Student-Centered Transmedia Inspired Language Learning Projects

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Student-Centered Transmedia Inspired Language Learning Projects

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ABSTRACT

This paper describes how Generation Y's digital know-how and multi-media competence can be co-opted for use in student-centered learning environments by employing Transmedia Storytelling - a participatory narrative approach using multi-media to explore a given universe. In the two projects described the given universes are lexical and grammatical teaching areas in French and Japanese. Students created multiple media products to investigate these teaching areas and then participated in analyzing and improving said products using Virtual Learning Environments (VLEs) and blogs moderated by their tutors. The subjects of the study were two classes of Chinese 2nd year and 3rd year students at University of Nottingham Ningbo China. The students majored in International Business, International Studies and International Communications and minored in French and Japanese respectively. Each class spent approximately 1 semester of 10 weeks designing and improving the media products they had created and commenting and reviewing these products on the VLEs and blogs. Most of the time spent on the projects was allocated self-study time rather than class time. The methodology was to use the Transmedia Storytelling concept to motivate students to create their own media products to help others learn a given teaching point. The other explicit goal was to give the students a virtual space in which to express and improve their creativity, digital literacy, general knowledge of the target languages’ culture and vocabulary, collaborative problem-solving and interpersonal skills. The Transmedia Storytelling concept was incorporated as a method to promote active learning, widely seen as more effective than passive learning, and was aligned with Howard Gardner’s concept of Multiple Intelligences, which argues that different learning styles suit those with differing profiles in at least eight separate categories of intelligence, and should therefore be incorporated in teaching contexts. The results show that the students were able to create sophisticated media products ranging from multi-genre films to re-mixed songs and computer games, and that from the comments posted on the blogs and elicited after the project, they had fun while also improving a number of important key competences that are often outside the domain of language learning. We suggest that if well-moderated, the Transmedia Storytelling concept can be usefully extended to other subjects and therefore provide those students who have different learning styles and different intelligence profiles the opportunity to fully engage in projects that tap into their own experiences of social networking and digital creation. And for those students who are not already skilled at using social media and digital technology, Transmedia Storytelling projects give them an opportunity to learn these skills from their peers while engaged in a group project with clearly defined aims.

Key Words: E-Learning, French, Japanese, Multiple Intelligences Theory, Participatory Cultures, Student Autonomy, Student-Centered, Transmedia Storytelling.
Introduction

In 2010 a number of language tutors at University of Nottingham Ningbo China approached the idea of creating semester long projects that would incorporate the digital media skills that students were learning in their own social interactions on the Internet. The aim was to create two projects that would develop and channel these skills towards specific learning aims in French and Japanese. The objective was for students to collaborate in the creation of different types of digital media products that would help themselves and others to understand different aspects of each learning point and help them develop a number of important competencies. In attempting to create a methodology for the project three concepts were considered important. The first is the now generally accepted pedagogical notion that active learning is more effective than passive learning; the second concept is the theory of Multiple Intelligences proposed by Howard Gardner; and the third idea was to employ Transmedia Storytelling as the narrative vehicle used to knit the students’ projects together.

Active Learning

Active learning is based on the premise that we learn best when we discover and understand concepts through engaging with them in a number of differing ways and then discussing them in groups (Johnson, Johnson & Smith, 1998; Kao, et al., 2008; Moreno & Mayer, 2000). Language teachers at many schools and universities use a number of active learning techniques that range from class discussions, debates, learning cells, pair-work, class games, reactions to videos, and collaborative learning groups. However, many other subjects at university level are still taught using a quite formal lecture and seminar format, with the lecture and the readings representing a passive approach to learning and only the seminars giving students the opportunity to engage more actively with content that they are assumed to have acquired through the preparatory lectures and readings. This model is undergoing revision in some universities. The Nottingham University’s Teaching Handbook, for example, states that ‘Research into higher education suggests that students learn best when they are actively participating, whether that be through focused listening, discussion, problem solving or explaining to others’ (2011). There is now a wealth of empirical evidence demonstrating that well-designed active learning methods are more effective than passive learning in motivating students and helping them retain core information and develop important interactive and technological skills (Freidman, Rodrigues & McComb, 2001; Rosato, 1995; Kendall, 1999). Many educators who have employed active learning in their teaching would agree that it can lead to improved self-esteem, critical thinking and interpersonal skills (Johnson et al., 1998a; Johnson, et al., 1998b; Prince, 2004; Springer, et al.,1999). Furthermore, since there is now widespread use of personal computing devices and network connectivity among the student body, active learning projects can extend into virtual space even more opportunities for self-expression, learner autonomy and peer mentoring within interest-based participatory cultures (Cummins, Brown & Sayers, 2007; Dede, 2005; Gee, 2004; Hull & Nelson, 2005; Jewitt, 2002; Warschauer, 2006).

Therefore, students were asked to create media products that could be presented online. They would assess and review each product as it was posted on the tutor blog or WebCT, the university’s Virtual Learning Environment (VLE). Since these group projects would not be formally assessed there could be a lack of extrinsic motivation, so students were informed that aside from improving their target language knowledge one of the aims was to develop...
transferable social and learning skills that employers are increasingly looking for. These include: problem solving; team-work through pooling knowledge and collaborating to accomplish shared goals; the ability to remix media content; the ability to evaluate the authenticity of information sources; the ability to comprehend and create coherent narrative arcs across multiple modalities; and the abilities to find, synthesise and disseminate valid information online.

Scaffolding was provided by directing students towards examples of the types of media and genre they wanted to create. An enormous repository of examples can now be found on sites such as Youtube and China’s Youku. Throughout the creation of their projects there was, therefore, an ongoing dialogue between students and tutors as to which examples might be useful to emulate. This approach accords with the view that in the initial stages of learning, students do better when there are clear examples for them to imitate (Sweller and Cooper, 1985; Sweller 1988). By using established narratives and genres, the novice media creators benefit from working within an extant fictional universe and were not expected to produce styles and characters from scratch. This is a chief aspect to engagement in a participatory culture since it lowers the entry barrier to artistic expression (Jenkins et al, 2009, p.7).

**Multiple Intelligence Theory.**

Howard Gardner’s theory of Multiple Intelligences was the second motivation for this project. It was hoped that the creation of media products would provide students with a range of learning activities correlating to the various intelligences outlined in the theory, and by working collaboratively students could develop their ‘intelligences’ across the spectrum that Gardner has categorized. The first eight ‘intelligences’ defined are: linguistic, logical-mathematical, musical, spatial, bodily-kinesthetic, interpersonal, intrapersonal and naturalistic (1983 and 1999). Linguistic learners have good auditory skills, a good memory for names, dates and places and enjoy reading and writing. They like telling stories and learn well by saying and hearing words. Logical-mathematical learners enjoy exploring patterns and relationships, classifying data and using abstract thought. They enjoy working with numbers, solving problems through experimentation and participating in well-ordered tasks. Musical learners are skilled at pitch and rhythm and are more attuned to the sounds around them including the human voice. They enjoy music, often listen to it as they study, and are more likely to learn through music-based activities. Spatial learners enjoy creative and design projects. They are able to clearly visualize mental images such as maps and charts and often learn best through using pictures and videos. Bodily-Kinesthetic learners are good with their hands and have excellent coordination and balance. They learn best through physical activities in which they can use their bodily sensations to gather information. Intrapersonal learners are very aware of self, understanding their own strengths, weaknesses, and feelings. They tend to be reflective, independent and creative learners who study best by engaging in independent study projects rather than group ones. Finally, naturalistic learners are in touch with nature. They are good at sensing patterns and categorizing natural phenomena. Similar to kinesthetic learners, they gather information more effectively with practical hands-on experience in natural outdoor settings (Gardner, 1983 and 1999).

The theory of Multiple Intelligences had been introduced to students in their Foundation year.
After discussing how they thought their own profiles were composed, students debated whether these could be called ‘intelligences’. Many agreed with critics such as Sternberg (1983, 1991), Eysenck (1994), and Scarr (1985) that the last six should be called abilities or preferences rather than ‘intelligences’, but they agreed that everyone has a different profile and accepted Gardner’s contention that education should employ different activities and exercises that ‘individuate education as much as possible…and convey important ideas and concepts in a number of different formats’ (2008). The Transmedia products that the students created are an example of approaching ‘the same topics via the activation of several intelligences’ (Ibid).

**Transmedia Storytelling**

The third concept was to use Transmedia Storytelling as the framework for the E-learning projects. ‘Transmedia Storytelling represents a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience’ (Jenkins, 2007). It is a way of creating a consistent narrative across multiple forms of media with each self-contained media product making unique contributions to an understanding of the universe as a whole. The different media products create entry-points through which consumers can become immersed in a story world. The 1990s Matrix franchise is an example of a project intentionally designed to be told in this way. There are three feature films, a series of animated cartoons, several computer games, and two comic book collections. This intentionality is quite rare since usually the entertainment industry latches onto a pre-existing successful story arc or character and then adapts it into a sequel or a computer game. What makes a Transmedia Storytelling approach different from other adaptations is that a coherent universe must be maintained. For example, this means that if the main character in Matrix is a man in the films, he cannot suddenly become a woman in the computer game. Also, because each media platform is self-contained, consumers can gain all they need to know about a narrative from each point of entry – they do not need to see the feature films first to enjoy the comic books, for example.

Figure 1 represents the Matrix franchise circumscribed by a circle representing the consistent fictional universe. If any of the media products violated the narrative, they would have to be placed outside the circle. At the centre of the circle are various Internet-based participatory cultures ranging from online games to online fanzines. It is here, along with the computer games, that much of the active engagement with narrative takes place.
The students were reminded that their own Transmedia projects would be circumscribed; that is, bound by rules of a coherent and consistent teaching point. For the French project this meant that all five products would have to stay faithful to their goal of explaining one of the grammatical usages of the *Passé Compose* and *Imparfait*. For the Japanese project, which had as its theme the introduction of University of Nottingham Ningbo China, this meant that all eight products had to stay faithful to the facts surrounding the city and campus.

These projects were suitable to the age and socio-economic class of the students since many of them already have creative experience participating in Internet-based affinity spaces (Gee, 2004). These include *Affiliations* such as Facebook, message boards and metagaming; *Expressions* such as digital sampling, fan video making and Fan fiction writing; *Collaborative Problem-solving* such as Wikipedia and alternative reality gaming; and *Circulations* such as podcasting and blogging (Jenkins *et al*, 2009, p.3). Another important reason for pursuing E-learning projects is

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*Figure 1: The Matrix Universe*

The Matrix Universe
that Chinese students have been taught to be passive learners in the classroom (Xiaotang, 2000). However, on the Internet, Chinese ‘netizens’ are active participants in virtual space. They debate and share ideas on social networking sites such as Kaixin and RenRen, sample and create digital media on Youtube sites such as Tudou and Youku; collaborate to solve problems on Baike (China’s version of Wikipedia); and blog on Twitter type sites such as Sina Weibo. These Internet platforms allow affinity cultures to flourish as digital spaces in which netizens can participate and create. Therefore, the projects rest on the assumption that the students have experience with Internet-based participatory cultures, but have not used these skills for academic purposes. Additionally, the anonymity provided by the Internet was considered to be an important factor in encouraging active engagement, so it followed that it was important that students did not have to reveal their true identities; either as actors in films, they could assume new identities; or as posters on the teaching blog, they could assume nom de plumes.

**The French Project**

The French Transmedia project took 35 students in groups of 3 to 5, with 1 individual working alone, 10 weeks to create. It was based on the 5 different usages of the *Imparfait* and the *Passé Composé* and therefore 5 different self-contained media products were created to explain each different usage in turn: a stop motion video, a broadcast TV comedy skit, a computer game, a digitized comic, and a radio program asking listeners (students) to create Karaoke versions of French songs which contain the target form.

The rationale was that as students create, study, and comment on each product they would gain a fuller understanding of the 5 grammatical differences as well as develop or improve their interpersonal skills and digital literacy. Figure 2 represents the circumscribed universe of the French Transmedia project. Each product had to stay within the grammatical realm in question, but was free to be creative in how the grammatical points were explained.
The products were posted on the tutor’s blog where students were able to view or play them and then post comments using the grammatical features explained. The tutor monitored the students’ comments and encouraged them to praise good usage and peer-correct common errors. The project is explained in more detail in Gilardi and Reid’s ‘E-learning through Transmedia Storytelling. How the Emerging Internet-Based Participatory Cultures in China can be Co-Opted for Education’ (2011).

The 1st product ([http://folders.nottingham.edu.cn/staff/zlizfg/impvspc1ipod.mp4](http://folders.nottingham.edu.cn/staff/zlizfg/impvspc1ipod.mp4)) is a stop-motion animation demonstrating the difference between description (Imparfait) and action (Passé Composé). The 2nd product ([http://v.youku.com/v_show/id_XMjE5OTY3MDQw.html](http://v.youku.com/v_show/id_XMjE5OTY3MDQw.html)) is a short comedy acted, produced and edited by students that explains how the Imparfait is used to introduce a past action stopped by another action introduced by the Passé Composé. The 3rd grammar point is explained via a computer game written by students using the Lite Edition of Game-Maker ([http://folders.nottingham.edu.cn/staff/zlizfg/transmediacomputergame.exe](http://folders.nottingham.edu.cn/staff/zlizfg/transmediacomputergame.exe)). Players learn the difference between how to use the Passé Composé to speak about a precise...
moment in the past and how to use the *Imparfait* to talk about an undetermined moment in the past. The 4th product ([http://folders.nottingham.edu.cn/staff/zelizfg/Comicolour.pdf](http://folders.nottingham.edu.cn/staff/zelizfg/Comicolour.pdf)) is a comic set in the established Chinese narrative of Xi Yangyang and Hui. The comic explains the difference between when the time of an action is indicated (*Passé Compose*), and when the action is repeated habitually (*Imparfait*). The final product ([http://www.tudou.com/programs/view/wJVMOLeuKj8/](http://www.tudou.com/programs/view/wJVMOLeuKj8/)) is a radio interview with the tutor who analyses a French song to explain the last grammar difference: the use of Passé Composé to speak about a physical or emotional state which changes and the use of the *Imparfait* to describe a situation where the physical or emotional states do not change. The students then created their own karaoke versions to be posted on the blog.

**The Japanese Project**

38 students in groups of 4 or 5 produced eight short films that use different genres, from mystery to documentary, to present Nottingham University's Chinese campus. The films were posted on the VLE where editing feedback was given by the tutor and other students. When complete the students used the VLE to vote for a winner. Finally, all the films were made accessible online to Nottingham UK and Nottingham Malaysia for students there to participate by commenting on the VLE and responding with their own digital media productions.
The students used a browser-based video messaging application called Mailvu.com to send to the class rehearsal shots of their videos. The tutor and other students gave feedback on these trial videos in terms of lexis, pronunciation, grammar, style and interest. The students then used their own video equipment and editing software to produce sophisticated videos that mixed real actors with graphics. After the project was complete, the videos were reposted on Youtube for private viewing.

The first video (http://www.youtube.com/watch?v=4-SLHZYMnbc) perhaps represents a higher naturalistic sensibility of the filmmakers in that the main character is one of the Nottingham
campuses’ resident ducks. In the first scene graphics of ducks and Queen Elizabeth II pop up in front of the university’s administration building. The duck explains that he is actually a swan protected by the Queen of England who now finds himself in the alarming position of being in China where he might be eaten. Much of the movie is filmed from the point of view of the duck as he describes what students are doing and their reactions to him.

The second video (http://www.youtube.com/watch?v=sOvOPA60pc0) is also filmed from the point of view of ducks. Here a duck family uses formal Japanese to introduce the campus and make funny comments about the students. The ducks introduce the sports centre and romantic spots of the campus before going on to wander around restaurants and street-stalls.

The third video (http://www.youtube.com/watch?v=vg6GJdUwYGQ) is a very good imitation of authentic Japanese travelogue in which students introduce Tian Gong Fazenda Park. Animated graphics pop up on screen to show bus routes, photos of main attractions and maps, and colorful English subtitles translate the formal narrative. Relaxing music is played softly behind the narrator’s voice. Similar to authentic programs, the content of this video focuses heavily on delicious food with close up shots of local dishes, and on the beauty and tranquility of the natural scenery.

The fourth video (http://www.youtube.com/watch?v=gN3lkV_z8S4) won the student competition. It is a mystery and travelogue whereby Conan, a famous Japanese anime cartoon detective, attempts to find his missing friend in the restaurants of Ningbo. It uses a mix of travelogue and mystery with Ningbo town as the background. Formal Japanese is used for narration, but when Conan talks to his friend he uses familiar Japanese. The film mixes anime sequences and music into the documentary and has English subtitles.

The fifth video (http://www.youtube.com/watch?v=pszSHS4V69Y0) is a day in the life of a model student. It uses an imitation 20th Century Fox opening and an old countdown leader to introduce the scenes. It then uses formal Japanese accompanied with music to show good study techniques from morning to night.

The sixth video (http://www.youtube.com/watch?v=xZxsfqVykAc) is in the travelogue style using formal Japanese narration and relaxing music to introduce the library, university campus and nearby Sunday Plaza.

The seventh video (http://www.youtube.com/watch?v=pByWsiVGJ4) is a comedy introducing the local restaurants and food stalls. The narrators discuss how bad the food is and end up concluding that pot noodles are the best option.

The final video (http://www.youtube.com/watch?v=2B-nAYpTqTQ) is a more serious documentary on the local restaurants. It employs formal Japanese, relaxing music and English subtitles.

**Findings**

A main challenge faced by language learners who are not living in a target-language environment
is finding authentic opportunities to practice their target language. These two collaborative E-learning projects gave students the opportunity to create media products using the target languages in authentic ways, and then gave them a further opportunity to review and comment on each product as it was posted on the tutor’s blog or VLE.

It is clear that in creating and engaging with the media products, many of the learning preferences described in Multiple Intelligences Theory have been activated. All the products used music, bodily-kinesthetic, spatial and linguistic ‘intelligences’. The group projects called for interpersonal skills, and logical-mathematical intelligence was employed in the drafting and editing processes. It could also be inferred that students who favor intrapersonal intelligence were more likely to create products where the storyline rather than the actors, was paramount. For instance, the creators of the Conan mystery wore white masks to disguise their faces, those who made the duck films remained behind the camera, and just one student who preferred to work alone produced the computer game. Finally, the films that focused on natural scenery and wildlife also evidenced naturalistic intelligence.

Anonymous post-project questionnaires were used to evaluate whether the students believed they had developed skills while engaging with these projects. 24 of the 33 French students and 27 of the 35 Japanese students returned them. All respondents answered that their skills had improved and they had had fun engaging with and creating the products. Only one student said that he or she would not like to create another product because it is time-consuming; however, this student also said that it was a good way to study. Other comments show that the students would like language teaching to use more examples from Internet culture, and like the idea of a general virtual platform that hosts all the relevant software. Representative samples of their responses are reproduced below:

**The French Questionnaire**

1. **Did using other student’s media products improve your French?**
   ‘I watched a video on Filippo’s blog, which was about the difference between *Imparfait* and *Passé Composé*. It was impressive and helped me understand this grammar point better’.

2. **Did using the blog improve your English or your French? How?**
   ‘I sometimes make comments in your blogs in French which helps my French writing.’

   ‘Yes. If I meet any problem in the study, I could leave a message through blog to my tutor.’

3. **Has this project made you want to use creative technology to study actively?**
   Yes. I think it is effective and interesting’.

4. **Has this project motivated you to study French?**
   ‘Yes. E-learning is interesting and convenience’

5. **Did you have fun watching, playing or making the media products? If so, how?**
   ‘I have fun in watching some French videos because it improves my listening […] I think comics
really helps me a lot in French expression and grammar.’

‘Yes. Videos, games and other e-material is more vivid and intuitionistic.’

6. Did making the video/video game/comics/karaoke etc. Improve your French? How? (Writing script, speaking, etc)
‘The karaoke...good!’

‘Yes, it is a good way to improve’.

7. Did making the video/video game/comics/karaoke improve your creative skills?
‘Definitely yes’.

8. Did making the video/video game/comics/karaoke improve your team-working skills?
‘Yes. during the karaoke video making’

9. Other comments?
‘Technology does help learning French, but it would be better if we can have a general platform which includes all the software related (e.g we can find the website connection to all the software on the platform).’

‘I think the videos on the blog and the comics in the library could be made better, For example, adding some popular internet culture. This will make us easier to accept the language points.’

The Japanese Questionnaire

1. Did making the video improve your Japanese? How? (Writing script, speaking, pronunciation etc)
‘Yes, I think so. Because it is the time we could see ourselves in the screen and hear our voice in public, so we must try our best to improve our both speaking and pronunciation. Besides, the grammer and words used in the video leave me a very deeply impression for me to apply in the later exams.’

‘Yes. Speaking, I needed to speak clearly and emotionally.’

2. Did watching other student’s videos improve your Japanese? (listening and evaluating etc)
‘More or less, afterwards we just review them for one time, and what I learned most maybe the idea and others' passion for Japanese.’

‘Yes. It could practice my listening skill.’

3. Did making the video improve your English? How? (Writing subtitles, communicating with staff etc)
‘No, I don’t think so as the English used is very easy. But I wonder if the people who made the subtitles have any opinions.’
‘Yes, we tried hard to not make mistakes with subtitles’.

4. Did making the video improve your creative skills?
‘Yes, at first we were considering what will attract people's interest and we decided 'eating' as our topic. Then we must find features of each eating place and try to present them in the video. i.e. we think 'English-Chinese style' is the feature of Yummy [a campus café], so finally we focus on the menu and both the Chinese and English characters on them. The process forced us to find beauty and to be creative.’

‘Yes, we should think about some creative ideas and scripts.’

5. Was it easier or more fun to play characters (Conan or a duck) rather than play yourself in the video?
‘Hah, I don’t have much experience but I played as guests in the restaurant for two times, I must say it is a wonderful experience to see myself in the big screen. But I guess, play characters may be easier and more relax to perform themselves.’

‘Yes, it was so. It may be strange to play myself in the video.’

6. Did making the video improve your technological skills?
‘Yes, it is very useful especially to IC students.’

‘Yes, because I was responsible for recording the voice.’

7. Did making the video improve your team-working skills?
‘Yes, everyone has his preference for what to shoot and how to arrange the video. We have to discuss for many times to arrive at the same goal.’

‘Yes, we had to cooperate well during that time.’

8. Has this project made you want to use creative technology to study actively?
‘I realize the creative tech. could change our lives and next time if there are other chances I would prefer to utilize such forms to present.’

‘Yes, it is fun to implement some creative ideas.’

9. Did you have fun making the video? If so, how?
‘Lots of fun, as far as I know the other languages do not have such activities and when they know we are making videos they always say 'Your course is so interesting’. we are so proud of our course. And I find I love Japanese more after the video making, it is not a very serious study process, rather we enjoy the colourful activities.’

‘Yes, we ate delicious food, play roles and record our voices together.’

Conclusion
This paper has described one effective method of co-opting Generation Y's digital know-how and multi-media competence for use in student-centered learning environments. The methodology was to use Transmedia Storytelling to motivate students to create their own products that would help others learn a given teaching point. The other explicit goal was to give the students a virtual space in which to express and improve their creative, technological, collaborative problem-solving and interpersonal skills. The Transmedia Storytelling concept was incorporated as a method to promote active learning aligned with Howard Gardner’s concept of Multiple Intelligences. The results show that the students were able to create sophisticated media products ranging from multi-genre videos and cartoons to re-mixed songs and computer games. Despite these projects being non-assessed, the students were enthusiastic and active participants because they found the creative process interesting and fun. Through this process and the participatory culture generated, students benefitted from exposure to and use of functional Japanese, French and English while developing important skills and producing creative products that contain most or all of the learning preferences outlined in Multiple Intelligences Theory. As a result of working on these projects some students have been inspired to create autonomously. For instance, the student-run French Society has used some of the skills learned or improved to create its own films posted on social networking sites to advertise the language. It would seem, therefore, that if well-moderated, the Transmedia Storytelling concept can be usefully extended to other subjects and provide those students who have different learning styles and different intelligence profiles the opportunity to engage in group projects that tap into their own experiences of social networking and digital creation. And for those students who are not already skilled at using social media and digital technology, Transmedia Storytelling projects give them an opportunity to learn these skills from their peers while engaged in a group project with clearly defined aims.
References


2011 - 2012 Events

October 27-30 2011: ACE2011 - The Third Asian Conference on Education

November 4-6 2011: MediAsia2011 - The Second Asian Conference on Media and Mass Communication

November 11-13 2011: ABMC2011 - The Second Asian Business and Management Conference

March 30-April 1 2012: ACP2012 - The Second Asian Conference on Psychology & The Behavioral Sciences
March 30-April 1 2012: ACERP2012 - The Second Asian Conference on Ethics, Religion & Philosophy

April 6-8 2012: ACAH2012 - The Third Asian Conference on Arts & Humanities
April 6-8 2012: LibrAsia2012 - The Second Asian Conference on Literature & Librarianship

April 20-22 2012: ACIST2012 - The First Asian Conference on Innovation, Science and Technology
April 20-22 2012: ACCOMS2011 - The First Asian Conference on Computer Science

April 26-28 2012: ACLL2012 - The Second Asian Conference Language Learning
April 26-28 2012: ACTC2012 - The Second Asian Conference on Technology in the Classroom

May 3-6 2012: ACSS2012 - The Third Asian Conference on the Social Sciences
May 3-6 2012: ACSEE2012 - The Second Asian Conference on Sustainability, Energy and the Environment

June 2-4 2012: ACAS2012 - The Second Asian Conference on Asian Studies
June 2-4 2012: ACCS2012 - The Second Asian Conference on Cultural Studies

June 15-17 2012: ACCD2012 - The First Asian Conference on Corporate Development
June 15-17 2012: ACM2012 - The First Asian Conference on Marketing and Social Media

October 26-28 2012: ACE2012 - The Fourth Asian Conference on Education

November 2-4 2012: MediAsia2012 - The Third Asian Conference on Media & Mass Communication
November 2-4 2012: FilmAsia2012 - The First Asian Conference on Film and Documentary

November 16-18 2012: ABMC2012 - The Third Asian Business & Management Conference
November 16-18 2012: ACPPE2012 - The First Asian Conference on Politics, Philosophy and Economics