacy policies, ensuring they are easily understood by users.

Media Ethics in Comparative Perspective: Educational Initiatives to Enhance Youth Digital Literacy

Adriana Mutu, Head of Academic Quality, Professor and Researcher, Humanities, Market Research, ESIC Business & Marketing School, Barcelona, Spain

Advancements in the digital media ecosystem have fundamentally changed young users's media consumption habits. Young people must be educated on media ethics, digital literacy, the differences between editorial independence and commercial content, and journalistic standards. Media ethics education should go beyond the classroom, incorporating programs and awareness campaigns from public and private stakeholders. This study focuses on Spanish public and private efforts to enhance youth safety by promoting media ethics education. Specifically, it scrutinizes the initiatives undertaken during the transposition of the Audiovisual Media Services Directive (2018-2022) aiming at strengthening digital literacy skills and the protection of minors and viewers from potentially harmful and prejudicial content on linear audiovisual programmes, video-sharing platforms, and social networks. Results show that during the transposition procedure, civil society organizations, NGO's, industry associations and other interest groups engaged in several initiatives aiming at enhancing the wellbeing and protection of minors.

Media Literacy and Public Sphere Expansion: A Grounded Theory Investigation Leveraging Large Language Models - ChatGPT, DeepSeek and Gemini

Hasan M. H. Mansoor, Staff, Mass Communication Department, College of Humanities and Social Sciences, King Saud University, Ar Riya, Saudi Arabia

The public sphere often presents a dichotomy: authenticity with limited scope, or breadth with superficiality. The former fosters genuine discourse within a restricted space, while the latter, though seemingly expansive with widespread debate, is frequently dominated by influential actors, institutions, and individuals, thereby compromising its representativeness. A critical question arises: how can the public sphere be simultaneously broadened and made genuinely representative, facilitating the free and transparent expression of public opinion while mitigating the risks of monopolization and manipulation? This study explores ways to expand the public sphere through opportunities offered by media and information literacy (MIL). The research adopts a qualitative approach guided by grounded theory, beginning with a broad general question that becomes more specific and focused as concepts and relationships between them are clarified during the research process. A grounded meta-synthesis methodology, utilizing inductive reasoning, is adopted to develop a novel model. The research methodology is predicated on a systematic search of scholarly databases using keywords pertinent to the research area. Large Language Models (ChatGPT, DeepSeek and Gemini) are utilized to facilitate the qualitative data analysis process, specifically for open, axial, and selective coding, adhering to established methodological protocols. The study culminates in the proposal of a new model for expanding the public sphere.

Performing the Self: How Digital Creators Use Narrative Techniques Derived from Journaling to Build Trust Online

Christina Inge, Instructor, Digital Media, Northeastern University, Massachusetts, United States

As digital creators increasingly act as educators, advocates, and thought leaders, many rely on techniques that mirror private journaling—offering curated self-disclosure, process narratives, and emotional transparency. This study examines the convergence of personal journaling and public storytelling as a means of constructing trust, identity, and authority in online spaces. Drawing from qualitative interviews with independent creators across coaching, wellness, and education niches, the research explores how self-reflection practices inform public-facing content. Findings suggest that creators who actively journal—either formally or informally—are more intentional in their digital self-presentation, often employing language and framing drawn from therapeutic, confessional, or instructional journaling genres. These practices blur the line between authenticity and performance, and offer insight into how creators ethically navigate audience expectations of intimacy. This paper contributes to the literature on media literacies, digital embodiment, and experiential learning, situating creator storytelling as both a strategic communication tool and a metacognitive practice. It also builds on prior research on journaling as a reflective leadership tool, extending its implications into digital micro-enterprise and personal branding.

Swipe, Post, Protect: Rethinking and Exploring Women's Safety in the Social Media Era

Nfn Diksha, M.A Psychology, Psychology, LIU Brooklyn, New York, United States

Women's safety has always been a topic of concern for our society. Before social media, the threat to women's safety was mostly related to physical violence. The introduction of social media to our society has added another layer of threat to women's safety. As social media continues to expand and attract more users, the issues faced by women online become increasingly complex and frequent. This work examines existing literature on women's safety online and its long-term implications.

Teaching Media Literacy for Understanding Historical Images in the Age of Artificial Intelligence: Empowering Critical Thinking and Visual Analysis in a Digital World

Andrew Simoncelli, Associate Professor, Mass Communication, Nicholls State University, Louisiana, United States

Paul Wilson, Endowed Professor of History and Department Head, History and Geography, Nicholls State University, Louisiana, United States

In an era where artificial intelligence (AI) reshapes the way we create, share, and interpret visual content, the ability to critically evaluate historical images is more essential than ever. Our research offers a framework for teaching online students how to evaluate the origins, biases, and manipulative potentials of both authentic and AI-generated visuals. The scope of our work covers students in both history and journalism courses in both the online and physical classroom. This paper explores the intersection of media literacy, historical analysis, and AI-driven technologies, emphasizing the importance of equipping learners with the skills to navigate an increasingly complex digital landscape. Practical strategies are discussed, including the application of AI tools for detecting manipulated images and showing the history of how these photographs will impact historical accuracy. Additionally, we address ethical considerations in the use of AI to recreate or alter historical imagery and the broader implications for cultural memory and historical truth. By integrating media literacy with historical inquiry, we empower individuals to critically assess the authenticity, context, and purpose of historical images. This study aims to foster critical thinking and ethical awareness, ensuring that learners can discern fact from fabrication while engaging with historical images in the age of AI.

The AI-Butterflies of Antisemitism - the Chaos of Information of the 8th October 2023 War in Israel: How AI-generated Images Fuel Fake News, Hate and Antisemitism in the South African and Swedish Media - Strategic Foresight Scenarios for Future-fit Digital Literacy on AI-generated Visuals

Wilhelmina Linell, Student, PhD Candidate, Universidade Catolica Portuguesa , Portugal

The metaphor that a butterfly flapping its wings in Brazil can cause a tornado in Texas can be similarly compared when examining AI. The 'All Eyes on Gaza' AI visual was shared more than 44 million times for nearly a month before it was determined to indeed be a fake image. 'Trump Gaza' has proven AI guardrails are needed for our shared sense of reality and for the prevention of fake news, propaganda and hate. The goal of my PhD research is to determine if and how AI-content has contributed to an antisemitism tornado globally since the outbreak of the 8th of October 2023 war in Israel. The anticipated output of the research is highlighting gaps and opportunities for creating future-fit visual and digital literacy programmes for two countries, South Africa and Sweden. Research questions include - What AI visuals and related content have been dominant in digital media spheres on the war? What are the roles of AI visuals and content producers and content users; and implications and impacts for them? How AI visuals have contributed to antisemitism? What gaps and opportunities exist in digital visual literacy programmes for the prevention of antisemitism? One of the challenges experienced by AI visual content users and producers is chaos of information. This chaotic digital media landscape is characterised by the proliferation of fake news, misinformation, propaganda, sensationalism and hate speech. Methods used are content analysis, discourse analysis, interviews and focus groups. Anticipated output is future scenarios for visual and digital literacy programmes.

The Impact of the Covert “Great Experiment”: Mental Health and Wellness with and through Queen Charlotte: A Bridgerton Story

Erica Bosque, Assistant Professor, Social Work, San Francisco State University, California, United States

Queen Charlotte: A Bridgerton Story is a sexy, historical drama that fictionalized the rise of Charlotte of Mecklenburg-Strelitz. Charlotte meets and marries King George only to discover his undiagnosed mental illness. On the surface the series’ dominant focus is love, it also offers representations of intersectional identities. Queen Charlotte addresses issues of race through the concept of “the great experiment”. Using subtle language of “otherness” that never mentions race, the series can be seen to distort history and erase the pervasive racism of the time. Yet, when positioned within the context of health, therapeutic practice; the series offers covert stories of race, gender, sexuality, mental health, sexual assault, torture, generational trauma. Like art or play therapy, the show provides a container for processing the past and present complexities of intersectionality, mental health, wellness for clients and practitioners. This research puts media studies in dialogue with human services to explore the potentiality of Queen Charlotte to invite viewers to connect the series to their own identities, experiences and how it can be useful in a therapeutic setting. When thinking through concepts of covertness, layered shows can provide a setting to explore how media impacts mental health and wellness. The research presents qualitative data gathered from surveys, interviews with students in a social work course, where students participate in a group therapeutic learning experience to digest the show’s impact on their own mental health, wellness, identity development, and therapeutic processing. It reveals the challenges and opportunities of covert therapeutic practice through media.

The Literacy of Absurdity: Meaning Construction in Paradoxical and Ironic Internet Memes

Xingman Cheng, Student, Doctoral in Media Design, Keio University, Tokyo, Japan

Our contemporary digital communication faces a critical literacy crisis as traditional media frameworks struggle to adapt to the complexity of modern environments. A new media form has instead emerged as the dominant mode of global discourse—internet memes. They circulate virally due to their capacity to be easily modified, compressed, and transcoded across contexts. Such viral circulation inevitably shapes their discursive dynamics, particularly for those memes that center on paradoxical and ironic rhetoric. Their complex interpretive literacies remain largely unexplored. A systematic investigation into literacy practices for such deliberately ambiguous, self-contradictory, and absurdist content is therefore indispensable. As paradoxical and ironic memes become highly influential in public discourse, political communication, and cross-cultural understanding, such investigation becomes increasingly crucial. This research undertakes this investigation through an innovative application of Roland Barthes's semiotics. It develops a three-stage framework—encoding, decoding, and understanding—to investigate the meaning construction in paradoxical and ironic memes that resist conventional interpretation. By revealing how memes function as meaningful artifacts for cultural commentary and social critique, this study examines the new literacy practices within contemporary digital communication environments. This research seeks not only to unpack the interpretive literacy challenges behind paradox and irony, but also the inner workings of meme culture as a vital component of our communication culture. The findings of this research contribute to critical media literacy studies and offer practical applications for various disciplines, including digital marketing and cross-cultural communication strategies. Furthermore, it responds to the urgent concerns about misinformation and digital discourse quality in global media environments.

Written Reflection as a Vehicle for the Development of Industry-Specific Language in College Students

Erica Walker, Associate Professor, Graphic Communications, Clemson University, South Carolina, United States

Amanda Bridges, Assistant Professor, Graphic Communications, Clemson University, South Carolina, United States

Digital photography uses legacy language that has physical representations and traditions carried over from historic analog processes. For example, “dodge” and “burn” tools are commonly found in digital photo editing programs yet they are rooted in physical actions a photographer takes enlarging darkroom prints and do not carry relevant meaning for today’s users. Photography is one example of many, now-digital, processes that use historic vocabulary that lacks connection to the reality of modern processes. Many educators have had experience in a wet darkroom and witnessed the processes in-person but most students have only used smartphone cameras and view Polaroids and one-time-use film cameras as no more than fun party favors. This creates challenges for communication between educators and learners as the historical frame of reference is a living memory for teachers but is theoretical and disconnected for students, generating a knowledge gap for learners when trying to comprehend more challenging concepts around how light and physics impact the capture of photographs. This research looks at the use of legacy photographic language and student’s development of subject-based understanding and terminology through analysis of nearly a thousand written reflections captured over four academic years. Research shows that written reflections can be used to assess student learning and are helpful to identify the development of industry-specific language and comprehension. This study uses text analysis software to examine qualitative data quantitatively combined with traditional qualitative methods to provide meaningful guidance to measure student growth in visual media communication through the reflection process.

Attendance List

Edem Abbeyquaye, Queen's University, Canada
Yonas Belay Abebe, Institution of Philosophy, Leiden University, Netherlands
Daniel Aguilar Rodríguez, Universidad Externado de Colombia, Colombia
Fulya Akbuğa, Ankara University, Turkey
Yadi Ali, Charles Sturt University, Australia
Serena Allegra, University of Milan and University of Messina, Italy
Mohammad Alotaibi, Kuwait University, Kuwait
Salama Alqemzi, Leap Marketing, United Arab Emirates
Shaihka Alshamsi, Leap Marketing, United Arab Emirates
Saeed Alshehhi, Leap Marketing, United Arab Emirates
Ophir Amitay, University for the Creative Arts, United Kingdom
Emanuela Ammendola, Universitas Mercatorum, Italy
Mario Anastasiadis, University of Applied Science Bonn, Germany
Francesco Arese Visconti, Webster University, Geneva Campus, Switzerland
Nami Arimitsu, Toyo University, Japan
Hamid Asiayee, Osnabrück University of Applied Sciences, Germany
Cemre Ilgaz Öz, İhsan Doğramacı Bilkent University, Turkey
Carolin Baaske, HAWK University of Applied Sciences and Arts, Germany
Constança Babo, Universidade Lusófona, Portugal
Hussein Bajjouk, UAB, Spain
Lindsay Balfour, University of Glasgow, United Kingdom
John Baur, University of Nevada, Las Vegas, United States
Leonard Bernstein, Photography, Life, and the Opposites, United States
İlknur Bilir, Martin Luther University of Halle-Wittenberg, Germany
Jaygo Bloom, LASALLE University of the Arts Singapore, Singapore
Erica Bosque, San Francisco State University, United States
Stefan Brückner, Toyo University, Japan
Ilya Brookwell, University of California Riverside, United States
Ameera Brown, SOAS, University of London, United Kingdom
Lukasz Tadeusz Buksa, Pontifical University of John Paul II, Poland
Maria Burns, University of Houston, United States
Cora Butcher Spellman, Penn State University, United States
Alina Buzatu, University of Bucharest, Romania
Agnieszka Całek, Jagiellonian University, Poland
Laura Cechanowicz, Arizona State University, United States
Ayushi Chamoli, University of Westminster, United Kingdom
Jung Chun Chang, Chinese Culture University, Taiwan
Stephen Charbonneau, Florida Atlantic University, United States
Luis Contreras, Rutgers New Brunswick, United States
Robbin Crabtree, Loyola Marymount University, United States
Karina Czepiec Veltzé, Jagiellonian University, Poland
Sabina Długosz, Jagiellonian University, Poland
Greder Damien, HEAD – Genève (HES-SO), Switzerland
Priyanka Dasgupta, Higher Colleges of Technology, United Arab Emirates
Brian Day, Eastern Connecticut State University, United States
Stefanie De Winter, KU Leuven, Belgium
Olga Del Rio Sanchez, Universitat de Girona, Spain
Suzanne Delle, Washington & Lee, United States
Yuan Deng, Peking University and UC Berkeley, United States

Attendance List

Shelley Ching-yu Depner, National Cheng Kung University, Taiwan
Marshall Deutelbaum, Purdue University, United States
Sara Diamond, OCAD University, Canada
Nfn Diksha, LIU Brooklyn, United States
Kirsten Diprose, Deakin University, Australia
Suzana Djamtoska, American University of Ras Al Khaimah School of Arts and Science, United Arab Emirates
Salomón Doncel-Moriano Urbano, Aoyama Gakuin University, Japan
Stuart Duncan, Toronto Metropolitan University, Canada
Estelle Dupuis, École des Arts Sorbonne Paris 1 / Institut Français de la Mode, France
Sumayya Ebrahim, University of Johannesburg, South Africa
Pratik Emmanuel, University of the Arts London, United Kingdom
Luise Erbenraut, University of Hamburg, Germany
Roselle Espina, University of Santo Tomas, Philippines
Adrienne Evans, Curtin University, Australia
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Stacey Floyd-Thomas, Vanderbilt University, United States
Eric Freedman, Maryland Institute College of Art, United States
Tamsyn Gilbert, Common Ground Research Networks, United States
Thomas Girard, Simon Fraser University, Canada
Sze Ling Goh, Ng Teng Fong General Hospital & Jurong Community Hospital, Singapore
Tilo Grätz, FU Berlin, Germany
Francisca Greene, Universidad de los Andes, Chile
Robert Greenstreet, University of Wisconsin Milwaukee, United States
Inderpal Grewal, Yale University, United States
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Neal Haldane, Madonna University, United States
Heather Hendershot, Northwestern University, United States
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Elisabeta Jalaboi, Alexandru Ioan Cuza University of Iasi, Romania
Rana Jaleel, University of California, Davis, United States
Anna Jordan, Rochester Institute of Technology, United States

Attendance List

ipek Köprülülü, Koç University, Turkey
Honoka Kato, International Christian University Graduate School of Arts and Sciences, Japan
Kathrin Keller, University of Applied Sciences Bonn-Rhein-Sieg, Germany
Ildar Khannanov, Peabody Institute, Johns Hopkins University, United States
Talia Kibsey, The Pennsylvania State University, United States
Chris Kim, OCAD University, Canada
Irene Kling, Adelphi University, United States
Edward Knight, University of Bristol, United Kingdom
Juliane Koglin, Kassel University, Germany
Naomi Kooker, Regis College, United States
Wojciech Kulaga, Jagiellonian University, Poland
Lallianpuii Lallianpuii, Darmstadt University of Applied Sciences, Germany
Marissa Lammon, University of Colorado Boulder, United States
Eunjung Lee, University of Toronto, Canada
Jangwon Lee, ,
Jamie Lew, Rutgers University, United States
John Li, Ng Teng Fong General Hospital & Jurong Community Hospital, Singapore
Ziye Li, Zhejiang University of Technology, China
Kameron Lunon, McNeese State University, United States
Frederike Maas, ETH Zürich, Switzerland
Memory Mabika, University of Venda, South Africa
Sean Maher, Queensland University of Technology, Australia
Carmen Daniela Maier, Aarhus University, Denmark
Hasan M. H. Mansoor, King Saud University, Saudi Arabia
Ricardo Martins, Rhodes College, United States
Andrea Mc Donnell, Providence College, United States
Sean McCracken, Washington University in St. Louis, United States
Gabriel A. Medina-Aguilar, Universidad Anáhuac Querétaro, Mexico
Yan Miao, Jagiellonian University in Kraków, Poland
Minoo Moallem, UC Berkeley, United States
Mina Momeni, University of Waterloo, Canada
Jerome Montecalvo, University of the Philippines Tacloban, Philippines
Elisa Monti, Voice and Trauma Research and Connection Group, Inc, United States
Umaporn Muneenam, Faculty of Environmental Management, Prince of Songkla University, Thailand
Karola Mursu, Estonian Academy of Arts, Estonia
Teoma Naccarato, Falmouth University, United Kingdom
Marina Nakhla, Ahram Canadian University, Egypt
Yazan Nasrallah, Goldsmiths, University of London, United Kingdom
Wael Nel, Charles III University of Madrid, Spain
Trang Nguyen, Diplomatic Academy of Vietnam, Viet Nam
Hoang Tram Anh Nguyen, UNFPA, Viet Nam
Moon Nguyen, British University Vietnam, Viet Nam
Shiza Nisar, Kent State University, United States
Sam Nkana, Southern Adventist University, United States
Reetta Nousiainen, Tampere University, Finland

Attendance List

Mariana Ochoa Moreno, Bonn-Rhein-Sieg University of Applied Sciences, Germany
Aileen O'Driscoll, Dublin City University, Ireland
Rafael Dos Santos Oliveira, Instituto Federal de Educação, Ciência e Tecnologia da Paraíba, Brazil
James Oliverio, University of Florida Digital Worlds Institute, United States
Jessie Olstad, DePaul University, United States
Amina Ovcina Cajacob, University of Applied Sciences of Technology and Economics (FHGR), Switzerland
Gian Paulo Paglinawan, University of the Philippines Tacloban, Philippines
Megan Perry, Common Ground Research Networks, United States
Rakshitha Raghunandan, QIM,
Ali Raj, Columbia University, United States
Sherene Razack, UCLA, United States
Veronica Riha, Madonna University, United States
Damian Rivers, Future University Hakodate, Japan
Louisa Rogers, Northumbria University, United Kingdom
Utsha Roy, University of Adelaide, Australia
Evren Savci, Yale University, United States
Leaf Seeney, Georgia State University, United States
Zartasha Shah, Saint Thomas University, United States
Hanjing Shi, Lehigh University, United States
Andrew Simoncelli, Nicholls State University, United States
Pavel Slutskiy, Chulalongkorn University, Thailand
Ira Solomatina, LMU, Germany
Maria Stevianita, Clark University, United States
Celia Stewart, New York University, United States
Kyoung Swearingen, The Ohio State University, United States
Olivier Sylvain, Fordham University, United States
Desalegne Tadesse, CIMMYT, Ethiopia
Margaret Tally, SUNY Empire State University, United States
Oylum Tanriover, Marmara University Faculty of Communication, Turkey
Matthew Terrell, Kennesaw State University, United States
Ryan Terschuren,
Jinan Thenuttykallingal, University of Calicut, India
Keisha Thierry-Mildor, Tethered Literary, United States
Yan Tingting, Autonomous University of Barcelona, China
Sangya Tyagi, University of Westminster, United Kingdom
Siobhan Unwin, Curtin University, Australia
Rejinel Valencia, University of the Philippines College of Media and Communication, Philippines
Kayla Vasilko, Ivy Tech Community College; Purdue University, United States
Ksenija Vidmar Horvat, University of Ljubljana, Slovenia
Kimberly Voss, University of Central Florida, United States
Witold Wachowski, Maria Curie-Skłodowska University, Poland
Erica Walker, Clemson University, United States
Qi Wang, Xi'an Jiaotong-Liverpool University, China
Ken Westermann, University of Missouri St Louis, United States
Michiel Willems, KU Leuven, Belgium
Kaylee Williams, Columbia University, United States
Paul Wilson, Nicholls State University, United States

Attendance List

Tianbao Wu, Inner Mongolia University of Finance and Economics, China
Franklin Nii Amankwah Yartey, University of Dubuque, United States
Jiang Yu, University of Electronic Science and Technology of China Zhongshan Institute, China
Hang Yuan, Iowa State University, United States
Young Yun, University of Maryland – College Park, United States
Afroz Yunus Khan, Aligarh Muslim University, India
Jorge Zeledon Perez, Universidad de Costa Rica, Costa Rica
Chengxu Zhao, Massey University, New Zealand
Lin Zhou, University of New South Wales, Australia
Kelsey Zook, Bowling Green State University, United States

X CONGRESO INTERNACIONAL DE
ESTUDIOS SOBRE MEDIOS DE COMUNICACIÓN

DE
LA ESTÉTICA
DEMOCRÁTICA
A
LA CULTURA
DIGITAL

UNIVERSITÉ PARIS 1 PANTHÉON-SORBONNE

11-12 DE SEPTIEMBRE DE 2025

PARÍS, FRANCIA


UNIVERSITÉ PARIS 1
PANTHÉON SORBONNE

 Estudios sobre Medios
de Comunicación

X Congreso Internacional de Estudios sobre Medios de Comunicación

<https://medios-comunicacion.com/acerca-de/historia/congreso-2025>

Edited by Eric Freedman and Jesús Miguel Flores Vivar

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Cartas de bienvenida



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International Independent Interdisciplinary Scholar-led Non-Profit Since
Research Networks Conferences Journals Books Media/Lab 1984



Estimados participantes del Congreso:

Es un gran placer darles la bienvenida al **X Congreso Internacional de Estudios sobre Medios de Comunicación**. Les agradezco a todos el compartir sus trabajos con el resto de nuestra Comunidad.

Durante más de 30 años, Common Ground Research Networks ha invertido en el desarrollo de tecnologías que buscan romper las barreras de acceso en la comunicación académica. En cada fase, hemos construido espacios para apoyar el diálogo interdisciplinario, antes de que estos enfoques se pusieran tan de moda; fuimos capaces de conectar voces internacionales cuando las disciplinas a menudo estaban aisladas en silos nacionales; y apoyamos siempre una agenda de acceso e igualdad, al ofrecer vías y oportunidades para voces diversas.

Ahora proponemos otro tipo de intervención: construir una infraestructura de comunicación académica para un futuro mejor. Nuestro modelo mixto busca trascender los límites físicos al ofrecer un espacio para extender el contenido del Congreso en persona a pasarlo a un formato virtual, lo que garantiza que los delegados online tengan los mismos espacios participativos y experiencias dentro de la plataforma CGScholar. Al mismo tiempo, el modelo ofrece a los participantes un recurso con acceso a un espacio social donde los demás participantes pueden mantenerse conectados mucho después de que finalice el Congreso.

Para nosotros, el modelo mixto es más que un acercamiento a la tecnología. Estamos utilizando este filtro conceptual para mejorar nuestro objetivo:

- Disciplinas mixtas como un enfoque para las prácticas de investigación interdisciplinarias.
- Afinidades mixtas como una forma de abordar una política compartida para paradigmas de reconocimiento y redistribución.
- Voces mixtas como una forma de considerar dónde ocurre la investigación dentro y fuera de la academia.
- Ideas mixtas como terreno común para un nuevo sentido cívico.

También estamos comprometidos a ser líderes en la industria. Desde 2021 formamos parte del Pacto de editores para el logro de los objetivos de desarrollo sostenible de Naciones Unidas. Lanzado en colaboración con la Asociación Internacional de Editores, el pacto "presenta 10 puntos de acción que los editores, las asociaciones editoriales y otros pueden comprometerse a emprender para acelerar el progreso hacia el logro de los Objetivos de Desarrollo Sostenible (ODS) para 2030. Los signatarios aspiran a desarrollar prácticas sostenibles y actuar como defensores de los ODS, publicando libros y revistas que ayudarán a informar, desarrollar e inspirar acciones en esa dirección".

Permítanme agradecerles de nuevo por su participación, por confiar su trabajo a Common Ground Research Networks. Agradezco igualmente a nuestros socios y colegas por la organización de este evento que no acaba nunca y que tiene una extensión continua en nuestra plataforma CGScholar.

Reciban un cordial saludo y quedo a su disposición para cualquier asunto que pueda ser de su interés.

Dr. José Luis Ortega Martín
Director Científico de CGRN en español

Estimados participantes del congreso,

Os damos una calurosa bienvenida a París, Francia y al Décimo Congreso Internacional de Estudios sobre Medios de Comunicación que lleva por título, “De la estética democrática a la cultura digital”. Es un placer darle la bienvenida a una nueva edición híbrida donde los participantes tienen la opción de asistir en línea o en persona. En los próximos días, tendremos oportunidad de interactuar y conocernos, ya sea a través de CGScholar o en París.

Fundada en 2015, la Red de Investigación de Estudios sobre Comunicación y Medios se une por un interés compartido en las diferencias y diversidad de los medios y, actualmente, con sus variadas manifestaciones (textuales, audiovisuales e icnográficas) de la Inteligencia Artificial, e imaginarios que se generan alrededor de esta tecnología. El propósito es explorar un terreno amplio, teórico y práctico, sobre la relación entre la estética y la cultura en la era digital, con un enfoque en cómo las tecnologías digitales están transformando la creación y recepción de imágenes, así como los discursos críticos y académicos que las rodean.

Gracias a la Université Paris 1 Panthéon-Sorbonne, como institución académica de París, Francia, que destaca la importancia de fuertes alianzas estratégicas y el intercambio de conocimientos con universidades e instituciones de investigación internacionales y regionales, fomentando el intercambio de estudiantes y profesores y contribuyendo a la calidad de la educación e investigación. Una muestra de ello es la realización de este X Congreso Internacional de Estudios sobre Medios de Comunicación.

Les deseo un congreso productivo y agradable. Muy cordialmente

Prof. Dr. Jesús Miguel Flores Vivar
President
Communication & Media Studies Research Network
Full Professor
Complutense University of Madrid



Red de Investigación de Estudios sobre Medios de Comunicación



Fundada en 2015, la **Red de Investigación de Estudios sobre Medios de Comunicación** constituye un foro — de naturaleza interdisciplinar— donde se debate acerca del papel que desempeñan los medios de comunicación en la sociedad. Buscamos construir una comunidad epistémica donde se puedan establecer relaciones transdisciplinarias, geográficas y culturas. Como Red de Investigación, nos definimos por nuestro enfoque temático y la motivación para construir estrategias de acción determinadas por los temas comunes.

Los medios, conforme a la etimología de la palabra, son los entes situados entre uno y otro. Son objetos intermedios, condiciones o tecnologías que facilitan la comunicación humana, entre uno y uno, uno y muchos o muchos y muchos. Los medios son agentes de intermediación cultural. Salvan las separaciones espaciales, de manera que las personas pueden conectarse entre sí sin necesidad de estar físicamente presentes. También salvan el tiempo, por lo que las ideas, la información y las representaciones culturales del pasado (sea hace un minuto, sea hace un siglo) pueden revisionarse y volver a escucharse. En otras palabras, los medios son medios materiales para la producción y distribución del sentido a través del espacio y el tiempo.

Partiendo de esta definición, los medios son tan antiguos como la escritura y la pintura. No obstante, la forma de los medios ha cambiado fundamentalmente a lo largo de la larga línea de la historia humana. La profundidad de estos cambios es tal que, de era en era, difícilmente somos las mismas personas. Los medios nos permiten, en diferentes tiempos y lugares, cambiar para mejor o peor.

Una de tales transformaciones, hace medio milenio, fue la reproducción mecánica de las comunicaciones humanas, y con ella toda la infraestructura comunicacional de la cultura tipográfica (libros, bibliotecas, periódicos, escuelas...). El siglo XX contempló una vertiginosa cascada de transformaciones con la reproducción fotográfica y sonora y sus derivados (impresiones fotolitográficas, radios, grabación de sonido, cine, televisión). En el siglo XXI nos encontramos en medio de una nueva serie de transformaciones, centradas en la digitalización de textos, imágenes, sonidos y datos, así como en la interconexión global de estos medios digitalizados a través de internet.

¿Qué nos hace diferentes, cómo cambian nuestras vidas, a consecuencia de estos nuevos objetos y procesos de la intermediación humana? Esta es la cuestión central propuesta por la Red de Investigación de Estudios sobre Medios de Comunicación —en su congreso, revista, publicaciones e interacciones online—. Buena parte del diálogo de la Red se centra en las siguientes disciplinas: sociologías, negocios, educación y las disciplinas propias de los estudios de medios y comunicaciones. No obstante, dada la naturaleza de un fenómeno tan totalizados como el de los medios, la mayoría de los enfoques son interdisciplinarios. Además se admite una gran amplitud en el enfoque intelectual, desde las exposiciones empíricas y concretas hasta los análisis teóricos y conceptuales.



Culturas mediáticas

Sobre las culturas de los medios y los medios de la cultura.

Cuestiones actuales:

- Medios de Masas versus Medios estratificados.
- La audiencia y las prácticas de participación en los medios.
- Poder y representación cultural en los medios.
- Cultura popular en los medios.
- Análisis feminista en los medio.
- (Des)igualdades de acceso y división digital.
- Políticas de medios y los medios en política.
- Censura y agravios en los medios.
- Presencia física y corporalidad en los medios.
- Medios multiculturales.
- Identidades mediáticas, desde las estrellas a los selfies.

Teoría de medios

Sobre las teorías de los medios y comunicaciones.

Cuestiones actuales:

- Teoría de comunicaciones
- Telepresencia y compresiones del espacio-tiempo.
- Psicología de medios y comunicaciones.
- La idea de lo virtual.
- Cibernética
- Mediación y remediación.
- Discursos mediáticos: Vicarios y participativos.
- Ideología en los medios, manipulación y propaganda.
- Teoría de la información.
- Análisis de medios

Tecnología y procesos

Sobre las tecnologías de los medios y las comunicaciones.

Cuestiones actuales:

- Mass media y retransmisiones: televisión, radio, periódicos, revistas
- Cine y documentales
- Medios tipográficos
- Fotografía, de la película al mundo digital
- Hipermedia y multimedia
- Internet y medios online
- Medios sociales
- Informática en los medios.



Negocio mediático

Sobre el negocio de los medios de comunicación.

Cuestiones Actuales:

- Economía política de los medios
- Gestión de medios
- Publicidad y marketing
- Noticias y periodismo: dimensiones cambiantes de una profesión
- Relaciones públicas como texto y profesión
- La cambiante industria de la publicación
- Propiedad intelectual, entre el copyright y commons
- Economía reputacional
- Globalización de los medios

Alfabetización mediática

Sobre los idiomas y el aprendizaje de los medios.

Cuestiones actuales:

- Educación mediática
- Formación en los medios y desarrollo del personal
- De los sistemas de gestión del aprendizaje a los MOOCS: El entorno e-learning como medio educativo.
- Autodidactas y aprendizaje informal de los medios
- Over-the-shoulder learning



Jesús Miguel Flores Vivar

Profesor Titular, Departamento de Periodismo y Nuevos Medios, Universidad Complutense de Madrid, Madrid, España **(español)**



Doctor por la Universidad Complutense de Madrid. Con experiencia de más de dos décadas como profesor, investigador, visitante y conferenciante en diversas universidades: UOC, Nebrija y Complutense de Madrid (España); Università di Roma, Università degli Studi Firenze, Università di Perugia y Università degli Studi di Siena (Italia); UNESP (Brasil); UPB (Colombia) y UNMSM (Perú), entre otras. En 2015, fue Invited Professor en el RCC Harvard University. Ha sido Investigador principal y liderado una veintena de proyectos de investigación e innovación. Es autor, coautor y editor de más de veinticinco libros así como de una centena de artículos en revistas indexadas y especializadas en comunicación, periodismo, internet y tecnologías; ha sido Co-fundador y Coordinador (2005-08) del Observatorio de Periodismo en Internet y promotor de la Red ITC (Red de Investigación Interdisciplinar en Tecnología y Comunicación, Cibercultura y Nuevos Géneros Audiovisuales). Es miembro-experto de la Asociación Española de Investigación de la Comunicación (AE-IC).

Eric Freedman

Truman State University, United States of America **(inglés)**



Dr. Eric Freedman is Executive Vice President for Academic Affairs and Provost at Truman State University. He is the author of *Artificial Intelligence and Playable Media* (Routledge, 2023), *The Persistence of Code in Game Engine Culture* (Routledge, 2020) and *Transient Images: Personal Media in Public Frameworks* (Temple University Press, 2011). He serves on the editorial boards of the *International Journal of Creative Media Research* and the *Journal of Communication and Media Studies* and has been an active member of the Advisory Board of the *Communication and Media Studies Research Network*. Dr. Freedman holds a Ph.D. from the School of Cinematic Arts at the University of Southern California.

La **Red de Investigación de Estudios sobre Medios de Comunicación** agradece las contribuciones para su fundación, el apoyo constante y la asistencia continua de los siguientes expertos y académicos de renombre mundial.

- **Jesús Miguel Flores Vivar**, Universidad Complutense de Madrid, España (presidente de la Red de Investigación)
- **Piero Dominici**, Università degli Studi di Perugia, Italia
- **Juan Carlos García Vargas**, Universidad de Lima, Perú
- **Ana María Zaharìa**, Universidad Rey Juan Carlos, España
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- **Carmen Marta Lazo**, Universidad de Zaragoza, España
- **Laura Caballero Trenado**, Universidad Internacional de La Rioja, España
- **Salvador Carreño González**, Universidad Nacional Autónoma de México, México
- **Iuliana Botezan**, Universidad Complutense de Madrid, España
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- **María del Valle de Moya Martínez**, Universidad de Castilla-La Mancha, España



X Congreso Internacional de Estudios sobre Medios de Comunicación



Fundado en 2015, el **Congreso Internacional de Estudios sobre Medios de Comunicación** constituye un foro —de naturaleza interdisciplinar— donde se debate acerca del papel que desempeñan los medios de comunicación en la sociedad.

Congresos anteriores

- 2016 - University Center Chicago, Chicago, EEUU
- 2017 - University of British Columbia – Robson Square, Vancouver, Canadá
- 2018 - University of California, Berkeley, EEUU
- 2019 - Universidad de Bonn, Bonn, Alemania
- 2020 - Universidad de Toronto, Toronto, Canadá (congreso virtual)
- 2021 - Universidad de Toronto, Toronto, Canadá (congreso virtual)
- 2022 - Universidad Nacional de Irlanda, Galway, Irlanda
- 2023 - Universidad Complutense de Madrid, Madrid, España

La Red de Investigación de Estudios sobre Medios de Comunicación agradece la contribución y el apoyo que le brindan las siguientes instituciones.





X CONGRESO INTERNACIONAL DE ESTUDIOS SOBRE MEDIOS DE COMUNICACIÓN

11-12 DE SEPTIEMBRE DE 2025

DE LA ESTÉTICA DEMOCRÁTICA A LA CULTURA DIGITAL

UNIVERSITÉ PARIS 1
PANTHÉON SORBONNE

Estudios sobre Medios
de Comunicación

UNIVERSITÉ PARIS 1 PANTHÉON-SORBONNE

PARÍS, FRANCIA



De la estética democrática a la cultura digital

El presente congreso se propone indagar en la transformación de la relación entre la fotografía, la imagen fotográfica y el lenguaje. Desde sus orígenes, la fotografía ha constituido una confluencia entre dos sistemas descriptivos fundamentales: la escritura y la luz. A través del lenguaje se ha articulado históricamente tanto la comprensión del proceso fotográfico como la valoración de sus resultados y de las prácticas asociadas a su producción.

Con la irrupción de nuevas formas de imagen —como la inteligencia artificial generativa y la fotografía computacional—, en las que el lenguaje no solo describe sino que también actúa como agente generador, se hace imperativo revisar los vínculos tradicionales entre luz, fotografía y lenguaje. En este contexto, el congreso plantea una cuestión central: ¿Es necesario replantear la relación entre estos elementos a la luz de las actuales tecnologías de creación visual? Del mismo modo, se advierte la urgencia de reconsiderar las categorías de “fotografía” y “fotógrafo[a]”, ya que su campo semántico y profesional se expande más allá de sus límites históricos. Estas definiciones no solo estructuran el discurso crítico y académico, sino que también fundamentan el valor transaccional del producto visual y delimitan los saberes específicos de cada área profesional, así como sus modelos pedagógicos.

En este marco, tanto la imagen como el lenguaje experimentan una transformación que los posiciona simultáneamente como medios de comunicación y como dispositivos creativos. Por ello, se vuelve indispensable una revisión terminológica que permita describir con mayor precisión los distintos modos de producción de imágenes. La ausencia de esta precisión conlleva el riesgo de una pérdida conceptual que afecta tanto la práctica como la teoría de la imagen en sus dimensiones analógicas, digitales y computacionales."

Barbara Formis

Professor, Université Paris 1 Panthéon - Sorbonne, France



Barbara Formis, PhD in philosophy, is Senior Lecturer in Aesthetics and Philosophy of Art in the Department of Fine Arts and Art Sciences at the Pantheon-Sorbonne University in Paris, France. She is Director of EsPAS a research team on the Aesthetics of Performance Art at the Institute A.C.T.E. (Arts, Creations, Theories, Aesthetics, UMR 8218, C.N.R.S.). She is the co-founder and co-director with Melanie Perrier, of the Laboratoire du Geste (The Gesture Laboratory), a platform which promotes research, publication and creation in the field of the live arts. Her research concerns the aesthetics and philosophy of the body, with a particular focus on live arts (performance, dance, happenings, events) and their relationship to social phenomena and everyday practices. In 2010 she published *Aesthetics of Ordinary Life* in the collection 'Lignes d'Art' (Art Lines) with Presses Universitaires de France. She has also edited two anthologies: *Gestes à l'oeuvre* (Gestures at Work) published by L'Incidence éditions at the end of 2008 (republished in 2015) and *Penser en Corps* (Thinking through the Bodies) with L'Harmattan at the end of 2009. She directed an external seminar at the International College of Philosophy, and was a researcher in the Theory Department at the Jan Van Eyck Academie in Maastricht. She has published various articles in journals such as *Art Press*, *La Revue d'esthétique*, *Multitudes*, *Alter*, and *La Part de l'œil*. She has been a dancer and has also worked as a dramaturge.

Comité local

- Camille Salinesi, Professor, University Paris 1 Panthéon-Sorbonne, France
- Miguel Almiron, Media Artist and Professor, University Paris 1 Panthéon-Sorbonne, France

Sha Xin Wei

Professor in the School of Arts, Media + Engineering (AME) at Arizona State University, USA



"Collective Sense-making, Prototyping Social Forms, and Anticipatory Governance"

Sha Xin Wei PhD, Professor at the School of Arts, Media + Engineering and the School of Complex Adaptive Systems, directs the Synthesis Atelier for transversal art, philosophy and technology at Arizona State University. He has been a professor at Concordia University as director of the Topological Media Lab, the European Graduate School, the New Centre for Research & Practice, and Senior Fellow at Building21 at McGill University.

Sha's core research concerns processualist approaches to ontogenesis and poiesis. His art and scholarly work range from gestural media, movement arts, and realtime media installation through experiential design to critical studies and philosophy of technology. Sha has published in philosophy, media arts and sciences, experimental music and performance, science and technology studies, computer science, and human computer interaction, including the book Poiesis and Enchantment in Topological Matter (MIT). He is an associate editor for AI & Society, and serves on the Governing Board of Leonardo International Society for the Arts, Sciences and Technology.

Sha's art includes the TGarden playspaces, Hubbub speech-sensitive urban spaces, Membrane calligraphic video, Softwear gestural sound instruments, the WYSIWYG gesture-sensitive sounding weaving, Ouija performance-installations, and kinetic / light sculpture responding to movement and gesture, such as Cosmicomics Elektra, eSea Shanghai, the IL Y A video membrane Stanford/Berkeley, and Time Lenses Beall Center, and Palimpsest Paris. In collaboration with Khintirian, Ingalls, and Laurin, he created the Serra vegetal life environment.

Emmanuel Alloa

Professor of Aesthetics and Philosophy of Art, University of Fribourg, Switzerland



"From Documentary to Potential Images: AI Generated Art, Data Correlationism and Democracy"

Emmanuel Alloa is Professor of Aesthetics and Philosophy of Art at the University of Fribourg. He taught at the Département d'arts plastiques of Paris 8, as well as at the Collège international de Philosophie, held a postdoc position at the NCCR Image Criticism eikones (Basel), and worked as assistant professor of philosophy at the University of St. Gallen. Various visiting professorships and fellowships have taken him to diverse international institutions such as the Italian Academy for Advanced Studies at Columbia University (New York), Universidad San Nicolás de Hidalgo (Mexico), UFMG Belo Horizonte (Brazil), IKKM at Bauhaus University Weimar, University of Vienna, Torino, UC Berkeley and Yale. His work has received several awards, including the 2016 Latsis Prize and the 2019 Aby Warburg Wissenschaftspreis.

He (co)directs the series Perceptions, Medias/Theories, and esthetique:critique (Presses du réel), and Contemporary Perspectives in European Philosophy (Fink/Brill). Emmanuel Alloa currently serves as Vice President of the German Society for Aesthetics.

His monographs include: Looking Through Images. A Phenomenology of Visual Media, Columbia UP, 2021; A Imagem do Corpo – a corpo do imagem, Zouk, 2021; The Share of Perspective, Routledge, 2024; La résistance du sensible. Merleau-Ponty critique de la transparence, Vrin, 2025.

Ana María Sedeño Valdellós

Professor, University of Málaga, Spain (In Spanish)



“Imaginarios y estéticas de lo visual con la Inteligencia Artificial: hipertrucaje, efectismos y fantasmagoría”

Doctora en Comunicación Audiovisual y Profesora Titular en el Departamento de Comunicación Audiovisual y Publicidad de la Universidad de Málaga (España). Sus líneas de investigación tienen que ver con la música en relación a los medios audiovisuales, el videoclip musical y las prácticas audiovisuales de vanguardia en el panorama contemporáneo, con especial énfasis en hechos artísticos como el videomapping, la videodanza y los visuales escénicos. En relación con ellos ha publicado varios libros y artículos de investigación. Se desempeña también como realizadora de visuales para obras videoartísticas y escénicas.

Barbara Formis

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Barbara Formis, PhD in philosophy, is Senior Lecturer in Aesthetics and Philosophy of Art in the Department of Fine Arts and Art Sciences at the Pantheon-Sorbonne University in Paris, France. She is Director of EsPAS a research team on the Aesthetics of Performance Art at the Institute A.C.T.E. (Arts, Creations, Theories, Aesthetics, UMR 8218, C.N.R.S.). She is the co-founder and co-director with Melanie Perrier, of the Laboratoire du Geste (The Gesture Laboratory), a platform which promotes research, publication and creation in the field of the live arts. Her research concerns the aesthetics and philosophy of the body, with a particular focus on live arts (performance, dance, happenings, events) and their relationship to social phenomena and everyday practices. In 2010 she published *Aesthetics of Ordinary Life* in the collection 'Lignes d'Art' (Art Lines) with Presses Universitaires de France. She has also edited two anthologies: *Gestes à l'oeuvre* (Gestures at Work) published by L'Incidence éditions at the end of 2008 (republished in 2015) and *Penser en Corps* (Thinking through the Bodies) with L'Harmattan at the end of 2009. She directed an external seminar at the International College of Philosophy, and was a researcher in the Theory Department at the Jan Van Eyck Academie in Maastricht. She has published various articles in journals such as *Art Press*, *La Revue d'esthétique*, *Multitudes*, *Alter*, and *La Part de l'œil*. She has been a dancer and has also worked as a dramaturge.

Monika Kwasniewska-Mikula

Editor, *Didaskalia: Theatre Journal*; Assistant Professor, Department of Theatre and Drama, Jagiellonian University, Poland



Monika Kwaśniewska is the editor of "*Didaskalia: Theatre Journal*" and an assistant professor at the Department of Theatre and Drama at the Jagiellonian University. She is the author of the books: "*Od wstępu do sublimacji. Teatr Krzysztofa Warlikowskiego w świetle teorii Julii Kristevej*" [From Disgust to Sublimation: Krzysztof Warlikowski's Theatre in Light of Julia Kristeva's Theories] (2009), "*Pytanie o wspólnotę. Jerzy Grzegorzewski i Jan Klata*" [The Question of Community: Jerzy Grzegorzewski and Jan Klata] (2016), and "*Między hierarchią a anarchią. Teatr – Instytucja – Krytyka*" [Between Hierarchy and Anarchy: Theatre – Institution – Criticism] (2019). She has co-edited several books, including "*Teatr brzydkich uczuć*" [Theatre of Ugly Feelings] (2020) and "*Autocenzura i cenzura. Nowe ujęcia*" [Self-Censorship and Censorship: New Perspectives] (2024). She is the head of the research group "Violence in Theatre – Practices, Discourses, Alternatives" and a member of the research platform "Disability Studies in Eastern Europe: Reconfigurations" (projects funded by the Priority Research Area Heritage within the Strategic Program Excellence Initiative at the Jagiellonian University).

Rossella Mazzaglia

Associate Professor, Performance Studies, University of Bologna, Italy



Rossella Mazzaglia (Italy) is associate professor in Performance Studies at the University of Bologna. She is the director of the High Degree Course in Artistic Mediation in Intercultural Contexts and was priorly co-director of the Social Practice Lab (2017-2018) at the Summer School in Global Studies and Critical Thinking (sponsored by the University of Bologna, Duke and Virginia University). She has authored five books and more than 50 articles and was editor of three collective publications. Her publications particularly focus on American postmodern dance, Italian contemporary theatre and dance forms representing subcultural, underground, social and community practices undermining the official performance scene. She has lectured in Italy, Poland, France and the United States. At the University of Bologna, she is the Department of the Arts research groups on: Arts and Politics; Audience Development and Audience Engagement (within the Creative Europe Program); Arts and Sustainability. She is P.I. of the University of Bologna project Generation Z and performance art: Education to the collective perception.

Bram Ieven

Researcher, Leiden University Centre for the Arts in Society, Netherlands



Bram Ieven (he/they) is a researcher, writer, and musician. Their work on play, new media, art and popular culture serves as a basis for narrative essays and audio stories in which personal experiences are intertwined with a reconstruction of historical moments or cultural events. In the spring of 2025, Bram's podcast on the Dutch involvement in the Afghanistan War was released by Dutch national radio (NPO). Bram teaches at the Leiden University Centre for the Arts in Society.



Cada año se otorga un mínimo de Becas para Investigadores Emergentes a estudiantes de posgrado e investigadores que tienen interés en los temas del congreso. Aquí les presentamos a los ganadores de beca de 2025:

Sebastián A. Coto Murillo

Universidad de Costa Rica,
Costa Rica



Giuliana Antonella Zocco

Pontificia Universidad Católica
Argentina Santa María de los
Buenos Aires
Argentina



Santiago Luis Comadira

Pontificia Universidad Católica
Argentina
Argentina



Juan Pablo Duque Parra

Universidad Nacional Autónoma de
México, México



Ismael Bordón

Universidad Nacional de La Plata,
Argentina





Resúmenes de 2025

Tema destacado 2025 - De la estética democrática a la cultura digital

Archivo digital de memorias escolares

Angelica Vier Munhoz, Docente e pesquisadora, Departamento de Ciências Sociais Aplicadas e Programa de Pós Graduação em Ensino, Universidade do Vale do Taquari - Univates, Rio Grande do Sul, Brazil

El Proyecto de Investigación Brocantes: Palabras y Cosas de la Escuela, desarrollado por el Grupo de Investigación Currículo, Espacio, Movimiento de la Universidade do Vale do Taquari – Univates/RS/BR, busca producir un archivo con discursividades sobre la escuela, a partir de documentos institucionales y personales que muestran prácticas subjetivas, culturales, sociales de quienes pasaron por la escuela desde inicios del siglo XX. La recolección de documentos se realiza tanto de manera física, en ferias y eventos, como también online, mediante un formulario completado por los donantes. Estos documentos se archivan en categorías, las cuales se reorganizan a medida que se donan nuevos elementos. Hasta el momento, fueron catalogados más de 1.400 documentos en alrededor de 80 categorías, como dictámenes, materiales de evaluación, notas, informes, cuadernos, etc. Estos materiales están disponibles en un repositorio digital público en el BDU de la Biblioteca de Univates, con la ocultación de datos sensibles para posibilitar el acceso a otros investigadores. La investigación parte de la noción de archivo de Michel Foucault (2008). Para el pensador, el archivo no es solo un conjunto de documentos antiguos o el lugar donde se guardan, sino la totalidad de las cosas dichas en un tiempo determinado, una forma de movilizar fuentes documentales, de analizar series y discontinuidades discursivas. A través del análisis de esta masa documental, se busca dar visibilidad a un conjunto de discursividades producidas por la escuela a lo largo de un siglo, así como comprender cuánto de estas discursividades aún resuenan en el presente.

De la estética democrática a la cultura digital: Democratización de conocimiento

Jose Manuel Irrragorry Escalona, Communication , Communication, CITMA/
Ministry of science, Technology and Environment, La Habana, Cuba
Alfredo Garcia Jimenez

Ivet Ocana, Especialista de Comunicación y Marketing, Comunicación, Instituto
de la Información y las Comunicaciones Sociales, La Habana, Cuba

Este artículo analiza la transición de la estética democrática, entendida como la expresión plural y participativa de la sociedad, hacia la cultura digital, donde las tecnologías de la información y la comunicación (TIC) redefinen los modos de producción, circulación y consumo de contenidos. Desde una perspectiva crítica, se exploran las oportunidades y desafíos que este cambio representa para los medios de comunicación, la construcción de identidades y la democratización del conocimiento. El artículo concluye con propuestas para fortalecer una nueva estética democrática en la era digital.

Desafíos y oportunidades de la cultura digital en la atención de salud indígena: Experiencias iniciales en la comunidad Kaingang de Manguairinha, Paraná (Brasil)

Eduardo Blanco Cardoso, Investigador - Docente - Posdoctorado, Instituto de Psicología - Psicooncología, Universidad de San Pablo - Brasil, São Paulo, Brazil

Objetivos. Describir el uso inicial de tecnologías digitales en la Atención Primaria de Salud (APS); analizar desafíos y oportunidades; reflexionar sobre el potencial de la cultura digital para democratizar el acceso a la información en salud en contextos indígenas. Metodología. Se adoptó un enfoque cualitativo y narrativo, basado en la experiencia del equipo de APS en la comunidad Kaingang de Manguairinha (Paraná, Brasil). La recolección de datos se realizó mediante observación cotidiana, conversaciones informales y encuentros con Agentes Indígenas Comunitarios de Salud (AICS), quienes actuaron como mediadores culturales. Resultados. Facilitadores: presencia creciente de teléfonos móviles entre jóvenes y líderes; AICS comprometidos y hábiles en el uso de WhatsApp; redes sociales utilizadas para campañas y avisos sanitarios. Barreras: conectividad irregular en la reserva; alfabetización digital limitada entre mayores de 60 años; desconfianza hacia contenidos en portugués o culturalmente ajenos; riesgo de debilitamiento de saberes tradicionales orales. Oportunidades: creación de materiales digitales interculturales (audios, videos, cartillas) en lengua Kaingang, con participación de AICS y ancianos detentores del saber tradicional; fortalecimiento de la participación comunitaria en decisiones de salud; valorización de narrativas indígenas sobre cuidado, derechos y territorio. Conclusiones. La cultura digital puede ampliar el acceso a información en salud si se articula respetando la cosmovisión Kaingang y es mediada por AICS y líderes tradicionales. Es esencial evitar imposiciones tecnológicas ajenas a sus valores, idioma y organización social. La convergencia entre saberes tradicionales y tecnologías digitales permite construir una estética democrática del cuidado.

El arte callejero como comparto de lo común : El caso de las expresiones estéticas pictóricas emergentes en el espacio público de Manizales (Colombia)

Andrea Marulanda, Profesor Asociado, Escuela de Arquitectura y Urbanismo, Universidad Nacional De Colombia, Caldas, Colombia

Entendemos el arte callejero como a una acción estética que subvierte la visión hegemónica del arte y propone una comprensión de las expresiones de esta naturaleza en la medida que sugieren prácticas y relaciones en la configuración de la vida pública de la ciudad. Este trabajo se aborda en la ciudad de Manizales (Colombia) en el marco espacio temporal definido del 2012 al 2022. El arte callejero, que utiliza la calle como escenario de manifestación colectiva y el muro como lienzo en lo público, es una expresión que reúne los intereses planteados y pretende dar cuenta de un conocimiento abierto e interdisciplinar. El núcleo de esta investigación, se encuentra en el objeto mismo de este tipo de manifestación, no como un producto pictórico, sino como una expresión que, en su proceso, dota de significado lo público de la ciudad. Se opta por una “Investigación sobre las artes”, ya que existe una separación entre sujeto y el investigador, focalizando la investigación a la reflexión y la interpretación. Esta práctica estética, que pareciera emerger y activar de manera dicotómica relaciones en el espacio público de la ciudad, ha establecido nuevas democracias, nuevas prácticas de civilidad y reconocimiento del otro, y maneras otras de habitar desde la pluralidad, la diferencia y la alteridad; asunto que ha desencadenado una transformación no solo material, sino también intangible de la ciudad, al alterar lo simbólico y modificar los imaginarios y percepción urbanos, brindando la posibilidad de develar las apuestas relacionales y de resignificación del espacio público.

Fuerzas Armadas y aprobación gubernamental: Un estudio de opinión pública de la política ecuatoriana en 2024

Javier Chiliquinga Amaya, Professor, Social Science, Universidad Estatal de Milagro, Guayas, Ecuador

Efarin Enrique Vasquez Alvarado, Director de Carrera, Facultad de Ciencias Sociales Comercial y Derecho, Universidad Estatal de Milagro, Guayas, Ecuador

El objetivo de este trabajo es examinar la influencia de la opinión pública en la aprobación gubernamental en Ecuador, enfocándose en la relación entre la confianza en las Fuerzas Armadas y el apoyo al gobierno. Se analizan datos de Latinobarómetro del año 2023 y una encuesta propia a estudiantes de la UNEMI en 2024. Se emplearon regresiones logísticas para explorar esta dinámica. Los resultados indican que un mayor nivel de confianza en las Fuerzas Armadas está significativamente asociado en términos estadísticos con una mayor probabilidad de aprobar la gestión gubernamental, destacando cómo la percepción de seguridad puede afectar la opinión pública y, consecuentemente, las decisiones políticas en contextos de inseguridad. También se presta atención a la tradición presidencialista y personalista de recientes periodos de gobierno en Ecuador.

La crónica periodística latinoamericana - Un híbrido entre información y literatura: El caso de Puerto Rico

Sarah V. Platt Lugo, Assistant Professor , Department of Tele-Radial Communication, University of Puerto Rico, Puerto Rico

La crónica es un género que combina, en dosis casi perfectas, elementos informativos y noticiosos propios del periodismo con recursos creativos que enriquecen la literatura. En la actualidad, en América Latina existe un rico nicho de periodismo cultural apoyado en la crónica, sobre todo en la forma de revistas y libros. Sin embargo, el caso de Puerto Rico es diferente. En este artículo analizaremos cómo y por qué hasta cierto punto pareciera ser que los géneros propios del periodismo informativo son los que más se producen y publican en los principales medios de este país. Mientras, los géneros literarios o narrativos se miran con ojos de sospecha y menor formalidad, incluso menor credibilidad. Algunos autores argumentan que esto se debe a que el modelo periodístico que se utiliza ha sido adoptado directamente del estadounidense, que por lo regular depende de voces oficiales y géneros periodísticos más informativos y menos narrativos. En segundo lugar, el factor fundamental en la formación de sistema puertorriqueño de comunicación masiva en Puerto Rico es la relación política y económica entre Puerto Rico y los Estados Unidos. Esta investigación abordará la crónica periodística como un género de reafirmación cultural, política y latinoamericana a medio paso entre la información y la literatura y su posición en Latinoamérica y Puerto Rico.

La imagen en tiempos del giro digital y profusión visual: Debates y experiencias situadas

Cleopatra Barrios, Investigadora, Comunicación, CONICET, Corrientes, Argentina

Alejandro Silva Fernández, CPA, Comunicación, IIGHI - CONICET / UNNE, Chaco, Argentina

Mariana Giordano, Investigadora, Conicet, Argentina

Alejandra Reyero, Investigadora Adjunta del CONICET, Docente Titular en FADyCC - UNNE. , Núcleo de Estudios y Documentación de la Imagen (NEDIM)- IIGHI - CONICET / Facultad de Artes, Diseño y Ciencias de la Cultura (FADyCC) - UNNE. , CONICET / Universidad Nacional del Nordeste (UNNE), Argentina

Miguel Angel Almiron, Media Artist and Professor, University Paris 1 Panthéon-Sorbonne, France

En las últimas décadas del siglo XX y principios del siglo XXI cobraron fuerza debates en torno al concepto de la cultura visual. El declive de la modernidad y el advenimiento de la era contemporánea precipitaron en la década de 1990 la emergencia de los Estudios Visuales, como campo de estudios que buscó atender la creciente relación entre imágenes, medios y vida cotidiana. Con el giro digital y el fenómeno de la profusión visual, se complejizaron estos vínculos y también los interrogantes. La preeminencia de internet, las redes sociales y la sociabilidad modificada por las imágenes y las pantallas, introdujeron nuevas preguntas sobre los usos, funciones, poderes, lugar de las imágenes en la sociedad contemporánea. Desde 2020, la Universidad Nacional del Nordeste junto a la Université Paris Est, primero, y la Université Paris 1, Sorbonne, luego, llevan adelante el Seminario Internacional de Cultura Visual: mapa de debates y experiencias situadas. Este coloquio reúne la contribución de investigadores que han coordinado las sesiones de dicho Seminario y que resumen los aportes de este espacio académico en torno a los siguientes ejes temáticos: el problema del archivo, el documento y la memoria; el artefacto visual en las apropiaciones estéticas; los límites de los dispositivos/espacios/medios utilizados para la reconstrucción/ reinención del recuerdo; las imágenes y representaciones del otro; la gestión de la visualidad, la vigilancia y el control; los ejercicios estético-políticos de contravisualidad; la imagen digital y los nuevos paradigmas de lo imaginario: límites difusos entre presencia y ausencia, ilusión y realidad.

La región más fantástica - Mitos occidentales y no occidentales e inteligencia artificial: Estudio de caso de Chat.GPT y CyberKnife

Juan Pablo Duque Parra, Profesor/Investigador , CEEC/CEIICH, UNAM, Mexico

El presente trabajo explora cómo la Inteligencia Artificial (IA) se ha convertido en un objeto fantástico (un nuevo Aleph) que se reconfigura socialmente en diversas mitologías. Para ello, se analizan dos estudios de caso: ChatGPT y el Cyberknife. Ambas IAs se conectan con mitos clásicos como el Oráculo de Delfos y el Gólem de Praga. Además, se abordan mitos prehispánicos, la cosmogonía maya y enfoques no occidentales que enriquecen una caja de herramientas social destinada a comprender la IA. En este sentido, el artículo concluye en la necesidad de replantear nuevas ontologías que integren tanto las condiciones objetivas de la IA como sus representaciones simbólicas.

Más allá de la conectividad: Usos democráticos y limitaciones de las tecnologías digitales en contextos de crisis democrática

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Marco Tulio Falconí Picardo, Decano, Facultad de Ciencias Jurídicas y Políticas, Universidad Católica de Santa María, Arequipa, Peru

Aleixandre Brian Duche Pérez, Docente, Facultad de Ciencias Sociales y Humanidades, Universidad Católica de Santa María, Arequipa, Peru

Este estudio reflexiona críticamente sobre el papel de las tecnologías digitales en el fortalecimiento o debilitamiento de las prácticas democráticas durante periodos de crisis institucional. Se examinan diversas perspectivas teóricas en torno al potencial democratizador de las TIC, incluyendo enfoques comunicativos de la democracia, teorías del determinismo tecnológico y la construcción social de la tecnología, así como estudios contemporáneos sobre ciudadanía digital, redes sociales y esfera pública digital. La discusión se estructura en torno a tres dimensiones principales: (1) la capacidad de las tecnologías digitales para habilitar el acceso a la información y la transparencia gubernamental; (2) su función como espacios de deliberación y movilización ciudadana; y (3) las limitaciones estructurales, como la desigualdad digital, la opacidad algorítmica y la mercantilización de la comunicación política. Se concluye que, si bien las tecnologías digitales ofrecen nuevas oportunidades para el ejercicio democrático, su impacto real está profundamente mediado por las condiciones sociotécnicas y normativas que rigen su uso, lo que plantea la necesidad de una conceptualización más crítica y situada del vínculo entre comunicación digital y democracia.

Narrativas de paz: El rol de la comunicación digital en las zonas más afectadas por el conflicto armado en Colombia

Ledis Bohórquez, Investigadora, Instituto de Estudios Políticos, Universidad Autónoma de Bucaramanga, Colombia

Ana Maria Mena Lobo, Young researcher, Social Sciences, Universidad Autónoma de Bucaramanga, Cundinamarca, Colombia

El conflicto armado ha deteriorado el tejido social de muchas comunidades en Colombia, limitando la consolidación de procesos de paz sostenibles. En este contexto, la comunicación se erige como una herramienta esencial para la reconstrucción del diálogo y la generación de confianza entre los actores sociales. Así pues, esta ponencia tiene como fin presentar los hallazgos parciales de la investigación titulada “Fortalecimiento del tejido social a través de la creación de nuevas ciudadanía para la paz en Charta, Matanza y Suratá, Santander”, proyecto que contempla la construcción y realización co-creada contenidos digitales tales como pódcast, videos y cartillas en cada uno de los anteriores municipios mencionados. En territorios marcados por la desconfianza, la comunicación digital ha demostrado abrir espacios de diálogo y múltiples opciones de narrativas inclusivas. Entre los principales hallazgos preliminares para destacar en Charta, Matanza y Suratá, se resalta que la producción de este tipo de narrativas digitales fortalece los procesos participativos que permiten a las comunidades definir conjuntamente su visión de paz y solidificar su liderazgo local. Todo lo anterior, sugiere la necesidad de proponer una nueva estrategia de comunicación digital comunitaria multi-actores, que no pretende solo ser ejecutada, sino ser difundida y replicada en otros territorios que enfrentan desafíos similares en la construcción y solidificación de la paz.

Vigilancia, datos y streaming: La trama oculta del capitalismo global

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UNAM, UNAM, Distrito Federal, Mexico

En el contexto digital los corporativos globales y los gobiernos de países desarrollados tejen redes de intereses y complicidades de manera global buscando un beneficio económico, pero, la problemática no se limita a esto. La potencia de esa trama radica en propiciar zonas grises donde la regulación –económica, política, jurídica– es nula, lo que permite imponer condiciones sociales y dinámicas culturales de dominación. Las representaciones simbólicas de poder se manifiestan en productos culturales hegemónicos (Netflix, Max), aplicaciones de uso cotidiano (Uber, Airbnb) e interacciones predominantes en las plataformas del espacio público virtual (X, Facebook, TikTok). Dichas zonas sin regulación potencian condiciones de explotación y ganancia extraordinaria, pero también propician fenómenos y afecciones comunicativas asociadas a la aceleración tecnológica y la alienación, que les fortalecen culturalmente, tales como: una oferta de productos culturales que generan una necesidad de pertenencia global, además de plataformas que pueden cobrar lo que deseen por sus servicios de streaming, un deslinde de las aplicaciones sobre su regulación en materia de privacidad, así como la desaparición de una posible competencia. Y finalmente, un constante desahogo de frustraciones y discusiones en espacios virtuales. La propuesta que aquí se presenta tiene como objetivo problematizar esas diferentes consecuencias en la vida cotidiana. Se busca con esto distinguir, entre otros factores, las identidades situacionales y el cansancio generalizado de usuarios, frente a las plataformas que actúan como monopolios y su proceder junto con el de algunos gobiernos.

¿De qué y cómo habla el gobierno libertario de Argentina en 2025?: Un análisis sobre la Intermedia Agenda Setting

Giuliana Antonella Zocco, Student, Licenciada en Comunicación, Pontificia Universidad Católica Argentina, Buenos Aires, Argentina
Santiago Luis Comadira, Student, Doctorado en comunicación, Pontificia Universidad Católica Argentina, Buenos Aires, Argentina

El siguiente trabajo explora la agenda política comunicada por el Gobierno Nacional de la República Argentina mediante sus activos de gobierno en la plataforma Instagram durante el primer mes del año 2025. El objetivo general es generar un acercamiento a la agenda oficial que se plantea desde las cuentas que gestiona la Presidencia de la Nación, la Secretaría General de la Presidencia, la Secretaría de Comunicación de Gobierno y los Ministerios. Consecuentemente se busca analizar la correlación entre esta propuesta, la agenda mediática y la agenda de la opinión pública. Motiva la investigación dar cuenta de los cambios en procesos, actores y dinámicas de construcción de agenda vinculadas al uso de las redes sociales. Se lleva adelante un trabajo de tipo exploratorio sobre perfiles oficiales y oficialistas y cuentas en redes de medios masivos. A partir del seguimiento, operacionalización de los datos mediante media listening se efectuaron comparaciones con el PMI (problema más importante) en la opinión pública en el mismo período que dan cuenta del nivel de correspondencia.

Análisis de Redes Sociales usando programas computacionales de acceso liberado: los términos más usados en español durante la pandemia de Covid-19: Neologismos incorporados post pandemia

Raúl Peña, Jefe de Comunicaciones, Rectoría, Universidad Bernardo O'Higgins, Región Metropolitana de Santiago, Chile

La investigación presenta un estudio detallado sobre cómo las redes sociales reflejaron las preocupaciones y tendencias de la población hispanohablante durante la pandemia. Utilizando herramientas de software de código abierto, los autores analizaron los términos más frecuentes en plataformas sociales, identificando patrones y temas predominantes. Este análisis ofrece una visión profunda de cómo la pandemia influyó la conversación pública en el mundo hispanohablante, destacando la importancia de las redes sociales como espejo de la sociedad en tiempos de crisis.

Arancelazo en México: El discurso de cinco periódicos

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Aun cuando los medios de comunicación constituyen un negocio, es innegable su función como actores sociales cuyo desempeño, a través del manejo intencional de la información y la opinión, incide en la formación de la opinión pública. Los encabezados y los “leads” o primeros párrafos de una información que se registran en las Primeras Planas son cruciales en la percepción que el público capta de dichos medios. Se presenta, a través del Análisis Crítico del Discurso (ACD) la forma como cinco diarios mexicanos presentaron la imposición de aranceles de 25 por ciento a México. Para el análisis de revisaron las primeras planas del día 4 de marzo de 2025, día en que entraron en vigor dichos aranceles. Para el ACD el papel del contexto es fundamental. Se considera “como elemento referencial necesario en la captación del conjunto de significados”. En este sentido, se registra el entorno político y económico en el cual se presenta la medida. La llegada, por segunda ocasión, de Donald Trump a la presidencia de Estados Unidos, constituye un elemento esencial a registrar en la presente propuesta. Las categorías de análisis se clasificaron de la siguientes manera: coincidencias, discrepancias y especificidades.

Ciclo electoral, Políticas públicas y regulaciones de plataformas, Big Data y la IA: Aproximaciones al caso uruguayo

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En nuestra investigación observamos una serie de indicadores que permiten el análisis e identificación de los impactos de la plataformización de la conversación pública al momento que observamos los procesos regulatorios en países del sur global, con especial foco en Uruguay. Para visibilizar algunos de estos fenómenos, presentaremos algunos esquemas de composición y relación en redes que muestran el modo en que algunos actores fácticos uruguayos se comportaron en el reciente ciclo electoral (2024). Para esta investigación se realizó un análisis de los procesos que dominaron la agenda pública de los últimos tres años, desde una concepción interdisciplinaria e integral que tuvo en cuenta los procesos jurídicos-regulatorios, la cultura política y el rol de los medios como vehículos de difusión y validación infocomunicacional. Tomando en cuenta los impactos que la Big Data y la Inteligencia Artificial (IA) genera en el funcionamiento democrático contemporáneo se describen -para el caso uruguayo- las respuestas institucionales de las políticas públicas, la cultura nacional y la influencia regional de los sistemas políticos. Particularmente, ponemos foco en la ausencia de gobernanza de internet y las relaciones de poder en la participación que la sociedad civil en países del sur global, ya que esta situación coloca a las sociedades del hemisferio sur en situación de inferioridad para resolver las vulnerabilidades que las fuentes de información en redes sociales y la utilización de algoritmos sofisticados de las megas plataformas provocan en la formación de la opinión pública.

Contornos del Ensayo Visual a la Reflexión Crítica de la Representación Mediática de las Identidades del Sur Global

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La presente ponencia parte de Contornos, un proyecto de investigación fotográfica y poética de Mariángelos Longo que propone una relectura crítica y afectiva de su archivo familiar. A través de capturas espontáneas de su cotidianidad —sensaciones visuales que emergen del cuerpo en la ciudad— entrelaza pasado y presente en una operación de autorrepresentación. Estas imágenes trazan una cartografía afectiva que resignifica su historia migrante, marcada por desplazamientos tras la Segunda Guerra Mundial y silencios heredados. ¿Cómo reescribir los modos en que nos narramos? ¿Qué posibilidades abre el arte para tejer nuevas redes con nuestra historia? Estas preguntas orientan esta ponencia en diálogo entre la autora y la comunicadora y directora de cine Mercedes Cosco, quien acompaña su proceso, y permiten situar el trabajo en una reflexión más amplia sobre las culturas mediáticas contemporáneas: ¿cómo intervienen los medios en la configuración de las identidades latinoamericanas, históricamente atravesadas por la colonización, el desarraigo y una narrativa hegemónica que, hasta hace poco, se asumía como extensamente europea? Autores como Andrea Soto Calderón, María Zambrano, Félix Guattari y Aby Warburg enmarcan esta investigación aportando herramientas conceptuales que permiten pensar la imagen más allá de sus límites representacionales. Desde esta perspectiva, el archivo visual se concibe como una operación crítica y poética. En conclusión, Contornos se presenta como un ensayo visual que desdibuja los límites entre lo personal y lo colectivo, expandiendo las culturas mediáticas hacia lo sensible y lo autobiográfico para proponer una mirada crítica sobre los modos en que habitamos, recordamos y representamos.

Cultura periodística en medios digitales periféricos: Estudio de Caso Machala, sur de Ecuador

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La presente ponencia analiza las transformaciones en las rutinas periodísticas en los medios digitales de Machala, Ecuador, en un contexto marcado por la inmediatez, la digitalización y la interacción con audiencias segmentadas. El objetivo de la investigación es comprender cómo los periodistas configuran y adaptan sus prácticas profesionales ante las exigencias tecnológicas y laborales del entorno digital. Metodológicamente, se empleó un enfoque cualitativo, con entrevistas a periodistas, editores y expertos en comunicación digital. Los hallazgos revelan que las dinámicas laborales han cambiado drásticamente: la producción informativa se rige por la rapidez de las plataformas digitales, afectando la profundidad y calidad del contenido. La segmentación de audiencias a través de herramientas como Google Analytics es una práctica común, al igual que el uso intensivo de redes sociales para la difusión de noticias. Sin embargo, la presión por la inmediatez genera estrés laboral y precarización, con jornadas de hasta 16 horas y una inestabilidad contractual marcada. Los resultados evidencian la necesidad de fortalecer la formación profesional en competencias digitales y éticas, así como promover políticas laborales que garanticen condiciones más sostenibles para el ejercicio periodístico. Se concluye que, si bien el periodismo digital ha democratizado el acceso a la información, también impone retos significativos a la estabilidad y calidad del trabajo periodístico en ciudades intermedias.

Debates digitales y reacciones del público en YouTube a partir de la película Wiñaypacha

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Wiñaypacha es una obra cinematográfica que marca un hito en la representación del mundo andino no solo por ser la primera película peruana hablada íntegramente en aimara, sino también por su profundo retrato de la cosmovisión altiplánica, que alcanza un impacto significativo en el ámbito digital. La presente investigación analiza los debates digitales y las reacciones del público en YouTube a partir de los videos generados en torno a la película. Se recurre a la investigación descriptiva basada en el análisis de contenido de una muestra representativa de comentarios extraídos de vídeos que contienen fragmentos, críticas y reseñas del filme, el instrumento es una ficha de análisis de contenido y de reacciones. A través de los resultados preliminares emergen categorías como la valoración estética, la representación de la cosmovisión andina, el impacto emocional de la película y la reflexión sobre la identidad cultural y lingüística, evidenciando que la audiencia digital percibe Wiñaypacha como una obra de gran carga simbólica y emocional, destacando su realismo, la autenticidad del idioma aimara y la crudeza de la historia como factores clave. Asimismo, se evidencian posturas críticas y discusiones sobre la falta de visibilidad del cine en lenguas originarias. En cuanto a reacciones son mayoritariamente favorables. Se concluye que el filme contribuye a las nuevas formas de participación, debate digital y su recepción en comunidades virtuales, así como el papel de YouTube en la amplificación de la difusión y resignificación de narrativas cinematográficas con un fuerte componente identitario.

El Star System: Entre comunicación, influencia y contemporaneidad

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En el lenguaje artístico, el Star System representa el modelo organizativo que busca situar a las personalidades del entretenimiento en el primer plano del público general. Esta definición también sustenta el siguiente análisis cualitativo, basado en evidencia empírica, para delinear la capacidad comunicativa y la influencia de estas figuras en las masas. Consideremos a los numerosos “testigos culturales” que, mediante sus acciones directas y obras geniales, explotando los canales de comunicación más inmediatos, como las redes sociales, se conectan con su público ofreciéndoles reflexiones, ideas y pensamientos sobre los momentos más importantes de la historia contemporánea. Cómo no recordar las habilidades comunicativas de Leonardo DiCaprio en materia ambiental, o el trabajo de Erin Trieb al describir, comentar y destacar los acontecimientos de la guerra ruso-ucraniana, sin olvidar de mencionar los reportajes de Motaz Azaiza sobre el conflicto en Gaza, y los discursos de la actriz Emma Watson en defensa de la igualdad de género y la promoción del papel de la mujer en la sociedad. El Star System, en este caso, representa la capacidad de influencia de sus protagonistas, quienes, a través de diversos canales de comunicación (redes sociales, arte, oratoria), se encargan de sensibilizar y guiar al público hacia una opinión clara sobre temas contemporáneos clave. Gracias a esto proceso de difusión actual, los “testigos culturales”, mediante sus extensas labores de comunicación, se convierten en promotores de un impulso conceptual destinado a guiar el pensamiento y la reflexión de la comunidad globalizada.

El debilitamiento de las democracias deliberativas a manos de la privatización política de las megaplataformas: El período Trump

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En una reciente publicación, Jürgen Habermas defiende la vigencia del concepto de esfera pública frente al despliegue de las nuevas tecnologías de la información y comunicación. Su argumento principal es que las democracias continúan siendo el mejor régimen de gobierno y ellas se sostienen por la legitimidad pública de su organización institucional. Eso es posible, en función de la práctica deliberativa en la esfera pública. Rechaza, entonces, que la deliberación sea una propuesta normativa para sostener que su práctica es imprescindible para la existencia democrática. Desde esta perspectiva, las megaplataformas no sólo no contribuyen a la promoción deliberativa por el fomento de espacios cacofónicos en el que se mezclan las subjetividades con los alcances de la esfera pública, sino que su poder económico y político se han potenciado hasta el debilitamiento formal de las garantías democráticas mundiales. Esto se expresa en la conformación reciente del gobierno estadounidense dirigido por los propios referentes de las megaplataformas y liderado por el presidente Donald Trump quienes se pronuncian en favor de desmontar los avances regulatorios de Europa y otras regiones, así como exhiben el control de industrias claves de las economías, incluso los más poderosos dispositivos militares existentes. La ponencia analiza el concepto de esfera pública a partir de una serie de indicadores sobre el nuevo rol político económico de las megaplataformas en función de los avances tecnológicos en materia de IA y la minería de la Big Data.

Instalación de un Observatorio de Violencia Mediática : Iniciativa académico activista para transformar la cultura mediática

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La violencia mediática hacia las mujeres ha sido históricamente invisibilizada en Panamá, a pesar de su impacto en la reproducción de estereotipos de género y desigualdades. Desde 2016, desarrollamos la Iniciativa para instalar un Observatorio de Violencia Mediática (OVM), un proyecto que articula docencia, activismo y análisis crítico de los medios, surgido tras la aprobación de la Ley 82 de 2013. El propósito del OVM es visibilizar, sensibilizar y erradicar las representaciones mediáticas que perpetúan la violencia simbólica contra mujeres, adolescentes y niñas. Para ello, se han implementado acciones formativas dirigidas a periodistas, productores y estudiantes de comunicación, así como monitoreos colaborativos de contenidos mediáticos y publicitarios. Entre los hitos destacan: el Diplomado en Periodismo, Género y Responsabilidad Social, talleres de radio experimental, conversatorios temáticos, campañas de sensibilización, reuniones expositivas con medios de comunicación y la Jornada de Cultura Mediática, un foro nacional para reflexionar sobre la ética en la representación mediática. Esta experiencia demuestra cómo la academia en sinergia con activistas puede contribuir a transformar la cultura mediática desde una perspectiva de derechos. La presentación busca compartir aprendizajes replicables, fomentar la alfabetización mediática, impulsar el compromiso ético de los medios y motivar la instalación de observatorios que promuevan una comunicación libre de violencia.

La comunicación como resistencia - Narrativas para denunciar la violencia estructural: Periodismo de investigación frente al crimen organizado y los crímenes de Estado

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En contextos marcados por la impunidad y el colapso institucional, el periodismo de investigación se convierte en una forma de resistencia y justicia simbólica. Esta ponencia analiza cómo las periodistas pueden documentar y comunicar de manera rigurosa crímenes de alto impacto, como la violencia estructural en cárceles, las desapariciones forzadas o el sicariato, a través de narrativas éticas, colaborativas y transfronterizas. La propuesta se basa en investigaciones reales llevadas a cabo por la autora, criminóloga y periodista, en América Latina y Europa. El enfoque combina análisis criminológico con un tratamiento narrativo que evita el sensacionalismo y prioriza la dignidad de las víctimas. Se explorarán metodologías de trabajo con fuentes vulnerables, verificación de datos en entornos hostiles y construcción de relatos periodísticos adaptados a nuevos formatos. Esta presentación parte de la práctica profesional para reflexionar sobre el papel de la comunicación en la denuncia de violaciones de derechos humanos, y cómo los medios pueden funcionar como espacios de memoria, agencia y cuidado. Se plantea un enfoque crítico que combina campo, ética y sensibilidad, alejado del relato dominante que normaliza la violencia.

La difusión de la identidad cultural a través de la festividad Virgen de la Candelaria de Puno en Facebook y Tiktok

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En redes sociales se difunden contenidos como la fiesta de la Virgen de la Candelaria, considerada como patrimonio cultural de la humanidad, por el sincretismo de costumbres y manifestaciones religiosas. El estudio tiene como objetivo analizar la difusión de la identidad cultural a través de la festividad virgen de la candelaria de Puno en Facebook y TikTok, identificando temas, símbolos, mensajes y significancia cultural. La metodología es de enfoque cualitativo, analizando publicaciones relacionadas a la festividad que superen las mil reacciones en el periodo del 1 al 11 de febrero del 2025. La técnica empleada fue el análisis de contenido y número de reacciones, mediante una ficha de análisis de contenido audiovisual. Los resultados muestran que los videos compartidos generan identidad y admiración por las manifestaciones culturales con temáticas relacionadas a la festividad y su significancia cultural que incrementan la identidad cultural mediante escenas de reivindicación social y cultural, donde los protagonistas garantizan las prácticas culturales de generación en generación. En relación a la simbología están relacionadas a la imagen de la Virgen, experiencias de los protagonistas, símbolos relacionados a la cultura andina y paisajes naturales de Puno. Finalmente se concluye que los contenidos audiovisuales compartidos en las plataformas de Facebook y TikTok permiten una difusión masiva de estas manifestaciones culturales.

La figura del padre en el cine mexicano como base del ritual familiar

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Pese a los avances en equidad de género, la figura paterna continúa siendo la base de los rituales de los núcleos familiares reflejados en las producciones del cine mexicano desde la llamada época de oro. Con el objetivo de repensar los rituales al exterior de la cinematografía, el presente texto decodifica la figura paterna de ese momento histórico desde una perspectiva hermenéutica, para comprender sus implicaciones en la actualidad, así como los componentes audiovisuales y discursivos que la ratifican como pilar de la estructura más importante que da forma a la identidad de los individuos: la familia y cómo éstos permean de manera negativa los avances en términos de equidad de género.

Las mediaciones y remediaciones del filme *Noche y Niebla* (Alain Resnais, 1955): Entre el documental y el ensayo

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Después de la SGM, las imágenes del Holocausto, sean fotografías o películas, fueron utilizadas como documentos históricos durante los Juicios de Nuremberg. Durante la segunda mitad del siglo XX, estas imágenes de archivo fueron reproducidas en diversos noticiarios, documentales, ficciones y filmes ensayísticos. Uno de los casos más importantes fue *Noche y Niebla*. El filme de Resnais se alejó del tratamiento histórico y documental de estas imágenes ya que les dio un significado más memorístico y ensayístico. En la actualidad, se trata de un filme que sigue siendo reproducido en museos, sitios de internet, noticiarios y largometrajes. Como consecuencia de las nuevas culturas digitales, hay que preguntarnos lo siguiente: ¿Qué tipo de lecturas presenta este filme en la actualidad? ¿Qué significado cobra tanto su carácter histórico-documental como memorístico-ensayístico? De este modo, el trabajo está dividido en tres partes: Primero, voy a analizar el tratamiento documental e histórico del filme, sobre todo a partir de las imágenes de archivo. En segundo lugar, voy a analizar el uso ensayístico y memorístico de *Noche y Niebla*, principalmente mediante la voz en off y las secuencias a color. Por último, voy a analizar la recepción de este filme con base en espacios digitales como Youtube e IMDb.

Medios de comunicación, una herramienta para favorecer el bienestar laboral en las universidades mexicanas

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El presente texto expone los resultados de una investigación que arroja información acerca de cómo los medios de comunicación son una herramienta fundamental para las estrategias de bienestar laboral que buscan una construcción a favor de las comunidades educativas, en este caso de dos universidades mexicanas, una pública y otra privada. Para alcanzar el objetivo, se mostrará en el texto el nivel de impacto que tienen las herramientas de comunicación en la difusión de las estrategias de bienestar laboral de quienes integran las instituciones educativas, en el trascender de la construcción de una mejor comunidad educativa. Las instituciones mexicanas tanto públicas como privadas necesitan implementar acciones de comunicación que ayuden al cumplimiento de los objetivos que se establecen desde las estrategias del bienestar laboral, ya que seguramente los colaboradores de dichas instituciones impactarán positivamente en las experiencias laborales, en el trabajo en equipo, en su desarrollo personal, en el trabajo académicos y administrativo, y así favorecer sus estados físico, mental e intelectual y además, fortalecer la pertenencia de la comunidad en la que se mantienen proactivos. Asimismo, contribuyendo con el logro de las metas y objetivos institucionales.

México y la narcocultura en la mediosfera del entretenimiento en tiempos violentos: El éxito de los corridos tumbados y la apología del modo de vida narco

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La batalla política por la gobernabilidad tiene como su contraparte la cultura de masas y el gran show que ofrece como distractor de los grandes problemas nacionales. En este contexto, el crimen organizado ofrece el nuevo código de comunicación de masas. El narco suele golpear en dos carriles: en el mundo real y en la cultura de masas y el entretenimiento, donde difícilmente se encuentra un discurso crítico. Aquí destaca la narcocultura en sus distintas modalidades que alimenta el morbo al difundir en alta definición y en vivo el teatro de la violencia criminal así como la apología heroica de sus protagonistas. Los capos se vuelven leyenda del teatro mediático a través de sus alías o apodos: El Cochiloco, el Pozolero, el Chapo, la Barbie, el JJ, el Mayo, el Vicentillo, etc. El objetivo central de la investigación es elaborar un balance crítico del surgimiento y consolidación de la narco cultura en sus distintas expresiones, particularmente a través de las plataformas musicales, poniendo énfasis en las narrativas de los Cárteles y sus acciones armadas como un espejo del incremento de la violencia en contra de los periodistas y de ciertos actores políticos. Teniendo como escenario los corridos tumbados como fenómeno musical top (mezclando corrido tradicional con rap y trap) con sus principales protagonistas: Peso Pluma, Christian Nodal, Natanel Cano, etc., cronistas musicales de la narcocultura y su química con millones de jóvenes que encuentran en sus mensajes un proyecto de vida fantasioso e inalcanzable.

Nueva cartografía de las preferencias audiovisuales en Netflix: Nuevas representaciones y hegemonías persistentes

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Las preferencias audiovisuales en Netflix revelan una nueva cartografía. El análisis ofrece una visión comparada de las preferencias audiovisuales televisivas y cinematográficas de los latinoamericanos, europeos y norteamericanos en la plataforma, cuestionando ¿cuáles son los contenidos preferidos en los distintos continentes y países? ¿De qué origen son estos contenidos? ¿Cuál es el lugar de los contenidos norteamericanos en el gusto latinoamericano y europeo? ¿Persiste la hegemonía norteamericana? Identificar qué contenidos prefieren los usuarios en distintos continentes en Netflix revela qué imágenes nos convocan, qué historias nos conmueven, qué géneros nos movilizan y quiénes y cómo influyen en nuestros valores, prácticas, orientaciones estéticas e imaginarios sociales. La metodología fue cuantitativa, basada en la elaboración de una base de datos y el análisis estadístico de los contenidos audiovisuales más vistos en cuatro países de América Latina: México, Colombia, Brasil y Argentina, cuatro países europeos: España, Francia, Alemania y Noruega y de las preferencias norteamericanas, en relación a las preferencias “Globales” (130 países del mundo) en una muestra de seis semanas entre junio de 2021 y febrero de 2024, cuya fuente de datos fue el Top 10 de Netflix, enriquecido con las aportaciones de IMDB y FilmAffinity. Los resultados ponen de relieve que, aunque persiste la centralidad de las preferencias anglosajonas, la matriz de preferencias resulta híbrida, integrada por contenidos de diversos orígenes, expresando la presencia de nuevos flujos mediáticos transnacionales de los centros de las semiperiferias mundiales (como Corea del Sur, Turquía, India) en el gusto internacional.

Odio religioso en los medios digitales españoles: Primera aproximación cartográfica

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Los espacios digitales han emergido como catalizadores de polarización y desinformación, facilitando la proliferación de estereotipos y prejuicios contra grupos sociales, incluidos aquellos basados en creencias religiosas. Este fenómeno promueve sesgos cognitivos y conductas discriminatorias, tanto en contextos globales como locales, con España constituyendo un caso relevante de estudio. El proyecto HatemediaReligion (PC-24-0050), financiado por la Fundación Pluralismo y Convivencia, busca cartografiar la diseminación de odio religioso a través de medios informativos españoles en la plataforma X. Aplica un enfoque metodológico novedoso analizando el rol específico de los medios informativos digitales como espacios de debate público, particularmente en secciones de comentarios asociadas a noticias. La investigación analiza 53,000 mensajes publicados entre marzo y abril de 2025 en seis medios nacionales, examinando tanto los contenidos noticiosos como los perfiles de usuarios identificados como principales difusores de discurso antirreligioso. Los hallazgos preliminares revelan tres patrones clave: (1) el odio religioso representa solo el 3,5% de los mensajes discriminatorios, frente al 54,4% de odio político y 43,7% de odio generalizado; (2) el 81% de los mensajes antirreligiosos están entrelazados con otras formas de discriminación, principalmente política (47%), generalizada (32%) y xenófoba (21%); (3) el 79% de estas expresiones son incívicas o malintencionadas (no insultos directos). Así, el 89% de mensajes antirreligiosos presentan formas híbridas de odio, lo que desafía las metodologías tradicionales de análisis basadas en categorías fijas apelando a la necesidad del análisis por capas. Esta complejidad supera los sistemas de moderación automática, incapaces de detectar eufemismos o estrategias de enmascaramiento retórico.

Polarización afectiva y dinámicas electorales: Enfoques y hallazgos empíricos

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La polarización afectiva se ha convertido en un factor central en las dinámicas electorales de las democracias actuales. Esta revisión sistemática analiza marcos teóricos, enfoques metodológicos y hallazgos empíricos sobre la polarización afectiva en procesos electorales a nivel global entre 2021 y 2024. Siguiendo las directrices PRISMA, se seleccionaron 58 artículos revisados por pares de bases de datos indexadas, considerando diversos contextos y diseños de investigación. La revisión muestra que la polarización afectiva se intensifica durante los periodos electorales, impulsada por la identidad partidaria, las estrategias de campaña y la exposición mediática. En sistemas bipartidistas, la polarización se dirige especialmente hacia las élites políticas, mientras que en sistemas multipartidistas presenta niveles más moderados entre los votantes. Las plataformas digitales y los medios tradicionales agravan las divisiones afectivas al fortalecer cámaras de eco y amplificar emociones como la ira y la hostilidad. Esto amenaza el cumplimiento del ODS 16 (Paz, Justicia e Instituciones Sólidas), al socavar la estabilidad democrática y la confianza institucional. El estudio también resalta intervenciones como los diálogos entre partidarios de distintas posturas, que fomentan la empatía, reducen la polarización y promueven una participación política más inclusiva. Se destaca la necesidad de integrar enfoques estructurales, emocionales y tecnológicos para abordar la polarización afectiva, especialmente en sistemas políticos frágiles. Esta revisión ofrece un análisis actualizado y exhaustivo de la polarización afectiva, subrayando su impacto dinámico en la estabilidad democrática a nivel global.

Proceso de convergencia mediática que realizan las audiencias de series como "Yo soy Betty, la fea" en las plataformas digitales de Instagram y Tik Tok

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El objetivo de esta investigación es describir el proceso de convergencia mediática en los contenidos que realizan las audiencias de ficciones, como es el caso de la telenovela “Yo soy Betty, la fea”, en plataformas digitales como Instagram y Tik Tok. En tal sentido, es clave identificar las prácticas de producción de contenidos en estas plataformas, determinar cómo se articulan las comunidades de fans en torno a los productos mediáticos que consumen y analizar los recursos audiovisuales más utilizados por los fans como forma de interacción entre ellos. Para esto se realizó un estudio fenomenológico, que ayudó a describir el interés que generan las audiencias de un producto cultural como es esta telenovela, con la finalidad de entender cómo las audiencias se transforman en prosumidores frente a estos productos que perduran en el tiempo. Ante la necesidad de comprender cómo se dan este tipo de convergencias entre las audiencias, los productos y contenidos que crean y son distribuidos en las plataformas digitales de la mano del fenómeno transmediático.

Visualidad y protesta social: Estudio interdisciplinario de la adopción política de la imagen en la contemporaneidad

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La propuesta se basa en analizar cómo protestas sociales en la última década se han visto atravesadas por la cultura digital, concretamente, favoreciendo la adopción de imágenes de la cultura pop, u otras manifestaciones no directamente vinculadas con la disidencia social para su resignificación política. El objetivo principal es estudiar algunas protestas a nivel regional (Latinoamérica) y global (Estados Unidos, Asia) para las cuales ha resultado fundamental la relación entre imagen e internet. En el marco de los estudios sobre movimientos sociales ha cobrado cada vez más fuerza lo que Roland Bleiker llama “visual politics”, que hace referencia a la fundamentación visual del potencial político de la resignificación cultural, poniendo en jaque la propiedad privada del sentido y favoreciendo la articulación transnacional de la disidencia. La investigación se enmarca en la relación entre estética y política, tocando algunos temas de cultura visual. Hemos elaborado una actualización del estado de la cuestión sobre movimientos sociales posteriores a “Las sombrillas amarillas” (Hong Kong, 2014), así como el uso de internet y la resignificación política de las imágenes, abarcando ejemplos de varios países y regiones, sobre todo en torno a productos audiovisuales del noreste asiático (anime, k-pop) que han sido adoptados globalmente para protestas de diversa índole. Esto también nos ha permitido situar la importancia de la politización de comunidades edificadas, en principio, alrededor de culturas visuales y audiovisuales por medio de la infraestructura digital.

Análisis multimodal del discurso de titulares de medios de comunicación hegemónicos colombianos durante el juicio de Álvaro Uribe: Una visión desde la sociolingüística y el análisis del discurso

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Durante el juicio penal al ex presidente Álvaro Uribe, la opinión pública ha estado mediada por los titulares escritos por los medios de comunicación hegemónicos colombianos. En esta investigación se contrastarán datos cuantitativos por medio de diversos softwares para buscar coincidencias de palabras. A su vez, se buscará aplicar encuestas en diversas poblaciones para encontrar el impacto de de estos titulares en la percepción de estas personas en el juicio.

Comunicación disruptiva, cultura performativa y disrupción populista: Una propuesta teórico-analítica

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La reciente literatura sobre comunicación política enfatiza en la digitalización de todos los aspectos de la infraestructura social, institucional y técnica de la comunicación pública, así como la deslegitimación de los antiguos flujos autorizados de información que conformaban las agendas públicas, la desprofesionalización del periodismo y la confrontación de las instituciones democráticas por los intereses comerciales, los grupos populistas y las intervenciones disruptivas externas. La ponencia desarrolla argumentos sobre estas problemáticas y propone una ilustración de la transformación del objeto de estudio de la comunicación política, la subversión de su racionalidad normativa e interpretativa, la complejidad generada por la digitalización y las redes sociales, así como los retos culturales e institucionales para las democracias liberales. Un objetivo importante es subrayar como el nuevo sistema de medios híbridos, especialmente, la infraestructura digital, produce una esfera pública disonante caracterizada por la implosión de voces contestarias y la desconexión social, y en esta emergente pluralidad de espacios híbridos —interpersonales y en redes sociales—, se producen las expresiones de una nueva cultura cívica performativa, caracterizada por la visualidad, la fugacidad, el intimismo, el carácter lúdico, la sátira y la afectividad. El potencial disruptivo de estas nuevas condiciones tecnológicas y culturales favorece la emergencia de nuevos cleavages y líneas de conflictos que acentúan el déficit de representación de los partidos políticos tradicionales y los exitosos liderazgos y partidos populistas. La ponencia propone un marco analítico para entender el éxito electoral y de gobierno de ciertas opciones populistas, especialmente en América Latina.

El periodista como verificador de noticias en la era digital: El rol del profesional de la información como garante del derecho a la información en la Unión Europea

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La transformación digital que vive el sistema de medios de comunicación produce múltiples desajustes en el funcionamiento de una sociedad democrática. Este hecho provoca que los profesionales de la información sean un elemento esencial del derecho a la información, a emitir y recibir información veraz a través de cualquier medio. La aprobación del Reglamento Europeo de Libertad de Medios ha proporcionado un marco de referencia para el ejercicio profesional, pero insuficiente para proteger un derecho fundamental reconocido también como derecho humano. En Europa ha sido esencial el papel jugado por el Convenio Europeo de Derechos Humanos y su impulsor, el Consejo de Europa. El Tribunal Europeo de Derechos Humanos, en su papel de guardián del Convenio, ha desarrollado una ingente jurisprudencia sobre las libertades de expresión e información sin la que no se podría entender el ejercicio del derecho en cada país miembro. Sin embargo, el papel del periodista está en peligro y deben arbitrase y desarrollarse nuevos modos de proteger el ejercicio profesional para distinguir la información de los bulos, de las fake news. Ello debe basarse necesariamente en implementar una legislación orgánica que proteja al periodista y al mismo tiempo lo constriña al papel esencial que juega en una sociedad democrática. Todo ello en el marco del canon constitucional que han establecido la jurisprudencia del TJUE y del Tribunal Europeo de Derechos Humanos.

Representaciones periodísticas y sociales sobre la trata de personas en la zona fronteriza de Villa del Rosario, durante el periodo 2024 y 2025

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La trata de personas, además de ser un delito, es una problemática social y una vulneración hacia los derechos humanos. En el presente artículo se describe esta problemática como un fenómeno social, teniendo en cuenta factores como la migración que afecta a los diferentes sectores de la población, generando diferentes opiniones públicas y percepciones sociales por medio de los medios de comunicación social acerca de la lucha, prevención y divulgación de la trata de personas en el territorio de frontera. Para esto, se tiene en cuenta las notas periodísticas de un diario local como La Opinión, de Cúcuta; como también un diario nacional llamado “El Espectador”. Para complementar, se implementará entrevistas a actores sociales involucrados en la trata de personas sobre el cubrimiento de la trata de personas en los medios. Para la investigación se realiza un corpus documental de las noticias de los dos diarios con metodología cualitativa, descriptiva y un análisis de contenido.

Ruido en las imágenes técnicas en el pensamiento de Vilém Flusser

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La ponencia muestra un campo preliminar o un punto de partida para el desarrollo de una investigación que se centra en el problema del ruido en la producción de imágenes de carácter técnico (creadas por “aparatos”), en el marco del pensamiento de Vilém Flusser. Para desarrollar lo anterior, en primer lugar, se trata acerca de la interpretación del ruido como una condición negativa de la comunicación, la información, el pensamiento y la creación de imagen; en segundo lugar, se da cuenta de un campo de posiciones y/o perspectivas teóricas y filosóficas que giran en torno a la pregunta por el ruido, en contacto con el campo flussereano; en tercer lugar y finalmente, se ensaya la formas a través de la cual la pregunta de investigación puede ser respondida cuya tesis afirma que el ruido posee un carácter productivo (creador) con base en las herramientas conceptuales del pensar del autor de origen checo y brasileño.

Teoría de la lectura crítica de Fabio Jurado aplicada en los estudiantes del curso de comprensión e interpretación de textos de la Universidad de Pamplona Cúcuta - Norte de Santander

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La presente investigación se deriva del trabajo de grado, y tiene como objetivo principal analizar el aporte y mencionada teoría en los procesos de lectura crítica para la enseñanza de los cursos humanísticos enfocados en la comprensión e interpretación en el contexto universitario. Metodológicamente, se asumió el enfoque cualitativo bajo un diseño de investigación-acción, documental y de campo, cuya población estuvo conformada por los estudiantes y docentes del programa de Humanidades y Lengua Castellana del segundo semestre de la Universidad de Pamplona, de allí se seleccionó la muestra de 16 informantes claves, siendo 11 estudiantes y 5 docentes; como instrumento de recolección de información se aplicó la entrevista y prueba diagnóstica. Como resultado de la investigación se obtuvo y logró evidenciar que la lectura crítica según la teoría de Fabio Jurado es un proceso que se lleva a cabo de una manera activa participativa y reflexiva.

¿Quién controla el relato? Populismo, medios y la disputa de los sentidos: Estrategia comunicativa del partido Vox en España

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En un contexto europeo marcado por la fragmentación política y la crisis de legitimidad de las instituciones tradicionales, los partidos populistas de derecha emergen como actores clave, aunque su definición sigue siendo un desafío conceptual. Estos movimientos, caracterizados por su heterogeneidad (autoritarismo, populismo, nativismo), se adaptan a realidades históricas, culturales y sociológicas diversas, lo que impide tratarlos como un bloque homogéneo. Su retórica se nutre de discursos xenófobos, euroescépticos y antiinmigración, construyendo una narrativa binaria de “nosotros vs. ellos” que explota diferencias culturales para movilizar a su base. Un eje central del análisis es el rol de las redes sociales, que han democratizado el acceso a la esfera pública pero también han facilitado la propagación de mensajes simplificados y emocionales. Estas plataformas permiten a los líderes populistas crear una conexión íntima con la ciudadanía, compartiendo emociones y aspectos personales que refuerzan su carisma. No obstante, este entorno fomenta “comunidades de goce”, donde predomina la agresividad discursiva sobre el debate sustancial, y la exposición selectiva consolida burbujas ideológicas. La ponencia plantea que la comunicación política de la derecha populista opera bajo un “populismo mediático”, donde los medios tradicionales amplifican ideas populistas sin necesitar a los actores políticos, por su parte los líderes populistas difunden mensajes sin mediación institucional. En este marco, se analiza el caso de Vox en España, que ha capitalizado el malestar postindependentista catalán y la crisis económica mediante estrategias como: “España vs. separatistas”, “civilización vs. globalismo”.

Tecnología y procesos

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Este estudio explora cómo los estudiantes de Comunicación de la Universidad Autónoma del Estado de Hidalgo construyen su identidad a través de selfies, analizando el impacto de las redes sociales en su autoimagen y percepción. La investigación, con metodología mixta, revelando que la mayoría de las selfies que comparten los sujetos de estudio generan emociones duales: alegría y felicidad, pero también inseguridad y duda. Esto se atribuye a la búsqueda de validación social, la presión de imágenes idealizadas y la vulnerabilidad de la exposición. Con la aplicación de la encuesta se lograron identificar los principales factores que influyen en la construcción de la identidad a través de selfies, se advierten las diferencias en el uso de selfies entre diferentes grupos de estudiantes, se indagó en el impacto de las redes sociales en la autoestima y la percepción que los estudiantes tienen de sí mismos. De igual manera se obtuvo información relevante sobre cómo los estudiantes de la Licenciatura en Comunicación usan las selfies para la construcción de identidad y como esto influye en su vida diaria.

Inteligencia Artificial para estimular la participación ciudadana en temas de género y educación: Explorando los usos de IA por parte de instituciones gubernamentales y organizaciones sociales costarricenses

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Este proyecto aborda la creciente relevancia de la inteligencia artificial (IA) en un contexto dominado por el tecnooptimismo, que asocia el avance tecnológico con el bienestar social. El proyecto destaca la necesidad de incluir a la ciudadanía en el debate sobre el futuro de la IA. Para ello, se centra en el estudio del uso de la inteligencia artificial (IA) para apoyar procesos de participación ciudadana relacionada con la discusión pública en temas de género y educación en Costa Rica. Los desafíos en educación y género en Costa Rica son temas centrales en la discusión pública nacional, debido a su impacto significativo en el desarrollo del país. Según el Programa Estado Nación, el país se encuentra ante una crisis educativa impactada por la pandemia, pero también por la reducción del financiamiento de la educación pública (2023). En temas de género, hay una amplia gama de preocupaciones que van desde la violencia de género, incluyendo la desigualdad laboral, la educación, la representación política, la salud y los estereotipos culturales. La investigación considera la IA como una tecnología cuyas posibilidades dependen de los contextos de uso y de las prácticas de los actores involucrados. Y se pregunta ¿Cuáles son los usos de IA para la participación ciudadana en temas de género y educación? En esta ponencia se presenta la revisión de literatura relacionada con esta pregunta y los hallazgos preliminares de la investigación de los usos de IA por parte de instituciones gubernamentales y organizaciones sociales costarricenses.

Una plataforma de inteligencia artificial para la identificación automatizada de tropos retóricos: Construcción automatizada de corpus discursivos

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En esta comunicación se presentan las principales problemáticas surgidas durante el desarrollo de LabDis, un proyecto orientado a la creación de una herramienta digital que emplea inteligencia artificial para identificar tropos retóricos en discursos sociales. Más allá de los avances técnicos, el foco se sitúa en los desafíos conceptuales, metodológicos y éticos implicados en el intento de traducir categorías retóricas complejas —como la metáfora, la metonimia, la sinécdoque o la ironía— a un lenguaje computacional interpretable por modelos de procesamiento del lenguaje natural. La construcción de una taxonomía operativa, la anotación experta de corpus heterogéneos y la necesidad de asegurar transparencia y explicabilidad en los algoritmos plantean tensiones fundamentales entre el análisis cualitativo humanístico y la lógica automatizada de la IA. Asimismo, se discutirán las implicaciones epistemológicas y políticas de automatizar el análisis del discurso: ¿qué se gana y qué se pierde al delegar parte del juicio interpretativo a sistemas algorítmicos? Esta reflexión se enmarca en el desarrollo de una plataforma de acceso abierto dirigida a investigadores, docentes y comunicadores, y busca aportar al debate sobre los límites y posibilidades de las humanidades digitales en contextos de alta complejidad discursiva.

Voces sintéticas y experimentales para noticias reales: Primeros pasos del periodismo automatizado en la radio pública vasca

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Con la sofisticación y expansión de ChatGPT y otras herramientas automáticas de generación de texto, el ámbito de la producción de noticias y contenidos informativos se está adaptando al nuevo contexto. Este estudio se centra en un experimento llevado a cabo en una emisora de radio en lengua vasca perteneciente a la Radiotelevisión Pública Vasca. En un programa informativo se produjo una sección utilizando herramientas de Inteligencia Artificial que generaron automáticamente el texto y se ocultaron noticias con las voces clonadas de los periodistas. El objetivo de esta presentación es explicar los detalles de este experimento y responder a una pregunta: ¿Cómo percibió la audiencia el experimento y en qué medida se dio cuenta de que los audios fueron creados con IA? Se realizaron entrevistas en profundidad con el equipo de periodistas implicados y llevamos a cabo un experimento controlado con una muestra de oyentes seleccionados para determinar si eran capaces de identificar el uso de la Inteligencia Artificial en las piezas informativas. Los resultados muestran que solo uno de cada cuatro oyentes notó la diferencia, y el equipo periodístico destacó las ventajas en eficiencia y velocidad de producción, al tiempo que subrayó la necesidad de mantener un riguroso control editorial y un etiquetado transparente del contenido generado por IA. Esta presentación ofrece una reflexión crítica sobre los desafíos éticos y profesionales de integrar la automatización en la radio pública vasca, y propone recomendaciones para una adopción responsable que preserve la confianza de la audiencia y el juicio editorial humano.

El imaginario migrante: Monetizar contenidos algorítmicamente usando un sueño

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El presente trabajo exploratorio identifica y describe las tácticas utilizadas en dos cuentas de Tiktok, @Mel y @visadetrabajoh2, que se benefician del algoritmo a través ofrecen supuestos consejos, vías y trabajo para migrar de manera legal y fácil. A través del sueño que representa migrar para las personas en los países de la periferia, estas cuentas ponen en acción el juego algoritmo de la plataforma para tener mayor visibilidad, buscando que posteriormente se vea reflejado en ganancias. En una sociedad saturada de información, la atención se vuelve un recurso con alto valor económico. Para este estudio de caso se retoma la teoría de la economía de la atención y sus dinámicas algorítmicas en las plataformas de redes sociodigitales. Los creadores de contenido saben que el imaginario migrante de éxito y “una vida mejor” es una forma de llamar la atención en un gran público y generar interacción dentro de sus cuentas. Utilizando la fórmula del personal engagement y la etnografía digital se identificarán, así como describirán las tácticas empleadas para monetizar su contenido. En este contexto se vuelve importante cuestionar el papel de estos actores mediáticos y su impacto en las aspiraciones de los potenciales migrantes, así como la generación de espacios digitales vulnerables para éstos últimos, en la en dónde el objetivo principal es sólo monetizar contenido.

Alfabetización mediática

Alfabetización mediática basada en “fake news” como proceso de aprendizaje ciudadano

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La alfabetización mediática como proceso de aprendizaje fortalece la adquisición de competencias y habilidades técnicas, cognitivas, sociales, cívicas, éticas para analizar de manera crítica la información que se difunde, reconocer los sesgos y afrontar las “fakes news”. Este documento define como objetivo de investigación explicar la estructura de información basado en temas de interés público. El diseño de investigación fue no experimental con enfoque cuali-cuantitativo basado en técnicas de investigación documental de noticias que se difunden en diversos medios de comunicación y cuestionario aplicado a la ciudadanía. En este abordaje, los resultados explican que el mayor nivel de desinformación se ubica en temas relacionados con temas electorales (democracia), seguridad y migración.

Enseñanza multimedial y experiencia de aula en la enseñanza de la literatura: Uso de recursos multimediales y análisis de contenidos digitales

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La propuesta de “Escribir la lectura literaria a partir de las formas del espacio-tiempo” ofrece una ruta metodológica innovadora para la enseñanza de la literatura. Al centrarse en las relaciones espacio-temporales, se facilita una comprensión más holística y significativa de las obras literarias, contribuyendo a la formación de lectores críticos y creativos que son docentes en formación. Este trabajo presenta los primeros resultados de una propuesta de aula diseñada para desarrollar la educación literaria en estudiantes. En particular, se aborda la dimensión de lo multimedial desde dos perspectivas: como mediación didáctica y como plataforma de expresión, integrando herramientas como podcasts, videos y otros recursos digitales que favorecen la interacción entre lector, texto y contexto, promoviendo así una formación estética, ética y crítica. El presente trabajo es derivado de la Investigación “Escribir la lectura literaria a partir de las formas del espacio-tiempo” liderada por el Dr. Edilson Silva Liévano del grupo de Investigación Elecdis, Coinvestigador. Mg. Carlos López. Docentes de la Universidad Pedagógica Nacional (Colombia).

Evaluación mediática y formación digital docente: Un análisis comparativo entre España y Chile

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La formación del profesorado en la era digital requiere no solo el dominio tecnológico, sino también una evaluación mediática crítica que permita valorar el impacto de los medios en la enseñanza. Este estudio analiza la percepción del profesorado en formación de Cataluña (España) y Chile sobre su competencia digital, centrándose en la evaluación mediática dentro de los marcos normativos de cada país. Se utilizó una metodología mixta, combinando análisis documental de seis marcos regulatorios y planes docentes con la aplicación del cuestionario SELFIE for TEACHERS a estudiantes de pedagogía. Los resultados indican diferencias en la autoevaluación de la competencia digital: en España, los futuros docentes muestran mayor confianza en la selección y uso de recursos digitales, mientras que en Chile se observan desigualdades en acceso y formación, lo que limita la capacidad de evaluar críticamente los medios en el aula. Además, se evidencian carencias comunes en la integración pedagógica de la evaluación mediática y en la formación para el análisis del impacto tecnológico en el aprendizaje. Se concluye que es necesario reforzar la alfabetización mediática en la formación docente inicial, asegurando una enseñanza que no solo integre tecnologías, sino que fomente un uso reflexivo y crítico. Se recomienda una mayor alineación entre los marcos normativos y la práctica formativa universitaria para reducir brechas en la preparación digital del profesorado.

Jóvenes, alfabetización mediática y verificación de datos: Un estudio de caso del proyecto “Generación V”

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Según estudio de 2023 de la Universidad de Virginia (EUA), los adultos jóvenes (18 a 29 años) son más susceptibles a la información falsa en comparación con los individuos mayores, principalmente porque la población más joven tiende a informarse en plataformas como TikTok. Otros estudios, a nivel mundial, señalan las dificultades que tienen las generaciones más jóvenes para detectar la desinformación. Así, esta investigación teórico-empírica tiene como objetivo analizar “Generación V”, creado por el periódico portugués Polígrafo, especializado en fact-checking, para involucrar a los jóvenes en la lucha contra la desinformación. El proyecto es producido por jóvenes entre 15 y 22 años. En el contexto de la mediatización de la sociedad, esta investigación contribuye al campo de la Comunicación al levantar aportes teóricos sobre la desinformación y su relación con el público joven, además de analizar el objeto empírico – “Generación V”, basado en las metodologías de análisis de contenido y entrevista en profundidad con el director de Polígrafo. En el análisis de contenido, fue posible obtener una visión más completa del objeto en relación a patrones de autoría, temas y formatos. Los datos, complementados con la entrevista en profundidad, demuestran la importancia de la centralidad de los jóvenes en el proceso de visibilización de los fact-checkings, ya que esto permite una amplificación del contenido para su red de contactos, y destacó limitaciones en cuanto a la autoría de los chequeos, que cumplen con un perfil restringido de verificadores, además del desafío de trabajar en el proyecto de manera escalable.

La alfabetización digital de la persona adulta mayor : Un acercamiento desde la comunicación de las instituciones públicas en Perú

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La investigación tiene como propósito analizar la situación de la alfabetización digital de las personas adultas mayores desde el rol de las instituciones públicas en Perú. Tiene como objetivos realizar un diagnóstico situacional de la alfabetización digital del adulto mayor desde cuatro ejes el normativo, educativo, tecnológico y comunicacional, así como también examinar el proceso de alfabetización digital de las instituciones públicas hacia las personas adultas mayores. Para la realización de la investigación se trabaja con el método Mactor.

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Founded in 1984, Common Ground is committed to building new kinds of knowledge communities, innovative in their media, and forward-thinking in their messages. Heritage knowledge systems are characterized by vertical separations--of discipline, professional association, institution, and country. Common Ground Research Networks takes some of the pivotal challenges of our time and curates research networks that cut horizontally across legacy knowledge structures. Sustainability, diversity, learning, the future of humanities, the nature of interdisciplinarity, the place of the arts in society, technology's connections with knowledge--these are deeply important questions of our time that require interdisciplinary thinking, global conversations, and cross-institutional intellectual collaborations.

Common Ground Research Networks are meeting places for people, ideas, and dialogue. However, the strength of ideas does not come from finding common denominators. Rather, the power and resilience of these ideas is that they are presented and tested in a shared space where differences can meet and safely connect--differences of perspective, experience, knowledge base, methodology, geographical or cultural origins, and institutional affiliation. These are the kinds of vigorous and sympathetic academic milieus in which the most productive deliberations about the future can be held. We strive to create places of intellectual interaction and imagination that our future deserves.

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The Common Ground Media Lab is the research and technology arm of Common Ground Research Networks. Common Ground Research Networks has been researching knowledge ecologies and building scholarly communication technologies since 1984.

Since 2009, we have had the fortune of being based in the University of Illinois Research Park while building our latest platform – CGScholar. This is a suite of apps based on the theoretical work of world-renowned scholars from the College of Education and Department of Computer Science at the University of Illinois Urbana-Champaign. CGScholar has been built with the support of funding from the US Department of Education, Illinois Ventures, and the Bill and Melinda Gates Foundation.

The CGScholar platform is being used today by knowledge workers as diverse as: faculty in universities to deliver e-learning experiences; innovative schools wishing to challenge the ways learning and assessment have traditionally worked; and government and non-government organizations connecting local knowledge and experience to wider policy objectives and measurable outcomes. Each of these use cases illustrates the differing of knowledge that CGScholar serves while also opening spaces for new and emerging voices in the world of scholarly communication.

We aim to synthesize these use cases to build a platform that can become a trusted marketplace for knowledge work, one that rigorously democratizes the process of knowledge-making, rewards participants, and offers a secure basis for the sustainable creation and distribution of digital knowledge artifacts.

Our premise has been that media platforms—pre-digital and now also digital—have often not been designed to structure and facilitate a rigorous, democratic, and a sustainable knowledge economy. The Common Ground Media Lab seeks to leverage our own platform – CGScholar – to explore alternatives based on extended dialogue, reflexive feedback, and formal knowledge ontologies. We are developing AI-informed measures of knowledge artifacts, knowledge actors, and digital knowledge communities. We aim to build a trusted marketplace for knowledge work, that rewards participants and sustains knowledge production.

With 27,000 published works and 200,000 users, we have come a long way since our first web app twenty years ago. But we still only see this as the beginning.

As a not-for-profit, we are fundamentally guided by mission: to support the building of better societies and informed citizenries through rigorous and inclusive social knowledge practices, offering in-person and online scholarly communication spaces

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Climate change is one of the most pressing problems facing our world today. It is in the interests of everyone that we engage in systemic change that averts climate catastrophe. At Common Ground Research Networks, we are committed to playing our part as an agent of transformation, promoting awareness, and making every attempt to lead by example. Our Climate Change: Impacts and Responses Research Network has been a forum for sharing critical findings and engaging scientific, theoretical, and practical issues that are raised by the realities of climate change. We've been a part of global policy debates as official observers at COP26 in Glasgow. And we are signatories of the United Nations Sustainability Publishers Compact and the United Nations Climate Neutral Now Initiative.

Measuring

In 2022 we start the process of tracking and measuring emissions for all aspects of what we do. The aim is to build a comprehensive picture of our baselines to identify areas where emissions can be reduced and construct a long-term plan of action based on the GHG Emissions Calculation Tool and standard established by the United Nations Climate Neutral Now Initiative.

Reducing

At the same time, we are not waiting to act. Here are some of the "low hanging fruit" initiatives we are moving on immediately: all conference programs from print to electronic-only; removing single-use cups and offering reusable bottles at all our conferences; working closely with all vendors, suppliers, and distributors on how we can work together to reduce waste; offering robust online options as a pathway to minimize travel. And this is only a small sample of what we'll be doing in the short term.

Contributing

As we work towards establishing and setting net-zero targets by 2050, as enshrined in the Paris Agreement and United Nations Climate Neutral Now Initiative, and to make further inroads in mitigating our impacts today, we are participating in the United Nations Carbon Offset program. As we see climate change as having broad social, economic, and political consequences, we are investing in the following projects.

- Fiji Nadarivatu Hydropower Project
- DelAgua Public Health Program in Eastern Africa
- Jangi Wind Farm in Gujarat

Long Term Goals

We're committing to long-term science-based net-zero targets for our operations – and we believe we can do this much sooner than 2050. We'll be reporting annually via The Climate Neutral Now reporting mechanism to transparently communicate how we are meeting our commitments to climate action.

Proceedings of the Tenth International Conference on Communication & Media Studies, hosted by the Université Paris 1 Panthéon-Sorbonne, September 11 - 12, 2025. The conference featured research addressing the following special focus: “2025 Special Focus—From Democratic Aesthetics to Digital Culture” and annual themes:

- Theme 1: Media Cultures
- Theme 2: Media Theory
- Theme 3: Media Technologies and Processes
- Theme 4: Media Business
- Theme 5: Media Literacies

