

ABSTRACTS

Work-in-Progress Conference 2022 School of Communication and Arts (UQ) (in alphabetical order by surname)

1. **Mohammed Alghamdi**, PhD candidate, UQ Centre for Communication and Social Change
Re-branding Country Image Abroad: The Efficacy of Mega-events in KSA

The image of a country or a nation does not only drive the reputation in certain industries like tourism. Much more, the image defines, drives, or potentially hinders political relations in an international level and determines global perceptions. Middle Eastern countries have spent many decades contending with the perennially negative stereotype of anti-Western, extremist decay (Kheraiji, 2011). Recently, massive structural changes in Saudi Arabia ushered in a new leadership and a new political direction with the pronouncement of 'Vision 2030' announced in early 2016. As part of this, the government sought to challenge and address the negative perceptions of Saudi Arabia internationally; one of the first steps was, the establishment of the General Entertainment Authority and Ministry of Sport and focusing on so called 'mega-events' and related communication strategies, which haven't happened in Saudi Arabia before (Rappeport, 2019); these are for example: 'The Greatest Royal Rumble' (WWE), 'MDL Beast Festival' and 'Andy Ruiz Jr. Vs. Anthony Joshua II'.

The PhD Project at hand will explore the communication strategies around the mega-events in KSA and follow the conversations around these events, while according particular attention to the role of communication strategies in nation branding, the role of mega-events in nation branding, and the possible impact of nation branding on reputation. A qualitative method will be employed in order to address the research questions sufficiently. The qualitative data collection will consist of initial interviews with officials at the General Entertainment Authority and Ministry of Sport in Saudi Arabia (to provide information on existing media strategies and objectives) and the review of their reports on past events.

2. **Joanne Anderton**, Creative Writing PhD candidate, School of Communication and Arts
My Life in Detail: Detail and the (re)invention of the self as a character in speculative fiction memoir

As creative writers we're taught that concrete, telling details are a cornerstone of character creation. Speculative fiction author Jeff Vandermeer advises that character is best defined by the use of a few 'specific and unique details'. In her guide to writing memoirs, Patti Miller says that details 'convey the lived reality of your own experience'. No matter what genre we write in, there are so many more details we could include than would ever fit on the page, so we are always forced to choose. The process of writing speculative fiction memoir adds a layer of complexity to this age-old writing advice. Memoir promises truth, even while relying on details drawn from something as unstable as memory, while in speculative fiction it is imperative to invent your own. How do writers choose, then, which details to include, and what to invent? How much can I make up if I'm writing speculative fiction, and still remain honest about my lived experience? Are there memories I decide to change when writing memoir, and why? And what are the consequences of those choices on the character I create — a character that is actually me? In this paper, I analyse the process of writing 'A Place for

Ghosts', a short speculative memoir about haunted cities and isolation. I examine the specific details I choose to include, omit, or invent, as I turn journal notes taken at the time of the events into a piece that blends speculative fiction, memoir, and personal essay. In doing so, this paper demonstrates that the choices writers make regarding the details we include speak to not only the kind of story we want to tell, but the truths we think are true and, ultimately, the character — the self — we (re)create.

3. **Hrishikesh Arvikar**, PhD student, School of Communication and Arts

Three Moments from the Indian Spring: Battling Citizenship, Caste, Coronavirus, and Capital in Modi's India

This paper presents three political gestures of inversion (2016-21) *Utterance, Sit-down, and Block-(supply)-chain* from within the public that have sparked people's movements in India. I shall track digital media texts from anthology shorts, viral videos, public gatherings, and printed pamphlets that shook the firm ground of the government-capitalist nexus. *Utterance*: Sedition, an archaic colonial law used to muzzle dissent, was channelized to jail Jawaharlal Nehru University (JNU, 2016) students. After interim release, the students inverted repression by creating the idiom- *What we want is Azadi!* (Freedom). I trace the journey of slogan from Pakistani feminists (1970s) to JNU to a Youtube song (2016), to political campaigns, and even a watered-down Bollywood appropriation (2019). *Sit-down*: To silence the revolutionary utterance, Modi government brought paperwork red-tapism with three tropes of *extraterritoriality, exceptionalism, and essentialism*, using religious and caste axes as tenets of proving citizenship (CAA, 2019). Two shorts 1) *Virus* 2) *Monster* show the gap between rich-poor, urban-rural, migrant-city-based to inflect that caste is the metastasis corroding India. The films scathingly argue against developmentalist neo-liberalism, lending a hand to Rhinoceros-type totalitarianism. In the public eye, Muslim women, the most vulnerable group under the new law, occupied Shaheen Bagh, Delhi, to claim *the land they are living on* with a *sit-down*, only to be moved by the threat of COVID. *Block-(supply)-chain*: Using COVID's lockdown, the new farm laws (2020) attempted to open the agrarian sector to private players like Adani, facilitating their firm grip on the food supply chain. Inverting the counter-revolutionary gesture, the farmers took two routes 1) refusal to produce and 2) roadblock occupation around Delhi, cutting the veins of the political capital of India. Using clever social media channels, newspapers, and pamphlets, farmers not only broke the back of potential profiteering businesses but also humbled the megalomaniac ambitions of Modi to retreat from these laws.

4. **Abza Bharadwaj**, PhD candidate, School of Communication and Arts

Humour as 'masking and revealing' gender structures: An examination of the male gaze in interpersonal communication between female passengers and male drivers in India

Non-verbal communication is reported to be based on contextual influences such as verbal behaviour, intentionality, identity, antecedent events, morphology, and the context in general. Some past studies analyse the power dynamics in mixed-gender dyadic interactions through non-verbal behaviours such as touching, pointing, invading space, and standing over another person. Women, for instance, are reported to be more likely to gratify others by being pleasant and interpersonally sensitive to maximize interaction outcomes and be polite by using constrained body movements, taking up less physical space, sitting up straight, and

so on. These studies are focussed on the west, are dated, linear, homogenizing, and most importantly, based on 'close' (friendship, liking, attraction) interpersonal relationship milieu. However, how people in mixed dyads perform gender roles and resist simultaneously in the mundane, routine, and everyday interactions with strangers has not been studied so far, especially in the south Asian context. The present study, therefore, investigates how individuals perform gender roles in a unique everyday interaction, i.e., in cabs with strangers, through non-verbal cues—with gaze being the conceptual tool of inquiry. It also compares the difference in dyadic non-verbal behaviours cross-culturally based on whether the dyads are aligned through the shared region, religion, and age across different cities in India. The study presents preliminary findings from 25 interviews held in 3 metropolitan cities of India. The results showed that while there was a certain sense of normalisation of the male gaze from the female passenger's side, the drivers' non-verbal gestures were regulated by the state and cab companies. In addition, the female participants' gaze--responding behaviors were predominantly manifestations of the social expectations of masculinity and femininity in their speech community. What emerged in one of the cities (Kolkata) is that the perception of women was, in fact, a masculinist vision of desire and transgression. Furthermore, the female passengers' response to this gaze of the drivers was 'laughter' which was most challenging to grasp and inappropriate because it deals with the painful and devastating experiences of sexual harassment. Using humour as a starting point, the study unpacks the context—the daily structuring of non-verbal interactions through the performance of gender roles—in which humour both "masks and reveals" (often in very complicated ways) the very structures and hierarchies on which the humour depends.

5. **Kathryn Blumke**, PhD candidate, Queensland College of Art, Griffith University
Mapping healing geographies; walking in flows of joy along the Kedron Brook with butterflies

With backgrounds in visual art and physiotherapy, I am interested in conversations about how art heals, reinvents and renews, both an individual and a community level. Since the pandemic, these conversations have been developing with urgency. This research documents my healing experiences through processes of walking in nature and drawing/painting. This Pecha Kucha- style presentation describes the making of my painting called *Water Quilt*, 2020-2021, which was created during the COVID outbreak and shortly after my sister in law's sudden death. The work of art was made utilising an auto-ethnographic research methodology based on posthumanism and new materialist theories. Specifically, I explore readings of Deleuze's notions of affect, non-human becoming's and embodiment through the expressive, sensory nature of materials. It draws upon also Deleuze's ideas of transformation through differences in becoming, affirmations of joy and difference and repetition as new and generative. During lockdown, I would walk down to Kedron Brook, a place close to my home. I found being able to connect with nature and also with other walkers, comforting and restorative. I would then go back to my studio and paint. After Annie's death I began to specifically have encounters with butterflies as I walked along the Brook; I became the transformation of the butterfly. I became the flow of the water. Using the watercolour medium, colour, geometry, line and paper, I map a landscape of these entanglements and interconnections, exploring sensations of joy, flows of movement and rhythms of harmony. This research opens discussions on ways in which art can contribute to resistance, renewal and transformation.

6. **Tobias Broughton**, PhD candidate, School of Communication and Arts

Angry Penguins 1 and the making of an Australian avant-garde

In 1939, Max Harris set out to start a revolution in Australian literature. He was eighteen, a published poet and a self-proclaimed anarchist. He was just published in the Adelaide university magazine Phoenix before the Student Union cut the funding, and he fell out with his adopted modernist poetry group, the Jindyworobaks. After severing ties with both groups, Harris and fellow undergraduate Sam Kerr edited the first Angry Penguins, a radical experimental poetry magazine that three years later would become the art and literary journal notorious for falling victim to the Ern Malley hoax.

Today, I will be discussing my background research into the remarkably fertile little magazine culture that spurred the creation of Angry Penguins 1 in 1940, four years before the arrival of Malley. I hope to show how these magazines emphasised their own distinctively Australian cultural traditions. I will then turn to comparison between the rhetorical and artistic strategies advanced in the Jindyworobak's little magazine Venture and Angry Penguins 1. In doing so, we can see Angry Penguins' key points of departure from other Australian modernist production and ideas, especially the rejection of a nationalist framework for Australian cultural progress. I will argue that by comparing the ideological bases of a few examples found in the art and poetry of the Jindyworobaks and Phoenix, we are provided with a critical framework for interpreting Angry Penguins' unique if obscure avant-garde program. I will also suggest ways that Harris' ambition for Angry Penguins 1 prefigures broader political and cultural debates of later issues, that would envelop and then ultimately end the magazine.

7. **Rosie Clarke**, Creative Writing MPhil candidate, School of Communication and Arts

Strategies for "Acespeculative" Literary Criticism: An Asexual Reading of Ottessa Moshfegh's My Year of Rest and Relaxation

My paper responds to emerging critical theories of pleasure, exhaustion and erotic refusal developing in the young field of asexuality and aromanticism (acespec) studies. Scholarship on asexuality has grown significantly within cultural studies over the last decade to consider alternative perspectives along the ace-spectrum (acespec), drawing heavily from Black and lesbian feminist theory to examine sexuality, romance, and gender from acespec perspectives. Here I position acespec as an umbrella term for identity categories associated with absence in dominant Western culture, including asexual, aromantic, and agender. In this paper, I present a close reading of Ottessa Moshfegh's 2018 novel, *My Year of Rest and Relaxation*, to advance an emerging branch of what I call "acespeculative" literary criticism that uses explicit acespec interpretive strategies. I interrogate notions of erotic exhaustion offered by cultural and acespec critic Ela Przybylo, who has called for a shift in asexuality studies toward a model of erotics conceptualised by feminist and civil rights activist, Audre Lorde that centres non-sexual empowerment rather than psychosexual or pornographic definitions of erotics. This call has sparked an emergence of literary acespec studies interested in how narratives construct alternative and speculative forms of erotic pleasure that I build on by interrogating constructs of pleasure, exhaustion, and erotic refusal in Moshfegh's novel. Commercially successful and critically acclaimed yet divisive among readers, *My Year of Rest and Relaxation* follows an unnamed, wealthy, white, female narrator on her

medicated quest to avoid reality by sleeping for an entire year. I argue that the novel complicates Przybylo's suggestion that individuals can "grow into" asexuality through sheer exhaustion caused by the psychosexual expectations thrust upon them by social systems and institutions. I also examine how "white feminism" is criticised and constructed within Moshfegh's novel as well as scholarly acespec discourse. Finally, with this paper, I show how *My Year of Rest and Relaxation*—without any explicit acespec character representation—in fact functions as an acespec narrative.

8. Debashish S. Dev, PhD candidate, UQ Centre for Communication and Social Change
Climate change adaptation and development: A double-edged sword?

The impacts of climate change have posed far-reaching challenges for communities across the world, particularly for marginalised groups in the global south. Development agencies in recent years responded with a flurry of adaptation projects that have focused on the socially weak and politically marginalized groups to support their adaptation needs. Contrary to common expectations, these projects often fail to neither understand the local needs of people nor contribute to national adaptation goals. At times, projects result in retrofitting adaptation into contemporary development assistance which often shadows the demands of both adaptation and development. To rethink how adaptation and development are done, it is important to understand what motivates stakeholders to, intentionally or unintentionally, combine these two concepts. Regrettably, past literature has seldom explored the experience of development practitioners, as individuals and as organizational entities, that can clarify this concern. Taking the case of Bangladesh, the study, therefore, investigates this research gap based on semi-structured individual interviews with 36 development practitioners working in different layers of government and non-government organizations. This paper attempts to unpack development practitioners' perspectives on the development and adaptation needs of Bangladesh. The thematic analysis explored their preferences of whether to fit adaptation into development or think of adaptation as a separate concept. The paper employed a post-development critique to understand the dilemmas of development practitioners in approaching adaptation interventions compared to their experience of local needs. The paper offers useful insights to the adaptation planners and implementers to better engage with different levels of development organizations and practitioners to offer need-based solutions that support both the local needs and greater goals of climate change adaptation.

9. Rhumer Diball, PhD candidate, School of Communication and Arts
Lifelong Learning Philosophy for a Dramaturg? Applying the ALACT Model to Traverse Heuristic Challenges and Guide Critical Reflection

Since the Dramaturg's Network's 2021 response to the "We need to talk about Dramaturgy" open letter, an incitement for all those who collaborate with playwrights to shape their work has prompted fresh action and solidarity for dramaturgs in their practice. This incitement has cracked open Westernised dramaturgy for investigation, discussion and renewal. Considering the letter's invitation for us to think critically about unchallenged Eurocentric traditions, assumptions, power structures, and priorities, practices such as critical reflection and collaborative learning feel pertinent for guiding a dramaturg's independent professional development. In this paper, I explore how a dramaturg can add structured and action-oriented critical reflection models and frameworks to their skill toolkit

to enhance their professional development in terms of accountability, inclusivity, and lifelong learning philosophy. Despite being designed for educators, an early-career or freelance dramaturg can apply the “ALACT model of reflection; (Action (experience), Looking back on the experience, Awareness of essential aspects, Creating alternative methods of action and making a choice, and Trial) to guide and structure their critical reflection cycles throughout their practice. Specifically, this paper argues that implementing the ALACT model can allow dramaturgs to increase the quality of their reflection on experiences such as consultations, collaboration, and feedback exchange contexts. Further, a dramaturg adding this practice to their toolkit can aid in learning from successes, deeply considering mistakes and unpacking challenges, thus enhancing the suitability and productivity of their work, and arriving at new insights and more effective heuristic choices throughout their work’s communication patterns.

10. **Bonnie Evans**, PhD candidate, School of Communication and Arts

The “Female Gaze” on TikTok: Contemporary Online Feminisms and Feminist Reinvention of the Self

The resurgence of feminism across the 2010s-2020s, sometimes described as a “fourth wave” by feminists and scholars, has been understood as particularly tied to digital culture and platforms, often in the form of feminist hashtags like #MeToo. Temporally situated alongside this shift in the public status of feminism, we have also seen the rise of new digital platforms that emphasise audio-visuality, particularly TikTok, which was launched for the international market in 2017. This paper explores how TikTok users understand or express feminist ideas about visual culture on TikTok through their mobilisation of the concept of the “female gaze”, a term that extends feminist film scholar Laura Mulvey’s 1972 conceptualisation of the “male gaze”. I examine how TikTokers use the “female gaze” concept to critique aspects of contemporary visual culture, ranging from period dramas to popular fashion, constructing a series of visual features or tropes of what is imagined to be a “female gaze”. Particularly, I focus on videos within a TikTok trend that involves users describing their own physical features and clothing choices as “catering to” or embodying a female gaze, often as a form of resistance against what is understood as the “male gaze”. In doing so, I consider the relationship between how the “female gaze” is understood, and how TikTok users visually construct their identities as women, girls, and feminists in relation to the concept. Finally, I consider how these videos reinvent concepts of gendered “gaze” for digital platforms in a contemporary feminist context.

11. **Oliver Gough**, Creative Writing MPhil candidate, School of Communication and Arts

Travelling into the Anthropocene with Absurdist Theatre

As the epoch of the Anthropocene intensifies, a clear passage into a comprehensible future is becoming increasingly unclear. The outdated rationalisms of neoliberal thought, capitalist organisation and presumptuous anthropocentrism are coming under question. Where have these frameworks taken us so far? Roy Scranton argues that “the reality of global climate change is going to keep intruding on our collective fantasies of perpetual growth, constant innovation, and endless energy” (5). As these fantasies fade, new playwrighting can embrace the absurdity of the Anthropocene, and suggest pathways into a future of what Timothy Morton describes as “ecological awareness” and an “anarchic, comedic sense of co-existence”

(159-160). I argue that writing for this epoch can depart from realism or didactic dystopia, and challenge in form and content to challenge the logic of anthropocentrism. Pomona by Alisdair McDowell (2014), and The Turquoise Elephant by Stephen Carleton (2016), are absurdist plays from a specific moment in the Anthropocene that destabilise this logic. While Pomona unmasks the inherent violence of late capitalism, The Turquoise Elephant finds crooked gallows humour in climate catastrophe. A combination of these reflexes is necessary at this point in the Anthropocene. Scranton suggests that “If we want to learn to live in the Anthropocene, we must first learn how to die” (7). I suggest these plays contain a pathway for new playwrighting that can chart the journey into oblivion of either our old systems, or that of ourselves.

12. **Amdad Hossan**, PhD candidate, School of Communication and Arts
Diffusion of New Media and Public Service Broadcasting: Is New Media a Lifeline for Public Radio Broadcasting in Bangladesh?

Over the past two decades, digital technologies have contributed to shifts in the organizational and business cultures of media organizations. Public service broadcasting (PSB) has also undergone a digital makeover and transformation. The leveraging of digital technologies has led to strategically engineered organizational change and expanded opportunities for content production, processing, and distribution, while at the same time, they have fostered an end-user environment that is more fragmented and complex than ever before. This has forced public service broadcasters to quickly adapt to new scenarios where the digital media platform is becoming the main instrument for content delivery and promotion, informing audiences, and encouraging audience interaction and co-creation. In these circumstances, this paper studied the digital and traditional media platform presence of Bangladesh’s public radio broadcaster, Bangladesh Betar (BB). Moreover, this study compares and contrasts BB’s use of different media platforms (traditional and digital) in terms of their ease of use, levels of audience interaction, levels of presence, geographical location of the audiences, and accessibility to the platforms. The findings of this study indicate that PSB must explore new opportunities by investing in and emphasizing digital media platform broadcasting and exploiting current organizational opportunities to remain relevant in the changing media landscape. This finding indicates that public service broadcasters should be ambidextrous to fulfill their public service remit.

13. **Bernadette Huber**, PhD candidate, School of Communication and Arts
Tracing opportunities for reinvention in the academic writing landscape of an Australian University

Academic writing carries the research and learning at university. Students not only write to learn – through essays, reports, reflections – but also learn to write at university. Academic writing development, however, seems to run in circles where the same problems are revisited again and again with the same solutions. Faculty bemoan the quality of their students’ work, students are overwhelmed by the stress, universities remind students not to plagiarise. To understand how we can reinvent our approaches and revisit these problems with an elevated solution, we need a clearer picture where and how students learn to write and what relationship they have with academic writing – we have to understand the academic writing landscape of UQ. In my presentation, I use the results of the Academic

Writing Survey to map out this landscape. 300 undergraduate students from 4 faculties responded to questions about genres, process, instruction, attitudes, and feelings. The results suggest that, while feedback and personal interaction increase students' confidence, the social factor does not present strongly in students' writing process and attitudes. Thus, offering more opportunities for social interaction such as implementing feedback during the writing process, normalising conversations about writing among students, and personalising writing instruction might have a strong potential to reinvent our circular solutions into a spiral that elevates academic writing at UQ to an enriching and transformative experience for students and staff.

14. Kathleen Jennings, Creative Writing PhD Candidate, School of Communication and Arts
Three Moods – A Novel Approach to the Short Story

Contemporary critical discussion of the form and purpose of short stories has become fragmented and eager for new approaches, reinvention and renewal (as observed by Sarah Copland and Michael Bessler). In the creative field, short story writing advice often imports narrative theories optimised for longer works; at other times, advice is so detailed that the weight of it — while useful when editing — can squash the fragile creative impulses that drive an early draft, if undefended by a structure for resisting the critical urge. I propose a three-mood approach to analysing and writing short stories. I have refined and tested this framework for understanding and experimenting with the structure of short stories, applying it to over 350 short stories, in over 60,000 words of public commentary and discussion. The results demonstrate the usefulness of this framework for tracing patterns and trends, comparing and analysing stories, isolating craft techniques, teaching, writing and tuning short fiction (including the twenty-one very short stories embedded in my creative project), and connecting and communicating with writers, readers, and critics. I argue that a three-mood approach to reading and writing the short story bridges the critical and creative divides in the short story field. From a critical perspective, while complementing broader narrative theories, this approach is particularly suited to both explaining and unpacking short fiction, uniting attempts to define the short story with a tool for observing what the form can do. For the practitioner, it provides an easy mnemonic for craft analysis, and an intuitive formwork for flowing ideas into stories, and adjusting the impact of a draft.

15. Freya Langley, PhD Candidate, School of Humanities, Languages and Social Sciences, Griffith University
Rearticulating the scene: patterns of change, resistance, and renewal in music scenes.

Rearticulation is a new theoretical approach I am developing to understand the function and dynamics of music scenes, and identify key junctures at which participation is enabled or limited. I apply Irwin's (1973) largely overlooked concept of scene articulation¹ to music scenes. Irwin posits that scenes undergo four key phases in their life cycle: articulation, expansion, corruption, and decline. I argue that: music scenes are subcultural in their articulation phase, with a focus on experimentation; scene-based as it expands due to increased participation and focus on codifying social bonds and conventions; corrupted as industry capitalises and commodifies scene-based values, alienating founding participants; as a result, the scene disbands or declines. Previous scholarship has examined these

transitions as linear, with a commodification by industry marking the 'death' of a scene. However, I theorise that these transitions are in fact cyclical. I contend that groups re-form in response or resistance to these processes. I therefore propose rearticulation as a fifth phase to Irwin's theory. Informed by principles of Uses and Gratifications theory and Subculture theory, I argue that scene participants are an active audience of consumers and oftentimes, producers of culture themselves, who are able to creatively adopt and reappropriate aspects of mainstream culture to suit their own objectives. Rearticulation acknowledges the dynamism and fluidity of music scenes, their participants' creativity, and agency in responding to or resisting corporate domination, and their capacity to create new cultural expressions out of the ashes of old.

16. Rachel Laundy, Creative writing MPhil candidate, School of Communication and Arts
Blood and Ink: Uncovering Generational Commonalities in Family Memoir

This paper examines the potential for historical fiction to uncover 'resonances across time' (Pinto), while also noting differences that may be jarring to modern readers. My novella, *The Jillaroo*, is a fictionalised retelling of my parents' adventures in late 1960s Australia. *Blurb*: When Anne embarks on a journey across Australia, she finds work as a jillaroo on a remote cattle station outside the West Australian town of Tom Price. Here Anne meets Robert, a cartographer based at Hammersley Iron. A bond develops between them, tested by culture, religion, distance, and tragedy. When recording my parents' memoirs, I noted common themes during the 1960s also occurring in the most recent decade: religious intolerance, war and protests against war, a successful national referendum (Aboriginal vote in 1967, gay marriage in 2019), feminism and the #MeToo movement, and the polio and covid epidemics. Carroll emphasises the role historical fiction novels play in helping readers "look to the past as a way to understand the present and who we are" (2014, 262), which becomes particularly relevant if the adage is true that if we do not remember the mistakes of the past, we are doomed to repeat them. Accuracy of detail, and fidelity to the historical record is a critical element of historical fiction, without which the author/reader pact may be compromised. The question for writers of historical fiction becomes how to ethically fictionalise true anecdotes and archival research, factual events and locations. This paper provides an overall illumination of relevant criticism of historical fiction, focussing on key concepts such as genre; accuracy and authenticity; empathy/imagination; historical revisionism; historical figures; indigenous representation; bowerbirding; presentism; and language. It explores these issues, expectations, and possible resolutions, in order to elucidate an informed and conscientious approach to combining fact and fiction in historical fiction novels for creative practitioners.

17. Thu Luong Le, PhD candidate, School of Communication and Arts
Vietnamese government pandemic communication effectiveness and behavioural responses: A conceptual framework

The effectiveness of government communication in the face of a pandemic is reflected in achieving intended communication goals. These goals include attaining intended behavioural response, such as public consent and compliance with the government's harsh containment measures to help flatten the pandemic curve. However, there is a lack of understanding of how government communication can attain such desired outcomes. This paper addresses this important yet understudied issue by illustrating how government pandemic communication

can achieve desired behavioural response in the particular context of Vietnam from January 2020 to December 2021. The relationship between communication strategy and behavioural response is not clear-cut because communication strategy does not necessarily, nor directly, bring about desired effects. Instead, a communication campaign's results depend on specific social, political, cultural and individual context, which shapes government communication strategy and people's perception, attitude and behaviour. In this paper, I propose an integrated conceptual model to illustrate the relations between government pandemic communication and behavioural response. First, I draw upon the social construction of reality theory and framing theory to shed light on how the government frames COVID-19 in their messages to shape public perception of the pandemic. Second, I will use the theory of social construction of reality and media effects to explore how and why people perceive, feel, and behave upon their exposure to these messages. Whether government pandemic communication achieves purposed outcomes in terms of shaping perception, attitude and behaviour thus indicates if government pandemic communication is effective or not. Consequently, this conceptual model can serve as a framework for evaluating government pandemic communication effectiveness and how helpful it can be in facilitating behavioural response.

18. Mike Levy, Art History PhD candidate, School of Communication and Arts
Reinvention, reflectograms and the tales they tell

Early Netherlandish paintings have attracted more technical attention than any other group of paintings. Scientific examination has included a very wide range of techniques and approaches, which have included radiography (e.g., X-rays), infrared reflectography (IRR), and dendrochronology. From the 1930s onwards, X-ray images were the basic method. The X-ray penetrates the work in its totality, and registers the paint surface, the ground, the support, and whatever is on the reverse all at the same time. The drawback is that it "sees" right through the work, from front to back resulting in an image that can be overlaid with detail and difficult to interpret. In 1965 a solution was found by a Dutch physicist in creating the reflectogram. The rays producing the reflectogram do not go right through the entire painting and support like the X-ray. They stop at the ground layer thus displaying the underdrawing that marks the beginning of the creative process. This presentation examines five reflectograms produced for sections of Patinir's *Landscape with Charon Crossing the River Styx*. Taking each reflectogram in turn, the changes made between the underdrawing and the final painting are considered and the implications discussed.

19. Kyle Medlock, PhD Candidate, Griffith Centre for Social and Cultural Research
Summoning Memories: Towards an Ethnography of Nostalgia in Magic: the Gathering Communities

Nostalgia is everywhere in our modern communities of leisure. From re-releases of fan favourite media franchises to retellings of legendary sporting feats, supposedly impermanent vestiges of our past enjoyment remain permanently fixed in our memories. For many, trading card games (TCGs) are one such vestige – conjuring up recollections of good times spent in the schoolyard. This paper examines the popular TCG, Magic: the Gathering (MTG), which has adapted to embody change and renewal over its 30 years of continuous releases. In that time,

MTG has evolved to become a TCG played by tens of millions of adults in dedicated small businesses worldwide. These continuing and returning players alike find themselves struck by nostalgia, whether it be through re-releases of old cards, the return of 'retro' designs, or simply encountering a card they played against friends in the schoolyard many years ago. Drawing on an ongoing visual ethnography and interviews with players around Australia, this paper explores how players of MTG experience and respond to nostalgia, as well as examining the role of the game's cultural objects in the expression of players' identities and memories. With a long history of card releases, continuous renewal of card pools and virtually infinite possible combinations of cards during play, players each experience a unique passage through the game's shared community. By illuminating these individual stories of play, this paper seeks to identify everyday practices of nostalgic reminiscence that are enacted in our impermanent and fast-paced modern world.

20. **Kayla Mildren**, PhD candidate, Griffith University

Regulating Self-Presentation Through Hair: An Analysis of Uniform Policies in Queensland High Schools

Increasingly, Australian high schools have entered the news cycle with disputes over the school's role in managing student bodies; including debates over appropriate forms of sex education, calls to provide a pants option to female students, or concerns over racial discrimination in hair policies. This research derives from a broader PhD study, which seeks to investigate understand how Australian high school perceive and project the ideal student through uniform policies, along with how students themselves respond to this visual management. This paper narrows the lens into an exploration of hair regulations in Queensland high schools, via a thematic analysis on fifty uniform policies from Government, Catholic and Protestant schools. I investigate the ways that schools deploy allegedly neutral judgements of what make a hairstyle 'extreme', 'conservative' or 'appropriate' and, in doing so, explore the gendered, classed or racialized connotations of 'unprofessional' hairstyles.

21. **Balqis Aini Mustafa**, PhD student Centre for Research in Media and Communication, Faculty of Social Sciences and Humanities, The National University of Malaysia (UKM)

Acculturation and Integration of Rohingya Refugees and Asylum-Seekers in Malaysia

Each year, more and more people are forced to flee their country due to conflict or persecution. At the end of 2021, The United Nations High Commissioner for Refugees (UNHCR) estimates there are 89.3 million forcibly displaced persons worldwide (UNHCR, 2021). Malaysia is one of the transit countries in the Southeast-Asian region, which currently hosts approximately 185,920 registered refugees and asylum-seekers as of end August 2022. The majority (159,190) are from Myanmar, where more than 65 percent (105,710) are ethnic Rohingya. Not being a signatory to the Convention Relating to the Status of Refugees 1951 and its 1967 Protocol, Malaysia does not accord many rights to refugees and asylum-seekers in the country. This includes the majority ethnic Rohingya, who are being denied of their basic rights. Moreover, Malaysia does not have a legal or administrative framework that regulates the status and rights of refugees and asylum-seekers who seek refuge in the country. This study investigated acculturation and integration challenges of Rohingya refugees and asylum-seekers in Malaysia. Ager and Strang's integration framework (2008; 2019), Berry's Acculturation Model (1989; 1990; 1997), and Relative Acculturation Extended Model, RAEM

(Navas et al. 2005) are the theoretical frameworks which inform this study. A total of 16 male participants were interviewed. The preliminary findings indicate that Rohingya refugees and asylum-seekers in Malaysia face challenges in three main areas – education, employment and healthcare. Refugee parents are concerned about the lack of access to education for their children, while trying to make ends meet by working illegally in informal sectors or being self-employed. Healthcare services are accessible yet costly to some. Furthermore, they are also facing challenges in the aspect of safety, where participants express their worries and concerns with regard to relationship with the police/enforcers, fear of arrest, and harassment.

22. Amanda Niehaus, Creative writing PhD candidate, School of Communication and Arts
Science in Fiction: The Value of Fact

Around 30,000 different scientific journals publish the ‘facts’ on a regular basis, but typically leave people to interpret the quality or real-world implications of this information on their own, or based on short, poorly contextualised media bytes. Scientists can and should take some steps in setting context for their research questions, processes, and findings, but well-researched arts practices can lead in this space. Of course, fiction does not need to communicate science or history or politics to be valuable, but it typically does by default, because these are the frames through which we live and grow as individuals, communities, and as a species. By bringing attention to and connecting these ‘disparate’ aspects of our world, creative writers—including writers of fiction, memoir, biography, creative nonfiction, and poetry—can incite curiosity, change viewpoints, and enhance understanding. But should readers be reading fiction for fact? Fiction is often thought of as unconfined by fact, driven by emotion or action, a means of testing the boundaries of ideas. But as research has shown, readers remember the incorrect facts they learn through fiction just as well as the correct ones, and integrate them into their beliefs. Even when readers know they are reading fiction, it can be hard for them to later dissociate the information they’ve acquired. Readers learn whether we intend them to or not—and in our modern media climate, which is heavy on information and light on context, writing without consideration of the facts limits what fiction can do. As writers of fiction, we must take responsibility for the facts we convey—we must choose our words wisely, knowing that what we write is meaningful to readers, may slip so easily into their world views.

23. Christian Rizzalli, Art History PhD candidate, School of Communication and Arts
Rationalist Repetition and Transparency for Fascism’s Populist Democracy: Edoardo Persico and Marcello Nizzoli’s Photomontage Display for the 1934 Italian Plebiscite

This paper offers a close analysis of a public photomontage display that the designers Edoardo Persico and Marcello Nizzoli (both associated with the Italian Rationalist movement) produced for the Italian plebiscite election of 1934. The display was erected in the heart of Milan’s Galleria Vittorio Emanuele II, and took the form of an enormous scaffolding structure adorned with photographic and textual panels. In this moment, the expanded, architectonic photomontage techniques prized by the Fascist regime and their supporters in the Italian avant-garde moved beyond the interior exhibition space, and instead occupied a bustling thoroughfare in the very city where Fascism was born. Central to Persico and Nizzoli’s design were the Rationalist design principles of repetition and transparency, though in this instance

the purely architectural significance of such principles was transformed into incisive political allegory. In this paper, I consider this transformation in depth, tracing the way in which Persico and Nizzoli reinterpreted central tenets of modernist design and deployed them in this photomontage display to reflect political ideas central to Fascism's populist democracy.

24. Swastika Samanta, PhD candidate, UQ Centre for Communication and Social Change
Influences of social media-based communication on ecotourism in climate change affected areas in India – a social change perspective

While tourism is generally credited with speeding up development and building capacity in local communities, challenged by global phenomenon like climate change, the industry has been required to innovate. This could take various forms such as accessing previously unexplored pristine areas and renaming top locations by creating new stories about the destination. A common approach is creating a 'sustainability' story and reframing travel by labelling it as 'responsible travel' or 'ecotourism'. Social media communication, especially image-based, social media platforms such as Instagram and You Tube, is instrumental in conveying these messages to the public. These new labels have resulted in over-tourism potentially leading to several issues ranging from scarcity of water, excessive waste generation and most importantly, erosion of the social fabric of the local communities. Climate change is the added layer of complexity hastening the decline of these ecologically fragile areas. In environmental management, Social Impact Assessment is the study of the social landscape - human environment, culture, heritage, public perceptions. Considering the potential of tourism to not only negatively affect but also positively contribute to sustainable development and sustained behavioural change, it is vital to understand visitors' attitudes and decision-making processes towards ecotourism, and the encompassing social landscape that influences these decisions and actions. While ample research exists regarding the usage of social media analytics in pro-environmental behaviour, there is only limited interdisciplinary research done in terms of engaging relevant stakeholders through a combination of participatory approaches and strategic communication to enable transparent, decision-making processes. This paper using a Communication for Social Change lens, aims to examine the influences of strategic and participatory communication, both online and offline, on target audiences and stakeholders traveling to pristine, protected areas affected by climate change. Through the replication of natural environments to 'explore optimal message composition' or what could be considered 'empowering participatory' methods, my study aspires to understand and bridge the gap between theory and practice, essentially the gap between the intended outcomes of social media-based communication strategies and people's actual decision-making and actions.

25. Carol Schwarzman, PhD candidate, School of Communication and Arts
The Karrabing Collective: Contemporary Indigenous Narratives of Human-Nonhuman Imaginaries

The Karrabing Collective is a group of contemporary Australian Indigenous and non-Indigenous artists living and working on Country in Northern Territory west of Darwin. For this presentation, I analyse how their work combines a unique art practice steeped in spontaneity and community with traditional values of Country often in conflict with day-to-day Settler social values. The Karrabing make their videos in collaboration with nonhuman

worlds (water, birds, fish, boats, trucks, or ancestors, for example), in semi-scripted narratives that are often humorous, and somewhat obscure for Settler audiences. They challenge non-Indigenous audiences with glimpses into Indigenous culture difficult to comprehend. As such, they open up possibilities for developing fresh naturalcultural, posthuman visual and narrative aesthetics incorporating traditional stories alongside cutting-edge aesthetic innovation. For example, in *Aiden in Wonderland* (2018) (a remarkably prescient sci-fi story), the plight of a young Aboriginal man taken at birth from his family is of interest to health professionals due to his immunity to a pandemic decimating Settler society. *Aiden in Wonderland* is an apocalyptic narrative of humans, mermaids, black cockatoos, blowflies and honey bees. With this presentation I develop thinking around the Karrabing's traditional notion of 'sweat' and how a fluid interface of body and environment works to situate a body in Country, thus expressing material intra-actions (echoing Donna Haraway and Karen Barad). The Karrabing's videos communicate this immersive fluidity, while simultaneously obscuring aspects of Indigenous knowledge to protect Culture.

26. Samantha Wheeler, Creative Writing HDR candidate, School of Communication and Arts
Connecting with Nature through Fiction

Children who connect with nature exhibit improved mental, physical and emotional wellbeing and are more likely to become ecologically responsible adults (Louv; Chawla; Wagner-Lawlor). However, as young people spend less time outdoors, these nature connections are deemed to be at risk (Louv). While scholars suggest that literature offers one alternative means of exposing young people to the natural world (Trousdale; Bigger and Webb; Saxby and Winch), many warn that, in the current crisis of climate change and denialism, such narratives focus too strongly on advocacy rather than on connection. Doomsday, didactic texts, often push young people to advocate for, amongst other things, conservation and sustainability, only serving instead to instil guilt and fear (Creany; Meyer; Kriesberg; Parsons). Guilt and fear destroys hope and fails to encourage the reader to connect. In this paper, I provide a counterpoint, arguing that more successful creative choices exist. If we wish to foster biophilia (a love of the natural world) through literature, we must first embrace the positive (Carson and Lee; Bai et al.). Textual analysis of fictional texts for children reveals that writers who replace moral lessons and scare tactic interventions with evocative narratives are far more likely to connect young people with the natural world. Stories that explore improved relationships with elements of the natural world, for example, are far more effective in deeply moving the reader (Bai et al.) than authoritative discourse (Rosen). This research provides new insights as to the most effective creative choices in children's literature to promote wonder and curiosity, with implications for not only writers, but for educators, parents and those wishing to instil a love of nature in our children.

27. Renata Verkaaik, MPhil candidate, School of Communication and Arts
Pluto in 'The Black Cat': a Lucifer of Domestic Unrest

This paper is part of a larger work concerning cats in 19th century Gothic texts. Cats within these texts act to reveal negative aspects of the domestic space and provide criticism of the domestic sphere itself. In addition, their presence also functions to turn the domestic setting into one of terror. This paper will explore Edgar Allan's Poe's 1843 short story, 'The Black Cat', specifically how the titular cat, Pluto, functions in the story to reveal the violent side of the

domestic space. The 19th century saw a shift towards more domestic settings for Gothic texts, with this shift a greater emphasis was placed on the potential horrors of the domestic space, and the domestic itself became a source of horror. Edgar Allan Poe was no stranger to this concept, and the use of the domestic space as a source of horror is on full display in 'The Black Cat'. Through the character of Pluto, Poe reveals how the domestic space is often used to obfuscate violence towards women, and how the heightened privacy can lead to violence within the home remaining unseen. Throughout the text the narrator of the tale details his descent into madness and eventual murder of his own wife. However, the narrator does not describe the murder of his wife with the emotional intensity that is expected. Rather, he reserves the heightened emotions when talking about Pluto, who suffered the same fate as his wife. The narrator's hyperfocus on Pluto reveals how the domestic space is expected to hide his crime. As such, Pluto reveals how violence towards women can remain unseen and ignored within the domestic space.

28. Sarah Wilson, PhD candidate, School of Communication and Arts
Our Own Time and Space: Locating Autistic Poetics in Theatre

The Te Reo Māori word for autism is 'Takiwātanga', which is derived from the phrase "my/his/her own time and space" (Opai 13). Keri Opai, the linguist who coined the term, intended it reflect how the unique communication and sensory processing of autistic people carves out a unique "timing, spacing, pacing and life-rhythm" in an allistic (non-autistic) world (13). Yet in theatre spaces, as in the wider culture, the dominant image of autism is not one of unique participation, but that of autistic silence and disengagement. In drama, theatre and performance studies there is still limited work addressing autistic people as creatives or audience members. Where work exists, it generally addresses practice with autistic actors. This elision in research interest highlights the segregation of explicitly autistic people from the general, presumed-allistic theatre participants. Neuroqueer scholarship explores the ways compulsory able-bodied-ness and neurotypicality resembles and works in tandem with phenomena like compulsory heterosexuality (Egner 125). In my work, I have drawn on the autistic poetics — ricochet, apostrophe, ejaculation, discretion, and invention — proposed by neuroqueer literature scholar Julia Miele Rodas. These poetics recontextualize pathologized autistic communication traits and reject the overwhelming cultural perceptions of autistic silence. This paper will employ a synthesis of Rodas's devices and neuroqueer rhetorical analysis (drawn from Remi Yergeau) to examine two playtexts. Namely, I will examine Simon Stephen's adaptation of Mark Haddon's *The Curious Incident of the Dog in the Night-Time*, and Tim Sharp and Dead Puppet Society's *Laser Beak Man*. In doing so, I will locate just some of the takiwātanga already present in the theatre canon, in order to resist dominant narratives about autistic theatre participation.

29. Min Wu, PhD candidate, School of Communication and Arts
Transcultural Courtship Novels in the Long Eighteenth Century: Global Trade in China and England

In the long eighteenth-century English and Chinese courtship novels, we can find a lot of foreign goods brought by maritime trade in the daily life of the characters, such as the Chinese and Indian shawls in the English novel *Mansfield Park* (1814) and the Russian coat, European clock and Western medicine in the Chinese novel *The Story of*

the Stone (c. 1754). Clues about the foreign goods reveal how maritime trade shaped the representation of national identity and social class in the English and Chinese novels in the period. Maritime trade on the one hand, provided new social motilities for the English society, which is represented as the cross-class marriage in courtship novels, while on the other hand, in the Chinese context, foreign goods brought by maritime trade were still a symbol for the barrier between different classes. Such a difference between two countries under the shared globalized context of maritime trade can be explained by their different foreign policies: England chose to explore market overseas while China chose to restrict the connection with foreign countries to strengthen the inner stability of the country.

30. **Olivia Jayne de Zilva**, MPhil candidate, School of Communication and Arts
Portraying 'Asian' identity beyond the limits of the literary label 'Asian-Australian in contemporary Australian fiction

The label 'Asian-Australian' is regularly used to define works of contemporary literature by Australian authors from a variety of distinct Asian backgrounds. While other authors may be comfortable using this label, I argue that terms such as 'Asian-Australian' risk oversimplifying and homogenising unique cultural experiences: the "term purposefully 'others' writers within a 'multicultural' framework relying too heavily on labelling people based on their ethnicity" (Chakraborty and Walton 674). Moreover, the use of Asian-Australian in literature not only "underestimates the differences and hybridities amongst Asians, but it also inadvertently supports racist discourse that constructions Asians as a homogenous group, that implies they are 'all alike' and conform to types" (Lowe 538). The use of 'Chinese-Australian' and 'Chinese' are problematic for similar reasons (Ang). This research engages with issues of literary and ethnic categorisation, multiculturalism, and racism in Australia, emphasising the importance of representing the specific nature of Hong Kong identity in contemporary Australian literature. It will also demonstrate the need to reject arbitrary labels and categorisations of Asian identity constructed under a white hegemonic gaze.