

TENTH INTERNATIONAL CONFERENCE
ON COMMUNICATION & MEDIA STUDIES

FROM DEMOCRATIC AESTHETICS TO DIGITAL CULTURE

UNIVERSITÉ PARIS 1 PANTHÉON-SORBONNE

11-12 SEPTEMBER 2025

PARIS, FRANCE



Communication & Media
Studies

The Tenth International Conference on Communication & Media Studies

<https://oncommunicationmedia.com/about/history/2025-conference>

Edited by Eric Freedman and Jesús Miguel Flores Vivar

First published in 2025 in Champaign, Illinois, USA
by Common Ground Research Networks, NFP
www.cgnetworks.org
© 2025 Common Ground Research Networks

ISBN: 978-1-969318-63-4 (HBK)

ISBN: 978-1-969318-64-1 (PDF)

All rights reserved. Apart from fair dealing for the purpose of study, research, criticism, or review as permitted under the applicable copyright legislation, no part of this work may be reproduced by any process without written permission from the publisher. For permissions and other inquiries, please contact support@cgnetworks.org.

Contents

Welcome Letters

Welcome from Common Ground Research Networks - 5

Communication & Media Studies Research Network

Scope & Concerns - 8

Themes & Tensions - 9

Research Network Chairs - 11

Advisory Board - 12

Tenth International Conference on Communication & Media Studies

History - 14

Network Partners - 15

Special Focus - 16

Conference Chairs - 17

Plenary Speakers - 18

Emerging Scholars - 23

Presentations, Presenters, Participants

2025 Special Focus—From Democratic Aesthetics to Digital Culture - 26

Theme 1: Media Cultures - 64

Theme 2: Media Theory - 197

Theme 3: Media Technologies and Processes - 220

Theme 4: Media Business - 268

Theme 5: Media Literacies - 287

Attendance List - p. 315



TENTH INTERNATIONAL CONFERENCE ON COMMUNICATION & MEDIA STUDIES

11-12 SEPTEMBER 2025

FROM DEMOCRATIC AESTHETICS TO DIGITAL CULTURE



Communication & Media
Studies

UNIVERSITÉ PARIS 1 PANTHÉON-SORBONNE

PARIS, FRANCE



From Democratic Aesthetics to Digital Culture

The special focus of this conference explores Photography and the Photographic Image and the relationship these forms have with language. Photography began by bringing together two descriptive forms, writing and light, and through language we describe its process and the value placed on its creation.

Now that new forms of image emerge through generative Ai and computational photography prompted language, the conference asks the question, does the relationship between light, photography and language need to be re-examined? The words photography and photograph[er] may also need to be redefined as the scope of these terms expands beyond their original boundaries.

These terms are important in establishing the transactional value of their product and the value placed on the skillset of each discrete professional area of production and its pedagogy. The future of image production through conventional analogue or digital means requires that the language that describes each area is more exacting and less fluid than is now the case. Language has also undergone such a transformation establishing differences between its function and as communication and a creative medium.

Musical Aesthetics and Political Power: What do Gregorian Chant and Spotify Have in Common?

Serena Allegra, PhD Student, Department of Philosophy "Piero Martinetti" (Milan) and Department of Cognitive, Psychological, Pedagogical Sciences and Cultural Studies (Messina), University of Milan and University of Messina, Milano, Italy

Music occupies a central role at the intersection of aesthetics, art and power, functioning simultaneously as a means of expression, control and resistance. Drawing upon historical analysis, two seminal moments can be identified that elucidate the aforementioned dynamic: the institutionalisation of medieval Gregorian Chant under Charlemagne and the dissemination of music through contemporary digital platforms. In both contexts, despite the diachronic distance, music functions as a cultural and political instrument by fostering cohesion through a standardised liturgical tradition and by moulding preferences and conduct through algorithms and market imperatives. The exercise of power is not confined to the realm of direct authority, it is also manifested through the pervasive influence of cultural practices that, though subtle in nature, exert a profound influence on perception and experience. The present study draws upon the work of Foucault, Benjamin, Horkheimer and Adorno in order to demonstrate that music, whilst often perceived as a domain of personal freedom, plays a crucial role in the normalisation and homogenisation of culture. Technological advances have facilitated wider access to music, but have also contributed to the commodification of the musical experience, favouring quick consumption over critical reflection. Notwithstanding this fact, music persists in generating profound emotional, social resonance and collective engagement, not as a passive product, but rather an embodied, relational and dynamic process that engages the entire organism in the creation of meaning and the formation of identity.

Attendance List

Edem Abbeyquaye, Queen's University, Canada
Yonas Belay Abebe, Institution of Philosophy, Leiden University, Netherlands
Daniel Aguilar Rodríguez, Universidad Externado de Colombia, Colombia
Fulya Akbuğa, Ankara University, Turkey
Yadi Ali, Charles Sturt University, Australia
Serena Allegra, University of Milan and University of Messina, Italy
Mohammad Alotaibi, Kuwait University, Kuwait
Salama Alqemzi, Leap Marketing, United Arab Emirates
Shaihka Alshamsi, Leap Marketing, United Arab Emirates
Saeed Alshehhi, Leap Marketing, United Arab Emirates
Ophir Amitay, University for the Creative Arts, United Kingdom
Emanuela Ammendola, Universitas Mercatorum, Italy
Mario Anastasiadis, University of Applied Science Bonn, Germany
Francesco Arese Visconti, Webster University, Geneva Campus, Switzerland
Nami Arimitsu, Toyo University, Japan
Hamid Asiayee, Osnabrück University of Applied Sciences, Germany
Cemre Ilgaz Öz, İhsan Doğramacı Bilkent University, Turkey
Carolyn Baaske, HAWK University of Applied Sciences and Arts, Germany
Constança Babo, Universidade Lusófona, Portugal
Hussein Bajjouk, UAB, Spain
Lindsay Balfour, University of Glasgow, United Kingdom
John Baur, University of Nevada, Las Vegas, United States
Leonard Bernstein, Photography, Life, and the Opposites, United States
Ilknur Bilir, Martin Luther University of Halle-Wittenberg, Germany
Jaygo Bloom, LASALLE University of the Arts Singapore, Singapore
Erica Bosque, San Francisco State University, United States
Stefan Brückner, Toyo University, Japan
Ilya Brookwell, University of California Riverside, United States
Ameera Brown, SOAS, University of London, United Kingdom
Lukasz Tadeusz Buksa, Pontifical University of John Paul II, Poland
Maria Burns, University of Houston, United States
Cora Butcher Spellman, Penn State University, United States
Alina Buzatu, University of Bucharest, Romania
Agnieszka Całek, Jagiellonian University, Poland
Laura Cechanowicz, Arizona State University, United States
Ayushi Chamoli, University of Westminster, United Kingdom
Jung Chun Chang, Chinese Culture University, Taiwan
Stephen Charbonneau, Florida Atlantic University, United States
Luis Contreras, Rutgers New Brunswick, United States
Robbin Crabtree, Loyola Marymount University, United States
Karina Czepiec Veltzé, Jagiellonian University, Poland
Sabina Długosz, Jagiellonian University, Poland
Greder Damien, HEAD – Genève (HES-SO), Switzerland
Priyanka Dasgupta, Higher Colleges of Technology, United Arab Emirates
Brian Day, Eastern Connecticut State University, United States
Stefanie De Winter, KU Leuven, Belgium
Olga Del Rio Sanchez, Universitat de Girona, Spain
Suzanne Delle, Washington & Lee, United States
Yuan Deng, Peking University and UC Berkeley, United States

Proceedings of the Tenth International Conference on Communication & Media Studies, hosted by the Université Paris 1 Panthéon-Sorbonne, September 11 - 12, 2025. The conference featured research addressing the following special focus: “2025 Special Focus—From Democratic Aesthetics to Digital Culture” and annual themes:

- Theme 1: Media Cultures
- Theme 2: Media Theory
- Theme 3: Media Technologies and Processes
- Theme 4: Media Business
- Theme 5: Media Literacies



978-1-969318-64-1