Environments, Spaces and Transformations

Inaugural MFCO Early Career-Graduate Conference
Department of Media, Film & Communication
University of Otago

5 – 6 June 2014

Kia Ora and a very warm welcome to the Environments, Spaces and Transformations conference! We are delighted to have a high number of participants for the inaugural MFCO Early Career-Graduate event and we hope that it will be an inclusive space for the exchange of critical knowledges for many years to come.

The first event draws together a diverse array of research which explores the interrelations between environments, spaces and transformations. We very much look forward to the interdisciplinary collaborations these themes appeal to.

We would also like to extend our gratitude and welcome to Dr. Fiona Allon from the University of Sydney, who is putting on a Masterclass organised around the conference themes and delivering the opening Keynote address.

We are very grateful for the support received from the Department of Media, Film and Communication in putting together and providing the space for this conference. Our aims and themes are crucially situated in the critical, creative and innovative culture of the Department.

We are also very grateful to specific individuals who have helped, in one way or another, to organise this event. Our thanks go to:

All those who submitted papers, without whom this event would not be taking place; all staff in the MFCO Department who have been helping to organise the event—Maureen Lloyd, Dept. Administrator; Paulette Milnes, Dept. Administrative Assistant; to Rebecca Kambuta; to academic staff and postgraduates from the Dept. for taking on roles as session chairs, and to Vijay Devadas, Head of Dept.

We hope that you will have a very productive time at the forthcoming conference, make new friends and build lasting research connections.

We thank you all for your participation,

Best wishes,

Alex Thong & Maud Ceuterick
Conference Conveners

Please Note

- All presentations will be held in the Richardson building, 6th floor, Room 6RN4
- Tea & coffee provided during intervals

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Thursday 5th June 2014

9.00 am	**Conference Registration and Morning Tea**
9.30 am	**Welcome Address**
9.40 - 10.40 am	*Keynote Address* (Chair: Maud Ceuterick)
	Fiona Allon Dwelling Spaces: Everyday Environmentalism and the Transformation of Urban Assemblages
10.40 - 11.00 pm	**INTERVAL – Tea break**
11.00 - 12.20 pm	*Session 1: Animals, Food and Environment* (Chair: Alex Thong)
	Rebecca Olive Surfing and the City: Physical Cultures, Non-Locals and Ecological Sensibilities
	Emma Sharp Transformation through Transgression: an Investigation of Auckland's Alternative Food Initiatives
	Linda Madden Constructions and Constrictions: How Geographic Methodologies Reflect, Reinforce and Transgress Urban Spatial Boundaries
	Roseanna Spiers A More 'Lively' Apiarian Onto-story
12.20 - 12.30 pm	**INTERVAL – Tea Break**
12.30 – 1.10 pm	*Session II: Pedagogical Spaces* (Chair: Holly Randell-Moon)
	Kim Brown More than Ecodemia: Re-Imagining a Pedagogical Space for Learning about Sustainability in Higher Education
	Megan Anakin Transforming a Methodological Landscape from Deficit to Fluency in Mathematics Education Research

1.10 - 2.00 pm	**INTERVAL - Lunch**

2.00 - 3.20 pm   *Session III: Politics of the Public Sphere*
(Chair: Massimiliana Urbano)

Crystal Filep
Urban Spaces, Everyday Stories and Transformation

Giovanni Di Lieto
Free Trade in Labour: A New Global Space for Workers' Rights?

Malcolm George
Religious Infotainment Programmes on Private Hindi Television News Channels: Techno-religious Spaces & 'Everyday Hinduisation' in India

Holly Randell-Moon
"We'll Never be Royals": The Right to Life and Monarchy in the UK

3.20 - 3.40 pm   **INTERVAL – Tea Break**

3.40 - 4.20 pm   *Session IV: Urban Spaces and the Politics of Planning*
(Chair: Malcolm George)

Patricia Allan
An (un)Holy Hullabaloo

Colin O'Byrne
A Framework for Analysing the Influence of Governance Practices on the Built Form

4.20 – 5.20 pm   **Social Event: Wine & Cheese**

6.30 pm   **Conference Dinner** (Ombrellos, 10 Clarendon St)

Friday 6th June 2014

9.30 - 10.30 am	*Keynote Address* (Chair: Alex Thong)
	Vijay Devadas Youth and the Politics of Globalization in Contemporary India: The View from Chennai
10.30 - 10.45 pm	**INTERVAL – Tea Break**
10.45 - 11.45 pm	*Session 1: Cinematic Spaces* (Chair: Sally Milner)
	Danny Jennings The Cinematic Sublime and the South-West Coast of Western Australia
	Peter Stapleton Expansion/Contraction: Shifting Spaces Within the Rock Documentary
	Liu Yong 3D Technology's Transformation of Cinematic Narratives in the Outer Space: from *A Trip to the Moon* to *Gravity*
11.45 - 11.55 pm	**INTERVAL – Tea Break**
11.55 – 1.15 pm	*Session II: Digital Environments* (Chair: Brett Nicholls)
	Jody Watts Skeuomorphism's Fine as Long as it Isn't on my Iphone: Transformation of the 3D Mobile Digital Environment And Implications For Contemporary Culture
	Gillian Elliot Nature in Plato's Digital Cave: Frameworks and First Impressions
	Ryan Tippet Social Media as Surveillance: Digital space and the Society of Control
	Jumoke Giwa-Isekeije Embedded e-Activists: Challenges and Opportunities for Female Activists on worldpulse.com
1.15 - 2.20 pm	**INTERVAL - Lunch**
2.20 – 3.00 pm	*Session III: Citizens and Creative Urban Spaces* (Chair: Maud Ceuterick)
	Shanna Robinson A Roll of the Dice: Experimentalism, Space and Emergent Forms of Touristic Practice

Rachael Boswell
Playfulness and Politics: The Role of Creative Spatial Practices
in Urban Recovery After Disasters

3.00 - 3.20 pm   **INTERVAL – Tea Break**

3.20 - 4.20 pm   *Session IV: Myth, Literature and Narratives*
(Chair: Peter Stapleton)

Bill Angus
Trivial Cultures: The Metamorphoses of the Crossroads

Andi Buchanan
The Spaceship as an Enabling Space

Lin Zeng
Urban Space in Black Snow: a portrait of Beijing in 1980s

Dafydd Sill-Jones
Seitsemantoista: Documentary Film and Cultural Encounter

4.20 - 4.40pm   **Closing Discussion**

Keynote Address
Fiona Allon
Dwelling Spaces: Everyday Environmentalism and the Transformation of Urban Assemblages

In recent years, there has been renewed attention to the materiality of urban space. In turn this has led to a recognition that dynamic arrangements and rearrangements of bodies, matter, energy, objects, technologies and natures 'assemble' the city in multiple ways, and are not so easily captured by spatial terms such as 'site', 'scale', 'locality' or 'cluster'. The concept of the 'environment', likewise, has been challenged for assuming a passive backdrop for human action, a space of nature that serves human culture, rather than a hybrid ecology of human and nonhuman elements. The notion of 'transformation', too, is now seen less as movement between fixed points and more as an unpredictable process of emergence that is unhinged from the human subject yet still utterly transformative of social formations. With these analytical shifts in mind this paper will address the development of 'everyday environmentalism' and the redefinition of forms of dwelling and belonging at a time of global economic, environmental and cultural flux. It will focus on the reorganisation of urban energy, water and waste infrastructures and the new chains of material agents, including the agency of the household, this brings into play. If 'modern' Western material life and subjectivity is the result of such socio-technical infrastructures, then it is also possible to investigate forms of life and subjectivity that emerge from their current transformation. This perspective considers the roles played by both human and non-human agents in the co-evolution of ways of life, ethics and politics formed over time and across space. Such an approach also provides for a better understanding of the way certain subjectivities, habits and practices are materialised through social and technological infrastructures, as well as a glimpse of the possibilities of living otherwise.

Fiona Allon
Dept. of Gender & Cultural Studies, University of Sydney, Australia

Dr. Fiona Allon is an interdisciplinary scholar whose research and supervisory interests cross-areas such as Space, Place and Urban Cultures, Environmental Humanities, Gender and Labour, and Consumer Cultures. She is a member of the Sydney Environment Institute and is currently working on a number of projects including 'Waste Matters: Cultural studies of waste and the city' and 'Hipster Urbanism: Cities, Restructuring and the Pop Up: Spatial Fix'. Her publications include Renovation Nation: Our Obsession with Home (2008) and the recent articles 'The Wealth Affect: Speculation as everyday habitus' (forthcoming), 'Ghosts of the Open City' (2013) and 'Ethical Consumption Begins at Home: Green Renovations, Eco-Homes and Sustainable Home Improvement' (2011).

Contact: fiona.allon@sydney.edu.au

Keynote Address
Vijay Devadas
Youth and the Politics of Globalization in Contemporary India: The View from Chennai

This paper is about globalization in the capital-city of Chennai, in the state of Tamil Nadu, India. Unlike other mediations on globalization in India, which focus on macro-level analysis of economic agendas, social policies, and development initiatives, this examination of globalization is at the micro level: it is concerned with examining the ways in which globalization is experienced by a specific sociality: the youth, exemplary subjects of contemporary globalization. Through ethnographic research this paper aims to make visible the complexities and intricacies of the social lives of youths and fold this into accounts of contemporary globalization in India, and contribute to critical discussions of globalization. The research is driven by a simple, yet somewhat complex, question: how do youths in this mega-city cultivate practices, practical techniques, strategies and tactics, bonds, and socialities, to negotiate globalization? The argument I advance is the following — a micro-level study of the youth-globalization interface in Chennai reveals that this relationship is both complex and graduated. It is complex because it ushers in new modalities of consumption, enactments of citizenship, notions of mobility and immobility, empowerment and disempowerment, autonomy and repression, and inclusions and exclusions. It also challenges, affirms, and perpetuates existing forms of inequalities, regimes of power, cultural normativities, and social expectations. At the same time, the relationship to globalization is graduated because it is mediated by, and through, notions of caste, class, gender, race, and social status. In short, the experiences of globalization is highly contingent, contradictory, and also normative — oscillating between 'the politics of possibility … [and] the politics of probability" (Appadurai, 2013). What do the experiential contradictions tell us about theorising the politics of globalisation in contemporary India? I turn to the work of Comaroff & Comaroff (2001) and Appadurai (2013) to argue that a critical study of globalization in India must recognize that the individual and collective practices express the tenuous relationship between consent, domination, and resistance.

Vijay Devadas
Dept. of Media, Film and Communication, University of Otago, New Zealand

Vijay Devadas is Associate Professor in the Department of Media, Film & Communication, University of Otago. His most recent publications include a co-edited book The Fourth Eye: Indigenous Media in Aotearoa New Zealand (Uni. of Minnesota Press, 2013), journal articles, & book chapters on media and neoliberal politics; media, terror & sovereignty; and new media & democracy in Malaysia. He is currently working on a book-length project titled Cultivating Futures: The Social Life of Youth in Chennai. He is editor of the international journal borderlands, Associate Director of the New Zealand India Research Institute, and founding member of the Postcolonial Studies Research Network at the University of Otago.

Contact: vijay.devadas@otago.ac.nz

Patricia Allan
An (un)Holy Hullabaloo

Standing in the central square of Christchurch, New Zealand was the 19th century neo-Gothic Christ Church Cathedral, marketed as the 'heart and soul of the city'. Its stylized image became the logo of Christchurch City Council, appearing on everything from web-sites to rubbish bins. It was the defining symbol or icon of Christchurch, recognized both nationally and internationally.

From its inception, the Cathedral has been the focus of major debates, both sacred and secular. For example: Where to build, as English Cathedrals were not in the centre of the city? Whether to build in wood or stone? When to build, before or after parish churches? What design and which architects? How will it be financed? Who will be the benefactors? In more recent years, city wide controversy, often bitter, accompanied the design and building of an attached Visitors Centre. A decade later, an altar cloth commissioned to celebrate the 125th anniversary of the Cathedral in 2006 created a major dispute.

In retrospect, these controversies seem simply a foreshadowing of the 2011 debates on the future of the Cathedral which was severely damaged in a series of major earthquakes and thousands of aftershocks. Arguments for complete restoration, reconstruction or the building of something new incorporating some of the old continue.

This paper briefly sketches this controversy, which has become a major social drama with the Cathedral as the contested space. By expanding three of the arguments from Doreen Massey's *For Space (*2005), it seeks to demonstrate that all the relationships and actions within and about this space continue to reconstruct it. Following Massey, I will argue that this space is a product of 'relations between'…the relations between the Anglican Church and its subsidiaries and constituency; the Historic Places Trust and its constituency; the media with its own particular agendas; the Crown in the person of CERA and the Minister for Culture and Heritage; the City Council and its Mayor; protest groups and the people, money and agendas behind them.

Reference:
Massey, D. B. (2005). For space. Thousand Oaks, Calif, SAGE.

Patricia Allan
PhD Candidate Anthropology Department, University of Canterbury

Patricia Allan studies anthropology at the University of Canterbury and is now in her second year of doctoral work. In previous lives she worked in New Zealand, Scotland, Israel and Pakistan as a nurse- midwife and is an ordained Anglican priest. She is the mother of four children and grandmother of eleven.

On 'retirement' ten years ago from church employment, she decided to write about the rituals which give children a sense of identity and belonging. Anthropology seemed a natural place to begin, so she signed up as a 'mature student', gaining BA Hons (1st Class).

The earthquakes of Feb 2011 completely changed her direction and hence the focus of her doctorate 'The Christ Church Cathedral Controversy: Recovery and Rebuilding in the Wake of a Major Natural Disaster.'

Contact: patricia.allan@pg.canterbury.ac.nz

Megan Anakin
Transforming a Methodological Landscape from Deficit to Fluency in Mathematics Education Research

In this presentation, methodology used in mathematics education is challenged and an alternative approach is proposed. Methodology refers to the theoretical orientation and methods used to collect and analyse data. At the beginning of my study, I faced a methodological landscape crowded with deficit-oriented models and tools for investigating students' knowledge of mathematics. In mathematics education research, there is a well-established tradition of analysing students' error patterns and characterising students' knowledge as misconceptions. Misconceptions position students as lacking knowledge or filled with faulty understandings that are in need of remediation. Instead of studying misconceptions, I investigated students' knowledge as legitimate attempts to participate in mathematical activity.

My approach involved using a micro-analytic technique to interpret video recordings of Year 4 ($N = 132$) and Year 8 ($N = 132$) New Zealand students as they solved missing number problems. In one investigation, students were given the problem, $5 = 3 + \square$, and asked "Could the missing number be eight?" A Year 8 student explained "no…because three and eight is a lot more than five" and Year 4 student explained, "no…can you minus or plus it…five minus two equals three…I think it is eight because five plus three is eight". Instead of categorising the Year 8 student's response as correct and the Year 4 student's response as incorrect, I examined how each student expressed the concept of equality. The Year 4 student shows that he has number knowledge fluency to solve the problem with assistance. Also, the Year 8 students' response could be used as a learning resource by the Year 4 student. This interpretation of the data is in alignment with the teaching philosophy enacted in contemporary mathematics classrooms. The methodological issues raised in this presentation will be of interest to others who seek to transform the landscape in their field of study.

Megan Anakin
College of Education, University of Otago

Megan Anakin is a PhD candidate in the field of mathematics education at the University of Otago College of Education. She is studying how primary school students understand the equals sign. She has over twenty years' experience teaching in primary and secondary classrooms in Canada, the UK, and New Zealand. She has also been a teacher-researcher in a long-term action research project driven by three research questions. What makes the biggest difference to student learning? How do we know we are making a difference to student learning? Is our teaching practice aligned with the outcomes we want for our students?

Contact: megan.anakin@otago.ac.nz

Bill Angus
Trivial Cultures: The Metamorphoses of the Crossroads

When the early 20th Century bluesman Robert Johnson claims to have been down to the crossroads to exchange his soul for the skills of a master guitarist, he is referencing a long history of myth and ritual constructed from the intersection of significant spatial and temporal paradigms at the liminal space of the crossroads. When Shakespeare refers to restless spirits that 'in cross-ways…have their burial' he is doing the same, and again this is true of one reviewer of the brilliant, ephemeral Amy Winehouse. Historically, the crossroads has been regarded as a place where forces human, demonic and divine, past, present and future converge, its very geography rendering the boundaries between these categories negotiable, subject to certain artifice, throughout the cultures of the world. Somehow in this space a sense of presence is constructed so that events enacted in the dirt of a crossroads take on multiple valencies, proposing a further vertical axis, suggesting both heights of metamorphosis and nightmare depths. Here the unquiet spirits of suicides, murderers and traitors may lie fixed, sometimes literally staked, into a narrative which is both temporal and topographical, paradoxically imprisoned in a place of permanent transit and transition. Their binding into identification with a single legislative classification is the precise functional opposite of the transformational narrative that the crossroads embody in many world narratives of magic and myth. This paper explores ways in which narratives of transformation and binding intersect and evolve at the between-space of the crossroads to produce both postmodern subjectivities and myths of origin.

Bill Angus
Massey University, New Zealand

Dr Bill Angus taught for nine years at various UK universities before coming to Massey in 2013.

His main research interest has been in metadrama. Publications arising include a chapter in *Drama and the Postmodern* (Cambria Press, 2008), articles for *Studies in English 1500-1900* (Spring 2010), and *Notes and Queries*, and a monograph, *Metadrama in Shakespeare and Jonson*, in process with Ashgate Press.

He is currently researching the conceptual metaphor of the crossroads as a site with transformative power, a place of spiritual binding and loosing, and a space between worlds, in Early Modern and other cultures.

Contact: w.j.angus@massey.ac.nz

Rachael Boswell
Playfulness and Politics: The role of creative spatial practices in urban recovery after disasters

'Urban interventions' such as parklets, guerrilla gardening and more formal artistic interventions in public space have become increasingly prominent in cities throughout the globe in the last decade, and have been associated with the 'spatial turn' in the social sciences. The study of urban interventions is a small but growing area in cultural geography, as is the 'popular culture of disasters', in the disaster literature. However, to date, there is little research which combines the two, by considering the role of creative spatial practices in disaster recovery.

My research investigates the interaction between the arts, urban development and post-disaster recovery by looking at urban interventions by artists and other creative practitioners in Christchurch. The case study for this research will be the urban interventions carried out in vacant sites in Christchurch as a response to the Canterbury earthquake sequence of 2010 - 2012. This research will consider the role of creativity in fostering greater wellbeing and participation in society during disaster recovery. Lefebvre's concept of the 'production of space' including the 'right to the city' will inform the research approach.

This presentation will discuss initial impressions from early fieldwork, in relation to larger themes within cultural geography such as the significance of play in urban space, people's participation in place-making and new ways of thinking about what is possible in urban spaces.

Rachael Boswell
University of Auckland, New Zealand

Rachael Boswell is in the second year of her PhD at The University of Auckland. She has returned to university study after teaching Geography in secondary schools for 14 years, both in New Zealand and the United Kingdom.

Contact: *r.boswell@auckland.ac.nz*

Kim Brown
More than ecodemia: Re-imagining a pedagogical space for learning about sustainability in higher education

Advocates for sustainability curricula in higher education have argued that dominant paradigms require fundamental revision. Practices such as 'adding on' a paper to existing courses, cursory 'mixing-up' of humanities and sciences, or greening the campus have not sufficiently confronted the pedagogical space (Savelyeva & McKenna, 2011). What is needed is an 'ecological paradigm' more reflective of the very interdependent and interrelated human and natural systems intended for study (Sterling, 2001). The study discussed here is currently taking place at the University of Otago. Responding to the challenge of pedagogical norms, partners in the study seek to enable a curricula model where traditional hierarchical conventions of student/teacher and place of study are transformed.

Student empowered learning, if materialised by the institution and regardless of its emancipatory ideals, may remain a dominated space without the transformative input of students themselves. At the time of writing, the multidisciplinary research team is densely populated with academic and university staff members; student members represent a minority group. The challenge faced by the research team is to harness pan-university interest in this project to generate increased student participation. A key concern is possible contradictions inherent in establishing an early participatory structure, which students could subsequently evolve as their own.

Using actor network theory, I will interpret interactions and mutual dependencies that emerge from shared aspirations between researchers and participants to make this project a social and cultural reality. Implicit in actor network theory is the idea that material, symbolic and non-human elements hold equal analytic interest (Law, 1992). Consequently, I will reflect on the role of such interventions as the project progresses. I situate this proposal in its current time and space; the future spatial outcome is as yet unknown. And therein lies the risk, or the adventure. I can only speculate whether a teacher-centred paradigm will translate to a student-centred and student-directed pedagogical model; that is certainly the aim. I can be certain, however, that a detour from normative paradigms is already underway to redefine teacher, learner, curriculum and space.

References:
Law, J. (1992). Notes on the theory of the actor-network: Ordering, strategy, and heterogeneity. *Systems practice*, *5*(4), 379-393.
Savelyeva, T., & McKenna, J. R. (2011). Campus sustainability: Emerging curricula models in higher education. *International Journal of Sustainability in Higher Education*, *12*(1), 55-66.
Sterling, S. (2004). Higher education, sustainability, and the role of systemic learning. In *Higher education and the challenge of sustainability* (pp. 49-70). Springer Netherlands.

Kim Brown
University of Otago, New Zealand

Kim Brown completed a Masters of Arts Thesis (Distinction) in Education at the University of Otago in 2013. Kim's thesis concerned what excellence for all means to school students. Additional areas of interest have included identity, gender and space. Kim was recently researcher on a project investigating student and staff views of their community engaged learning and teaching. A passion for learning about learning has led

Kim to her current researcher role on a project creating a student-led course on sustainability, discussed in this proposal. Kim is in the process of submitting a proposal for PhD study.

Contact: kim.brown@otago.ac.nz

Andi Buchanan
The Spaceship as an Enabling Space

The portrayal of disability in science fiction often has an individualised biological or technological focus, rather than exploring the potential of different worlds and social constructions. However, the spaceship (or spacestation) is often represented as a space outside typical assumptions of ability, becoming an enabling environment for those with non-normative bodies and cognition. This is attributable to both the status of these space habitats as intentionally constructed, and their location away from, or between, established worlds.

In this paper, I examine the relationships between the environment of the spaceship or spacestation and portrayals of disability in works of fiction including Anne McCaffrey's *The Ship Who Sang*, C.S. Friedman's *This Alien Shore*, and James White's *Sector General* series. In particular, I discuss the intersections between the ability of the space-based environment to challenge the social construction of disability created by our own world, and the emphasis on advanced technology, medicine, and problem solving which is prominent in all these works. I also compare the accommodation and enabling of disabled humans with that of alien species, suggesting that environments designed for non-human bodies are often more easily imagined than those for non-normative humans, and that the former may be a useful step in the process of conceptualising the latter. I argue that the space habitat provides a unique space for fictional explorations of disability, informed as much by the limitations of that environment as by its near limitless potential.

Andi Buchanan
Victoria University, New Zealand

Andi Buchanan has recently completed an MA thesis at Victoria University on representations of blindness and constructions of new worlds in works by H.G. Wells and John Wyndham.

Contact: andicbuchanan@gmail.com

Giovanni Di Lieto
Free Trade in Labour : A New Global Space for Workers' Rights?

This paper focuses on the nexus between international labour standards and international trade governance, as labour rights provisions (applicable to both local and migrant workers) are increasingly being included in free trade agreements. Nonetheless, for the past few decades, the preservation of working rights and social provisions is increasingly becoming economically unsustainable across the globe. At present, the likely directions in the global governance of labour markets stand at a historic crossroad and face the urgent questions posed by the disengagement of the measure of value from the concept of labour. Barriers to human mobility facilitate capital in superseding labour as the only price discriminant in the compensation of both local workers confined to oversupplied domestic labour markets, and cross-border workers confined to a temporary or undocumented status.

Over the long term, the failure in the global management of labour markets may also result in labour rights being socio-economically unsustainable, although still necessary for maintaining or improving the current levels of human development across the globe.

In the absence of any value-driven dimension of labour, echoed in the decline of large-scale state-subsidised social security systems, international trade law might well be capable of becoming the strongest tidal current changing the patterns of labour governance globally and streaming through the international apparatus of working rights.

The overall issue considered here revolves around the question as to whether international trade law provisions on labour rights are a solution or are inconsistent with workers' problems globally. This is ultimately a matter related to seeking a new space for the transforming notion of labour at the intersections of law and society in a globalised environment.

Giovanni Di Lieto
Navitas College of Public Safety, Melbourne, Australia

My name is Giovanni Di Lieto and I am an Italian-born, Melbourne-based researcher and lecturer in law. After graduating in law, my career initially developed in the legal industry and, subsequently, in the international trade sector, before I moved forward to the higher education area. Over the last four years I have completed a doctoral research on the global governance of economic migration at the University of Otago and presented my studies at several scholarly seminars and workshops in Australia and New Zealand. For the past two years I have taught legal units in a Bachelor degree of social science at Navitas College of Public Safety in Melbourne.

Contact: Giovanni.dilieto@ncps.edu.au

Gillian Elliot
Nature in Plato's digital cave: frameworks and first impressions

For those living in the West, earlier mediated experiences of nature (framed by the canvas, page or camera lens) were often balanced by the lived reality of the physical natural world. Today, social media increasingly provide the main entry point to nature for many young people. As nature writers say little about social media and media commentators (writing about digital and online worlds) are more interested in culture than nature, my PhD study attempts to bridge this research gap.

My research examines nature representations on social media and young adults' images, visions or concepts of the natural world. What 'natures' are represented, selected and shared on social media? How is 'nature' re-packaged and re-presented – no longer reflecting the attitudes and beliefs of any overarching philosophy, but an intermixing of ideas about our world – reimaged in ways that encourage images or concepts about the natural world *as what…?*

A key aspect of my research has been to gather and analyse social media websites (such as Facebook, YouTube and Pinterest) which include images, text and other symbols which young adults (aged between 18 and 20 years) readily associate with nature or the natural world.

In my presentation I will outline the methodology I used to gather more than 700 nature websites and commentaries associated with these sites. I will then discuss the 'nature 2.0 classification scheme' which emerged from these student-selected websites (enabling me to group the sites into seven overarching nature categories). I will also share the 'social media-ness/container combo scale' which I have developed to situate the chosen websites, ranking these from fully 'Web 2.0' (typically the now familiar social media sites, such as Facebook, tumblr and flickr) down to sites which would be regarded as more 'Web 1.0' (presenting predominately static images of nature and lacking any social media functionality).

While this research project is still a work-in-progress, it has already attracted international attention from environmental and conservation theorists who are beginning to appreciate the significance of reduced direct human/nature contact and declining biodiversity and wilderness areas, within the wider context of ever-increasing dependence on digitally-mediated environments and experiences.

Gillian Elliot
University of Otago, New Zealand

Originally from Scotland, I graduated from Edinburgh University with an MA (Hons) in Social Anthropology and I have been a full-time, academic librarian since 1998. Having supported Otago researchers for more than 15 years, I am now also enjoying doing my own research, on Web 2.0 experiences of nature (what I'm calling 'nature 2.0') and young peoples' conceptualisations of the natural world. In many ways this study (I'm midway through a part-time PhD) unites my long standing personal interest in the natural world, with my professional academic library experiences, within an increasingly digitally-mediated environment.

Contact: gillian.elliot@otago.ac.nz

Crystal Filep
Urban Space, Everyday Stories and Transformation

According to MacIntyre (2007, 216), human beings are "story-telling animal[s] … [however] the key question … may not be about their own authorship; I can only answer the question 'What am I to do?' if I can answer the prior question 'Of what story or stories do I find myself a part?'". This question is particularly true for practitioners trying to create—and scholars trying to understand—urban space with transformative potential. The stories that envelop people in their everyday environments provide the context within which they take intelligible action. Recognition of this narrative content may help both scholars and practitioners understand positive change in more nuanced and place-based ways. For, if meta-narratives imposed by practitioners conflict with or stifle the everyday stories of individual citizens, then urban space may hinder—rather than nourish—the possibility of transformations toward human and environmental flourishing.

We present a theoretical analysis that explores narrative as a conceptual link between individuals—their socio-cultural identities—and their built environment. Recognising that urban life is enriched by plurality, we propose attention to narrative content as distinct from the imposition of a single meta-narrative, or totalising prescriptive ideology. We acknowledge that engagement with existing—including intellectual, cultural and spiritual—stories may help to chart a way forward where cities are "more than complex mechanisms for the short term advancement of predictable economic or political systems" (Deupi 2004, 262).

We conclude with a brief exploration of how everyday stories might be unveiled methodologically to better understand the transformative potential of urban space. As Cloke (2002, 588) argues, "living ethically and acting politically… [is] integrally wrapped up in the [small scale] life experiences of the individual." By examining the narratives of expected transformation that architectural and urban practitioners embed in built form, how these stories (or the symbols that are meant to represent them) are interpreted by individual citizens as they go about their everyday lives, as well as what genuinely inspires individuals to live ethically and act politically; we may begin to understand what role urban space plays in nurturing future stories of environmental concern and positive change.

References:

Cloke, P. (2002). "Deliver us from evil? Prospects for living ethically and acting politically in human geography." *Progress in Human Geography* 26(5), 587-604.
Deupi, V. (2004). "Creating Meaningful Cities." *Modern Age* 46(3), 261-264.
MacIntyre, A. (2007). *After Virtue.* Notre Dame: University of Notre Dame Press.

Crystal Filep
Dept. of Geography, University of Otago, New Zealand

Crystal practiced as an architect and urban designer prior to undertaking a PhD within the University of Otago's Department of Geography. She studied urban design and architecture at the University of Notre Dame—including two semesters at *Il Centro Studi Architettura* in Rome, Italy, and numerous European study tours—and received her *Master of Architecture (M.Arch)* and *Master of Architectural Design and Urbanism (M.ADU)* in 2010. In 2006, she graduated valedictorian with her *Bachelor of Environmental Design (B.Envd)* from the University of Colorado.
Crystal remains optimistic about the interconnectedness of both human and environmental flourishing with the built realm.

Contact: crystal.filep@otago.ac.nz

Malcolm George
Religious Infotainment Programmes on Private Hindi Television News Channels: Techno-religious Spaces & 'Everyday Hinduisation' in India

The development of techno-religious spaces has transformed the manner in which religious material is generated as well as experienced. Technological advancements have made it possible for religious entrepreneurs (institutional as well as individual) to utilise newer platforms to not only remodel their relationship with existing patrons but to also reach out to newer audiences. Similarly, due to these changes, the audience now has an unprecedented variety of religious content to choose from. Furthermore, the manner in which people engage with this religious material, including the spaces which facilitate religious experience, has undergone a discernible transformation.

The proliferation of satellite television channels has greatly enabled the development and popularisation of techno-religious spaces in India. There has been a resultant increase in the number of religious channels as well as religious programmes on other channels available for public consumption. This paper is based on my ongoing PhD research on religious infotainment programmes on private Hindi news channels and will discuss how these programmes recreate notions of sacred space through a televisual environment.

This paper will also briefly discuss these programmes as being part of a larger process of marginalisation of minority religious identities by an increasingly dominant presence of Hindu ideas and practices, not only in the techno-religious spaces but also in the socio-cultural environment in general. This process, that this paper identifies as 'Everyday Hinduisation', ultimately gives rise to 'Everyday Hindutva', a concept here proposed as representing a repackaging of the notion of 'Hindutva' from that of being a highly controversial political ideology to one (ostensibly) merely representing a socio-cultural 'fact'.

Malcolm George
Dept. of Media, Film and Communication, University of Otago, New Zealand

Malcolm George is currently a PhD candidate at the Department of Media, Film and Communication, University of Otago. He has previously worked as a multimedia journalist with BBC World Service in India and is an award-winning radio producer. He has also taught postgraduate journalism classes in New Delhi, and has assisted on research projects funded by the Higher Education Innovation Fund (UK) as well as the World Food Programme.

Malcolm studied for his MA in Media Industries at the University of Leeds, UK. He also has a Bachelor's degree in History from St. Stephen's College, University of Delhi, India. Malcolm is also a musician and has composed background music for short films as well as signature tunes for BBC World Service programmes.

Contact: malcolmgeorge@gmail.com

Jumoke Giwa-Isekeije
Embedded e-Activists: challenges and opportunities for female activists on worldpulse.com

This paper analyses how WorldPulse.com, an independent, non-profit, non-governmental media organization, attempts to function and serve as a global public sphere and vehicle for the expression and discussion of political, social and cultural issues relevant to women. I am exploring World Pulse's potential to facilitate conversations among and across people and groups who are characterized by diverse special interests, and whose voices and positions are often marginalized in mainstream media reporting of issues that concern them.

My research project utilizes and combines scholarship and approaches associated with political economy and critical studies methodologies and discourses: this involves the employment of theoretical and data triangulation methodology. I draw primarily on the theoretical work of Jürgen Habermas, Nancy Fraser, Michel Foucault, and Karl Marx. I use extended case studies methodology featuring the mixed methods of content analysis and web survey, augmented by one-on-one interviews and information identified and produced while I am a participant-observer on the website.

Online deliberation is a challenging process that requires moderation and pre-determined rules of engagement. These features have to be negotiated in a manner that will limit the possibility of exclusionary practices, although the potential for limiting access to discursive spaces cannot be completely ruled out if the notion of civility, as advanced by Habermas, continues to be an essential feature of political deliberation. The need to motivate less powerful groups to participate in discussions and deliberations is emerging as an essential requirement for a site such as WorldPulse.com to function effectively in facilitating civic engagement. I anticipate that this study will advance knowledge in understanding the challenges marginalized groups, most particularly women, face in accessing the public sphere. It will do this by critically analyzing the extent to which the women are enabled or constrained not just by technological resources, but also by a lack of skills and literacies.

Jumoke Giwa-Isekeije
Media Studies, Victoria University of Wellington, New Zealand

Jumoke Giwa-Isekeije is completing her PhD in Media Studies at Victoria University of Wellington. She has a B.A. in Communication Studies, M.A. in Popular Culture, and M.A. in Social Justice and Equity Studies from Brock University, Ontario, Canada. Her areas of research include the representation of women in cultural texts, minority groups' access to communication tools, and new media's role in re/shaping public spheres in the 21st century.

Contact: jumoke.isekeije@vuw.ac.nz

Danny Jennings
The Cinematic Sublime and the South-West coast of Western Australia

Cinematic representations of the natural world can evoke an aesthetic of the sublime and provoke metaphysical spheres of human existence by emphasising the self - transcending qualities of reality, that is, the tendency of natural phenomena to reveal frontiers of matter, space, time, and human perception. The natural sublime, in a neo-romantic sense, describes the aesthetic affect caused when certain qualities of natural phenomena overwhelm the subject perceptually and imaginatively. As the human perceiver is consumed by the power, vastness, darkness, silence or otherness of the forest, the desert, mountains, the ocean or foreboding skies they can potentially experience haunting emotions of awe, wonder, or fear. This paper investigates how digital video images of nature captured within the South-West of Western Australia can visualise and manifest sublime qualities. It will also discuss a process of experimentation with 3D modelling and animation which specifically explores the sublimely infinite geometric nature of space and time as seen through the flow and growth of botanical, oceanic and atmospheric phenomena. It will then discuss whether these emerging digital video and 3d animated cinematic representations of nature can possibly stimulate an awareness of certain metaphysical spheres of human existence such as dreams, memories and spirituality.

Danny Jennings
Dept. of Film, television and Screen Arts, Curtin University, Perth, Australia

Danny Jennings is a PhD candidate at the Department of Film, television and Screen Arts, Curtin University, Perth, Western Australian and is a recipient of an Australian Postgraduate Award scholarship. Danny is also the director of Crosswaves Digital Media. CDM is a 3d visualization and animation studio based in Margaret River, Western Australia and has produced content for television commercials, documentaries and architectural visualizations. The 3d animated short film 'Blank Oblivion', 2006 , written, animated and directed by Danny has been screened in short film festivals around Australia and overseas and was nominated for a Western Australian screen award.

Contact: danny.jennings@postgrad.curtin.edu.au

Yong Liu
3D Technology's Transformation of Cinematic Narratives on the Outer Space: from A Trip to the Moon to Gravity

Since *Avatar*'s landmark global success in 2009, a series of 3D movies about stories in the outer space such as *Prometheus* (2012), *Star Trek: Into Darkness* (2013), and this year's biggest Oscar winner, *Gravity* (2013) have been following its step and succeeded in both box-office and critical responses. Indeed, human beings' cinematic curiosity and interest in the void can be traced back to the very early stage of cinema, ever since the pioneer French filmmaker George Méliès made his then-worldwide successful film *A Trip to the Moon* in 1902. However, it is not until the above-mentioned digital 3D movies are produced over a century later that cinematic illusions virtually and vicariously bring the viewers to the outer space by amalgamating the stereoscopically immersed 3D imagery seamlessly with the digital special effects.

In this paper, I would like to argue that it is digital 3D stereoscopic cinema based on its greater capability of redeeming the "physical reality" (Siegfried Kracauer) derived from its peculiar visual configuration mechanism that (re)constructs the virtual environment of the outer space in a more realistic sense by taking the viewers through the more immersive 3D field screen (Miriam Rose). This new mode of cinematic illusion further transforms the augmented stereoscopic space into the more complex and multi-dimensional narratives by multiplying the narrative perspective as a double-transposed subjective perspective via enhancing the viewing experience of both "intersubjectivity" and "intrasubjectivity" (Vivian Sobchack) between the spectator and the 3D field screen.

Yong Liu
Media, Film and Television, University of Auckland, New Zealand

I am a PhD candidate in Media, Film and Television at School of Social Science, University of Auckland, NZ. My research focus is on the aesthetics of digital stereoscopic 3D cinema and its contribution to narrative enhancement. I earned my Master of Fine Arts degree in Cinema from San Francisco State University, the USA and also keep my teaching tenure at Fudan University in Shanghai, China. My research papers have been presented in conferences throughout Europe, Asia and North America.

Contact: yliu902@aucklanduni.ac.nz

Linda Madden
Constructions and Constrictions: How geographic methodologies reflect, reinforce and transgress urban spatial boundaries

Animals and humans co-exist in Auckland in a myriad of ways, resulting in multifaceted, heterogeneous - and sometimes unexpected - encounters between us. While animal geographies are fast becoming part of the way that we view our environments, foci generally remain on the more conventional realms of 'rural' and 'wild' space rather than urban space(s). Little investment is evident within the geographic discipline towards critically analyzing the way that academic practice itself constructs spatial and representational boundaries, nor is there recognition of how research methodologies contribute not only to the production of knowledge, but also to the production of space.

The ontological position of non-humans has been maintained within cultural geography from the fetishization of domestication processes through to highly politicized geographies of conservation. Likewise, most postmodern social science literature has emphasized the representational value of animals, yet failed to attend to individual animal bodies. Conversely, the recent application of post-humanist philosophies and interest in embodied, more-than-representational geographies, better accounts for our non-human co-actors. By endowing them with subjectivity and creative agency, such methodologies transgress the animal-human boundary. Here we see a transformation of academic space that impacts on the way that we view interspecies spaces of encounter within the urban jungle. Using human-animal encounters as a framework, I unpack the ways that social science methodologies often constrict animals through the construction of what constitutes 'proper' animal place. My fieldwork employs three comparative methodologies to assess what might be a more effective way of centralizing non-humans in urban geographies, and this paper reflects on my personal research experiences.

Using a poststructural phenomenological approach and drawing from Deleuzian philosophy, I will situate animal encounters in Auckland as part of assemblages that include academic construction alongside our mundane, material and emotional engagements with other species. Thus, while academic treatment of animals reflects and reinforces boundaries, I argue that it also provides opportunities for 'lines of flight' as these are transgressed, opened up, and transformed, to truly become more-than-human urban geographies.

Linda Madden
School of Environment, University of Auckland, New Zealand

I am a mid-stage PhD candidate at the University of Auckland, working within the School of Environment. I hold a BA majoring in geography and environmental studies from Massey University, and a BA (hons) in geography from the University of Auckland. My background and interest lies in cultural geography, and my PhD research focuses on animal geographies in Auckland City. My research interests include the interrelationship(s) between humans and non-human animals, the production of urban space, and the relationship between academic theory and practice in a social science context.

Contact: lmad006@aucklanduni.ac.nz

Colin O'Byrne
A framework for analysing the influence of governance practices on the built form

While urban planning and design set the strategy for change in neighbourhoods in urban environments, the realised built form is often seen to be subject to many separate decisions made without regard for interrelationships or knock-on effects that give unintentional results. That the resulting built form is regarded as a cultural product suggests these unintentional results follow a cultural framework that steers decision making. This paper argues that the formal and informal governance of the development process is the cultural framework that guides all decision making and influences the physical outcomes.

The literature on urban governance provides a range of definitions and conceptual approaches to analyse and compare governance approaches, but does not connect these to the built form. This paper proposes a framework for characterising the governance of a development process and articulating the influence these governance characteristics have on the built form.

From the literature three characteristics for describing a governance process and five variables that influence how these affect the built form were identified to form the framework. The test case for this approach was the redevelopment of the waterfront in Wellington, New Zealand. Through a review of written records and structured interviews with participants involved in a variety of redevelopment related roles it was possible to characterise the governance process and identify how governance influenced the built form.

The results showed the first characteristic, goals and values, directly influenced the built form of the waterfront. The other two characteristics, network organisation and degree of inclusivity, influenced identification and prioritisation of goals and values and therefore had only an indirect effect. The five variables (leadership, social production, economic production, formality of the process, and scale of the public domain) all interacted with the three characteristics and how they changed over time.

Colin O'Byrne
School of Surveying, University of Otago, New Zealand

Colin joined the School of Surveying as a lecturer at the beginning of 2013 to teach urban design and related topics. He hails from Vancouver, Canada where he studied physical geography and landscape architecture before moving to Wellington in 2009 to pursue a PhD in governance and urban design. His research continues to explore the social mechanisms of the planning and development processes to understand how they impact the built form.

Contact: colin.obyrne@otago.ac.nz

Rebecca Olive
Surfing and the city: Physical cultures, non-locals and ecological sensibilities

Surfers often describe a sense of interconnectedness that arises from the intimate relationships they have to more-than-human surfing ecologies; 'Dolphins, storms, driftwood, jellyfish, birds, fish, turtles, surfboards, shells, seaweed' (Evers, 2009, p.898) are all part of their experiences. Recent studies have argued that 'surfers become participants in and advocates for their surf-shore territory' (Anderson, 2013, p.5) and engage in a range of activist activities. This intimate connection between surfing bodies and geographies is most often framed in terms of 'being local', suggesting a sense of privilege amongst locals in 'their' coastal spaces. Anderson (2013) argues that non-local surfers are characterised by 'locals' as 'oblivious to the cultural traces existing in the land and littoral to which they travel to' (7).

In Australia, a large number of non-local surfers who live in metropolitan areas regularly travel to the coast, and are thus implicated in the well being of coastal ecologies in economic, community and environmental terms. However, there are currently no studies of this large group of surfers and their perspectives on whether and how they feel cultural relationships of 'emplaced encounters and returns' to costal ecologies (Satchell, 2008, p.3). Using preliminary evidence, I will suggest that such surfers acquire ecological sensibilities related to coastal spaces in terms of community, economy and environment, and are engaged in everyday ethics and pedagogies through an embodied sense of interconnectedness developed through surfing cultural experiences.

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Rebecca Olive
University of Waikato, New Zealand

Rebecca Olive completed her PhD about women and Australian surfing culture at The University of Queensland in 2013. She has published on surfing culture, gender, power, ethnographic research and blogging in publications including *International Journal of Cultural Studies*, *Sport, Education & Society* and *Journal of Sport History*. She also publishes in surf media and continues to write her blog, *Making friends with the neighbours.* She recently took up the position of Postdoctoral Research Fellow at The University of Waikato.

Contact: rebeccajaneolive@gmail.com

Holly Randell-Moon
"We'll Never Be Royals": The Right to Life and Monarchy in the UK

Using David E. J. Herbert's theory of 'religious publicization' this paper analyses constitutional monarchy in the United Kingdom in relation to recent debates about indigeneity, national identity and secularism. I compare the persistence of the British monarchy with two recent political movements seen as contrary to the values of a secular public sphere. The first is the emergence of trans-national pro-life movements such as "40 Days for Life" who stage protests outside of British health clinics. The second is far-right parties who have mobilised the United Nations Declaration on the Rights of Indigenous Peoples to protest further immigration by arguing "the indigenous British population have been ethnically cleansed". Both of these movements have been viewed as disruptive to the ostensibly secular and neutral norms of public space by making visible the religious and racial particularities of the British population. But rather than viewing the explicit religious and racial positioning of these groups as antithetical to British secular neutrality, this paper seeks to locate them within an institutionalised juridical regime and public space that accommodates an already exclusively racial, classed, sexual and religious group of people in the form of the British monarchy. That these groups are seen to threaten secular neutrality in a way that monarchy does not, throws into relief the monarchy's role in producing a normalised set of parameters for how religious and racial issues become visible and public in British media, political and cultural spaces.

Holly Randell-Moon
University of Otago, New Zealand

Holly Randell-Moon is a Lecturer in Communication and Media at the University of Otago, New Zealand. Her publications on popular culture, gender, and sexuality have appeared in the edited book collections *Common Sense: Intelligence as Presented on Popular Television* (2008) and *Television Aesthetics and Style* (2013) and the journal *Feminist Media Studies*. She has also published on race, religion, and secularism in the journals *Critical Race and Whiteness Studies*, *borderlands* and *Social Semiotics* and in the edited book collections *Religion, Spirituality and the Social Sciences* (2008) and *Mediating Faiths* (2010).

Contact: holly.randell-moon@otago.ac.nz

Shanna Robinson
A Roll of the Dice: Experimentalism, Space and Emergent Forms of Touristic Practice

Traditionally, understandings of tourism have oscillated around the practice of travelling away from home to a particular location that has some kind of power to attract visitors. Recent framings of tourist place have built on this, to investigate and acknowledge the centrality of performativity and embodiment in creating and shaping these spaces. Baerenholdt et. al. (2004) frame this in terms of the corporeal and social performances of individuals, asserting that these are what make a certain place 'touristic' rather than something intrinsic to the place itself. Tourism places are thus related to bodily engagement in space–rather than simply being located in place.

However, enacted within the border regions of tourism practices are a range of behaviour–and a range of spaces–that don't fit neatly within this paradigm of tourism place. There are a number of other ways that people are journeying within a tourism context, that challenge even more progressive conceptualisations of touristic experience.

This paper will discuss the findings of a broader multidisciplinary research project that seeks to document, observe and explore practices of experimentalism in relation to touristic practice. Three specific examples will be discussed: a group of architecturally–focused wanderers–the Manchester Modernists; representations of chance in the television series, *The Diceman*; and the hitchhiking games of a group of European travellers. In drawing together these experimental performances, I seek to delineate how creativity and chance can reveal shifts in the ways in which individuals are currently engaging with, and interacting in, space, in a particularly touristic context. I will also chart the ways in which these performances have the potential to transform spaces of the mundane and everyday into places that are specifically–though only momentarily–touristic. Finally, I will consider the generative power of these experiments to create transient forms of sociality.

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Shanna Robinson
Institute for Culture and Society University of Western Sydney

Shanna Robinson is currently undertaking a PhD with the Institute for Culture and Society at the University of Western Sydney. Her research focuses on the infusion of experimentalism and creativity in touristic experience, with a particular focus on intersections of power, imagination, space and embodied practice. She has recently published a book chapter that explores the popular practice of photographing (and sharing images of) toys as part of a broader touristic experience. Shanna also teaches at UWS College and her broader research interests include cultural theory, mobilities, travel, media, and ethics.

Contact: s.robinson@uws.edu.au

Emma Sharp
Transformation through Transgression: an Investigation of Auckland's Alternative Food Initiatives

New Zealand's food industry has been widely studied but little is known about the emergence of new 'alternative' food projects in urban contexts. A reaction to corporatised, heavily industrialised food systems, and changing needs and expectations of urban communities, is fuelling the emergence of novel and more nuanced food structures in Auckland, parallelling those in other urban centres. In the first exploratory, collective study of Alternative Food Initiatives (AFIs) in Auckland, I develop an overview of the diversity of these projects. This aims to fill the knowledge gap that exists around who is involved, what their specific activities and motivations are, and the transformative potential of these AFIs for our current dominant food system. A typology of alternatives not only allows us to recognise the richness and profusion of informal food systems, but also to explore the different organisational forms, processes of exchange and ethical commitments in markets of food.

Using the concept of diverse/community economies, developed by J.K Gibson-Graham, this work will allow us to rethink and remake markets and economy, by producing knowledge about practices that AFIs have for cultivating and distributing produce in non-conventional ways. In this presentation I discuss my use of qualitative research techniques to explore Auckland's alternative foodscape, using enactive research to explore the embodiment of food politics related to particular AFI case studies. I then consider ways in which these new imaginaries of place and space in Auckland's foodscapes could be transformative in relation to scale and connectivity. This has relevance to ideas of transforming ethics and value, as well as environments, space and politics, both key themes explored in these sessions.

Emma Sharp
School of Environment, Auckland University, New Zealand

Emma Sharp is a PhD student in the School of Environment at Auckland University. She completed a Masters degree in the School in 2004 in physical Geography, then worked in government, consultancy, and the 3rd sector in the UK and New Zealand on environmental, education and humanitarian issues. In 2010 she returned to Auckland University, and has since been teaching on on Foundation Geography and Stage II Environmental and Society courses. Emma's research interests include alternative food initiatives, development, diverse economies, enactive research and urban geographies.

Contact: el.sharp@auckland.ac.nz

Dafydd Sills-Jones
Seitsemantoista: Documentary Film and Cultural Encounter'

In 2013, the author spent an 8 month research leave period in Finland, where he encountered a culture that felt more like his own that that of his native Wales. This was to do with a conjunction of myth, landscape and politics, and how these elements played out in a Helsinki suburb. The spaces encountered seemed to offer not only a new way of visualising the balance between natural and urban, but also the way in which individuality and community interacted to produce meditative cultural spaces.

But the question remained of how to represent this experience, and whether the practice of representation would bring the author closer to an understanding of a peculiar 'feeling for Finland'. Neither the deliberate naivety of observational cinema, nor the heightened symbolism of the essay film could do justice to this paradoxically alienating and familiar experience. What was required was a mode of investigation and communication which held 'cinema sincerité' at its heart, but which could also provide space to meditate on the connections between landscape, memory, poetry, politics and history.

Drawing on the work of Benjamin, Chomsky, Rouch, Bernstein and Berne, this paper examines a 'practice-as-research' case study of the processes and struggles involved when narrative documentary techniques meet those of the essay film in an attempt to represent a cultural encounter.

The paper is to accompany a 35-minute documentary film, which is viewable on request.

Dafydd Sills-Jones
Aberystwyth University, United Kingdom

Dafydd Sills-Jones is a lecturer in media production at Aberystwyth University, specialising in media production studies, documentary practice, and European documentary film.

Contact: dfs@aber.ac.uk

Roseanna M. Spiers
A More 'Lively' Apiarian Onto-Story: Coming to know New Zealand and Apis mellifera through the making of 'a land of milk and honey'

Bees (native, endemic and introduced) are a silent presence in narratives of environmental history, transformation, and social and cultural significance. However, how honey bees (*Apis mellifera*) were introduced to New Zealand has had significant implications for 'who' arrived (in terms of species, phenotype, bodies and subjectivities) and what 'work' they performed as pollinator-colonists in colonising a new land, New Zealand: 'a land of milk and honey'. This paper makes an initial empirical grasp at a livelier onto-story of honey bees in New Zealand. A critical historicity otherwise absent, it tells a story in three parts of the work and vital materiality of honey bees. These are: the work of beekeeper-missionaries in the importation of honey bees; narratives of desirable bee 'work' within the moral and emotive landscapes, logics and political economies of colonial settler-invasion and pastoral enclosure; and the work of the government appointed apiarist and model apiary at the International Exhibition (1906-1907) in crystallising, securing and reproducing 'modern' beekeeping metrologies in New Zealand. The story is of the work of bees as pollinator-colonists with situated and materially embodied subjectivities, bees as more-than-human labour, deliberately identified and mobilised by colonising Europeans in their colonial political and environmental projects and as key agents in articulating colonial and pre-colonial biogeographies. I argue that the successful introduction of *A. mellifera* and their reproduction in New Zealand are most productively explored as a situated coming to know the world through the doing of the world: specifically, an actualising of apiarian potentials.

Roseanna M. Spiers
School of Environment, Auckland University, New Zealand

Roseanna is currently writing up her thesis as part of a Masters in Geography at The University of Auckland with supervisor Nick Lewis. The work is a rare exploration of the bio-cultural economy of bees. Working with the idea of 'worldly apicultural relations', she is using Karen Barad's work to think through situated and partial intensities as a way to engage with the ontological complexity that is the vital materiality of bees at work, and the work of bees. She has collated affective accounts that challenge the hegemony of singular naturalised understandings of New Zealand bees and beekeeping and engender a research stance of responsibility-in-relation. Roseanna aims to translate insights from this research into a PhD project starting in 2014.

Contact: roseanna.spiers@auckland.ac.nz

Peter Stapleton
Expansion/Contraction: The Shifting Spaces within the Rock Documentary

Using Mikhail Bakhtin's concept of the chronotope, as expressing "the intrinsic connectedness of temporal and spatial relationships artistically expressed within literature," I wish to examine the shifting spaces within historical forms of the rock music documentary. More specifically, I wish to trace the spatial and temporal transformations that occur between the 1960s rockumentaries, the 1970s rock documentaries and the punkumentaries, the former representing the chronotopical rock documentary, in relation to which the latter constitutes an anti-chronotope. For their part, the rockumentaries are marked by a spatial and temporal expansiveness, evoking both past and future. *Dont look Back*, for example, is set in an "old world" of spacious British concert halls, the film's documentary subject Bob Dylan portrayed as a messenger bringing change from the "new world." The sense of expanded space and time is accentuated further in festival rockumentaries such as *Monterey Pop* and *Woodstock*, set in apparently idyllic rural utopias (recalling Bakhtin's "pastoral idyll"), the unrestricted nature of the settings paralleling the removal of boundaries in the counterculture's utopian visions. While 1970s rock documentaries such as *The Last Waltz*, *The Song Remains the Same* and *The Kids are Alright* appear equally expansive, it is the business of rock that is foregrounded, the size and scale of the show and the spectacular nature of the "rock star," with the expansion of time only extending to the (imaginary) past. By contrast, spaces within punkumentaries such as *The Punk Rock Movie*, *D.O.A.* and *The Decline of Western Civilization* suggest a very different context: the economic depression of the late 1970s. The films are set in cramped, claustrophobic urban punk clubs, such as the Roxy in London or the Masque in Los Angeles, often disused and dilapidated spaces in industrial or semi-industrial areas, As concrete and visible premises they become symptomatic of the economic down-turn: they are temporary spaces converted for the purpose, their existence is precarious, the prevailing mood of the participants one of disillusionment and perverse celebration of the absence of any future, the contraction of space matched by the contraction of time.

Peter Stapleton
Dept. of Media, Film and Communication, University of Otago, New Zealand

Peter Stapleton is a PhD candidate in the Media, Film and Communication Department at the University of Otago. He moved to Dunedin from Christchurch in 1993 and enrolled in this department as an undergraduate in 2006. His research interests reflect his long history of involvement in New Zealand alternative rock and experimental music. They include the music documentary, film soundtracks and subcultural studies. His Masters thesis was entitled *The Rockumentaries, Direct Cinema and the Politics of the 1960s* and his PhD topic is *The Punkumentary: Embodying a punk ethos within the music documentary?*

Contact: stape983@student.otago.ac.nz

Ryan Tippet
Social Media as Surveillance: Digital space and the Society of Control

The normalisation of surveillance in new media demonstrates the transformation from Foucault's "Disciplinary Society" to the "Society of Control" posited by Gilles Deleuze (1992). Surveillance on social media websites—which is characterised by mass data-mining of personal information in order to deliver consumers effectively and accurately to advertisers—has been called "corporate surveillance", as opposed to the "state surveillance" of government agencies. This paper investigates how the digital space of social media, which permeates real space with increasing efficacy thanks to mobile devices and "locative" media, is transformed by corporate surveillance to maximise the extraction of capital and labour from social media users. Central to this process is the way corporate surveillance becomes normalised, quotidian, everyday: it begins to appear necessary for maintaining social relationships and having an active role in the consumer society; for instance, when Facebook frames a request for new permissions as necessary to help users better "connect" with one another. Such a request is shrouded in the discourse of freedom and sociality, but its true purpose is to extract more personal information and immaterial labour from Facebook's users. This type of surveillance serves primarily capital (though it is co-opted by states for more Orwellian gazing, as evidenced in 2013's "Snowden Leaks"), yet it still contributes to a biopolitical regulation of society which Deleuze would say "modulates" in rhythm with the changing directions and resistances of digital space, always capturing users in a process of commodification and labour-extraction. The digital spaces of new and social media become more profound enclosures of the control society than were the factory or prison enclosures of discipline—the walls of the enclosure merely become invisible and undulatory, creating an illusory freedom always within the logic of consumption.

Ryan Tippet
Dept. of Media, Film and Communication, University of Otago, New Zealand

I am in the first few months of my MA at the University of Otago, working under the supervision of Dr. Devadas on themes such as the normalisation of surveillance and the rise of the control society, with a particular focus on social media. These themes permeated my previous study in my Honours year of "Security TV" – Reality TV shows which made surveillance and security their subject, and contemporary surveillance has become the main topic of my academic interest.

Contact: ryan.tippet@gmail.com

Jody Watts

'Skeuomorphism's Fine as Long as it Isn't on my Iphone': Transformation of the 3D Mobile Digital Environment and Implications for Contemporary Culture

Skeuomorphisim, initially understood in the context of archaeology, has been both embraced and expelled by contemporary mobile digital technology. From its inception in 2007, the iPhone's interface was dominated by skeuomorphism in the form of photorealistic graphics, such as buttons and highly detailed app icons. These graphics were mimics of actual objects, visual artifices helping to create a 3D digital environment on the 2D screen of the iPhone. Users were prompted by this simulated realism to the function of the interface elements. However, in 2013 with the introduction of Apple's current operating system, iOS7, the skeuomorphic approach was replaced with "flat graphics". This transformation was characterised by a move from realism and simulation of 3D objects and environments, to a 2D approach with restricted use of digitally rendered tone, highlights and texture. Contemporary debate has attributed this change to branding decisions at Apple, when the company initiated a move towards a more functional interface signalling a departure from a 'bad taste' design trend. The shift in visual style was justified as the removal of an obsolete form of visual instruction that has become redundant in our tech savvy society. However, in other contexts skeuomorphism remains an integral part of contemporary life. For example, laminate bench tops simulating granite continue to be installed into kitchens, virtual shutters sound every time we take a photo with our smartphones, and the latest smartwatch technology depicts a face with moving hands. The loss of skeuomorphism from the iPhone environment may highlight the progression towards a revised metaphor for mobile technology, yet the implications of this change have received little analysis. As the iPhone is technology that is closely aligned with each individual user's self-perception, what does the change in interface design imply beyond its immediate screen-based context? If the iPhone is becoming more and more associated with the embodiment of a personal brand and fashion, what does the removal of skeuomorphism suggest about identity and contemporary culture? And, why is the continued use of skeuomorphism acceptable in other contexts such as wearable tech, gaming, cinema and domestic interior design?

Jody Watts
University of Wollongong, Australia

Jody Watts is a practicing designer and PhD student in Graphic Design at the University of Wollongong, supervised by Dr Jon Cockburn and Grant Ellmers. Her research focus is graphics in mobile devices and the application of social semiotic principles to this field of study. She is currently investigating the intersection between app icon sets and branding in the tertiary education sector.

Contact: jw348@uowmail.edu.au

Lin Zeng
Urban Space in Black Snow: a portrait of Beijing in 1980s

In this article, I explore Liu Heng's well-received novel *Black Snow* (Hei de xue, 1987), which shortly after publication, was made into an award-winning film- *Ben ming nian* (Black snow, 1990). Considered one of the best works of Liu Heng, *Black Snow* provides a frank narration of some thorny social issues (such as rising consumption, the black market, and street crime). Testament to the success of the novel is the attention it has received in both Chinese and English scholarship, but the urban space, a significant element in *Black Snow* remains neglected. This is remarkable as the novel is one of the contemporary literary works that exhibits a clear and vital link between the urban space and the characterization of a literary figure. The city, at the beginning of the novel, seduces Huiquan with new hope and the promise of a better future, only to entrap him in the disillusionary existence of its daily decadence. The choice of Beijing–the city that the author lives in–has special significance for the reader. In this work, we don't see the renowned historic architecture, or the cosmopolitan façade of the city, but a city that was viewed and sensed from a social outcast, a convict who returned to the city he thought he knew. By examining the literary representation of the spectacle of the city space, in which *Black Snow* sets and unfolds, I argue that the writer defines Beijing as an increasingly bifurcated and alienated urban space, which symbolizes the duality of contemporary Chinese society: that although promoted nationally and internationally alike as quickly moving forward and rapidly modernizing society, beneath the vibrant facade lie deep ingrained social problems and troubled, lonely beings such as the protagonist in the novel.

Lin Zeng
Department of Languages and Cultures, University of Otago, New Zealand

Zeng Lin received her B.A. and M.A. in English Language and Literature from Beijing International Studies University. Prior to her doctoral studies at the University of Otago in the Chinese Programme, Lin held a full-time faculty position at Beijing International Studies University. Her PhD dissertation focuses on the English translation of modern and contemporary Chinese literature. She analyses Howard Goldblatt's translations of Chinese contemporary fiction from the perspective of rewriting theory. She has been a professional translator/interpreter of English and Chinese since 2000, and has published a number of textbooks, translations and essays on translation.

Contact: zenglin2008@gmail.com

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