

**Adaptation and Perception: Media convergence**  
**International Conference at the Johannes Gutenberg-University Mainz**  
**3<sup>rd</sup> – 5<sup>th</sup> December 2015**

Adaptation is a key concept in the context of media convergence of story worlds and transmedia storytelling. The classical model of adaptation studies, which focuses on the relationships between book and film, has been reformulated in the past ten years to include more aspects of media convergence and participatory culture. The passive consumer has been replaced by the producer, the prosumer, the fan – all of them standing in for a conceptualization, which ties in with the intersection and interaction of producers and consumers first registered in Henry Jenkins' model of 'convergence culture'. In this context, reader-response theories of the 1970s and 1980s have largely been replaced by new models that place greater emphasis on the reader's creativity. Taking into account the technological changes of media convergence, reading, watching, and listening become key elements in the process of adaptation. The facility to adapt a text, a film, or a piece of music by means of digital devices blurs the line between purely receptive and productive modes of intellectual interaction. Furthermore, the increasingly public modes of reception/production through social media provide a fertile ground for the dissemination of creative readings and writings.

Perception plays a cardinal role in this new media matrix where contents flow easily through multiple channels connecting different technological platforms: laptops, tablets, and smartphones have replaced the traditional interfaces of page and screen, while at the same time enabling participation and creativity, for instance through different apps, as well as opening up new avenues for recording and producing media.

All of these developments have had a profound impact on our everyday use of devices and patterns of behaviour. However, this new development does not only heavily rely on pre-existing structures of human perception: these technical devices have to connect and adapt to the biological and neurobiological apparatus of the human mind and body to function in a way that will entice people to use them. Intuitive use of technical devices and processing of media contents is only possible because it draws on pre-existing perceptual patterns. It is through the appreciation of an aesthetics of adaptation, which is intimately connected to media convergence, that these underlying perceptual conditions can be revealed.

This conference has two main objectives: it aims to explore and assess perceptual underpinnings and perceptual changes involved in the reception and/or production of adaptations in media convergence. In addition, the conference sets out to investigate the empirical aesthetic research into the perceptual foundations of the human body and mind with special focus on aspects of poetics, linguistics, neurobiology, and psychology.

Papers are invited from a wide range of disciplines, including literary, film, and media studies as well as linguistics, psychology, and neuro-aesthetics. We especially welcome interdisciplinary projects that focus on processes of adaptation and perception. Abstracts (max. 350 words), including a short bio should be submitted to the organisers by **15th June 2015**.

The conference is organised in cooperation with the Mainz Research Focus on Media Convergence (<https://www.medienkonvergenz.uni-mainz.de/>) and Amsterdam University.

Convenors:

Pascal Nicklas [pascal.nicklas@unimedizin-mainz.de](mailto:pascal.nicklas@unimedizin-mainz.de)

Sibylle Baumbach [baumbach@uni-mainz.de](mailto:baumbach@uni-mainz.de)

Dan Hassler-Forest [D.A.Hassler-forest@uva.nl](mailto:D.A.Hassler-forest@uva.nl)