

# CSAA 30th Anniversary Conference      1-3 December, RMIT University, Melbourne

## Programme Summary and Schedule

### Thursday 1 December

8am	Registrations open – <b>Building 80 Foyer and Room 80.02.001</b>
9.00 - 11.00	Welcome to Country – <b>Building 80, Level 1, Room 80.01.002 – Cinema Theatre</b>
	<b>Keynote 1: <i>The Mourning After: A cultural studies approach to grief, witnessing and mobile media in Australia</i> (Distinguished Professor Larissa Hjorth) – <b>Building 80, Level 1, Room 80.01.002 – Cinema Theatre</b></b>
11.00 – 11.30	Morning tea – <b>Building 14, Level 2, Room 131 Media Portal</b>
11.30 – 13.00	Parallel panels and papers – <b>Building 80, Levels 3 and 4</b>
13.00 – 14.00	Lunch – <b>Building 14, Level 2, Room 131 Media Portal</b>
14.00 – 15.30	Parallel panels and papers – <b>Building 80, Levels 3 and 4</b>
15.30 – 16.15	Afternoon tea – <b>Building 14, Level 2, Room 131 Media Portal</b>
16.15 – 17.45	<b>Plenary roundtable: <i>Histories and Trajectories of Cultural Studies</i> (Susan Luckman, Sukhmani Khorana, Shawna Tang, Akane Kanai, Andrew Milner. Chair: Mark Gibson) – <b>Building 80, Level 2, Room 80.02.002</b></b>
18.00 – 20.00	30th Anniversary Drinks - <b>Capitol Theatre, 113 Swanston Street.</b> ...including: <ul style="list-style-type: none"><li>• CSAA Presidential Address – Elizabeth Stephens</li><li>• Scott Brook, Roberta Comunian, Alessandra Faggian, Sarah Jewell, Jonathan Corcoran and Jen Webb, <i>Gender and the Creative Labour Market: Graduates in Australia and the UK</i> (Palgrave 2022) – launched by Susan Luckman</li><li>• Graeme Turner, <i>John Farnham's Whispering Jack</i> (Bloomsbury 2022) – launched by Rebecca Olive</li><li>• Terry Flew, Jane Holt and Julian Thomas, <i>The SAGE Handbook of the Digital Media Economy</i> (Sage 2022) – launched by Mark Gibson</li><li>• CSAA Secretary's Announcement – Election of CSAA executive office-bearers</li></ul> <i>(MC – Professor Lisa French)</i>

## Friday 2 December

- 9.15 – 10.30 Plenary roundtable: *50th Anniversary of Gough Whitlam's election—An Everyday Icon* (Mehreen Faruqi, Mary Lou Rasmussen, Eric Sidoti, Esther Anatolitis, Julie McLeod. Chair: Anna Hickey-Moody) - [Building 80, Level 2, Room 80.02.002](#)
- 10.30 – 11.00 Morning tea – [Building 14, Level 2, Room 131 Media Portal](#)
- 11.00 – 12.30 Parallel panels and papers – [Building 80, Levels 3 and 4](#)
- 12.30 – 13.30 Lunch – [Building 14, Level 2, Room 131 Media Portal](#) and/or “Bring a Place Dance Workshop” with Zoe Bauer and Jordan Poitras (location TBA)
- 13.30 – 15.30 Parallel panels and papers—long session – [Building 80, Levels 3 and 4](#)
- 15.30 – 16.00 Afternoon tea – [Building 14, Level 2, Room 131 Media Portal](#)
- 16.00 – 16.30 [Optional: Travel to University of Melbourne]
- 16.30 – 18.00 [Optional: Congress of HASS Plenary and Congress closing – hosted by CHASS – registration required (([Kathleen Fitzpatrick Lecture Theatre, Arts West Building, The University of Melbourne](#)))]

## Saturday 3 December

- 9.00 – 10.30 Parallel panels and papers – [Building 80, Levels 3 and 4](#)
- 10.30 – 11.00 Morning tea – [Building 14, Level 2, Room 131 Media Portal](#)
- 11.00 – 12.00 Keynote 2: *Australian education export: What is it good for?* (Associate Professor Fran Martin) – [Storey Hall, Lower Lecture Theatre](#)
- 12.00 – 13.00 Lunch – [Building 14, Level 2, Room 131 Media Portal](#)
- 13.00 – 14.00 Keynote 3: *Media Love* (Professor Mark Deuze) – [Storey Hall, Lower Lecture Theatre](#)
- 14.00 – 15.00 Plenary roundtable: *Academic Publishing Today—Futures or Pasts?* (Graeme Turner, Panizza Allmark, Tony Moore, Kate Darian-Smith. Chair: Jay Thompson) – [Storey Hall, Lower Theatre](#)
- 15.00 – 15.30 Afternoon tea – [Building 14, Level 2, Room 131 Media Portal](#)
- 15.30 – 16.30 Closing Keynote: *Whitefella Mischief: A Tour of the Museum of the Magicians of Reason* (Professor Stephen Muecke with Max Brierty) – [Storey Hall, Lower Lecture Theatre](#)

# Thursday 1 Dec – Parallel sessions

	Rm1 80.03.005	Rm2 80.03.011	Rm3 80.03.014	Rm4 80.03.021	Rm5 80.03.003	Rm6 80.03.004	Rm7 80.04.010	Rm8 80.04.020	Rm9 80.04.021	Rm10 80.04.022	Rm11 80.03.010
11.30 – 13.00	<p><b>Panel A: Affirmative Feminist Boys Studies Panel I</b> (chair: Shawna Tang)</p> <p>'Boys are crying out': Initiation through school-based 'Masculinity programs' (Hannah Hayes)</p> <p>Who's Responsible? The Question of Men's Agency in Feminist Critiques of Consent (Finola Laughren)</p> <p>Mother and I: Dimity, Maggie and Me (Grace Sharkey)</p> <p>Eschatological Dilemmas: The figure of the African American Boy (Sarah Demekech Graham)</p>	<p><b>Panel B: Temporality in video games: playing with the past, present and future</b> (chair: Sian Tomkinson)</p> <p>Characterising Temporal Experience During Livestreams on Twitch.tv (Nathan Jackson)</p> <p>Cute, zany, interesting ghosts (Heather Blakey)</p> <p>"This cannot continue": Temporality and the refrain in NieR:Automata (Sian Tomkinson)</p>	<p><b>Panel C: Cultures of Machine Vision</b> (chair: Michael Richardson)</p> <p>Fakery, Synthesis, and Artifice in Machine Vision (Michael Richardson)</p> <p>Automated Face Recognition and Social Sorting: The Rise of "Granular Biopower" (Mark Andrejevic (Monash))</p> <p>Tangled State: The Crowd as an Algorithmic Operation of Capital (Zoe Horn and Scott Wark)</p> <p>Race beyond perception: analysing race in post-visual regimes (Thao Phan and Scott Wark)</p>	<p><b>Panel D: Youth Civics and Creative Citizenship: Jamming the Everyday</b> (chair: Anna Hickey-Moody)</p> <p>Images as 'potentials': Photovoice as a method for creative engagement in research with young people (Julia Coffey)</p> <p>Creativity across cultures: Dilemmas for co-research with young people (Amanda Third)</p> <p>Folk media, religion and sex education (Anna Hickey-Moody)</p>	<p><b>Ethics and Responsibility</b> (chair: Katrina Jaworski)</p> <p>The Ethics of Response and Response-Ability: Reading Lauren Berlant Reading Eve Kosofsky Sedgwick (Karin Sellberg)</p> <p>The Ethics of Facing the Other in Suicide (Katrina Jaworski)</p> <p>Can't Delete: An intervention in mainstream news media representations of image-based sexual abuse (Josie Gleave)</p>	<p><b>Disability and work</b> (chair: Anna Hickey-Moody)</p> <p>Disability Pasts &amp; Futures in Asian Cultural Studies: A Dialogue (Gerard Goggin and Kuansong Victor Zhuang)</p> <p>The Paid, the Unpaid, and the Sometimes Paid: a Multiple Correspondence Analysis (MCA) of Australian creative vocations (Scott Brook)</p> <p>Content creators, social media practices and cross-platform labour (Ziying Meng)</p>	<p><b>People</b> (chair: Rosslyn Prosser)</p> <p>Lithic Subjecthood in the Anthropocene : The Geologic Temporalities of Limestone (Jianni Tien)</p> <p>Anti-black Racism in the Anthropocene : a Lacanian reading of a birder and a dog-lover in Central Park (Sheila Cavanagh)</p> <p>Spirits of Resistance: Collective Practices of Freedom in Behrouz Boochani's Prison Writing (Rebecca Hill)</p>	<p><b>Thinking Pasts and Futures</b> (chair: Daniel Marshall)</p> <p>History or Catastrophe? Georg Lukács or Walter Benjamin? (Andrew Milner)</p> <p>Colonising the Past, Colonising the Future: Australian Popular Culture of the Long 1980s and the Nationalist Anxieties of the White Settler Nation (Brydie Kosmina and Madeleine Seys)</p> <p>Racial capitalism and settler colonisation in Australia or Australian debts to Gurindji economies (Holly Randell-Moon)</p>	<p><b>Post-coloniality and pastoralism</b> (chair: Holly Randell-Moon)</p> <p>Cattle, Cowpastures and Country (Fiona Probyn-Rapsey and Professor Lynette Russell)</p> <p>The wind as icon: Trying to get a grip on the ephemeral (Doortje Hoerst)</p> <p>Incipient criminals? Australian frontier politics and the representation of Aboriginal boyhood (Joanne Faulkner)</p>	<p><b>Digital bodies I</b> (chair: Jay Thompson)</p> <p>The Empire Looks Back: Revisiting the birth of the settler Internet (Kawsar Ali)</p> <p>Mapping digitally networked relationships as Touch (Fiona Andreallo)</p> <p>WeChat Ethnography: From Hype to Reality Check (Haiqing Yu)</p>	<p><b>Space, place, memory</b> (chair: Mark Gibson)</p> <p>Memoricide is Ordinary: The Djab Wurrung Trees and Victoria's Western Highway Upgrade (Scott Webster)</p> <p>Space, Place and Specto-currency in Citayam Fashion Week, Jakarta (Vera Syamsi)</p> <p>The messy causality of transmedia practices: ethnographic notes from the online culture wars (John Postill)</p>

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14.00 – 15.30	<p><i>Panel E: Affirmative Feminist Boys Studies Panel II: Some Dominant Parameters of Boyhood (chair: Liam Grealy)</i></p> <p>The Energies of Boyhood (Catherine Driscoll and Liam Grealy)</p> <p>'It's Just the Way Boys Behave': The Pathologization of Boys (Prudence Black)</p> <p>Class, Labour, and Boyhood in the Australian Cinematic Imagination (Timothy Nicholas Laurie and Catherine Driscoll)</p>	<p><i>Panel F: Cultural Militarisation, Memory, and Resistance in Asia: Hong Kong, Thailand and Taiwan (chair: Duncan Caillard)</i></p> <p>Tongzhi Sovereignty: Taiwanisation and Progressive Futures (Adam Chen-Dedman)</p> <p>The politics of flags: Hong Kong's "China" in the past and present (Katy Pui Man Chan)</p> <p>Demobilisation as revolt: Disarticulating resistance in Thai independent cinema (Duncan Caillard)</p>	<p><i>Panel G: Device Theory: Understanding Media Hardware (chair: Alexa Scarlata)</i></p> <p>On the socio-cultural values embedded in voicetech as human-device interface (Dang Nguyen)</p> <p>On the place and aesthetics of "lifestyle" TVs (Alexa Scarlata)</p> <p>On phones, smart speakers, and household items in the context of DIY music producers in India (Pradip Sarkar)</p> <p>On the cultural dynamics of consumer electronics markets (Ramon Lobato)</p>	<p><i>Panel H: Vital Arts I (chair: Anna Hickey-Moody)</i></p> <p>COVID-19, Young People and the Futures of Work: Rethinking Global Grammars of Enterprise (Peter Kelly)</p> <p>Vital Arts: A creative research collaboration across education, industry and policy (Chris Cornell)</p> <p>Cool jobs in Asia: Creative skills for global citizens (Rimi Khan)</p>	<p><i>Panel J: Pasts and futures of Digital Cultures: an interdisciplinary discipline (chair: Chris Chesher)</i></p> <p>Formations of Digital Cultures (Chris Chesher)</p> <p>Bringing a field into being: what is digital cultures research? (Fiona Martin)</p> <p>Towards subaltern digital cultures? (César Albarrán Torres)</p> <p>Asking the Media Question: Digital Cultures as Symptom and Dream (Ned Rossiter)</p>	<p><b>COVID-19 I (chair: Haiqing Yu)</b></p> <p>Beyond Unspoken: COVID-19 Humour with Doge Emojis in Comments of a Chinese Weibo Official Account (Yifan Chen, Qian Gong and Grace Zhang)</p> <p>COVID Nationalisms: National identity and collective behaviour in global pandemics (Terry Flew)</p> <p>Pandemic policing and the construction of publics: An analysis of COVID-19 lockdowns in public housing (Paul Kelaita, Dr Kiran Pienaar and Dr Jaya Keaney)</p>	<p><b>Cultural and Intercultural I (chair: Rebecca Hill)</b></p> <p>Retrocognition, Ghosts, Monsters and the Persistent Cartography of Inhabitation (Tito Ambyo)</p> <p>Local organisations addressing food insecurity: A case study of migrant civic practice in Australia during COVID lockdowns (Sukhmani Khorana)</p> <p>The digital bridge: Wechat ecology and Chinese students in Melbourne (Gavin Xun Zhou)</p>	<p><b>National interests and storytelling (chair: Rebecca Olive)</b></p> <p>Rethinking the "National Interests": The Human Rights Museum as Surplus Force (John Nguyet Erni)</p> <p>The national interest and the public good (Graeme Turner)</p> <p>Domestic sports betting: An argument for broadening gender perspectives (Rohann Irving)</p>	<p><b>Pasts and Futures – textiles and craft (chair: Daniel Marshall)</b></p> <p>Sewing across time: Time-travelling dialogues across 200 years of clothing patents (Kat Jungnickel)</p> <p>Making as Care: Repair, care, and the cultural value of craft skills (Susan Luckman)</p> <p>Indo Chic, Cultural Appropriation and Bad Feeling: How the cultural appropriation debate in fashion makes South Asian Australian women feel (Lauren Nilsson)</p>	<p><b>Queer and gender I (chair: Katrina Jaworski)</b></p> <p>Queer Practices in Australian Screen Production (Stayci Taylor, Angie Black, Patrick Kelly and Kim Munro)</p> <p>Women on the Run: Mobility and Aspiration in Queer Bangladesh (Anika Shah)</p> <p>All About That Ace: Queering Queer and the Asexual Imaginary (Marziya Mohammedali)</p>

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11.00 – 12.30	<p><i>Panel K: Fashion as trans(national) interest (chair: Harriette Richards)</i></p> <p>The making of Australian Fashion™ (Harriet Richards)</p> <p>Transnational economies of value: reflections on Đây/đó, a cross-cultural collaboration (Rimi Khan and Grace McQuilten)</p> <p>Fashion Without a Nation-State? The Queer Case of Palestine (Roberto Filippello)</p>	<p><i>Panel L: Infrastructural Inequalities: Documentary Infrastructures (chair: Liam Grealy)</i></p> <p>Following Fines: An Interdisciplinary Approach to Understanding the Fine in Infrastructural Terms (Astrid Lorange)</p> <p>Policing the Pandemic (Andrew Brooks)</p> <p>Permeable Housing (Liam Grealy)</p>	<p><i>Panel M: Automating Life: Cultural and Creative Perspectives (chair: Elizabeth Stephens)</i></p> <p>Automation and the Invention of 'Life' (Elizabeth Stephens)</p> <p>Who Cares? (Ionat Zurr)</p> <p>Machine Listening Aesthetics: Reanimating Sonic Ecologies (Santiago Renteria)</p> <p>Respondent: Nonhuman Witnessing of Automated Life (Michael Richardson)</p>	<p><b>Print Media</b> (chair: Mark Gibson)</p> <p>A poetic approach to understanding journalists' experiences of covering institutional child sexual abuse (Lisa Waller and Jessica Wilkinson)</p> <p>"The West Must Stay United": How American, British and French newspapers framed 'the West' and Iran in news coverage of the Iran nuclear deal (Uma Muthia)</p>	<p><b>Research cultures</b> (chair: Brigid Magner)</p> <p>Failurists: How can we be more faithful to failure in research? (Larissa Hjorth and Kat Jungnickel)</p> <p>Institutional Culture And Maverick Methods (I-CAMM): Paper as Interactive - Mediated- Performance (PIMP) reimagined as Creative-Resistance-As-Political-Practice (CRAPP) with Multimedia Interventions And So Many Acronyms (MIASMA) (Peta Murray and Stayci Taylor)</p> <p>Mapping the cultural identity of Melbourne through talkback radio (Jacinta Parsons)</p>	<p><b>Bodies, spaces, vulnerabilities</b> (chair: Rebecca Olive)</p> <p>Swimming into the feast: Encounter and vulnerability in ocean swimming (Rebecca Olive)</p> <p>Dancing for the Sake of Dancing (Zoe Bauer)</p> <p>Dance Leads to Chaos (Jordan Poitras and Zoe Bauer)</p>	<p><b>COVID-19 II</b> (chair: Joanne Faulkner)</p> <p>Social media use among culturally and linguistically diverse communities in Sydney in COVID-19: the intermediary roles of government and community workers (Vaibhavi Deshpande and Chris Chesher)</p> <p>Domestic Quarantine: Home, Health Security and Necropolitical Intimacy (Gilbert Caluya)</p> <p>Distance, proximity, and emotions in healthcare work: the affective lives of a pandemic in a Local Health District (Esther Alloun, Kerry Drysdale, Jennifer Green and Fiona Haigh)</p>	<p><b>Art and creativity</b> (chair: Anna Hickey-Moody)</p> <p>AI Generative Art: Past and Future Meaning (Sharon Greenfield)</p> <p>Reflection from the FarNearFutureNow installation (Thor Kerr, Hafizur Rahman, Raymond Grenfell, Maureen Boyle and Richard Eames)</p> <p>Artistic Performativity: the internalisation of creative practice in Western thought (Oscar Davis)</p>	<p><b>Queer and gender II</b> (chair: Katrina Jaworski)</p> <p>An Inclusive Feast: queer festivals, curation and open access models (Jess Pacella, Stuart Richards and Kim Munro)</p> <p>"Thagafet Ala:d" and ironically normalised everyday life in Saudi Arabia (Fawzia Rashdan R Alosaimy)</p> <p>"OMG all girls, buy this!": How China's Lipstick King peddles popular feminism and digital intimacy in e-commerce live-streaming (Fan Xiao and Dr Tien Ee Dominic Yeo)</p>	<p><b>Pasts and Futures—Screens I</b> (chair: Scott Brook)</p> <p>Revisiting Andy Warhol and Edie Sedgwick's Performative Interview on The Merv Griffin Show, 1965 (Isabella Mahoney)</p> <p>Early Discussions of Television in the Australia Press (Marc C-Scott)</p> <p>Teachers on Twitter and the emotional work of crisis management (Tom Clark and Jean Hopman)</p>

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13.30 – 15.30  (long session 4 papers)	<p><i>Panel N: Queer Technologies I</i> (chair <i>Jaya Kearney</i>)</p> <p>Technologies of abjection: the possessive logics and performative sexuality of NSW drug dog operations (Kane Race)</p> <p>Chinese racialisation and technologies of mothering: continuities in straight and queer reproduction in Singapore (Shawna Tang)</p> <p>Automatic Gender Recognition: Resisting Binary Norms in Biometric Technologies (CQ Quinan)</p> <p>Choosing and making do: queer reproduction in a settler state (Jaya Kearney)</p>	<p><i>Panel O: Beyond Platform Activism: Social movements pasts and futures</i> (chair: <i>Sophie Hartley</i>)</p> <p>Climate Activism Through the Blockchain (Sophie Hartley)</p> <p>Climate action and social change on TikTok (Naomi Robinson)</p> <p>Countering platform capitalism: social movements navigating online platforms (Raymond Grenfell)</p> <p>Cybernetics and Ecological Limits: On the Possibilities of Green Digital Politics (Timothy Erik Ström)</p>	<p><b>Literary pasts, presents and futures</b> (chair: <i>Tom Clark</i>)</p> <p>What the Bronte Sisters Thought: Deconstructing Beliefs About the Past (Tab J Thomas)</p> <p>Is Poetry Dangerous? (Rosslyn Prosser)</p> <p>Conceptualising the Achilles Complex in Narratives of Intimacy and Heroism (Garriné Arslanian)</p> <p>Rubbish or relics? Literary objects in transition (Brigid Magner)</p>	<p><b>Activism</b> (chair: <i>Jay Thompson</i>)</p> <p>#HometoBilo: A case study of Australian hospitality, grassroots digital activism, and the 'national interest' (Estelle Boyle)</p> <p>Tea and Coffee on Pages: The Virtual Cultural Gatherings in Shanghai's Print Media (1920s-1930s) (Zhuyuan Han)</p> <p>The Empathetic Lens: Looking through/with anticoloniality, feminism and queerness in protest photography (Marziya Mohammedali)</p>	<p><b>Care and Health</b> (chair: <i>Rebecca Olive</i>)</p> <p>Specters of Care: Hauntological Reading and Contemporary Liberal Discourse (Paddy Gordon)</p> <p>Routine, Time Crises and the Feminine Lifecycle: Performing Gendered Discourses of Labour and Time on Food Blogs (Tisha Dejmanee)</p> <p>Chronicity: on slow deaths, expendability and states of dis-ease (Grace Torcasio)</p> <p>Inequitable health outcomes: in the national interest? (Cathy O'Callaghan)</p>	<p><b>Pasts and Futures – public history</b> (chair: <i>Holly Randell-Moon</i>)</p> <p>Vandalism as cultural memory: Refiguring the destruction of public history as history (Eloise Florence)</p> <p>From Rivers to Confetti: Reconfigurations of Time through New Media Narratives (Laura Glitsos)</p> <p>History and/or cultural studies seeking the smoking gun: the strange case of the death of the Doc (Bob Hodge)</p> <p>'Tonic for my soul': Feminist fan mail and/in the Germaine Greer archive (Anthea Taylor)</p>	<p><b>Cultural and intercultural II</b> (chair: <i>Mark Gibson</i>)</p> <p>Aus-China on the Tip of the Tongue: Mukbang Consumption among Chinese Diasporas in Australia (Sijun Shen)</p> <p>The past at the door: social performance and memory conflicts in post-dictatorial Brazil (Luis Eduardo Quintao Guerra)</p> <p>The Vlogging Practices of Indonesian Marriage Migrants: 'Obedient Husbands' and the Sense of Home (Rita Budiman)</p>	<p><b>Environment, screen, space</b> (chair: <i>Stephen Muecke</i>)</p> <p>Learning to Live with Australia's Energy Regimes: A Cultural History of the 20th Century (Belinda Smail and Kate Fitch)</p> <p>The Lost Lake: Lake Pedder, World Heritage Values and Instagram Activism (Gemma Blackwood)</p> <p>Wonder/Horror/Despair: Affect, Environment and Australian TV (Chris Healy)</p> <p>Cinematic Mode: Machine learning meets celluloid (Daniel Binns)</p>	<p><b>Art, Creativity, Bodies</b> (chair: <i>Anna Hickey-Moody</i>)</p> <p>'Handcrafted and Humble': Value and the Artisanal in Australian Food and Craft Discourses (Susan Luckman and Michelle Phillipov)</p> <p>The eternal return of the Gastarbeiter: engaged art and scholar work about West Germany's guest workers in the 70s and its relevance today (Maria Adamopoulou)</p> <p>Clementine Ford and the ongoing celebration of mainstream Australian feminism (Emma Whatman and Hannah Garden)</p> <p>Encountering Other Temporalities: On the Aesthetics and Ethics of Slow Cinema Spectatorship (Jakob Boer)</p>

## Saturday 3 Dec – Parallel sessions

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9.00 – 10.30	<p><i>Panel P: Queer Technologies II</i> (chair Jaya Kearney)</p> <p>HIV antiretrovirals as technologies of the self (Dean Murphy)</p> <p>Embodying the legacy of AIDS: PrEP as a transformative technology (Benjamin Riley)</p> <p>Who Cares About “Men”? On Trans Exceptionalism, Exclusion and Queer Resistance (J.R. Latham)</p>	<p><i>Panel Q: Exploring Nationality, Race, and Disability through Everyday Fan Practices</i> (chair: Xiaofei Yang)</p> <p>“Clean and Sanitary”: Liu Yong fandom and imaginations of the Other in the nationalistic China (Xiaofei Yang)</p> <p>What is Fan without Passion: A Digital Ethnography Examination of Fanwar between Vietnamese EXO-L and A.R.M.Y K-pop Fandoms (Khiem Le)</p> <p>Love your idol in a ‘cleaned’ way: Fans, fundraising platform, and fandom governance in China (Chengxi Liao and Pengfei Fu)</p> <p>Fandom and Dis/ability: Engaging with Disability Narratives in Marvel Superhero Fanfiction (Divya Garg)</p>	<p><i>Panel R: Vital Arts II</i> (chair Anna Hickey-Moody)</p> <p>Curating Inclusive Cities (Tammy Wong-Hulbert)</p> <p>Digital credentials, disruptive signals: microcredentials and the Creative and Cultural (Scott Brook)</p> <p>The Spectre of Social Media Entertainment (Anna Hickey-Moody)</p>	<p><b>Conspiracy and culture wars</b> (chair: Mark Gibson)</p> <p>From amplification to critical listening: Towards an ethics of reporting on conspiracy actors (Jay Daniel Thompson)</p> <p>Mainstreaming the Far Right: From Nouvelle Droite Metapolitics to the Anti-Public Counter Culture (Xinyi Zhang)</p> <p>The culture wars media frame (Mark Davis)</p>	<p><b>COVID-19 III</b> (chair: Sharon Greenfield)</p> <p>Made to Endure: Online Performances as Critical Practice in the Pandemic-Stricken Philippines (Oscar Tantoco Serquiña, Jr)</p> <p>A study of the culturally-based problems and strategies used by Queensland’s Chinese business community during COVID-19 (Qianna [Susanna] Su)</p> <p>Managing Mental Health Risks and Safety : Practical Experiences and Challenges Faced by Global South Journalists Amid the Covid-19 Pandemic Reporting (Sara Chinnasamy and Felipe F. Salvosa)</p>	<p><b>Cultural and intercultural III</b> (chair: Holly Randell-Moon)</p> <p>“That’s where I am right now”: temporal references and agency in young African Australians’ talk about identities (Farida Fozdar)</p> <p>Digital Spirituality in China: Technologies, Governance and Culture (Haoyang Zhai)</p> <p>‘Situating political listening with Alexis Wright’s <i>Carpentaria</i>’ (Linda Daley)</p>	<p><b>Pasts and Futures—Screens II</b> (chair: Daniel Binns)</p> <p>Grim &amp; Gory: Agatha Christie, Adaptations &amp; Gothic Horror (Stuart Richards)</p> <p>Activism Documentary (Matthew Hibberd and Antonio Nucci)</p>	<p><b>Content</b> (chair: Rebecca Olive)</p> <p>In search of the opposite of the canonical: Spoofing the Red Classics (Qian Gong)</p> <p>(Pokémon) Tears in Rain: The Rights of Non-Human Sentient Life within the Blade Runner and Pokémon Franchises (Kevin Chiat)</p> <p>A comparative analysis of Australia and China’s policy discourses of ‘digital ageing’ (Wilfred Yang Wang, Fangfang Ji, Shashini Kurupanawa and Xueling Wang)</p>

