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TRUST.
TRENDS.
TECHNOLOGIES.

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3rd Annual Conference
TOROA Centre for Communication Research
Auckland University of Technology
11-12 November 2021, Live on Zoom

TECHNOLOGIES have shaped and reshaped communication in ways that were unfathomable just a generation ago. We now have so many communication tools, methods, and processes that practitioners require an advanced set of skills to remain effective. Furthermore, technologies that were meant to offer ways for people to connect, have inadvertently become the means of accelerating the current spread of misinformation, created echo chambers, and allowed unnecessary discord within populations to emerge.

As headlines fill with news about data breaches, ransomware attacks and the mismanagement of personal data, the use of transparent and authentic communication becomes vital to counter the systematic and global erosion of trust in governments and organisations. The TRUST ecosystem is failing us, the 2021 Edelman Trust Barometer suggests.

What can we, as communication practitioners and researchers, do to restore trust in people, systems and technologies? What should our research focus on? How might be find the answers? And where are we (or should we be) heading? What are the TRENDS that we should pay attention to, and what developments can we expect in the field over the next decades?

TWO-DAY CONFERENCE VIA ZOOM
Conference participation is free.

Day 1:
https://us02web.zoom.us/j/89064402131?pwd=dVgwVVhUTmt-0b24rOXk5U0IxTUJPZz09

Day 2:
https://us02web.zoom.us/j/85376323245?pwd=cnJUd01wQ-jNuMkMxZzRmR2Q2V29sUT09

NZT	AEDT	AEST|PGT	GMT+8	ICT|WIB	IST
Auckland PROGRAMME TIME	Canberra Sydney	Brisbane Port Moresby	Perth Manila Shanghai Kuala Lumpur Singapore	Bangkok Jakarta	Chennai Mumbai
start → 13:00	→ 11:00	→ 10:00	→ 8:00	→ 7:00	→ 5:00
14:00	12:00	11:00	9:00	8:00	6:00
15:00	13:00	12:00	10:00	9:00	7:00
16:00	14:00	13:00	11:00	10:00	8:00
17:00	15:00	14:00	12:00	11:00	9:00
17:30 ← end	15:30 ←	14:30 ←	12:30 ←	11:30 ←	9:30 ←

The **TOROA Centre for Communication Research** advances knowledge in socially responsible communication and media practice. We promote community-based research and practice-informed inquiry. Our researchers query and challenge the relationships between communication practice, theory and research. We build research capability by encouraging and nurturing practice-enabled communication researchers.

Visit us at https://www.toroaresearch.org/
for more information, upcoming events and research activities.

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DAY 1 — 11 November 2021, 13:00-17:30 NZT

Time	Session
13:00-13:20	**WELCOME AND OPENING REMARKS** **Petra Theunissen**, Co-Director TOROA Auckland University of Technology, New Zealand
13:20-14:00 14:00-14:10 mini-break	**KEYNOTE** **Andrew Cushen**, Director of Communication and Engagement, InternetNZ
14:10-15:10	**MUSIC, FILM & TRUST IN TECHNOLOGIES** **Chair: Matt Guinibert, AUT New Zealand**
	TRUST IN TECHNOLOGY **Gudrun Frommherz** & **AD Narayan** Auckland University of Technology, New Zealand
	ABSTRACTED ABBA: AVATARS IN REAL-TIME **Justin Matthews** & **Angelique Nairn** Auckland University of Technology, New Zealand
15:10-15:20 mini-break	Y TRYDYDD MASG [THE THIRD MASK] **Dafydd Sills-Jones** Auckland University of Technology, New Zealand
15:20-16:20	**TRUST (NOT)** **Chair: Danni Mulrennan, AUT New Zealand**
	ACTIVISTS' USE OF SOCIAL MEDIA IN MALAYSIA **Ngu Ik Ying** Curtin University, Malaysia
	TRUST AND THE ANTIVAX MOVEMENT **Petra Theunissen** & **Katharina Wolf** AUT, New Zealand & Curtin University, Australia
16:20-16:30 mini-break	MEDIA REPRESENTATION OF A TERROR ATTACK **Khairiah Rahman** & **Wan Norbani Wan Noordin** AUT, NZ & Universiti Teknologi Mara, Malaysia
16:30-17:20	**BREAK-OUT DISCUSSIONS**

ROOM 1 Trends in Communication Practice Moderator: Deepti Bhargava AUT New Zealand	ROOM 2 Technology in Communication: Research Opportunities Moderator: Gudrun Frommherz AUT New Zealand

Time	Session
17:20-17:30	**WRAP-UP** **Helen Sissons**, Co-Director TOROA Auckland University of Technology, New Zealand

DAY 2 — 12 November 2021, 13:00-17:00 NZT

Time	Session
13:00-13:10	**WELCOME AND HOUSEKEEPING** **Helen Sissons**, Co-Director TOROA Auckland University of Technology, New Zealand
13:10-14:10	**TRENDS, TECHNOLOGY & POP CULTURE** **Chair: Petra Theunissen, AUT New Zealand**
	#PLEDGE TO PAUSE... OR NOT? **Angelique Nairn** & **Deepti Bhargava** Auckland University of Technology, New Zealand
	PRODUCT PLACEMTENT IN KOREAN DRAMA **Nabilah Amri Badzlina** & **Aida Mokhtar** International Islamic University, Malaysia
14:10-14:20 mini-break	STUDENTS' ATTITUDE TO INSTAGRAM ADVERTS **Ro Si Dah** & **Aida Mokhtar** International Islamic University, Malaysia
14:20-15:00	**TRENDS AND TECHNOLOGIES IN JOURNALISM AND MEDIA RELATIONS** **Chair: Wan Norbani Wan Noordin, UiTM Malaysia**
	A JOURNALIST'S 'SLOW NEWS' DAY **Philippa Smith** & **Helen Sissons** Auckland University of Technology, New Zealand
	MEDIA RELATIONS ON WHATSAPP **Mark Rasquinha** Auckland University of Technology, New Zealand
15:00-15:40	**TECHNOLOGIES AND TRENDS IN COMMUNICATION EDUCATION** **Chair: Angelique Nairn, AUT New Zealand**
	TURNING MOBILE JOURNALISM ON ITS HEAD **Danni Mulrennan** Auckland University of Technology, New Zealand
15:40-15:50 mini-break	INTERNSHIPS DURING THE PANDEMIC **Wan Norbani Wan Noordin**, **Mohd Nur Najmi Nuji** & **Baby Anusha Nur Mohamend Thaheer**, UiTM
15:50-16:30	**RESEARCH DIRECTIONS POST-COVID** **Verica Rupar**, Head of Research Auckland University of Technology, New Zealand
16:30-16:50	**AWARDS & CONCLUDING REMARKS** **P. Theunissen, H. Sissons, G. Frommherz** TOROA Centre for Communication Research

ABSTRACTS

Gudrun Frommherz & AD Narayan
Auckland University of Technology, New Zealand

TRUST IN TECHNOLOGY

The question of 'trust' is a regular concern in communication and media studies (e.g., Kiousis, 2001; Metzger et al., 2003), particularly so with respect to ubiquitous online and social media. In an environment where every user may be an author, where sources have no definite origin, where generating, manipulating and consuming information may conflate into a single event, and where privacy is an aspiration rather than a reality, many have grown weary of the boundaries between their personal and their (multiple) public selves. More recently, the issue of trust gained further urgency by the perceptions of negligent misinformation, deliberate disinformation, fake news, conspiracy infodemics, political disingenuity, social fragmentation, and a general distrust in public institutions (e.g., Edelman Trust Barometer, 2021; Engelke et al., 2019; Fisher, 2019; Kavanagh & Rich, 2018; Mahmood, 2019; Schudson, 2019; Strömbäck et al., 2020). The 'Internet of Me', enabled by Web 3.0 technologies that drive highly personalised system-generated content, has done much to promote a fidelity crisis. Marc Rotenberg, president of the Centre for AI and Digital Policy in Washington, DC, observed that "technology is far outpacing security, privacy and reliability" (EPIC, 2019). Even though systems integrity has become more relevant in contemporary technology design, it is yet not a strategic centre of decision-making. Vinton Cerf, the principal designer of the Internet Protocol (IP) and now vice president at Google, summarised the reliability problem of technology when he conceded, "we didn't focus on how you could wreck this system intentionally" when designing the internet (Palmer, 2019). Supported by ever easier deepfake techniques, a new 'fact fluidity' seems to unsettle established understandings of 'truth' and 'trust'. Indeed, some have proposed that over the coming decade one may "expect the very nature of trust [to] change" (Rainie & Anderson, 2017).

Based on a general sense of disenfranchised veracity, it seems unsurprising that research centres and opinion pollers around the world regularly review public sentiments on trust. Relevant trust research often pertains to journalism and news media (e.g., Gottfried, 2021; Myllylahti, 2021; Newman, 2021; Watson, 2021), brand endorsements (e.g., Edelman, 2020), leadership (e.g., Dirks & Ferrin, 2002), or employment relations and job security (e.g., PWC, 2016). Trust in technology, where it has been reviewed, was most commonly undertaken with a narrow-scope perspective that either inquired into the consumer technologies sector (e.g., McQuiston, 2021) or reviewed expert opinions on enterprise technology strategies (e.g., Edelman Trust Barometer, 2020; PwC, 2016, 2019). Trust comparatively across consumer, lifestyle, enterprise and 'new science' technologies has been much less researched. To date, we have very little empirical knowledge of modulatory trust behaviours as they traverse different technology domains.

The conference paper is based on a multi-national survey across six territories (NZ, AU, UK, US, CN, IN), inquiring into individual trust ratings for over fifty technologies from eleven different technology domains/areas of application. With the aim of exploring trust at the intersections of personal use and a global technology citizenship, the study sought to probe a delineation between trust as a lived personal experience and trust as a general attitude towards technology that might be independent of actual exposure. The aim of this investigation was to contribute to an understanding of where and how in the nexus between technological affordances (the designed system), the human use of technologies (including positive deviance and hackability), and the social organisation of technology (generative of exclusion or inclusion) mis-/trust develops.

The study found indications of 'trust cultures' that seemingly overwrite personal trust attitudes and noted that knowledge of underlying sciences and technologies seem to determine trust behaviour far less than often assumed. Instead, the study produced evidence of what might be called 'aspirational trust' in the idea of a technological innovation that often supersedes trust in the actual technological application.

Justin Matthews & Angelique Nairn
Auckland University of Technology, New Zealand

ABSTRACTED ABBA: DIGITAL AVATARS AS REAL-TIME MUSIC PERFORMANCE

ABBA, the iconic Swedish disco music band, has reformed and is releasing a new album. To help promote their re-emergence, a special purpose-built concert facility is being constructed in east London, which will allow ABBA to house a series of virtual concerts where digital avatars of their likeness perform songs from their extensive discography. These "Abba-tars", as they have been termed, rely on visual effects and motion capture technology developed for the film and television industry and maps the entire range of mannerism and motions for each band member. The aim is to create the illusion that these virtual band members are 'the real deal' for ABBA fans and interested audiences attending the concerts titled "ABBA Voyage". The move to the creation of virtual musicians as 'temporally displaced' and 'digitally mediated' stand-ins presents an interesting exploration of performance communication and intersects with the areas of creative industry, new communication, the music industry, and fandom. Questions around authenticity and experiential value are raised, particularly, whether the combination of digital-likeness capture, time-shifted performance and abstracted talent still manifest a sense of "a live concert" or even produce an authentic live music experience?

To understand these questions around a technological shift in performance communication the global public reaction to the concept will be examined. Both ABBA fans and the public's commentary will be researched as part of a longitudinal study that examines social media responses to the virtual ABBA digital creations and wider concert experience. The research will cover three distinct periods: prior to the launch of the virtual con-

certs, during and then after. Using a thematic analysis approach, themes for understanding public perceptions of this new virtualised musical experience will be conducted by analysing social media comments posted to the ABBA Voyage official YouTube and Facebook channels and also the YouTube and/or Facebook comments about the concert uploaded to The Huffington Post, The Guardian and BBC News (among others).

This conference presentation recounts the findings from the first phase of this research project, specifically, how the public responded to the decision by ABBA to offer a virtual conference. These findings expose themes around support for the reunion of the group and excitement at the prospect of a virtual concert but also concerns that the move to perform virtually fed into ageism narratives, undermined the value of the live music experience, and was a gimmick designed predominantly for profit. The general consensus was that the public were happy that they would get to 'experience' ABBA again, although much speculation was rife about what exactly a virtual concert would entail.

Dafydd Sills-Jones
Auckland University of Technology, New Zealand

Y TRYDYDD MASG [THE THIRD MASK]: USING LOW-FI NFVR TO CONVEY (FRACTURED) GROUNDEDNESS

Y Trydydd Masg [The Third Mask] uses 360 video to create a virtual documentary about the author's experience of moving from Wales to Aotearoa. The work uses and challenges the emerging orthodoxies around 360 Documentary Video (Dooley, 2020) to intensify the idea of location, whilst also conveying the paradox of the author's (dis)connection from his 'native square mile'. In addition, the work uses Poetic Inquiry (Owton, 2017) and musical improvisation as methods through which a critical reading of Dirlik's notion of 'groundedness' (2011) can be embodied in the weave of a creative text.

Central to the concerns of the design of the work is the promise of 360/VR as an 'empathy machine', contrasted to the often conservative aesthetics of Cinematic Virtual Reality (CVR) (Dooley, 2020), and Non-Fiction Virtual Reality (NFVR) (Bevan et al, 2021). Y Trydydd Masg uses a creative arts research methodology to investigate the possibilities of using disorientating and estranging (as in Ostranenie) editing and compositional techniques to induce immersion and interactivity without the application of the full VR apparatus. The result is an essay film in 360 that engages with notions of isolation, memory, and the tantalising but presently unattainable promise of 360 (the 'third mask' of the title) to break down the barriers of spatial and temporal specificity.

Initially shot in 2018 and 2019, this aim took on a new significance during the editing period in 2020, with the emergence of the COVID-19 pandemic. The 'groundedness' Dirlik speaks about in an Utopian sense in 2011, is now forced onto a vast number of people, raising questions about the desirability and consequences of emotional identification with places and spaces. In which case the affordability, accessibility and 'intellectual interactivity' of the approach taken in Y Trydydd Masg point towards ways in which

low-fi NFVR and CVR can be used to speak to the uncomfortably fractured sense of place and home that many are now experiencing.

As such, Y Trydydd Masg is a meditation on the implications of technology in navigating the relationships between indigeneity to geographical place, cultural memory, and migrational grief. Has the technological third mask of the title become a means by which 'place' can be technologically encountered in a mode that privileges memory and cultural attachment, enabling the re-enchantment of such spaces, and rescuing them from what Dirlik calls 'erasure'? Or is the third mask yet another technologically-driven penetration of local and communal values, by what Williams called 'the system'.

Ngu Ik Ying
Curtin University, Malaysia

EXPLORING ACTIVISTS' USE OF SOCIAL MEDIA IN MANAGING POLITICAL CONVERSATONS ONLINE: A CASE OF MOVEMENT IN MALAYSIA

The purpose of this paper is to explore how Coalition for Clean and Fair elections (Bersih) activists use social media to manage their communication with citizens and generate political change sentiment. This study is drawn on the Foth and Hearn's (2007) communicative ecology model and placed in the current context of social media in Malaysia. A group of 30 activists who are the core members of the movement are interviewed to investigate their choice of social media platform, the way they design political content, and how they interact with supporters within the movement's communicative ecology before and after the Malaysian 14th general elections (GE14) in 2018.

The analysis reveals online activism involves a number of mediated and unmediated forms of communication, organized in specific ways that connects people with their social networks. This ecology incorporates personal and collective political practices, communication processes and citizens' everyday political activities that embed information. Personalisation and hybridity are the strongest indicators for how social media use increases political change sentiment and develops rights consciousness among citizens who believe their voices can influence the electoral process in Malaysia. Despite accelerating spread of misinformation online, citizens are mobilized to express their personal political views and exercise their political rights within their communicative ecology.

This study primarily involves activists who reach out to citizens who live in the urban areas and have access to the Internet. For a more holistic view, data source should include rural areas in Malaysia.

This study is one of the few analyses that carried a thorough investigation of social media use by activists in Malaysia and how they use social media features to achieve innovative purposes. It explores the inter-relations between political information, technology and citizens, and how various different platforms work in a multi-ethnic and multilingual social context. This paper is derived from the author's PhD thesis that was submitted in January 2021.

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Petra Theunissen, Auckland University of Technology, New Zealand
Katharina Wolf, Curtin University, Australia

TRUST AND THE ANITVACCINE MOVEMENT: COUNTERING THE RIGHT TO REFUSE VACCINATION

Trust across all areas of life has been in decline over recent years, reaching a record low in 2021 (Edelman Trust Barometer, 2021). Amid a dwindling trust in governments, science and healthcare is an increasing fear from the global population that they are losing their freedom as citizens due to the Covid-19 pandemic. In fact, 32% of the global population reported being fearful of losing their freedom and 62% expressed concerns (Edelman Trust Barometer, 2021).

Many governments, such as New Zealand, have emphasized that 'regaining' freedom or living without the restrictions brought about by the pandemic can only be mitigated by reaching a vaccination rate of over 90% among the eligible population (Whyte, 2021). But regaining any freedom is threatened by the antivaccine movement who, paradoxically, insist that it is their right not to be vaccinated.

These views are not new. The antivaccine movement has a history dating as far as back the 18th century. Indeed, one of the earliest recorded mentions of an antivaccine sentiment is in a sermon held by Reverend Edmund Massey wherein he preached that disease was God's way of testing humankind and that accepting vaccines was akin to accepting the devil into one's life (Massey, 1722).

The movement reached its heights in 1900 among the roll-out of mandatory vaccination programs and safety concerns before gradually fading into the background (Baker & Jhaveri, 2020) – that is, until in 1998, research was published in The Lancet that falsely linked MMR vaccines to autism. More recently, antivaccine activist Joshua Coleman declared the Covid-19 pandemic proving a unique opportunity to "educate" the population "about" (against) vaccines (Haelle, 2021). This education is often in the form of mis- and disinformation that further erodes trust in the efficacy of vaccines (Pan, 2020).

Attracting members from all walks of life, the antivaccine movement typically cites 'human rights' and 'freedom of choice' as justifications for choosing not to be vaccinated. While diverse in background, religion, education, they share a belief in libertarianism (Baker & Jhavari, 2020) and a lack of trust in the healthcare system (Baker & Jhaveri, 2020; Lee & Sibley, 2020). More commonly, these beliefs – accompanied by mis- and disinformation – are perpetuated by social media influencers and celebrities to millions of followers. These messages have a basic format: Identifying vaccines as harmful, focusing on their side effects, and undermining any effectiveness of their potential protection against disease while omitting or ignoring data about any benefits (Wawrzuta et al., 2021). As medical doctors, Wawrzuta et al. reasoned that health care providers should find it easy to counter such simple arguments. As communicators, we know that responding to antivaccine arguments is more complex than simply countering an argument or providing information. This presentation explores the antivaccine movement in its historical context, focusing on key social media influencers, the content of their messages and how these messages are countered in mainstream and social media.

Khairiah A. Rahman, Auckland University of Technology, New Zealand
Wan Norbani Wan Noordin, Universiti Teknologi Mara, Malaysia

A COMPARATIVE STUDY OF MEDIA REPRESENTATION OF A TERROR ATTACK

Media studies on representation of Islam and Muslims tend to focus on the critique of Western media, that is media in predominantly native English-speaking contexts. These include America, the United Kingdom, Canada, Australia and to some extent, New Zealand. Studies show pervasive Islamophobia and negative stereotyping of Islam as a terror faith and Muslims as violence-promoting advocates or social misfits.

While there is substantial evidence highlighting the damaging role of western media on the Islamic identity, studies on media representations of Muslims from non-native English-speaking countries are lacking. This comparative analysis is the start of a research trend that addresses this gap. The analyses of Asian and Western media representations focus on news reports of a single event – a terror attack by an identifiably Muslim man that took place at Lynnmall in New Zealand.

Twenty news stories, published within the first two days of the attack, were analysed, ten each from Asian and Western media outlets. The New Zealand media outlets are Radio New Zealand (RNZ), New Zealand Herald, Stuff.co.nz and Canterbury Star News. The English media outlets are The Guardian and the BBC, while the American outlets are New York Post and The SUN. The media outlets from Canada and Australia are Toronto Sun and ABC Canberra respectively. The Asian media outlets include Al-Jazeera, China Global Television Network, Hindustan Times and Onmanorama from India, Khaleej Times from the United Arab Emirates, The New Straits Times and The Star from Malaysia and Channel News Asia from Singapore.

Analysis of news content involved thematic identification of neutral, inclusive and negative elements in the descriptions of the attacker, choice of headlines, content selection from specific sources, and the mention of another terror attack.

Findings show that the Asian media outlets were largely neutral, quoting heavily from sources of authority such as the New Zealand Prime Minister and the Police Commissioner. Contents were mainly focused on the attacker's background, his association with a terror group, his lone-wolf status, surveillance by the NZ government and Arden's reference to his action as "hateful and wrong". Most of the articles made references to the Christchurch Mosque attacks. The UAE outlet used the term Daesh-inspired instead of ISIS while Al Jazeera did not use the terms Islam or Muslim in their report of the attack.

The native-English media outlets had neutral, inclusive and negative elements. Two of the New Zealand media provided the bases for most international outlets with substantial coverage of the press confer-

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ence with the Prime Minister and Police Commissioner. New Zealand Herald provided the breaking news with statements from bystanders and witnesses while Canterbury Star focused on the legal status of the attacker. The Australian media reported on legal issues, surveillance and safety of civilians. The UK and Canadian media adopted tones of empathy and inclusiveness, citing heads of political parties and Muslim leaders while the American press focused on largely negative elements, framing Islam-related terms in offensive ways.

While both Asian and Western media show a journalistic tendency for neutrality, inclusivity and empathy, Islamophobia is still present in western media. This preliminary study of comparative reporting of a single terror incident suggests a potential future direction of communication research. It establishes the need for more extensive work on comparative media studies of global English-medium outlets.

Angelique Nairn & Deepti Bhargava
Auckland University of Technology, New Zealand

PLEDGE TO PAUSE… OR NOT? A RHETORICAL ANALYSIS OF THE UN'S #PLEDGETOPAUSE DIGITAL CAMPAIGM

The COVID-19 pandemic has been accompanied by a dangerous infodemic in the form of vast amounts of false and/or misleading information spreading rapidly across social media (Siebenhaar et al., 2020). One key concern is that people tend to read, react, and share information that they receive online often without checking for accuracy of the message or authenticity of the source. This suggests that people easily get persuaded by false messages, often resulting in getting overly anxious and spreading their panic to others.

In response to the infodemic, the United Nations (UN) released their #PledgetoPause digital campaign during the year 2020. The aim of the campaign was to encourage people to 'pause' before sharing content online because, as the UN secretary-general states "…during the COVID-19 pandemic, the wrong information can be deadly."

Additionally, the campaign encouraged interactivity and participation as people were encouraged to download and share the GIF to their accounts. According to the UN, the campaign was seen by upwards of one billion people, and it successfully reduced the likelihood of people sharing inappropriate information. Given the claims that the campaign altered the attitudes and behaviours of people who saw the message, this research set out to rhetorically analyse the assets accompanying the campaign including the website, videos, infographics and media releases, for their persuasive techniques.

The analysis revealed that the campaign relied on the voices of experts to discourage people from sharing misinformation, and that these efforts could prompt cognitive deliberation in publics receptive to the messages and inclined to elaborate the arguments. Furthermore, peripheral cues such as humour, visuals, colours, and conversational language allowed for easy reception of the message and attempts were made to establish common ground with those exposed to the campaign. Much like any public service campaign, #PledgetoPause had a call to action that could inspire publics to join the fight against the spread of misinformation and an emphasis was placed on individuals taking responsibility for their internet activity.

However, unexpectedly we found that the language used in the media releases produced inaccurate and unsubstantiated claims about the success of the campaign. These messages were later shared by news media organisations without any changes, suggesting that the overall message of the #PledgetoPause campaign could be undermined by the clumsy media practices of both the UN and the news media organisations involved.

The findings raise some serious concerns because the persuasive ability of the UN's messages relies strongly on their ethos and in sharing their messages without any further investigation, the news media organisations faltered in their own #PledgtoPause. Not only does this show the true nature of an infodemic but it also raises questions about which messages and sources to rely on. In trying to get publics to ditch false information, the UN's own misleading media releases could be viewed as a breach of persuasive ethics.

Nabilah Amri Badzlina & Aida Mokhtar
International Islamic University Malaysia, Malaysia

EFFECTS OF PRODUCT PLACEMENT IN A KOREAN DRAMA: A CASE STUDY OF THE ALLEY IN 'THE KING ETERNAL MONARCH' USING THE AIDA MODEL

Product placement is often used for advertising brands through television programs or movies as a promotional strategy. It is less intrusive than having commercial breaks during programs that could generate negative effects towards the commercials and brands themselves from audiences. With this, product placements can be more welcoming and effective. Television programs, especially dramas, in South Korea embrace the trend of using the product placement strategy. Despite its popular use, there is the absence of studies on the amalgamation of product placement, Korean dramas, and the AIDA model.

This study aims to fulfil the research gap by examining the effects of product placement by the bubble milk tea brand The Alley in the popular Korean drama 'The King Eternal Monarch' by using the AIDA model. Korean dramas globally have also been setting trends for the producers of television drama as their creative plot, actors, visual and audio components have attracted millions of viewers globally. The study examined 'The Alley' in terms of its visual, audio and plot dimensions making up the tripartite typology and how these features affected the audience through the AIDA model. The AIDA model posits that consumer behaviour moves through four stages from Attention-Interest-Desire-Action. For advertisements to be effective, they would have to address these stages by incorporating appropriate content. The case study research design used surveys to collect data from 72 respondents living in Jakarta, Indonesia. The survey encompassed the operationalisations of the visual, audio and plot dimensions in relation to the AIDA model and the brand and used a five-point Likert scale to measure the degree of effect.

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This study found that the visual dimensions of The Alley, with clear and focused imagery or footage of its products, had a significant impact on the first three stages of the AIDA model the most: Attention, Interest, and Desire. In addition, it was also found that the auditory and plot connection dimensions of the brand by conveying information related to the taste of the drinks and making it appear as part of the storyline in the drama affect the Action stage of the AIDA model more significantly. It is clear from the study that the auditory and plot-connection dimensions have to be creative when incorporating the brand for them to positively affect audiences. Previous studies have supported the findings. The study is significant as it provides an insight to the effects of product placements in a Korean drama on Indonesian audiences. Product placement in the Korean drama (K-drama) examined affects the viewers significantly. However, K-drama production should use product placement more naturally without making it disruptive to audiences that would allow for less distrust of the brand in its use of product placement.

Ro Si Dah & Aida Mokhtar
International Islamic University Malaysia, Malaysia

THE ATTITUDE OF PUBLIC UNIVERSITY STUDENTS TO INSTAGRAM ADVERTISEMENTS: A USES AND GRATIFICATIONS PERSPECTIVE

Instagram is a popular social media platform amongst the youth (28.8 percent of 18–24-year-olds use Instagram) in Malaysia especially amongst females (14.7 percent) compared to males (14 percent) as of January 2021. Instagram is also popularly used by advertisers for advertising purposes possibly due to its strong visual feature. The effectiveness of Instagram advertisements in terms of how they affect target audience attitudes to brands and purchase intentions is always a concern for advertisers as they need to determine whether the advertisements need adjusting to be more effective. However, there has been a dearth of studies on the combination of Uses and Gratifications, Instagram advertisements and university students underscoring the research gap. Thus, the paper focuses on a study that investigated how Instagram ads affected the attitudes of university students. Uses and Gratifications theory posits that audience members are active people who select the media to fulfil their needs.

For the study, the respondents were examined on their attitudes to Instagram ads in terms of the constructs informativeness, entertainment, irritation, and credibility. The research objectives were: 1. To investigate the effects of informativeness of Instagram advertising on students' attitudes, 2. To evaluate the effects of entertainment of Instagram advertising on students' attitudes, 3. To examine the effects of the irritation of Instagram advertising on students' attitudes, 4. To examine the effects of the credibility of Instagram advertising on university students' attitudes. The research design was quantitative and 100 students studying undergraduate programmes from one faculty at a public university in Malaysia were surveyed. They were of various nationalities, and most were female from 21 to 25 years old. Due to the COVID-19 pandemic, the survey was distributed online. The findings show that Instagram advertising positively affects students' attitudes especially for female students. The female students felt that the informative role of Instagram advertising is most beneficial for them compared to other constructs. The study should benefit academics and advertisers by providing insights to users' attitudes towards Instagram advertising through a Uses and Gratifications perspective.

Philippa Smith & Helen Sissons
Auckland University of Technology, New Zealand

"OH MY GOSH, I KEEP GOING BACKWARDS AND FORWARDS AND BACKWARDS AND FORWARDS" - CONTRADICTORY DISCOURSES OF A JOURNALIST'S 'SLOW NEWS' DAY

The study of media discourse has long been a focus of critical discourse studies scholars investigating the power that journalists have to set the news agenda along with the ways in which they represent social actors such as immigrants, religion and the disabled (McAndrew, Carrol & O'Malley-Keighran, 2020; Salahshour, 2016). Less attention has been paid to how the news media, within the paradigm of 'digital journalism', operate behind the scenes and how they deal with the pressure they are under to produce stories, or how this influences the news agenda. In this paper, we focus on the backstage performances (Goffman, 1959) of journalists at work, acknowledging and demonstrating that the adaptation of journalism routines to include digital communication and platforms have greatly affected editorial daily practices, requiring a re-assertion of the boundaries of journalism through the normalisation and inclusion of non-traditional news-work into traditional journalism (Eldridge, 2018).

Gaining access to newsrooms in New Zealand enabled us to record and review over 300 hours of video-ethnographic data observing journalists in their daily practices in print, online, radio and television for this study. Our research considers how journalists negotiate the requirements of digital journalism. We base this inquiry on the notion that the multimedia, multiplatform nature of news today requires a range of interconnected capabilities when it comes to communicating with sources, seeking out and verifying information and in the collating and broadcasting of news. We present a case study of one journalist on the early morning shift in a national newsroom who, although complaining of a 'slow news day', becomes flustered as she juggles the overload of information that descends upon her when trying to investigate several stories at once. Her digital communication through emails, different social media platforms, collaborative Slack, mobile phones etc. is empirical evidence of the complexity of modern-day journalism.

Our study sits within the newer paradigm of Social Media Critical Discourse Studies (Khosravinik, 2020; Unger, Wodak & Khosravinik, 2016), and we apply a range of discourse and linguistic tools to analyse texts

drawing particularly on critical discourse studies approaches that have focused on the representation of social actors and the construction of news stories (see: Fairclough, van Dijk, and Reisigl & Wodak in Wodak & Meyer, 2016). Multimodal analysis (Levine & Scollon, 2004) is also applied when considering the journalist's movement between her online and offline work – but which we note is conducted simultaneously indicating the blurring of boundaries between the two.

We conclude that as journalists become increasingly engulfed in a sea of digital technologies, the expectation to constantly be assimilating new tools into the production and dissemination of news leads to an acceleration and intensification of their workplace practices. The apparent acceptance and normalisation of these expectations, we believe, has the potential to increase rates of burnout in newsrooms if not managed appropriately.

Mark Rasquinha
Auckland University of Technology, New Zealand

MEDIA RELATIONS ON WHATSAPP: AN EHTNOGRAPHIC STUDY OF MEDIA RELATIONS IN INDIA

Mobile phone technology has impacted the multimedia environment within which communication practitioners interact. Two specific groups of practitioners belonging to the fields of public relations and journalism have taken to this platform to use it as a way to share and receive information as well as to maintain regular, and at times more private, contact with each other. Research examining the two groups of practitioners has often recognised public relations practitioners as journalistic sources and therefore interactions between the two professional groups have received academic scrutiny. Nevertheless, the interactions investigated have been restricted to conversations on websites (HARO), telephones and e-mails. The personal nature of WhatsApp potentially alters the nature of discussions between public relations practitioners and journalists and therefore there is a need to examine such interactions.

Scholars from different fields of study have found WhatsApp interactions difficult to study because the app continues to use end-to-end encryption (E2EE) technology (in use since 2014), making data inaccessible to researchers. Therefore, video ethnography, which includes participant observations has been employed in this study to gain insights into the nature of WhatsApp interactions. Theoretically, the media systems model and the theory of agenda-setting work together to provide a framework to help understand the interplay between professional practitioners of media relations.

This research demonstrates empirically how negotiations are carried out on WhatsApp between public relations practitioners and journalists. The findings indicate that WhatsApp has helped professional interactions evolve into a hybrid personal-professional relationship, and how this relationship is used to influence interactions concerning the news media's agenda. Additionally, the paper provides empirical evidence to show how journalists use specific WhatsApp features (sending images and screenshots of conversations) to help them negotiate with public relations practitioners.

These observations have professional and ethical implications for journalists navigating today's media ecology, and they demonstrate how technological and socio-professional factors are inextricably linked.

Danni Mulrennan, Auckland University of Technology, New Zealand

TURNING MOBILE JOURNALISM ON ITS HEAD IN THE AGE OF COVID

This paper explores how technological affordances and constraints impacted on the delivery of journalism education during an outbreak of Covid-19. The researcher presents a case study of how a student directed (heutagogical) framework applied in the design of an innovative new second-year undergraduate multimedia journalism paper was modified mid-way through the semester when the country went into level 4 lockdown.

The study provides empirical discussion points on how authentic collaborative student-directed modules were adapted to be delivered on-line to posit the limitations of learning under restricted mobility as an opportunity for student growth rather than a hindrance. Strategies included, mirroring the culture and practices of professional journalists during Covid-19, developing an online classroom environment that fostered expert-like thinking and group interaction, and guiding the students as they developed new concepts in the production of multimedia news at a time of crisis.

Teaching instruments included lecturers modelling emerging journalistic practices, application of social media technologies, and critical analysis through peer review that achieved a high level of engagement among the students. The instruments were applied in the production of weekly multimedia news bulletins that were published on a purpose-built website, and student e-portfolios supported by multimedia exegeses.

The study builds on previous scholarship by the Researcher and a community of practice of like-minded peers that explored and evaluated the successful integration of mobile social media into journalism education (Cochrane, Sissons, & Mulrennan, 2012).

Wan Norbani Wan Noordin, Mohd Nur Najmi Nuji & Baby Anusha Nur Mohamend Thaheer, Universiti Teknologi Mara, Malaysia

STUDENTS' INTERNSHIP EXPERIENCES DURING THE PANDEMIC: A FOCUS ON ADAPTING NEW COMMUNICATION NORMS

The Covid-19 has changed the way we live and work. A lot of varied issues have emerged ranging economically related to the society, and education. These issues are elevated when most of us are working from home because of the complete lockdowns that have happened a few times in the last two years. It has also affected tertiary education where students were pushed to adopt Open distance learning (ODL), where all classes were being projected and consumed via online channels. Needless to say, most of the degree

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programmes in Malaysia are equipped with practicum sessions as part of the requirement for the students to complete their degree programme. For final year students, going for their practicum or internship proved to be a new experience as there wasn't any precedent to follow. This proves to be a new trend in this endemic. This study explores the communication activities between the students and the university as well as the organisations during the execution of internship for the first and third Movement Control Order (MCO) in Malaysia. This study highlights the students' experiences and issues during the three months of their internship period.

This survey of over 100 students were analyzed and we found that most organisations are prepared with guidelines and Standard Operating Procedure (SOP) for students to work from home. Through these guidelines, they have helped the employers to monitor and somewhat instil trust towards the students. Hence, it also helped the students to be more organized and responsible with the task given to them by their respective employers. All these guidelines were communicated via emails (from the human resource department), supervisors' letters, WhatsApp's messages and other digital channels of communication. The university also created its own guidelines for the students for their internship. That proved helpful for some of the students. This study also describes six stories focusing on issues/activities that the students face during their online internship sessions. The main takeaways of the stories are how communicative actions were incorporated in problem solving and that have resulted not only in solving the issues or improved the activity/process, but it also enhances the relationship between the students and their employer.

However almost half of the organisations were not prepared when it comes to preparing daily tasks for the students when they work from home. This has left some students anxious and confused during their online internship period. Some suggestions and recommendations were given on managing communications via online platforms to ensure the process of delivering tasks can be measured by a superior and to enhance the skills on using information communication technologies. Students and employers need to keep the channels of communication open at all times especially at the beginning of the relationships. Moreover, maintaining the agreed time and boundaries while working from home are some of the conditions suggested to ensure harmony and productivity.

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TOROA Annual Members Meeting

The conference is followed by the 2021 TOROA annual members meeting, starting at 16:50.
CHAIR:
    Philippa Smith, TOROA Steering Committee Chair 2021-2022
AGENDA:
    Co-Directors Overview of 2021
    Steering Committee Plan for 2022

TOROA Featured Research Areas
https://www.toroaresearch.org/projects

Relationship-building in the Communication Professions
Digital Journalism
Media Literacy and New Pedagogies
Indigenous Journalism
Communicating the Future
Research Communication
It's Wicked: Complexity Communication

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