



22ND CONVENTION OF THE MEDIA ECOLOGY ASSOCIATION

DYSTOPIC FUTURES: Media Ecology in an Algorithm Society

PROGRAM



Media
Ecology
Association



www.media-ecology.org

Rio de Janeiro, July 8, 2021

Dear MEA Convention participant,

As the Coordinators of the 22nd Convention of the Media Ecology Association, “Dystopic Futures: Media Ecology in an Algorithm Society” hosted by the Pontifical Catholic University of Rio de Janeiro, we shall say that it is a great pleasure to welcome you to our annual meeting. It is the first time that a Media Ecology Association Convention is hosted in the Southern Hemisphere. Throughout the years, our association had been growing at a steady pace, bringing in new partners, countries and institutions to our group. As a result, we have received in this edition submissions from over 300 authors from 20 countries, from five continents. We are global. Another distinctive point for this convention is that for the first time, Brazilian researchers became the largest national-origin group to participate. We have many newcomers to whom we salute and hope enjoy our company.

PUC-Rio has a long tradition of teaching and research with a focus on interdisciplinarity. From the partnership between the Departments of Philosophy, Education, Design and Communication, along with the Media Ecology Association we hope to engage the participants in a fruitful knowledge networking environment.

Even in these dystopic times, our organizing team has worked hard to accomplish its multiple tasks. We hope this meeting can put together thoughts, plans, partnerships, projects and ideas for overcoming the hardships we all have been through.

In dark times, sharing our light might be a good idea.

Oxalá we will be together to celebrate better days at the 2022 MEA Convention!



Dr. Adriana Braga
Pontifícia Universidade Católica do Rio de Janeiro
Vice President Media Ecology Association



Dr. Edgar Lyra
Pontifícia Universidade Católica do Rio de Janeiro

9 a.m. Opening Ceremony

1.1

9:30 a.m. Opening Plenary Session

Dystopic Futures: Media Ecology in an algorithm society

Chair: Peggy Cassidy (Adelphi University, USA)

Joshua Meyrowitz (University of New Hampshire, USA)

Lance Strate (Fordham University, USA)

Nora Bateson (The Bateson Institute, USA)

Susan Drucker (Hofstra University, USA)

1.2

11:00 a.m. Parallel Sessions

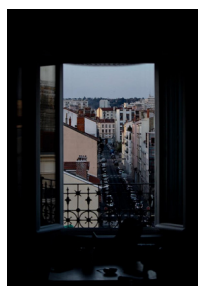
Room 1: 1.2.1 The Media Ecology of Sports

Room 2: 1.2.2 Opinion, Conspiracy and Fake News

Room 3: 1.2.3 Arts and Survival

Room 4: 1.2.4 Renaming Myself: Performance and Identity in Media Environments

Room 5: 1.2.5 Pandemic Pedagogy: Technology and the Human Experience



Virtual Art Exhibit

2nd Annual MEA Womxn, Language, & Technology

12:15 p.m. LUNCH

1.3

1:00 p.m. Parallel Sessions

Room 1: 1.3.1 Roundtable – Communicational sustainability, intervention-research and popular culture.

Room 2: 1.3.2 Dystopic Writings: Literature and Pandemics

Room 3: 1.3.3 Robots and Gadgets

Room 4: 1.3.4 McLuhan in Verse and Reverse

Room 5: 1.3.5 UCF Student Research Grant session

1.4

2:30 p.m. Parallel Sessions

Room 1: 1.4.1 Algorithm Society: Desires and Dilemmas

Room 2: 1.4.2 The (Dis)Connectivity of Cyberspace

Room 3: 1.4.3 Digital Communication, Culture and Experience

Room 4: 1.4.4 Feminisms: Censorship, Expression and Performance

Room 5: 1.4.5 Algorithmic Environment and Rhetoric

3:45 p.m. Coffee Break

1.5

4:15 p.m. Parallel Sessions

Room 1: 1.5.1 Roundtable - Audiovisual and testimony as a field, collection and artifact

Room 2: 1.5.2 Arendt, Ellul and Propaganda

Room 3: 1.5.3 News in the Platform Press

Room 4: 1.5.4 Remote Learning: Dystopic Education?

1.6

5:45 p.m. Plenary Session

Respondent: Raquel Paiva (Universidade Federal do Rio de Janeiro, Brazil)

From Algorithms to Political Life

Do algoritmo à vida política

Muniz Sodré (Universidade Federal do Rio de Janeiro, Brazil)

7:00 p.m. Welcome Reception

8:30 a.m. Greetings

2.1

9:00 a.m. Plenary Session

Christine Nystrom's Genes of Culture:
A Roundtable Discussion on the Publication of the First Volume of Her Collected Works

Corey Anton (Grand Valley State University, USA)

Eva Berger (The College of Management Academic Studies, Israel)

Susan Maushart (Independent Scholar, USA)

Jaqueline McLeod-Rogers (University of Winnipeg, Canada)

Ellen Rose (University of New Brunswick, Canada)

2.2

10:30 a.m. Parallel Sessions

Room 1: 2.2.1 Roundtable - MOTIRÔ - The celebration as a testimony

Room 2: 2.2.2 Roundtable - Media Ecologies of Birth Control in Intercultural Contexts

Room 3: 2.2.3 Dystopic Narratives of Technopoly

Room 4: 2.2.4 Anthropocene as Environment

Room 5: 2.2.5 Self, Voice, and the Posthuman

2.3

12:00 p.m. Parallel Sessions

Room 1: 2.3.1 Probes on McLuhan's Theory

Room 2: 2.3.2 Fake News, Hate Speech and Disinformation

Room 3: 2.3.3 Prisoners of Our Own Devices: Dystopia in Popular Culture and Literature

Room 4: 2.3.4 Apocalypse Now and Next

Room 5: 2.3.5 Urban Imagery: Mobility, Information and Lockdown



13:15 p.m. BOOK SALON

Chair: Carolin Aronis (Colorado State University, USA)

Armond Towns

Richard Lewis

Adriana Braga

Carmine Tabone

Chris Mayer

Robert Albrecht

Jaqueline McLeod-Rogers

2.4

2:30 p.m. Parallel Sessions

- Room 1: 2.4.1 AI, Culture and Musical Taste
- Room 2: 2.4.2 Past and Future of Dystopias
- Room 3: 2.4.3 Images and the Imaginary
- Room 4: 2.4.4 COVID-19 as Medium
- Room 5: 2.4.5 "Once Upon a Future Time": Orality, Literacy and Media

2.5

4:00 p.m. Parallel Sessions

- Room 1: 2.5.1 Inspira Favela Inspira - Memory, hegemonic media and alternatives in times of the COVID-19 pandemic
- Room 2: 2.5.2 Postman Revisited
- Room 3: 2.5.3 The Materiality of Things
- Room 4: 2.5.4 Dystopian Sentiment, Privacy and Surveillance

5:15 p.m. Coffee Break

2.6

5:30 p.m. Plenary Session

Communicating Climate: An On Fire-side Chat with Naomi Klein.
Hosted by Douglas Rushkoff

2.7

7:00 p.m. Social Events



Film: Howie & The Outsiders: The Chicago School and
Communication Studies in Brazil
(Brazil/France/Portugal/USA, 2020, 62min)

Director: Adriana Braga



Film: Trust Me
(USA, 2020, 60min)

Director: Roko Belic

Chair: Andrew McLuhan (The McLuhan Institute)
Rosemary Smith (Getting Better Foundation)

8:30 a.m. Greetings

3.1

9:00 a.m. Parallel Sessions

Room 1: 3.1.1 Roundtable - WIGO: Mapping "Unity" in Turbulent Times

Room 2: 3.1.2 Extending Trumpism: Politics and Big Techs

Room 3: 3.1.3 Games and Gamers Chair: Robert Albrecht

Room 4: 3.1.4 Media and Mediated/Unmediated Communication

Room 5: 3.1.5 If a concert happens with no one present, does it make a (live) sound?

3.2

10:30 a.m. Plenary Session

Chair: Sheila Nayar (Greensboro College, USA)

Two cheers for the literate mind

Dois vivas para a mente letrada

David R. Olson (University of Toronto, Canada)

3.3

12:00 p.m. Parallel Sessions

Room 1: 3.3.1 Roundtable – 'Noosphere': media, science and faith

Room 2: 3.3.2 Dystopic Fiction

Room 3: 3.3.3 Professional Perspectives

Room 4: 3.3.4 From Minimalism to Dystopia: Ideologies on Social Media

Room 5: 3.3.5 "From Dystopia to Hope:" Violence, e-sports and Creativity in Education



Photographic Essay

A Short Glossary to Explain a Strange Phenomenon

Susana Dobal (Universidade de Brasília, Brazil)

1:15 p.m. LUNCH

3.4

2:00 p.m. Parallel Sessions

- Room 1: 3.4.1 Music in the Digital Age
- Room 2: 3.4.2 Dystopia & Non-Being: How Non-Being Haunts Being
- Room 3: 3.4.3 The Medium is the Experiment
- Room 4: 3.4.4 Media Ecology, Literature and The Fashion Revolution
- Room 5: 3.4.5 The Media Ecology of Religion

3.5

3:30 p.m. Parallel Sessions

- Room 1: 3.5.1 The Limits of Language
- Room 2: 3.5.2 Humanism, Transhumanism
- Room 3: 3.5.3 Imagery on Social Media
- Room 4: 3.5.4 Exploring the Semantic City

4:45 p.m. Coffee Break

3.6

5:15 p.m. Plenary Session

Chair: Edgar Lyra (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Believing in the World, Unpredicting the World

Crer no Mundo, Imprever o Mundo

Déborah Danowski (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Alyne de Castro Costa (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

3.7

6:45 p.m.

MEA Awards Ceremony

President's Address

4.1

9:00 a.m.

The Medium and The Light Award

4.2

10:00 a.m. Parallel Sessions

Room 1: 4.2.1 Media Ecology and Design **[CANCELLED]**

Room 2: 4.2.2 The paradox of art and control in media ecology

Room 3: 4.2.3 Roundtable - Urban Communication and Media Ecology in an Algorithm Society

Room 4: 4.2.4 2nd Annual MEA Womxn, Language, & Technology Virtual Art Exhibit Meet & Greet

4.3

11:30 a.m. Business Meeting

Watch your time!

SESSIONS THU – JULY 8	USA (EDT)	BRAZIL
Opening	9:00 a.m.	10:00
1.1	9:30 a.m.	10:30
1.2	11:00 a.m.	12:00
1.3	1:00 p.m.	14:00
1.4	2:30 p.m.	15:30
1.5	4:15 p.m.	17:15
1.6	5:45 p.m.	18:45
1.7	7:00 p.m.	20:00

SESSIONS FRI – JULY 9	USA (EDT)	BRAZIL
2.1	9:00 a.m.	10:00
2.2	10:30 a.m.	11:30
2.3	12:00 p.m.	13:00
Book Salon	1:15 p.m.	14:15
2.4	2:30 p.m.	15:30
2.5	4:00 p.m.	17:00
2.6	5:30 p.m.	18:30
2.7	7:00 p.m.	20:00

SESSIONS SAT – JULY 10	USA (EDT)	BRAZIL
3.1	9:00 a.m.	10:00
3.2	10:30 a.m.	11:30
3.3	12:00 p.m.	13:00
3.4	2:00 p.m.	15:00
3.5	3:30 p.m.	16:30
3.6	5:15 p.m.	18:15
3.7	6:45 p.m.	19:45

SESSIONS SUN – JULY 11	USA (EDT)	BRAZIL
4.1	9:00 a.m.	10:00
4.2	10:00 a.m.	11:00
4.3	11:30 a.m.	12:30

EDT (Eastern Daylight Time) UTC/GMT – 4 hours

Detailed Convention Program

Thursday July, 8

9 a.m. Opening Ceremony

SESSIONS	USA (EDT)	BRAZIL
Opening	9:00 a.m.	10:00
1.1	9:30 a.m.	10:30
1.2	11:00 a.m.	12:00
1.3	1:00 p.m.	14:00
1.4	2:30 p.m.	15:30
1.5	4:15 p.m.	17:15
1.6	5:45 p.m.	18:45
1.7	7:00 p.m.	20:00

1.1

9:30 a.m. Opening Plenary Session

Dystopic Futures: Media Ecology in an algorithm society

Chair: Peggy Cassidy (Adelphi University, USA)



Joshua Meyrowitz (University of New Hampshire, USA)

Lance Strate (Fordham University, USA)

Nora Bateson (The Bateson Institute, USA)

Susan Drucker (Hofstra University, USA)

1.2

11:00 a.m. Parallel Sessions

1.2.1 The Media Ecology of Sports

Chair: Édison Gastaldo (Centro de Estudos de Pessoal e Forte Duque de Caxias, Brazil)

Sports journalism, politics and discourses of neutrality

Leonardo Turchi Pacheco
(Universidade Federal de Alfenas, Brazil)

The aim of this work is to reflect on sports journalism, politics and discourses of neutrality. In order to understand the meanings of politics and its relation to the discourses of neutrality employed by sports journalists, data collected from semi structured interviews and Twitter messages were analyzed acknowledging the narratives and discourses of Brazilian radio journalists that cover soccer events and work in Belo Horizonte, MG, Brazil. In accordance to Bruno Latour's "following the controversies" and George Marcus' "following things" methodological approaches, we ended up following these journalists' Twitter in search of controversies, which intertwined both sports and politics spheres to highlight the meanings brought out of those controversies. Moreover, throughout the interviews, we found that the discourses of neutrality turned out to be a strategy to avoid a committed position to either a specific political view or support to a particular team. This avoidance also suggests that not to mention neither view nor support works out like a 'shield' to building a respectable career but also in establishing a reputation based on impartiality and credibility in the field of sports journalism.

'Soccer Analysis' TV Shows: a case study of "Fútbol Picante" (ESPN-México)

José Samuel Martínez López
(Universidad Iberoamericana, México)

This paper focuses on the professional football TV show called "Fútbol picante" (which has been broadcast in Mexico since 2004 by the pay television channel ESPN), it is a consolidated program that informs (in journalistic terms) the audiences and shares points of view generated under the live debate format. The distinctive feature of this type of program is that when the debates are heated or there are surprising statements, in addition to keeping consumers entertained, the dialogues also become news themselves. The main argument that from the theoretical-systemic point of view I defend in this paper, is that the television program of "Fútbol picante" works in communicational terms at three different levels. At the societal level, by deploying its operations subject to the code of the social system of the mass media, "Fútbol picante" also discriminates between the informable / non-informable. At the organizational level, "Fútbol picante" functions as an autopoietic social decision-making system where, in addition to contracts that regulate membership, there are specific roles that must be fulfilled. And at the level of interactions and dialogues between the participants in the show, "Fútbol picante" works from the contingency of orality and that opens space for a type of uncertainty and improvisation that generates great expectations in the audiences.

Neil Postman's ideas to the so-called Modern Soccer

Filipe Mostaro (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

In Brazilian media, the phrase "modern soccer" is referred to as a process of destruction of traditions, on the reorganization of capitalism within the sports world and the proposition of a model in which "the novelty" is taken as the supreme value. The intention of this paper is to explore Neil Postman's theories as a way to look at "modern soccer". We will emphasize the convergences on the notion of Technopoly and some actions of "modern soccer" administration to transform the social, cultural and technological environments of soccer, such as the "arena-isation" of stadiums and the (new) roles of the coach. Neil Postman considers such actions as a way to modify the social environment, shaping new meanings for participants' actions and perceptions in the 'new' environments. When market experts 'measure' the 'value' of a soccer club, for instance, its actual capital is not taken as much in account than it is its capacity for circulating capital. This implies on a simplistic reduction of sports phenomena to business. The consequences of "modern soccer" administration is the reduction of clubs to 'companies', and of fans to 'clients'.

Soccer, national identity and advertisements in Brazil

Édison Gastaldo (Centro de Estudos de Pessoal e Forte Duque de Caxias, Brazil)

This paper presents a comparison between advertising campaigns broadcasted in Brazil within a lapse of 20 years, in 1998 and 2018. In both years, there happened FIFA World Cup Finals, and comparing the way advertisements represented this event is the main objective of this paper. In 1998, the advertisements showed Brazil as a world of gender, class and racial privileges, and soccer as unanimity, a vehicle for discourses of national unity. Either there were many narratives of soccer players as "super-heroes". 20 years after, in 2018, the advertisements shown a very different situation. The unanimity of the World Cup has faded, social networks had eroded the massive audience rates granted by the TV monopoly in 1998, and the advertisements have reflected this loss of hegemony, moaning with many emotional claims for "tradition", "history" and "national values"; the hegemony of race-class-gender has been disputed and the "super-players" advertising cliché had flipped into funny memes.

1.2.2 Opinion, Conspiracy and Fake News

Chair: Sheila Nayar (Greensboro College, USA)

Conspiracies, Ideological Entrepreneurs and Popular Culture from a Media Ecology Perspective

Hildegard Van Den Bulck (Univ. Antwerp, Belgium) and Aaron Hyzen (Drexel University, USA)

This contribution analyses the nexus between conspiracy theories/thinking, ideological entrepreneurs and algorithm-guided popular culture from a media ecology perspective. We analyse how aspects of algorithmically driven, digital popular culture are instrumental in criticizing, refuting or, in fact, reinforcing of conspiracies, helping to push these ideas and propagators from the margins to the mainstream. Theoretically, the paper combines a media ecology perspective, focusing on the impact of AI, with literature on the relationship between propaganda, 'fake news', conspiracy theories, and popular culture. We analyse how algorithms in popular culture play into the work of ideological entrepreneurs (North, 1981, 1990), i.e. pundits and social media influencers that play a key role in ideological change that thrive in times of upheaval and alienation, a condition that also feeds conspiracism. We study algorithmic digital media as ideological intermediaries (Paolillo, 2018). Empirically, we provide an analysis of a sample of digital communicative expressions of a selection of ideological entrepreneurs and digital popular cultures' parodies hereof (Cheliotis & Yew, 2009). We evaluate how algorithms help push these messages that oppose and criticize but, at the same time, implicitly or explicitly, endorse these messages. Cases include (now disgraced) populist and 'most paranoid man of America', Alex Jones (authors, 2019) and the person(s) representing Q of the conspiracy-turned-movement QAnon (Moorhouse & Malone, 2020), amongst others. Ultimately, this should allow for a better understanding of the role of the algorithm driven media ecology in the spread of conspiracy theories.

Why do we believe in fake news? A Media Ecology perspective on the post-truth

Fernando Figueiredo Strongren (Universidade de Brasília, Brazil)

When analyzing the research on fake news and disinformation, we find, in general, a wide tendency to read such phenomena from the perspective of content, that is, to understand them from the message that each fake news carries. Thereby, news outlets and fact-checking agencies seek to explain the lies behind "news" about the endorsement of Pope Francis to Donald Trump, the ineffectiveness of hydroxychloroquine in the fight against Coronavirus or about fraud in the elections, as well as researchers turn their attention to the circulation and the belief of the population in this type of fake news. However, the emergence of fake news in recent years raises a question that cannot be answered by looking only at the content of it: why do we believe in fake news? To understand this phenomenon as a whole, it is necessary to take a systemic approach at the media that allowed the emergence of the Post-Truth Era. For this purpose, we used the work of Marshall McLuhan, Neil Postman, Joshua Meyrowitz, Lee McIntyre, and Luiz Claudio Martino to understand how the features of the internet and the social use we make of it produced epistemological effects that allowed the corruption of the process of selection and organization of facts to shape our beliefs about reality.

When A Conspiracy Theory Uses a Post-Truth World to Persuade Mainstream Society: Qanon's Transformation from the Corners of the Internet to Capitol Hill

Jessica Neu (Duquesne University, USA)

In a post-truth world of hyper-modernity, Alisdair MacIntyre (2007) explains that "emotivism decision making" is when an individual relies on their own perspective as a single truth, rendering anything they do not believe as false. This process influences relationships with others as people connect with those who believe their truths and reject those who do not. As cybernetics infiltrates our daily lives, post-truth emotivism conceptually lends itself to conspiracy theories which thrive and multiply on the internet. The internet's broad scope and accessibility promotes a decentralization of facts thereby welcoming conflicting narratives, vitriol and opinions that are read as fact. The alt-right conspiracy Qanon is an example of a conspiracy that started in the corners of the internet and represents a growing group who believe that an underground pedophilia ring controlled by major politicians, businessmen and celebrities control the world. Donald Trump is attempting to "drain the swamp" by revealing this secret ring and defeat the cabal, thereby restoring peace to the world. While Q's message boards (4chan) are removed from the internet and then restored as a different page, the conspiracy theory's influence can be felt worldwide through viral posts and political endorsements. Through integrating Rushkoff's "fractalonia," in which an interpretation of one set of facts is used to delegitimize another set of facts, I will explain why Qanon's popularity is not just audaciously detrimental as they use "fractalonia" to construct their own truth, but representative of how the internet can persuade the public sphere in a post-truth era.

Infotainment and legitimization of opinion: the study of the Greg News program TV

Julia F. J. Cruz and Leonel Aguiar (PUC-Rio, Brazil)

This case study aims to discuss the relationship between journalism and entertainment in contemporary society. We carried out a case study on a television program self-styled "humorous news" aiming to analyze, based on journalism studies authors, the infotainment strategy used in the show. The study was based on bibliographic research that reveals a historical contradiction, which is intrinsic to Modern journalism - the polarity between playing an educational role or operating as an entertainment - pointing out that infotainment is understood as a contemporary hybrid format that fuses journalistic information with entertainment. This case study analyzed 14 episodes from the second season of the program Greg News, aired in 2018 on the cable TV channel HBO Brazil and reproduced on YouTube. Certainly, the program has an interest in arousing sensations. However, Greg News draws the public's attention to journalistic facts that may not have been well explained to the population, according to the program's vision. The program makes the spectator remember journalistic facts using a multiple narrative logic that joins journalism, humor, and opinion. The Greg News proposes to show the same news from a new perspective and encourage another reflection on it. The methodology applied to the object consisted of decoupage of the episodes and the separation of the minutes into three classifications of narrative modalities: information, entertainment, and opinion. The use of the infotainment device corresponds to more than 70% of the exhibition time. In some cases, almost 90% of the total exhibition time.

1.2.3 Arts and Survival

Chair: Thom Gencarelli (Manhattan College, USA)

Can the artist still save us?

Erik Gustafson (North Dakota State University, USA)

Since the beginning of time artists have served as societies defense against unbridled technological adoption. As stressed by McLuhan (1964), "the artist is indispensable in the shaping and analysis of understanding of the life of forms...the artists can correct the sense ratios before the blow of new technology has numbed consciousness" (p. 65). In literate times the poet and the painter assumed such responsibilities, but in the digital era the artist becomes something altogether different. McLuhan (1964) held that "the artist is the man in any field, scientific or humanistic, who grasps the implications of his actions and of new knowledge in his own time" (p. 65). Similarly, Paglia (1991) argued analysts must combine "high with popular art, the noble with the sleazy" (p. 34). Thus, we are left with two pressing questions: Who are the artists of the millennium? Can they still save us? The following article sought to trace who we should be considered artists in the 21st century and exactly what they have accomplished, or failed to accomplish, in making society aware of shifting sense ratios. Though Benjamin (1969) might bemoan the obsolescence of authenticity and aura in art, Paglia (1991) astutely points out the "popular culture reclaims what high culture shuts out" (p. 34). Therefore, a survey of both high and popular art will probe the abilities and limits of artists and their art to make society aware of the effects of technological change.

How (Not) to Exhibit Art in Pandemic Times? An Ecological Approach to Artistic Images

Icaro Ferraz Vidal Junior (Pontifícia Universidade Católica de São Paulo, Brazil)

This paper employs theoretical and methodological contributions from media ecology to reflect on the challenges that the new coronavirus pandemic has been posing for museums and art galleries. Based on a historical understanding of art exhibitions, anchored in the insertion of the artistic image in a broader ecosystem in which it coexists with mythical, religious and media images (BAITELLO JR., 2018), we will consider the efforts of agents in the field of visual arts for occupying and/or creating online digital platforms for showing art. Throughout the year 2020 it was notorious, in many artistic projects for online environments, the recurrence of practices marked by the neglect of relevant media specificities, which often resulted in an under-utilization of the media potentialities and in an uncomfortable nostalgia for the exhibition space. Based on specific cases, we propose to map successful practices for creating online media contexts for art exhibition. The criteria for such an evaluation are anchored both in the respect for the singularities of each artist's poetics, as well as in the adoption of principles that contemplate the richness and complexity of the mediality in which the aesthetic experience takes place.

COVID-19, Sonification, and Systems Failure: Infecting the Functional Boundaries of Art and Science

Steven Hicks (University of Toronto, Canada)

Data sonification has yielded new means of scientific exploration of the physical world beyond the limitations of visual technologies. By rendering information audible, sonification has produced both scientific advancements (Yu et al. 2019) and new artistic aesthetics (Ballora 2014; Florian and Hermann 2012). Directly questioning the division of science and the arts, Markus Buehler's viral sonification of the protein spike of the COVID-19 virus is noteworthy not only for its scientific value but, as reported in several news sources, its aesthetic charm. Ironically, the findings of Buehler's study indicate that the musical allure of his sonification, which is available publicly through Soundcloud, mimics the relative ease by which infection of COVID-19 occurs, rendering an invisible aspect of the virus perceptible through sound (2020). I interrogate the functional boundaries of Buehler's sonification as both art and science in digital culture through the lens of Niklas Luhmann's social systems theory (SST; 1987, 1995, 2012). While simultaneously functioning as both 'science' and 'art', does the rendering of functionally closed scientific and artistic communication in a digital medium evidence processes of functional de-differentiation and de-specialization (Sevänen 2001; Loosen 2015; Wang 2020)? Through a brief exploration the historic connection and subsequent disassociation of music from science, contextualization of that history within Luhmann's SST, and analysis of the reception of Buehler's sonification, I explore potential consequences of the collapse of existing functional boundaries between art and science, demonstrating how COVID-19 has covertly infected and altered our functional systems of communication.

Rio de Janeiro Carnival masquerades: observations on the preservation and dissemination of their cultural legacy

Camilla Serrão Pinto and Nilton Gonçalves Gamba Júnior (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

This paper describes part of an ongoing master's research "Carnival masquerades: a study on the construction of a procedural and collaborative memoir archive". The paper addresses the steps of documentary survey and field dynamics of a broader research project. We focus on typical masked characters and masquerade groups found at Carnival festivities all over the state of Rio de Janeiro. The study seeks to verify the challenges of documenting the aesthetic, symbolic and performative plurality of these masked figures, focusing on photographic and documentary data collected throughout the research. The paper discusses the problem of legitimacy and the challenges of working with multiple narratives, varying from oral records to newspaper articles, without assuming evolutionary links nor a relation of causality. Walter Benjamin's theoretical considerations on intermittence and non-linearity are integral to this research since most of these characters are hardly ever found in contemporary Carnival celebrations if it weren't for historical rescue efforts. This discussion is also guided by the Media Ecology and the Latin American Cultural Studies perspectives. The conclusion of this paper demonstrates how legitimizing certain discourses to the detriment of other traditions and practices directly interferes with the preservation of some cultural legacies.

1.2.4 Renaming Myself: Performance and Identity in Media Environments

Chair: Robert Albrecht (New Jersey City University, USA)

Flattening: The Reduction of the Person to a Performance

Russ White (MSIT Capella University)

Social media pervades our world—as do studies of the impact of social media on individuals and cultures. This present study, however, undertakes to understand part of the reason why these results obtain. What is it about social media—and the broader category of neurodigital media—that seem to drive depression, social division, and the destruction of relationships? This paper will argue these are all the result of individuals constructing their identity within the confines of a flattened, reduced view of the person. Rather than encouraging a holistic view of the person, social media encourages the reduction of the person to a set of performances designed to project a “hoped for possible self” to an audience. This reduction of the person occurs in three different ways—the flattening of the self as a performer, the flattening of others as entertainers, and the flattening of the user as a source of information by the service operator.

Voluntarily childless networking: dynamics of an understudied population through social media

Ana Luiza de Figueiredo Souza (Universidade Federal Fluminense, Brazil)

The number of people who choose not to have children, also known as voluntarily childless, increases worldwide. Despite this, they remain a minority in quantitative and representative terms. Furthermore, the voluntarily childless are a relatively understudied population and there are many research gaps about them, especially when it comes to socio-technical dynamics. Generally portrayed as cold, self-centered, career-oriented and even children haters both by the popular imaginary and by media productions, the voluntarily childless find places to articulate different representations of themselves on social media. The paper explores how these platforms have been appropriated by voluntarily childless people in Brazil to create communities in which they can discuss both their life projects and how they are socially perceived. Investigating such dynamics in a Global South country as digitally connected as Brazil can enlarge our comprehension of the ecology of social interaction and how it impacts people's subjectivity modelling and decision-making processes in the context of an algorithmic society. That is to say, how these voluntarily childless communities on social media contribute not only to building new images and performances of voluntarily childless people, but also to understand what these social media enhance, obscure, recover or transform, thinking from the perspective of McLuhan's tetradic theory. Thus it would be possible to reflect on what types of future – whether dystopian or not – are elaborated at the intersection between social media and voluntary childlessness.

“Birds of a Feather Flock Together”: Username as performance in fandom environments

Nathália Villane Rippel (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

The internet enables new and diverse forms of social interaction. Social network environments have created and kept around fan-written narratives inspired in cultural products, in other words, fanfictions, are emblematic environments in that sense. The members of these interest groups create profiles with self-descriptions, using avatars, narratives publications, and communication with other people and related groups, visiting and interacting with other fanfics and their writers. Moreover, the sites are divided according with fandoms, clarifying the importance of personal preferences in the subject's identification process. From that, it seems important to understand the role of the username as an element of identity construction process in these media environments. From the perception of the user as message content (McLuhan, 1964), as well as the presentation of self in digital environments (Goffman, 1959; Braga, 2008) of fans literature social networks, I seek to understand the username chosen by participants as a starting point to comprehend the subject performance in fandom's environments, which is the first element of the identity construction within the community.

Crypto and the Global Village: A Cypherpunk Perspective on Privacy, Virtual Communities, and the Preservation of “Western Man” in the Electronic Age

Dr. Patrick D. Anderson (Grand Valley State University, USA)

This project offers a new look at Marshall McLuhan's “global village” through an analysis of the cypherpunk perspective on the importance of cryptography—or crypto—in the electronic age. For the cypherpunks, the only way to defend and preserve privacy in the electronic age is to use cryptography to secure or even anonymize personal communications, transactions, and stored data. By identifying the central cypherpunk arguments regarding crypto, privacy, and virtual communities, this paper presents a media ecological interpretation of the first-generation cypherpunks' moral and political philosophy. Using McLuhan's *Understanding Media* to establish a framework for interpreting the cypherpunks, I argue that the cypherpunk emphasis on crypto is a manifestation of the conflict that emerges when the individualistic subjectivity of persons socialized in a writing/print culture find itself in an electronically saturated media environment. In this context, preserving privacy is the means by which a particular philosophical anthropology might be protected in rapidly changing media environments. The cypherpunks warned—and continue to warn—that the evaporation of privacy in the electronic age threatens to precipitate the emergence of a transnational surveillance dystopia dominated by totalitarian governments. In terms of McLuhan's media ecology, the cypherpunks see the transition from the print age to the electronic age as a crossroads, a time when crypto will foster the emergence of voluntary virtual communities or when “retribalization” will result in the death of a particular kind of liberty. In the end, this paper offers some cypherpunk-inspired recommendations for using crypto to prevent a transnational surveillance dystopia.

1.2.5 Pandemic Pedagogy: Technology and the Human Experience

Chair: Cathy Adams (University of Alberta, Canada)

Teaching Large, Live and Online: Notes from the Pandemic

Cathy Adams (University of Alberta, Canada)

In 2020, campus-based classes from across the globe were suddenly moved online due to the pandemic. Learning management systems shifted from auxiliary extensions to primary course hosts; Zoom was swapped in for face-to-face classes; remote exam proctoring software took over exam supervision. In this presentation, I reflect on my experiences of relocating an undergraduate class of 300+ students from a large lecture theatre to a fully online learning environment—all piloted from my home office. I consider the mediating influences of this network of digital infrastructures in deforming, reforming and transforming my work as an educator as well as my relationships with students over the past year.

Terms of Our Times: Exploring Classroom “Connectivity” During the Pandemic

Dennis D. Cali (University of Texas at Tyler, USA)

The challenges that social media have posed alongside their mammoth positive contributions have been the source of considerable study. This presentation explores the double-edged sword of “connectivity,” sketching some new problems that have accompanied the phenomenon of being “wired” and also affirming its significant contributions to our society. By drawing on the inspiration of philosophers, theologians, media ecologists and other public figures, this study then suggests correctives to some of the deficiencies and harms of connectivity by proposing a counter term, and words that cluster around it as well as the social conditions they invite, as a suitable antidote. The presentation takes as a case study the connectivity operating during completely online and asynchronous college course delivery and considers adjustments to this connectivity that seem warranted.

Analyzing the Effects of Microsoft Teams on Teacher Pedagogy During the Coronavirus Pandemic

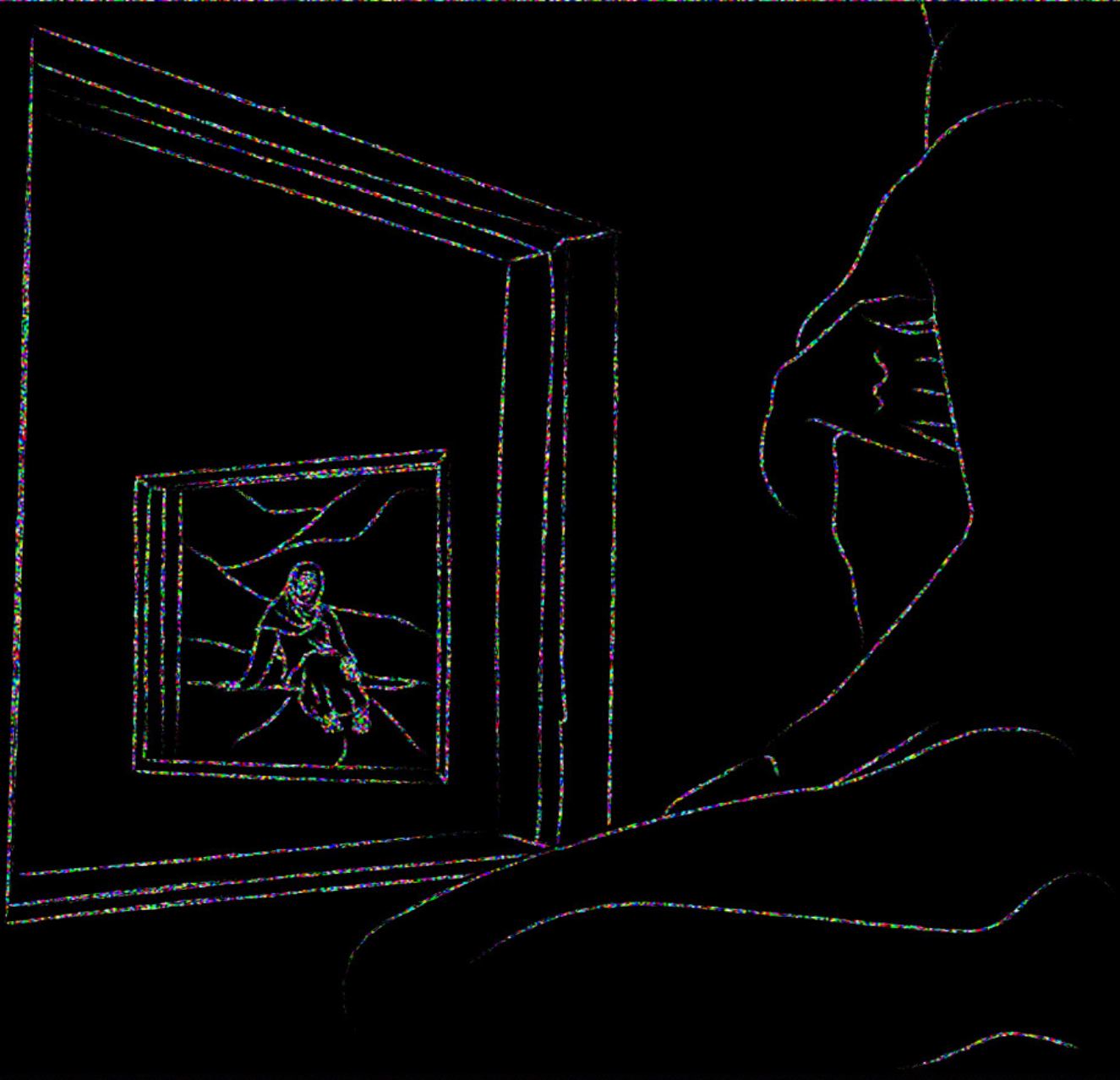
Matt McGuire (University of New Brunswick, Canada)

Many K-12 education departments around the world are making large-scale investments in digital technology as tools to safely educate during the pandemic. One prevailing technology in education is the learning management system known as Microsoft (MS) Teams. In this session, I draw upon my experiences as a school district technology coordinator and reflect on the potential impositions and pedagogical constraints MS Teams is placing on K-12 teaching practices. Underpinned by media ecology theories, I question how this new teaching environment might be reshaping ways of knowing. I juxtapose some of the new rules, structures, and biases of MS Teams to those of the traditional classroom, and I speculate on the educational values that might get taken up and lost as a result of this prevailing shift in pedagogy.

Post-Pandemic Higher Education

Ellen Rose (University of New Brunswick, Canada)

Changes in modes of teaching and learning delivery tend to happen very slowly in universities. However, over the past year, as many institutions of higher education, including my own, responded to the COVID-19 pandemic by abruptly cancelling face-to-face classes, instructors were compelled to abandon established practices and pivot rapidly to the use of online delivery technologies: asynchronous, synchronous, or a combination of the two. It is unrealistic to expect a complete return to pre-pandemic pedagogical practices when emergency restrictions are lifted, but what can we expect? While prediction is impossible, the purpose of this presentation is to open consideration of some of the potential teaching and learning benefits and challenges, and shifting power dynamics, that may arise as instructors strive to maintain academic excellence and integrity, and administrators strive to maintain profit, in the post-pandemic university.



2nd Annual MEA Womxn, Language, Technology

Adeena Karasick (Pratt Institute, USA)

Bernadette "bird" Bowen (Bowling Green State University, USA)

Carolyn Aronis (Colorado State University, USA)

Sara Falco (Independent artist, USA)

This virtual art exhibit invites participants to peruse the artist's works at your leisure throughout the convention. The artists hope the fruitful media ecological perspectives engendered by this exhibit will stir up, otherwise unexpressed, perspectives regarding still under-explored topics in the field of media ecology, like race, ethnicity, ability, class, gender, and more.

1.3

1:00 p.m. Parallel Sessions

1.3.1 Communicational sustainability, intervention-research and popular culture

Chair: Miguel Santos de Carvalho (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Camilla Serrão Pinto (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Eliane Carla da Silva Viana (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Humberto Barros da Silva (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Marcelly Soares Rodrigues (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Paula Oliveira de Alcantara Cruz (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

This panel presents intervention-research projects that work together with the manifestation of popular culture in Rio de Janeiro called Bate-Bolas. Bate-Bolas are Carnival costumes very common in the suburbs of Rio de Janeiro and dating back to the beginning of the 20th century in the West Zone of the city, but with strong relations with Iberian and German manifestations, in addition to the particular influence of African culture. These studies are part of a broader research project called Mascarados AFroiberoamericanos that aims to create an interdisciplinary system of documentation, registration, analysis, curation, sustainability and diffusion of cultural practices that are so dynamic, changeable and full of stigmas, violence and social exclusion. The objective is that communication systems that involve memory, diffusion and sustainability of popular manifestations are not only innovative, but also collaborative and upgradeable. Starting from the notion of communicational sustainability proposed in this study, the panel presents the contribution of the visual communication area to the intervention-research methods in more responsible actions in the context of social sustainability with a communication focus. Mnemonic, informational, poetic and expressive functions are analyzed with a particular perspective by applying the semiology of reality, as proposed by Pier Paolo Pasolini. How an almanac, a children's book, a collection of toy-arts or souvenirs can communicate the Bate-Bolas culture in a way to change its prejudice and stigmatization is one of the questions of this panel that talks about material culture and social injustice.

1.3.2 Dystopic Writings: Literature and Pandemics

Chair: Matt Thomas (Kirkwood Community College, USA)

“The Machine Stops: What E. M. Forster’s 1909 Short Story Tells Us About Facebook, Zoom, Twitter, and a Worldwide Pandemic”

Arthur W. Hunt III (University of Tennessee at Martin, USA)

Written a decade after the advent of Marconi’s wireless, E. M. Forster’s short story “The Machine Stops” (1909) anticipates the social and psychological impact of today’s electronic media. The English novelist offers a science fiction that imagines all humanity living below the surface of the earth connected to a great Machine. The main character, Vashti, gives ten-minute lectures in her isolated room through an “electronic plate” on such subjects as “music during the Australian period.” Vashti pays religious homage to the thick instruction book of the omnipresent mechanical apparatus. When her son, Kuno, who lives on the other side of the earth, refuses to communicate his most intimate feelings through The Machine, he reaches out to her. “I want you to come and see me,” he insists. “I can see you,” she responds through the plate. “What more do you want?” While Vashti prefers artifice over face-to-face interaction, Kuno defies the protocols of The Machine. While nothing lives any longer above the surface due to a global environmental catastrophe, Kuno finds solace by venturing where he can “see the stars.” When The Machines begins to malfunction, the characters are forced to come to grips with their own humanity and what men and women must have experienced before everyone retreated indoors.

Saramago’s Kafkaian Pandemic: An Analysis on Death-Denying Behaviour In Contemporary Society

José Luiz Balestrini Junior and Leonardo Torres (Universidade Paulista, Brazil)

The main purpose of this article is to consider and think about the human behavior of death-denying in contemporary times. Some of the main symptoms of the human inability to deal with the intrinsic antinomies of its own existence are the pandemic phenomena, including COVID-19. Many fictional authors prophesied such events in their works. Examples of some of them are Franz Kafka, Albert Camus and José Saramago. The chosen methodology for the present study is a bibliographic and documentary research which is based on several sources such as fictional romances, scientific books and periodicals. For the considerations presented here we chose Saramago’s work entitled “Death with interruptions” as our metaphorical ground. Throughout the text we draw parallels with ideas and concepts from authors from the fields of philosophy, anthropology, communication theory and psychology in order to discuss the scarcity of human symbolic and imaginative capacity while dealing with the phenomenon of death.

Efficient Cause is Non-Linear! – Heterodox Media Ecology

Matthew S. Lindia (Duquesne University, USA)

Efficient cause has long held the position in media ecology of the archetypal mechanism of additive change. This article reconsiders the accepted definitions of efficient causality, arguing that efficient cause can be studied ecologically through figure/ground analysis. This reclamation of efficient cause is warranted, given that McLuhan’s critiques were limited to the Modern alterations of the Ancient form of causality. Figure/ground analysis of efficient cause reveals two figure/ground dualisms which distinguish it from the Modern conception which McLuhan critiqued. These dualisms are of kairos and chronos as well as techniques and objects. Efficient cause can be understood as a proximate cause which is a sufficient cause for an object in a single moment (kairos) or as a multitude of causes for a single object across different moments in time (chronos). Similarly, efficient causality focuses on the process of being-produced (technique) as opposed to the ding an sich (object). These two dualisms lead to a new tetrad of efficient cause, which, like the old tetrad, is built on two figure/ground dichotomies. These laws are (1) Instantiation: the technique in a kairotic moment resulting in an object; (2) Transference: alternate objects for which a technique becomes a sufficient cause; (3) Persistence: the continuity of an object through chronological time amidst multiple instantiations; and (4) Relegation: sufficient causes for an object from other chronological moments which are not currently instantiated. This paper ends by considering efficient cause as a uniquely media ecological perspective on the continuity of objects and philosophies of technique.

1.3.3 Robots and Gadgets

Chair: John Dowd (Bowling Green State University, USA)

An Anthropology of Robots

Laura Trujillo Liñán (Universidad Panamericana, México)

For some years now, man's need for progress has led him to direct technology towards improving man's life, in this sense, various tools have been developed that facilitate the daily tasks of human beings such as cell phones, computers, algorithms that anticipate your needs, etc. In this search, it has gone even further with the development of robots that not only can help us in our daily work but are capable of replacing us in some activities. The purpose of this work is to show some of the consequences that arise from putting technological development at the center and leaving aside the human being.

More than just broken: life among exfunctional objects

Pedro Pereira Drumond (Universidade Federal Fluminense, Brazil)

Our contemporary media landscape seems to increasingly incorporate dysfunctional and defective instances of interfaces, audiovisualities, mechanics and gameplay into our sensitive grammar. We no longer speak only of an experimental field of avant-garde art, which so typically explores the misuse and counterprogrammatic applications of devices and media, but of a much broader sphere of entertainment and popular consumption that manifests a renewed fascination about how devices operate and what they produce while malfunctioning. Movies and television shows that reproduce on screen the aberrant behaviors of the digital image as forms of rhetorical and dramatic appeal, music that harmonizes arrangements with sound artifacts emerging from errors in reading and reproducing digital files, games that suddenly become unstable and irresponsible in search of eccentric ludic effects, filters in photographic apps that intentionally distort the images of their users to simulate the specificity of data corruption. Inspired by Jean Baudrillard's "System of objects", which describes how the ecosystem of technical objects of our cultural modernity is founded on the principle of functionality, and by Nicolas Bourriaud's notion of "The exform", I suggest that the contemporary world recognizes a new kind of object, which I'll call "exfunctional". More than just broken and not-working, these objects are recognized by their glitch-value and non-working nature, inviting us to a kind of ruinology of media, a dystopic heuristics that thinks and engages with things precisely when thinking and engaging with how it falls apart.

Media uses: the cell phone without letters

Cynthia Maciel Duarte (Independent Scholar, Brazil)

Despite of the fact that the offering of digital communication in the world be in high measure shaped by the big companies who produce the devices, as smartphones and tablets, and offer the connection services, as cell phone plans, the uses that people do of the devices and connection services are not the same. According to specific proposals, material conditions and knowledge available, among other aspects, people shape media uses. It happens for example with cell phones. In this context, the proposal of this paper is to show the use of a cell phone by a person who does not domain the abilities of written and reading and who manage a stall in a popular fair in Rio de Janeiro city, Brazil. The intention is to show which adaptations this person does to use this kind of equipment in a way that attend his necessities as a trader. In this perspective, will be discussed the McLuhan's aphorism, the mean is the message, in an attempt to show that the mean is the message to each person who deal with the mean. The analyses, radically situated, will be developed according to an Ethnomethodological perspective, stated by Garfinkel, having the support of Conversation Analyses, proposed by Sacks.

An ecology of sense-making: enacting McLuhan's extensions

Camila De Paoli Leporace (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

"Any technology gradually creates a totally new human environment. Environments are not passive wrappings but active processes" (McLuhan, 2017, p. 12). McLuhan's conception of the medium as the message and his indication that the medium is active is compatible with the enactivist approach for human cognition, especially the versions advocated by Di Paolo (2018) and Thompson (2007). Rooted in phenomenology, their conception of cognitive processes implies the inseparability of the cognizer and its surroundings. Although the cognizer is an autonomous being, able to promote its own maintenance in the same way as a living cell, in order to take action it requires the environment. The constitution of the environment, on the other hand, is also dependent on the living beings that inhabit it. From this interdependent relationship emerges the cognizer's world of meaning, in a process known as sense-making. In the era of artificial intelligence(s) and big data, we need to discuss the digital environment as the active medium in which living beings live and that is, at the same time, created by them. We produce data and the data we produce are applied by neural networks to make predictions based on our data. What kind of world of meaning can we then constitute around us through the mutual process of generating data and being shaped by the data we generate? Are we still autonomous subjects in these algorithmic niches?

1.3.4 McLuhan in Verse and Reverse

Chair: Alexander Kuskis (Gonzaga University, USA)

McLuhan in Reverse

Robert K. Logan (University of Toronto, Canada)

Despite McLuhan's denial of not working from a theory it is argued that in fact his body of work constitutes what I will call his General Theory of Media (GToM). Furthermore, I also believe that McLuhan's GToM and his success in developing a revolutionary way of studying media and technology and their impacts is due to his use of reversals. In his study of media, he makes the following reversals:

1. the usual emphasis on figure to that on ground;
2. the emphasis on cause to that on effect;
3. the emphasis on concept to that on percept; and
4. the emphasis on content or the message to that on medium as in his famous one-liner "the medium is the message." Gonzaga University, Canada)
5. in his Laws of Media (McLuhan 1975; McLuhan 1977 & McLuhan, M. & E. 1988) in which McLuhan asks what a medium i. enhances, ii. obsolesces, iii. retrieves and iv. reverses or flips into, he once again makes use of a reversal.

Obsolescing Instrumental Reasoning: The Place of Analogy in McLuhan's Poetic Consciousness

Anthony M. Wachs (Duquesne University, USA)

An often-overlooked aspect of Marshall McLuhan's thought is his instance on the necessity of studying the grammar of a culture in order to understand its future. This insight is most obvious with regards to dystopian literature, which analogically explores contemporary life and society's moral aspirations. Studying grammatical artifacts—though originally understood as literature, grammar includes all cultural artifacts that mediate the morals of society, such as movies, television shows, and comics—can yield insight into the future because its formal cause exists within the ground of the society. Those familiar with McLuhan's thought on causality, can make sense of this seeming absurdity because effects precede cause. Scholarship on McLuhan has recently turned toward understanding the four causes generally and formal cause specifically. In order to make the four causes understandable and useful, we must begin to understand analogical reasoning, in contrast to the linear logical reasoning of modernity. This paper explores McLuhan's advancement of analogical reasoning, its relationship to the four causes, and its usefulness in understanding reality and one's place in it. In addition to situating the four causes into a system of thought, analogical reasoning is central to advancing the poetic consciousness, which was advocated for in Laws of Media.

Campus as medium: A media ecology approach

Christopher James Dahlie (State University of New York at Fredonia, USA)

This paper will theorize the relationship between modern physical campuses and the activity of learning. Assuming cultures where education is continually valued, there may be in modernity no better time to pose this question than our current historical moment. The novel coronavirus pandemic beginning in 2020 motivated the partial or complete shutdown of physical campuses and learning sites across the world, from preschools to universities to festival grounds. While we cannot know the full impact of this precautionary mobilization as yet, the anecdotal and partial evidence received thus far regarding education has been less than encouraging. Media ecologies, as defined and understood by our own MEA website, are "complex communication systems as environments (Nystrom)." The MEA studies the ways those systems impose "certain ways of thinking, feeling, and behaving (Postman)." This paper will go about two projects. First, it will defend categorizing physical plant as a medium and media ecology in itself. Campuses are a ground on which figures of knowledge are constructed and transmitted. They are an environment in which, now more than ever, media technologies ancient and nascent struggle for attention and incorporate each other in ways echoing the most complex biological environments one can name. Second, this paper will hypothesize the larger ecological place of physical campuses given the continuous historical efforts to provide alternatives, from home schooling to correspondence courses to online degrees to Zoom classrooms. Methodology and literatures reviewed may include, but not necessarily limited to: phenomenology, cultural studies, political economy, sociology, and educational research.

1.3.5 Urban Communication Foundation – MEA Student Research Grant Presentation

Urban Risk and Crisis Communication in the Post-Human City: A Media Ecology Approach

Austin Hestdalen (Duquesne University of the Holy Spirit, USA)

Chair: James C. Morrison (Independent Scholar, USA)

Respondents:

Erik Garrett (Duquesne University, USA)

Susan Drucker (Hofstra University, USA)

Gary Gumpert (Urban Communication Foundation, USA)

1.4

11:00 a.m. Parallel Sessions

1.4.1 Algorithm Society: Desires and Dilemmas

Chair: Alessandro Colombi (Free University of Bolzano, Italy)

(Digital) Presence – Of Choice Or Necessity. Algorithmic Desire In A Society Of Anticipation

Marek Wojtaszek (University of Lodz, Poland)

Digital code and its computational media appear to be amid the few technologies a vast majority of humans do not really comprehend. What began as a formal structure of relations guided by a mathematical logic of man-made symbols, has developed into a ubiquitous and unendingly enfolded mesh work of mental, social, and environmental experimentation of an anarchic nature, unparalleled in Western history. Precognitively mining our sensory data and industrially reengineering (our spatial-temporal experience of) presence, digital machines erode humanistic paradigm of feedback. In designing experience, they promote anticipatory experimentalism as a novel foundation of communication, revealing that the provisional is the ultimate object of desire. Consequently, algorithmic culture—by virtue of its aptitude to s(t) imulate adherence/addiction—emerges as a structure (grown and sustained) of necessity, rather than choice. Do we really choose the medium anymore, or is it (pre) selected for us? Feed-forwarding the data into our near-future consciousness, computational media reduce neuronal and experiential plasticity, thus undermining the assumption of free Will and its rationalistic discourse of choice, all the while necessitating a different conceptual approach. Taking cues from Tim Ingold and Gilles Deleuze, I will offer an ecological and new materialist account of this new digital communitarianism and its paradox of techno intimacy—the simultaneous desire for omniconnectivity and for individual difference from the multitude. By engaging with select ad campaigns of Apple and Samsung devices, I will demonstrate how the optimization-fixated computational media challenge representational habits of thought and the many dystopian visions of algorithmic future they generate, rendering presence into a peculiar and generic future anterior—a time of(digital) freedom from choice.

Categorization of the propositional positions to deal with the dilemmas imposed by disruptive technologies

Renata Marinho (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

The paper lists prominent current proposals for dealing with the dilemmas imposed by disruptive technologies with potential global and existential catastrophic risks. Based on a wide bibliography, far from the pretension of exhausting possibilities, we name and characterize with verbs, first of all, the three major matrices of action on the agenda in the contemporary scenario of digital technologies that deal directly with issues in the field of artificial intelligences. The identified actions are not necessarily self-excluding and combine in the works of several of the cited authors. These three major paths are intersectional (each combination with different inclinations), namely, 1. slow down, 2. regulate, 3. anticipate. Two other paths are identified (contrary to each other and divergent, to varying degrees, from the previous three) elaborated with a broader appeal for the general direction of humanity: 4. accelerate and 5. decrease.

SEOcracy: solipsistic society

David Leal (INNOVACIEN, Chile)

Information and communication technologies (ICT) are changing the speed at which we interact and how we understand the classical elements of human coexistence, like Floridi's, including politics and of course democracy, affected by the impact of the information. The same author writes about the challenges for constitutional democracies because the informational technologies develop to create new problems for the political systems around the world. At present, the last elections in different countries of the world have had a strange characteristic, although every vote seeks to find the majority leaderships for a nation, the best results and the great successes are of commonly minority or extreme positions, this article will analyze this phenomenon in the framework of the role of persuasive technologies that BJ Fogg described. This technology, especially those that develop collective content or that seek to generate attention, use SEO strategies to position themselves and achieve commercial objectives by achieving user behaviors, these same principles from Marketing applies to political communications where the results and manipulation of social networks are not from a complex fight of hackers as we imagined in the past but from the intuition of the algorithms of the functioning of social platforms. This article is in line with MEA 2021 because it will analyze how this phenomenon could change the participational society for a solipsistic society with each person with a personal democracy.

The industry of traces: Bernard Stiegler on algorithmic media

Beatriz Neves Nolasco (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Industry of traces is a concept created by the French philosopher Bernard Stiegler to analyze the substitution of the industry of cultural goods in the twenty-first century. The author's work revolves around the algorithmic media and how it has abruptly changed the individuals' behaviour and the society as a whole. Based on intensive exploitation of personal data, the so-called "data economy" overtakes individual will, desires and protentions (collective expectations that typify a period of time) by creating automatic patterns of decision-making. Since the data is collected from the online activity of the individuals, it is much more efficient, thus violent, than anything we've seen before. Therefore, the new industrial model must be seen as the key factor of the vast changes in personal and consumer behaviour in our times. It is important to emphasize that the technological arrangements in contemporary times are too volatile, which makes the task of analyzing it something that cannot be postponed and must be done in an interdisciplinary environment, aiming to comprehend our online society. In conclusion, the main purpose of this paper is to contribute to the discussion about subjectivity modelling in times of technological hegemony.

1.4.2 The (Dis)Connectivity of Cyberspace

Chair: Anthony Wachs (Duquesne University, USA)

Democracy and Public Discourse in Cyberspace: Rhetorics of the Potential for Public Discourse in Cyberspace

David Errera (Duquesne University, USA)

Cyberspace has become an unavoidable part of our lives. We depend on operating in cyberspace for much of what we do, including banking, zooming, e-mailing, and so on. In this way, cyberspace has evolved into a new mediated public sphere. Who dwells and communicates in this cyberspace public sphere? What is its potential for promoting connectivity and public discourse? This paper wrestles with these questions to develop a media ecological view of cyberspace. As a "space" founded upon cybernetics and systems theory, cyberspace is ecological from the start. Cyberspace today is a corporate consolidated media environment. Scholars have shown that instead of becoming a democratic, interactive space between citizens and users of the net, cyberspace has become a narrow environment for consuming entertainment. This fusion of corporate power controlling citizens through entertainment was envisioned in the dystopian novels of both *Neuromancer* and *Fahrenheit 451*. The depiction of cyberspace in *Neuromancer* is silent on cyberspace's implications for connectivity and public discourse, which are exactly what is relevant in *Fahrenheit 451*, so the analogy is helpful for understanding these implications for cyberspace. To the extent that cyberspace in *Neuromancer* is like mass-entertainment in *Fahrenheit 451*, cyberspace is subject to Postman's critique of mass-entertainment. This means the analogy to *Fahrenheit 451* and, by extension, Postman's critique of mass-entertainment have dystopian implications for cyberspace's potential to promote connectivity and public discourse. The paper closes by putting these dystopian implications in conversation with utopian rhetorics of cyberspace that announce it as a productive public sphere.

Re-Membering Christ in the Eucharist: The Media Ecology of Digital Memory and Eucharistic Theology

Rachel Armamentos (Fordham University, USA)

Since our digital habituation is all pervasive (much of what we communicate through, are entertained by, and find community within is built upon a digital frequency), yet its effects are rendered largely invisible, our participation is not always necessary. Much of this digital technology promises efficiency and greater ease for the human, yet deleteriously impairs our natural ability to remember. These methods, however, are an outsourcing of our memories—we store our biological memory off site through technological mediums. Our memories are at stake. I have chosen to include a detailed case study of remembrance through the Eucharist (Holy Communion) in the Anglican Church in North America to illustrate the theologically significant aspect of how a believer is stitched together—in union with—Christ's body; what I call a "re+membering" (opposite of dis+membering). To be re+membered is to be joined to Christ through the Eucharist, to join with the historical significance of the Church, to be actively joined to believers as the body of Christ, and to remember the sacrifice of Christ's death and resurrection as a moment in history as well as its ongoing significance to individuals and the collective of the Church. What is it about the Eucharist that makes Christians feel human? What is it about the spiritual practice that is so physical, in the actual taking and eating of bread and drinking of wine, that makes Christians remember their humanity within the multi-faceted memory in the Eucharist: the call to memory of the Church's historical traditions, the remembering of Christ's death, and the re+membering of union in Christ? It is in the active participation in the multi-faceted memory and in looking back to recall that communal memory that we remember what it means to be human. For Christians, to be human and to actively participate in this memory is to be remembered to Christ. In this three part paper, I will provide a brief historical account of memory and present implications in the digital age, what it means to be remembered through a case study of remembrance in the Eucharist, and current ways members of society look back in order to actively remember.

Merging onto the Information Superhighway: From Interstates to the Internet

Michael Kearney (Duquesne University, USA)

This paper discerns an early cybernetic paradigm for the Internet in the worldwide movement toward uninterrupted motor travel that developed in the first half of the twentieth century. Freeway designers, especially in Germany and the United States, pursued utopias of control over nature, independence from the topography of a particular locale, and unrestricted transportation on a national scale. As a physical analog of the digital landscape that would follow it, the execution of the Eisenhower Interstate System prioritized modern technological values in real space that went on to guide the design of virtual space. Moreover, in recent years physical and virtual transportation networks have become even more closely linked through location-based social navigation technologies such as Waze and Google Maps. Located at the intersection, or rather at the interchange, of media ecology and urban communication, this project seeks to illuminate the utopias of design that guide real and virtual space in the era of the interstate and the Internet, with ramifications for those who seek to navigate them thoughtfully in the twenty-first century.

Lord(s) of the Cyberspace: Dystopian Consequences of Ubiquitous Connectivity

Natalia Wohar (Duquesne University, USA)

This paper explores how the media and principles of modern cyberspace utopias take on religious guises and present themselves as means for transcendence. Specifically, Philip K. Dick's *Do Androids Dream of Electric Sheep?* (1968) is read alongside Robert Hugh Benson's Catholic dystopia *Lord of the World* (1907) to demonstrate how ubiquitous, cybernetic connectivity obsolesces traditional religious practice as an all-encompassing source of meaning and purpose. Mapping out these kinds of dystopias alongside more modern technological utopian films and literature offers a scaffold for understanding how Dick's and Benson's dystopias could be actualized in the world today. For example, in the film *The Circle* (2017) tech developers push for centralization, transparency, and radical connectivity through 24/7 camera surveillance and participation in social media, but their promises for free, open, and equal cybernetic relationships capable of communion and transcendence are not fulfilled. These dystopic predictions coalesce with knowledge of the effects of current media designs to teach us that connectivity is not the same as communication and communion. The paper argues that the rules of cyberspace governed by tech monopolies, or "Lords of the Cloud" (Lanier 94), are false dogmas and that utopian appeals to religious transcendence are illusory.

1.4.3 Digital Communication, Culture and Experience

Chair: Robert Albrecht (New Jersey City University, USA)

Decolonize Communication: Communication of Indigenous Peoples as a key to conceive other communicational practices

Adilson Vaz Cabral Filho and
Emanuela Amaral (Universidade
Federal Fluminense, Brazil)

Debating critically pre-established models of communication practices is urgent. Hegemonic models, especially from commercial media, have been the basis of an unequal and anti-democratic society. Therefore, pointing out other practices possibilities is also indispensable. This is the proposal of decolonial communication practices, which point to ways for other communicational possibilities and break with the old models. However, more than a criticism, we aim to point out possibilities for making a democratic communication, with respect to diversity, plurality and equity. Taking this into consideration, this article highlights the idea of decolonial communication, presenting indigenous communication as a decolonial practice. It is understood, then, indigenous communication as a practice that deeply breaks with traditional communication models, being therefore a practice committed to the construction of another communicational practice. At the end of the article, we will think about communication rights for indigenous peoples. Understanding that, as a popular and non-profit communication, it needs public policies that may guarantee its sustainability. Some authors are used as references for critical bias to the hegemonic communication model and to theoretically formulate about other possibilities of communicational practices, and other ones study indigenous communication, like Erick Torrico Villaneuva, Luis Ramiro Beltran, Amparo Cadavid Bringe, Alejandro Barranquero, Nelson Maldonado Torres and Gemma Tabares Merino. Finally, the work is based on reflections about solutions to the crisis in the dystopian world that we live in, considering other possibilities of communicational practices and policies.

Design, Digital Technologies and Cross-Cultural Experiences

Daniel Castro and Luiza Novaes
(Pontifícia Universidade Católica do Rio
de Janeiro, Brazil)

This paper addresses cross-cultural exchanges among university students in situations of international mobility made possible by digital technologies. The study, conducted during 2018-2020, integrates a Design thesis, which discussed Service Design, digital technologies and cross-cultural experiences. The research focus was directed to a group of undergraduate students, digital natives born in the late 1990s, organized in a collaborative network. Postman (2006) states that "in media ecology, the medium is a technology within which a [human] culture grows". As such, the research indicated that due to their characteristics, digital environments facilitate cross-cultural experiences and that a Design approach, in exploring these environments, could improve and enhance its use by the members of the network, causing the "media to affect human perception, understanding, feeling, and value". In this context, a pilot experiment, a dynamic capable of providing cross-cultural experiences, was designed. Developed with the support of digital technologies, this initiative adopted a visual language - images - to promote an individual and collaborative construction of a collection of "significant/meaningful memories". The dynamic sought to balance the unbridled dynamism imposed by digital technologies with moments of rupture and reflection about the experiences lived by the members of the network, cultural issues, perceptions of reality and construction of knowledge. This experiment allowed reflections concerning the impact of digital technologies on society, the convergence of media, the relevance of visual content nowadays; pointed out paths to reach students' engagement in similar experiments and confirmed the effectiveness of a Design approach to address contemporary issues.

Flusser and the I Ching

Peter Zhang (Grand Valley
State University, USA)

The digital age demands that we retune and update our sensibility. In his rigorous, schematic corpus, Flusser shows us how. As we prehend his elaborations and intimations, we find ourselves returning to the worldview behind the immemorial I Ching, which epitomizes programmatic thinking and contains an ethical calculus of the expedient and the optimum. This article creates a space of exploration between Flusser's corpus and the I Ching, reveals the resonance in between, poses Flusserian questions about the I Ching, and brings to the fore aspects of the book that otherwise would remain largely unnoticed. It also points out that the digital revolution was predicated upon a Leibnizian reduction of the vitalistic, inter-transforming yin and yang to the bimodal 0 and 1, and points to the desirability of vitalizing the digital. At a moment of self-reflexivity, the article reveals its own accidentally derived hexagrammatic structure. It can be read as a hexagram (the six sections) within the frame of another hexagram (the Introduction and the Closing Remarks). The readers are invited to figure out the second hexagram on their own and see it as the "flip to" hexagram.

Fake News As A Tool To Sway The Presidential Election In A Post-Truth Age: A Comparison of its Use in the 2016 and 2020 U.S. Presidential Elections.

Robert Nanney (University of
Tennessee at Martin, USA)

Fake news is not new, but few would argue that it has escalated during the last two presidential election cycles. It has been fueled by the rise of social media, the 24-7 news cycle and the partisan divide as both sides have embraced (taken advantage of?) a post-truth age against a barrage of information overload and news fatigue. While the 2016 U.S. presidential race between Trump and Clinton drew charges of fake news from both sides, it could be argued that four years later, fake news drove much of the narrative during the Trump-Biden presidential race. This paper compares the role of fake news in the two presidential campaigns. It also seeks to offer solutions to mitigate this toxic phenomenon moving forward and a call for civility and truth that transcends politics.

1.4.4 Feminisms: Censorship, Expression and Performance

Chair: Giselle M. dos Santos Ferreira (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

How artists are reacting in this pandemic moment. Case Study

Evânia Pereira de Paula (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Art is a market manipulated by the establishment of each period and entering this branch has always been very challenging, every day plastic artists, sculptors, photographers, designers, architects, try to break through this barrier using different tactics. Competence, study, spectacularization, because in today's world, with the advent of the internet and social networks. You can buy everything, including likes. Companies with tanning plans disseminating whatever influences what to wear, what to drink, what to eat, how to position themselves politically, where to live, what friends to have. With the impact of Covid19. Museums, galleries were closed and it also affected the cultural establishment. The post-pandemic world signals new proposals for a new world. What opportunities lie ahead?

On Affective Labor: Nvzhubo performance on Chinese live-streaming platforms

Annie Felix (University of California at Berkeley, USA) and Siyu Tang (University of Oxford, UK)

This paper studies the showgirl nvzhubo (female streamer) on Chinese live-streaming platforms, whose performances, while restrained by state media censorship, hold an affective charge meant to excite their audiences. Operating under the "constraining and enabling masculine state structure" (Zheng 2009: 241), this bodily regime, we argue, consolidates and reproduces an affective regime generated by the nvzhubo's own labor practices. We take as our object this affective labor, manifested in the charming conversations nvzhubo have with fans, their gestural responses to virtual gifts received (kisses blown at the camera, heart-shaped hand gestures for "I love you," etc.), and the voice filters they use to enhance their tone to make them sound like anime characters. We think of this affective labor as allowing for nonhuman or robotic corporealities, seen especially in nvzhubo who use animated avatars, and even AI nvzhubo (computed-generated female personas on live-streaming) that have become popular in China over the past few years (since early 2019). As such, we ask -- with Chinese nvzhubo -- how does what is constructed under so human a bodily regime, in the explicit authoritarianism of neoliberal China, become non-human? How might these mediated subjectivities, tending as they are towards the non-human and the robotic, equip us for our shared present in an Algorithmic Society?

Requirement Politics: Poetry as Feminist Response to Institutional Reluctance and Dismissal

Bernadette Bowen (Bowling Green State University, USA)

In this micro-chapbook of feminist poetry, Requirement Politics, the author has chosen poems written prior to her recollection and resulting therapeutic struggle of working through her lifelong experiences of sexual harassment and assault. Historically situated within the neoliberal co-opted #MeToo campaign, and Betsy Devos's recent Title IX cross-examination mandate, this work performs an ethnographic autopsy on the body politic; displaying the fleshy lived consequences of an unjust American legal system. By continuing Faulkner's work on poetic inquiry as feminist methodology, this piece contributes to an ongoing emergence of poetic praxis as a means of clapping back to structures of oppression. At its core, Requirement Politics repeats experiences and internalized words spoken by institutional figures reluctant to fulfill mandatory reporting requirements. Via purposefully playing off of Higginbotham's (1993) term "respectability politics", this piece blurs lines of academic and poetic writing to deliberately collapse what the author argues is a harmful fabricated line between public and private lived experiences.

1.4.5 Algorithmic Environment and Rhetoric

Chair: Michael Grabowski (Manhattan College, USA)

Designing Behavior with Digital-Physical Architectures: Persuasive integration of information and communication technology and the built environment

Connie Svabo (University of Southern Denmark, Denmark)

Non-determinism is mantra in human and social science approaches to information and communication technologies. Technologies do not determine human behavior. People have a say. Digital media and information and communication technologies afford, frame and mediate our interactions. They offer infrastructures for our meaning-making and movement, but they do not define, determine or control these interactions. People-environment interactions are frequently understood in terms of affordances (Gibson 1966/1979). The notion of affordances is also used in media and communication studies to describe the particular functionality, offered by platforms, applications or media. In both cases the idea is that architectures afford (offer) particular modes of engagement. Which people can make use of or not. But are physical structures / digital architectures really 'open for choice'? Taking up the conference call for dystopic visions, I would like to interrogate the non-determinist position. I would like to explore how behavior is designed with persuasive integrations of information and communication technologies and the built environment. The paper will focus on mixtures of physical environment and digital technological designs and their impact on human experience. Specific examples of interaction with digital-physical architectures will be analyzed, with a particular view to environment-technology behavior design and how information and communication technologies constitute corporeality. Bringing together media ecology and science and technology studies the paper performs a dystopic futuristic analysis of how bodies and behavior are designed by integrated digital-physical architectures.

Digital environment and rhetoric

Edgar Lyra (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

The purpose of this presentation is to suggest that Aristotelian rhetoric, read on a phenomenological basis, can be especially useful in the task of discussing the ecology of digital media. This path has been pointed out by Martin Heidegger in 1924, in a book titled *Basic Concepts of Aristotelian Philosophy*. The text of Aristotle should not be understood as a treatise of argumentation, but as a "hermeneutics of daily existence". Some of its main concepts can, in this sense, be used to reconstruct our being in the world on a basis at the same time ontological and discursive. Notions like *Pistis* and its three dimensions - *Logos*, *Ethos*, and *Pathos* - afford to rethink our relationship with meaning structures, customs, and affections. It is true that at Aristotle's time the only known interface was that bodily experienced in the *Agora*. Nevertheless, our discursive practices continue to be ruled by a paraphrase of the Rhetoric: every speech is a speech on a certain subject, addressed to a certain audience, under a given circumstance, and by a determined speaker, capable of mobilizing a certain repertoire for the consummation of certain purposes. In short, we intend to show, by means of explanations and examples, how these concepts can help in the task of understanding our algorithmic world.

Outsourcing Free Will: Algorithmic Automation of Decision Making

Michael Grabowski (Manhattan College, USA)

As communication technologies automate the generation of messages and other data, individuals must cope with increasing demands on their attention. Moreover, persuasive and coercive communication techniques attempt to lead audiences to specific actions. In the face of these pressures, data management technologies have moved beyond sorting through and making sense of this data to recommending and making decisions on that data. Already, e-mail management software determines which messages appear first, or at all. Algorithms use past behavior data to determine which entertainment programming to record or advertising to display. Safety technologies automatically stop vehicles when obstacles appear, and sophisticated aircraft systems automatically react to changing conditions, while programs independently set prices for a seat on those aircraft. Extending McLuhan's concept of electronic media relocating the human nervous system outside of the body, this paper explores the remote location of automated decision practices, from process control systems to data management, yield optimization and predictive software tools. It then looks forward to predict how automated decision support systems may be employed to manage the everyday work and leisure lives of individuals as they are faced with an unwieldy quantity of choices. As people increasingly rely on these technologies, how are specific decisions transferred from human control to programmed response to emergent autonomy? How do these automated systems themselves become a form of coercion as a result of their programming? Lastly, by locating the point of decision making outside of the brain, how do these technologies augment consciousness and the conception of self?

Leviathans, Real and Imagined: Human Sovereignty in Algorithmic and Ecological Dystopias

Robert Foschia (Penn State University, USA)

In *Amusing Ourselves to Death*, Neil Postman invokes two visions of dystopia for the 20th century in 1984 and *Brave New World*, both of which serve as harbingers of negative futures stemming from socio-techno dead ends. This paper contends to supplement this famous analysis with two new monsters of the 21st century, both stemming from the issue of sovereignty. On the one side, as Wainwright and Mann (2012) argue, the potential for averting climate change via unwilling versions of capitalism calls for variations of a 'Climate Leviathan' to reorganize society along carbon neutral lines; the second pole involves the subordination of human political agency through what Pascal König (2018) calls 'the Algorithmic Leviathan' where advanced or smart technology optimizes human behavior beyond efficiency where choice is supplemented by compliance. While both of these futures portend disaster, both feature the peculiar lack of a subjective steering mechanism. This paper presents Alex Garland's *Annihilation* film as one example of the subjective-less sovereignty of the climate apocalypse, encapsulated in *The Shimmer*, the climate change metaphor that slowly expands rewriting the DNA of its environment with the mop from *The Sorcerer's Apprentice* to highlight the unintelligence posed by both of these threats. In each scenario, it is the lack of human oversight and sovereignty that leads to chaos. Drawing on other apocalypses in popular culture, the paper positions dystopia from the natural and mediated environment stemming from the abdication of human sovereignty and responsibility can be avoided through new configurations to world and mind.

1.5

4:15 p.m. Parallel Sessions

1.5.1 Audiovisual and testimony as a field, collection and artifact

Chair: Eliane Garcia Pereira (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Eliane Garcia Pereira (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Kleber de Jesus da Silva (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Lucas Ferreira de Lara (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Nathália Valente Cramer Ribeiro (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Ricardo Ferreira Rodrigues (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

This panel reports on two research and extension projects carried out in partnership with the Museu da Pessoa to create collections of life stories on different topics. In these projects, the common issue was the challenges of conducting interviews with video resources in times of a pandemic. Distance interviews in a context of countless types of digital exclusion that involves access to equipment, connection, data transmission speed, becomes a social and technological challenge. The various writers on this panel participated in the projects directly and will explain different communication issues regarding the period of the epidemic and the reality of society regarding digital inclusion. As a working methodology, the group was based on the notions of testimony-field (as it is usually used in academic research), the testimony-collection (when the function is to turn to public consultation of memory, as in the case of museums) and on testimony-artifact (when new readings of the source material generate differentiated communicational products as to the visibility of both the research and the collection). The challenges encountered in this achievement involve problems of technology and listening methods; social inclusion and research models and financial and human resources for the development of these actions.

1.5.2 Arendt, Ellul and Propaganda

Chair: Jaqueline McLeod-Rogers (University of Winnipeg, Canada)

Hannah Arendt's theory of action as a guide in propaganda times.

Marcelo Capello Martins (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

This paper sought to bring Hannah Arendt's political philosophy to the studies of propaganda, following the fake news phenomenon and the many technological agents involved in it. Our main goal is to raise questions about the way our public conversations take violent paths so easily, taking into account the influence of different mediums, and analyze how Arendt can help us to deal with that. We will present a classical definition of propaganda based on Jacques Ellul's book on the issue, *Propaganda: The formation of men's attitudes, related to media ecology*. We then proceed to a more recent definition based on the book *Network Propaganda: Manipulation, Disinformation and Radicalization in American Politics*, which takes into account the 2016's United States of America's election and Donald Trump's campaign. The goal is not to analyze the complex studies that this book provides about the election, but rather its rich definitions of propaganda agents, its effects and characteristics. Once we have a clear view of the dimension of propaganda in our times, we will proceed to a philosophical analysis of the matter using Hannah Arendt's theory of action and her brief comments on propaganda.

What Ellul Didn't Foresee: Information Theory, the Digital Age, and "Fake News"

Peter K. Fallon (Roosevelt University, USA)

When Ellul published *Propaganda* in 1962 and its English-language edition *Propaganda* reached American readers in 1965, newspapers were still Americans' prime source of news. Television had only recently eclipsed radio but was well on its way to toppling the monopoly of knowledge established by newspapers centuries earlier. At the time of Ellul's death in 1994, the Internet and "world wide web" were still in their infancy. "Smartphones," the mobile, cellular Internet, "social media," "the cloud," etc. – were little more than techno-utopian fantasies. In the more than two decades since Ellul's death we've read about the inevitability of a digital "revolution" resulting from the decentralized information flow of digital technologies. The old-technology stranglehold on information would be broken and individuals would be free to share new and revolutionary ideas; democracy would be revitalized as individuals could begin to write the political narratives most recently monopolized by highly-paid consultants; corporations would lose power as the marketplace was re-colonized by small businesses, etc. In the same way that the fall of Soviet communism was supposed to mark "the end of history," the digital revolution should have marked "the end of propaganda." This presentation will examine the phenomenon of propaganda in the 21st century through the lens of Information Theory. From one view, the entropic digital information environment may very well have broken the highly redundant message system of total propaganda, which, if true, would be a very good thing for people living in the technological society. But from another view, the new digital media are potential reinforcers of systematic propaganda – once fully integrated into the technological system. Ellul could not anticipate the new information environment. What would he have said about it?

Loneliness and social media, an arendtian reflection about the digital era

Matheus Baliú de Carli (PUC-Rio, Brazil)

This paper aims at the discussion of loneliness on social media and its political effects. Through Hannah Arendt's thoughts on loneliness, politics and fear presented on *Origins of Totalitarianism* and in *The human condition*, our main goal is search for answers on the relation of authoritarian masses, being alone even with the presence of others agents on social media and authoritarian leaders election, soughting philosophical contribution to the media ecology research. The starting point is the distinction about Arendt's background and ours highlighting the newness events of our time: Trump's and other extremists' elections with strong bonds with social media and the Coronavirus Pandemic. Then we'll proceed to talk about how loneliness is a symptom of the absence of Politics and Action, both as conceptualized by Arendt in her works. At last, if by Arendt's point of view we need to work together with others to generate power, our topics will be directed on two questions: a) Are the protests disclosed by social media an example of real power being created? b) What's the relation between social media, the feeling of isolation and fear and ideology spreading?

1.5.3 News in the Platform Press

Chair: John Dowd (Bowling Green State University, USA)

Journalism in the age of platforms: disputes, partnerships, and new values

Claudia Montenegro (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

This article analyzes the increase of platforms of journalism, its impact on professional values, and its role as information agent. According to the Reuters Institute's Digital News Report of 2020, social network sites are the main source of news for 67% of the Brazilian people. The growing circulation of journalistic content on the social networks leads news vehicles to depend on the data and governance standards of the platforms. In this system, the algorithm plays a relevant sociotechnical role in the mediation between journalists and the audience - a curator algorithm, since the news people access result from the interaction between platforms, users and journalistic companies. To be relevant in this environment, journalists select issues that may cause feelings of indignation, anger or disgust and, consequently, arouse the desire in the followers to enjoy and share. As a result, they introduce the polarized debate of the networks into newsmaking. We discuss whether platforms, by centralizing their own infrastructure and by controlling the dynamics of news circulation, are inaugurating a new form of journalism which tends to ignore historical, cultural and political values, central to the production of news. Are media companies moving away from being news aggregators and transferring that power to the platforms? As empirical evidence, we present a case study of the relationship between Facebook and the newspaper O Globo, part of the largest communication group in Latin America, and the second newspaper in Brazil in number of printed and digital subscriptions.

How old and new media polarize society for profit and what we can do about it

Andrey Mir (York University, Canada)

The harm caused by fake news is overrated. The real issue coming from the media environment is polarization. The literature on polarization distinguishes between affective polarization and ideological polarization, types of polarization based on feelings and ideas respectively. The paper argues that contemporary polarization is a media phenomenon, enabled in social media and the news media by the very design of their business model. Social media are designed to encourage user engagement. But this service comes with a disservice. The same features that provide an amazing service of self-actualization - rapid responsiveness, engagement, virality - simultaneously propel the extremization of expression. The mass media lost their advertising business to the internet and started being dependent on readers', not advertisers', money. "The marriage of capitalism and journalism is over", stated McChesney (2015). The media system based on ad revenue manufactured consent. The media system based on soliciting the audience's support manufactures anger. The ad-driven media produced happy customers. The reader-driven media produce angry citizens. The former served consumerism. The latter serves polarization. The paper explores possible solutions for mitigating the polarizing effect of media through media literacy and media engineering. The interdisciplinary approach is used in the paper, combining media ecology and the political economy of communication.

The post journalism at the platform society: the startups, arrangements and collective news production agenda

Raquel Almeida (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

The informational and networked society originated by the cybernetic turn caused profound changes in the ways of doing journalism. The relations of the mainstream media outlet with the internet and information and communication technologies (TICS) have been reconfigured since the emergence of social networks and the platform capitalism (SRNICEK, 2017) and surveillance (ZUBOFF, 2017) that shook the business models supported by advertising. The crisis of the business model gave rise to collectives, arrangements, ventures and journalism startups that reproduce fragments of models and newsrooms of the traditional media, in addition to experiencing philanthrocapitalism, the financing of foundations whom also act by social causes and values determined by agendas of new and old conglomerates. They also repeat the relationships of attraction and dispute with the digital platforms controlled by large technology groups. In addition to presenting these newly actors represented on websites, podcasts, newsletters and news checking agencies inserted in the Brazilian journalistic ecosystem, the objective of this article is to point out the effects produced by the funding relationships from foundations of conglomerates and their themes, values and agendas. How does this scenario of post journalism based on the polarization of ideas (MIR, 2020) influence news production? As a methodology, were applied semi-structured interviews with journalists working in these journalistic ventures, analysis of content produced by these media vehicles and news publications about funding received by these journalism arrangements.

A Case of Claims and Facts: Automated Fact-Checking and the Future of Journalism's Authority

Patrick R. Johnson (University of Iowa, USA)

This paper investigates the role of automated fact-checking on journalistic authority. Using metajournalistic discourse analysis, this paper analyzes 87 articles from 2015-2020 about automated fact-checking to attempt to understand its role in the evolution of the profession's boundaries. The data reveals three core themes: shifts of labor and experiences, social and civic responsibilities, and attribution and accuracy as contested issues. Each theme interacts offers a different perspective in journalism's dialogue of itself. Labor shifts illuminate making the work environment easier. Social and civic responsibilities represent the contention between fact and fiction. And attribution and accuracy highlight the need for human actors in the fact-checking process. Ultimately, the technologies are seen by journalism as a direct attack on journalist's authority inside and outside of the newsroom.

1.5.4 Remote Learning: Dystopic Education?

Chair: Mike Plugh (Manhattan College, USA)

Would remote learning in Brazil be a dystopic present? An analysis of mainstream media narratives

Joana Sobral Milliet, Kelly Maia and Mirna Juliana Santos Fonseca (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

In April 2020, 84% of the students from 172 countries (UNESCO) had face-to-face classes cancelled due to the social distance measures imposed by the Covid-19 pandemic, including Brazil. Aiming to analyze how newspaper reports have addressed the situation of remote learning at Brazilian schools, this article has analyzed the content of reports (Bardin, 2011) published by three major newspapers of general circulation in the country. In the education realm, the conditions imposed by the pandemic disclosed high levels of economic and social inequality in Brazil. Studies has shown that discourse about educational technologies has been focused on deterministic ideas, as they are understood as a panacea to solve “educational problems” (Buckingham, 2019). The journalistic texts on remote learning are aligned with these ideas, presenting access to several technologies as the main problems, besides the little mastery on the part of students, parents and teachers. In the quantitative analysis of the researched articles, the prominent discourse perceives that internet access and instrumental approach on teacher training on the use of technologies would be sufficient to successfully put remote learning in practice. Journalistic narratives do not address the possible consequences related to the use of medias, digital platforms and technologies based on artificial intelligence for this type of learning, disregarding the importance of critical digital literacy of teachers and students. In their narratives, a critical view about the dystopic present, given by the forceful presence of technologies in education due to remote learning, does not present itself.

College education: More data!

Jordan Curtis (Bryant Stratton College, USA)

Trends in recent years have led to more and more data management in higher education. Factors such as attendance, participation, work dates (due, late, no longer accepted), number of attempts, etc. take up more and more time as opposed to instruction. Those factors were documented in the past (e.g., professor checking off names for attendance), but now whole systems are dedicated to them. Hybrid learning (part online, virtual, etc. via something like Blackboard and part in-person) is accelerating this trend for more data and the use of that data, both for instructors and students. I would give several examples of this data escalation and possibly how it can be dealt with to keep education about educating and not documenting, tracking, and disseminating data.

Performing in the Virtual Classroom: A Dilemma of Self and Space

Brian McFadden (Hofstra University, USA)

Our connections with each other have become increasingly digitized throughout the last number of years. Like so many other facets of our society, higher education was destined to see increased digitization as we progressed into the future. In March 2020, the COVID-19 pandemic abruptly forced the future to crash into our present as colleges and universities cancelled in-person instruction and quickly made plans to move it to online spaces. During this transition, we collectively delved into a new-normal comprised of virtual spaces, omnipresent screens, and proliferating windows. There were different ideas about how we would inform these virtual spaces and how the virtual spaces, in turn, would affect us. This paper attempts to understand the virtual classroom through the lens of media ecology by critically analyzing virtual instruction by using Marshall McLuhan's media bias concepts of media hot and cool, Erving Goffman's dramaturgical principles informing performed self in space, and danah boyd's conceptualization of context collapse in digital spaces. The paper argues that media ecologists are uniquely qualified to examine the ways that our physical environments interact with our media environments. In the case of pandemic pedagogy, the virtual classroom's media environment took the place of the traditional classroom. As such, these spaces provide an opportunity to examine the way these settings pose a dilemma of self and space.

Experience report: changes in school practices of students, teachers, managers and school community caused by covid 19 pandemic.

Lilian de Souza Cavalcante and Charmea Cristina Costa, (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

The article presents the report of the experience of a school community of the municipal public school system of city of Rio de Janeiro, with the offer of remote educational activities due to the closure of schools imposed by the Government as a necessary measure. The school unit to which the report refers serves students of Early Childhood Education and the first years of Basic School, coming from the Favela of Rocinha, in Rio de Janeiro. Modifications and adaptations of the school's regular educational practices to other media and formats and to other times and avoid school dropouts. To meet this goal, managers and teachers organized themselves to study and invent, collectively and collaboratively, remote education activities that could be carried out by children, in different supports and in different housing contexts, considering the deep social and digital inequality that affects Brazilian poor communities. The account of this experience describes, critically, the process of creating remote activities, the difficulties and achievements experienced by the team in their implementation and the responses of children and families to the school's emergency pedagogical proposal. Stand out, in particular, the literary fair and the science fair, extensive na successful projects, which conquered strong engagement from the school community.



1.6

5:45 p.m.
Plenary Session

From Algorithms to Political Life Do algoritmo à vida política

Muniz Sodré (Universidade Federal do Rio de Janeiro, Brazil)

Respondent: Raquel Paiva (Universidade Federal do Rio de Janeiro, Brazil)



7:00 p.m.
Welcome Reception

with

Juliana Sucupira Trio

Juliana Sucupira	Soprano
Clarissa Bomfim	Flauta
Luciano Magalhães	Piano
Magaly Moraes	Produção

Friday July, 9

8:30 a.m. Greetings

2.1

9:00 a.m. Plenary Session

SESSIONS	USA (EDT)	BRAZIL
2.1	9:00 a.m.	10:00
2.2	10:30 a.m.	11:30
2.3	12:00 p.m.	13:00
Book Salon	1:15 p.m.	14:15
2.4	2:30 p.m.	15:30
2.5	4:00 p.m.	17:00
2.6	5:30 p.m.	18:30
2.7	7:00 p.m.	20:00



Christine Nystrom's Genes of Culture: A Roundtable Discussion on the Publication of the First Volume of Her Collected Works

Chair: Peggy Cassidy (Adelphi University, USA)

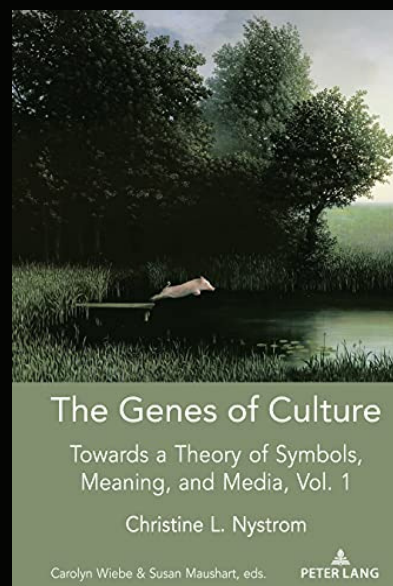
Corey Anton (Grand Valley State University, USA)

Ellen Rose (University of New Brunswick, Canada)

Eva Berger (The College of Management Academic Studies, Israel)

Jaqueline McLeod-Rogers (University of Winnipeg, Canada)

Susan Maushart (Independent Scholar, USA)



2.2

10:30 a.m. Parallel Sessions

2.2.1 MOTIRÔ - The celebration as a testimony

Chair: Nilton Gonçalves Gamba Junior (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Desirée Bastos (Pontifícia Universidade Católica do Rio de Janeiro)

Lucas Ferreira de Lara (Pontifícia Universidade Católica do Rio de Janeiro)

Nilton Gonçalves Gamba Junior (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Priscila Andrade (Pontifícia Universidade Católica do Rio de Janeiro)

Solange Jobim e Souza (Pontifícia Universidade Católica do Rio de Janeiro)

The MOTIRÔ project is a partnership between educational and memory institutions with the Museu da Pessoa. This research and extension project develops a method of collecting distance-testimonials to register life stories from people in the world who have direct relations with popular rites and who can talk about particular challenges in times of epidemic. Popular celebrations have a predominant feature the occupation of public spaces and the face-to-face and collective dimension. These traits emerge not only within the scope of the rite itself, but in different stages of its preparation: in fundraising at parties and meetings; in the production of artifacts in public areas or in large social groups; in rehearsals in the spaces themselves and in the pre-production of the place, which may involve decorative, logistical and ritualistic aspects as well. Thus, in times of isolation and social risks in the face of a pandemic, celebrations are threatened at the same time that they reinvent themselves, promote new alternatives, plan for the near future and review the symbolic role of their collective and public dimension, sometimes, already naturalized in the repetition of the rite. In this project, such a wide collection of life stories is a complex communication project. MOTIRÔ is a Tupi Guarani word that speaks of group work and collective crafts - which generated the Portuguese term "mutirão". In the project, the denomination has the function of highlighting its crafts and its collective dimension in the celebrations.

2.2.2 Media Ecologies of Birth Control in Intercultural Contexts

Chair: Valerie Peterson (Grand Valley State University, USA)

Noura Ahmad Hajjaj (State University of New York, USA)

Sakina Jangbar (St. John's University, USA)

Valerie Peterson (Grand Valley State University, USA)

This roundtable panel includes a group of experts exploring the media environment of reproductive health, family planning, and use of contraceptive methods among married couples in the United States, The Middle East, Southern Asia, and Northern African countries. Cultural taboos associated with the use of contraceptive technologies will be examined within cultural and intercultural contexts. Grounded in the frameworks of Marshall McLuhan's (1964) "In Understanding Media: The Extensions of Man" and Valerie Peterson (2010) "Birth Control: An Extension of Man," we articulate the influence of the "medium" or "contraceptive technologies" and the ways these mediums change or improve human existence. The adoption of different contraceptive technologies has altered cultural environments, supported the emergence of women's empowerment, and subsequently increased calls for gender equality worldwide. On the other hand, dystopic gender norms and societal barriers will be discussed in light of media environments, and the ways they affected prevalence and determinants of contraceptive practices prior to the outbreak of the coronavirus. As global unemployment rises, the panelists will highlight how the worldwide pandemic has heightened a dystopic future of continued barriers to access safe, equitable, and effective contraceptive technologies at individual, institutional, communal, and global scales. Preliminary research indicates that the pandemic will lead to an increase in the rate of unintended pregnancies by impeding women's control of contraceptive technologies (Krumdieck and MacNaughton, 2020).

2.2.3 Dystopic Narratives of Technopoly

Chair: Peggy Cassidy (Adelphi University, USA)

Dystopia in the digital age

Erik Gustafson (North Dakota State University, USA)

Since its popularization in the late 19th century literature, the creation of dystopic narratives in written and visual/electronic form has increased markedly. In the 21st century, consumers are inundated with books and films with dystopic plot lines. For many, dystopian films resonate with contemporary audiences because the films serve as a window to the present (Schmidt, 2020). Certainly, the year 2020 has presented a litany of global issues related to the climate change, governmental stability, technological proliferation, and public health. However, is it enough to say that dystopic film is popular because individuals and societies are closer, or feel closer, to the potentialities than ever before? Perhaps. However, this article presents an alternative interpretation. It is important not only to pay attention to the content (narratives, images, etc.) of dystopic films, but also to look at the form of film itself. The following article argued that the conditions imposed on individuals by electronic and digital media both resonates with and more is more holistically experienced by individuals in the electronic era as opposed to the typographic era (McLuhan, 1964; Ong, 1982). Findings suggest that the removal of pre-requisite conditions (i.e. literacy, rational thought, linearity) of reading by film not only intensifies the experience of dystopic ideas, but also detracts from the individuals ability to think critically and reflexively about the ideas they are experienced. The above contention has broad implications about how individuals view their current and future worlds.

Freaks and Geeks: A Philosophy of Tragicomic Media

Scott Church (Brigham Young University, USA)

Media content, though not typically the focus of analysis by media ecology scholars, is worth analyzing when it is multimodal, an adaptation from one medium into another. Elena Lamberti (2012) has explored the roots of media ecology in literary studies, explaining that McLuhan “always linked his media analysis and his own probing of the evolving mass society to his literary studies. Yes: media studies, as per McLuhan, have solid literary roots” (p. 156). In that spirit, the following essay will examine media content through a literary lens, particularly how media content can use ambivalence as a creative mechanism. Media can impact an audience through its technological affordances and content alike; often, it may affect the emotions of viewer in poignant ways, creating what has been called a eudaimonic experience, characterized by mixed negative and positive affect (Oliver & Bartsch, 2011). The literary equivalent of eudaimonic media is tragicomic literature, a text that relies heavily on dualism and unresolved tensions (Craig, 1989). A representative tragicomic text is the short-lived (now iconic) television show *Freaks and Geeks*. This essay will present an analysis of the show’s literary qualities. In particular, I argue that the episode “Tricks and Treats” is a retelling of Dostoyevsky’s *Crime and Punishment*. In presenting this reading of a representative episode of this show, I theorize how tragicomic texts, once adapted to media, use their technological affordances to facilitate a powerful viewing experience for the audience and reflect on the unresolved tension that exists between mixed emotional states.

Dystopias, narrative genres in cinema and the porosities between fiction and reality

Eduardo Miranda Silva (Universidade Estácio de Sá, Brazil)

Following the proposal to understand the media as “environment”, something that surrounds us, involves and circulates - and not as a “center” and impermeable character - this communication aims to discuss two dystopian audiovisual works - the films “Bacurau” (2019), by Kleber Mendonça Filho and Juliano Dornelles, and “Divino amor” (2019), by Gabriel Mascaro - and the mutual interference between film, audience and critical reception. Interviews and statements from screenwriters and directors, although not always deliberately, reveal the porosity that allows the contamination of fictional space by political events in contemporary Brazil. Interestingly, this occurs even when the works operate in the key of narrative genres. In the first instance, science fiction, western or suspense would make the work distant from a realistic aesthetic and, consequently, also distant from everyday life. In the opposite pole, the reception of such fictions also reads the works in a realistic key and these speeches of fiction become reading guides for reality.

The Attitude of Technology in X-Men: Technology’s Influence on Culture

Paige Lee (Brigham Young University, USA)

Culture is continuously influenced by technological innovation; it is shaped by the content and the actions taken from viewing that content. To bolster the idea that society is shaped by technology and how we use it, Neil Postman (1992) argues that people are not aware of and have no comprehension of the effects our technologies have on us. Jacques Ellul (1964) addresses how the power of technology can alter human interaction and can ultimately be destructive to society. Technology holds a certain responsibility in our society and has a lot of potential to be both destructive and constructive. Technology often caters to society’s whims but can sometimes fall short in providing for our needs (Minow, 1961). Postman explains that all potential for fulfillment is distracted because content is presented as entertainment. This idea exemplifies the mesmerizing pull that media environments have on each individual (McLuhan, 1994). To help explicate this idea, I will be referencing X-Men, which is made up of several metaphors for our culture that offer similar critique to media ecology scholars, the invention of cerebro being the pinnacle of that metaphor. Specifically, how cerebro holds the power to both good and bad. The power of technology is shown throughout the entire premise of the series, not just through cerebro. Other metaphors include society’s ignorance of modern technology, the fear of damaging effects of mass radiation, and how technology is present everywhere in our culture. Technology holds significant power in our culture, as reflected metaphorically through X-Men.

2.2.4 Anthropocene as Environment

Chair: Alessandro Efreem Colombi (Free University of Bolzano, Italy)

Remerging Environments: A Silver-Lining in the Storm Clouds of Digital Media

David E. Toohy (University of Nagoya, Japan)

Trumpism and rightwing populism has been an assault on the environment. While hardly new, its intensity rose substantially. These politics grew out of neoliberal capitalism. After discussing the effects of polluted water—e.g. at the ecological level of the environment—Félix Guattari discussed how Trump was a parasite feeding on the social ecology of New York City, in other words, the lives of New Yorkers within the physical, urban space of New York City (a register that competed with environmentalism and vice versa) (Guattari 2000, 29). However, Guattari saw ecological crises as opportunities for new forms of activism. Can digital media play any role in averting dystopia? There are forms of sustainable commoning that can be globalized using digital without resorting to ecological or cultural homogeneity. This paper analyzes 1) digitized newspapers, 2) non-fiction websites, and 3) non-fiction movies. These promote a Guattarian media ecology by merging peoples' consciousness—as expressed in words and images—with traditional ecology, land, environment, etc. These form a discursive regularity (Foucault 1989) that influences behavior and can avoid media nihilism, e.g. influencing activists to alienate themselves (Gitlin 2003). Arguably, these examples provide tangible models for ecological sustainability that is not misanthropic or focused on extinction and are adjustable to local ecologies and cultures.

Deep Disagreement Paradox: the case of climate denialism

Hugo Ribeiro Mota (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

A disagreement can be considered deep when its participants do not agree on what means and criteria should be used to establish a dialogue on the conflict. By investigating this phenomenon, I introduce the Paradox of Deep Disagreement. The consequence of this paradox is that when we have a deep disagreement, there is no deep disagreement at all. I believe that this paradox can be addressed through a relativistic and pragmatic approach. To support this response, I present the scale of continuity between deep and superficial disagreements, with the purpose of identifying different degrees of depth of disagreement. By informing myself from this scale, I investigate whether the Anthropocene would be a subject capable of producing deep disagreements. I argue that deep disagreements can arise from conflicts over Anthropocene. Finally, I show that an interesting way to demonstrate this is in the existence of disparate definitions of the concept of "progress". This extreme adversariality reveals that there are very diverging backgrounds underlying these concepts.

Sizing the Anthropocene: literary journalism as a way of humanizing a huge – and yet emotionally distant – danger.

Alexia Carpilowsky and Beatriz Vilardo (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Introduced for the first time by Paul Crutzen in the beginning of the current century, the term "Anthropocene" rapidly became one of the most debated in the academy. After only two decades, entire academic journals were dedicated to it. Crutzen, the Chemistry Nobel Prize in 1995, coined the concept that designates the new era we live in, in which man became a geological force powerful enough to change all the planetary structure. Even with such boost in the scientific community, not everyone seems to comprehend the urgent need of a behavioral change. Does this attitude – or its absence – is due to the lack of understanding of the Anthropocene? Does the magnitude of the problem discourage action? How far can journalism influence the development of a society that is active in the fight for life's maintenance? This article intends to examine how the journalistic narrative with literary traits can be employed to generate empathy about environmental matters, translating lifeless and unreachable data into personal and tangible stories. We will analyze global warming coverage in traditional Brazilian journalism, combined with the aspects of literary journalism as a way to deliver the necessary message to the urgency we find ourselves in. Intending to reflect on our temporal perception of the Anthropocene, we will take McLuhan's and Paul Ricoeur's studies to debate how the medium influences the interpretation of a message, and how narrative acts as a mediator of man and time, both chronological and cosmological.

Climate changes and Big Data: political and algorithmic considerations

Bruno Stramandinoli Moreno (Centro Nacional de Monitoramento e Alertas de Desastres Naturais, Brazil)/ Carlos José Martins (São Paulo State University, Brazil)

The present text brings up elements such as algorithms and Big Data and the way they operate reality, modulating actions, perceptions, and existences. Under the background of the climate changes, we explore the emergence of algorithmic governance and the establishment of a Policy of "Datification" of the Social Life. Thus, the case of Brazil's National Information, Monitoring and Alert System is presented, in the figure of the National Center for Monitoring and Alert of Natural Disasters, CEMADEN. An institutional device designed to behave as a convergence of flows from different data sources. Responsible for articulating, processing, analyzing and producing data on Natural Disasters to meet a complex network of expectations and demands. Two basilar conditions are the references of its actions. One: need to quickly foresee the imminence of Natural Disasters (Monitoring). Two: and the construction of ways to respond and to these disasters (Research). This institution exemplifies what many authors call Big Data. Data sets that are comparatively flexible, easily scalable and have a high indexical quality. This institution exemplifies what many authors call Big Data. Data sets that are comparatively flexible, easily scalable and have a high indexical quality. And that focuses its applicability on "drawn conclusions" about different and numerous interactions. The case of CEMADEN illustrates, in a sui generis way, how is used a large volume, under intense speed and a wide variety of data to conduct and govern social life.

2.2.5 Self, Voice, and the Posthuman

Chair: Stephanie Gibson (University of Baltimore, USA)

Ecologies of the Self: Multiplicity and Identity in Seventies America

Daniel Belgrad (University of South Florida, USA)

In the 1970s, the classical liberal understanding equating one person with one voice was reduced to a point on a broader continuum. American culture was rife with ways of imagining multiple personalities within a single individual -- such as multiple personality disorder, Transactional Analysis (the "child within"), or demonic possession and spirit channeling. There was also a complementary fascination with the processes by which individuals ceded their autonomy to groups that functioned as a single entity -- as in communes and religious cults; hypnosis; and squads of soldiers in combat. The permeability and malleability of the individual self as it was reimagined in this way was understood to be the basic mechanism of social as well as personal transformation. This possibility embodied both the best hopes and worst fears of Americans in the post-Sixties decade.

Returning to the Voice: Invoking Interpersonal Resonance Within Relationality

Deborah Eicher-Catt (Pennsylvania State University, USA)

Returning to the Voice: Invoking Interpersonal Resonance Within Relationality offers a brief synopsis of my 2020 book, *Recovering the Voice in Our Techno-social World: On the Phone*, published by Rowman & Littlefield. The book is a response to social critics' growing concern that we are becoming a de-voiced society because of our preferences for hypertextual, image-based forms of electronic connectivity. I argue that by way of our sounding voices we invoke an interpersonal resonance within relationality that potentializes deeper more satisfying experiences of self and other.

Media Literacy in Algorithmic Times: Adding a Posthuman Approach

Richard Lewis (Prescott College, USA)

Media Literacy in Algorithmic Times: Adding a Posthuman Approach We are being nudged and cajoled—maybe even coddled—by algorithms in the background of our awareness. From hardware like smartphones, smartwatches, and home assistants to software like Facebook, Instagram, Twitter, and Snapchat, our lives have become inextricably intertwined with a complex, interconnected network of media and algorithmic relations. However, we live and are immersed in an environment of more than just media technologies. Sociocultural issues of power, gender, and language; issues of time and space; and even issues of our own mind and bodies all contribute to how we exist and are constituted from moment to moment. While media literacy has tended to focus on education—developing the skills

Deep Nostalgia

Justin Tackett (University of Warwick, UK)

Deep Nostalgia addresses the photo animation technology Deep Nostalgia, developed by D-ID and launched by MyHeritage in February 2021. I'll talk about the technology, my experiments with it, and what it might mean for our contemporary understandings of nostalgia, reproduction, and the human.

2.3

12:00 p.m. Parallel Sessions

2.3.1 Probes on McLuhan's Theory

Chair: Alexander Kuskis (Gonzaga University, USA)

Media Ecology and the Anthropocene

Robert K. Logan (University of Toronto, Canada)

The Anthropocene is the notion that human beings have transformed the planet and threaten human habitation on the planet due to global warming and climate change. A number of dates have been proposed for the start of the Anthropocene including the Neolithic Revolution, the Industrial Revolution and Great Acceleration beginning in around 1950 when economic growth, fossil fuel consumption and population began their exponential growth following World War II. I argue that the Anthropocene actually began with the arrival on the planet of Homo Sapiens who from their earliest days hunted to extinction many megafaunas and destroyed habitats by burning down forest to facilitate their hunting. It was humans as tool makers that allowed us to begin the process of transforming the planet that has led up to today's crisis that threatens our own existence. As media ecologists we need to understand why our technologies which we presumably control set the agenda, transforming us into their servomechanisms and thus threatening our continued existence on this our planet, Mother Earth. McLuhan's notion of Narcissus narcosis needs to be understood and why we are mesmerized by our reflection in the pool of our fossil fuel burning technologies. The six stages in the evolution of the Anthropocene will be described as well as a strategy to deal with this crisis.

Media Ecology: Towards an Epistemology of Forms

Placide Okalema Pashi and Adriana Braga (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

In an approach to media ecology, the aim of this article is to think the epistemology of media as supports (of culture, cognitive awareness), regardless of the content they convey, in order to capture the epistemes, the technognosis, physical and cognitive effects, the great changes that are catalysts, as well as the reports that are established and built between the human being, society and the techno-scientific universe. By media support, we must understand a technognosis to which a particular and unsaturated content, open to meanings, is linked. Like every sensitive and concrete sign, media supports offer the particularity of not being absorbed in its materiality, but constitute the mediating unit between what is sensitive (materiality or what is concrete) and what is not (cognitive energy). Unlike other types of epistemology, form is an epistemology of meaning. It does not depend on something already given. The media, perceived as forms, intrinsically have a system of giving meaning and generate analyzable and interpretable effects through language. In fact, the epistemology of form is called to become a true genealogy of mind knowledge, in which each stage is a particular form and modality of the significant work of the human mind.

The Gothic Colors of the "Epidemiology of Covid-19"

Mark Hagen (International Institute for Dream Research, Canada)

Marshall McLuhan employed the culture industries artistic, and poetic language "medium is the message" billboards, of the daily media mosaic of the somatic-semiotic configurations of money, weaponry, film, radio, press media, newspapers, automobiles, fashion, magazines, comics, TV, sports, the telephone, the computer, and advertisements, sounding the alarm, providing a wake-up call, about the hidden, pervasive and detrimental "media effects". McLuhan believed that the media, the advertising industry, and the corporate captains of industrial society had created a mass mediated mind effect of "collective trance", or "dream state". Pragmatically using the culture industry message billboard of medical metaphors of needles, and bullets, the hypodermic needle theory of media's direct infusion, and "magic bullet" of information, communication, and media effects on dreams is discussed. Covid-19, is one such a magic bullet of "nature", personified. In contrast, to the hypodermic needle and magic bullet theory, is the "two step flow of communication model". Simply stated, "cultural" messages of information flows through a variety of media forms, and channels, where ideas flow from media "opinion leaders", to a wider audience, and the Public. Opinion leaders are employed, to convey information, thereby creating an iconic movement of opinion, and "brand followers". Just watch TV today, and you will see, and hear the daily army of opinion leaders, from across the global political-economic spectrum. The cyber-world of social media, has created an ideological culture "war of the icons" of partisan armies, and partisanship on steroids, generating an ongoing "info-demic".

Tetrads and Chiasmus: A Reclamation of Tetrad Wheels

Matthew S. Lindia (Duquesne University, USA) / Paul Levinson (Fordham University, USA)

This presentation re-introduces Paul Levinson's 1978 work on the Laws of Media: Tetrad Wheels. Tetrad wheels serve to extend McLuhan's tetrads by exploring the ways in which the figure/ground structures that McLuhan discusses can ultimately move the tetrads from synchronic analysis at a given moment in time to diachronic analysis through and across time, and from a metaphor-structure of technology to a chiasmus-structure. Instead of analyzing figure/ground dualisms as static, tetrad wheels understand the laws of media to be comprised of a figure (enhancement), a pre-ground (obsolescence), a pre-figure (retrieval), and a post-ground (reversal). This structure derives from the observation that – temporally speaking – retrieval and obsolescence deal with phenomena which necessarily preexist in a particular technology, enhancement deals with a technology's immediate and proximate effect, and reversal deals with an effect which must come after the introduction of a technology but is presently implicit in that technology. The temporal proclivities inherent in the laws of media ultimately conclude in an understanding that the figure which a given technology enhances can transform into the pre-ground which a future technology will obsolesce. Similarly, a pre-ground which was obsolesced can transform into a pre-figure as a retrieval. By associating each law of media with a temporal position to a technology itself, tetrad wheels advance McLuhan tetrads by projecting the total scope of media effects in a dynamic relationship with a technology across time, and by exploring the ways that the same effects can relate to different technologies in each of the four laws.

2.3.2 Fake News, Hate Speech and Disinformation

Chair: Jermaine Martinez (Northern Arizona University, USA)

Dissipation of authorities' opinion and the reverberation of hate speech over non-human beings

Eloisa J C Klein (Universidade Federal do Pampa, Brazil)

This text analyzes the hate speech that reaches non-human entities due to the type of speech of contemporary political representatives, which aim at the annulment of otherness relations with people outside their political agenda. Although the expression "hate speech" is commonly used to address attacks on people and groups of humans, we observe common characteristics when dealing with non-human beings, such as trees and forests, who suffer the same framework of absence of otherness - appearing as someone who attacks us and therefore must be eliminated. As the annulment of otherness occurs, the discursive strategy also differs, with the abandonment of channels of mediating institutions and state officials for the adoption of fragmented narratives on social media, which allow the generation of effects of proximity, authenticity and certainty. We analyzed a series of live streams carried out by the Brazilian president on social media platforms and an official speech to the UN Assembly.

Reading through medium: the relation between readers, fake news and technologies

Paula Cruz (Pontificia Universidade Católica do Rio de Janeiro, Brazil)

The history of reading is directly related to that of medium. The birth of electronic publishing on the most diverse gadgets — tablets, smartphones, personal computers — enabled the coexistence of these new formats with printed ones. Among them, there is the smartphone. Based on group dynamics with hybrid readers from the Rio de Janeiro suburb, the Bate-bolas, the singularities of their reading experience and their approximation with hybrid publications were investigated. While conducting a master's research during the Brazilian 2018 presidential elections, marked by the intense and strategic use of fake news, the relation between reader and smartphone became evident. The act of reading through WhatsApp, pointed out by the Bate-Bola within their own expectations and characteristics as readers, suggests a particular reading link between the app and its respective medium — the smartphone. However, it also indicates a typical Brazilian media context. To better understand it, we interpreted the results of field research through the analysis categories: Lightness, Quickness, Exactitude, Visibility, Multiplicity and Consistency — based on the work "Six Memos for the Next Millennium", by Italo Calvino. We analyzed the qualities of people who read through smartphones in contemporary times, and the results were related to the profile of

Fake News and Social Media: states, challenges, investigations

Ekaterina Budnik (Moscow State Linguistic University, Russia)

In the twenty-first century, the request for receiving socially important information is often satisfied with social networks. However, the Internet is often neutral about the reliability of information flows: the absence of strict rules for entering the information space of social networks made it possible for unverified and false news to reach the widest audience. The article analyzes the phenomenon of fake news on social networks. With the advent of social media and the Internet, false news reports have become more common. It is becoming more challenging to distinguish accurate information from fakes. This article is devoted to studying the mechanisms of dissemination and the impact of disinformation on the public consciousness via the Internet. The author describes the main patterns of spreading fake news, making it possible to identify them. Also, a person's psychosocial behavioural characteristics were studied, making the public consciousness vulnerable

The Digital Climate: On Facebook and Heated Politics

Eric Jenkins (University of Cincinnati, USA)

This essay diagrams the media ecology of Facebook, arguing that its spatial and temporal features contribute to a heated political climate. This heated climate explains why the arguments of proponents and opponents of digital democracy make sense. This climate also provides an explanation for the emergence of many common modes on Facebook including trolling, venting, and siloing. This essay fits the conference theme of dystopia by directly addressing political polarization and issues such as fake news and echo chambers or "filter bubbles."

2.3.3 – Prisoners of Our Own Devices: Dystopia in Popular Culture and Literature

Chair: Anthony Wachs (Duquesne University, USA)

Zooming into the Apocalypse: Technopoly and the Digital Dystopia of Robert Harris' *The Second Sleep*

Peter Ramey (Northern State University, USA)

Published just months before the pandemic, Robert Harris' *The Second Sleep* offers fruit ripe for reflecting on our current condition and the role played by the digital technologies that increasingly mediate our lives. Harris's dystopian novel functions on a simple but unsettling premise: all digital technology has disappeared, taking the technological-scientific civilization with it; as a result the globe has been plunged into a neo-medieval darkness, a "second sleep" of superstition, know-nothing religion, and an inquisition-like suppression of ideas. The novel pits this dystopian religious regime against an earlier technological civilization, one epitomized above all by *The Cloud*, an immaterial entity that the ignorant neo-medieval characters in the novel find utterly unfathomable and quite possibly blasphemous. Yet the novel also allows for a critique of this earlier technological civilization—our technological civilization—by revealing not just its vulnerability but the way it embodies Neil Postman's concept of the Technopoly, as it deifies technology and discounts human presence, translating relationships, communities, and identities into virtual presences that exist only in the nowhere and everywhere of the Cloud. Despite often slipping into crude caricature, the novel depicts the neo-medieval world as one in which the repositories of meaning are not digital Clouds but individual embodied persons, specific places, and authentic human communities; in this manner it can provide an indictment of the dystopic present.

Would St. Benedict Zoom?: The Rule of St. Benedict as an Antidote to Technology

Jon Schaff (Northern State University, USA)

Scholars such as Nicholas Carr, Sherry Turkle, and Neil Postman have critiqued modern communications and computer technology in various ways. They point to the ways in which technology trivializes the important, breeds habits of distraction, and interferes with our ability to encounter each other as embodied persons and to enjoy the natural world. Attention to the problems of technology have been heightened during the COVID-19 pandemic as we rely on technology to engage in schooling, work, and worship among other activities. The ills identified by these scholars are akin to the malady identified by early monastics, that of acedia. Acedia, while later morphing into the vice of sloth, does not suggest lethargy or listlessness, but a kind of distraction from duty. Thus excessive busyness is as much a marker of acedia as is indolence. This paper proposes using lessons gleaned from the sixth century Rule of St. Benedict to help modern citizens of a technopoly to develop a healthier relationship with technology. Virtues such as discipline, attention, manual labor, and community typify the monastic rule. Even for modern seculars these virtues can promote a wiser use of technology.

Dystopic Orality: A Loss of the Voice

Kelly Errera (Duquesne University, USA)

In an age of cyberspace, digital media, and technology, the medium of the voice has been deprived. We have witnessed hyper-textualization in our society largely due to technology. James Lynch goes so far as to say, "for the first time in history we electronically removed the voice from the body (through technology). We're speaking from no place to nobody, and there are no feelings left." The voice for this project is the immediate, aural, sonorous voice that is uniquely human and cultivates deep, intimate relationality. It is the "ear-to-ear" voice, as Deborah Eicher-Catt distinguishes in her new book, *Recovering the Voice in our Techno-Social World: On the Phone*. This project draws heavily on this book as well as media scholar, Sherry Turkle and media ecologist, Walter Ong. It leans on dystopic novels such as *Brave New World*, 1984, and Harrison Bergeron for illustrations of environments that minimally engage the voice, leaving characters isolated and experiencing a lack of existential well-being (as Eicher-Catt predicts). The project brings the media ecology theory of orality in conjunction with the dire depictions from the dystopic fiction into conversation with contemporary examples of technology that promote a voiceless society (voice assistants, robots, etc.). This will serve as a call to attention to the communicative environment our technology is promoting: one that appears to be leading us toward a dystopic future – a voiceless society.

Situated Survival in Toxic Ecologies: The Media Ecology of Owen Barfield

Anthony M. Wachs (Duquesne University, USA)

Owen Barfield, the first and longest living Inklings, was a British philosopher of language that advanced the need for developing a poetic consciousness. He wrote during the same period as Marshall McLuhan, and key aspects of his understanding of language mirrors McLuhan's thought, especially the call for a poetic consciousness to obsolesce modernity's instrumental reasoning. Toward the end of his career, Barfield wrote a dystopic science fiction short story that encapsulates anthroposophic philosophy. In this paper I show that Barfield's anthroposophic vision in *Night Operation* is a media ecological retelling of Plato's cave, and argue that Barfield's books should be admitted into the media ecology canon of great texts.

2.3.4 Apocalypse Now and Next

Chair: Giselle M. dos Santos Ferreira (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Apocalypse Now a Myth of the Sublime: Dasein Doomed to Dystopia

Kip Redick (Christopher Newport University, USA)

The sublime as a category of aesthetic apprehension is traced to Longinus, who articulated its literary characteristics. British aestheticians took from Longinus and filled in the visual sublime. The German philosopher, Immanuel Kant, also picked up on the sublime and showed its application to reason and judgment. Jean-Francois Lyotard takes the Kantian sublime a step further, writing in *What is Postmodernity*, "The sublime is a different sentiment. It takes place, on the contrary, when the imagination fails to present an object which might, if only in principle, come to match a concept" (78). Rudolph Otto, in his *Idea of the Holy*, uses the sublime to explore one aspect of religious consciousness, the tremendous, writing, "creature-consciousness or creature-feeling. . . . emotion of a creature, submerged and overwhelmed by its own nothingness in contrast to that which is supreme above all creatures" (10). Traditional religious theologies and many attempts by academics to understand the Holy have only managed to misrepresent the idea. In this regard Otto writes that it "is quite beyond the sphere of the usual, the intelligible, and the familiar, which therefore falls quite outside the limits of the 'canny,' and is contrasted with it, filling the mind with blank wonder and astonishment" (26). In a passage comparable to Lyotard, if we replace religious experience with philosophical imagination, Otto writes, "Both imaginative 'myth', when developed into a system, and intellectualist Scholasticism, when worked out to its completion, are methods by which the fundamental fact of religious experience is, as it were, simply rolled out so thin and flat as to be finally eliminated altogether"; (27). Given this understanding of the sublime, I will explore the film *Apocalypse Now* as an audio, visual, and verbal myth. In this myth dasein, the one for whom being is an issue, is undone by the sublime and doomed to dystopia.

Examining The Devolved Spectacle of Film

Monica Dupuy and Dale W Eisinger (New York University, USA)

The spectacle of film dominated the American 20th century, defining and shaping values by way of the megaspectacle, transfixing audiences with the moving image, and creating entire cultures around fetishism and production. Our presentation traces how the spectacle of film devolved in recent years. We trace its formerly powerful position as a megaspectacle, garnering large audiences and active participation, to its current fragmented de-centralization at the hands of streaming, accelerated by the COVID-19 pandemic. As viewing practices change and viewers dictate how and when they engage, the uncontested power of the film morphs and, ultimately, collapses in media streaming. However, that is not to say it is without power entirely. In a new media landscape, culture reproduces in fragmented, targeted forms, adapting to a new system and ultimately maintaining its hold on even broader viewerships. The new mechanism works by algorithmic insistence and narrowcasting, reshaping leisure time by sheer production and unlimited access. Paradoxically, this reinforces spectacle culture, while dismantling individual instances of spectacle.

Between fiction and reality: The cyborg body of Ghost in the shell

Taiandir Vaz Penna Martins and Marcelo Freire Pereira de Souza
(Universidade Federal de Ouro Preto, Brazil)

The ideas presented below comes from the 1995 Japanese animation(anime) movie *Ghost in the Shell (GITS)*, and the cyborgs represented in it. Being a form of media and art with many trans qualities, anime may be seen a privileged subject in the search to understand the cyborg – a being whose fluidity allows its translocation on multiple dimensions of existence. Based on this premise and in a methodology based in Laurence Bardin's content analysis and the decoupage technique, I've engaged in the make of critical interpretation of GITS and its characters. By identified similarities between GITS and reality the possibility to interpret science fiction as social theory becomes clear and we began to see that in GITS's cyborg multiples elements that composes humans experience and life in society can be found. Such as the body's fluidity and its intensification due to technology and many aspects of the power struggles that resides in the human-machine relationship. Through this, the cyborg body reveals itself as a simple body inhabited by different mediums and/or medias. That allows us to see the body as a medium, thus, a part of the media ecology and, therefore, a part of ourselves whose configuration is directly related to the different medias and technologies that we have access. This way the importance that the populations in general should have a voice in the production and regulation of new medias is reinforced, a matter which becomes more and more urgent as we accelerate our technological development.

2.3.5 Urban Imagery: Mobility, Information and Lockdown

Chair: Robert Albrecht (New Jersey City University, USA)

The mediatization of a pandemic. A visual motif for a lockdown: the post-apocalyptic deserted city

Carlos Scolari (Universitat Pompeu Fabra, Spain)

This article addresses the mediatization of the COVID-19 pandemic through visual motifs. If the media constructs reality, then the analysis of how the 'new' reality (produced by such a catastrophic event) was constructed should be a priority for media and communication scholars. In this theoretical context, the article proposes an analysis of one of the main visual motifs that emerged during the COVID-19 pandemic: the image of the deserted city as it was represented by photojournalists during the coverage of the lockdown. After describing the representation of the deserted city in Spanish and Latin American online newspapers (March-April 2020), the article compares this visual motif with similar images in contemporary science fiction apocalyptic productions (movies, comics, literature), detecting the relationships, similarities and differences between them. Finally, the article reflects on the status of visual motifs as part of an intertextual and intermedia network ('motifs as an ecology'), and as 'bricks' for constructing media realities. As this article hopes to demonstrate, the study of visual motifs from the perspective of mediatization opens a profitable research path that could be extended to many other images and processes.

Digital media and the COVID-19 urban crisis: how crowdsourced maps can express matters of concern

Rafael Soares Simão (Universidade Federal de Santa Catarina, Brazil)

COVID-19 is an urban crisis. It is not the first pandemic we suffer after the urban era, but it is the first one to cause governments to put in place such large scale mobility restrictions to prevent its spread. Alongside institutional measure is the proliferation of collective endeavors that respond to community demands emerging from the struggle to contain contagion. Individuals of different age groups and demographic profiles are crowdsourcing their own solutions for both local and national issues using online tools to map and respond to pandemic and lockdown related crises. In this paper we assume that the mappings made by local networked publics can express matters of concern that are not met by official institutions. In seeking to understand these technological appropriations during the COVID-19 crisis in the Brazilian context, the research presented here is guided by the following research questions: (i) what types of crowdsourced maps emerged in the COVID-19 pandemic context?; (ii) what matters of common concern can be identified in these maps and how digital media is used to address them? We employed an online ethnographic research method to gather data from social media platforms, whatsapp groups and webpages and conducted a thematic analysis of the data corpus. The results present five main groups of matters of concern conveyed by these maps as well as the role of digital media in addressing them: (1) monitoring and preventing COVID-19 spread, (2) monitoring COVID-19 social impacts, (3) aggregators, (4) solidarity and (5) collaborative economy.

Whereas We haven't accessible ways, please, give us information

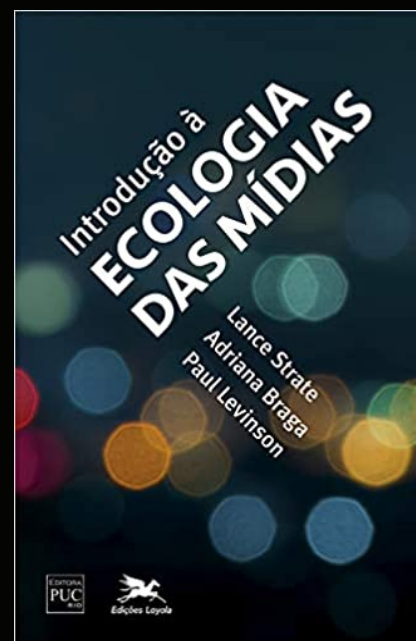
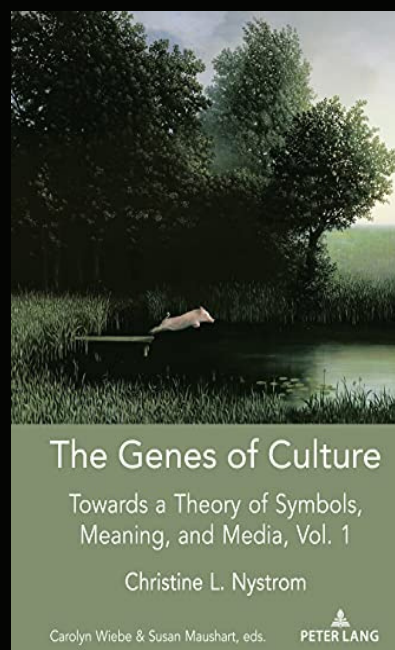
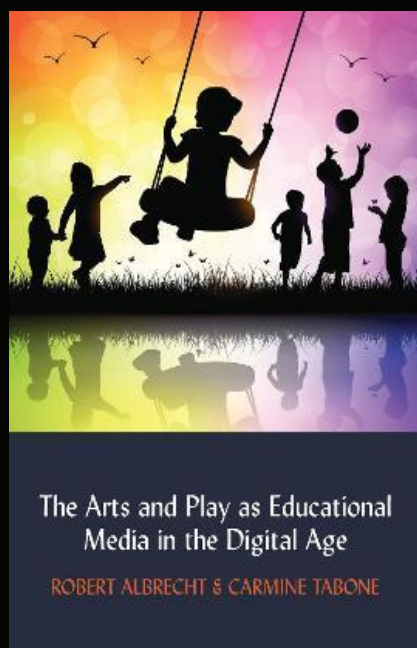
Macello Medeiros (Universidade Federal do Recôncavo da Bahia, Brazil)

The issue of accessibility dates to human history. In ancient Rome, deformed children were thrown into the sewers or sacrificed. In the middle ages, people with disabilities were housed in churches or took on the role of court jesters, in many cases treated as aberrations (although Da Vinci has considered them as part of the population in his "ideal city"). Between the 16th and 19th centuries, people with disabilities were still isolated in nursing homes, convents, hostels, or even in psychiatric hospitals, which had no specialized psychological treatment, being treated like real prisoners. It was only from the 20th century that people with disabilities came to be citizens with rights and duties in society. Nowadays, web platform with digital maps, which give visibility for places that attend the demands of wheelchair users; mobile apps that offer localization using GPS connection to help blind people; chatbots with Artificial Intelligence (AI) help people with disabilities or reduced mobility in their home tasks or guide them through the best route, alerting about the conditions of urban equipment in real-time or suggesting "accessible disable friendly" stores in its surroundings. This corroborates to Mumford (1938: 402), once "The problems of bettering life and its environment are not separate ones, as political and other mechanically educated minds constantly think, and as religious ones have also too much come to believe."

The Mirror Which Flatters Not: City, Image and Bodies

Pedro Esteves de Freitas (Universidade Federal do Estado do Rio de Janeiro, Brazil)

The rectangle that seems to frame everything, the screens of cell phones, tablets and computers, allows us a connection that was once only imaginable with the world or a part of it. However, the worlds that are keen to appear, in spite of those who look, are diverse, sometimes images of the most Dantesque nightmares, dystopian lifes that enter the paradise. In Brazil, different living conditions appear as images of universes so diverse that even within a single city we cannot look at them as a single city. In the context of the pandemic, in the coronalife (BEIGUELMAN, 2020), multiple cities that coexist emerge framed, almost forcing us to ask: what are those cities that are made by digital images? Cities that invade private spaces. Cities that make us see what we did not see before. However, who did not see them? Who inhabits these pandemic cities? What pandemic, the virus one or the poverty one? The memory of the city that invades the spaces is the one with history, which insists on appearing against all the digital makeup. Based on Agamben's ideas, like apparatus and the sacred life (2007a, 2007, 2009, 2012, 2013, 2017), this article seeks to think of these issues by analyzing images produced in different historical periods, from prints, photographs to film, in dialogue with literary authors who made cities an important part of their narratives. Aiming to fertilize knowledge that deals with pedagogies of images with/in bodies.



13:15 p.m. **BOOK SALON**

Chair: Carolin Aronis (Colorado State University, USA)

Armond Towns

Adriana Braga

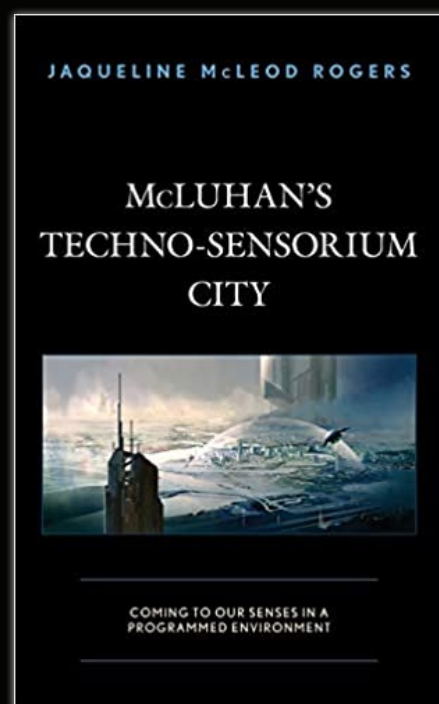
Carmine Tabone

Chris Mayer

Jaqueline McLeod-Rogers

Richard Lewis

Robert Albrecht



2.4

2:30 p.m.

Parallel Sessions

2.4.1 – AI, Culture and Musical Taste

Chair: Peggy Cassidy (Adelphi University, USA)

AI is the New DJ: Artificial Intelligence as the Arbiter of Musical Taste in the Cultural Continuum

Rea Beaumont (University of Toronto, Canada)

Music streaming platforms have endowed artificial intelligence with the power to influence listeners' choices that drive global cultural trends. Selecting music from the plethora of digital files housed in cloud-based storage, algorithms have morphed into the role of virtual disc jockey to deliver a transient sensory experience in the form of music streaming. Adopting an increasingly greater role in music curation, AI is influencing medium of music and its curation as a representation of the human narrative on the cultural continuum. Drawing on views from Jacques Ellul, Marshall McLuhan, and Neil Postman, this article postulates the influence of AI on the future of music as an experiential entity.

Digital policies of the Ministry of Culture of Gilberto Gil as an instrument to promote greater musical diversity

Rafael G. Zincone Braga (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

In this work, we will address the possible influences of the management of Gilberto Gil and Juca Ferreira at the Ministry of Culture, during President Lula's governments in Brazil (2003-2010), on cultural production in the country – especially with regard to digital literacy policies. During the management of the popular artist and singer Gilberto Gil and his successor Juca Ferreira, the "Pontos de Cultura" project was conceived. Inspired by Tropicalia (cultural and musical movement of the 1960s and 1970s, inspired, among other things, by international counterculture), the project aimed to stimulate cultural production in precarious areas of the country by offering 185 thousand reais (in five semiannual installments for each culture point) to invest according to the project presented. Part of the first installment, should be invested in multimedia equipment (microcomputer, mini CD recording studio, digital camera, editing island, etc.) Gilberto Gil at the time proclaimed himself "hacker minister" for defending free software and democratizing the internet for the entire population. This study seeks to investigate how this digital literacy policy favored the production and dissemination of a musical rhythm previously quite restricted to the northern region of the country: the tecnobrega of the State of Pará.

The role of design in musical consumption today. How the fields of UX and UI Design applied to streaming platforms may or may not improve the algorithmic pattern of decision making

Lena Benzecry (Universidade Federal do Rio de Janeiro, Brazil)

We are facing a new way of packaging and distributing music that affects its consumption in an inexorably way. The streaming platforms made the relationship between design and music consumption more intimate and complex, establishing a situation of codependency between the user's choices and his condition of digital and visual literacy. Design acts in the whole process, from planning how the music will be accessed, to listening to each phonogram itself. Along the way, the user needs to demonstrate his visual and digital literacy to perform the navigation and the interactions that will allow his choices (listen, skip, favorite, save, classify, share, despise or filter the content offered). This paper assumes that design has always played a fundamental role in music consumption, to defend the idea that, today, it reaches its peak with new models of listening. Dialoging with the concepts of Interaction Design, Interface Design and User Experience Design (ROGERS; SHARP; PREECE, 2013), based on an analysis methodology that evaluate the interfaces of the Spotify in its mobile and desktop versions, checking their Usability and Experience Goals, the article intends to unveil those layouts exposing commands that are barely visible to the user. Let's verify the level of visual and digital literacy necessary to a better profit of algorithmic logic and consequently, achieve a more efficient and pleasurable usable condition.

Vonnegut Was Right: Player Piano's Vision of Technocratic Dystopian

Tim Michaels (Slippery Rock University, USA)

In the foreword to *Amusing Ourselves to Death*, Neil Postman contrasts two of the most culturally significant pieces of dystopian literature from the twentieth century: 1984 by George Orwell and *Brave New World* by Aldous Huxley. Postman describes how the Orwellian dystopia is characterized by a sinister, oppressive regime enforced by men using the weapons of law, propaganda, and torture. Huxley, on the other hand, envisioned a future in which oppression is a mainly self-imposed phenomenon, driven by an adoration of technology that creates incapacitated, preoccupied, and unreflective masses. Postman argues that "Huxley, not Orwell, was right." This paper seeks to escape Postman's dichotomy by advancing a third answer: Vonnegut was right. Two years after the publication of Orwell's novel, American postmodernist Kurt Vonnegut published the first of his eleven novels, *Player Piano*. In *Player Piano*, Vonnegut envisions a technologically-advanced dystopian future but instead emphasizes how work is irrelevant due to mass automation and computerized decision-making. Vonnegut accurately depicts an algorithmic dystopia defined by a technocratic government which devastates individual self-worth, leaving individuals discontented, depressed, and directionless. While Orwell foresaw dystopia built from pain and Huxley foresaw it from pleasure, this paper argues that Vonnegut more accurately predicted that technocratic dystopias are instead a product of apathy.

2.4.2 Past and Future of Dystopias

Chair: Matt Thomas (Kirkwood Community College, USA)

The digital big bad wolf

Alessandro Efrem Colombi (Free University of Bolzano, Italy)

What media ecologies can and should we imagine in order to legitimately aspire to a truly sustainable future for the digital communication landscape? Recent chronicles tell of boys and girls losing their lives, even before the age of ten, due to the consequences of an idiotic challenge posed by social networks; more than ten years of statistics indicate increasingly serious, even totally unknown problems for all age groups, genders, cultures; the stable decline of homicides worldwide seems to introduce an ever-increasing percentage of female victims and the substantially central role of family members on the perpetration of these crimes; digital addictions are spreading and totally new interactions approaches are changing the human race at an unprecedented pace and things seems to keep on accelerating and accelerating. What do we plan to do, as media ecologists and communication experts? What strategies could we activate? What narratives, should we hurry to envision? Here's some ideas emerging from a year of digital based lectures, discussions and didactics, as emerged from the work of two academic courses on pedagogy of media and media studies held at the Faculty of Education of the Free University of Bolzano. Some proposals for a truly ecological, and again, sustainable digital media regime, emerging from who's going to face these issues much longer than us.

The Final Countdown: Y2K and the computer dominated society

Zachary Loeb (University of Pennsylvania, USA)

With the deadline of December 31, 1999 less than a year away, the Senate's Special Report on Y2K warned that much work remained. Though the report's assessment was presented in measured tones, for some Y2K watchers the report was overly optimistic. Thus, the Y2K catastrophist Gary North derided the report as "exactly what the public wants to hear," warning that Y2K represented a potential "catastrophe on a scale undreamed of as recently as 1995." While warnings about technologically exacerbated risks predate Y2K, the crisis turned such concerns into a topic of widespread, newsworthy, attention. Groups ranging from Congress to Newsweek to cable news to The Simpsons all opined on what Y2K indicated about societal dependence on computers. Though apocalyptic imagery and terminology were recurring features of reporting on Y2K, much of the coverage exposed deep anxieties about whether the risks of computerization ultimately outweighed the benefits. Y2K called attention to how dependent on computers many societies had become by the end of the twentieth century, and how powerless many people felt as a result. This paper engages with the theme of "Dystopic Futures," by considering how Y2K was seen in the 1990s as a sign that the high-tech dystopia had already arrived, and as a warning of things to come.

Dystopic Pasts: Technological adaptation in literacy transitions among 19th century New Zealand Māori

Frank Sligo (Massey University, New Zealand)

Sometimes insights into the future, including possible dystopic futures, may be gleaned from examining dystopic pasts. Early European settlement in New Zealand created an array of dystopic outcomes for Māori. European diseases such as measles, influenza, tuberculosis, cholera, syphilis, whooping cough and other illnesses for which the people had no defences, coupled with the impact of alcohol and ongoing failure by the Europeans to honour the nation's founding document, the 1840 Treaty of Waitangi, deeply undermined traditional Māori society. However, from the earliest contact, Māori realised how European technologies, including literacy, iron and steel implements, European weapons, crops, animals, agricultural systems, and a cash economy, could be usefully adopted and adapted. Pre-European Māori were a wholly oral society but they immediately saw the potential utility of print literacy. Historians have noted that by the early 1800s there were probably more Māori literate in Te Reo, the Māori language, than Pākehā (European New Zealanders) were literate in English. Different literacies came into play, including sign and recitation literacies that were employed within the intensely oral lives of Māori. While the exceptional memorisation skills of pre-European Māori would decline over successive generations as conventional forms of literacy became embedded, a blending into a new synthesis of literacy and orality occurred. Literacy did not prevent colonisation's dystopic outcomes for Māori, but it became a technology that they adapted in selective ways and an important means by which they retained agency in creating their future.

Utopias and Dystopias of Philosophy in the Face of Pandemic

Pedro Duarte (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Responding to the covid-19 pandemic, contemporary thinkers have written endlessly about it. They were so quick that their first texts are from the time when it was still an epidemic. Its global aspect had not yet been declared by the World Health Organization. Comments appeared since February 2020 in a variety of different forms through new and traditional media: articles, interviews, books, diaries and conferences. This is not mere coincidence. Behind the spread of epidemic outbreak that probably originated in Wuhan, a city in China, and transformed itself within a few short months into a world pandemic is the same process of globalization that also transformed the production of philosophical texts to explain it in a profusion of positions that circulate. The technological means of transport and communication accelerated everything. It raised an intense debate, guided by the question about the future that now awaits us. Philosophers like Slavoj Žižek, Jean-Luc Nancy or Bruno Latour hope for a utopia: the end of capitalism, a new sense of community, a change in our relationship with nature. But others, such as Giorgio Agamben or Byung-Chul Han, fear that a dystopian world will come: a state of exception, an increasing individualism. And there are those, like Jacques Rancière and Judith Butler, who pointed out that this focus on the future hide challenges of our present. The aim of this paper is to reflect upon the utopias and dystopias of philosophy in the face of pandemic.

2.4.3 Images and the Imaginary

Chair: John Dowd (Bowling Green State University, USA)

A dreamless world: the replacement of our inner oracle messages with technical images

Malena Segura Contrera and José Luiz Balestrini Jr. (Universidade Paulista, Brazil)

This article explores how media culture and the phenomenon of iconophagy (BAITELLO, 2014) influence the ways contemporary man deals with dreams. Differentiating exogenous and endogenous images, dreams are part of the latter category. Dreaming, historically contemplated as a journey to an inner oracle where we could find guidance and answers, is now considered worthless by a culture where individual and social behaviors are dictated almost exclusively by the overexposure to technical images. The normative media culture directly influences negatively our ability to contact and reflect about dreams images and, consequently, the imaginary dimension, de-potentiating symbolic thinking, which is fundamental to resilience processes (CYRULNIK, 2001). To paraphrase D. Kamper, it seems we are living in an era in which machines dream of gods that dream of the fate of men who keep dreaming of machines. This phenomenon is well illustrated by the action of algorithms in digital media. Among other authors we consulted works from H. Belting, E. Morin, G. Durand, N. Baitello, D. Kamper, CG Jung, J. Hillman and M.L. Von Franz. Data on decoding dream images from neuroscience studies from authors such as S. Ribeiro, T. Horikawa and R.Q. Quiroga are also added. Our main goal is to construct a model of how humankind is changing its way to see and behave before their dreams and how this affects human resilience in a world that could be going in to an even more dystopian future.

The perception of reality in the visual age: a technology driven reality

Adriana M. Lago (Pontifícia Universidade Católica do Rio de Janeiro, Brazil) and Andréia M. Lago (Universidade Federal do Rio de Janeiro, Brazil)

This paper explores the omnipresence of technologically-mediated imagery in a contemporary society and discusses some of its effects on the social definition of 'reality', on ethic sensitivity, on the production of knowledge as well as in the struggles for power in technological environments. The popularization of smartphones and social networks has subverted the photographic camera as a technological artifact capable of producing 'evidences of reality' (SONTAG, 1977). Photography is no longer restricted as an extension of the human vision, it also included the expansion, transformation and definition of reality – or, sometimes, on the production of simulations that blur the limits between truth and deception, real and imaginary (BAUDRILLARD, 1981). Considering that every technology promotes a new kind of environment (McLUHAN, 1964), and that every environment is a complex system of messages that influence the way people perceive, think and feel 'the world', we will address this topic via the perspective of Media Ecology. Such transformations are further complexified by the use of artificial intelligence, virtual reality and augmented reality. These tools propose and reinforce struggles for the definition of reality in a new age of skepticism in which what 'reality' is, is always under negotiation. In this permanently unstable perceptual environment, the value of testimonies, the information ecosystem and the very role of journalism are challenged. (PETERS e BROERSMA, 2017).

The Individual and Collective Destiny in Three Artistic Genres: Crewdson's bleak photography, vanity in Dick's tale and selfishness in Blomkamp's film

Pedro Esteves de Freitas (Universidade Federal do Estado do Rio de Janeiro, Brazil)

Based on the idea that the past only exists in the present and the future is built in the now without certainties (Agamben, 2005, 2009). We sought to analyze the construction of dystopian worlds by three different artists: Gregory Crewdson in his series photographic Cathedral of the Pines (2017), which tensions connection and separation, privacy and isolation; Philip K. Dick with his short story A Little Something for Us Tempunauts (1974), in which the theme of vanity and selfishness is constructed in relation to the media spectacle against the common interest; Neill Blomkamp, through the analysis of his film Elysium (2013), which by showing an extremely unequal society tensions egoism in relation to the collective. The article begins by analyzing the universes constructed in each work, presenting how their characters fit into the constructed context and the relationship of these scenarios with the present. Then, it proposes to read the actions taken in the literary and film works in comparison with Crewdson's photographic images, under the Agambian perspective of the dialectical image (AGAMBEN, 2012). Thus, the article seeks to demonstrate that the characters of the three works share the common thread of the individual-collective relationship and that it is precisely by being isolated in themselves, as if separated from the others, that dystopia can happen.

Morally Illustrative Images

Eduardo Gonçalves Dias (Universidade Federal de Santa Catarina, Brazil)

The present work brings to the debate photography (and its mestizaje with other arts), and the way it has been manipulated with the function of altering the perception of reality since the middle of the 20th century, resulting in reflexes in the politics and behavior of the contemporary society. The methodology adopted was the reading of theorists about the concept of hyper-reality, the visualization of works of art and movements during this period, and its current repercussion and discussion in the philosophical, artistic and social environment. The motto of such an investigation is the term "merely illustrative image" and the disguise with which the subject is treated: a subject of extreme importance, despite the small print.

2.4.4 COVID-19 as Medium

Chair: Fernando Gutiérrez (Tecnológico de Monterrey, Mexico)

The University in the fight against disinformation about the COVID-19 Pandemic

Rodrigo Daniel Levoti Portari and Priscila Kalinke (Universidade Estadual de Minas Gerais, Brazil)

In conjunction with the global health crisis caused by COVID-19 since the year 2020, the Brazilian population has encountered another problem: the excessive number of false information and misinformation from content on social networks without any scientific basis. D'Ancona (2018) warns that in the post-truth, the truth becomes just what the person believes. In the bubbles of social network algorithms, the user finds shared content that reinforces only their beliefs, even with false information. In the case of COVID-19, excessive information on medications that would cure the disease and questions about whether the pandemic is real or just media sensationalism was shared, hampering the control of disease progression. In this context, an extension project developed at the State University of Minas Gerais combats Fake News and misinformation with qualified content produced by researchers in Journalism, Advertising and Propaganda and Biological Sciences. With the advancement of COVID-19 cases, qualified information is an important tool for controlling the spread of the disease. Social networks such as Facebook, Instagram, Twitter were used as tools for effective and personalized communication among young people (RECUERO, 2009). Radio spots were also produced and distributed to Frutal and region broadcasters. Regarding the reach of the information, it is estimated that, at radio stations, at least 50 thousand people were impacted by the spots produced. The fanpage reached an average organic reach of 51 thousand people (average of 17 thousand people per month).

Life during and after COVID-19

Fernando Gutiérrez (Tecnológico de Monterrey, Mexico)

This presentation explores the effects of the prolonged quarantine caused by the furious spread of COVID-19, and how the use of digital technology has affected the perception, understanding, feeling, and meaning of the human during this confinement.

Consumption on streaming platforms during the Covid-19 pandemic: brief notes from the mapping of practices in southern Brazil

Vanessa Amalia Dalpizol Valiati (Universidade Feevale, Brazil)

Streaming platforms establish standards and routines in the consumption and production of content, assuming a prominent place in the contemporary media ecosystem. This study presents a mapping of consumption practices on streaming platforms during the Covid-19 pandemic in the state of Rio Grande do Sul, in southern Brazil, and considers dynamics in sectors such as audiovisual, music, digital games and live streaming. The data were obtained from the application of four online surveys, linked to the research "Covid-19 survey and the impacts on the Creative Industry of Rio Grande do Sul", developed by researchers from the Professional Master's degree in Creative Industry at Feevale University. In general, with the analysis of the 248 responses obtained, it was possible to ratify the increase in interest in the consumption of digital content, the maintenance of a time considered "prime" on Brazilian television for audiovisual consumption and the preference for films and series, sharing subscriptions with family members and the preference for consumption on smart TVs. On the other hand, the frequency of consumption of music remained the same. Regarding lives, the research confirms the increase in interest in this type of content - YouTube was the most remembered platform, and music content was the most consumed. The next phase of this research aims to focus aspects of the platformization and will contemplate interview with the subjects selected from the survey.

Language games and performance in the Brazilian discourse on Covid 19

Alexandre Schirmer Kieling; Ciro Inácio Marcondes (Universidade Católica de Brasília, Brazil)

Denialism and anti-science rhetoric in Brazil had an impact on the agendas of the digitalized society that resulted in deaths and all kinds of instability nourished by speeches and narratives disseminated by the communication and relationship platforms available on the internet. Jean-François Lyotard, still in the 1980s, already spoke of a Postmodern condition in which computer systems produced new forms of human and social association. An avalanche of inventors would take the place of scientists, specialists and philosophers.

"Postmodern knowledge is not only the instrument of powers. It sharpens our sensitivity to differences and reinforces our ability to endure the immeasurable. It does not find his reason for being in the homology of the experts, but in the paralogy of the inventors." (LYOTARD, 2009, p. 21).

Our purpose in this work is to focus on the speeches and narratives constructed and circulated in Brazil during the historical evidence of the pandemic, confronting Twitter and Instagram performances in the official accounts of the federal health authorities, and even in the editorialization of Mass Communication vehicles, taking as reference the UOL News portal. What is sought is to observe language games and computer input and output strategies with a view to discursive performance, in order to understand the way in which characters, avatars and/or (pure and simply) pieces of fiction took over corporate and alternative powers, making Brazil a postmodern version of the Hamelin Pied Piper by the Brothers Grimm.

2.4.5 “Once Upon a Future Time”: Orality, Literacy and Media

Chair: Corey Anton (Grand Valley State University, USA)

The Gods as Media in The Iliad and The Odyssey

Barry Liss (University of Wisconsin, USA)

Students of media ecology are well familiar with Eric Havelock's analyses regarding mnemonic devices in the ancient poetic forms of Homer and Hesiod. In both Preface to Plato and The Muse Learns to Write, Havelock ably demonstrates the repeating devices of oral society in the ancient Greek literature as evidence of an oral communicative system built upon memory. Alongside Havelock's work stands a more provocative and controversial endeavor that both complements and challenges our understanding of the minds of the ancients as recorded in the Homeric epics. In his landmark study *The Origin of Consciousness in the Breakdown of the Bicameral Mind*, Julian Jaynes contends that the notion of sentient awareness parallels linguistic development and in the not too distant past both hemispheres of the brain were fused in bicameral perception. Simply put, the idea of a self, differentiated from others, and with rational agency, did not exist some three thousand years ago because language had not sufficiently evolved to create a conscious space of individualized ego. The evidence for this seemingly fantastic claim can be found in the ancient texts, most notably *The Iliad*. How do the characters of *The Iliad*, the earliest of Homeric narratives, behave? What is the shape of their language? And what roles do the gods play? These are weighty questions that require critical attention. In the rather lengthy introduction of his translation of *The Iliad*, Richard Lattimore (1951) writes. And did he (Homer) write both *Iliad* and *Odyssey*? This is not a soluble problem and it is not, to me, a very interesting one; it is the work, not the man or men who composed the work, which is interesting. But Greek tradition down to the time of the Alexandrians is unanimously in favour of single authorship. If someone not Homer wrote the *Odyssey*, nobody had a name to give him. . . . The special position of *Iliad* and *Odyssey*, under the name of Homer, in Greek tradition, puts the burden of proof on those who would establish separate authorship, and I have not encountered any arguments strong enough to alter that situation.” (29). Following the lead of Jaynes and presented in the textual evidence that follows, I submit that Lattimore is wrong in every aspect of the above claims. There is every reason to suspect that not only were *The Iliad* and *The Odyssey* written by different authors (indeed many authors!), but they chronicle different historical epochs with marked transformations in the development of identity and language. Of special interest to the study of media ecology the delineation of the gods, their meaning and force in the lives of the ancients, represents a mirror of cultural breakdown and chaos – a span from the divide between certainty and disbelief.

Why Do We Not Talk Much These Days?

Sheldon Richmond (Independent Scholar, Canada)

This submission applies to the conference theme: Orality and digital literacy in a dystopic world—I focus on orality in the digital dystopia. We don't talk much, face-to-face, during the Pandemic. We talk mostly on the phone and in using ZOOM and other computer conferencing platforms. However, before the Pandemic, in our global digital culture, we may have had in person, face to face talks, but not critical discussion. Talk has become verbal karate: message bursts stating opinions, beliefs, commitments, and shouting down dissenters. We don't discuss complex issues, where people attempt to understand different points of view. We rarely carry on discussion at length to resolve difficult problems, to learn from others, to open our viewpoints to criticism. How did this come about? I think the shift from talk as critical discussion to shouting matches started with the development of writing where viewpoints become engraved in stone, as it were. With the development of printing and literacy, people became fixated on the printed word: if it's on paper, as in newspapers, books, especially textbooks, and academic journals, “it's got to be true”. My theory of the long slide downhill of critical discussion from the writing awakening, accelerating with the print and literacy tsunami, and crash landing with the digital devolution, to shout-blasts, counters David Olson's theory of the importance of writing for grammar, cognition, and rationality. I continue my ongoing critical discussion with David Olson in this piece. I introduce into the debate the theories of current research in the biological evolution of speech and language, and of critical rationality and culture, among our hominin ancestors, long before the invention of writing.

“Once upon a future time”: Approaching a literacy of tech futures through interactive digital storytelling

Michael Schlauch (Free University of Bolzano, USA)

Up to the emergence of the ongoing pandemic, children have been facing an increasing discrepancy between the seemingly static, formal media environments in schools and their own lifeworlds unfolding in rapidly changing media ecologies. Yet, even as the digitalization of educational spaces has been accelerating, digital literacies are still often pursued as teaching “how to use technologies” as opposed to what (Postman, 1995) would have defined a serious form of technology education (oriented at “how they use us”). More recent discussions about “critical digital citizenship” (Emejulu & McGregor, 2016) or “critical data literacies” (Pangrazio, 2014) reiterate these kinds of concerns. This work explores one possible response by integrating critical reflection about technology with creative digital storytelling practices targeted to young children (8-12 years) via a design-based research process (McKenney & Reeves, 2012). Inspired by the creative storytelling techniques described by Rodari (1973) in the classic pedagogical book “grammar of fantasy” the research applies principles of digital storytelling (Ohler, 2013) to an interactive narrative system (Koenitz, 2015). In specific, a working prototype of an interactive story generator is presented (realized with Twine) where children are offered story elements (represented by picture cards) to choose from. These are subsequently arranged into a graphic story sequence. Educators can curate the supply of story elements with their own pictures, categories and descriptions. Reconsidering the theme of dystopia for children, the author discusses potentials and limitations of combining classic fairytale-elements with more complex media concerns (such as datafication, surveillance, media balance, disinformation).

2.5

4:00 p.m. Parallel Sessions

2.5.1 Inspira Favela Inspira - Memory, hegemonic media and alternatives in times of the COVID-19 pandemic

Chair: Davison Coutinho (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Davison Coutinho (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Mariana Oliveira (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Nilton Gonçalves Gamba Junior (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Ricardo Ferreira Rodrigues (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

This panel presents the project Inspira Favela Inspira which aims to provide a public service based on the life stories of residents of the favelas of Rio de Janeiro. The focus of the project was testimonials from individuals who proposed alternatives to coping with COVID-19 in the context of the favela. Associated with the description of the solution produced, it is intended to understand the interviewee's personal history in relation to the artifact or service and in relation to his life in the slum. The proposal is that while the collections take place, that some synthesis materials are produced taking advantage of a previous experience of the research laboratory with videos of one minute to make edits with the highlights of the best suggestions or complaints and also with the possibility of classifying them. in some way, facilitating the diffusion processes. The project was born out of an issue that became recurrent in the face of the Coronavirus epidemic: the low visibility in the mass media of the specific obstacles that affect favela residents and, on the other hand, also of the original initiatives that emerge daily in this scenario. While in large communication companies and even in social networks, the challenges of all orders - psychic, economic, health, physical - represent almost exclusively the universe of the middle classes or upper classes, peripheral communities are once again excluded from attention of the media, governments and the city's population. In this sense, Inspira Favela Inspira offers alternative reports to the hegemonic systems of Brazilian communication.

2.5.2 Postman Revisited

Chair: Thom Gencarelli (Manhattan College, USA)

Don't panic: a helpful algorithm to meet the challenges and maximize the benefits of digital media

Maria Polski (East-West University, USA)

The paper offers a counter argument for the doom and gloom dystopian view of the future. The biases of digital and algorithmic media are analyzed objectively, with a list of positive and a list of negative consequences of these biases, e.g. shallow broad reach vs. fact checking skills, temptation of easy sharing vs. self discipline, gullibility vs. healthy scepticism. The paper analyzes Postman's predictions about television's influence on society and education, and points which of the dire predictions did and did not come true; using this as a starting point, the paper enumerates current dire predictions of the consequences of digital media, and considers some of those predictions on their merit against the solid basis of the biases of the digital media. The paper puts current attitudes in the context of psychological research on negativity bias and availability heuristic (Kahneman, 2012). Finally, the paper offers an algorithm to approach the realistic challenges presented by digital media and algorithms, without falling into despair and hopelessness.

Informing Ourselves to Death: a librarian's perspective

Anthony Verdesca (Palm Beach Atlantic University, USA)

Are we merely robots in flesh and blood or are we truly "spirits in a material world"? Is our media ecology informed by an increasingly commoditized knowledge economy, an anxiety-ridden achievement culture, and an efficiency/productivity-minded consumerism? Does it contribute to the end of education? The end of education, according to Postman, is to provide "a spiritual and serious intellectual dimension to learning." What follows is an attempt to expand upon the notion that critical reflection is a key component to learning from books, and that reflection is diminished by an ecology that has made an idol out of speed, ease, and convenience. Embracing an environment so toxic to reflection, we embrace a dystopic policy that confirms Postman's double meaning behind his title—The End of Education. Affirming Postman's preferred meaning from the perspective of a librarian, it is the universal in all of us that is elemental to all of us. We learn as we inform this universal Man-Woman inside of us to the end that we become more loving and just persons. Only then can we hope that together we can become a loving and just society. Why is this important? Because to disregard this spiritual and intellectual dimension, to rule out the redeeming value to what it is we read, to what it is we learn, we are merely informing ourselves to death. We might then lose sight of our shared humanity. Learning by way of book reading is a reflective enterprise that helps us to offset any dystopic view of learning.

Social Media as Media Ecology: Revisiting the Junto Project

Gerald J. Erion (Medaille College, USA)

In the closing pages of *Amusing Ourselves to Death: Public Discourse in the Age of Show Business*, Neil Postman argues that an educational response may be the only way to save ourselves from the "dystopic future" upon which this year's Media Ecology Convention focuses. Paraphrasing H. G. Wells (via Aldous Huxley), Postman memorably writes here that "we are in a race between education and disaster" (163). Within this admittedly grim framing, though, Postman also argues that this race is not yet over, and that it might still be won by a media ecology-driven education program. He thus concludes the book with a backhanded note of optimism, writing that "there is reason to suppose that the situation is not hopeless" (162). This paper picks up where Postman leaves off, and where this year's MEA Convention begins. Extending a talk delivered at last year's Convention, we will begin by highlighting ideas drawn from Postman, Marshall McLuhan, and other leading media ecologists that fit well within an undergraduate critical thinking seminar. Then we will connect these ideas with classroom-based applications to the social media environment. Finally, we will discuss ways to stretch these lessons by linking them to the new, non-profit social media platform Junto. Arguably conceived in the spirit of media ecology, Junto has in the past year moved from concept to working beta release. Tracking these updates with students in a media ecology context could thus suggest a range of solutions to our present technopolistic predicament.

2.5.3 The Materiality of Things

Chair: Jaqueline McLeod-Rogers (University of Winnipeg, Canada)

This is living corona cable: landing in a topological chokepoint of undersea media infrastructure

Ruy Cezar Campos Figueiredo
(Universidade do Estado do Rio de Janeiro, Brazil)

Trans-Atlantic digital communication flows from Latin America to Africa, Europe, and North America, neatly intersecting at cable stations located in Praia do Futuro, a beach better known as a spot for tourists to the state of Ceará. This paper develops its argument based on photographic documentation of Ellalink fiber-optic cable landing at Praia do Futuro in December 2020. Such cable system boosted in 2013 when Wikileaks revealed that National Security Agency spied worldwide governments such as Brazil. It connects Fortaleza with Funchal, Madeira Island; Sines, Portugal, and Madrid, Spain, establishing another alternative route for Latin American data, since most cables in the continent direct towards servers in the United States. Images of Ellalink landing foster to understand the ecology of the event of establishing worldwide connectivity: workers' bodies, tidal forces, precariousness surrounding cable systems, masks protecting organisms against SARS-CoV-2, locals facing digital opaqueness. It contributes with media infrastructural imaginaries and situates the current geopolitics of South Atlantic cable systems.

Ideological AI Apparatus: Interpellation in the Digital Age

John Dowd (Bowling Green State University, USA)

"In other words, the school (but also other State institutions like the Church, or other apparatuses like the Army [and in this case, IoT]) teaches 'know-how,' but in forms which ensure subjection to the ruling ideology or the mastery of its 'practice.'" (Althusser, 1970).

Althusser's notion of interpellation has been widely addressed and invoked for decades. Current advancements in AI and digital platforms have provided a fortuitous opportunity to revisit this theory, not simply for the sake of intellectual tinkering, but for the very real, material contributions it can make to an ethics of AI. Additionally, the systemic and institutional elements of interpellation intersect well with a critically oriented, media ecology approach to studying the Internet of Things. This paper will articulate such a model by focusing on three primary contexts, which demonstrate the ways that interpellation occurs and is maintained through AI driven data procurement and management. First, I draw from work that demonstrates the ways that names, crime statistics, and other data categories interpellate subjects as racial 'Others'. Second, I explore how big data such as those used in credit files and targeted advertising perpetuate class distinctions designed to discipline subjects based on economic "worthiness". Finally, I elucidate an interpellation of everyday life that emerges within broader ideologies of social desirability, which are managed within vast social and other digitally mediated networks. The consequences of the above, as well as points of potential intervention, will conclude my analysis.

The Energetic Economy of Cyberchronotopia

Peter Zhang (Grand Valley State University, USA)

As social media, virtual reality, the Internet of things, artificial intelligence, mobile computing, cloud computing, virtual collaboration platforms, and other new technologies become an integral part of our life, more and more of us are facing a practical issue: insufficiency of psychic energy. Approaching the cyberneticization of the human condition from the perspective of psychic energy makes for a sorely needed critical intervention. This article reveals the vampiric nature of cyberspacetime, looks into vitalistic philosophy and spiritual praxes for coping strategies, and calls for homo ludens to rise above apparatuses of capture and conserve psychic energy for negentropic endeavors, psychosomatic events, and spiritual awakening. It proceeds with the assumption that news about one's autopoiesis and becoming is the most important news. Part of the motive is to demonstrate media theory and time-tested spiritual praxes as equipment for living.

Are humans ready to be the future robots? Citizenship and human rights in a post-Internet society

Adilson Vaz Cabral Filho
(Universidade Federal Fluminense, Brazil)

The debate on (trans)humanism is usually not placed in terms of citizenship and human rights, but it is more focused on technical and ethical issues regarding the ability to overcome human limits. Contemporary society is dealing with a dystopia that's imagined, desired and even built with support of robots uprising, instead of the resistance carried out by John and Sarah Connor in the "The Terminator" franchise. Social, professional and academic aspects need to be taken into consideration by different innovations on information and communication technologies in a digital environment of a post-Internet society (Mosco). Based on a broader critical perspective in political economy, this paper proposal considers implications related to data control by public and private corporations (Couldry), in despite of the lack of privacy and availability for work by Internet users and the social legitimization of social media environment for everyday activities in cultural, economic and political dimensions in global, regional and local levels. It reflects cultural interactions between human and robots, involving areas like Internet of Things (IoT), big data mining, Artificial Intelligence (AI), Natural Language Processing (NLP), bioinformatics, geoengineering and others, that put in evidence our limits as humankind, that strengthen our dependence from consumerism (Canclini), reduce our environmental resources (Klein) and establish the need of a citizen platform in principles based on the reconfiguration of human rights, given the recognition of these boundaries.

2.5.4 Dystopian Sentiment, Privacy and Surveillance

Chair: Jermaine Martinez (Northern Arizona University, USA)

Surveillance Capitalism, Data Colonialism and Zero-Order Privacy Violations

Bernardo Alonso (Universidade Federal do Mato Grosso, Brazil)

In this article, it is presented the notion of zero-order privacy violation as grounding practice within a new type of human exploitation, namely, data colonialism: the massive appropriation of social life through data extraction, acquiring digital “territory” and resources from which economic value can be extracted by capital (Couldry & Mejias 2019). At first, I claim that privacy violations do not depend on the nature of the agents involved. Robots collect and process all our data, and not having humans involved in the process does not make it less of a violation. It is considered that the harvested data stream is better understood as being a commodity when clean, well-formed, meaningful data standards are respected and optimally made sense of, posing a computational challenge which reinforces informational asymmetry – surveillance capitalists know everything about us, whereas their operations are designed to be unknowable to us (Shoshana 2020). Then, it is suggested that scenarios like the covid-19 pandemic make a perfect case to expand surveillance via tracking applications. Companies and governments with pre-existing tendencies to secrecy, tech-enabled authoritarianism and austerity, capitalize on disinformation strategies and behavioral modification. Finally, remarks on the value of encryption, decentralization and strategic deleting as measures to reinforce privacy are made.

Predestined Appointments in Samara: Levinas, Repetition, and ‘Un-Learning’ Facial Recognition Systems

Robert Foschia (Penn State University, USA)

Facial recognition technology has rapidly advanced and varied in its usage, whether by the State or for private enterprise. It continues to impose itself at the airport (Funk, 2019), entering luxury stores or sporting stadium (Olson, 2020), or even crossing the street (Andrejevic, Volcic, 2019), these technologies are deployed across a variety of everyday activities that reduce the viability of the human person. As Andrejevic and Volcic (2019) note, “there is a potentially disturbing subtraction of the moment of intersubjectivity in the operational gaze” (14). While we can choose to shun social networks, or mobile phones, are faces remain a deeply personal and unmistakable part of our identity. This paper takes the potential coercive effects of facial recognition technology and posits a potential dystopia of sameness taken from two sources: the first being the philosophical writings of Emmanuel Levinas, who argued for the primacy and singularity of the face as the start any and all ethics, and the distressing repetition found in Rouvroy, Berns, and Libbrecht (2013) account of ‘algorithmic governmentality’ where machinic processes reduce individuals from relations to quantified and surveilled objects. As Berns (2018) indicates, such repetition results not in predictive science but the charting of programmed futures. Such a technology creates an ‘Appointment in Samara’ paradox where outcomes are repetitions of previously entrenched biases, stereotypes, and antagonism bordering on phrenology (Noble, 2018). This paper argues for a technological ‘unlearning’ of facial recognition, to privilege the primacy of the human person through the singularity of the Face.

It Might as Well Be Called Boom: Zoom Exhaustion & Dystopian Sentiment

Jermaine Martinez (Northern Arizona University, USA)

Shelter in place policies have increased the number of people who work from home, with many of those people are now relying on platforms such as Zoom. Not long after nation-wide shutdowns, popular news media began reporting about “Zoom exhaustion.” Uncertainty about the prospects for maintaining mental wellness in a newly mediated work-a-day world contribute to demoralizing dystopian sentiment. This paper offers a perspective on Zoom exhaustion through the lens of McLuhan’s Hot and Cold, Arlie Hochschild’s concept of emotional labor, and Steve Regales’ notion of the abrasive interface. Whereas Zoom may appear to be a cool medium it can be considered so only if “Hot” and “Cold” are taken as synchronic typologies. If we emphasize McLuhan’s diachronic view of these concepts, however, we may see that Zoom might as well be called “Boom.” Zoom exhaustion may be the logical consequence of an abrasive interfacing occurring as Zoom’s hotter platform interfaces with cooler environmental forms and historically cooled-down user sensibilities. The emotional detritus of this abrasive interface is then captured in language as a kind of personal exhaustion, rather than as a disclosure of a particular technologized tone of the self’s relationship with a Zoom environment. By attuning ourselves to disclosures of these abrasive moments we might recover hopeful dispositions that mitigate against dystopian sentiments.

A Short Glossary to Explain a Strange Phenomenon (Photographic Essay)

Susana Dobal (Universidade de Brasília, Brazil)

In March 2012, two men were arrested for planning a massacre of students from the University of Brasilia (UnB). That initial arrest was the tip of an iceberg hidden in the web and crowded with anglicisms that deserve explanation – anglicisms occur when English terms are used in Portuguese to designate new objects and phenomena. When we think about the murder of the student Louise Ribeiro in a laboratory in the underground of the UnB in 2016, it comes to mind the shock of knowing that everything happened under our placid academic landscape. That case of unrequited love finds echoes in a phenomenon caused also by unresolved frustrations, materialized in virtual communities. Those responsible for the massacres that occurred at a school in Suzano (SP, Brazil), and in two mosques in Christchurch (New Zealand) in March 2019, participated on equivalent networks in which similar crimes are organized and celebrated. While, still in the academic landscape, many surf on the internet, a new vocabulary emerges from the network’s underworld. Below, a glossary of ten terms and an addendum deal with a contemporary phenomenon that gathers internet and hate.



2.6

5:30 p.m.

Plenary Session

Communicating Climate: An On Fire-side Chat with Naomi Klein.

Hosted by Douglas Rushkoff

2.7

7:00 p.m.

Social Events



2.7a Film: *Howie & The Outsiders*

Director: Adriana Braga

(Brazil/France/Portugal/USA, 2020, 62min)

Chair: Adriana Braga

“Howie & The Outsiders” is a documentary film about the influence of the Chicago School of Sociology in Brazilian Communication Studies. Recorded in France, Portugal, Brazil and the USA, it features original footage in Chicago, Paris and Rio de Janeiro and interviews with social scientists Howard S. Becker, Rod Watson, Yves Winkin, Adriano D. Rodrigues, Celso Castro, Karina Kuschir and Hermano Vlanna.



2.7b Film: Trust Me

Director: Roko Belic

(USA, 2020, 60min)

Andrew McLuhan (The McLuhan Institute)

Rosemary Smith (Getting Better Foundation)

“TRUST ME” is a feature documentary that explores manipulation and misinformation at the intersection of human nature and information technology. It explains how that drives a need for media literacy. Expert interviews point the way toward a positive future.

Saturday July, 10

SAT – JULY 10		
3.1	9:00 a.m.	10:00
3.2	10:30 a.m.	11:30
3.3	12:00 p.m.	13:00
3.4	2:00 p.m.	15:00
3.5	3:30 p.m.	16:30
3.6	5:15 p.m.	18:15
3.7	6:45 p.m.	19:45

3.1

9:00 a.m. Parallel Sessions

3.1.1 WIGO: Mapping “Unity” in Turbulent Times

Chair: Michael Plugh (Manhattan College, USA)

Corey Anton (Grand Valley State University, USA)

Ed Tywoniak (St. Mary’s College of California, USA)

Eva Berger (The College of Management Academic Studies, Israel)

Lance Strate (Fordham University, USA)

Marty Levinson (Institute of General Semantics, USA)

Mary Lahman (Manchester University, USA)

Michael Plugh (Manhattan College, USA)

Nora Bateson (The Bateson Institute, USA)

“Unity” has been the keyword bounced about during the rocky transfer of power from the Trump administration to the Biden administration. Competing definitions of the word operate across the political spectrum, some aspirational and others derisive. How does the idea of unity map onto a territory so fragmented and volatile? From a general semantics perspective, how united have the United States been historically, and what is a more reasonable map for a peaceful and prosperous future?

3.1.2 Extending Trumpism: Politics and Big Techs

Chair: Michael Grabowski (Manhattan College, USA)

The Cult Of Trumpism: How Valid Is This Claim, To What Extent Did The Media Fuel It And How Did Twitter Played A Role?

Robert Nanney (University of Tennessee at Martin, USA)

CBS anchor Dan Rather suggested that "Trumpism" is a cult. Former Trump White House communications director Anthony Scaramucci agreed, comparing Trump supporters to a cult. This notion gained such traction that a former "Moonies" cult member, Steven Hassan, wrote a book about it. Others suggested that the increasingly partisan (and polarizing) media played a key role in this process, making it possible for Trump's surprising rise to the Oval House and his continued popularity, despite his being impeached. Is Trumpism a cult? If so, to what extent have the media been responsible? And has Trump's preferred platform, Twitter, helped to fuel it all? If so, to what extent are the media responsible for fueling the fire for creating the cult-like aura?

Big techs: are monopolies contributing to a dystopic society?

Ana Roberta Vieira de Alcântara (Universidade de São Paulo, Brazil)

A very up-to-date debate is about the power of what is called the "big techs", huge global companies such as Apple, Amazon, Google, Facebook, that have become rich and powerful based on a business model that collects and uses personal data, a central material of the information capitalism. It is often said that they have gone too far, especially after what the Cambridge Analytica scandal revealed – the possibility to collect unauthorized data from millions of people to fit them into specific profiles and offer them personalized adds (microtargeting), influencing their behavior. Not only reality but also fiction tried to show how these tools work as we can see in Netflix movie *The Social Dilemma*. This paper aims to investigate how monopolies were built in the information and communication industries and compare it to the big tech monopolies that concentrate personal data and are listed as the most valued companies in the world. Tim Wu's work is central to this topic. Shoshana Zuboff argues that institutions were created by humans and can be undone if they are not corresponding to what society needs. Many authors have been studying the impact of the algorithmic society. Great contributions come from Zuboff when she explains that the human experience has become a commodity when used to predict future behaviors with the help of technology. Byung-Chul Han argues that we live in a world where technologies aim to control our minds. He calls it Psychopolitics, a new regime of technological domination focused on the psyche.

Ordering Rightwing Populist Governance Through Online Disorder Words

David E. Toohey (University of Nagoya, Japan)

In Trump's online rhetoric, disorder words contrasted to "order words" mentioned by Deleuze and Guattari in *A Thousand Plateaus*, created instability (2018). Hence, Trump's words were not meant to stabilize society by forcing an unlikely order upon society, but did the same thing through disorder. This paper asks how disorder words apply to the degeneration of language in other "rightwing populist" countries, including India, Brazil, The United Kingdom, and Hungary. Disorder is more pertinent to anti-system subcultural media. Thus, why has appropriating disorder promoted highly rigid, inflexible, inegalitarian governance? This paper looks at the creation of disorder in various forms of coups using online media and stoking racial and ethnic tensions via disorder words that, in contrast to disorder, end up supporting a new, conservative order. This paper also compares and contrasts Deleuze and Guattari's disorder words to Foucault's concept of order in *The Order of Things* to analyze how disorder words represent a further degeneration of language away from meaning toward a medieval-like religious chauvinism. How has the nature of online sharing, with its premium on shock and brevity, rendered deliberation obsolete? Using the plotline of Phillip K. Dick's *Ubik* as a concept, this paper argues that disorder words force society back to a dystopian, religiously chauvinistic society before Foucault's "Classical era." Disorder words still regulate behavior, as Foucault discusses.

Does cyberdemocracy still have a future?

Luiz Leo (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

The objective of this article is to discuss the adequacy of the notion of cyberdemocracy proposed by Pierre Lévy, in view of the accumulation of practical problems that have contributed to the increase in the potential for risks associated with today's digital technological regimes. In a context in which misinformation, (data) monetization, surveillance and all sorts of cyber crimes proliferate, the optimism that marked the first decades of the dot-com era - to some extent reflected in Lévy's thinking - has been confronted with a set of criticisms and questions from the most varied sources. From threats represented by technopopulism (Morozov), to hyper individualism (Pariser) and growing aversion to democracy (Rancière), there are a series of embarrassments inherent in the functionalities of the technical resources in vogue, which defy the expectations of a better, founded world in an inclusive, transparent and universal logic, based on a cooperative culture promoted by the interactivity of networks and which would enshrine the ethics of collective intelligence. In the light of reflections on the broader thematic field of cyberculture, the work retrieves some discussions preceding the work of the author on screen (Lévy), in order to articulate his analysis perspectives to the tradition of media ecology studies. In these terms, this article translates into an essay-based contribution, with a theoretical bias.

3.1.3 Games and Gamers

Chair: Robert Albrecht (New Jersey City University, USA)

"Just 5 minutes more, dad!" Social interaction in digital game environments

Wagner Bezerra (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

In this article, we will present the research findings of the investigation that sought to understand the production of senses and meanings resulting from the interactions of groups of teenagers gamers in Rio de Janeiro, Brazil. The investigated problem addresses the constitutive nexuses inherent to technologies, which emphasize or neglect certain values and principles from environments that transform and are transformed by their users. Considering the popularization of digital games, we explore how users of digital online and/or offline games signify and organize their perceptions in relation to this social practice so significant today, as well as the culture that guides and permeates the use of games. The theoretical framework used different theoretical and methodological perspectives. Among these, the ecology of the media and symbolic interactionism themed in a dialogical position to the production of authors who work with media studies, from the perspectives of Educommunication and Information Literacy (AMI). The research used a qualitative methodological framework, making use of the technique of focus groups, in a public school environment, with participants aged 12 to 17 years. The interpretative analysis that emerged from the reports of the subjects participating in the research considered the perspectives of conversation analytic methods and symbolic interactionism, based on data, structured in framings and categories. The field phase took place in March 2020, that is, the week before the closure of public schools in Rio de Janeiro, due to the social distance necessary to face the Covid-19 pandemic that hit Brazil and the world.

Gamers never play alone. An interface-centred analysis of online video gaming

Carlos A. Scolari (Universitat Pompeu Fabra, Spain)

Online gaming involves a complex and multidimensional set of practices. This article proposes understanding online video gaming based on an interface-centred approach that goes beyond the classic study of the "graphic user interface". In this theoretical and analytical framework, the interface is considered the place where human, institutional and technological actors relate to each other and different processes are carried out. The article draws the data from empirical research with teens carried out in eight countries between 2015 and 2018. It analyses the teenagers' online playing experience as an interface, understood as a 'network of actors' that goes beyond the single video gaming device (console, PC, etc.). This work also presents a map of actors, relationships and processes of the online video gaming interface, paying particular attention to the tensions and critical issues that arise, from a perspective that, in further studies, could be expanded to other practices.

Media Ecology's contributions to the research of digital games

Marcelo Simão de Vasconcellos (Fundação Oswaldo Cruz, Brazil)

In four decades of existence, digital games have achieved enormous popularity around the world and in all age groups. Games both incorporate preexisting media into their constitution and influence them. While videos of "Let's Play", turn games into performances, cinema and television incorporate games in their themes, settings and aesthetics. The popularization of games promotes a change in the "screen time competition", in which television and streaming channels no longer compete only with each other, but against games. However, despite recent work in the field of Game Studies advocating the incorporation of concepts and methods from other disciplines, there has been little interaction between this field and Media Ecology, with few studies incorporating its concepts when investigating games. The aim of this work is to contribute to helping to close this gap. To this end, we present a dialogue between recurring themes from Game Studies and concepts from Media Ecology, showing how similarities, complementarities and even contradictions can enrich the analysis of digital games and their environment. After that, we use McLuhan's tetrad theory to analyze specific phenomena in the world of digital games. We conclude that in the contemporary world, in which digital games continuously reconfigure consumption habits, access to entertainment, sensitivities and especially the collective imagination, even influencing the media that precede them, the use of the concepts of Media Ecology can allow a broader understanding of this object, helping its interpretation, the understanding of its relations with other media and its effects on our subjectivities.

3.1.4 Media and Mediated/Unmediated Communication

Chair: Ellen Rose (University of New Brunswick, Canada)

The Persistent and Incoherent Notion of Unmediated Communication: Portent of a Communication Studies Dystopia

David J Paterno (RMIT University, Australia)

A key contribution of media ecology has been to highlight the way(s) in which media themselves matter. The primacy of medium to investigations of all contexts of human communicating, however, remain hamstrung across academe. Media continue to be treated largely as colourless, empty conduits, secondary - or tertiary - to messages. Ignoring the centrality of medium, academic communication studies slip ever further away from their intended object(s) of study. One flashpoint indicative of this current state of affairs is the persistent and arbitrary use of term unmediated communication. Such an approach belies the reality that human communication is a social accomplishment – and that all communication is mediated. Failure to embrace these primary features of human communication – inclusive of medium – ushers in a future dystopia of academic communication studies. Interview data from a recent research project are used to substantiate both the problems of ignoring medium and also in charting potential course corrections to forestall a dystopic, last

The 'media' in Communication Research: a study of Brazilian communication theory books from 1967 to 2018

Luís Mauro Sá Martino (Faculdade Cásper Líbero, Brazil)

What are the meanings of 'media' in Communication Research? When we talk about 'media', or 'the media', what are we referring to? In order to understand the articulation of media and society, it seems to be necessary to take a step back to ask what do we mean by the concept of 'media' in communication research: in a narrow sense, the word refers to technical devices, from the printing press to digital devices, but also to the content produced by corporations – 'the media'. In current research, however, it is possible to find meanings broad enough to include also speaking, gestures, clothing, architecture and bodily movements as 'media', since they also get a message across. This is not only a theoretical question, as it has practical consequences: if everything is 'media' (and then, nothing is), how can one define what is to study? This paper address this question drawing on a literature review of media and communication theory books published in Brazil from 1967 to 2018. It does not intend to provide a single definition of the word, neither to cover all its meanings. The goal is to map some uses of the word 'media' in Brazilian communication theory. Instead of asking 'what is media?', the question shifts to "what do we consider 'media' in current research?"

Media and Innovation: Notes For a Possible Approach Between Media Ecology and Innovation Ecology

Fabio Frá Fernandes (Universidade Federal de Santa Maria, Brazil)

The present proposal deals with a research, in execution phase, that aims to investigate, in the theoretical-epistemological, theoretical-methodological and theoretical-practical scopes, how Media Ecology can be appropriate to study the innovation ecosystem of Federal Universities, based in the Brazilian state of Rio Grande do Sul. When we understand Media Ecology as a theoretical school of Communication, concerned with studying media technologies and how they affect human environments, we appropriate their lenses to analyze the interorganizational and systemic relationships that shape the innovative ecosystem, represented by different scientific-technological environments. In the theoretical-epistemological scope, the analytical assumptions of media ecologists, with emphasis on the understanding of means as environments, in our research, will become theoretical-methodological vectors to undertake practical-procedural analyzes of the multilevel communication of the innovation ecosystem of these universities, configured as a theoretical-practical scope. In this way, we will seek the elaboration of a referential-explanatory framework to bring the current media ecosystem closer to the current innovative ecosystem that, in the mediatized socio-organizational context, has the media technologies as organisms necessary for its organization, development, support and visibility.

From the Renaissance Book of Utopia to the End of the Gutenberg Galaxy Dystopia

Jean-François Vallée (Collège de Maisonneuve, Canada)

Starting with a close examination of various material and rhetorical aspects of the early editions of Thomas More's Utopia (especially the two Froben editions of March and November 1518) and a quick discussion of an early French Renaissance "dystopia" (Cymbalum mundi, 1537) as well as later French classical models of written conversations in the 17th century, this paper will argue that the early humanist attempts at making the printed book a dialogical and quasi-interactive media environment were quickly shattered with the rise of a monological, visually biased conception of the book that led to the decay of dialogue (Ong) during the Gutenberg galaxy (McLuhan) or "parenthesis" (Sauerberg/Pettite) which is now coming to a close, opening up the possibility once again for newly utopian conceptions of writing, reading and publishing beyond the codex. This will be illustrated, in conclusion, by a current publication project of ours – Le Novendécameron – inspired by the first wave of the ongoing pandemic and early modern models of manuscript (Boccace's Decameron) and printed collections of stories (Marguerite de Navarre's L'Heptaméron).

3.1.5 If a concert happens with no one present, does it make a (live) sound?

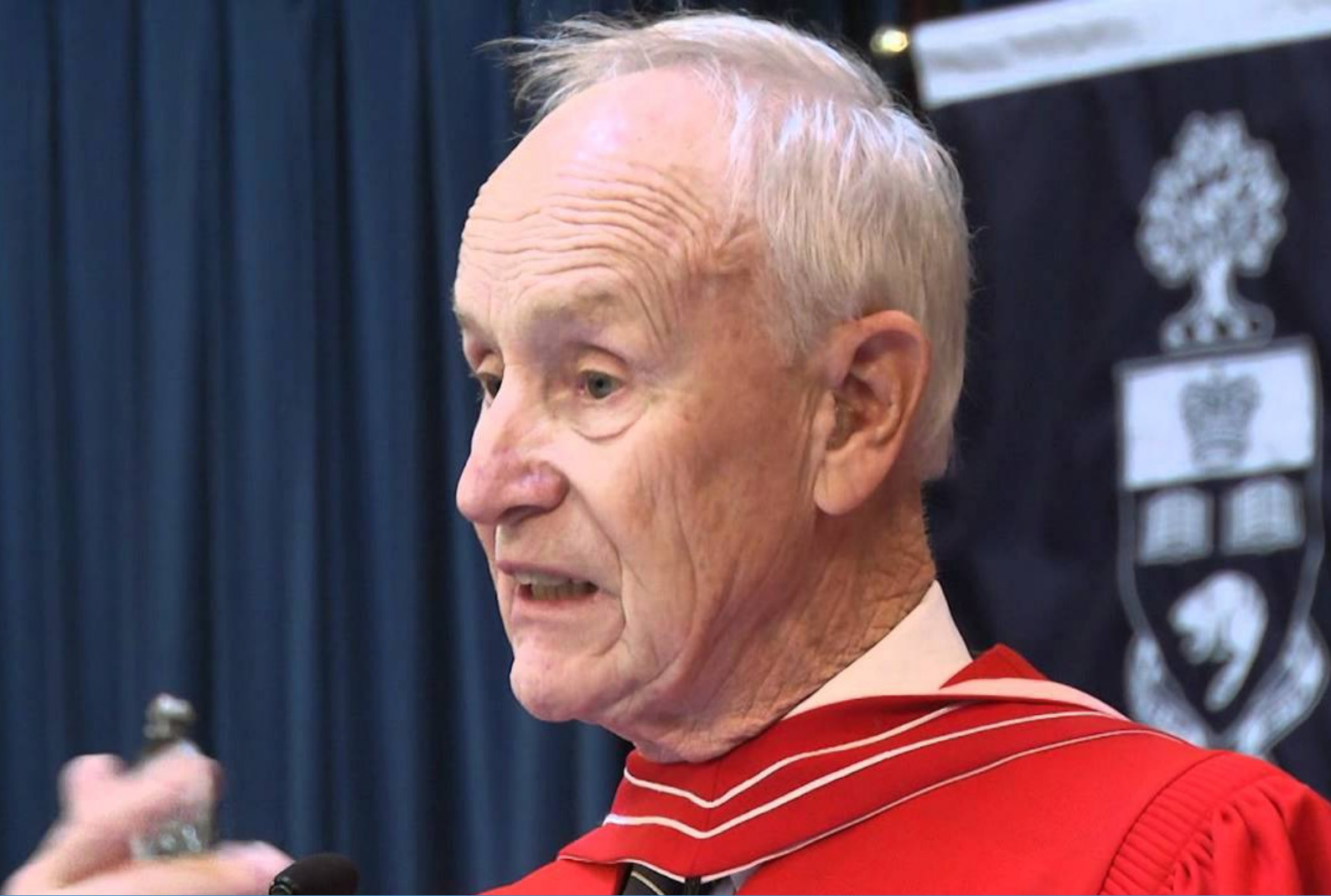
Chair: Christopher James Dahlie (State University of New York at Fredonia, USA)

Johannes (Jos) Mulder (Australian National University, Australia)

Sergio Pisfil (Universidad Peruana de Ciencias Aplicadas, Peru)

Nick Reeder (Ethnomusicologist/Audio Engineer, USA)

Don McLean, in “American Pie,” may not have predicted 2020 as the year the music (partially) died, but maybe he should have. For many live sound professionals including engineers, roadies, techs, and performers 2020 will be remembered as the grimmest year possible, where the novel coronavirus put the live sound industry into a coma from which revival is still an open question. This panel of live sound scholars and practitioners, whom have recently collaborated on a chapter outlining the nascent study of live sound, will discuss where the field of live sound came from, what it encompasses, and what the novel coronavirus pandemic means for this new field of study going forward and the industry that is its object. When, where and how will we all be able to gather together for music produced in real time again? What will that sound like? Who will control it? These broad questions and others will be addressed by the panelists, but we welcome any perspective and question here as we discuss one of the most affectively resonant, and endangered, aspects of our current, past, and future (?) media ecology.



3.2

10:30 a.m.

Plenary Session

Two cheers for the literate mind Dois vivas para a mente letrada

David R. Olson (University of Toronto, Canada)

Chair: Sheila Nayar (Greensboro College, USA)

3.3

12:00 p.m. Parallel Sessions

3.3.1 'Noosphere': media, science and faith

Chair: Anderson Antonio Pedrosa (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Paul Schweitzer (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Welles Martinez Morgado (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Ulisses Barres de Almeida (Centro Brasileiro de Pesquisas Físicas, Brazil)

The term 'noosphere' has become well-known through the writings of the French Jesuit Pierre Teilhard de Chardin. Philosopher, theologian, geologist, paleontologist—a man of great intellectual stature—he defined the noosphere as “A collective harmonization of consciousnesses, equivalent to a kind of super-consciousness” (Cf. Teilhard de Chardin, *The Phenomenon of Man*, Harper). Beyond the context in which this expression was born in the middle of the 20th century, new questions were posed with ecological concerns at the onset of the 21st century. The noosphere is a concept present not only in the vocabulary of the fields of science and of communications, but also in the collective imagination of humanity. In this fundamental sense, the noosphere refers to a global perspective which inspires thinkers in many fields and opens new horizons of understanding. Dealing with the consequences of this outlook, in the context of the MEA Convention, is the goal of this roundtable discussion.

3.3.2 Dystopic Fiction

Chair: Édison Gastaldo (Centro de Estudos de Pessoal e Forte Duque de Caxias, Brazil)

Hope in a Half Hour Block: Finding Utopian Moments in Sitcoms During Dystopian Times

Maria F. Loffredo Roca, Roberto Garcia and Miles Mancini (Florida Gulf Coast University)

Typically, comedy is not the genre one considers when exploring dystopian ideas. Science-fiction, fantasy, and even horror are more common genres that tend to explore dystopic themes. But the current pandemic has raised important questions. What happens when a real dystopic or apocalyptic vision becomes our reality? Are there healthy ways to cope with the current dystopic reality? Are there ways to find joy or happiness? Can a dystopic reality help humans evolve and look for the humanity in each another? One answer may lie in an unlikely television genre, the situation-comedy. This paper explores the relationship among three sit-coms situated in the current zeitgeist. The problems and issues in the dystopic present ranging from the environmental to the political, the ethical and cultural to health and social problems are all explored in each of the shows examined. One Day at a Time (remake), Schitt's Creek, and Kim's Convenience, all explore responses to dystopic problems. Unlike sit-coms of the past, serious issues are rarely resolved in twenty minutes episodes. These issues are ongoing concerns that characters continue to explore throughout each season. These themes include activism, gender identity, race, compassion and kindness and intergenerational thinking. Are these creative shows having an impact on our society? This paper explores how shows like these can help to mainstream and normalize more progressive views within communities. Can shows like these contribute to creating a global village as McLuhan suggested, or do these shows only speak to a particular niche or tribe? Does the platform (medium) affect the impact and delivery of the message? Can hope and change be found in half-hour blocks? How important are utopian moments during dystopian times?

Introducing political theory for youth through dystopias: The Hunger Games and the Hobbesian Political Theory

Larissa Aguiar (Pontifícia Universidade Católica de Minas Gerais, Brazil)

"The Hunger Games" represents a successful case of a dystopia, both in youth cinema and youth literature. Furthermore, the worldwide famous story written by Suzanne Collins introduce us into an alternative world where the society finds itself under a large, ancient and powerful State, dominated by a repressive government. As Collins introduces her State, so called "Panem", the readers are invited to appreciate a true hobbesian society, in which the Leviathan reigns. Going further, the Hunger Games itself, as the media show it represents, goes beyond a media appealing program: it gives the reader a reconstruction of the hobbesian state of nature, idealized and theorized by Thomas Hobbes almost four centuries ago. Therefore, one may ask: How dystopias can contribute to youth political formation? In such context, this paper proposes an understanding of the hobbesian political theory under the light of Suzanne Collins' books, how it can be interpreted alongside with its scenarios, characters and characteristics and most important, how can movies and literature such as "The Hunger Games" introduce the political debate and theory for young readers, even for those who are not political theory students.

Technopoly Divested: The Aftermath of a Technoclysm in The Book of Eli

Jennifer Hill (Duquesne University, USA)

In 1992, when Postman coined the term Technopoly, he refers to the United States as the only global Technopoly, albeit a young one. Nearly 30 years later, Postman's Technopoly has come to fruition; the world is dominated by technology. Society is dependent upon and addicted to gadgets that feed us information at unfathomable speeds. However, what would a world look like if our coveted technology were ripped away from us in an instance? How would we function, communicate, and obtain information? What if a Technoclysm brought down the Technopoly? Such questions are unsettling, the answers hard to conceptualize, but with the help of The Book of Eli (2010) and the ultraviolent dystopic setting void of technology, we can, and should, confront this potential reality head-on. The larger the Technopoly grows, the more terrifying the landscape in The Book of Eli becomes. Exploring a Technoclysm, in the spirit of Postman, through The Book of Eli, provides a theoretical insight into the unintended consequences of living in a Technopoly.

Dystopias of Futures Past: X-Men Cartoons as Critical Re-Presentations of Technological Evolution

Andrew Longcore (Mansfield University of Pennsylvania, USA)

Before the mythic form found a new friend in the age of television, the comic book narrative as a form of media provided plenty of pages filled with colorful case studies and critical commentary about technology, culture, character, and community. Superhero comic narratives such as "X-Men" are not just entertaining; they offer a window through which we can encapsulate our own experiences and better visualize the very serious hazards that are present in the modern media landscape. By taking the traditional superhero narrative and translating the content within the televisual frame, "X-Men" cartoons can push that power even further. Using a cross sampling case study approach this presentation looks at three different X-Men cartoons - the original 1990s-era animated series "X-Men," the mid-2000s update of the franchise "X-Men: Evolution," and the 2008 single-season DVD series "Wolverine and The X-Men." Through an understanding of cultural myths and semiotics, as well as a detailed examination of the underlying themes, the three "X-Men" cartoons provide useful examples of how unfettered technological evolution can lead to truly dystopian futures. Particular scenes from these shows are incorporated into a broader media ecology framework to illustrate the superhuman ability of the animated form to re-present modern issues in unique and captivating ways. In particular, the presentation focuses on themes of technological evolution, as well as the projection of possible future scenarios showing the calamitous consequences we face as a society stuck in the maelstrom of modern mass media.

3.3.3 Professional Perspectives

Chair: Lance Strate (Fordham University, USA)

Dealing with Dystopia: Freire's Gnostic Cycle and Media Ecology in a Post Pandemic World

Fred Cheyunski (Independent Scholar, USA)

Many people in different parts of the world have experienced the years since 2016 as dystopian to different degrees. Major events and related occurrences such as the Brexit vote, the Bolsonaro, Duterte, and Trump elections/administrations, Trade Wars, Black Lives Matter, and Hong Kong as well as Belarus protests have seemed to coincide with the rise of social media and increasing digital transformation. Prominent media ecology authors have proposed means of addressing technological and societal malaise from McLuhan's "Mechanical Bride" (1951) interpretation of Poe's the maelstrom to Rushkoff's promotion of "Team Human" (2019). But how are these and other constructs to be applied during COVID-19 and its aftermath? In response, this paper will acknowledge pessimistic consequences of our current practices in line with the MEA 2021 Convention theme. However, it will also focus on exploring ways that some of the contributors to our dystopic present might be utilized toward remedies and more positive futures. More specifically, it will employ a book review graph database, extensive analysis regarding 20 years of media ecology literature, and other sources (articles and books appearing in real time including those pertaining to Brazil and our Central/Latin American host continent) to suggest possible paths forward. It will not attempt to be comprehensive, but rather to assist in promoting the kind of dialog and interactions that could be helpful in pursuing effective coping and progress.

The Case for Education & Diversity as Tools for Confronting a Dystopian Future

Jack Myers (MediaVillage.com, USA)

H.G. Wells wrote and Aldous Huxley in "Brave New World" paraphrased: "Civilization is in a race between education and catastrophe. Let us learn the truth and spread it as far and wide as our circumstances allow. For the truth is the greatest weapon we have." In an age when 'truth' is disputed and challenged with false data and algorithms are designed to spread dystopian views far and wide, Jack Myers believes advancing diversity and education is the greatest weapon to confront forces that are leading civilization toward a dystopian future. The social and technological forces that shape business and culture are constantly shifting. Some of the most prevalent forces in organizational development that have undergone drastic changes in the past decade are the methods, frequency, and breadth of educational resources that go beyond standard secondary school and collegiate education. Instituting and effectively communicating a robust educational platform, particularly access to self-learning tools, is key to positively and proactively shifting culture within corporations, organizations, and educational institutions. Not only does long-term self-learning tools and educational support across all communities, especially those underserved by high quality educational institutions, demonstrates a societal commitment to the truth and to intercepting and ending the reign of false gods that empower purveyors of technology-based algorithmically grounded social media hegemony. Failing to properly invest in advancing diversity and education not only causes companies, organizations, and entire industries to fail at achieving long-term growth, it is proving to advance the fears and predictions of Wells, Huxley, McLuhan and Postman. Jack Myers, as a graduate of NYU's Media Ecology program and a charter member of Postman's personal Advisory Team prior to his untimely death, is proactively carrying on his mission and warning of his predictions voiced in "Amusing Ourselves to Death: Public Discourse in the Age of Show Business."

Human operators and computational operators: working practices and subjectivity production in monitoring and early warning of Natural Disaster

Bruno Stramandinoli Moreno (Centro Nacional de Monitoramento e Alertas de Desastres Naturais, Brazil), Carlos José Martins (São Paulo State University, Brazil) and Eduardo Fávero Pacheco Luz Moreno (Centro Nacional de Monitoramento e Alertas de Desastres Naturais, Brazil)

With the arrival of new contemporary work models, new challenges show to society. Based on new information technologies and communications, and artificial intelligence, one specific kind presents challenges, not only managerial type but also techno-political ones. Paradoxically, more connected and more non-centred concerning the human agent. The working acting with monitoring and alert systems, especially those focused on natural disasters, are modulated by the convergence of multiple and intense data flows. It is a networked computing architecture that channels an enormous volume of data coming from numerous actors. In the Brazilian case, there is an Observational Network that operates, and at the same time, mobilizes workers to monitor a large number of parameters. A type of work that produces working practices that are characterized and demand from the worker: autonomy; flexibility in terms of time and place; availability of access to information; constant communication (at various levels and directions); focus on results (not on the time spent to achieve them); sharing information with those involved, and; virtualization of social relations. It is not just something that is inherent to the worker (his or her supposed personal dispositions). Or, only, it refers to social aspects that surround him. The case at hand exemplifies a unique type of contemporary working subjectivity production. It conjugates human and non-human agencies. Therefore, this convergence of the political, social, economic, and technological forces involved translates into a worker conception as assembled in access practices.

How Do You Know? A Guide to Clear Thinking About Wall Street, Investing, and Life

Christopher Mayer (Woodlock House, USA)

3.3.4 From Minimalism to Dystopia: Ideologies on Social Media

Chair: Fernando Gutiérrez (Tecnológico de Monterrey, Mexico)

Ascesis and minimalism in the era of social networks

Marina Michelis (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Minimalism is an artistic movement that embraces cultural aspects of the 20th century. Its aesthetics provides the observer with a sensitive and phenomenological experience caused by the chromatic and shape reduction. This trend is expressed on the internet by the concept of the “essential minimum”, according to which pleasure comes from the voluntary detachment from things, as well as behavioral changes related to the act of consuming and accumulating. This lifestyle does not deny the possibility of acquiring things, but it presents itself as a way of access to freedom, which is achieved when the subject takes on the responsibility of properly managing life and its objects. The premise is not to stop consuming more, but to consume better. Surplus products of low quality and meaningless are rejected. Likewise, the idea is not to stop producing more, but to optimize your own performance. Therefore, from the concept of the “hermeneutics of the subject” and the “Technologies of the self” in Foucault, this theoretical essay argues that minimalism as a way of life only allows the subject to have a relationship with him (an asceticism). That is because from a practical and material point of view, the subject becomes an element of his capitalist self-administration, through the imperative of “managing himself”. The aim is to understand how the minimalist narratives that circulate on social networks hold the individual responsible. We argue that means and practices are created that incite a technology of the self. This proposal for a theoretical essay is linked to the congress theme as it is dedicated to discussing the narratives and subjectivities materialized by the technical-communicative interaction. This study investigates the minimalist aesthetic sold as a lifestyle in the social media environment. That is why it directly benefits from the discussions promoted by the media ecology of the algorithm society. The essay has as a theoretical research axis the aesthetic, political and ecological and communicational dynamics in digital networks. These manifestations engender cultural attitudes and processes of subjectivation in the platforms of the era of algorithm and of the dystopian present.

Violence and Digital Accelerationism: Ideological Manipulation on Social Media

Juan Carlos Gaal Fong (Monterrey Institute of Technology and Higher Education, Mexico)

This article explores the speed with which people today assume identities on social media, and the influence that artificial intelligence (bots) has, so that external agents can take advantage of the moments of vulnerability of various individuals. The subject is approached from the perspective of Lacan, Girard, and Media Ecology itself, and is based on an analysis of the phenomenon of manipulation on Twitter, around the case of the migrant caravan of 2018.

Pepper in the eyes of others does not burn! The tonic of the contemporary imaginary that praises in the media the utopia of the beautiful

Juliana Ayres Pina Tonel and Sandra Maia (Universidade Paulista, Brazil)

This article aims to shed light on mediatized communication that hides what you don't want to see and overestimates beauty and aesthetics camouflaging poverty and misery. Within a context in which plural communication dynamics are experienced that give access and democratize information, it seems that humanity is in a dystopian and unequal world that takes away from the subject the possibility of learning that demands presence and body. In this hybrid universe that surfs between real and virtual, the images of civilized and wild people point to the continuity of processes that update the cultural imaginary in order to maintain the status quo. Therefore, this discussion is relevant as it brings up the imagery of colonization and human zoos in order to demonstrate that these themes never left the media and the spectacle. To this end, the theory of image and imagery of Baitello Jr, Silva and Sodré will be analyzed how the study of mosaics that represent Amazonia, Rio de Janeiro and São Paulo, constituted on Instagram.

3.3.5 “From Dystopia to Hope:” Violence and Creativity in Education

Chair: Mike Plugh (Manhattan College, USA)

The Noose and the Swastika as Violent Technologies in US Academic Spaces

Carolyn Aronis (Colorado State University, USA)

In the last decade, nooses and swastikas have appeared in growing frequency on US campuses, creating a climate of fear and intimidation most acutely felt by Black and Jewish communities. By expanding the understanding of the noose and swastika from their common framing as hate symbols to technologies of violence, Aronis and Aoki center the understanding of the operation of the noose and swastika through their violent agency, material and spatial existence, and their disruptive practice. Technologies are human-made tools, instruments, and machines that are developed, assembled, constructed, and installed by certain groups to overcome what they perceive as everyday life obstacles or for addressing social or physical needs. In that regard, technologies can be used for reasons of a negative or violent valence as well. Framing the noose and the swastika as technologies assists us in gaining a unique perspective on the operational systems of racism and antisemitism in our society and specifically in the academic sphere. This phenomenological inquiry uses interdisciplinary theoretical approaches anchored in media ecology, material and spatial rhetoric, semiotics, and public memory. Aronis and Aoki conceptualize the noose and swastika as technologies of enacted expungement by exploring the ways they represent and communicate both hate and malignant histories, call attention and “bend space,” enact violence, and evoke collective memory and intergenerational trauma. This work shows how the intellectual and analytical lens of media ecology and communication studies pave an avenue of exploration of the dynamics of oppression and power, and of racist and antisemitic systemic behaviors in current US academic spheres.

Teaching as a Creative Activity - The Arts as the Cultivation of Continuity, Connection and Community Life in Dystopic Times

Robert Albrecht (New Jersey City University, USA)

For several generations, artists have been warning us of horrors resulting from uncontrolled advances in technology and science: surveillance and the loss of privacy, social control through the use of chemical manipulation, the creation of unintended monsters, the dangers of AI, an impending nuclear Armageddon, pandemics and the list goes on. If artists—who Ezra Pound described as “the antennae of the race”—have been so prescient in predicting our contemporary malaise, it would seem that artists may also have something to say about how to respond intelligently and effectively to the dangerous challenges that lay before us. In my presentation, I will argue that one such response is to integrate the arts more thoroughly into the education and socialization of children. Introduced not only as media of personal expression but as vehicles for the cultivation of continuity, connection and community life, the arts have the potential to counterbalance some of the more devastating consequences of the emergent dystopia in which we increasingly find ourselves.

Experiencing dystopian fiction with educational research students during the covid-19 pandemic: from dystopia to hope

Giselle Martins dos Santos Ferreira (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

This paper will draw upon an experience with a group of educational research students during the second semester of 2020 in a Brazilian university. Inspired on literature that explores the potential of fiction as an educational resource (e.g., Aquino & Ribeiro, 2011; Ferreira et al. 2020; Lemos, 2016; Rosado et al, 2015), the experience aimed at supporting development of critical thinking on educational technology by using scenarios that probe into the relationship between humans and machines. The following works were examined: Shelley's *Frankenstein*, Phillip K. Dick's *Autofac* (in its adaptation to the series *Electric Dreams*), Fritz Lang's *Metropolis* and Huxley's *Brave New World*, complemented with pieces of academic writing (e.g., Postman, 2005[1985], Coeckelbergh, in press; Haraway, 2009[1991]). The paper will discuss: (a) the rationale for the experience and its methodology; (b) group readings on (and articulations between) the works and how they might shed light on topical real-world problems; (c) issues entailed in remote synchronous group processes within a context that is itself perceived as dystopian. Despite the generalized hype surrounding the potential of online media to provide alternative ways for education to function during the pandemic, teachers' and students' have been vexed by issues that range from pedagogy to digital inclusion and mental health. Against this backdrop, the experience constituted a creative and strongly supportive exploration of current affairs, which promoted personal reflection and construction of meaning under/of puzzling circumstances. From a broader perspective, the paper will present an example of how dystopia may provide a foundation for hope.



Photographic Essay

A Short Glossary to Explain a Strange Phenomenon

Susana Dobal (Universidade de Brasília, Brazil)

3.4

2:00 p.m.

Parallel Sessions

3.4.1 Music in the Digital Age

Chair: Thom Gencarelli (Manhattan College, USA)

In the Search of a 'Digital Salary': Online Music and the survival of musicians in a Rio de Janeiro ghetto

Giovani Barreira Marangoni (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

A large number of academics have been studying the effects of digital and online technologies on professional dynamics in global music market. The internet with its digital peculiarities practically abolished physical supports as primary intermediaries for commercial activities with recorded music. And if there is no longer an urgent need for physical media such as CDs, vinyl records and others, distribution in physical stores likewise loses importance in commercial intermediation. This scenario also removed the indispensability of record companies as mediators of entry barriers for new music artists, who, on the internet, started to be able to distribute their phonograms directly on the large network of computers envisioning possibilities, even, to earn some profit with their musical works. For this article, I went to São Gonçalo, a ghetto region of Rio de Janeiro state, where I interviewed a group of young musicians with limited financial conditions, but who demonstrate a strong belief that, from the new possibilities of production and commercial distribution of music in an online environment, windows of opportunities allows the achievement of what they call "digital salary". Between stories of success and failure, these meetings revealed a renewed feeling of self-esteem, motivated by possibilities of producing music and making it available in the same stores where renowned music stars from all over the world offer their songs to listeners. But how much real democracy is there in this new scenario? My article presents, through these in-depth interviews, feelings of some of these ghetto artists.

Spotify's Discover Weekly: Algorithmic Subjectivity and Ruptures of Performance

Beatriz Polivanov and Alékis Moreira (Universidade Federal Fluminense, Brazil)

"Discover Weekly" is a playlist curated by Spotify's algorithm which recommends to its users songs they have never heard before that they might enjoy. Such process of recommendation is based on the monitoring and analysis of users' data of music consumption on the platform. It thus conforms algorithmic patterns of subjectivity related to musical taste, based on machine learning. Nevertheless, users react differently to the choices made by the platform for them. Based on the qualitative and quantitative analysis of over 400 messages posted by Spotify users on Twitter between 2019 and 2020 using the hashtag #discoverweekly, we identified discourses that reveal an "expressive incoherence" (paraphrasing Goffman's idea of expressive coherence) in users' perception between their own identities and what Spotify creates as their profiles. We argue that a "rupture of performance" (Polivanov, 2020) is in place, confronting the perspectives of human and non-human agents in this dynamic. More than just identifying tweets that corroborate or question Spotify's choices, we propose a discussion that brings together a theoretical framework critical to how subjectivity has been affected by artificial intelligence, and an empirical analysis that shows the different discourses of a group of people who position themselves in such process. In this sense, the performance of Spotify's algorithm may suffer a rupture due to a non-conformance to its users' taste performance. We seek therefore to contribute to MEA convention's main theme, by discussing some possible limits to how algorithms seek to conform our subjectivities.

Dystopia to Utopia: Rules of Engagement in the Post-Pandemic Performing Arts Industry

Rea Beaumont (University of Toronto, Canada)

The COVID-19 pandemic initiated a rapid onset of global illness and tragedy. With the closure of 'nonessential' services and prevention of in-person gatherings, the performing arts sector was devastated. In response, performing artists pivoted to embrace streaming platforms as an alternate medium of expression. The absence of direct interaction between artist and audience soon became apparent in the online modality. This paper explores innovative ideas to revitalize the performing arts industry, with the goal of engaging audiences in the 'new normal'.

3.4.2 Dystopia & Non-Being: How Non-Being Haunts Being

Chair: Jermaine Martinez (Northern Arizona University, USA)

Respondent: Corey Anton (Grand Valley State University, USA)

Martin Levinson (Institute of General Semantics, USA)

Paul Soukup (Santa Clara University, USA)

Sheldon Solomon (Skidmore College, USA)

Stephanie Bennett (Palm Beach Atlantic University, USA)

The etymology of the word “dystopian” can be read as “imagined futures of bad places.” As time-binding beings who are conscious of their own death, our present experiences of “what is” are indissociable from absent worlds of desires, dreams, and fictions which are themselves irreducibly bound to media ecologies. Dystopian outlooks often traffic in nihilistic perspectives on the moral possibilities of the self, of technology, and of culture. Corey Anton’s new book, *How Non-Being Haunts Being: On Possibilities, Morality, and Death Acceptance*, “explores how absence, incompleteness, and negation saturate life, language, thought, and culture. It details how meaning and moral agency depend upon forms of non-being, and it argues that death acceptance in no way inevitably slides into nihilism.” Anton’s book offers opportunities for a far-ranging discussion on (but not limited to) how media extensions contribute to making worlds of possible futures, possible events, and possible relations intensely salient. This discussion panel responds to Anton’s work while also aiming to probe into the kinds fitting responses called for given our current technological and human condition.

3.4.3 The Medium is the Experiment

Chair: Mark Hagen (International Institute for Dream Research,)

Making Screen into Canvas

Crystal Duarte (Pontificia Universidade Católica do Rio de Janeiro, Brazil)

This creative project aims to present a 3 minutes video that deals with a hybridism and a deterritorialization of the contemporary image. The video-performance slowly turns digital image into painting. At the same time, the picture works as a memory of movement, a trace left by performance. Inspired by the works of Jackson Pollock (1912-1956), which combined painting - an ancient art - and performance - a contemporary art - the piece reverts the timeline of the evolution of image, taking a static image, the painting, as the final product to be contemplated. Furthermore, the painting also undergoes a material displacement, since it is exposed in a screen assigned to the playback of videos. Merging these two types of pictures, "Making Screen into Canvas" intends to highlight an unexpected affinity between still image

Mapa da Saudade: map to visualize subjectivity data during the COVID'19 pandemic

Mariana Menezes Oliveira Souza, Luiza Novaes and João Bonelli (Pontificia Universidade Católica do Rio de Janeiro, Brazil)

In this article we present the creation and development processes of the Mapa da Saudade (Map of Nostalgia), which aims at mapping the places in Rio de Janeiro that people missed most being at during the pandemic period. Due to the disease high spread level, one of the most effective ways to prevent its dissemination is to restrict social contact. Consequently, a series of changes in social behavior became necessary: people had to stay at home and many businesses and schools were closed. However, hope has been an important pillar to sustain people in this dystopian present. This article presents the map as a way to collect and analyze subjective social data such as hope and intimacy through a collaborative construction. Throughout 2020, the world suffered from the virus and isolation. At this point, the Covid 19 pandemic has already killed more than 230,000 Brazilian citizens. Using data visualization tools to generate the map help us to gain insights and reflections on memories that are related to specific places in our city and perhaps show us how we can plan our future. The map is interactive so each person may contribute with his/hers vision and perception, generating a pertaining feeling, so important to maintain people together, and a healthy society.

Immersive Experiences in Social Shared Spaces: Audio/Visual Artistic Research in European Immersion Labs

Adnan Hadzi (University of Malta, Malta)

This paper analyses the use of Immersive Experiences (IX) within artistic research, as an interdisciplinary environment between artistic, practice based research, visual pedagogies, social and cognitive sciences. This paper examines IX in the context of social shared spaces. It presents the Immersive Lab University of Malta (ILUM) interdisciplinary research project. ILUM has a dedicated, specific room, located at the Department of Digital Arts, Faculty of Media & Knowledge Sciences, at University of Malta, appropriately set-up with life size surround projection and surround sound so as to provide a number of viewers (located within the set-up) with an IX virtual reality environment. The set-up is scalable, portable and provide easy to use navigation and allow the user to move around within the virtual environment. The paper discusses how ILUM combines and integrates three research strands that are part of a major, sustained artistic or scientific focus of the partnering academic institutions, namely the Immersive Pipeline (IP) at Goldsmiths, University of London, UK, the ICST's 'Immersive Lab' (IL) at the Zurich University of the Arts, Switzerland, and the Spatial Media Research Group (SMRG) at the National and Kapodistrian University of Athens, Greece. In those labs researchers, artists, film-makers investigate and create different kinds of IX. ILUM provides the opportunity to situate artistic research in the context of scientific. The thematic backgrounds of these research strands and the infrastructure of ILUM serve as starting points from which the partners collaboratively create new communication content, exhibition settings and research as well as teaching materials.

McLuhan, Youngblood and experimental cinema: Expanded cinema and beyond

Wilson Oliveira Filho (Universidade Estácio de Sá, Brazil)

The experimental artist was for McLuhan an important character to understand media and a figure that was always building conditions for the future as McLuhan observed. This paper aims to propose some joints between McLuhan's ideas and experimental cinema. Gene Youngblood's "Expanded cinema" book from 1970 may be considered an introduction to McLuhan as a film theorist and dealt with interesting media ecologies approaches in its content. The ideas of synaesthetic cinema, cosmic cinema and filmmaker as a "design scientist" are some aspects to be analyzed to better understand experimental scene nowadays with gifs, glitches, morphing and other ideas of cinema emerging in the web via streaming and social media. Extending expanded cinema with the lenses of media ecology is a possibility to address questions to cinema theory nowadays and to rethink McLuhan's ideas of cinema in our digital and dystopic world. Maybe the expansion Youngblood showed us can now be extended as a new ambient for cinematic arts is drawn.

3.4.4 Media Ecology, Literature and The Fashion Revolution

Chair: Giselle M. dos Santos Ferreira (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Towards a Gender and Media Ecology

Bernadette Bowen (Bowling Green State University, USA)

For the first time ever, I will trace out a tentative feminist and media ecological survey as a demonstrative means of describing and analyzing some theoretical developments and fundamental assumptions that underlie feminist and computer mediated, digital, or online communication studies (or, in other words, media ecological studies). In the most generalizable terms, when it comes to feminist thought, the three broad categories which have predominated feminist literature and the temporal progressions of the movement are: 1) radical feminism, 2) liberal/reformist feminism, and 3) difference feminism. Within these three groups, there are vast sociohistorical variations of sub-beliefs and values.

Challenging the social algorithm of female invisibility in literature: On the creation and dissemination of poetry written by women in socio-digital networks

Melissa del Mar (Tecnológico de Monterrey, Mexico)

The voice of women in literature has been oppressed by a systemic silencing that spans different continents and times, where the present-day is no exception. Vivian Abenshushan (2018) comments that the world of literary creation has fostered “the perpetuation of the current gender regime, where women’s voices (...) begin with a silencing”(p.18). However, in the face of this silencing that various publishers, institutions, academies, and anthologies continue to reproduce, poetry written by women has found in socio-digital networks the possibility of challenging and configuring the social algorithm. Through the use of socio-digital networks (such as Instagram, Facebook, and Twitter), independent magazines, literary groups, festivals, open Mics, among others, they give emerging writers the possibility of making their writings, reflections, and perspectives known. Therefore, in this work, the antecedents and the importance of social networks for spreading poetry written by women are explored, both in the current context and in the future of poetic creation.

On Awakening of Awareness and New Perception - The World of Marshall McLuhan and The Fashion Revolution

Kalina Kukiello-Rogozinska (University of Szczecin, Poland)

The aim of the proposed speech is to look at the changes that are taking place in the contemporary fashion industry as a result of emergence of new ideas and technological inventions. The theoretical foundation of these considerations is provided by media theory elaborated by the Canadian thinker Marshall McLuhan. McLuhan is a thinker of the past rarely associated with the twenty-first century, nevertheless he proposed the way of studying the results of inventing and disseminating a new medium which I have found surprisingly up-to-date. I am going to discuss the revolution that is currently changing the face of fashion using as a base the concept of cultural changes presented by McLuhan in his book *The Gutenberg Galaxy*. This revolution is the result of the emergence of electronic media, and its impact relates more to the sphere of awareness (first of all, building a global community and changing the way we perceive reality) than to the technological dimension. I mean an international movement called “The Fashion Revolution,” which aims at creating socially responsible fashion, spreading knowledge about fashion industry in the context of human rights, discovering the supply chain (from fabric manufacturers to managing of garment waste) and changing the behaviour associated with the use of clothing (exchange, reuse, second-hand clothing stores, etc.). I am going to use McLuhan’s theory to analyse the changes taking place not only in the way clothes are produced, distributed, sold, worn and disposed of, but also in our thinking about fashion consumption and its environmental impact.

3.4.5 The Media Ecology of Religion

Chair: Sheila J. Nayar (Greensboro College, USA)

“May my ears never fail me”: Orality, memorization and the Rig Veda

Sheila J. Nayar (Greensboro College, USA)

This essay seeks to correct and reinvigorate consideration of the Rig Vedic tradition, which has been unjustly misinterpreted, overshadowed, and even intentionally sidelined, one might contend, by scholars in the orality-literacy field. Those scholars have tended to promote a “world formula” regarding oral delivery and transmission that privileges a Homeric taxonomy. Contrary to that taxonomy, the Rig Vedic tradition has historically relied on a precise memorization of sounds in the preservation and transmission of its hymns. In assessing that tradition from the vantage point of orality, this essay seeks not only to undo a Eurocentric omission of an Eastern tradition from the field—one that extends beyond the Rig Veda, no less—but also to underscore the integral relationship that this exacting mode of recitation has to the sacred.

Godllywood: a digital pedagogy for the evangelical woman

Jadna Rodrigues Barbosa (Pontificia Universidade Católica do Rio de Janeiro, Brazil)

The internet allowed the expansion of the media presence of the most diverse sectors of society. Institutions and religious groups from the most diverse backgrounds take ownership and use the available technological communication resources to optimize their activities and objectives. Based on the approach of media ecology and gender studies, we intend to analyze the products broadcast by the “Godllywood YouTube Channel”, created by the Universal Church of the Kingdom of God, which is defined as “a movement that raises the banner of Holiness to the Lord”. From the continuous broadcasting of videos and other files through the social networks Instagram and YouTube, in addition to a blog hosted on the church’s website, we seek to understand how such religious groups, from apparently outdated ideological discourses, propose “the renewal of female minds and a change in behavior based on the precepts of the word of God”. The women who make up the audience of the Godllywood Channel are guided by a mentor called “sister”, a follower of the Universal Church of the Kingdom of God. In addition to an audience in Brazil, the “Godllywood” channel also has a wide presence in the United States, in countries in Latin America, Europe, Africa, Asia and Oceania. From posts and lives presented on the social networks of the Channel “Godllywood”, we intend to describe and analyze the discursive strategies used in these communication materials.

Algorithms in religious communication

Krzysztof Marcynski and Małgorzata Laskowska (Cardinal Stefan Wyszyński University Warsaw, Poland)

What an algorithm, such religiosity. What a search engine, such knowledge of the Absolute. What Big Data, such God Data. The purpose of this presentation is to verify these theses, as well as to show the importance and influence of algorithms in religious topics among Internet users in Poland. In other words, the basic assumption of the authors of the presentation is an attempt to study the meaning of search engine algorithms in religious communication. The presentation on this topic will attempt to answer the following questions: To what extent do search engine algorithms determine the acquisition of specific religious knowledge and understanding of religious content? To what extent do search engine settings influence the popularity of religious topics and their reception? What do Internet users search most often in the topic of faith and religion in Poland? What kind of search terms/words do users type in (questions, affirmative sentences)? To what extent does the Internet behavior of the surveyed users fit into the theory of cognitive dissonance? What is the role of gatekeepers in religious communication? The answers to these questions will allow us to learn more about the online parameters of religious communication in Poland. Therefore, the researchers will pay special attention in their presentation to the issue of algorithms in religious communication and media-religious communication.

3.5

3:30 p.m. Parallel Sessions

3.5.1 The Limits of Language

Chair: Jaqueline Rudig (Institute of General Semantics, USA)

Systemic Polemics: How the Pandemic Endemic in Ingeborg Bachmann
Adeena Karasick (Pratt Institute, USA)

G G G G G's
Dom Heffer (Artist/Independent Scholar, UK)

Afraid to Lie
Robin Levenson (Laguardia Community College, USA)

It Is What It Isn't! Comments on Korzybski's Copula-Shun
Lance Strate (Fordham University, USA)

3.5.2 Humanism, Transhumanism

Chair: Mark Hagen (International Institute for Dream Research, Canada)

Drones and Clones in Oblivion: "An Efficient Team" as Dystopian Interface

Christian Roy (Centre international de formation européenne)

Joseph Kosinski's post-apocalyptic film *Oblivion* (2013) arguably suggests that anguish about global environmental depletion and invasive technological alienation can be manipulated by the latter to complete the former. Humans are made to identify with the exploitation system supposed to defend them from the threat of "alien invaders", projected outside as convenient scapegoats to both conjure up and conceal the all-too-human megamachine Hollywood serves. Underground resistance to this process is deludedly fought as antihuman terrorism by rig security/ drone maintenance personnel—unwitting mass-produced clones motivated by the promise of a new frontier to colonize on Planet B once Earth is sucked dry. They function as interchangeable, disposable wetware interfaces of the technical system to subdue whatever remains alive in the rubble of nature and civilization. Its orbital command center, a massive black pyramid called Tet, constantly checks if they still form "an efficient team"—between clones as with drones, ever-ready to destroy and replace defective human components. Clones are the human form befitting the post-human programming logic described by Grégoire Chamayou in his *Drone Theory* (about the automation of decision-making and—even literal—execution) the same year *Oblivion* came out, but already depicted in 2001: *A Space Odyssey*, referenced here in many ways. Since the alien monolith no longer points beyond, but instead embodies post-human alienation to AI, *Oblivion* represents a 21st-century dystopian detournement of key-elements of 2001's transhuman utopia, rearranged into an allegory for a system that instrumentalizes human freedom to smooth out the chaotic wake of Earth's exploitation to extinction.

Upload - updating of symbols and rites for overcoming death through cerebral backup

Juliana Ayres Pina Tonel and Sandra Maia (Universidade Paulista, Brazil)

Since the Paleolithic societies have organized themselves creating myths and rites to overcome death, it is this capacity to imagine and symbolize the world that differentiates us from other species of animals. It is also known that today, in occidental culture, science and technology have assumed the sacred position before destined for cults and religions, however, the existential doubt of knowing what awaits us after death and the need to imagine and create a sustained narrative remains inherent to human beings and makes the imagery update myths and symbols according to the culture, place and time experienced by a given society. Based on this premise, the present work analyzes the Upload series, broadcast by Amazon Prime Video, which addresses the possibility that, in 2033, it will be possible to digitize and transport people's consciousness to paradisiacal digital "after-lives" sold by telecommunications giants. In addition, this article draws a parallel with recent research in the field of neuroscience and artificial intelligence that points out that such technology is possible, for that purpose the theoretical contribution in the area of Gourhan's anthropology is sought, in the area of the culture of Morin and Baitello Jr., on ancient civilizations, their rites and myths by Eliade and, finally, studies on Durand's imagery.

Transhumanism or Dehumanism: A Satire by Entelechy on Artificial Intelligence

Andri Kosasih (Duquesne University, USA)

Technological advancement has increasingly defined society itself. People have become so reliant on their devices that transhumanist theorists are postulating that we are transitioning beyond being human. This evolution will apply Artificial Intelligence (AI) to break through our current physical and mental limitations. The question that arises is when AI applies to human beings, could we keep claim human beings as humans? Will AI promote a transhuman step forward in evolution or will it actually dehumanize us? The goal of this paper is to prove that AI dehumanizes human beings. This paper will use Kenneth Burke's method on satire by entelechy to support the thesis. Burke developed the term of entelechy from Aristotle and used it as an analogy for what happens in human symbol-use. For him, entelechy is the way humans use to bring things to the end of the line. Additionally, this paper examines Burke's understanding of human beings—from which understanding, we will find AI dehumanizes human—their action/motion distinction, and the body as a meeting place for action and motion, and finally provides insights into media ecology, particularly on how AI potentially will take over human being's role as the ruler of the media environment in its dehumanized programs.

AI simulative paradigm and anthropomorphic cues: the case of personal digital assistants

Luiza Carolina dos Santos (Fundação Getúlio Vargas, Brazil)

Personal digital assistants are objects based on artificial intelligence that can interact with humans using natural language speech. Since Apple's assistant creation in 2011, called Siri, we have seen their number grow. My research investigates the anthropomorphic aspects of four big tech companies' personal digital assistants: Siri, Alexa, Cortana and Google Assistant. Since Alan Turing's (1950) seminal paper and the begging of Artificial Intelligence (AI) as a research field, machine intelligence is consistently compared to human intelligence, by researchers, critics and companies. As the Imitation Game proposes, an intelligent machine is a machine that can simulate human behavior. This idea started the simulative paradigm in AI research field (Fazi, 2018). Research on human-computer interaction has also suggested that anthropomorphic cues in computers can be 'beneficial' to human interaction, understanding that Computers are Social Actors (CASA). Both the simulative paradigm in AI and the CASA paradigm build an imaginary on intelligent machines and played a role on the development of this industry. This paper analyses the anthropomorphic cues on Alexa, Siri, Cortana and Google, discussing the role of personality and background building on media interaction and the artificial intelligence imaginary. Through the study of dialogues and verbal responses, this research discusses the implications of building human-like assistants that play with a strong AI (Searle, 1960) imagination. We conclude that personal digital assistant creates detailed personas that engage with the scientific and social artificial intelligence's imaginary in different ways.

3.5.3 Imagery on Social Media

Chair: Alessandro Efreem Colombi (Free University of Bolzano, Italy)

The Rise and Role of YouTube

Haley Menzel, Audrey Carlson, Hannah Carroll (Brigham Young University, USA)

Media has been greatly influenced by technological advances. These advances gave way to mediums such as YouTube. YouTube has become a superpower in the media realm due to its increasing popularity. This particular medium is popular for various video bloggers, in particular, one rising star: Jenna Marbles. These 'vloggers' attract large audiences and, consequently, hold influence over society. By using semiotics and media ecology to analyze the way these vloggers influence society and vice versa, we come to the conclusion that YouTube, and the subsequent vloggers therein, have greatly influenced society as a whole and the way the media communicates with its audience.

Political frames in YouTube videos: an analysis about the diverse points of view for the same events

Vanessa Neme Spirandeo (Faculdade Cásper Líbero, Brazil)

The paper debates how the same event is perceived differently by online groups, which can be noted by analyzing speeches that show notions of reality that do not converge in terms of frames, especially on digital platforms. To understand how this can happen, 14 videos in four YouTube channels debating political news were analyzed. They were produced in a highly polarized moment in Brazil: the first months after Bolsonaro's inauguration. The theoretical lenses are the notions of framing by Goffman (2012) and the concept operationalization for analysis discourse as proposed by Mendonça & Simões (2012). The contrasts between what is defined as reality by each youtuber become clear as different framings are observed for the very same happenings. However, it is equally clear that the Internet may contribute a lot to polarization, given that framings are the answer to the question "What is going on here?" - once answers to this question become so distinct, we can begin to understand how such diverse constructions lead to divergence, as they can also be very dismissive of contrary opinions.

Probing Twitter as McLuhan's Mosaic

Kalina Kukielko-Rogozinska (University of Szczecin), Artur Skweres (Adam Mickiewicz University in Poznan), Krzysztof Tomanek (Jagiellonian University, Poland)

In the early 1970s, Derrick de Kerckhove wrote that to read Marshall McLuhan's texts "is to seek the sentence or the word which [...] invades the consciousness of the reader like an unexpected recollection. [...] An original transparency reveals the whole text. The personal memory of the reader yields to a greater memory which simultaneously refers numerous presences to a mind now concerned with not enforcing its prejudices." (de Kerckhove 1973: 91). This poetic comment can be ascribed to the way we read social media messages today. Their construction resembles a mosaic, that is the form in which McLuhan constructed his texts - pulsating and alive; connecting words, images, various fonts and links; multi-faceted; non-linear; avoiding the adoption of one perspective and the dominant point of view; and, above all, requiring active complementation and co-creation by the audience. In our presentation, we would like to take a look at Twitter, which is not only a perfect example of a mosaic structure, but also contains many short, synthetic statements that can be treated as a form of probe, i.e. a tool for exploring and studying reality preferred by the Canadian author. We also want to use the probe mechanism for our description of tweets. We will discuss entries that appear on two Twitter accounts: @MarshallMcLuhan and @MEA, as they are symbolic expressions of our global community: researchers and media users.

Angels or demons? How TikTok users acted in the 2020 US elections without leaving home

Luísa Chaves de Melo (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

In June 2020, it was widely reported that young TikTok users trolled Donald Trump's reelection campaign by reserving tickets and not attending a rally in Tulsa, OK, resulting in a completely empty arena. This was not the first nor the only initiative that took place on TikTok in order to deflate Trump's campaign. The aim of this paper is to think about how these young TikTok users' strategies are a form of resistance to the technopoly. We will analyze some videos posted on the social network to show that these young people had the technological capability of using the machine in favor of their cause just as Steve Bannon and Cambridge Analytica did in the 2016 election. Neil Postman stated that, in a technopoly, blind faith in God is updated to blind faith in the computer. This dogmatic belief is manifested, for example, in sentences that place the computer as a subject. The internet has intensified the computer technopoly. Google, for example, emerges as the new Oracle of Delphi, giving us answers that serve both to expand knowledge and to face the vicissitudes of life. In this context, the ones who can manipulate the algorithms in favor of their cause, as these young individuals and Cambridge Analytica did, are seen as demonic by those who are against their cause and as angelic by those who are for it.

3.5.4 Exploring the Semantic City

Chair: Jaqueline McLeod-Rogers (University of Winnipeg, Canada)

Natures and Cultures as media of the solarpunk city: an ecological eutopia of communicating

Fabiola Ballarati Chechetto (Pontifícia Universidade Católica de São Paulo, Brazil)

The current worsening of the environmental and financial crisis refers to dystopian scenarios, conversely, a utopian and anarchic science fiction literature has been encouraging the imagination through social transformations: solarpunk. This contemporary speculative fiction considers the parity between natures and cultures entangled by the technique, a civilizational ecology with new intelligibility, renewable energies by the sun, wind, lightning, in decentralized symbiotic economic structures. This study analyzes how technical and communicative traces of different natures and cultures appear as media in the fabulation of the solarpunk city and, in what ways, these traces, without time, mark different times with a strange analogy that allows us to perceive the genealogical dimension of culture. Can the media recover and be affected by these traits or be sensitive to them? As an empiric we will approach Solarpunk. How I learned to love the future, an Italian anthology with short stories from seven different countries and we propose a drift by idealistic thinking in two works written in the period of the 17th Century Scientific Revolution: *City of the Sun* (Campanella, 1602) and *New Atlantis* (Bacon, 1627).

Signs of Our Times: Exploring the Semantic Environment

Paolo Granata (University of Toronto, Canada)

The way stories are told influences and, in some circumstances, determines the meaning conveyed. Similarly, the narratives that shape the collective imaginary cannot be separated from the sign-systems by which they are experienced. These sign-systems – not merely communicative codes but symbolic frameworks in a given culture – constitute in fact the taken-for-granted rules of social interaction. An analysis of the sign-systems embedded in everyday storytelling practices, either mainstream or personal, can lead to a deeper understanding of the narratives that contribute to forming our contemporary semiosphere. Through the lens of structural semiotics and media ecology, this presentation explores the potential of sense-making tools, both as an antidote to the uncertainty of our current pandemic times and as a design thinking exercise.

Cities in 2020: a study of the narrative on Instagram

Mágda Rodrigues da Cunha (Pontifícia Universidade Católica do Rio Grande do Sul, Brazil)

Cities are constituted in a dynamic ecosystem, in which everything is movement. The year 2020, however, determined that life in cities should take place at a distance. In this research, the objective is to describe the narrative about urban spaces throughout 2020 in images shared on the social network Instagram. The analysis of the results allowed to trace a behavioral timeline in the face of the crisis caused by Sars-Cov2 in each city. By placing them in parallel, patterns that are repeated in certain cultures and different in others are perceived. The same search was carried out in the second half of 2020, when most cities had already experienced the so-called first wave of the virus and some continents were experiencing the second wave. Sennett (2018) says that the built environment is one thing, the way people live in it, another. The built environment is more than a reflection of the economy or politics, the forms of the built environment are the result of a will. Lynch (1997) argues that the observer must have an active role in the perception of the world and a creative participation in the development of his image. At the intersection of the urban scene with communication, we consider Scolari's (2018) perspective on the interface as a mediator of an exchange that works in a very similar way to the relationship between author-text-reader, in a logic of the subjects' interface with the city, evidenced by the narrative. From the drawing and the circulation through the urban centers, and when using tools to narrate, up close or at a distance, the subjects assume a relevant role in the construction of the media ecosystem, in dialogue with the daily life in urban spaces.

Semantic dystopia: Culture-Ideology of Consumerism in Real Life and in Fiction

Liudmila K. Salieva (Lomonosov Moscow State University, Russia)

This paper attempts to contribute to the debate on dystopia cognitive aspect by studying the ways of formation of cognitive space of (1) real-life consumer society and (2) a fictional consumer society as presented in Russian postmodern novel "Generation 'P'" by V. Pelevin. The paper begins by exploring concepts and topoi of real-life mass advertising. Then it outlines the deep semantic structure of V. Pelevin's novel. The article finds: 1) in a consumer society changes are taking place in the linguistic and cultural picture of the world, the content of basic value concepts is replaced by consumer values; 2) in real life one effective method of creating consumer mentality is the forming through the medium of mass advertising and mass culture of new topoi that relate brands and values: the continuous exposure to mass advertising and product placement in the communicative space leads to the fact that the brand and the value concepts coincide in terms of the scope of the concept, while in terms of the content of the concept they replace each other; 3) V. Pelevin creates an image of consumer mentality where money is the "fourth dimension", the only value, fundamental premise of communications, meaning and content of all things that matter (those things which cannot symbolize money are of no value).



3.6

5:15 p.m.

Plenary Session

Believing in the World, Unpredicting the World Crer no Mundo, Imprever o Mundo

Déborah Danowski (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Alyne de Castro Costa (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

Chair: Edgar Lyra (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)



3.7

6:45 p.m.

MEA Awards Ceremony

Lance Strate, Awards Officer

President's Address

Peggy Cassidy, MEA President

Sunday July, 11

SUN – JULY 11		
4.1	9:00 a.m.	10:00
4.2	10:00 a.m.	11:00
4.3	11:30 a.m.	12:30

4.1

9:00 a.m.

The Medium and the Light Award

Chair: Howard R. Engel (The Marshall McLuhan Initiative, Canada)

The Medium and the Light Award, consisting of a handcrafted glass obelisk dubbed a “Tetrad”, was inaugurated as part of the McLuhan Centenary Celebrations at St. Michael’s College, University of Toronto, in 2011. The Medium and the Light Award is an ongoing program of The Marshall McLuhan Initiative (MMI). The MMI exists to “To honour, celebrate, and extend the life’s work of Herbert Marshall McLuhan (1911 – 1980), who grew up in Winnipeg, graduated from the University of Manitoba, was a devout Catholic, a beloved professor of English literature, prophetic poet, satirist and the renowned communications theorist/visionary and media guru that we recognize today.” MMI is based in Winnipeg, Manitoba, where Marshall McLuhan grew up (1915-1934) and was his second (of three) home towns. The late MMI Co-Director Richard J. Osicki (1946-2012) established the award to acknowledge “a person, group or organization that has made a significant contribution to [ecumenical] communication inspired by observations and notions put forward by Marshall McLuhan.” The Award, inspired by the work *The Medium and the Light: Reflections on Religion* (1999), posthumously edited by his late son Eric and Fr. Jacek Szklarek, recognizes those who focus attention on McLuhan’s Catholic faith and/or his Canadian prairie roots as integral to his work and who thereby extend that work in probing the effects of media and communications technology on human beings. The 2021 recipient name will be unveiled during a special presentation at the 22nd Convention of the Media Ecology Association at 9:00 a.m. EDT on Sunday, July 11.



Past Recipients:

- 2011 Fr. Pierre Babin, omi (1925-2012)
- 2012 Dr. Thomas Cooper, Emerson College, Boston
- 2013 Dr. Eric McLuhan (1942-2018)
- 2014 Fr. John J. Pungente, S.J. & The Jesuit Communication Project, Toronto
- 2015 Richard J. Osicki (1946-2012; awarded posthumously)
- 2016 Sr. Angela Ann Zukowski, MHSH, D. Min., University of Dayton
- 2017 Fr. Paul A. Soukup, S.J., Santa Clara University
- 2018 [sabbatical, no award]
- 2019 Rosanna Deerchild, Host of Unreserved, CBC Radio, Winnipeg
- 2020 Dr. Derrick de Kerckhove, longtime media ecologist, McLuhan studies scholar and educator

4.2

10:00 a.m. Parallel Sessions

4.2.1 Media Ecology and Design [CANCELLED]

Chair: Tereza Manzella (Independent Scholar, USA)

Design and Media Ecology: Interfaces

Luiz Antonio Coelho (Pontifícia Universidade Católica do Rio de Janeiro, Brazil)

We will raise some questions about the relationship between Media Ecology as an epistemology and the theoretical and practical stances of Design in the face of contemporary challenges as proposed within the scope of the 2021 Convention. We discuss three design cases, two from Portugal and one from Chile. All three bear connections with media ecology. The first case focus on the Portuguese design productive system in the preservation of native Industries. The author uses the General Systems Theory to analyze the problem and propose a solution. Inspired by the Design School, the Bauhaus, the second case deals with questions related to problems faced by coastal communities in Portugal and Europe. The sea becomes the primary object of study for this project. The third case discusses an original approach carried out by the design program of a Chilean University, which uses verbal reports, poetry and travelling across Latin America as a method for the development of faculty and student projects.

Form and Function, Media Ecology, & Product Design, Cultural Considerations, Perceptions and Interactions

Tereza Manzella (Independent Scholar, USA)

We might ask, what comes first, form or function? No matter the answer, perception, interactions and practical mandates will be involved. People and the tools they use, involve habits of thought. Design involves not only esthetics in solving practical problems it also includes the psychology, customs and traditions of people, who are the end users. Good tools are the ones people will actually use. Sometimes, the influence of symbolic meanings or customs impinge on good designs that turn out, not to be practical in the largest sense, people won't use them. One example, according to engineers, our use of the ubiquitous qwerty keyboard designed in 1873, is not the most efficient. Yet, there is very little hope of changing this, anytime soon. Those who touch type are using long ingrained muscle memory, others are hunting and pecking their way through the familiar. In the words of Corey Anton, "most people prefer problems they just can't solve, to solutions they just don't like." (AKLM 2020) The use of inefficient keyboards proves his point, what is practical, is a moot point, in this case, custom and culture defeat form and function.

4.2.2 The paradox of art and control in media ecology

Chair: Carlos José Martins (São Paulo State University, Brazil)

Control and Becoming: a diagnosis of Gilles Deleuze.

Nicolas Bargiela (São Paulo State University, Brazil)

In an interview with Toni Negri in *Futur Antérieur* magazine, No. 1, in the spring of 1990, the French philosopher Gilles Deleuze discussed the new forms of power over “communication” posed for what he calls societies of control. His interlocutor describes a paradoxical scenario where, on the one hand, we would be faced with the highest form of domination, and on the other, never as much as today every individual, every minority, every singularity is potentially able to take up the word to freely express themselves. In modern classical utopias, a given political and social arrangement is configured as a fairer transverse organization of free individuals, on a technical basis that guarantees them the conditions of life. We wonder under which new bases would such an utopia still be thinkable. On the contemporary horizon of the communication society would it be less utopian than before? In this sense, this paper aims to explore the analytical and conceptual resources mobilized by Deleuze as a contribution to this challenge posed to the contemporary scenario.

Media art to overcome the incommunicability in hate

Raquel Wandelli Loth (Universidade do Sul de Santa Catarina, Brazil)

Experiences of harnessing communication technologies to entice the masses by state politics of the hate in the twentieth century are reconfigured in the Third Millennium. But art also does not cease to challenge the impossibility of poetry in horror. She builds a keen public-news art that associates with communication to give symbolic meaning to the journalistic news of the violence. Artistic manifestations hybridized to new technologies revise the relationship between art and communication, so that both are repotentialized. This media-art disrupts authoritarian media capture strategies with its principle of ungovernability, which opposes the paradigm of persuasion inoculated on the basis of mass communication. One of the warriors at the forefront of this experience is Brazilian artist Arnaldo Antunes, in “This is not a poem” and “O real resist”. Produced in the almost immediate impact of political assassinations and extermination crimes, these pieces flood social networks with the childhood of art, spelling out the absurdity and paradox between the real and the possible. Rekindle everyday events that recirculate from the crowds to the media and return to the streets, resignified and struck by the aesthetic shock of horror. Media art recovers its astonishment against the normalization of wickedness, finds its voice in the childish nightmare and transforms the experience of fear into poetry. When dialogue becomes impossible, art renews political resistance that is incapable of transposing authoritarian processes of transmission with its rationality that is poor in sensitivities. It modifies communication efforts centered on imposing discourses in favor of greener media relations.

Imagetic Performances: from Action Art to Activism

Clelia Mello (Universidade Federal de Santa Catarina, Brazil)

This proposal aims to promote a reflection on ideas and concepts involved in the field of expanded cinema and public art, problematizing the fluid and fluctuating territory of urban audiovisual performances. Artistic manifestations will be commented in the scope of the intersemiotic translation between means, modalities and poetics, exploring a set of experiences proposed by the author, where the relations between image and city break boundaries with the supports and conventional spectatorial processes, merging movements, resignifying the original contexts of production of images and dialoguing with the landscape and city gestures. The term performance is adopted in a broader sense in order to accommodate a larger set of experiments and artistic practices that extend beyond the use of the body as a central and constitutive component of the construction of the work. It is also in this context, where conceptual hybridity and the encounter between different modes of expression predominate, that Gene Youngblood’s term expanded cinema is recovered, when it emphasizes the dialogues promoted between the cinema and the new technologies from the computer world, as well as between cinema and other artistic practices.

4.2.3 Roundtable - Urban Communication and Media Ecology in an Algorithm Society

Chair: Susan Drucker (Hofstra University, USA)

Casey Man Kong Lum (William Paterson University, USA)

Erik Garrett (Duquesne University, USA)

Gary Gumpert (Urban Communication Foundation, USA)

Jaqueline McLeod Rogers (University of Winnipeg, Canada)

Lewis Freeman (Fordham University, USA)

Peter Haratonik (School of Media Studies, USA)

Media ecology is, in part, a study of information environments, cities are rich information environments. Urban communication is the study of communication in urban sites, the study of urban influences on communication. Cities themselves function as a medium of communication. Research in urban communication emphasizes the unique patterns and needs of urban dwellers and communities with the speed and scale of growth and the interconnectedness of cities. The urban experience is increasingly influenced by technology. Technology has shaped cities and defined the way cities are experienced. The connection between urban communication and media ecology is inherent in Postman's conception of media ecology as being concerned with how technologies and techniques of communication control the form, quantity, speed, distribution and, direction of information; and how, in turn, this affects people's perceptions, values, and attitudes (Strate, 2014, 34). From Innis and McLuhan to Mumford and the work of Walter Benjamin, the relationship between medium and understanding the urban environment, urban development, urban life and social change is natural. This is a critical time in regard to the state of the city and those of us dedicated to studying and salvaging urban spaces. What do media ecologists have to contribute? This panel will explore how media ecologists can enhance our understanding of cities and address the problems and challenges cities face.

4.2.4 2nd Annual MEA Womxn, Language, & Technology Virtual Art Exhibit Meet & Greet

Chair: Bernadette “bird” Bowen (Bowling Green State University, USA)

Adeena Karasick (Pratt Institute, USA)

Bernadette “bird” Bowen (Bowling Green State University, USA)

Carolyn Aronis (Colorado State University, USA)

Sara Falco (Independent artist, USA)

In honor of the second annual MEA Womxn, Language, & Technology Art Exhibit, this non-conventional session opens a unique space for scholars and artists to express media ecological insights in alternative formats. Following in the footsteps of last year’s exhibit meet and greet session, this panel will include reflections on media methodologies and genres, and showcase illuminatingly situated explorations of topics from technological relations to the body, love, memory, and talk enacted through the unique and creative works of four MEA womxn members. While the exhibit itself invites you to peruse the artist’s works at your leisure throughout our convention, this structured panel begins with a brief overview of each artist’s respective methodologies, work, and inspirations in present-COVID times. Then, once each artist has spoken, we welcome questions from attending members to provoke further thoughts, questions, and concerns that the art, or the artist themselves, may have revealed to viewers. Once again, we hope the fruitful media ecological perspectives engendered by this exhibit session will stir up, otherwise unexpressed, perspectives regarding still under-explored topics in the field of media ecology, like race, ethnicity, ability, class,

4.3

11:30 a.m. Business Meeting

The Marshall McLuhan Award for Outstanding Book in the Field of Media Ecology to
B.W. Powe and Marshall Soules for *The Charge in the Global Membrane*

The Walter Benjamin Award for Outstanding Article in the Field of Media Ecology to
Justin C. Tackett for “‘I heard his silver Call’: Emily Dickinson and the Poetry of Telegraphic Acoustics”

The Erving Goffman Award for Outstanding Scholarship in the Ecology of Social Interaction to
Larry Busbea for *The Responsive Environment: Design, Aesthetics, and the Human in the 1970s*; and Deborah
Eicher-Catt for *Recovering the Voice in Our Techno-Social World*

The Susanne K. Langer Award for Outstanding Scholarship in the Ecology of Symbolic Form to
Robert Albrecht and Carmine Tabone for *The Arts and Play as Educational Media in the Digital Age*

The Dorothy Lee Award for Outstanding Scholarship in the Ecology of Culture to
Daniel Belgrad for *The Culture of Feedback: Ecological Thinking in 70s America*

The Lewis Mumford Award for Outstanding Scholarship in the Ecology of Technics to
Jaqueline McLeod Rogers for *McLuhan’s Techno-Sensorium City: Coming to Our Senses in a Programmed
Environment*

The Harold A. Innis Award for Outstanding Thesis or Dissertation in the Field of Media Ecology to
Richard S. Lewis for *Relating Through Our Selves: Situating Media Literacy with Intersubjective Mediation*

The Mary Shelley Award for Outstanding Fictional Work to
Ted Chiang for *Exhalation*

The John Culkin Award for Outstanding Praxis in the Field of Media Ecology to
John McDaid for *Trails of Mars* (audio recording)

The Louis Forsdale Award for Outstanding Educator in the Field of Media Ecology to
Ellen Rose

The Jacques Ellul Award for Outstanding Media Ecology Activism to
Joshua Meyrowitz

The James W. Carey Award for Outstanding Media Ecology Journalism to
Kara Swisher

The Christine L. Nystrom Award for Career Achievement in Service to the Field of Media Ecology to
Stephanie Gibson

The Edmund S. Carpenter Award for Career Achievement in Editing in the Field of Media Ecology to
Corey Anton

The Walter J. Ong Award for Career Achievement in Scholarship to
David R. Olson

The Neil Postman Award for Career Achievement in Public Intellectual Activity to
Naomi Klein

Call for Nominations for the 2022 MEA Awards

The MEA Book Awards include the

- Marshall McLuhan Award for Outstanding Book in the Field of Media Ecology (books on any topic related to media ecology)
- The Erving Goffman Award for Outstanding Scholarship in the Ecology of Social Interaction (books that focus on social situations, symbolic interaction, both face-to-face and mediated interpersonal communication, nonverbal communication, social space, temporal rhythms, rules of engagement, performance of roles, and the presentation of self in everyday life)
- The Susanne K. Langer Award for Outstanding Scholarship in the Ecology of Symbolic Form (books that focus on the ecology of language, semantics, semiotics, codes, symbol systems, aesthetic form, etc.)
- The Dorothy Lee Award for Outstanding Scholarship in the Ecology of Culture (books that focus on the ethnographic or intercultural analysis of communication, perception, cognition, consciousness, media, technology; material culture, and/or the natural environment)
- The Lewis Mumford Award for Outstanding Scholarship in the Ecology of Technics (books that focus on the history and/or philosophy of technology or science; studies of specific technologies, techniques, or media, and/or their social, cultural, and psychological effects; analysis and criticism of the technological/information society)

All entries will be automatically considered for the McLuhan, Goffman, Langer, Lee, and Mumford Awards. Open to books published in 2019 or later. Entry requirements: Letter of nomination or self-nomination and two copies for initial screenings; finalists will be instructed to send three copies directly to the judges.

The Walter Benjamin Award for Outstanding Article in the Field of Media Ecology

Open to articles, essays, reviews, and book chapters published in 2019 or later on any topic related to media ecology. Entry requirements: Letter of nomination or self-nomination and four copies (or shareable file).

The Harold A. Innis Award for Outstanding Thesis or Dissertation in the Field of Media Ecology

Open to any Master's thesis or doctoral dissertation completed for a degree granted in 2019 or later on any topic related to media ecology. Entry requirements: Letter of nomination or self-nomination and four copies (or shareable file).

The Mary Shelley Award for Outstanding Fictional Work

Open to novels, short stories, hypertexts, plays, scripts, comics, audio recordings, motion pictures, videos, and other narrative forms, published or released in 2019 or later, that include media ecology themes, concepts, or insights. Entry requirements: Letter of nomination or self-nomination and two copies.

The John Culkin Award for Outstanding Praxis in the Field of Media Ecology

Open to works of art, media production, professional activity or other practical applications of the media ecology approach. Entry requirements: Letter of nomination or self-nomination and supporting materials.

The Louis Forsdale Award for Outstanding Educator in the Field of Media Ecology

Open to any instructor on any educational level. Entry requirements: Letter of nomination or self-nomination and supporting materials.

The Jacques Ellul Award for Outstanding Media Ecology Activism

Open to any individual engaged in political activism whose work is informed by the media ecology perspective. Entry requirements: Letter of nomination or self-nomination and supporting materials.

The James W. Carey Award for Outstanding Journalism

Open to any individual engaged in journalism whose work is informed by the media ecology perspective. Entry requirements: Letter of nomination or self-nomination and supporting materials.

Send all entries by November 1, 2021 to Lance Strate, Department of Communication and Media Studies, Fordham University, 441 E. Fordham Road, Bronx, NY 10458, USA, or via email to strate@fordham.edu.

2021 Awards Committee

Book Awards (McLuhan, Mumford, Langer, Lee, Goffman)

Corey Anton
Paul Levinson
Julianne Newton

The Walter Benjamin Award for Outstanding Article in the Field of Media Ecology

Karen Lollar
Brett Lunceford
Paul Soukup

The Harold A. Innis Award for Outstanding Thesis or Dissertation in the Field of Media Ecology

Susan Drucker
Elena Lamberti
Ellen Rose

The Mary Shelley Award for Outstanding Fictional Work

Sal Fallica
Jaque McLeod Rogers
Matt Thomas

The John Culkin Award for Outstanding Praxis in the Field of Media Ecology

Nora Bateson
Brian Cogan
Michael Plugh

The Louis Forsdale Award for Outstanding Educator in the Field of Media Ecology

Stephanie Bennett
Eva Berger
Fernando Gutiérrez

The Jacques Ellul Award for Outstanding Media Ecology Activism

Peter Fallon
Stephanie Gibson
Phil Rose

The James W. Carey Award for Outstanding Journalism

Paul Grosswiler
Donna Halper
James C. Morrison

The Christine L. Nystrom Award for Career Achievement in Service to the Field of Media Ecology

Peggy Cassidy
Thom Gencarelli
Adriana Braga

The Edmund S. Carpenter Award for Career Achievement in Editing in the Field of Media Ecology

Peggy Cassidy
Thom Gencarelli
Adriana Braga
Ernest Hakanen

The Walter J. Ong Award for Career Achievement in Scholarship

Corey Anton
Peggy Cassidy
Brian Cogan
Adriana Braga
Paul A. Soukup
Lance Strate

The Neil Postman Award for Career Achievement in Public Intellectual Activity

Peggy Cassidy
Brian Cogan
Adriana Braga
Thom Gencarelli
Douglas Rushkoff

Paul Levinson

Lance Strate

Past MEA Awards

The Marshall McLuhan Award for Outstanding Book in the Field of Media Ecology

- 2020 - Tiffany Shlain for *24/6: The Power of Unplugging One Day a Week*
- 2019 - Mark A. McCutcheon for *The Medium is the Monster: Canadian Adaptations of Frankenstein and the Discourse of Technology*
- 2018 - Lance Strate for *Media Ecology: An Approach to Understanding the Human Condition*
- 2017 - Tim Wu for *The Attention Merchants: The Epic Scramble to Get Inside Our Heads*
- 2016 - Elena Lamberti for *McLuhan's Mosaic: Probing the Literary Origins of Media Studies*
- 2015 - Fred Turner for *The Democratic Surround: Multimedia and American Liberalism from World War II to the Psychedelic Sixties*
- 2014 - Ellen Rose for *Oral Tradition and the Internet: Pathways of the Mind*
- 2013 - John Miles Foley for *On Reflection: An Essay on Technology, Education, and the Status of Thought in the Twenty-First Century*
- 2012 - Barbie Zelizer for *About to Die: How News Images Move the Public*
- 2011 - Sheila Nayar for *Cinematically Speaking: The Orality-Literacy Paradigm for Visual Narrative*
- 2010 - Viktor Mayer-Schönberger for *Delete: The Virtue of Forgetting in the Digital Age*
- 2009 - Rick Williams and Julianne Newton for *Visual Communication: Integrating Media, Art, and Science*
- 2008 - Richard Barbrook for *Imaginary Futures: From Thinking Machines to the Global Village*
- 2007 - Peter K. Fallon for *Printing, Literacy, and Education in Eighteenth Century Ireland: Why the Irish Speak English*
- 2006 - Thomas de Zengotita for *Mediated: How the Media Shapes Your World and the Way You Live in It*
- 2005 - Donald N. Wood for *The Unraveling of the West: The Rise of Postmodernism and the Decline of Democracy*
- 2004 - Francis Fukuyama for *Our Posthuman Future: Consequences of the Biotechnology Revolution*
- 2003 - Frederick Wasser for *Veni, Vidi, Video: The Hollywood Empire and the VCR*
- 2002 - Douglas Rushkoff for *Coercion: Why We Listen to What "They" Say*
- 2001 - Thomas J. Farrell for *Walter Ong's Contributions to Cultural Studies: The Phenomenology of the Word and I-Thou Communication*
- 2000 - Neil Postman for *Building a Bridge to the Eighteenth Century: How the Past Can Improve Our Future*

The Walter Benjamin Award for Outstanding Article in the Field of Media Ecology

- 2020 - Laureano Ralón for "From Global Village to Global Theater: The Late McLuhan as a Philosopher of Difference, Sense, and Multiplicities"
- 2019 - Nicholas Grodsky, Julia Hildebrand, and Ernest Hakanen for "Screens as Human and Non-Human Artefacts: Expanding the McLuhans' Tetrad"
- 2018 - Ellen Rose for "A Genealogy of Computer-Generated Narrative"
- 2017 - Brett Lunceford for "Chained to the Dialer, or Frederick Taylor Reaches out and Touches Someone"
- 2016 - Casey Lum for "Media Ecology: Contexts, Concepts and Currents"
- 2015 - David Trippet for "Facing Digital Realities: Where Media Do Not Mix"
- 2014 - Brett Lunceford for "Posthuman Visions: Creating the Technologized Body"
- 2013 - Mara Mills for "Hearing Aids and the History of Electronics Miniaturization"
- 2012 - James C. Morrison for "Acoustic, Visual, and Aural Space: The Quest for Virtual Reality in Musical Reproduction"
- 2011 - Keith N. Hampton for "Internet Use and the Concentration of Disadvantage: Glocalization and the Urban Underclass"
- 2010 - Brenton J. Malin for "Mediating Emotion: Technology, Social Science, and Emotion in the Payne Fund Motion-Picture Studies"
- 2009 - Thomas J. Bruneau for "Time, Change, and Sociocultural Communication: A Chronemic Perspective"
- 2008 - Robert MacDougall for "Identity, Electronic Ethos, and Blogs: A Technologic Analysis of Symbolic Exchange on the New News Medium"
- 2007 - Corey Anton for "Playing with Bateson: Denotation, Logical Types, and Analog and Digital Communication"
- 2006 - Edward Wachtel for "Did Picasso and Da Vinci, Newton and Einstein, The Bushman and the Englishman See the Same Thing When They Faced the East at Dawn? Or, Some Lessons I Learned From Marshall McLuhan About Perception, Time, Space, and the Order of the World"
- 2005 - Sheila J. Nayar for "Invisible Representation: The Oral Contours of a National Popular Cinema"
- 2004 - Susan B. Barnes for "The Development of Graphical User Interfaces and Their Influence on the Future of Human-Computer Interaction"
- 2003 - Alan Randolph Kluver for "The Logic of New Media in International Affairs"
- 2002 - Erik P. Bucy and Kimberly S. Gregson for "Media Participation: A Legitimizing Mechanism of Mass Democracy"
- 2001 - Pablo J. Boczkowski for "Mutual Shaping of Users and Technologies in a National Virtual Community"
- 2000 - Walter J. Ong, S.J. for "Digitization Ancient and Modern: Beginnings of Writing and Today's Computers"

The Erving Goffman Award for Outstanding Scholarship in the Ecology of Social Interaction

- 2020 - Mark Kingwell for *Wish I Were Here: Boredom and the Interface*
- 2019 - Laura Tropp for *Grandparents in a Digital Age: The Third Act*
- 2018 - Jessica Fishman for *Death Makes the News: How the Media Censor and Display the Dead*
- 2017 - Gary T. Marx for *Windows Into the Soul: Surveillance and Society in an Age of High Technology*
- 2016 - David J. Alworth for *Site Reading: Fiction, Art, Social Form*
- 2015 - danah boyd for *It's Complicated: The Social Lives of Networked Teens*
- 2014 - Susan Barnes for *Social Networks: From Text to Video*
- 2013 - Valerie V. Peterson for *Sex, Ethics and Communication: A Humanist Approach to Conversations on Intimacy*
- 2012 - Corey Anton for *Sources of Significance: Worldly Rejuvenation and Neo-Stoic Heroism*
- 2011 - Richard S. Hallam for *Virtual Selves, Real Persons: A Dialogue Across Disciplines*
- 2010 - Kenneth J. Gergen for *Relational Being: Beyond Self and Community*
- 2009 - Rich Ling for *New Tech, New Times: How Mobile Communication is Reshaping Social Cohesion*
- 2008 - Paul Mason Fotsch for *Watching the Traffic Go By: Transportation and Isolation in Urban America*
- 2007 - Richard A. Lanham for *The Economics of Attention: Style and Substance in the Age of Information*
- 2006 - David Berreby for *Us and Them: Understanding Your Tribal Mind*
- 2005 - Aaron Ben Ze'ev for *Love Online: Emotions on the Internet*
- 2004 - Corey Anton for *Selfhood and Authenticity*

The Susanne K. Langer Award for Outstanding Scholarship in the Ecology of Symbolic Form

- 2020 - Yoni Van Den Eede for *The Beauty of Detours: A Batesonian Philosophy of Technology*
- 2019 - Eviatar Zerubavel for *Taken for Granted: The Remarkable Power of the Unremarkable*
- 2018 - Robert Hariman and John Louis Lucaites for *The Public Image: Photography and Civic Spectatorship*
- 2017 - Katherine Biers for *Virtual Modernism: Writing and Technology in the Progressive Era*
- 2016 - Jeff Scheible for *Digital Shift: The Cultural Logic of Punctuation*
- 2015 - Michael Serazio for *Your Ad Here: The Cool Sell of Guerrilla Marketing*
- 2014 - Brian Lennon for *In Babel's Shadow: Multilingual Literatures, Monolingual States*
- 2013 - David Bellos for *Is that a Fish in Your Ear?: Translation and the Meaning of Everything*
- 2012 - Whitney Davis for *A General Theory of Visual Culture*
- 2011 - Linda G. Elson for *Paradox Lost: A cross-Contextual Definition of Levels of Abstraction*
- 2010 - Michael Wurtz for *Enduring Words: Literary Narrative in a Chnaging Media Ecology*
- 2009 - Karin Barber for *The Anthropology of Texts, Persons and Publics: Oral and Written Culture in Africa and Beyond*
- 2008 - Robert Hariman and John Louis Lucaites for *No Caption Needed: Iconic Photographs, Public Culture, and Liberal Democracy*
- 2007 - Martin H. Levinson for *Sensible Thinking for Turbulent Times*
- 2006 - Guy Deutscher for *The Unfolding of Language: An Evolutionary Tour of Mankind's Greatest Invention*
- 2005 - Heike Wiese for *Numbers, Language, and the Human Mind*
- 2004 - Susan Sontag for *Regarding the Pain of Others*
- 2003 - N. Katherine Hayles for *Writing Machines*
- 2002 - Kevin G. Barnhurst and John Nerone for *The Form of News: A History*
- 2001 - Raymond Gozzi, Jr. for *The Power of Metaphor in the Age of Electronic Media*
- 2000 - Robert K. Logan for *The Sixth Language: Learning a Living in the Internet Age*

The Dorothy Lee Award for Outstanding Scholarship in the Ecology of Culture

- 2020 - Maggie Jackson for *Distracted: Reclaiming Our Focus in a World of Lost Attention*
- 2019 - Shannon Mattern for *Code and Clay, Data and Dirt: Five Thousand Years of Urban Media*
- 2018 - Tom Mole for *What the Victorians Made of Romanticism: Material Artifacts, Cultural Practices and Reception History*
- 2017 - Alex Marland for *Brand Command: Canadian Politics and Democracy in the Age of Message Control*
- 2016 - Caroline Levine for *Forms: Whole, Rhythm, Hierarchy, Network*
- 2015 - Dariusz Jemielniak for *Common Knowledge?: An Ethnography of Wikipedia*
- 2014 - Kate Marshall for *Corridor: Media Architectures in American Fiction*
- 2013 - Peter Lunefeld for *The Secret War Between Downloading and Uploading: Tales of the Computer as a Culture Machine*
- 2012 - Sara van den Berg and Thomas M. Walsh for *Language, Culture, and Identity: The Legacy of Walter J. Ong*
- 2011 - Lisa Brooks for *The Common Pot: The Recovery of Native Space in the Northeast*
- 2010 - Diego Gambetta for *Codes of the Underworld: How Criminals Communicate*
- 2009 - Tom Boellstorff for *Coming of Age in Second Life: An Anthropologist Explores the Virtually Human*
- 2008 - Paul Rutherford for *A World Made Sexy: Freud to Madonna*
- 2007 - David MacDougall for *The Corporeal Image: Film, Ethnography, and the Senses*
- 2006 - Charlton D. McIlwain for *When Death Goes Pop: Death, Media and the Remaking of Community*
- 2005 - Robert Albrecht for *Mediating the Muse: A Communications Approach to Music, Media and Cultural Change*
- 2004 - Thomas L. Friedman for *Longitudes and Attitudes: Exploring the World After September 11*
- 2003 - Nancy A. Walker for *Shaping Our Mothers' World: American Women's Magazines*
- 2002 - Susan B. Barnes for *Online Connections: Internet Interpersonal Relationships and Stuart Biegel for Beyond Our Control? Confronting the Limits of Our Legal System in the Age of Cyberspace*

The Lewis Mumford Award for Outstanding Scholarship in the Ecology of Technics

- 2020 - Clifford G. Christians for *Media Ethics and Global Justice in the Digital Age*
- 2019 - Antoine Bousquet for *The Eye of War: Military Perception from the Telescope to the Drone*
- 2018 - Thomas S. Mullaney for *The Chinese Typewriter: A History*
- 2017 - Wendy Hui Kyong Chun for *Updating to Remain the Same: Habitual New Media*
- 2016 - Karen Rader and Victoria Cain for *Life on Display: Revolutionizing U.S. Museums of Science and Natural History in the Twentieth Century*
- 2015 - Brenton Malin for *Feeling Mediated: A History of Media Technology and Emotion in America*
- 2014 - Brett Robinson for *Appletopia: Media Technology and the Religious Imagination of Steve Jobs*
- 2013 - Janet Sternberg for *Misbehavior in Cyber Places: The Regulation of Online Conduct in Virtual Communities on the Internet*
- 2012 - Braden R. Allenby and Daniel Sarewitz for *The Techno-Human Condition*
- 2011 - Marco Adria for *Technology and Nationalism*
- 2010 - Peter K. Fallon for *The Metaphysics of Media: Towards an End of Postmodern Cynicism and the Construction of a Virtuous Reality*
- 2009 - Yvonne Spielmann for *Video: The Reflexive Medium*
- 2008 - Steve Dixon for ** Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation**
- 2007 - Timothy C. Campbell for *Wireless Writing in the Age of Marconi & to Fred Turner for From Counterculture to Cyberculture: Stewart Brand, the Whole Earth Network, and the Rise of Digital Utopianism*
- 2006 - Casey Man Kong Lum for *Perspectives on Culture, Technology and Communication: The Media Ecology Tradition*
- 2005 - Margaret Cassidy for *Bookends: The Changing Media Environment of American Classrooms*
- 2004 - Scott Eastham for *Biotech Time-Bomb: How Genetic Engineering Could Irreversibly Change Our World*
- 2003 - Emily Thompson for *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-1933*
- 2002 - Jack Lule for *Daily News, Eternal Stories: The Mythological Role of Journalism*
- 2001 - Jay David Bolter and Richard Grusin for *Remediation: Understanding New Media*
- 2000 - Paul Levinson for *Digital McLuhan: A Guide to the Information Millennium*

The Harold A. Innis Award for Outstanding Thesis or Dissertation in the Field of Media Ecology

- 2020 - Julia M. Hildebrand for Consumer Drones as Mobile Media: A Technographic Study of Seeing, Moving, and Being (with) Drones
- 2019 - Melinda L. Farrington for The Role for Rhetoric: Ong's Ramus Research as a Hermeneutic Opening for Mediated Communication
- 2018 - Julie A. Cramer Hunsberger for Maurice Merleau-Ponty, Marshall McLuhan and Communication Ethics: The Taming of Americanitis
- 2017 - David Benjamin Landes for The Attention Situation: A Rhetorical Theory of Attention for Mediated Communication
- 2016 - David James Paterno for Technology Translated: The Communicational Facilitation of Medium
- 2015 - No Award This Year
- 2014 - Helio César Hintze for Espetáculos e Invisibilidades do Discurso Legitimador do Turismo [Spectacles and Invisibilities of Legitimizing Discourse of Tourism]
- 2013 - Yoni Van Den Eede for Amor Technologiae: Marshall McLuhan as a Philosopher of Technology: Steps Toward a Philosophy of Human-Media Relationships
- 2012 - Macello Santos de Medeiros for O Lugar Na Comunicação: Um Estudo Sobre a Comunicação Locativa em Zonas Bluetooth
- 2011 - Joseph A. Kim for Marshall McLuhan's Theological Anthropology
- 2010 - Mogens Olesen for Survival of the Mediated: Speech, The Printing Press, and the Internet as Selection Mechanisms in Cultural Evolution
- 2009 - Catherine Alison Adams for PowerPoint and the Pedagogy of Digital Media Technology
- 2008 - Stephanie Bennett for The Disappearance of Silence: A Dialectical Exploration of the Interpersonal Implications of Personal Mobile Media as Viewed through the Lens of Jacques Ellul's La Technique
- 2007 - Adriana Braga for Feminilidade Mediada por Computador: Interação Social no Circuito-Blogue [Computer-Mediated Femininity: Social Interaction on the Blog Circuit]
- 2006 - Susan Jacobson for Scrapbook of the Chinese Cultural Revolution: Hypertext and the Representation of History
- 2005 - Mary Ann Allison for Gecyberschaft: A Theoretical Model for the Analysis of Emerging Electronic Communities
- 2004 - Brian Cogan for Wired Worlds: An Analysis of Newspaper Coverage of the Personal Computer and the Internet
- 2003 - Keith Hampton for Living the Wired Life in the Wired Suburb: Netville, Glocalization and Civil Society
- 2002 - Janet Sternberg for Misbehavior in Cyber Places: The Regulation of Online Conduct in Virtual Communities on the Internet
- 2001 - Lori Ramos for Self-Initiated Writing Practices and Conceptions of Writing Among Young Urban Adolescents
- 2000 - Donna Flayhan for Marxism, Medium Theory, and American Cultural Studies: The Question of Determination

The Mary Shelley Award for Outstanding Fictional Work

- 2020 - Bill Bly for We Descend, Volume Two, New Selected Writings from Archives Pertaining to Egderus Scriptuor
- 2019 - Malka Older for Infomocracy
- 2018 - No Award This Year
- 2017 - Natasha Stagg for Surveys: A Novel
- 2016 - Ernest Cline for Ready Player One
- 2015 - David Eggers for The Circle
- 2014 - No Award This Year
- 2013 - Robin Sloan for Mr. Penumbra's 24-Hour Bookstore
- 2012 - Shumeet Baluja for The Silicon Jungle & Robert K. Blechman for Executive Severance
- 2011 - Chuck Wachtel for 3/03
- 2010 - Steve Tomasula for TOC: A New Media Novel
- 2009 - Geraldine Brooks for People of the Book
- 2008 - Jean-Claude Carrière for Please, Mr. Einstein
- 2007 - Janna Levin for A Madman Dreams of Turing Machines
- 2006 - Rick Moody for The Diviners
- 2005 - John G. McDaid for "Keyboard Practice, Consisting of an Aria with Diverse Variations for the Harpsichord with Two Manuals"
- 2004 - William Gibson for Pattern Recognition
- 2003 - Paul Levinson for The Consciousness Plague

The John Culkin Award for Outstanding Praxis in the Field of Media Ecology

- 2020 - Thom Gencarelli for *Mistral* (audio recording featuring musical composition and performance by bluerace)
- 2019 - Julia Hildebrand and Barry Vacker, creators/curators, for "Hot and Cool in the Media(s)cene: A McLuhan Style Art and Theory Project"
- 2018 - Ergin Safak Dikman for *New Media Ecology: An Interactive Timeline for Mapping the Communication Environment*
- 2017 - Lawrence Azerrad, Tim Daly and David Pescovitz for *Voyager Golden Record: 40th Anniversary Edition*
- 2016 - Eugene Marlow for "Zikkaron/Kristallnacht: A Family Story"
- 2015 - Alex Kuskis
- 2014 - David Cayley
- 2013 - Laureano Ralon for the *Figure/Ground* website
- 2012 - Robert Albrecht for *Song of the Poet* (musical composition on CD)
- 2011 - Nora Bateson for *An Ecology of Mind* (documentary film)
- 2010 - Barry Vacker for *Space Times Square* (video)
- 2009 - Peter C. Rollins for *The Benjamin Lee Whorf Legacy* (CD-ROM)
- 2008 - Eric Goodman for *Thus Spoke the Spectacle* (videos and website)
- 2007 - Michael Wesch for *The Machine is Us/ing Us* (video on YouTube.com)
- 2006 - Deiren Masterson for *McLuhan Way: In Search of Truth* (video documentary)
- 2005 - Toni Urbano and NYU-TV Productions for *A Conversation with Neil Postman* (video documentary)
- 2004 - John Bishop and Harald Prins for *Oh, What a Blow That Phantom Gave Me!* (documentary film; DVD distributed by Media Generation)
- 2003 - Kevin McMahon for *McLuhan's Wake* (video documentary produced by Primitive Entertainment and the National Film Board of Canada)
- 2002 - William Bly and John McDaid for *Media Ecology Unplugged* (audio music recording, available on CD and as downloadable MP3 files at <http://www.infomonger.com/meunplug/>).
- 2001 - Douglas Rushkoff for *The Merchants of Cool* (television documentary produced for the PBS program *Frontline*, initially aired February 26, 2001)
- 2000 - Jerome Agel for *The Medium Is the Massage* (audio CD and book)

The Louis Forsdale Award for Outstanding Educator in the Field of Media Ecology

- 2020 - Peter Costello
- 2019 - Thomas Gencarelli
- 2018 - Dennis Cali
- 2017 - Stephanie Gibson
- 2016 - Valerie V. Peterson
- 2015 - Fernando Gutierrez
- 2014 - Casey Lum
- 2013 - Clifford Christians
- 2012 - Janet Sternberg
- 2011 - Alex Kuskis
- 2010 - Salvatore J. Fallica
- 2009 - Bruce E. Gronbeck
- 2008 - Lee Thayer
- 2007 - Octavio Islas
- 2006 - Terence P. Moran
- 2005 - Frank E. X. Dance
- 2004 - Gary Gumpert
- 2003 - James W. Carey
- 2002 - Edmund Carpenter
- 2001 - Joshua Meyrowitz
- 2000 - Christine L. Nystrom

The James W. Carey Award for Outstanding Media Ecology Journalism

- 2020 - Ken Auletta
- 2019 - Mathew Ingram
- 2018 - Dan Kennedy
- 2017 - Kevin Kelly
- 2016 - Luca De Biase
- 2015 - Thomas Friedman
- 2014 - Megan Garber of *The Atlantic*
- 2013 - David Pogue
- 2012 - David Carr
- 2011 - David Hendy
- 2010 - Eugene Marlow
- 2009 - Thomas de Zengotita
- 2008 - Marvin Kitman
- 2007 - Philip Marchand

The Walter J. Ong Award for Career Achievement in Scholarship

- 2020 - Maryanne Wolf
- 2019 - Werner Kelber
- 2018 - Susan Drucker
- 2017 - Paul Heyer
- 2016 - Luciano Floridi
- 2015 - Johanna Drucker
- 2014 - René Girard
- 2013 - Lance Strate
- 2012 - Sherry Turkle
- 2011 - Robert K. Logan
- 2010 - Don Ihde
- 2009 - John Miles Foley
- 2008 - Joshua Meyrowitz
- 2007 - Jay David Bolter
- 2006 - Elizabeth L. Eisenstein
- 2005 - James W. Carey
- 2004 - Denise Schmandt-Besserat

The Neil Postman Award for Career Achievement in Public Intellectual Activity

- 2020 - Jay Rosen
- 2019 - Nora Bateson
- 2018 - Renee Hobbs
- 2017 - Scott McCloud
- 2016 - Bruce Sterling
- 2015 - Nicholas Carr
- 2014 - Ronald J. Deibert
- 2013 - Morris Berman
- 2012 - Jaron Lanier
- 2011 - Gary Gumpert
- 2010 - Mary Catherine Bateson
- 2009 - Alan Kay
- 2008 - Fritjof Capra
- 2007 - Eric McLuhan
- 2006 - Howard Rheingold
- 2005 - Paul Levinson
- 2004 - Douglas Rushkoff

The MEA Convention Top Paper Award

- 2020 - Barry Liss
- 2019 - Bernadette Bowen for "The Role of Sassy Socialist Memes in Leftbook"
- 2018 - Barry Liss for "Hot Media, Technological Transformation and the Plague of Dark Emotions: Viktor Frankl and the Recovery of Meaning"
- 2017 - Dennis Cali for "Sacramental View of McLuhan, Ong, and Carey"
- 2016 - Paul Soukup for "Everyone's Searching for a Savior: Film, Television, Theology, and Media Ecology"
- 2015 - Heather Crandall and Carolyn Cunningham for "Media Ecology and Hashtag Activism"
- 2014 - Kevin Healey for "Coercion, Consent, and the Struggle for Social Media"
- 2013 - Brett Lunceford for "Telepresence and the Ethics of Digital Cheating"
- 2012 - Eric Jenkins for "Updating Narcissus, the Ur-Myth of Media, for the Digital Age"
- 2011 - Eric Jenkins for "Another Punctum"
- 2010 - Claudia Springer for "Watch the Birdie: Image-Making and Wildlife Conservation"
- 2009 - Matthew A. Killmeier for "Invasion of the Body Snatchers: Disembodiment, Media, and Innis and Carey"
- 2008 - Stephanie Bennett for "The City's Curse; The Church's Plight: Technology, Communication and the Sacred"
- 2007 - Anne Pym for "Orality, Secondary Orality, and the Presence of the Word"
- 2006 - Davis Foulger for "Medium as an Ecology of Genres: Integrating Media Theory and Genre Theory" and Peter A. Maresco and Cheryl A. Casey for "Stories in Stone, Stories on Screen: An Examination of Increased Personalization of Cemetery Memorials"
- 2005 - Ellen Rose for "The Wiring of Bhutan: A Test Case for Media Ecology in the Non-Western World"
- 2004 - Kip Redick for "Theme Parks as Sacred Places and Commercial Sanctuaries"
- 2003 - Arthur W. Hunt, III for "The Image Versus the Word: Old Story, New Twist: A Lament from a Christian Media Ecologist"

The Linda Elson Scholar Award for the Top Student Paper at the MEA Convention

- 2020 - Steven Hicks
- 2019 - Austin Hestdalen for "Understanding the Medium of Exchange"
- 2018 - Matt Lindia for "Colon. Hyphen. Closed Parenthesis. Formal Causes of Figure and Ground in Punctuation"
- 2017 - Joni McBeth Turville for "If Email Could Speak, What Would It Say? Interviewing Objects in a Digital World"
- 2016 - Bryan Picciotta for "From the Ground to the Clouds: Minimalist and Maximalist Footwear in the Sport of Running"
- 2015 - Kate Drazner Hoyt for "The Visual Effect of the Hashtag"
- 2014 - Mike Plugh for "The Global Village: Globalization and Media Ecology"
- 2013 - Helma Sawatzky for "Reconfigurations: Unfolding the Spaces of Mobile Listening"
- 2012 - Angela M. Cirucci for "First Person Paparazzi: Why Social Media Should Be Studied More Like Video Games"
- 2011 - Helma Sawatzky for "Anemone Theory: An Exploration of Digital Media as Phenomena"
- 2010 - J. N. Beckham for "Food and Drink: Engaging the Logics of New Mediation"
- 2009 - Jason Kalin for "Toward a Rhetoric of Hybrid-Space Walking"
- 2008 - Phil Rose for "René Girard as Media Ecologist"
- 2007 - Xiaoyan Xiang for "Walling-In and Walling Out"
- 2006 - David Parisi for "Fingerbombing or 'Touching Is Good': The Cultural Construction of Technologized Touch"
- 2005 - Cuthbert Alexander for "Community Journalism: Hope for a Society Without Heroes" and Michael T. Zimmer for "Media Ecology and Value Sensitive Design: A Combined Approach to Understanding the Biases of Media Technology"
- 2004 - Megan Rogers for "Taoism, Media Ecology, and the Reason the West Just Can't Dig it"
- 2003 - Lisa Hanson for "PRO-ANA, a Culture Remediated in Cyberspace"

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Call for Submissions for Explorations in Media Ecology Vol. 20

All articles submitted should be original work and must not be under consideration by other publications.

Explorations in Media Ecology, the journal of the Media Ecology Association, accepts submissions that extend our understanding of media (defined in the broadest possible terms), that apply media ecological approaches and/or that advance media ecology as a field of inquiry.

As an interdisciplinary and multidisciplinary publication, EME welcomes contributions embracing diverse theoretical, philosophical and methodological approaches to the study of media and processes of mediation through language, symbols, codes, meaning and processes of signification, abstracting and perception; art, music, literature, aesthetics and poetics; form, pattern and method; materials, energy, information, technology and technique; mind, thought, emotion, consciousness, identity and behavior; groups, organizations, affiliations, communities; politics, economics, religion, science, education, business and the professions; societies and cultures; history and the future; contexts, situations, systems and environments; evolution and ecology; the human person, human affairs and the human condition; etc.

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EME is a refereed journal. Strict anonymity is accorded to both authors and referees. References and citations should follow the Harvard Referencing system, and the journal otherwise follows standard British English for spelling and punctuation.

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The Media Ecology Association (MEA) is a not-for-profit organization dedicated to promoting the study, research, criticism, and application of media ecology in educational, industry, political, civic, social, cultural, and artistic contexts, and the open exchange of ideas, information, and research among the Association's members. Following are the goals established for the MEA.

Goals of the MEA

- To promote, sustain, and recognize excellence in media ecology scholarship, research, criticism, application, and artistic practice
- To provide a network for fellowship, contacts, and professional opportunities
- To serve as a clearinghouse for information related to academic programs around the world in areas pertinent to the study of media ecology
- To promote community and cooperation among academic, private, and public entities mutually concerned with the understanding of media ecology
- To provide opportunities for professional growth and development
- To encourage interdisciplinary research and interaction
- To encourage reciprocal cooperation and research among institutions and organizations
- To provide a forum for student participation in an academic and professional environment
- To advocate for the development and implementation of media ecology education at all levels of curricula

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Membership in the Media Ecology Association is open to anyone — scholars across all career stages and institutional locations, as well as nonacademics — interested in exploring the interactions between media, communications, and culture. Membership dues include an annual subscription to our print journal, *Explorations in Media Ecology*, published quarterly.

Other benefits include:

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- Subscription to our monthly email newsletter *In Medias Res* and the opportunity to have your achievements featured in it.
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- Paul Levinson – Fordham University (2000)

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- Paul Grosswiler (University of Maine, Orono) & Peter K. Fallon (Roosevelt University) [2011]
- Corey Anton – Grand Valley State University (2008–2010)
- Lance Strate – Fordham University (2005–2007)
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The Twenty-Third Annual Convention of the Media Ecology Association

Pontifical Catholic University of Rio de Janeiro, Brazil

July 7–10, 2022

"Dewey opens an important chapter in *Experience and Nature* with the seemingly preposterous claim that 'of all things communication is the most wonderful' ...The object, then, of recasting our studies of communication in term of a ritual model is not only to more firmly grasp the essence of this 'wonderful' process, but to give us a way in which to rebuild a model of and for communication of some restorative value in reshaping our common culture." (James W. Carey, 1989)

THE MEDIA ECOLOGY ASSOCIATION (MEA) invites the submission of abstracts of papers and proposals for panels for presentation at its 23rd Annual Convention, which will be held from July 7-10, 2022 at Pontifical Catholic University of Rio de Janeiro, Brazil. The deadline for submission is December 20, 2021.

The annual meeting of the MEA provides an opportunity for our community of scholars, educators, professionals and practioners to exchange experiences and ideas in a friendly environment. Participants at MEA conventions address a wide diversity of topics in our programs, and we encourage submissions that explore media ecological approaches from any number of different disciplines and fields of knowledge and social practice. We are interested in papers, thematic panels, roundtable discussion panels, creative projects, performance sessions, and other proposals of interest to media ecologists.

While we are open to explorations on any topic of interest to media ecologists, we also include a convention theme with the aim of generating further discussion and probes involving multiple perspectives. Submissions do not have to address the theme, but are invited to do so.

THE THEME OF THE 2022 CONVENTION is Celebration. A long period of turmoil has seen social division, self-isolation and perpetual stress become our daily norm. Through the various conflicts and trials, it has been the strength of our relationships and associations that have sustained us. Resilience is more than an individual trait. It is the product of self-care and mutual concern. The so-called "good life" includes our ability to individually and collectively endure great challenges, while reminding ourselves that joy must not be inhibited by the obstacles in our way. We continue to celebrate our accomplishments and our associations as an affirmative enterprise in making and remaking this human condition. The annual Media Ecology Association Convention helps our community mark these important milestones, celebrating our hard work and our commitment to one another. This is true in any year, but in particular in these times it is vital to raise up this sensibility and center it as a cause in our 2022 proceedings.

General topics of interest related to the convention theme (but not limited to):

- Community Life
- Rituals of Celebration and Affirmation
- Technology as a Connecting Agent
- Art and the Expression of Joy
- Education and the Learning of Resilience
- Surviving the Maelstrom...and Thriving
- Positive Psychology and Media Ecology
- Science and Sanity: General Semantics

GUIDELINES FOR SUBMISSION

Please submit paper and panel proposals, in English, by December 20, 2021 to MEA2022Convention@gmail.com. A maximum of two submissions per author will be accepted. Authors who wish their papers to be considered for the Top Paper or Top Student Paper award must indicate this on their submission(s).

Submission Guidelines for paper and panel proposals:

1. Include title(s), abstract(s) (maximum 250 words), and contact information for each participant.
2. Outline, as relevant, how your paper or panel will fit with the convention theme.
3. Authors with papers submitted as part of a panel proposal or as a paper proposal that wish to be considered for Top Paper or Top Student Paper must send the completed paper to the convention planner by May 6, 2022.

Submission guidelines for manuscripts eligible for MEA award submissions:

1. Manuscripts should be 4,000–6,000 words (approximately 15 to 25 double-spaced pages)
2. Include a cover page with your institutional affiliation and other contact information.
3. Include an abstract (maximum 150 words).

Please visit media-ecology.org for more information about the Media Ecology Association, our annual convention, and our publication profile.



July 7-10, 2022
Pontifícia Universidade Católica do Rio de Janeiro

ACKNOWLEDGMENTS

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PROGRAM AT A GLANCE

THU, JULY 8	FRI, JULY 9	SAT, JULY 10	SUN, JULY 11
	8:30 am Greetings	8:30 am Greetings	
9:00 am Opening Ceremony	9:00 am Plenary Session (2.1)	9:00 am Parallel Sessions (3.1)	9:00 am The Medium and the Light Award Presentation (4.1)
9:30 am Opening Plenary Session (1.1)	10:30 am Parallel Sessions (2.2)	10:30 am Plenary Session (3.2)	
11:00 am Parallel Sessions (1.2)	12:00 pm Parallel Sessions (2.3)	12:00 pm Parallel Sessions (3.3)	10:00 am Parallel Sessions (4.2)
12:15 pm LUNCH	1:15 pm Book Salon	1:15 pm LUNCH	11:30 am Business Meeting
1:00 pm Parallel Sessions (1.3)	2:30 pm Parallel Sessions (2.4)	2:00 pm Parallel Sessions (3.4)	
2:30 pm Parallel Sessions (1.4)	4:00 pm Parallel Sessions (2.5)	3:30 pm Parallel Sessions (3.5)	
3:45 pm Coffee Break	5:15 pm Coffee Break	4:45 pm Coffee Break	
4:15 pm Parallel Sessions (1.5)	5:30 pm Plenary Session (2.6)	5:15 pm Plenary Session (3.6)	
5:45 pm Plenary Session (1.6)	7:00 pm Social Events (2.7)	6:45 pm MEA Awards Ceremony President's Address	
7:00 pm Welcome Reception			

open at all times

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PHOTOGRAPHIC ESSAY

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