Crystal Abidin

#sexbait: Sex-selling and Selling Sex among Commercial Lifestyle Bloggers in Singapore

In the Commercial Lifestyle Blog industry where personal lives are narrative vehicles for conveying information, some bloggers have innovatively engaged in various degrees of sensuousness to market campaigns, sell products, and lure traffic to their social media platforms. They are young, clout rich, and Internet famous with an influence over generations of young Singaporeans who rely on social media for firsthand information. Through ethnographic fieldwork conducted with these bloggers and the long-term observation of social media enterprises, this paper examines the treatment of sexual literacies among young men and women lifestyle bloggers in Singapore. A close analysis reveals some scripts appropriated by bloggers to disseminate personal and endorsed sex education such as shock and allure, pedantic consumption, and personal illustrations.

Crystal Abidin is pursuing a Ph.D. in Anthropology and Sociology at the University of Western Australia, Perth. She is excessively passionate about everything to do with gender, race, and the Internet. Her Ph.D. dissertation studies narratives of self-creation and commercial intimacy through young women's commercial blogging practices. Crystal blogs at crystalabidin.blogspot.com.au

César Albarrán Torres

Mobile Social Gambling: casino apps and digital media practices

In this paper I offer a description and theorisation of the consumption of social casino apps and how these relate to media convergence and social networking practices. By simulating real wagering, apps such as DoubleDown (slots), Zynga Poker and Betting Billionaire (sports betting) aid in the normalisation of gambling-like procedures, bringing them closer to the realm of casual social gaming. This has wide implications for what we generally understand as gambling (a ritual demarcated from the everyday which necessarily involves chance and a payout), because social games operate in social media settings and
typically use virtual currencies.

Social casino app designers strive to redefine how and where the consumption of gambling products is carried out and the ways in which it permeates the everyday. They do so by offering platforms in which gamblers/players can participate, mingle and merge their gambling and gaming networks with other spheres, such as their Facebook and Twitter networks, all of which are easily accessible through mobile devices. I define consumption in social casino apps as the acquisition of a gambling or gambling-like experience that may or may not involve real money. In this transaction, the user pays with currency and/or labour and/or time and/or access to his/her digital social networks and contacts.

I sustain this working definition by framing the possibilities of action offered by social casino apps with the varieties of digital media practices identified by Couldry (2012) – among them, searching and search-enabling, showing and being shown, *presencing* (sustaining a public presence) and commentary. I argue that these practices align with new modes of digital consumption that favour participation, ubiquity, and blurring of the producer/consumer divide. This paper will provide insights into how social casino apps bridge users and brands, and how they generate new practices, identities and concerns.

*César Albarrán Torres is a doctoral scholar at the Digital Cultures Program, University of Sydney. He has worked extensively in academic and non-academic publications as an author, editor, film critic and translator. His current research delves into the cultures that form around the digitisation of poker and slots in online casinos, social casino apps and Electronic Gaming Machines.*

**Fiona Andreallo**

**The selfie flaneuse**

Media portrayals of the feminine selfie as improper behaviour for ‘nice’ middle class girls is reminiscent of how middle class women performing femininity in public spaces in 19th century Europe were viewed as immoral. This paper considers the selfie within a visual culture paradigm, drawing on concepts of spaces of performativity and looking, and how these are linked. In the late 1980s, Pollock and Wolff explored spaces of femininity in 19th century Europe. These papers have received extensive discussion mainly focusing around the concept of the flaneur. The flaneur was a male figure in 19th century Europe whose main occupation was looking. Flaneurs were men, because respectable women could not stroll alone in modern streets. To do so, was morally dangerous. More recent debate concerning flaneurie has focused on the central ideas of spaces and looking, but has also problematised the clear cut boundaries of masculine as public, and feminine limited to private. Throughout debate, however, the flaneur is primarily defined by the central ideas that strolling must take place alone, be aimless, and that the experience provides a reflectiveness of gaze. By
locating the selfie in a culture of sharing, where looks and looking are both produced and consumed in active
online communities, the feminine selfie may be considered flaneuse. Considering the selfie as flaneuse,
media portrayals may be observed as limited.

Fiona Andreallo is a PhD student at UTS. Her thesis employs a visual culture paradigm to explore
photography/identity/performance within convergence culture. Prior to this research, Fiona worked with
photography and digital media for over two decades exploring visual communication in various industries
from medical illustration, to advertising, and directing photography in magazines.

Emma Baulch (ANU) and Jerry Watkins (UWS)

Uses of social media: mobile phones and changing class politics in twenty first century Indonesia
This paper uses literacy, following Hoggart and Hartley, as a conceptual tool to understand the socio-cultural
implications of mobile telephony’s rapid popularization in Indonesia over the last decade. It focuses on
mobile-enabled uses of social media by lower class pop fans in Bali.

Key to Hoggart’s study of mass mediation is his discussion of its political effect on class cultural politics 1950s
Britain. In Indonesia, mass mediation has also been tied up with changing class politics, and our paper
historicises mobile telephony through reference to such changes. The establishment of the pro-US
authoritarian New Order regime in 1966 brought about a reorganization of the press in such a way to give
rise to broad, class-like imaginaries, the ‘middle’ and the ‘masses’. Beginning in the 1970s, an elitist middle
class imaginary coalesced around print, and consistently devalued the masses and the media by which their
forms of knowledge were transferred, such as certain kinds of singing and dancing. What happens then, we
ask, following Hartley, to these mass-mediated class imaginaries when the masses get hold of the means to
edit, produce and circulate knowledge via the written word? Do they use it in ways that disrupt established
patterns of authority, or not? If not, why not, and what does this suggest of patterns of digital literacy in 21st
century Indonesia?

Emma Baulch is a teacher, researcher and writer who specialises in Indonesian media and popular culture. In
2007 she published Making Scenes (Duke Univ Press). From 2009-12 She held an ARC post doctoral
fellowship to research the Indonesian Music industry. She currently leads an ARC discovery to research mobile
telephony and digital literacy in Indonesia.

Jerry Watkins is Associate Professor at the School of Humanities and Communication Arts, University of
Western Sydney. His focus is mobile, social and online content and devices and their impact on people and systems. He has led projects with partners including Intel Corporation and UNESCO Communication and Information sector.

Gemma Bothe

Olicity is my OTP: Being Fan Fiction Literate

Online fan fiction is the composition of content based upon pre-existing stories, songs, television shows, or movies, usually conducted on an online forum. Fan fiction authors utilise ‘usernames’, post their stories on multiple websites, change, edit and repost stories based on reader’s feedback, and act as readers and critics of content uploaded by other fan fiction writers.

During my PhD research examining how fan fiction participants understand and conceptualise their fan fiction practices, I have observed that participation in fan fiction requires literacy in a variety of areas. This presentation examines the various types of literacies required to participate in fan fiction.

The ability to communicate effectively in an online fan fiction website requires users to have a number of ‘literacies’. Beyond basic language literacy, engaging with online fan fiction requires individuals to be both digitally literate, as well as fandom literate. Without these literacies users can be seen to be ‘illiterate’ in this forum (‘newbie’/‘noob’). These deficits are generally identified through how ‘illiterate’ participants utilise fandom specific language, author’s notes, formatting, and other visual aspects of this online forum.

In this paper I seek to show that being digitally literate and language literate are not sufficient to be able to effectively participate within a fan fiction community. Participation in fan fiction requires a participant to be both digitally literate, language literate, as well as fandom literate. Therefore, I will demonstrate that although aspects of ‘digital literacy’ can be universal, being ‘literate’ in any domain online is highly context specific. I conclude by arguing that being culturally literate in any situation is not simply a matter of being ‘literate’ in a particular area or skill set; but involves the ability to be literate (or competent) in a way that is context specific.

Gemma Bothe is a PhD Student at the University of Western Australia in the discipline of Anthropology and Sociology. Gemma is currently conducting fieldwork in the third year of her PhD. Her research aims to explore the online and offline experiences of people who both read and write fan fiction.
Transliteracy and the New Wave of Gender-Diverse Cinema

Film is reflexive and can develop literacy about a community. Independent films challenge the hegemonies of dominant cultural production and mainstream screen texts. The analysis of independent transgender film texts embedded within queer and transgender social structures provides greater meaning of the films and requires a transliterate approach in relation to reading gender-diverse cinema.

Literacy into transgender lives/experiences can be usefully mediated by screen texts; enabled by the filmmakers having access to digital temporal spaces to self-represent; self-disclose; to create screen texts of the transgender world(s) according to their own needs and transforming languages.

Films are produced as public texts seeking an audience; whether this be through screening at a film festival, broadcast on television, or direct access via online video on demand (VOD) services, or social media. Publication of a film text provokes engagement with the subject, inviting reading and interpretation. In some examples, texts may also transform the viewer.

The audience is not a passive observer. The texts write upon the minds of the spectators. Independent transgender films have access to and utilise a specific framework of language that may include metaphor and allusion; the illusion of the post-modern, pre-and/or post-surgical body and markers of transition readable within the queer and transgender communities. These languages encode a vital transliteracy, inviting a new way of engaging with texts.

These are all languages that also demand of the viewer a literacy that mainstream films may not require and which fall outside the formal reading of screen texts. Film literacy utilises theoretical analyses of narrative structure, thematic and technical aspects, to decode and enhance understanding of the overall aspects and meaning of the film. Formal textual analyses may still overlook (or, misinterpret) gender-diverse texts if separated from the cultural situation(s) of production.

This paper will explore the need for transliteracy in relation to reading independent gender-diverse screen texts, with examples from the Trans New Wave of Cinema and advocates a transliterate approach to reading transgender films, embedded within queer and transgender social structures and across media, to provide greater meaning and insight into the films.
Akkadia Ford is a PhD Candidate (Cultural Studies, School of Arts & Social Sciences, Southern Cross University) and is a trained filmmaker, establishing and working as Festival Director of Queer Fruits Film Festival (2009-2012). Current areas of interest are focused upon transgender representation in films, queer film, gender disruption, film festivals, audiences and issues of spectatorship.

Rob Garbutt & Meredith Kayess

New academic literacies and Written Communication

Our paper reflects on Written Communication, a first year core unit that we have created and taught, which supports new students during their transition into university study in the School of Arts and Social Sciences, Southern Cross University, and takes the cultural practices of reading, writing and academic literacy as objects of study. Using an explicitly cultural studies approach allows us to focus on equipping students with the core literacy skills required by the academy (particularly the New Humanities), while also encouraging students to reflect upon their lived experiences to critically engage with the institution and its practices with the aim of making them strange, discussable and open to question. In a sense, the university becomes our weekly field trip. Close reading, critical thinking, formal academic writing and clear argumentation are at the heart of the assessment, and these practices, along with marking, add relevant content to class discussions. We recognise that describing and explaining academic practices, conventions and norms in part shapes and reshapes them, and by supporting students as they 'do' academic literacy has the potential to transform not only students and teachers, but also academic literacy, the New Humanities, and the university as an institution, in often unexpected ways.

Our reflections lead us to four key points in our argument. First, that widening social participation amongst students at university and an inclusive curriculum requires academic literacy to be explicitly taught rather than only absorbed osmotically or developed through extra-curricular study. Second, that in order for academic literacy teaching to be a compelling invitation to scholarship, this teaching needs to value students' lived experiences as important cultural capital. As a consequence, academic literacy needs to be defined beyond information literacy, critical reading and logical, well-supported argumentation to include critical reflection upon experiences of the many expressions of the academy including: the role and norms of disciplines; the design of learning environments; "academic" culture and comportment towards the world; "disciplinary" thinking, questioning and curiosity; the production and legitimisation of knowledge; and student assessment genres and conventions. Third, that because of its critical and interdisciplinary engagement with everyday life and knowledge production, cultural studies provides an ideal set of tools and concerns from which to invite and enable students to develop their own scholarly disposition towards the
world, including the institution in which they find themselves. Finally, that the academic practice of cultural studies (Ang 2013), including its pedagogies, enables teaching an extended version of academic literacy yielding learning outcomes that supplement academic skills acquisition with an understanding of the culture and “game” of being a student in the School of Arts and Social Sciences.

Dr Rob Garbutt is a Lecturer in Cultural Studies and Written Communication at Southern Cross University. His research interests focus on the intersection of place, identity and belonging, as well as pedagogy and cultural studies. His first book, The Locals, was published with Peter Lang in 2011.

Meredith Kayess works in Academic Skills Development at SCU supporting students as they make the transition into university studies, and is lucky enough to occasionally tutor in the School of Arts and Social Sciences at SCU.

Bill Green

Rethinking Literacy for the New Media Age?

Notwithstanding Richard Hoggart’s significance in the formation and history of cultural studies, and recurring references to his early book The Uses of Literacy, I want to argue that literacy as such doesn’t figure all that much in the field of cultural studies, at least in its dominant constructions. When it is not being deployed more or less metaphorically, there is overwhelmingly a sense of what has been described as “the assumption of literacy” – the view that literacy is something that can and should be simply ‘assumed’ in cultural studies work, or perhaps ‘presumed’, especially when that field is conceived as, first and foremost, a university discipline. I argue this is symptomatic of its restricted engagement with education, as both a practice and a field of study. Literacy, it seems, is all too often invested with the same kind of taken-for-grantedness as education. Seeking to open up a more productive dialogue between these two fields, this presentation will firstly explore the notion of a paradigmatic shift from ‘print’ to ‘digital electronics’, before going on to provide a reconceptualised, historically informed account of literacy, with due regard for changing formations of technology and culture, communication and power. What is at issue in rethinking literacy for the new media age?

Bill Green is Emeritus Professor of Education at Charles Sturt University, NSW. He has a longstanding interest in the relationship between education and cultural studies. His research profile includes work ranging across curriculum inquiry and literacy studies, English curriculum history, technocultural studies, doctoral research education, and education for rural-regional sustainability. Recent publications include the edited volumes
Literacy in 3D: An Integrated Perspective in Theory and Practice (ACER, 2012), with Catherine Beavis, and Rethinking Rural Literacies: Transnational Perspectives (Palgrave Macmillan), with Michael Corbett. He is presently completing another edited volume on the body in professional practice, learning and education, to be published by Springer.

Lelia Green

Children’s digital literacies: a contested space

Early writers on children’s digital literacies were swift to identify contested priorities. P. David Marshall, for example, discussed the fact that parents bought computers for their children because of the educational imperatives while children used computers for games and socialising: "The arcade game dimension of the computer shifts its value from information source to entertainment site with a particular [working] class dimension." (1997, p. 71). The anxieties this dynamic elicited were further exacerbated by the realisation of (in those days) accessible sexual content: "Parents still occupy the role of the initiated with regard to sexuality, [but] if they are uninitiated technologically then they lose the power base from which to set the markers for progressive socialisation." (1997, p. 68)

Eighteen years later, many of those children now have children of their own but what passes for digital literacy in which circumstances is no less hotly contested. Indeed, more organisations and institutions are involved in the debate. Schools, policy makers, parents and children all have digital literacy agendas.

This presentation takes policy-driven research with children (AU Kids Online) and combines it with analysis of in-depth qualitative interviews to construct the different frames of what passes for digital literacy for whom in which circumstances: and when such digital literacies can be plausibly denied. As one 14-16 year old told me: "I recently got Snapchat and I know what it’s for but […] I only got it to Snapchat friends that I know, but it can be used for something really different." (Even his friends contested that statement.)

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Lelia Green is Professor of Communications at Edith Cowan University, in the School of Communications and Arts, and a co-Chief Investigator with the Australian Research Council (ARC) Centre of Excellence for Creative Industries and Innovation. She has been the first Chief Investigator on three ARC Discovery Grants and on four ARC Linkage Grants. Lelia is the author or co-author of over 80 refereed articles, book chapters and conference papers and co-edited Framing technology: society choice and change (1994, Green & Guinery). She is the author of The internet: an introduction to new media (Berg, 2010) and Communication, technology and society (Sage, 2002, also co-published as Technoculture: from alphabet to cybersex, Allen & Unwin, 2002).

Donell Holloway

Social literacies and children’s virtual worlds
Most research about the online social practices of minors focuses on teenagers (Livingstone et al, 2011; Green et al, 2011, Holloway et al, 2013). This focus on teenagers reflects the previously large gap between the use of social network sites (SNS) by teens and by younger children. However, Australian children are now established and active Internet users with 79.1 per cent of five to eight year olds, and 96 per cent of nine to eleven year olds accessing the Internet (ABS, 2012). Up to a quarter of Australian children aged between eight and twelve are underage Facebook users (Di Stephano, 2013) and more than half of six to nine year olds play in children’s virtual worlds with chat functions (Young Children, 2011).

Some scholars question if primary school aged children are developmentally ready or have the critical skills necessary to play online in safe and beneficial ways (Bauman & Tantum 2009; Ey & Cupit, 2011). Others call for research to explore the ways in which children’s virtual worlds mediate children’s play and socialisation (Grimes & Fields, 2012). This paper explores the degree to which the online ‘social literacies’ used to successfully engage in children’s virtual worlds—with their new boundaries and social norms—are akin to the ‘social literacies’ children use to enjoy, protect and sustain their social play in the real world.

Donell Holloway is a research scholar at Edith Cowan University. She has published over 30 refereed journal articles, conference papers and book chapters. Donell recently won a Discovery Early Career Researcher Award (DECRA) from the Australian Research Council titled Digital Play: Social network sites and the well-being of young children.
Caleb Kelly

Listening: the practice of close listening in sound culture

We all listen, but within sound culture there is a special emphasis placed on the ability that goes beyond the quixotic. Compositions such as Max Neuhaus’s LISTEN (1966), a work that simply asks the audience to listen and current day practices of ‘deep listening’ and ‘close listening’ hold listening in a spiritual-like and reverential position. Many contemporary sound artists and field recordists understand the ability to listen as special and they use their skills in its utilisation to draw our attention to our own listening experiences through practices such as field recording and sound walks. But what does it mean to ask us to listen, is there a listening literacy that can be developed and how could we begin to think of literacies of listening? The paper will look at historical and recent practices in the sonic arts that employ listening as their medium.

Caleb Kelly is an academic, event director and curator working in the area of the sound arts at COFA, UNSW. In 2009 he published his first book, entitled Cracked Media: The Sound of Malfunction, through MIT Press and he is the editor of Sound (MIT Press and Whitechapel Gallery in London).

Sukhmani Khorana

Refugees in Film: The Ethics of Representation and Screen Literacy

In the 21st century, forced migration via irregular means has become a significant public policy and electoral issue for governments and citizens of the Global North (including Australia). While the causes and impacts of this phenomenon are beyond the scope of this paper, its representation in film, and the ethics of such mediations are of primary concern here. Studying such portrayals and viewers’ engagement with them is important because in the absence of wider community interactions with recent refugee arrivals, public opinion on refugee-related issues is largely reliant on impressions gleaned from the media (Wright, 2008: 99). The paper chooses screen media (in this case, film) over text-based media because as per Rey Chow, "engagement with otherness almost always involves some kind of imagistic objectification" (2004: 676). Therefore, a random sample of refugee-based film texts are discursively analysed to find out whether they contain particular opportunities for narrative and/or aesthetic engagement within the textual frame itself. While there has been research in media studies that examines witnessing and responsibility in relation to news narratives of “distant suffering” (Chouliaraki, 2010), this has yet to be applied to domestic stories of the "other”, such as the fate of onshore refugees. The primary theoretical innovation of this paper therefore lies in appropriating the framework of the mediapolis (that is, the screen as a window to the other rather than a boundary) for the discursive analysis of films based on contemporary refugee stories. Subsidiary to
this conceptual innovation is the notion of responsibility as it takes the Levinasian conception of face-to-face ethics further by uncovering what responsibility should feel like, or how it might be activated for spectators in the current globalised environment (Grehan, 2009: 18).

Sukhmani Khorana lectures in the digital media and international media streams of the BCM program at the University of Wollongong. Previously, she was a postdoctoral research fellow at the Centre for Critical and Cultural Studies, University of Queensland. Sukhmani’s doctoral project was a comprehensive study of diasporic film theory and practice, while her current research looks at the discourses of news television in India, ethnic and community media in Australia, and transnational articulations of cross-media ethical witnessing. She also has a background in film festival programming and media monitoring.

Pratiwi Retnaningdyah

Claiming Thirdspace: Suitcase Libraries, Literacy, and Indonesian Domestic Workers in Hong Kong

Foreign domestic workers are arguably one of the most exploited and subordinated groups of women in the labour division under global capitalism. However, foreign domestic workers (FDWs) actively engage in activities to negotiate the prevailing structures of power in transnational labour market. My paper will examine how and why literacy is central to the activism of Indonesian Domestic Workers (IDWs). I seek to understand the significance of IDWs’ cultural representations in relation to the themes of literacy and space. In particular, this paper will address the issue of how IDWs in Hong Kong make use of the practice of suitcase libraries to make meaning of space within material limits, both in relation to employers’ home as their workspace and public sphere as the site of the practice. I coined the term “suitcase libraries” to refer to a literacy practice of book borrowing at outdoor public spheres in Hong Kong during their days-off. The books are displayed in open suitcases and mats, with IDWs both as administrators and consumers engaged in the practice. Borrowing Edward Soja’s (1996) concept of Thirdspace, I argue that suitcase libraries can be considered representing Thirdspace in the form of a vernacular, grass roots literacy practice that creates a productive space of resistance. This could include spatial management to overcome spatial constraint in the employers’ home and public places such as Victoria Park and other sites in Causeway Bay area in Hong Kong. The claim for Thirdspace as a space of resistance also requires particular strategies to ensure its sustainability. Nevertheless, the practice of suitcase libraries as a Thirdplace serves to deconstruct the negative stereotypes of uneducated and passive maids and change them into literate figures.

Pratiwi Retnaningdyah is a PhD student in Cultural Studies, School of Culture and Communication at the
Universitiy of Melbourne. Her thesis project is on the literacy practices of Indonesian Domestic Workers in Hong Kong as cultural artefacts to construct their new identity of smart and educated women and to empower their communities. Tiwi can be reached at pratiwir@student.unimelb.edu.au

Yoshikazu Shiobara

Places for dialogue with others: a short reflection on the emergence of racism and the possibility of educational practices of everyday multiculturalism in contemporary Japan
[video presentation, available at https://sam.arts.unsw.edu.au/events/csaa-symposium/]

A serious social issue in contemporary Japanese society is the rapid emergence of racism. From the sociological perspective it is the effect of the spreading sense of anxiety and vulnerability among people who are facing rapid social change. In particular, younger generations are likely to be influenced by racist discourses ubiquitously existing on the internet. In this paper I emphasize the importance of face-to-face communications with others for younger generations as a mode of multiliteracies, and the creation of “places for dialogue with others” as a part of educational practices, including screen literacy learning, in Japanese society.

Yoshikazu Shiobara is Professor of Sociology at Keio University, Japan. Research interests are multiculturalism and ethnic minority issues in Australia and Japan, looking at the implications of multiculturalism discourse for immigrant communities, as well as policies for indigenous peoples and asylum seekers. Publications include Tomo ni ikiru (living together in a multicultural society) (2012), Henkaku suru tabunka shugi he (toward multiculturalism as transformation) (2010), Neo riberarismu no jidai no tabunkashugi (multiculturalism in the era of neoliberalism) (2005).

Hirotoshi Yaginuma

Literacy in Art Education: Through the Recognition of Cognitive Strategy

In this paper, I outline a set of proposals concerning literacy in a diversified society from the perspective of art education. Japan’s public education system was established in the Meiji Era more than a century ago since when Japan’s education policy has see-sawed between "divergent thinking" and "convergent thinking." This seesaw effect can be observed today in the influence of PISA (Program for International Student Assessment), an international educational achievement survey conducted by the OECD (Organization for Economic Cooperation and Development). My argument is that, as Japanese society becomes increasingly diversified, we must stop moving between the two extremes on a recurring basis.
Japanese education policy should enable children develop the ability to proactively judge and tackle diverse social and cultural situations as well as the deluge of information that they encounter. Art education can play a key role by helping children develop an ability based on a positive attitude towards the world by addressing the fundamental questions of what is “beautiful” and when does a thing become a form of “art.” To enable children to cultivate this ability, my research focuses on the cognitive strategy of “recognition” as a research tool for promoting literacy through art education. My research suggests that three elements are important to children's learning: "meta-recognition", "stimulus recurrence", and "narrative". With regard to meta-recognition, I introduce a closely related idea known as “visual media expression.” This shares many features with the pedagogies of screen literacy ('cineliteracy') learning and teaching that produce positive outcomes not only in enhancing knowledge and understanding of the moving image and of traditional forms of literacy, but also suggests a potential for encouraging global citizenship. As it steadily moves toward a more diversified society, Japan has much to learn from the research on multiculturalism in Australia. At this symposium I focus on the value of the cognitive strategy of recognition in establishing literacy through art education.

Professor Hirotoshi Yaginuma is Assistant Dean of Faculty of Education, Niigata University, Japan. He has a production background in Art Education. Current research projects concern art, screen literacy, historic children's pictures, plastic arts workshop, local movie culture. Recent publications include: Art Education derived from the Paradigm of Life Theory (2011); The Pedagogical Importance of Cineliteracy - Focusing on the Activities of “Cineliteracy Festival in Niigata” (2011); A Study of Educational Significance and Methodology of Expressions by Video Media - Based on The Approach of Cineliteracy (2010); A Study of Literacy in Art Education (2009)