
AUSTRALASIAN HUMOUR STUDIES NETWORK
27th
AHSN CONFERENCE
HUMOUR AT WORK
MASSEY UNIVERSITY, WELLINGTON, AOTEAROA / NEW ZEALAND
FEBRUARY 3-5, 2021

TUHINGA O ROTO **Table of Contents**

HŌTAKA **Running Schedule**	3
NAU MAI **Welcome**	6
HE MIHI ATU **Acknowledgements**	7
HE PĀRONGO **Conference Information**	8
Keynote Speakers	10
Panel Abstracts	12

HŌTAKA **RUNNING SCHEDULE**

DAY ONE: MONDAY 1 FEBRUARY

A: Satire and Political Humour (Chair: Nicholas Holm)

Jessica Milner Davis	Sydney	Satire at Work: A Case of Censorship and its Cultural Context
Al Marsden	RMIT	Irony and satire in glam metal media from the 1980s to present
Lucien Leon	ANU	The use and abuse of memes by hyper-partisan online publishers

B: Workplace Interaction (Chair: Meredith Marra)

Lara Weinglass	UQ	Repetition in humour in Australian blue-collar workplace interactions
Solvejg Wolfers	Warwick	Exploring team cohesion through humour. An ethnographic study of a professional football team
Ying Cao	Western Sydney	"Ha, I should identify myself as an expert?": Humour and affiliation in workplace online group chat

C: Humour Recognition (Chair: Stephen Skalicky)

Angus McLachlan	Federation	The strange case of laughing alone when talking
Luca Bischetti, Paolo Canal, Chiara Bertini, Irene Ricci, Serena Lecce and Valentina Bambini	IUSS Pavia	Cracking smiles: the zygomaticus major response to different joke types
Caleb Prichard and John Rucynski	Okayama	Training Japanese Learners of English to Recognize Verbal Irony in Conversation

D: 4pm AEST/6pm NZT Daily Zoom Discussion Session

DAY TWO: TUESDAY 2 FEBRUARY

A: Caricature and Cultural Stereotypes (Chair: Bryce Galloway)

Robert Phiddian	Flinders	Smith's Weekly and the larrikin tradition in Australian cartoon humour
Michael Meany	Newcastle	"There's your dinner!" - Comedy elements in training and education
Lindsay Foyle	UNE	How 'You and Me' became 'The Potts': The Cartoonist at Work

B: Humour and Leadership (Chair: Michael Meany)

Caroline Rosenberg and James N. Eracleous	Deakin	Humour Use in Workplace Leadership – The signals of intention
Martin Billingham	UCL	Laughter and learning: clarity in value and caution in evaluation when applying humour within Education
Holly Randell-Moon and Arthur J. Randell	Charles Sturt	Bureaucracy and Humour in Parks and Recreation

C: Cross-cultural and Intercultural Humour (Chair: Kerry Mullan)

Amir Sheikhan	UQ	Responses to humour bids in intercultural initial interactions
John Rucynski and Caleb Prichard	Okayama	Using cross-cultural humour misunderstanding case studies in the foreign language classroom
Matteo Andreone, Elena Amore and Tommaso Vitali	Accademia del Comico	"Aeneas' Dream" - If we can laugh about the same things, we are not so different: A Comedy with Migrant Actors
Scott Gardner and Teresa Stockwell	Okayama	"My wifi doesn't feel well": Humor arising from online language learning classes

D: 4pm AEST/6pm NZT Daily Zoom Discussion Session

DAY THREE: WEDNESDAY 3 FEBRUARY

A: Meta-commentary on Humour (Chair: Robert Phiddian)

Sarah Balkin	Melbourne	Early Australian Deadpan via Lectures on American Humour
Moira Marsh	Indiana	What We (Americans) Talk about when We Talk about Humour (Humor)
Til Knowles	Melbourne	"How did you get that?" Comedy as an industry, mateship and Australian conversational comedy podcasts

B: Investigating Humour in Complex Systems: Forms and Purposes in Interdisciplinary Perspectives (Pre-formed Panel)
(Chair: Benjamin Nickl)

Benjamin Nickl	Sydney	Investigating Humour in Complex Systems
Chris Muller	Macquarie	
Ian Reilly	Mount Saint Vincent	

C: Keynote Address: Barbara Plester, "Context, complexity and Covid-19: Workplace humour in troubled times"
(Chair: Meredith Marra) Livestreamed 1.30 – 3.00pm NZT. Available on Website afterwards

D: 4pm AEST/6pm NZT Daily Zoom Discussion Session

DAY FOUR: THURSDAY 4 FEBRUARY

A: Q&A with CHRISTELLE PARÉ following pre-recorded Keynote address attend via Zoom NZT 10 – 10.30am

B: Closing Ceremony (Graduate Awards, Order of the Jess-ters) attend via Zoom NZT 3.30 – 4.30pm

NAU MAI
Welcome

Kia ora tātou,

Welcome to Massey University, Wellington for the annual Australasian Humour Studies Network (AHSN) conference, *Humour at Work*. This conference is hosted by the School of Humanities, Media and Creative Communication at Massey University with the support of the School of Linguistics and Applied Language Studies at Te Herenga Waka, Victoria University of Wellington and the College of Creative Arts at Massey University. The organisation of this conference has been particularly difficult in light of the events of the last twelve months and we are grateful for your presence here and your contributions to the study of humour at this perplexing and worrying time.

On behalf of the conference committee and our institutional partners, we extend our sincere thanks and welcome for your contribution to our conference. We hope you find the events thought-provoking and activating.

Nau mai, haere mai ki Te Whanga-nui-a-Tara.

Mauriora,

Conference Committee,
Nicholas Holm, Meredith Marra, Stephen Skalicky and Bryce Galloway

HE MIHI ATU
Acknowledgements

We are indebted to the generosity of the invited speakers: Barbara Plester and Christelle Paré for contributing their time, and commitment to the conference.

The conference committee is grateful to the School of Humanities, Media and Creative Communication at Massey University, the School of Linguistics and Applied Language Studies at Te Herenga Waka, Victoria University of Wellington, the College of Creative Arts at Massey University, the Massy University W.H. Oliver Humanities Research Academy for continuing funding and support throughout this conference's development.

Many thanks to the Massey University Political Ecology Research Centre (PERC) for the generous use of their online infrastructure as the basis for the online event. Special thanks to Lisa Vonk for her work in constructing and maintaining the online conference section of the website.

We are especially grateful to an anonymous donor whose generous support funded the participation of a number of graduate students in both the in-person and online sections of the conference.

HE PĀRONGO
Conference Information

ONLINE FORMAT

The online section of the conference is being run on the basis of a model and infrastructure developed by the Massey University Political Ecology Research Centre. This model is asynchronous in the first instance. This means that presenters are not required to log-in and participate in the conference at any given time. Instead, we encourage everyone to return regularly to the conference website over the week to view new content and participate in discussions as your schedule allows.

The conference will run for several days. Every day of the conference a new set of panels/webpages will be made available. Each day conference participants will be alerted to the new content via email, so please ensure that you check your email every day to stay up-to-date.

Each virtual panel is hosted on its own page of the website, which will include two to four embedded videos. To view a panel, click on the appropriate link from the welcome page of the online conference. The advantage of this model is that participants do not need to choose between panels, and can also space out their engagement across a day.

The online section of the conference can be accessed at
https://perc.ac.nz/wordpress/humour-at-work/

The main conference website can be accessed at
https://ahsn-conference-2021.netlify.app/

FORUM DISCUSSIONS

The primary way in which attendees can participate in discussion regarding material presented in panels is through the chat forums. At the bottom of each panel/page you will find a chat forum where you can ask questions or make comments about the presentations.

Each forum will have an assigned ‘chair,’ who will welcome participants and ask questions to get the discussion started. They will also moderate discussion if required.

In contrast to a regular conference discussion, these forum discussions can develop over hours and even days. We therefore encourage participants to return to discussions to see how they have developed and to further the conversation.

Each forum will offer the opportunity to ‘subscribe’ to receive notification of further contributions. If you have subscribed, but are not receiving these emails, please check your spam folder.

As with a regular conference, we ask that all comments and questions are offered in a generous and respectful manner.

ZOOM SESSIONS

In addition to the forums, we will also be hosting a Zoom discussion each day at 6pm NZT/4pm AEST for those who wish to continue the conversation in a more immediate and informal manner.

While we encourage participants to attend these discussions if possible, especially those who have presented on a given day, we understand that time zones and other commitments mean it will not always be possible for everyone to attend. Consequently, participation in these sessions is entirely voluntary.

Each session will run for one hour and be chaired by Dr Kerry Mullan. All daily presenters in attendance will be invited to introduce themselves and their presentations, before questions are taken from the other participants in attendance as the basis for further discussion.

Zoom links for these sessions will be provided each morning of the conference.

Keynote Speakers

Dr Barbara Plester
University of Auckland

Context, complexity and Covid-19: Workplace humour in troubled times

'May you live in interesting times'

Thought to be an ironic Chinese quote or curse, the statement above is certainly pertinent to our current global situation and our recent lived experiences in the tumultuous year that was 2020. Humour may have sustained many of us through such worrying, anxious days and workplace humour seems particularly relevant, interesting and changeable when in the grips of a global pandemic - especially now many of us are regularly working from home. Drawing on research examples from participants' lockdown experiences as well as seventeen years of workplace humour research, I will explore the changing context for workplace humour. Workplace humour is complex with additional layers of complexity added as we try to joke over Zoom, Facetime and email in order to maintain our 'good humour' and fun in our work lives. Although electronic communications can be less favourable for humour exchanges, humour is still a popular coping mechanism and essential for our psychological well-being in our rapidly changing workplaces.

BIOGRAPHICAL NOTE:

Barbara Plester is a Senior Lecturer in the Department of Management and International Business (MIB). She completed her PhD in management at Massey University Albany campus in 2008 and was awarded the Top Achievers Doctoral Scholarship (TAD) by the Tertiary Education Commission. Barbara is a member of the Organisation Studies group in MIB and teaches papers on communication, organisational behaviour and HRM. She is an enthusiastic teacher and received a "Teaching Excellence Award" from the Business School in 2012 as well as a further "Teaching Excellence Award" from the University of Auckland in 2013. Barbara is a social science researcher with particular interest in the social aspects of organisational behaviour and organisational culture associated with humour, fun, small talk and sharing food and drink. She is the author of numerous articles addressing the role of fun and humour in the workplace and her most recent book is *Laugh Out Loud: A User's Guide to Workplace Humour*, which she co-authored with Kerr Inkson (Palgrave MacMillan, 2019).

Dr Christelle Paré

Adjunct Professor, Department of Communication, University of Ottawa, Canada
Director, Research and Analysis, Groupe Juste pour rire/ Just for Laughs Group, Montreal, Canada
Professor, National School of Comedy (École nationale de l'humour), Montreal, Canada

Comedy Festivals in the 21st Century: More Essential than We Thought (A Year Ago)

Looking at the cultural industries and their history, we could easily consider that the comedy industry is emerging from its teenage years. It has learned how to work with its big brothers and sisters (television, radio, music, cinema), inherited a lot from its parents the performing arts, had a few (not always well understood) growth spurts, but nevertheless has learned to dance to the beat of its own drum. It has its own personalised sets of rules and ways of doing things, and is still learning, experiencing with others (ex: Web, social networks, streaming services, etc.).

A specific aspect of the industry has been under pressure during the last couple of years. After growing rapidly in number during the early 2000s, comedy festivals were challenged in terms of innovation for multiple reasons: sometimes originating from the festivals themselves, sometimes from governments (and their cultural policies), sometimes from their sponsors and their audiences who were craving more and more "wow factors". Going from being "cool" to "ok", numerous comedy production companies were asking themselves how much time, energy and investments comedy festivals were worth when so many other vehicles were accessible for audiences and artists alike to access and distribute comedy in a creative fashion. And then came the coronavirus, putting live shows and comedy festivals on hold for a large part of the international market… or so we thought.

This lecture will explore how the comedy industry corresponds to Hesmondhalgh's (2003, 2007, 2014, 2019) characteristics of the cultural industries, it sets of rules and its general ecosystem. From there, we will overview different types of comedy festivals (private, non-profit, cooperative, etc.) and their modus operandi prior to the COVID-19 crisis. Finally, we will check into a few initiatives born from the public health crisis and their potential impacts on the comedy industry's future.

BIOGRAPHICAL NOTE: Christelle Paré holds a Masters degree in Communication Studies (*Université Laval*, Quebec), and a PhD in Urban Studies (INRS, Montreal). She was the first Canadian to join the Centre for Comedy Studies Research (Brunel University London, UK) as a postdoctoral fellow. In addition to continuing her research with the *Groupe de recherche sur l'industrie de l'humour* (Comedy Industry Research Group - Carleton University) and the *Observatoire de l'humour* (Humour Observatory- *École nationale de l'humour*, Montréal), she acts as a consultant for the comedy industry, and as a part-time professor at the Department of Communication of University of Ottawa (Ottawa, Canada). She is currently the Research & Analysis Director for the *Juste pour rire*/Just for Laughs Group.

Presentation Abstracts (Alphabetical Order)

Matteo Andreone, Elena Amore, and Tommaso Vitali
Accademia del Comico

“Aeneas’ Dream" - If we can laugh about the same things, we are not so different: A Comedy with Migrant Actors

The migratory phenomenon, characterizing modern society, focusses on the need to identify new means of social integration. Among them, the artistic dimension seems to favour a creative space for expression of identity and to encourage intercultural dialogue (Netto, 2008). This is the setting for theatrical comedy that, through humorous language, tries to find a common ground where everybody can laugh about the same things. This successful project, a theatrical experience with migrants, “Il Sogno di Enea (Aeneas’ Dream): If we can laugh for the same things, we are not so different”, was originally written in Italian and taken on tour for two months across Italy. The aim of the project was: to use humour as a means of integration and to establish connections between the actors and the audience. Through this experiment it was possible to work on group comedy, to identify a culturally flexible linguistic context, demonstrating the potential of humour as a tool for cultural integration and experience sharing. The entire project will be described in a book that will be published at the end of January 20201 and a documentary film in English will be made from the theatrical project. and economic viability for online creators.

Sarah Balkin,
University of Melbourne

Early Australian Deadpan via Lectures on American Humour

My current research traces the historical emergence of deadpan, a performance of seriousness or normalcy intended to inspire laughter. The first recorded use of the term “deadpan” was in 1927, but the gap between subject matter and style of delivery as a central aspect of comedy, I argue, developed about a century earlier in a transatlantic context. By emphasizing the history and intentionality of comic impassivity, deadpan invites us to reconsider comedy’s relationship to social and aesthetic norms. I pay particular attention to the terminology (“gravity” or “knowing unconsciousness,” for example) used to describe the comic styles I have identified as emergent deadpan; this presents methodological opportunities for keeping a style alive in its irreducibility during the century before it was named. As Cliff Goddard and Nicholas Holm note, deadpan’s withholding of conventional comic cues, low-key style, and self-deprecation make it especially conducive to Australasian modes of comic delivery. Less clear is where we should look for early examples of deadpan performers in Australia. In this paper I examine accounts of lectures on American humour in nineteenth-century Australian newspapers, suggesting that Australians who lectured on this topic also often modelled it in a proto-deadpan style.

Martin Billingham,
University College London

Laughter and learning: clarity in value and caution in evaluation when applying humour within Education

My focus has been on improving teacher-student engagement through modelling the interactive relationship between the stand-up comedian and their audience 'only the teacher and the stand-up comedian rely on the continuous interaction between themselves and the people in front of them' (McCarron). Research has shown that the use of humour does have a potential educational impact. Morreal (2008) highlights a driving instruction school in California where 'their most successful instructors were part-time stand-up comics'. Nevertheless, forty years have passed since and the only practical claim that can be made from this is that humour is 'useful in skills-oriented classes where students need a playful way to handle false start mistakes' (Morreal). What is missing is a coherent and specific definition of the value that humour could have if applied to pedagogical practice. We need to quantify the effect of applied humour if it is to be taken seriously. My goal is to focus on how training educators through Stand-up Comedy may improve their communicative abilities within the classroom by using Cambridge University's 'SEDA' coding model of assessment and supported by research within the fields of Oracy and Educational Dialogue. We should be cautious as to how humour is 'put to work' but we need to connect practical application with rigorous long term evaluation. If we truly believe that humour is valuable, it is essential that we better understand its value through inquiry as researchers and take a pragmatic approach in order to find a means to better communicate that value.

Luca Bischetti, Paolo Canal, Chiara Bertini, Irene Ricci, Serena Lecce, and Valentina Bambini
IUSS Pavia, Scuola Normale Superiore Pisa, University of Pavia

Cracking smiles: the zygomaticus major response to different joke types

We studied the overt emotional response associated with the processing of two joke types using Electromyography (EMG), the recording of electrical activity over the zygomaticus (or ‘smiling’) muscle. Accordingly, we designed two sets of jokes with different resolution mechanisms: phonological jokes (incongruity involving sound similarity, n=64); and mental jokes (incongruity between belief/thoughts attributed to a character in the joke, n=60). Jokes were paired with non-humorous counterparts. EMG was recorded from 35 participants and time-locked to (humorous/non-humorous) target-word onset. Funniness ratings were assessed after half of the experimental items. Single-trial EMG data were analyzed with Linear Mixed Models. Results showed that jokes, compared to non-jokes, triggered a greater EMG response: the significant difference emerged from ~800ms for phonological jokes and from ~1200ms for mental ones (Fig.1). The smiling response varied between joke types, with phonological jokes triggering stronger EMG correlates than mental ones between 1200-2400ms (Fig.1). Funniness ratings had a positive effect on EMG responses, stronger for phonological than mental jokes (Fig.2). Results showed a different time course of EMG activity between joke types. In line with the theoretical proposals highlighting the role of resolution mechanisms, phonological jokes triggered a swifter expression of mirth (smiles/grins), possibly due to more straightforward comprehension processes, while mental jokes were associated with longer latencies, probably because more complex inferential paths are required for their resolution. Overall, our results bring novel evidence on the role of different resolution mechanisms, highlighting the impact of joke types on the physiological responses to verbal humour.

Ying Cao,
Western Sydney University

“Ha, I should identify myself as an expert?”: Humour and affiliation in workplace online group chat

This paper examines how university teachers employ humour to build and strengthen affiliation with their colleagues in online group chats in WeChat, the most widely-used messaging app in China. It was affirmed that humour serves affiliative roles, such as strengthening social cohesion and underlining common values, in online communication (Tsakona, 2018) and in workplace discourse (Holmes & Marra, 2001). Using the framework informed by interactional pragmatics, this study performs a qualitative analysis to illuminate how university teachers demonstrate affiliation through collaborative co-construction of humorous interactions, connecting the studies of workplace humour and humour in online contexts. The data was collected from the naturally occurring group chats of 24 teachers from Xinghai Conservatory of Music. A total 2,456 entries of Chinese text chats were transcribed as the main corpus. The data indicate that humour usually occurs as the second turn in response to other interlocutor’s non-humorous information-disclosing, role-assigning and task-focused utterances, where it serves functions of indicating engagement, signalling approval of others’ messages, demonstrating the fulfilment of a requested task and creating alignments with others. Humour is usually extended in a collaborative manner to reinforce affiliation. The affiliative nature of humorous interaction is largely characterised through playing along with the topic, joint fantasy and repetition. It is observed that most of the collaborative humorous sequences are accompanied by salient contextualisation cues, including emoji, memes and characters indicating laughter in Chinese. In addition to indicating the playful nature of chat texts, these cues play an implicit affiliative role in online talk-in-interaction.

Jessica Milner Davis,
University of Sydney

Satire at Work: A Case of Censorship and its Cultural Context

Satire’s critical bite exposes it more often than other forms of humour to various kinds of restraint or control. Such restrictions range from formal censorship (whether by editorial, political or legal means) to cultural constraints such as social conventions affecting both satirist and audience and include personal humour tastes that more subtly influence creative work (self-censorship). Focusing on the creation and reception of satire, this paper examines a 2019 case-history of a satirical video-clip that was successfully disseminated within a specific workplace but which suffered subsequent backlash and divided opinion in contemporary Australia. The clip, created and disseminated by a disgruntled employee, was a parodic refashioning of a climactic scene from Scott Hirschbiegel’s film, Downfall (2004) as a satire upon the top management team of BP Australia (subsidiary of BP plc, formerly British Petroleum). It exploited and added to existing use of that scene as a popular meme. This paper explores the legal and cultural ramifications of the satire, distinguishing between personal and cultural constraints and opposition in the shape of economic and politico-legal moves and the interplay between the two. It argues both that constraints and permissions for satire (and for humour generally) are not limited to those that fall under the rubric of formal censorship and that law and culture strongly interact in complex ways when they respond to the transgressive impact of satire..

Lindsay Foyle,
University of New England

How 'You and Me' became 'The Potts': The Cartoonist at Work

While comics in newspapers had become popular in America in the 1890s they did not make a big impact in Australia until *Smith's Weekly* started to publish them in 1920. The first comic they ran was You and Me, drawn by Stan Cross. Without *Smith's Weekly*'s initiative it could be argued there would have been no Ginger Meggs, Fatty Finn or the many other Australian comics published in the first half of last century. In 1940 Jim Russell took over drawing You and Me, and changed the name of the comic to The Potts. Russell was to draw the comic for the next 60 years, establishing a world record for a comic to be drawn continuously by one person. This paper will look at the impact that comic had, and how it evolved from its original framework of a political debate between two friends, into a comic making comment on family life. It will also look at editorial directions that helped it survive and the success and failure of the international syndication of the comic.

Scott Gardner and Teresa Stockwell
Okayama University

"My wifi doesn't feel well": Humor arising from online language learning classes

After the outbreak of COVID-19 in February 2020, our university in Okayama, Japan, moved its curriculum online. While many instructors simply recorded and streamed lectures, some of the foreign language teaching faculty chose to use meeting software such as Zoom or Microsoft Teams to interact with students in "real time". The technology was new to nearly everyone, and there were many obstacles to holding smooth and comprehensible classes. There had to be a great deal of patience on everyone's part. There also turned out to be some humour. This humour, in a language class context particularly, had the potential not only to enliven and stabilize the online classes, but also to act as authentic target-language input and output that—if mutually appreciated—could be motivational to students. This presentation reviews several recorded Zoom meeting classes to show how humour occasionally emerged in student and teacher exchanges, either in direct reference to the medium, or at least to lighten some of the frustrations of isolated language study. Often the humour was accidental; sometimes it was intentional. We then take a few examples and speculate on how these humorous episodes may have succeeded, or failed, in empowering students' feelings of language learning success. While our research is still preliminary, we feel that these examples of success and failure, in communication and in humour, may be instructional to teachers dealing not only with language barriers in a language class, but with communication barriers raised by distance learning.

Til Knowles
University of Melbourne

“How did you get that?” Comedy as an industry, mateship and Australian conversational comedy podcasts

Comedians, by and large, love talking about comedy and about themselves. The conversational comedy podcast allows them to do both. Many comedy podcast scholars argue that conversational comedy podcasts allow comedians to present themselves in a manner that is perceived as more authentic than in other media. Part of this perception of authenticity comes from the sense that conversational comedy podcasts bring the backstage into the public view. Using Australian comedy podcast *The Little Dum Dum Club* as a case study, this paper considers how this foregrounding of the backstage brings with it “inside comedy” conversations about comedy as an industry and stand-up as a workplace. The two hosts jokingly position themselves as unsuccessful stand-ups who constantly ask their more famous friends “how did you get that?” and whose listeners will attend live podcasts but not their stand-up shows, despite the success of the podcast itself. The paper argues that conversational comedy podcasts create a space in which these common industry experiences can be discussed, dissecting yet reinforcing the cultural norms, career milestones and shared experiences of successful stand-up comedians in Australia. Not only is this a core component of the content of *The Little Dum Dum Club*, but it is also central to the performance of collegiality and mateship between comedians. This mateship, in turn, informs the perception of the podcast as more authentic, as the comedians share information about themselves and their industry that listeners may not otherwise learn in more scripted settings like stand-up.

Lucien Leon,
Australian National University

The use and abuse of memes by hyper-partisan online publishers

The rise of hyper-partisan news publishers in the US challenges the status of legacy news media as go-to news providers. A common feature of the *Breitbart* and *Occupy Democrats* Facebook pages is the prevalence of images that seek to inform and amuse a readership of 5 and 10 million followers respectively. Many of these images are satirical and can be categorised as memes, which scholars and commentators have declared to be the Internet era’s version of the political cartoon. Other images are cartoons, photographs, tweets, text blocks, and infographics that, collectively, present a mosaic of partisan messaging that is easily reacted to and shared beyond the page’s newsfeed to myriad online networks. This paper examines a sample of images published on the *Occupy Democrats* and *Breitbart* pages in the lead up to the 2020 Presidential election, with particular attention paid to those images that employ the graphic vernacular of image macros– a subset of memes–but defy key typological conventions of the form. The intent of the publishers is clear: to leverage a popular form of humorous image to promulgate partisan messaging that is more closely aligned with propaganda than political cartooning. Interrogation of the sample via established political cartoon and meme taxonomies reveals how humour is manifest both in their construction and reception in opposing ideological contexts. The scholarly and putative alignment of memes with the political cartooning tradition invites an important question: to what extent is the Internet meme as political cartoon threatened by its co-option by hyper-partisan publishers?

Al Marsden,
RMIT

Irony and satire in glam metal media from the 1980s to present

During the 1980s, glam metal emerged as heavy metal's most popular incarnation, and was central to the American music economy, with a number of its performers becoming major recording and touring acts. However, their apparent preoccupations with artifice and image over musical experimentation earned these bands a reputation as frivolous and inauthentic among metal musicians and audiences, and rendered them as an object of ridicule. This paper recontextualises the music and media of glam metal, using methods of discourse analysis to examine the music videos produced by bands prominent in the 1980s Los Angeles metal scene, including Quiet Riot, Ratt, and Mötley Crüe. Particular emphasis is given to their exploitation of humour and irony, and to the collaboration of actors and comedians, in these videos. Comparison is provided to the contemporary bands and films which retrospectively satirise the music, visual markers, and attitudes of these texts. In doing this, the study identifies themes and tropes associated with glam metal and considers who or what comprises the target of humour in texts from the 1980s versus the present. The study will attend to the problematic tendencies of glam metal humour, and to the temporal suspension of the genre, which cannot be discussed independently from its chronological context. Put another way, it is a product of its time.

Moira Marsh,
Indiana University

What We (Americans) Talk about when We Talk about Humour (Humor)

This paper discusses primarily American discourses about humo(u)r in the public sphere. The "we" in my title is deliberately universalist because the discourse that I am thinking about is typically cast in universalist terms. Borrowing a concept from anthropology, I suggest that humo(u)r has become an aesthetic locus of contemporary American society; that is, it is an expressive field that is privileged and subject to especially intense interest (Maquet 1979). Humo(u)r is big business, and it appears to be omnipresent in everyday life both mediated and unmediated, but that is not what makes it an aesthetic locus. It is possible that the sheer quantity of humorous expression was every bit as large in previous eras as it is today. What is different today is the valorization and attention that humo(u)r receives in public discourse. I will examine journalistic commentaries on a variety of subjects in which humo(u)r and its various genre manifestations are used as a lens to understand the world. For instance, some writers measure the impact of a disaster by the time it takes for humo(u)r to return. Others treat the vigor of political satire as an indicator of the health of the polity. Politicians are criticized not merely for corruption or incompetence, but also for their poor sense of humo(u)r. With Donald Trump's rise to political power, the scrutiny directed at humo(u)r has turned to anguish over whether America's love affair with humo(u)r has not gone too far in the end.

Angus McLachlan,
Federation University

The strange case of laughing alone when talking

The extended premise of this paper is that laughter is a natural signal of play that is “co-opted” into talk. Drawing on existing research into dyadic interaction that uses both Conversational Analytic (e.g., Jefferson, 1979) and quantitative methodologies (e.g., Provine, 1993), it will be argued that solitary laughter offered by the speaker is a meta-communicative affirmation that the speaker’s contribution should not be taken seriously (see Van Hooff, 1972). During everyday talk, such declarative laughter typically does not, in and of itself, constitute an immediate invitation to the listener to join in the laughter (contra Jefferson, 1987); rather, speaker laughter implies an offer of greater solidarity, which may or may not be taken up by the listener. Solitary listener laughter, for its part, seeks confirmation that the *speaker’s* contribution, or ‘laughable’ using the CA terminology, is, in fact, non-serious. Speaker laughter, as an offer, and listener laughter, as a request, connote degrees of transient dominance and submissiveness, respectively. Neither form of solitary laughter shares the implications of bouts of mutual laughter, when one party joins in or reciprocates the laughter of another. Mutual laughter represents a transformation of solitary laughter into a distinctive sign that is generally accepted to connote a brief closing of social distance. Therefore, while joint laughter has immediate implications for the solidarity of the interlocutors, solitary laughter has more immediate implications for their relative status, the latter achieved by the asymmetrical distribution between the two interlocutors of solitary laughter, particularly solitary listener laughter.

Michael Meany,
University of Newcastle

"There's your dinner!" - Comedy elements in training and education

Considerable research has been undertaken into the use of comedy and humour in face-to-face educational and training settings. Little work has been done on the application of comedy techniques in asynchronous delivery modes where the instructor and students do not share a physical or temporal space. The advent of the COVID-19 pandemic has required education and training institutions to move very quickly into online delivery modes. This paper examines, using a case study, the application of comedy techniques in a popular YouTube training channel. “Taryl Fixes All” supplies ‘how-to’ videos about small engine maintenance and repairs. The host, Taryl Dactyl (Tim Gross Sr.), presents with buckteeth, wild hair, trucker’s cap and mad eyes. He is supported by a raft of equally caricatured characters. It uses elements of comedy and farce recognisable from sit-coms and animated comedies. Taryl even has a catch-phrase – “There’s your dinner!” In its category, “Taryl Fixes All” rates as one of the most successful channels with over 137,000 subscribers, 36.7 million views from just 347 videos. Taryl supplies detailed, high quality instruction with great attention paid to work processes. Other channels in this category can also be described in the same manner, however, they are also overly earnest. The case study highlights the oscillation between seemingly incongruous roles: the expert and the incompetent. This case study is an extreme example; however, it highlights the need to carefully balance these roles in asynchronous online delivery modes particularly in higher education.

Benjamin Nickl, Chris Muller, and Ian Reilly
University of Sydney, Macquarie University and Mount Saint Vincent University

Investigating Humour in Complex Systems: Forms and Purposes in Interdisciplinary Perspectives [Pre-formed Panel]

This panel examines issues related to formation, theorisation, and application of humour in complex systems. In particular, the research group members on this panel consider in interdisciplinary dialogue various means by which certain types of humour can work as a disruptive energy or pathway to a disruptive affect to disturb closed-system loops. To those loops, we count real-world phenomena such as the algorithm controlling viewer choice suggestions on Netflix and social media feeds; societal oppression/dictatorship; willful ignorance of the dangers the world is findings itself in as we live in the age of the Anthropocene (e.g. nuclear power, climate change, resurgence of fascism); and the normative groupthink processes that govern cancel culture. This panel's research premise assumes that there is an oppositional quality in humour that leads to forms of resistance to post-human culture changes (Hayles, 2008). This resistance can take shape in pro-social behaviour changes in mediated group settings (cyber bulling online, especially in school settings) or organisational structures (sexism in the workplace, suppression of free speech on Twitter/Instagram). It can also lead to a greater awareness for choices 'hidden' behind engineered barriers of post-human machinery (social media feeds) (Rodrigues and Collinson, 1995; Weaver, 2010; Sørensen, 2016). On the basis of traditional and updated theories related to humour, laughter (Clark, 1970; Morreal, 1986; Lippitt, 1994; Vandaele, 2002), and their respective disciplinary expertise, the panellists assess the applicability of 'the funny' affect to what are machine-like/algorithmic forms of forcible oppression that humans eagerly reproduce or mimic in everyday life.

Robert Phiddian,
Flinders University

Smith's Weekly and the larrikin tradition in Australian cartoon humour

Australians are inclined to congratulate ourselves for the glories of a thing we call larrikin humour. If it exists – and its characteristics are often very hard to distinguish many other supposedly unique humour traditions of cultures from the Anglophone diaspora described by James Belich as settler societies (Belich 2009) – its epicentre is the raucous Sydney journal of the first half of the twentieth century, *Smith's Weekly* (1919-1950). According to its chronicler George Blaikie, 'The paper was irreverent towards established ways of life that savoured even faintly of pomposity. It was critical, raspberry-firing, fast punching, and capable of smelling a sacred cow from afar off against the wind.' (Blaikie 1966, 1) This paper will explore a series of cartoons from *Smith*'s, to give an account of its development, preoccupations, and role in the Australian cartooning tradition. It will also test the validity of the claim to a distinctive 'larrikin' humour to discern whether this popular assumption about national character can be deployed in a scholarly manner to characterise a major thread in Australian cartooning. The preliminary framing of the research question suggests that a broad distinction between larrikin and cosmopolitan threads in cartooning will have some explanatory power for mapping developments over time. As the paper will seek to demonstrate, both threads can, in fact, be seen in *Smiths'* cartoons (with larrikin predominant); more recently differences in attitude and practice between, for example, Bill Leak and Cathy Wilcox can be made to fit this model.

Caleb Prichard and John Rucynski,
Okayama University

Training Japanese Learners of English to Recognize Verbal Irony in Conversation

Detecting verbal irony, such as sarcasm and jocularity, can be challenging at times (Kreuz, 2000). Recognizing indirect messages necessitates careful interpretation of the speaker's intent, and involves verbal comprehension, pragmatic awareness, and processing paralinguistic information, including facial expressions (Kim & Lantolf, 2016). Second language (L2) learners may have an even more difficult time recognizing and interpreting verbal irony because prosodic, non-verbal, and lexical markers somewhat differ across languages (Cheang & Pell, 2011). Moreover, while Gibbs (2000) claims that irony is the easiest and most frequent form of humor, not all cultures use verbal irony as frequently, such as the Japanese. Failing to recognize an ironic utterance, or assuming a literal utterance is ironic, can have significant consequences as the meaning and intent often greatly differ. Misinterpretations could lead to confusion and interpersonal conflict (Cheang & Pell, 2011). In addition, for language learners, frequently misinterpreting humor can demotivate learners. This presentation overviews an empirical study, which aims to examine the effect of competency training on the ability of 155 Japanese university-aged learners of English to detect verbal irony in conversation. The study utilized a pretest-posttest control group design, and the treatment involved explicit training on detecting context, prosodic, and facial cues of jocularity and sarcasm. The results showed that the experimental group made significantly more gains than the control group overall. Finally, the presenter will discuss implications and models the training activities for detecting verbal irony.

Holly Randell-Moon and Arthur J. Randell,
Charles Sturt University

Bureaucracy and Humour in *Parks and Recreation*

The North American television show *Parks and Recreation* focuses on the bureaucratic processes and practices of managing the Parks and Recreation Department for the fictional town of Pawnee, Indiana. Filmed in the mockumentary style of television comedies such as *The Office*, humour is derived from the discrepancy between the self-importance the main character, Leslie Knope, the Deputy Director of the Department, attaches to the Department's work and the mundane realities of mid-level bureaucracy in municipal government. Nevertheless in spite of this parodic discrepancy, the program encourages viewers to sympathise with Leslie's perspective that bureaucracy is foundational to building inter-organisational relationships and stimulating community activism. Because the ideal of public administration as the service of community is emphasised, *Parks and Recreation* is also able to position the opposite of this ideal – reduction of municipal services and bureaucratic non-caring – as mockable and problematic for community interests, particularly the needs of women and minority groups. *Parks* offers viewers a civic model (albeit humorously) with the problems of short-sighted and neoliberal approaches to governance. The show engages with popular and political understandings of bureaucracy in order to both mock and critique: 1) bureaucratic decision-making that is unelected and not representative and 2) bureaucratic processes that are excessively complicated administrative procedures. By showcasing Leslie's relentless enthusiasm for the bureaucratic tasks of public administration, *Parks* is able to respond to negative popular culture portrayals of bureaucrats and show how the processual relations of bureaucracy can be the site for politics in action.

Caroline Rosenberg and James N. Eracleous
Deakin University

Humour Use in Workplace Leadership – The signals of intention

In the broad context of leadership development, a recent qualitative research study investigated the lived experience of how leaders used humour at work, and the critical factors that may have influenced the outcomes of leaders' humour use. Through 15 in-depth interviews, the study aimed to elicit key introspective understandings in relation to participants' own humour use, as well as their observations of other leaders. This study used Critical Incident Technique (CIT), to gather information on how humour use contributes to or hinders the perceived leadership effectiveness. The themes identified form the key success factors of a process model of humour use. The processes and mechanisms that can be used to explain the relationships between these factors and perceived leadership effectiveness are theorised through the use of intelligence and emotional intelligence literature. In this proposed presentation, the audience will learn about one of these success factors - clear intention in the humour use process, and the different aspects of the factor in the form of subthemes. The (mis)management of "clear intention" can signal certain leadership competency development areas. The key cognitive processes and emotional skills that underpin the ability of formulating "clear intention" in the humour use process are discussed using existing IQ and EQ frameworks. Finally, the future directions and contributions of this research are outlined.

John Rucynski and Caleb Prichard
Okayama University

Using cross-cultural humour misunderstanding case studies in the foreign language classroom

Humour is often viewed as a universal language that can break down cultural barriers and help people bond and build rapport. However, there are also vast differences regarding how humour is used in different cultures. These differences can lead to embarrassment, misunderstandings, or even anger in the context of cross-cultural communication (Bell & Pomerantz, 2015; Rucynski & Prichard, 2020). To help avoid such negative consequences by providing insights into the humour norms of the target culture, a growing number of researchers (e.g., Kim & Lantolf, 2018; Prichard & Rucynski, 2019; Wulf, 2010) have advocated making humour competency part of the foreign language teaching curriculum. Humour competency training refers to training learners to better recognize, comprehend, and respond to humor in the context of cross-cultural communication (Bell & Pomerantz, 2015). One promising approach for deepening understanding of cultural differences regarding humour is the use of cross-cultural humor misunderstanding case studies. These are real-world incidents in which different cultural norms regarding humor have led to cross-cultural confusion or controversy. Examples include misunderstandings or controversies caused by sarcasm (Coskrey, 2013), satirical news (Taylor, 2015), or political cartoons (McCurry, 2013). Students are given a series of comprehension and discussion prompts designed to deepen their understanding of different intentions and uses of humour across cultures. In this session, the presenters will explain the rationale for using cross-cultural humour misunderstanding case studies, demonstrate two case studies interactively, suggest follow-up assignments (e.g., reflection papers), and recommend resources for finding case studies.

Amir Sheikhan,
University of Queensland

Responses to humour bids in intercultural initial interactions

Linguistic studies of humour have revealed a wide range of responses to humour (see e.g., Attardo, 2001; Drew, 1987; Eisterhold et al., 2006; Hay, 1994; Holmes & Marra, 2002). While these studies provide an account for different types of humour, they have not, to date, investigated responses to humour bids in intercultural initial interactions. Building on the previous works to fill the gap, the present study presents a typology of responses to humour bids in intercultural initial interactions. Drawing on the corpus of Video-Mediated English as a Lingua Franca Conversations (ViMELF), 20 dyadic interactions between ELF speakers are examined and instances of humour bids are identified. Then, using the framework of interactional pragmatics, these instances are scrutinised with respect to the responses to them, their sequential placements, and their design features. The results suggest that responses to humour bids range from disattending, minimally attending, minimally expanding to post expanding the humour. Moreover, preliminary results show that how humour is responded to can be associated with the interactants' co-construction of group membership and claims to in-group and out-group membership.

References

Attardo, S. (2001). Humor and irony in interaction. In: Say Not to Say (pp. 166-185). IOS Press, Amsterdam.
Drew, P. (1987). Po-faced receipts of teases. Linguistics 25(1), 219-253.
Eisterhold, et al. (2006). Reactions to irony in discourse. Journal of Pragmatics 38(8), 1239–1256.
Hay, J. (1994). Jocular abuse patterns in mixed-group interaction. Wellington Working Papers in Linguistics 6, 26–55.
Holmes, J. & Marra, M. (2002). Having a laugh at work. Journal of Pragmatics 34(12), 1683-1710.

Lara Weinglass,
University of Queensland

Repetition in humour in Australian blue-collar workplace interactions

Repetition is pervasive in everyday conversation, with the repetition of sounds, words, or utterances performing a variety of functions. The use of repetition is similarly pervasive in humorous interactions (Norrick, 1987; Tannen, 2007). This paper gives insights as to how repetition is used in humour in Australian blue-collar workplace interactions. Specifically, this paper examines the variety of forms in which it occurs, from repetition of specific lexical items, accents and 'voices', to longer stories and repetitional banter. The data for this paper was collected at three blue-collar workplaces in and around Brisbane and consists of over 120 hours of audio and video recordings of naturally occurring interactions between co-workers: farm workers, landscape gardeners and plasterers. The recordings consist of several types of interaction – talk while carrying out duties, during shared breaks and in informal meetings – and are analysed using a combination of methods from conversation analysis and interactional pragmatics. The aim of this analysis is to better understand how repetition is used as humorous interactions collaboratively unfold in conversation, and how repeated humorous utterances are used concurrently with the 'serious' business of performing work tasks. A number of potential implications regarding relationship building in Australian blue-collar workplaces are identified.

Norrick, N. R. (1987). Functions of repetition in conversation. *Text-Interdisciplinary Journal for the Study of Discourse*, *7*(3), 245-264.
Tannen, D. (2007). *Talking voices: Repetition, dialogue, and imagery in conversational discourse* (Vol. 26). Cambridge University Press.

Solvejg Wolfers,
University of Warwick

Exploring team cohesion through humour. An ethnographic study of a professional football team

A professional football team represents a unique social environment where team members have to negotiate the omnipresent competition for places while working together towards a common goal. Among the challenges inherent in this exceptionally competitive and high-stakes environment is the pressure to perform on the highest skill level, both individually and collectively. Players thus have to navigate their individual as well as collective team goals – which do not necessarily overlap. Sport psychologists, coaches and the media have long established team cohesion as a central impacting factor for success. However, the prevailing definitions and conceptualisations of team cohesion in sports teams appear to lack empirical evidence in relation to what the phenomenon actually entails. With this presentation, I am putting current approaches to team cohesion under scrutiny by focusing on humour use and function among members of a professional football team from Germany. Drawing on over 56 hours of audio-recordings of authentic interactions, 87 hours of observations and interviews with 13 players, I illustrate the processes involved in discursively negotiating team cohesion as a social process. Findings show that group membership management and identity construction are central impacting factors shaping the ways team cohesion is negotiated in and through humour. The value of both an ethnographic research design and discourse analysis for unpacking some of the complexity of the phenomenon is shown. Moreover, I argue that humour constitutes a useful discursive strategy through which to study and unpack team cohesion _ ultimately illustrating the link between team cohesion and communication.


AUSTRALASIAN HUMOUR STUDIES NETWORK
27th
AHSN CONFERENCE
HUMOUR AT WORK
MASSEY UNIVERSITY, WELLINGTON, AOTEAROA / NEW ZEALAND
FEBRUARY 3-5, 2021

TUHINGA O ROTO **Table of Contents**

HŌTAKA **Running Schedule**	3
Parallel Sessions	4
NAU MAI **Welcome**	6
HE MIHI ATU **Acknowledgements**	7
HE PĀRONGO **Conference Information**	8
KEI HEA TĀTOU **Map**	10
Keynote Speakers	11
Panel Abstracts	13

HŌTAKA **RUNNING SCHEDULE**

WEDNESDAY FEBRUARY 3

(all activities in EXECUTIVE SEMINAR SUITE [ESS])

12.15pm	Registration Open
1.15pm	Welcoming Remarks
1.30pm	**KEYNOTE:** Context, complexity and Covid-19: Workplace humour in troubled times
	Dr Barbara Plester
3.00pm	Afternoon Tea
3.30 – 5.00pm	PANEL SESSION ONLINE HUMOUR
6.30pm	Conference Dinner

THURSDAY FEBRUARY 4

9.00am	**KEYNOTE:** Comedy Festivals in the 21st Century: More Essential than We Thought (A Year Ago)
	Dr Christelle Paré,
10.30am	Morning Tea
11.00am	**PARALLEL SESSIONS**
	(Media Humour @7C09) (Humour, Inclusion & Exclusion @ESS)
12.30pm	Lunch
1.30pm	**PARALLEL SESSIONS**
	(Humour in/and Art @7C09) (Humour and Linguistics @ESS)
3.00pm	Afternoon Tea
3.30pm	Closing Remarks
4.30pm	Opening of ART EXHIBITION
	the stories of five to ten people (comedy in art)

PARALLEL SESSIONS

Wednesday 3.30 – 5.00pm Room: ESS Online Humour (Chair: Nicholas Holm)

Reuben Sanderson	Building Communities with Babish: the bonding function of humour in the YouTube workspace
Sofia Morrell and Meredith Marra	A New Zealander online: Using humour to signal national belonging
Yeram Cho and Stephen Skalicky	Super easy, barely an inconvenience! Humorous vari-directional double voicing in the YouTube series *Pitch Meetings*

Thursday 11am – 12.30pm Room: 7C09 Media Humour (Chair: Nicholas Holm)

Maria Celina Bortolotto	Gente Rota (Broken People): from your phone to fame and fortune
Kyra Clarke	Humour and Ambivalence in "Booksmart"
Lucas Haley	Technology is Boring: And That's Funny

Thursday 11am – 12.30pm Room: ESS Humour, Inclusion and Exclusion (Chair: Stephen Skalicky)

Nicholas Hugman	Football Banter: Balancing Identities through Humour
Janet Holmes, Bernadette Vine and Meredith Marra	What makes you think you're one of us? Humour, teams and exclusion
Carmen Dalli, Anna Strycharz-Banaś and Miriam Meyerhoff	Humour in young children's conflict and peace-making interactions

Thursday 1.30 – 3.00pm Room: 7C09 Humour in/and Art (Chair: Nicholas Holm)

Tristan Bunn	The Lonely Artists: Creating Comics as Catharsis
Bryce Galloway	No Laughing Matter: Contemporary Art vs Humour
Martin Patrick	Lessons from an art non-movement: Reconsidering humour, leisure, and play in Fluxus

Thursday 1.30 – 3.00pm Room: ESS Humour and Linguistics (Chair: Meredith Marra)

Stephen Skalicky	Which is more creative: metaphor, sarcasm, or wordplay?
Koenraad Kuiper	Humour in sports commentary: a quantitative micro analysis
Bryer Oden	Humour as power: The tangible consequences of misinterpreting humour as a professional migrant

NAU MAI
Welcome

Kia ora tātou,

Welcome to Massey University, Wellington for the annual Australasian Humour Studies Network (AHSN) conference, *Humour at Work*. This conference is hosted by the School of Humanities, Media and Creative Communication at Massey University with the support of the School of Linguistics and Applied Language Studies at Te Herenga Waka, Victoria University of Wellington and the College of Creative Arts at Massey University. The organisation of this conference has been particularly difficult in light of the event of the last twelve months and we are grateful for your presence here and your contributions to the study of humour at this perplexing and worrying time.

On behalf of the conference committee and our institutional partners, we extend our sincere thanks and welcome for your contribution to our conference. We hope you find the events thought-provoking and activating.

Nau mai, haere mai ki Te Whanga-nui-a-Tara.

Mauriora,

Conference Committee,
Nicholas Holm, Meredith Marra, Stephen Skalicky and Bryce Galloway

HE MIHI ATU
Acknowledgements

We are indebted to the generosity of the invited speakers: Barbara Plester and Christelle Paré for contributing their time, and commitment to the conference.

The conference committee is grateful to the School of Humanities, Media and Creative Communication at Massey University, the School of Linguistics and Applied Language Studies at Te Herenga Waka, Victoria University of Wellington, the College of Creative Arts at Massey University, the Massy University W.H. Oliver Humanities Research Academy for continuing funding and support throughout this conference's development.

We are especially grateful to an anonymous donor whose generous support funded the participation of a number of graduate students in both the in-person and online sections of the conference.

HE PĀRONGO
Conference Information

VENUE

The conference is being held at the Wellington Campus of Massey University. The Wellington Campus is located on a small hill at the South end of Wellington's central Te Aro suburb. The main entrance to the campus is off Wallace Street (confusingly, Wallace Street is a continuation of Taranaki Street). It can also be accessed off Tasman Street or through the Pukeahu National War Memorial Park.

GETTING TO CAMPUS

For those conference delegates staying in downtown Wellington, the campus is best reached on foot. Massey University is a 15-minute walk from the top of Cuba Street. If you are staying elsewhere in Wellington, there are a number of frequent buses that run past the campus. The particular bus will depend on what direction you are arriving from. If you are travelling from the Railway Station, the #3 bus travels past the campus.

REGISTRATION DESK

The Registration Desk will be located in Executive Seminar Suite [ESS] which is centrally located on the campus and most easily accessed from the Wallace Street entrance. There should be someone on hand to answer queries at all times during the conference.

ACCESSIBILITY

Wellington is a hilly city, although a comparatively compact one, and the Massey campus is likewise spread across a hilly area. The campus itself provides accessibility measures wherever possible, but cannot entirely circumvent the hilly nature of the campus that results in many sets of stairs. If you have any accessibility or mobility questions, please ask at the Registration Desk or contact us at: 2021AHSN@gmail.com so that we can work with you on finding convenient alternatives.

CONFERENCE DINNER

The conference dinner will take place on Wednesday February 3 at 6.30pm at the Southern Cross (https://www.thecross.co.nz/). Delegates will be able to choose from a (slightly reduced) menu and pay for their own meals at the restaurant. Please signal your attendance when registering onsite, so that we can confirm numbers. The restaurant is a short walk from the campus on the corner of Cuba and Abel Smith Streets.

PRINTING

Should you need to print any documents, please enquire at the Registration Desk. Please ensure that you leave plenty of time to allow for printing.

MORNING TEA, LUNCH & AFTERNOON TEA

Your conference registration includes morning tea, lunch and afternoon tea, which will be served in ESS. Lunches will be provided by on-site caterer, Tussock. Vegetarian and vegan options will be available as a matter of course.

Dairy-free and gluten-free options will be available for those who have requested them. Please leave these options for those who have made special requests.

INTERNET ACCESS

Details for accessing Massey University's WiFi network will be available the Registration desk.

SECURITY & MEDICAL EMERGENCIES

Please ensure that you report any security or medical concerns to Registration and we will do our best to assist.

- Campus Security (24 Hours): 0274963681
- Campus Facilities Helpdesk (07:30 – 17:00)
    - rfmwnhelpdesk@massey.ac.nz
    - Extension 63333 for on-campus phones, or 04 979333

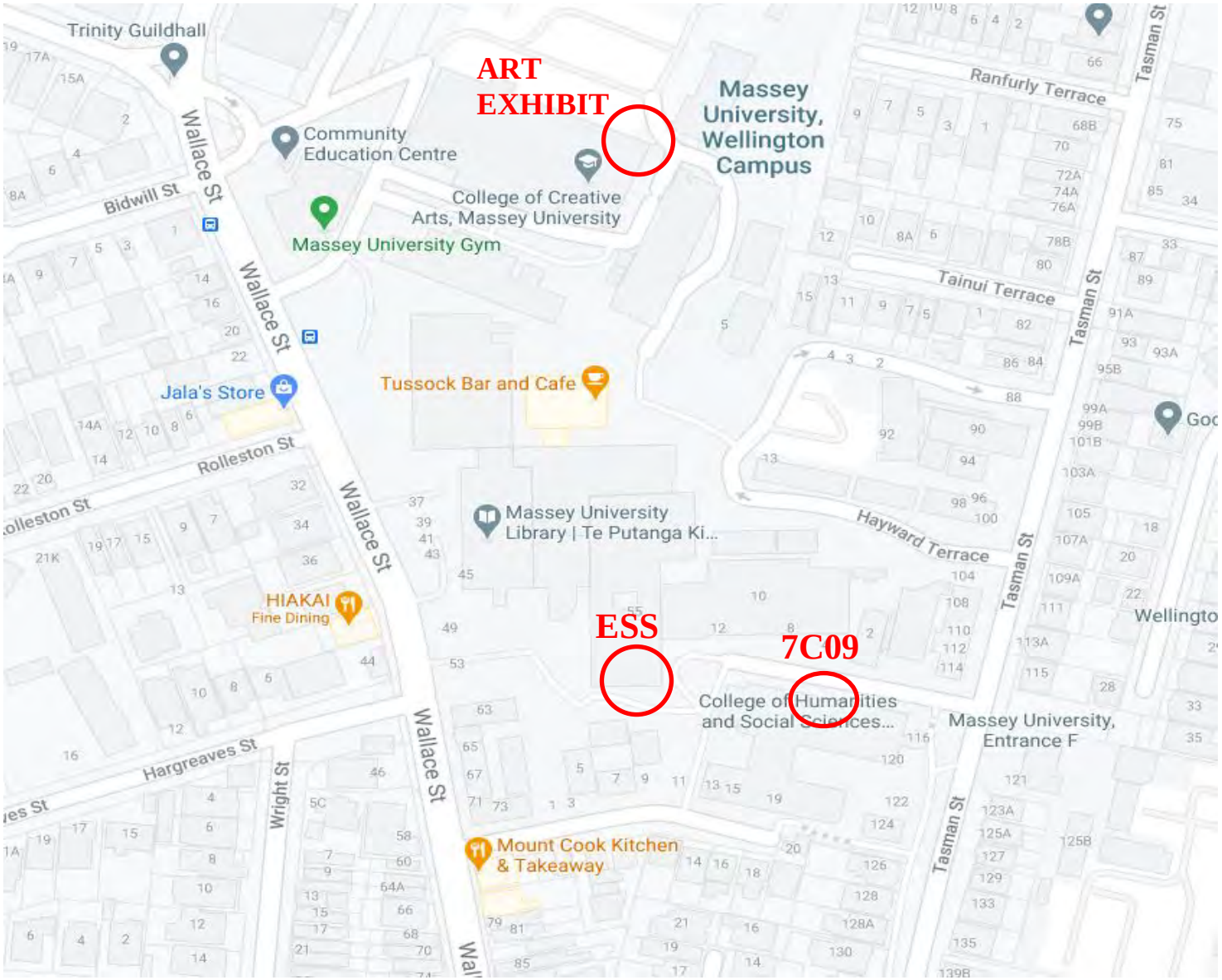
INSTRUCTIONS TO PRESENTERS

Please keep panel presentation to 20 minutes. Please be aware that when you speak for longer than your allotted time you are depriving other panellists of the opportunity to present their work and for discussion and questions following the presentations.

Standard sessions are 90 minutes. Papers should be 20 minutes long with 30 minutes for shared question time at the end of the session. Panel chairs will time each session and provide 5 and 2 minute warnings.

When you are presenting, please arrive 10 minutes early to ensure that everything is ready to go on time.

Map


ART
EXHIBIT
ESS
7C09
Trinity Guildhall
Community
Education Centre
College of Creative
Arts, Massey University
Massey University Gym
Massey
University,
Wellington
Campus
Jala's Store
Tussock Bar and Cafe
Massey University
Library | Te Putanga Ki...
HIAKAI
Fine Dining
Mount Cook Kitchen
& Takeaway
College of Humanities
and Social Sciences...
Massey University,
Entrance F
Wallace St
Bidwill St
Rolleston St
Hargreaves St
Wright St
Ranfurly Terrace
Tainui Terrace
Hayward Terrace
Tasman St

Keynote Speakers

Dr Barbara Plester
University of Auckland

Context, complexity and Covid-19: Workplace humour in troubled times

'May you live in interesting times'

Thought to be an ironic Chinese quote or curse, the statement above is certainly pertinent to our current global situation and our recent lived experiences in the tumultuous year that was 2020. Humour may have sustained many of us through such worrying, anxious days and workplace humour seems particularly relevant, interesting and changeable when in the grips of a global pandemic - especially now many of us are regularly working from home. Drawing on research examples from participants' lockdown experiences as well as seventeen years of workplace humour research, I will explore the changing context for workplace humour. Workplace humour is complex with additional layers of complexity added as we try to joke over Zoom, Facetime and email in order to maintain our 'good humour' and fun in our work lives. Although electronic communications can be less favourable for humour exchanges, humour is still a popular coping mechanism and essential for our psychological well-being in our rapidly changing workplaces.

BIOGRAPHICAL NOTE:

Barbara Plester is a Senior Lecturer in the Department of Management and International Business (MIB). She completed her PhD in management at Massey University Albany campus in 2008 and was awarded the Top Achievers Doctoral Scholarship (TAD) by the Tertiary Education Commission. Barbara is a member of the Organisation Studies group in MIB and teaches papers on communication, organisational behaviour and HRM. She is an enthusiastic teacher and received a "Teaching Excellence Award" from the Business School in 2012 as well as a further "Teaching Excellence Award" from the University of Auckland in 2013. Barbara is a social science researcher with particular interest in the social aspects of organisational behaviour and organisational culture associated with humour, fun, small talk and sharing food and drink. She is the author of numerous articles addressing the role of fun and humour in the workplace and her most recent book is *Laugh Out Loud: A User's Guide to Workplace Humour*, which she co-authored with Kerr Inkson (Palgrave MacMillan, 2019).

Dr Christelle Paré

Adjunct Professor, Department of Communication, University of Ottawa, Canada
Director, Research and Analysis, Groupe Juste pour rire/ Just for Laughs Group, Montreal, Canada
Professor, National School of Comedy (École nationale de l'humour), Montreal, Canada

Comedy Festivals in the 21st Century: More Essential than We Thought (A Year Ago)

Looking at the cultural industries and their history, we could easily consider that the comedy industry is emerging from its teenage years. It has learned how to work with its big brothers and sisters (television, radio, music, cinema), inherited a lot from its parents the performing arts, had a few (not always well understood) growth spurts, but nevertheless has learned to dance to the beat of its own drum. It has its own personalised sets of rules and ways of doing things, and is still learning, experiencing with others (ex: Web, social networks, streaming services, etc.).

A specific aspect of the industry has been under pressure during the last couple of years. After growing rapidly in number during the early 2000s, comedy festivals were challenged in terms of innovation for multiple reasons: sometimes originating from the festivals themselves, sometimes from governments (and their cultural policies), sometimes from their sponsors and their audiences who were craving more and more "wow factors". Going from being "cool" to "ok", numerous comedy production companies were asking themselves how much time, energy and investments comedy festivals were worth when so many other vehicles were accessible for audiences and artists alike to access and distribute comedy in a creative fashion. And then came the coronavirus, putting live shows and comedy festivals on hold for a large part of the international market… or so we thought.

This lecture will explore how the comedy industry corresponds to Hesmondhalgh's (2003, 2007, 2014, 2019) characteristics of the cultural industries, it sets of rules and its general ecosystem. From there, we will overview different types of comedy festivals (private, non-profit, cooperative, etc.) and their modus operandi prior to the COVID-19 crisis. Finally, we will check into a few initiatives born from the public health crisis and their potential impacts on the comedy industry's future.

BIOGRAPHICAL NOTE: Christelle Paré holds a Masters degree in Communication Studies (*Université Laval*, Quebec), and a PhD in Urban Studies (INRS, Montreal). She was the first Canadian to join the Centre for Comedy Studies Research (Brunel University London, UK) as a postdoctoral fellow. In addition to continuing her research with the *Groupe de recherche sur l'industrie de l'humour* (Comedy Industry Research Group - Carleton University) and the *Observatoire de l'humour* (Humour Observatory- *École nationale de l'humour*, Montréal), she acts as a consultant for the comedy industry, and as a part-time professor at the Department of Communication of University of Ottawa (Ottawa, Canada). She is currently the Research & Analysis Director for the *Juste pour rire*/Just for Laughs Group.

Maria Celina Bortolotto,
Massey University (Palmerston North)

Gente Rota (Broken People): from your phone to fame and fortune

In 2017 Argentinian illustrator, animator and scriptwriter Gabriel Lucero launched a series of animations using real life audios from the digital platform WhatsApp. Under the label *Gente Rota* (Broken People) Lucero creates 45 to 60-second long humorous videos where the characters recreate visually the voices of real people on the verge of a nervous breakdown. Frustrated and angry invective is given life in simple animations which quickly became a social media sensation in Argentina. In a private-public dynamics with demands for authenticity, emotionality and celebrity reminiscent of the rules of reality TV, Lucero's followers rush to send him audios of friends, family and acquaintances, hoping to watch what he does with their audios, and to see and follow the comments that ensue. During the last few months, under the strict COVID-19 lockdown, these videos seem to act as a therapeutic tool for viewers, who thank the creator for saving them from lunacy. The popularity of this collaborative product created by an artist and his "prosumers," has enabled Lucero to move from the lower stratum of social media to the upper spaces of radio and television, in a visibility trajectory that, according to the animator, has resulted in more and better paid employment opportunities. The focus of our reflection is on Lucero's original product and the new manners in which humour is being imagined, created and shared in contemporary Argentina, as well as on how virtual horizontal networks contribute to carve a space of recognition and economic viability for online creators.

Tristan Bunn,
Massey University (Wellington)

The Lonely Artists: Creating Comics as Catharsis

This paper explores the means through which comic books can serve as cathartic outlets for their creators. Mulholland (in Comics as Art Therapy, 2004) discusses how, nearing the end of the 20th century, comic creators turned to their own experiences of joy, pain, fear, and envy to channel them into comic works. In this way, the medium adopts aspects of its creator(s), at the same time extending beyond art into a form of cathartic therapy. Through a discussion of the short comic series The Lonely Artist, created by myself and Mary Guo, I explore how we were able to turn to our frustrations and insecurities for inspiration. The Lonely Artist focuses on two characters – a shy artist and a frustrated geek – anthropomorphised as an otter and honey badger. I discuss the inspirations for the work, how we blended my poor illustration skills with Guo's highly polished artwork in the same pages for comedic effect, and the impact of creating humorous work as opposed to consuming it. In 1992, Art Spiegelman's Maus became the first-ever comic to win a Pulitzer Prize, demonstrating the influence of comics on culture and on the creators; yet many people overlook this impact. In this paper, I provide an insight into the creative world of that comic book authors inhabit – our frustrations of sharing studio space, the challenges faced by artists who are bad at self-promotion, and powerlessness to fix the world because you don't rule it.

Yeram Cho and Stephen Skalicky,
Te Herenga Waka, Victoria University of Wellington

Super easy, barely an inconvenience! Humorous vari-directional double voicing in the YouTube series *Pitch Meetings*

Pitch Meetings is a YouTube series that emulates a conversation between a producer and a television or movie writer. The conversation is a pitch, wherein the writer proposes a new script to the producer. Each episode highlights a different real television show or film and echoes known criticisms levelled against that show or film. The same person plays both the writer and the producer in each episode. As such, we argue *Pitch Meetings* is an example of humorous vari-directional double voicing (Vásquez, 2019), which occurs when a speaker plays with two opposing voices. As Vásquez(2019) has shown, this strategy is used in many different types of internet humour, including novelty Twitter accounts and a variety of memes. In this form of humour, stereotypes and other shared knowledge are embedded in different voices, the recognition of which allows for humour to act as a "connective device" Yus (2018, p. 259) between the audience and the author. We analysed *Pitch Meetings* to identify strategies used to invoke humorous vari-directional voicing. We found *Pitch Meetings* employs vari-direction voicing in order to convey a shared opinion towards a particular film or show, similar to other forms of internet humour (Vásquez, 2019). We also found elements unique to *Pitch Meetings*, such as specific catchphrases which are played with and repeated by both the host and the audience. Thus, we demonstrate voicing is used intentionally to convey humour through in-group marking, thereby functioning as a connective device for the creator and its viewers.

Kyra Clarke,
Massey University (Palmerston North)

Humour and Ambivalence in *Booksmart*

In the 2019 teen film *Booksmart*, directed by Olivia Wilde, Molly (Beanie Feldstein) and Amy (Kaitlyn Dever), two ambitious and motivated girls set out to prove they are both "smart" and "fun" by attending a party the night before high school graduation. While humour has long been a part of teen film, traditions of vulgarity are generally gendered masculine. While *Booksmart* corresponds to conventions of teen film in the embodied moments of horror, pleasure and awkwardness (both imagined and experienced) that accompany their night out, in this paper I consider one scene to explore some of the ways the film perpetuates and challenges these conventions. Midway through the film, Molly and Amy catch a Lyft only to be greeted by their school principal supplementing his income with a second job. I situate this moment in relation to histories of humour in the teen film, and particularly, humour in teen films directed by women. I contemplate the uses of silence and vulgarity, to explore how the film both perpetuates and contests cultural norms. Teen film is traditionally a space of liminality and becoming for youth, and for girls, this is often a space of ambivalence. Considering the awkward humour of the scene, alongside the awkward encounter with a teacher out-of-place enables us to reflect on the presence of such ambivalence and its place in the teen film.

Carmen Dalli, Anna Strycharz-Banaś and Miriam Meyerhoff,
Te Herenga Waka, Victoria University of Wellington

Humour in young children's conflict and peace-making interactions

This paper focuses on the use of humour as part of conflict negotiations and peace-making by children aged 2;6 - 4;11 who attended a multi-ethnic early childhood centre in a major NZ city. It draws on 18 months of data collected within a project whose full title is 'War and Peace in the Nursery: How young children negotiate conflict to establish belonging and wellbeing in a multi-ethnic NZ early childhood setting.' Using sociolinguistic interactional analysis, we examine children's use of humour in its various forms (e.g., teasing; physical humour; clowning) and place of occurrence (within a conflict sequence; immediately after conflict termination; after conflict inducted separation). We argue that while in any specific interaction humour can be seen as an act to resolve or mitigate conflict, considered more broadly within the context of existing relationships, it simultaneously works to negotiate power and hierarchy. In this way "humour cannot really be understood without placing it in the framework of social exchange" (McGhee, 1989, p. 19).

Bryce Galloway,
Massey University (Wellington)

No Laughing Matter: Contemporary Art vs Humour

In contemporary art, comedy remains something of an interloper. Contemporary artists use comedy at their peril, running the risk of being deemed less than committed in a field that aims for currency, gravitas and depth. While many artists persist in making comedic art, exhibition reviewers will find other things to talk about. Artist/comedian Michael Portnoy even suggests the joke's resolved tension is antithetical to contemporary art's reliance on the unresolved tensions that keep an audience engaged. NZ artist Tom Kreisler offers a case in point. Surveys of Kreisler's work followed his death in 2002, prompting artists and critics to ponder the middling success Kreisler enjoyed while alive. In 2016, Christchurch Press reviewer Warren Feeney paraphrases Wystan Curnow on Kreisler "…New Zealand art has demonstrated little appetite for any serious artist revealing a sense of humour in their work." Comedic artists also find themselves up against the solemnity of the 'white cube' art gallery, described by artist/academic Brian O'Doherty as a place where, "…one does not speak in a normal voice; one does not laugh, eat, drink, lie down, or sleep; one does not get ill, go mad, sing, dance, or make love." A strange list of no-noes for a field otherwise celebrated as bohemian. With a focus on art in NZ, this paper offers critique of contemporary art contexts that congratulate themselves on being open to all narratives of currency without acknowledging systemic biases against comedy.

Lucas Haley,
Massey University (Wellington)

Technology is Boring: And That's Funny

As technology becomes increasingly pervasive throughout daily life, it becomes increasingly overlooked; high technology from a decade ago is now mundane. In a similar way, the adoption of video game play has also matured to a point that the performance of playing a game is also relatively mundane – user controls, visual perspectives, and narrative arcs are standardised. These expectations and mundanities can become powerful fulcrums to create points of humour in unexpected places: automated systems, workplace technologies, and the performance of video game play. Through the presenter's own work and that of other practitioners, including Molle Industria, Robert Yang, and Davey Wreden, this presentation explores how technology creates structures and expectations in both the everyday and in digital play that can be subverted to create surprise, humour, and joy; and how that humour can reveal truths about the way those structures and technologies impact our lives.

Janet Holmes, Bernadette Vine and Meredith Marra,
Te Herenga Waka, Victoria University of Wellington

What makes you think you're one of us? Humour, teams and exclusion

Humour is often praised for its inclusionary effects, but sociolinguistic research has regularly noted the 'othering' and discrimination that can also be achieved through the use of humour. The plausible deniability inherent in its off-record nature means humour can be used as an invidious strategy for excluding those who are not part of the ingroup. To explore how this exclusion is discursively accomplished, we focus on teams in New Zealand workplaces in which an outsider is given a temporary work role. The data comprises recordings of interactions involving migrants completing six week workplace internships as part of Victoria University of Wellington's Workplace Communication Programme for Skilled Migrants. We compare attitudes identified in these interactions with evidence from interactions involving migrants who are established members of their workplace teams. Skilled migrants have the potential to enrich New Zealand workplaces in a variety of ways and this potential is more likely to be realised if it is supported by positive attitudes and behaviours by New Zealand colleagues. Close analysis offers opportunities to make explicit strategies which could be experienced as patronising, enacting benevolent patronage. As a result, these might go under the radar while still operating as barriers to belonging. By identifying the strategies used to exclude, especially those which when couched in humour become more subtle and nuanced, we have the opportunity to challenge insiders and equally to arm newcomers with counter-strategies.

Nicholas Hugman,
Te Herenga Waka, Victoria University of Wellington

Football Banter: Balancing Identities through Humour

Despite the recognised relationship between humour and sport (Clayton and Humberstone 2006), and particularly football (Hugman 2018), scholarly research into the role of language in this context is limited (but see Wolfers, File and Schnurr 2017). This paper provides an analysis of how footballers use humour to construct identities, and how the negotiation of these identities make apparent a complex matrix of micro/macro social structures, including but not limited to football, the gender order and wider society. I take a social constructionist approach (Lazarro-Salazar 2017), conceptualising identities as multifarious, dynamic, and ephemeral, having no form prior to their construction in discourse. The analysis draws on recorded examples of footballers' dressing room interactions, collected using an ethnographic approach to help 'warrant' interpretations. The linguistic findings based on style of humour (e.g. supportive vs contestive, maximally vs minimally collaborative) demonstrate that the players skillfully balance multiple identities when co-constructing humour sequences. While they align themselves with local identity categories, such as the team and the wider club, they also construct themselves as members of global groups, like the imagined communities of footballers and New Zealanders. The presence of these identity categories relates to the social structures in which the team sits, and these can be seen manifesting themselves in the players' humour. Building on this, I discuss how the discourse genre in which one interacts (banter in this instance) offers rich opportunities for examining the identities and wider social structures which shape and are shaped by interaction (Blommaert 2005).

Koenraad Kuiper,
University of Canterbury

Humour in sports commentary: a quantitative micro analysis

Two sets of rugby union football commentaries are assessed for their instances of humour. The commentary teams are British and New Zealand teams performing radio broadcast commentaries of the same three British vs New Zealand internationals. The speakers are skilled professional commentators. The two commentary teams are compared for their use of humorous colour commentary on a number of parameters: How often per game is humour in evidence? When in the progress of the game does humour appear? Which member of the commentary team 'does' humour? Is the humour created individually or cooperatively? Each case of humorous by-play is also analysed for the source of its humour. Commentators, for example, use hyperbole, bathos, caricature and euphemism, provide humorous anecdotes and quotations and base these on players and their moves. The conclusion to be drawn from this account of humour in a professional space is that its use depends on local cultural traditions even though rugby union radio commentary is itself a high restricted micro genre.

Sofia Morrell and Meredith Marra,
Te Herenga Waka, Victoria University of Wellington

A New Zealander online: Using humour to signal national belonging

Whenever we interact we offer signals of who we are and where we belong. In negotiating our identities with others, humour is an important part of the linguistic toolkit. In this paper we explore how we both explicitly and implicitly signal our national identity through language choices: How do we claim the status of 'New Zealander' through our use of and responses to humour? Existing linguistic literature on the role of humour in identity construction (e.g Holmes 2000, Schnurr 2009), and the role of humour in the construction of a New Zealand identity in particular (e.g. Hugman 2018, Wilson 2019), has overwhelmingly relied on face-to-face interactions amongst people who know each other well and who interact in 'private' settings. Here we turn to public fora and interactions between relative strangers. Our data is taken from vlogs uploaded by New Zealand YouTube creators for whom the platform is their work, alongside the comments from the viewers on whom the creators ultimately rely for their success. In this context, humour is clearly a serious business. The goal is to consider national community alignment and the embedding of identity categories within this asynchronous, written context. To supplement our analysis, and to provide further support for our interpretations, we explore an emerging trend for making use of metapragmatics and metadiscourse (talk about language use). We identify the discursive clues and comments that signal we are New Zealanders or that we have privileged access to 'New Zealand humour' (itself a debatable concept).

Bryer Oden,
Te Herenga Waka, Victoria University of Wellington

Humour as power: The tangible consequences of misinterpreting humour as a professional migrant

Humour is a serious business with tangible, and potentially detrimental, consequences for outsiders. Researchers describe the ambivalence of humour which can function 'as solidarity,' and also 'as power' (Hay 1995). As noted by Plester and Sayer (2007), humour is used to access a sense of belonging within a group, and can therefore define those who are recognised as insiders and those who are excluded. In my research, I explore the boundary marking function of humour to mark outsiders as reflected in the experiences of professional migrants, noting in particular the varying cultural understandings which can result in misinterpretations. Using data from Victoria University of Wellington's Language in the Workplace project, specifically data involving incomers to New Zealand and outbound New Zealanders, I address the ways in which pragmatic understanding is central to the navigation and maintenance of successful workplace relationships. A series of transcribed interactions will demonstrate the use of humour as power, alongside reflections on experience with humour at work. As a meta discussion on this topic, my paper will conclude with a short video to summarise the motivations of this research, illustrating how failing to understand humour has tangible effects on the social and hierarchical status of an individual, rendering them as either unable to be included, or unaware of the social dynamics that are actively contributing to their exclusion. The paper outlines how humour can be a powerful tool to uphold the hegemony of workplace power relations.

Martin Patrick,
Massey University (Wellington)

Lessons from an art non-movement: Reconsidering humour, leisure, and play in Fluxus

The Fluxus (non-)movement in art in its attempts to subvert both longstanding and vanguard notions of art practice reinvented models for making and distributing art objects and for collectively performing and writing. But their stance of continually questioning received assumptions raised institutional scepticism of the significance of Fluxus works, much argumentation (especially among its members) regarding best ways forward, and much general dismissal of Fluxus works and artists as “unserious” or “unimportant”. However, with the burgeoning amount of scholarship and exhibitions today, it is clear that Fluxus is a topic for renewed examination. As artist George Maciunas stated in an interview shortly before his death: “I would say I was mostly concerned with humour, I mean like that’s my main interest, is humour. ... But generally most Fluxus people tended to have a concern with humour”. In this context, I would particularly like to focus on Fluxus’ indebtedness to slapstick, vulgarity, Dadaist pranks, and the blatantly ridiculous. But perhaps even more resonant today is the fact that most Fluxus artists led relatively precarious existences, and that their shunning of dominant modes of materialist artmaking in favour of small gestures and contingent actions offers much to (re-)consider regarding ongoing paradigms of work/leisure, seriousness/play. In this presentation I will cite works by such artists as George Brecht, Robert Filliou, Yoko Ono, Nam June Paik, Ben Vautier, and Emmett Williams as background for some wide ranging notes on humour and Fluxus.

Reuben Sanderson,
Te Herenga Waka, Victoria University of Wellington

Building Communities with Babish: the bonding function of humour in the YouTube workspace

Workplace discourse analysts have long recognised the role of humour as a discursive tool for negotiating community boundaries. In-group members make use of humour to maintain their insider identity, while out-group members are often kept at the periphery through lack of familiarity with how to appropriately utilise or understand humorous utterances. Early workplace research explored these ideas with a focus on internal interactions amongst existing teams using the Community of Practice (CofP) model (Wenger 1998). This paper aims to expand this focus, addressing a trend in the field which calls for more attention to ‘frontstage’ interactions and online workspaces (Vine & Marra, 2017). Identifying YouTube as one such site of interest, this paper draws on data from a popular professional YouTube channel, Binging with Babish, analysed using a Multi-Modal Interactional Analysis approach (Norris, 2011). I argue that by observing the strategies Babish uses to produce humour, we can identify multiple, overlapping layers of imagined communities within his intended audience. This sense of community helps ensure that Babish’s viewers feel encouraged to return and continue to financially support his channel. Exploring the ‘modes of belonging’ to a community reveals how shared humour norms can develop amongst people who do not necessarily share ‘interactive co-presence’ (King, 2019). These findings open the door to exploring the different ways in which humour can be used to create a sense of community in other online workspaces.

Stephen Skalicky,
Te Herenga Waka, Victoria University of Wellington

Which is more creative: metaphor, sarcasm, or wordplay?

The relationship among creativity, humour, and figurative language is often taken for granted, with the assumption that figurative language is naturally also creative and also humorous. This assumption is not necessarily incorrect, as many scholars have drawn theoretical and empirical links among these three phenomena (Gerrig and Gibbs, 1988; Huang, Gino, & Galinsky, 2015; Silvia & Beaty, 2012). Regardless of what the researchers say, what do we know about common, folk perceptions of creativity as they relate to figurative language, such as metaphor and sarcasm? The purpose of this study was to test those perceptions as they relate to metaphor and sarcasm. To do so, over 400 participants took part in an online production and rating task. In the task, participants were asked to create two reactions to real yet difficult to believe news stories. The participants then compared their reactions to one of four pre-constructed reactions. These four pre-constructed reactions contained no figurative language, metaphor, sarcasm, or metaphor and sarcasm. Participants answered whether their reaction was more, equally, or less creative than the pre-constructed response. The results demonstrate that participants consistently rated answers containing metaphor as more creative than their answers, but this result did not hold for answers containing sarcasm. The one exception to this was that some participants included humorous wordplay in their responses. In these cases, participants almost always rated their answers as more creative than the pre-constructed answers. As such, these results further highlight connections between perceptions of creativity, humour, and figurative language.