



Media Production Analysis Working Group

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Table of Contents

Producing "portal films": Informality and creative precarity in Nollywood.....3

Platforming Inclusive Representation?: Agendas for Hollywood Screenwriting at the Virtual Austin Film Festival.....4

Mediating - Negotiating - Translating: News Agency Foreign Correspondents' Role in Communicating Culture [MPA/INC].....5

COVID-19 AND NEWS PRODUCTION IN EAST AFRICA: BUSINESS RESILIENCE AND CONTINUITY IN NEWS MEDIA ORGANISATIONS.....6

Pitch or Perish? A Pre-production Analysis of the Malaysian OTT and Pay-per-view Supertele.....7

The Innovative Factor in digital native cybermedia: success and failure case studies.....8

Institutional Boundaries: Challenges of Public Service Broadcasting (PSB) in Georgia.....9

Design Thinking and Digital Media Production.....10

Student Media Storytelling: The Immersive 360 VR Experience.....12

Afro-pessimism: A Western media logic or international development imperative? (Joint Panel INC-MPA).....13

Producing "portal films": Informality and creative precarity in Nollywood

Authors

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Abstract

Nigerian streaming services are keen to tout the extensive libraries they offer users, but what this paper interrogates is the unseen labour that is crucial to producing the contents. On the homepage of the iROKOTV's website, the largest streaming service for Nigerian video films, viewers from outside Africa are greeted with the inscription, "Watch thousands of movies and all series on your device for only \$14.99." IbaKATV is less specific about the subscription cost, opting rather to showcase only the content largesse that is available for subscribers. "Watch thousands of your favourite blockbuster movies and TV series at your convenience," the IbaKATV homepage screams. NevadaBridgetV, on its homepage, promises access to "first class Nollywood on any screen," while DeloniferATV brandishes "Nollywood movies everywhere you go." For ShugaBANTV, it is the "home of quality Nollywood entertainment," while NollywoodNamasteTV identifies itself as the place for "exclusive Nollywood movies and TV series." A closer look at these self-introductions shows that though each streaming service attempts at branding itself using different expressions, they are saying the same thing: *If you want access to a vast library of Nollywood films, we are the best option available.* This underscores the centrality of content to the business of Video On Demand VOD firms. Following Colbjørnsen, streaming services require constant supply of contents to maintain their end-users' base (10), and they often use the sizes of their libraries as marketing messages as the above instances illustrate. However, beyond the actual libraries and how streaming services use them to grow their streaming firms is the usually invisible labour that produce the contents.

This paper interrogates the precarious conditions of the labour that produce *portal films*, that is, films targeted at online distribution in the Nigerian Video Film Industry (Nollywood). Drawing from the concept of "creative precarity," the resourceful ways by which creative professionals navigate and exploit the precarity they confront (Berg and Penley 159), this paper examines the industrial dynamics that make precarity and informality the life blood of film production for VOD services, including the measures adopted by creative professionals to navigate the precarious working conditions. Drawing from semi-structured interviews with fifteen creative professionals (producers, directors, and writers), the paper adopts an ex-centric approach to creative labour and media production (Alacosvsca and Gill 197; de Kloet, et al. 350) to articulate creative precarity and informality as forms of industry governance. It argues that these modes of governance have catalysed a media production culture that is ingrained in informal economies, personal connections, family-like collegiality, and a sense of camaraderie and reciprocity. The paper contributes to media production studies by projecting the voices of labour that are rarely heard in media scholarship (Curtin and Sanson 2; Mayer, et al. 1-2), and draws from the Nollywood context to extend existing knowledge about precarity and informality in media

production scholarship that has been significantly dominated by westernized notion of their individualizing and exploitative tendencies.

Keywords: Nollywood, media production, creative precarity, informality, labour, portal films, VOD

Submission ID

260

Platforming Inclusive Representation?: Agendas for Hollywood Screenwriting at the Virtual Austin Film Festival

Authors

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Abstract

This study considers the extent to which politics were platformed at the Austin Film Festival and Writers Conference (est. 1994, hereafter AFF), reflecting on how months of protests in 2020 energized calls for more inclusive representation on both sides of the camera. A Hollywood-centric media event (Dayan & Katz, 1992) that brought together hundreds of writers, producers, and showrunners from around the world, the virtual spaces—both those prepared by AFF and those beyond its control—afforded participants opportunities to set agendas for the event and the stories they produce for global audiences.

I took a three-step, mixed methods approach to understanding the shape of discussion and debate across AFF’s virtual spaces. First, I outlined the parameters of my analyses by drawing on field notes that recorded my firsthand, ethnographic observations and experiences “at” the event. Next, I created time series and conducted NLP analyses with a corpus of tweets ($N = 3,597$) streamed via Twitter API over a period of two weeks from October 19 to November 1, which included three days before the start of the festival and three days after its end. The goal of this step was to uncover patterns of activity and latent topics of discussion that I missed in my personal account. Finally, I further developed my discussion of instances when politics were platformed by engaging in specific textual analyses of their digital footprints across social media and other channels of communication.

The extent to which film festivals, specifically industry-oriented ones like AFF, can facilitate a “politics of production” (Saha, 2018, p. 30) capable of meaningful interventions for genuinely inclusive representation remains in question. Though the festival’s organizers kept the event’s metanarrative as apolitical as possible, my findings suggest that addressing media and entertainment industry concerns like representation and diversity can be possible when the right people are simply put in the right places. I contend that film festivals are often sites for significant transformation in the media industries, synergizing with the new possibilities afforded by digital media and platforms in an era of niche—though fragmented—audiences (Christian et al., 2020; Erigha, 2015). Whether intentionally or not, platforming conversations on representation that feed into the broader mythologies of “good” writing and storytelling practices can work to open up space for greater inclusion in how these practices are

defined. The problem of culture being articulated and commodified according to a neoliberal “politics of production,” however, still remains.

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Submission ID

1225

Mediating - Negotiating - Translating: News Agency Foreign Correspondents' Role in Communicating Culture [MPA/INC]

Authors

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Abstract

In the last decades, cross-border communication technologies – which both constitute and originate from globalisation – have led to overcoming the borders of time and space (Olausson, 2011), transforming our world into “a single place” (Robertson, 1992: 6). The consequential de-territorialised nature of both technologies and transnational news services have contributed to “loosen up distinctions between domestic and foreign” (Olausson, 2011: 136), inasmuch, for instance, news agencies are importing the global to the local, and vice versa – exporting the local to the global. Those processes, which have become increasingly detached from nation-states, circulate not merely information and knowledge but also our ethics, political values and lifestyles (Volkmer, 2003).

We live in an interconnected world; however, news agencies, and particularly their foreign correspondents, play a crucial role in communicating world affairs. As “key players in today’s globalisation of consciousness” (Hannerz, 2002: 65) foreign correspondents provide us with representations of distant places, people and events which we would not be able to see, hear and experience ourselves.

Previous research has partially systemised the world of foreign correspondents, like Hamilton and Jenner (2004) through their typology; yet, before Hannerz’s pioneering study, wherein he drew attention to the crucial role of foreign correspondents in intercultural communication (2004), research had not considered their central function in communicating world affairs.

This research project seeks to investigate the role of news agency foreign correspondents in communicating culture, their cultural awareness and sensitivity, and their exposure to cultural stereotypes, bias and preconceptions. Furthermore, this project strives to explore the relationship between the global and the local, since news agency foreign correspondents are working in and reporting from local and national localities while potentially reaching their news agencies' global customers and hence their audiences. A further key question is what role foreign correspondents' language skills play in communicating culture.

In order to investigate the aforementioned facets of international media production, this research project will adopt a two-step qualitative methodological approach: firstly, conducting in-depth interviews with foreign correspondents of the European news agencies AFP (France), dpa (Germany), EFE (Spain) and LUSA (Portugal), followed by participant observations of selected foreign correspondents during their daily work routine.

This research-in-progress paper intends to delineate the theoretical framework of my PhD project (currently in the pre-transfer phase) drawing on the following concepts: globalisation, culture and journalistic culture, cosmopolitanism and global journalism as well as cultural framing and gatekeeping. Based on these concepts, the project seeks to understand and explain the role of news agency foreign correspondents in communicating culture, in addition to the implications of their role for society and its understanding of global affairs in our contemporary interconnected world.

Submission ID

1628

COVID-19 AND NEWS PRODUCTION IN EAST AFRICA: BUSINESS RESILIENCE AND CONTINUITY IN NEWS MEDIA ORGANISATIONS

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Abstract

There is a dearth of studies on business resiliency and continuity and not many scholars have examined these two areas in media organisations. In news media organisation, business resilience - the ability of businesses to survive sudden and dramatic changes in their environments (Sengul, Marsan & Gun, 2019) and business continuity, defined as an organisation's ability to continue operating during and

after disruptive events (Kumar, 2012) should be situated within the context of quality news production. Studies on the potential impact of pandemics such as COVID-19 on business continuity is particularly rare, although the outbreak of Avian flu in Asia inspired a few studies (Kumar 2012,). This study on the impact of COVID-19 on the resiliency of East African news media organisations' (NMOs) production of quality content addresses the dearth of research on resilience and continuity in media organisations.

Research has suggested that an organisation's ability to transform its business model is one of the most important aspects of resiliency (Sengul, Marsan & Gun, 2019). Other operational issues in resiliency and continuity research include effects on an organisation's supply chain, in our case news production; the availability of labour; employees' physical and emotional well-being, consumer demand for a company's products, a company's public reputation, impact on revenues and, ultimately, a company's viability in terms of both product quality and financial sustainability (Kumar,2012). Product viability in news media production speaks to the quality of journalistic content and this paper focuses on East Africa.

The spread of COVID-19 after the discovery of the first cases in East Africa in March 2020, disrupted the production and distribution of news content as media houses laid off staff, instituted pay cuts and scaled down the news gathering and reporting operations. The pressure on NMOs was further exacerbated by challenges the media faced in the wake of curfews, lock-downs and the attendant effects on economic activities. With these emergent challenges at a time when public's proclivity for credible news was heightened by the pandemic, the legacy media gained significance as journalists had to work under pressure to purvey the latest news information.

Anchored on the disruptive innovation theory, this paper seeks to answer questions on how the COVID-19 pandemic disrupted news production and investigate the business resilience measures NMOs in East Africa instituted in their news production as they navigate the pandemic. It further investigates the dynamic capabilities and business continuity frameworks adapted/changed in the management and production of news in the periods of uncertainty occasioned by the COVID-19. The study employed a mixed method approach and sampled more than 400 NMOs as units of analysis. Online survey questionnaires were administered to more than 600 journalists and key informant interviews will be conducted for in-depth, interpretive analysis of the quantitative data. The quantitative data has raised pertinent results on business resilience, insightful consequences of the dynamic capabilities; and the impact the pandemic has had on quality journalism, revenues, trends in audience numbers and the demands for advertising time/space in media houses in East Africa.

Submission ID

1644

Pitch or Perish? A Pre-production Analysis of the Malaysian OTT and Pay-per-view Supertele

Authors

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Abstract

The Malaysian television landscape has rapidly evolved over recent years. The increasing broadband access and smartphone penetration in the country have led to the surge of online TV streaming services, also known as OTT (over-the-top) platforms, for streaming subscribers. Despite the coronavirus pandemic, the year 2020 has been a good year for broadcasters and the OTT service providers. According to data by Nielsen, the OTT registered subscribers have reached up to 1 million in the year 2020, translated into 14.1 million users, representing 78% of viewers age 15 and above. Such figures indicate a healthy growth of the Malaysian television industry, increasing the demand for fresh content. To cope with such requests, particularly during Movement Control Order (MCO), the government offered several funding schemes to support local filmmakers produce their content. One may ask such questions as to how the funder decides on the content criteria? What are the factors that shape the decision of the funding committee? To answer these questions, I draw on data gathered from participant observation to understand the dynamics of television pre-production processes, known as business pitching session. Fifty-six pitching sessions inclusive of film producers, directors and screenwriters, and the funding committee members were coded and thematically analysed. The art of storytelling, production quality, producers' integrity, reputation, cultural appropriation, content moderation, and strategic planning are among the factors that shaped the funding committee's decisions.

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1918

The Innovative Factor in digital native cybermedia: success and failure case studies

Authors

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Abstract

Strategic justification. Digital Transformation implies, in the case of information industry, the continued disappearance and creation of new cybermedia all around the world. The Innovative Factor (IF) is an essential need to overcome some of the main obstacles facing media industry, including: an increasingly critical audiences who have also the technology, easy to handle, to end media monopoly in the production and distribution of the contents, a changing business model, a material support in a dramatic technological evolution (smartphones, tablets, internet of things devices), a “liquid modernity” environment and a generation of search engines based on dark and complex algorithms.

From different international organizations, including UNESCO, the importance of an independent media industry is warned to guarantee values like freedom of expression or citizens' free access to

information, underlining the need to establish mechanisms that facilitate the financing of innovative projects.

In this context, different platforms are arising to finance projects of a very varied nature such as Kickstarter (<https://www.kickstarter.com/>), FundedByMe (<https://www.fundebyme.com/en/>) or Verkami (<https://www.verkami.com/>), all of them committed to support innovative journalistic projects all around the world in aspects like the selected business model, new narrative proposals or their relationship with audiences.

Hypothesis. This particular scenario, in combination with the consolidation of web 2.0 step or manual semantic web (internet considered as a great and huge forum for producing and sharing all kind of contents, including journalistic ones), leads towards the starting up of different innovative journalistic projects during this last decade. Reality shows us that a significant part of these projects are succeeding but another one no less relevant part fails. So, we consider that it is not a casual situation and that it depends on some critical factors that have to be systematically detected and examined, an aspect in which there is currently a very scarce scientific literature.

Methodology. In order to prove or refute our hypothesis we have decided to examine six of the most relevant journalistic projects in the area of digital native cybermedia in five countries of America and Europe during this last ten years.

We have selected three success innovative experiences and three failure innovative experiences. The first group is composed by De Correspondent (<https://decorrespondent.nl/>) (Netherlands), J'aime l'info (<https://www.jaimelinfo.fr/>) (France) and Contexto y Acción (<https://ctxt.es/>) (Spain); and the second one is formed by Spot Us (USA), MediaCooler (Canada) and Bez Diario (Spain).

In each of these six cybermedia we have studied these main aspects: founding team, business model, audience relationship, journalistic genre choice, main narrative proposals. We consider that the systematic analysis of these aspects allows us to deduce the main keys that explain the success or failure of each of the referred initiatives, being able to be applied to new journalistic projects.

Submission ID

2030

Institutional Boundaries: Challenges of Public Service Broadcasting (PSB) in Georgia.

Authors

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Abstract

Public Service Broadcasting (PSB) with the mission to serve the public interest has been transforming the ways of traditional operations regarding globalization. The process has significantly influenced communication practice in both national and global contexts in many countries. Globalization has

increased cross border cooperation and required new ways of construction local and global connection in terms of news work. The difference between global and local has become narrow. The ongoing transformation in the media ecosystem in terms of globalization incorporates several practices in journalism mostly in the western context. Similar to other countries Global processes had an effect on PSB in Georgia. It is important to study the globalizing process in relation to global journalism.

It is acknowledged that today PSB have to struggle to safeguard public values and provide service in the digital ecosystem by demonstrating responsibility distinct from other media. Technological development facilitated dissemination of news text to a global audience and the same time to local market use. According to NDI/CRRC surveys, nine of ten Georgians use television as a primary source of national and international news and information. The use of new technology allowed new forms of communication on a local and global basis and have blurred boundaries of operations in terms of understanding global and local practice. Based on the local working experience we need to understand Georgian PSB in closer relationships to global trends in terms of global news production and distribution, where, the main players are International news agencies. Furthermore, it involves work practice and language. Accordingly, transnational cooperation is evolving. Understanding how Georgian journalists produce international news texts and distribute them has little attention in the Georgian context. Accordingly, the issue comes into the questions: 1. How PSB has adapted into global practice? 2. And how Journalists are guided by certain rules.

Therefore, the goal of the paper is to explore Georgian public broadcasting transactional practice and collaboration at national and international level. The paper addresses change taking place in the international practice of Georgian global journalism and focuses on the ways of communication with national and international actors. The paper reveals the collaboration opportunities and challenges of PSB in Georgia and its relationship with the global audience in the context of news production and distribution of international news text. The questions to be answered are 1. How do PSB journalists consider their international audiences? 2. How news text is globalized, gathered and distributed?

The qualitative approach is conducted with the journalists, producers, managers and media experts. The boundary theory (Matt Carlson, 2018) works as a theoretical framework to understand how PSB is involved in the international news creation practices that contribute to journalism legitimate process. The research utilizes international news production and distribution analysis for the evaluation of transactional communication from a global and national perspective. The current study envisages enrichment of theoretical knowledge about the contemporary debates related to understanding institutional boundaries and frames of strategy how local and global are connected.

Submission ID

2137

Design Thinking and Digital Media Production

Authors

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Abstract

Design thinking can loosely be defined as “human-centered approach to innovation that draws from the designer’s toolkit to integrate the needs of people, the possibilities of technology, and the requirements for business success” (Brown n.d.). Although its roots can be traced back to the early 1950s and 1960s, the early 21st century sees a new-found interest in how design thinking, along with parallel approaches such as human-centered design, can be used to develop products and services across a wide range of fields and industries. Its success has even led to claims that design thinking “has become a central issue in contemporary design discourse and rhetoric” (Bjogvinsson et al. 2012, p.101).

In this paper we will argue that any understanding of contemporary media production is incomplete without a better understanding of how design thinking has historically developed to become a key production methodology for the conception and creation of media products. Drawing from a detailed review of the literature and using a social practice theory lens (Reckwitz 2002) we will:

- 1) identify and describe design thinking’s key processes, including ‘problem framing’ and ‘abductive reasoning’ through prototyping, and examine how they are combined to constitute an epistemic practice (Knorr-Cetina 2000) that has become an important pedagogical tool for vocational training in various creative fields (Miller 2015; Catterall et. Al. 2019);
- 2) show how the development and dissemination of this epistemic practice can be understood as part of a wider socio-cultural transformation of productive relations which can be broadly characterised as the “creativity dispositif” (Reckwitz 2017; McRobbie 2016);
- 3) show how this conceptualization of design thinking as epistemic practice can be used to better understand the methodologies for digital media production by providing an alternative historical perspective on the convergence between Silicon Valley and incumbent media institutions. We will call for greater attention on the part of media scholars for investigating how these production methodologies have been adapted to become paradigmatic for fields of media production.

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Submission ID

2202

Student Media Storytelling: The Immersive 360 VR Experience

Authors

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Abstract

The field of video production has rapidly changed during the last decade with the advancement of camera technology, post-production software, and production techniques that have evolved with them. Thanks to the ubiquitous presence of the smartphone, for instance, anyone who has one in their possession is a potential content creator. In addition to accessing these devices, the knowledge and training on how to shoot and edit with it can capture important journalistic, artistic, or social content that can be readily published on any number of different digital platforms and for just as many purposes.

The limited applicability and creativity technique that cornered 360VR content producers in the past, is being redefined as camera and software technology advances. These improvements have enabled them to explore immersive storytelling possibilities, using unframed perspectives for both amateurs and professionals alike. Instead of providing a perspective for viewers that producers want the audience to see, 360VR content provides the viewer agency over perspective by allowing them to choose how, where, what to explore, and for how long to focus on each element. For instance, instead of a reporter cropping a protest scene to highlight an isolated violent act during an otherwise large-scale peaceful protest scene outside a building, implying to a viewer the act was representative of the entire scene; in contrast, a reporter using 360 technology enables the viewer to explore individual scenes and explore all holistically. In contrast to the framed points-of-view of standard two-dimensional video, 360-degree video production provides content producers the opportunity to immerse their audiences into an entire scene or environment. While this requires relinquishing some measure of control over content on the producer’s part, it provides its audience agency.

Using Rogers diffusion of innovation theory, this research examines how 360VR storytelling production through provides college students with a new perspective on creating and sharing content.

This research investigates how the different stages of adoption may shape how students approach and immerse themselves with new media technologies.

Submission ID

2290

Afro-pessimism: A Western media logic or international development imperative? (Joint Panel INC-MPA)

Authors

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Abstract

Over the past half century, much has been said of Africa's media image in the West. Many scholars assert that the continent has been covered by Western media in ways that are mostly simplistic, patronising and bleak in outlook. Even the 'Africa Rising' narrative, it is argued, is yet another attempt by the 'Global cartel of Good Intentions' to define with wide strokes, the most diverse continent in the world. More recently however, there has been a re-examination of Afro-pessimism, with questions being asked about what exactly it is and even whether it in fact has been empirically shown to exist. Some have even shown that Afro-pessimism as a narrative has been co-opted by governments and civil society organisations as a very potent means of accessing, maintaining and expanding donor support.

Building on recent efforts to define Afro-pessimism, this paper argues that far from being the preserve of Western media and powers, Afro-pessimism is narrative that is almost universally adopted by players in the international development sector as a means of not only making sense of the continent, but also of the sector. Using empirical data gathered from five International NGOs working across two East African countries (Uganda and Kenya), I demonstrate ways in which communications professionals the sector produce advocacy and fundraising stories that both challenge and perpetuate Afro-pessimism. More specifically, I show how African communication professionals working in the development sector make sense of this apparent contradiction in their work as they seek to on the one hand challenge idea that Africa is doomed to fail while on the other regularly provide narratives and data to the media that this is in fact, the case.

I conclude that without an overhaul of the sector's fundraising logic, Afro-pessimism will continue to form the foundation of communication efforts in the development sector.

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2373