The University as a Socio-Material Assemblage: Promotional Videos—Codes, Territories, and Globalization

Biliana Popova

December, 2022

This thesis is submitted in partial fulfilment of the requirements for the degree of Doctor of Philosophy

Department of Educational Research

Lancaster University

UK

Acknowledgements

First and foremost I want to thank Nataša Lacković for all her unconditional support her wonderful guidance and her unlimited patience as a supervisor.

I would also like to thank the people who made my learning journey, which lead to the current work, so meaningful and inspiring: I thank Brett Bligh for being so kind and understanding in the beginning of my journey, when things seemed so unclear, and for sharing my imginary dialogues with the Aztecs. I thank Janja Komljenovic for enabling me to create a playground in which my wildest imagination could play freely. I thank Paul Trowler for being always there when I needed advice.

Declaration

I declare that this thesis is my own work and has not been submitted in for the award of a higher degree elsewhere.

The length of this thesis is 54,351 words not including the front matter and the list of references.

Publications Derived from Work on Doctoral Programmes

Lacković, N., & Popova, B. (2021). Multimodality and socio-materiality of lectures in global universities' media: Accounting for bodies and things. *Learning, Media and Technology 46*(4), 531-549.

Published based on work completed in the module ED. S842: Enhancing Learning Teaching and Assessment at University lead by Nataša Lacković

Two sheep and two dinosaurs with microscopes walk into a library.

Abstract

The University as a Socio-Material Assemblage:
Promotional Videos—Codes, Territories, and Globalization

Biliana Popova

The objective of this thesis is to explore and subsequently develop the concept of the university as a socio-material assemblage with regard to three key concepts of assemblage theory: codes, territories, and globalization (different from the traditional views of globalization). The thesis does this building on a multimodal analysis of data gathered from 26 promotional YouTube videos from UK and Canadian universities. It introduces a new middle-range (mesolevel) theoretical framework by combining concepts from assemblage theory (AT) (DeLanda, 2006; Deleuze & Guattari, 2013), and the inquiry graphics approach (IG) (Lacković, 2020).

The methodology focuses on exploring the meanings of the universities' spaces, physical objects, actors (human and non-human), and the relationships among actors through inquiry graphics analytical lenses. It then establishes codes and territories based on the analysis that territorialize the university as an assemblage, as well as the decodifying and deterritorializing processes within it. Finally, it analyses the observed codes and territories through the lenses of homogenization and hybridization globalization theories.

The thesis concludes that the university can be conceptualized and interpreted as a socio-material assemblage whose components are interrelated and have both material and social expressive roles. Further, codes and territories are defined by the strength of the links between their iconic and symbolic expressions. Each university assemblage is connected to other assemblages through the various multi-layered networks that each component belongs to, yet the interaction among the components of an assemblage is interpreted within its specific territories, codes, and semiotic systems. These in turn, are defined by applying the semiotic principles of the IG approach.

Finally, the thesis makes three major contributions: it conceptualizes the university as a socio-material assemblage, it develops a middle-range

theoretical framework by combining concepts from assemblage theory and the inquiry graphics approach that can be applied to understand other socio-material assemblages, and it explains the relation between globalization, territorialization and codification of universities as socio-material assemblages.

Table of Contents

List of Figures & Tables

The University as a Socio-Material Assemblage:

Promotional Videos—Codes, Territories, and Globalization

Chapter 1: Introduction

This thesis examines the characteristics of the university as a specific category of socio-material assemblages based on a multimodal analysis of data gathered from 26 United Kingdom and Canadian universities. It develops a middle-range theoretical framework combining concepts and principles from assemblage theory (AT) as conceptualized by DeLanda (2006, 2016), Deleuze and Guattari (1984, 2013), and Deleuze and Patton (2016), and concepts and principles from the inquiry graphics (IG) approach as conceptualized by Lacković (2018, 2020a, 2020b). The theoretical framework thus developed allows for a new way of conceptualizing the university and its components as a socio-material assemblage. Furthermore, the thesis develops a concrete definition of socio-material assemblages and it differentiates between assemblages and networks, as conceptualized in actor-network theory (ANT) by Latour (2005). This proposed middle-range theoretical framework addresses challenges previously raised regarding assemblage theory while enriching both AT and IG.

The IG approach itself provides answers to two fundamental questions regarding AT: First, it annuls the differentiation that AT makes between the materiality of the components of an assemblage and their social expressions. By introducing concepts such as the *concept-image* (Lacković & Olteanu, 2020) and *threshold graphics* (Lacković, 2020b) to AT, it is possible to analyse the components of an assemblage as socio-material phenomena in which there cannot be a separation between materiality and expression. By considering the actors within an assemblage as well as an outsider to the assemblage interpreters, the components of the assemblage can be understood only if considered as parts of a semiotic paradigmatic system in which the meaning-making process occurs when the interpreter makes a link between the primary data one processes visually, by hearing or by other senses and links it to the social knowledge one carries.

Second, the IG approach induces the understanding that a socio-material assemblage can exist only if its components with their interactions allow for the emergence of a specific to the assemblage semiotic paradigmatic system. If the components of the assemblage are taken out of the assemblage and put in a different assemblage (from a different category) they will be in a different semiotic system and hence, they will lose their emergent properties. In other words, the emergent properties of the components and actors within an assemblage emerge precisely because of a specific semiotic system, and the specific semiotic system emerges thanks to the interactions among the assemblage components. A collection of elements and actors that interact among each-other without sharing a semiotic system cannot be considered an assemblage, but it can be considered as a network.

The developed theoretical framework also strengthens the possibility for the IG approach to be used not only with regard to artificially obtained visual materials (such as paintings, pictures, videos, etc.), but to be applied to directly observed data. That can be accomplished by the approach developed in this study, which is that instead of considering videos and other visual materials as an indirect access to a concrete assemblage, the researcher could consider them as part of a *separate* assemblage (the viewer-video assemblage). This separate assemblage is meaningfully linked to the research object assemblage (the university), yet it offers data that is limited in processing options (only visual and hearing), which in turn renders the analysis on a meso-level more feasible. This is in comparison with the other option for examining assemblages which is to become an actor within a certain assemblage. This option definitely offers a much richer data set that could be processed on many levels, but it renders a comparative study on the current scale extremely difficult.

This thesis also offers a detailed analysis of the codes and territories that form the university as a socio-material assemblage by using the methodology developed within the IG approach (Lacković, 2020b; Lacković & Popova, 2021) by offering a denotative and connotative description of the components of the assemblages and then by determining the codifying and de-codifying processes among them in the research object sections.

Once the codes and territories of the university as a socio-material assemblage are established, the thesis examines how homogenization and

hybridization theories of globalization affect the codes of the assemblages, and what impact these supra-assemblage phenomena have on the territorialization and de-territorialization of the concrete universities as well as the university as a category of social assemblages.

The thesis engages with debates central to two main epistemic communities—posthumanists and assemblage theorists. The thesis' discussion and its position vis-à-vis posthumanist scholarly debates is embedded in the structure of the thesis and explicitly considered in the discussion about my positionality as a researcher in sections 5.7 and 5.8. Therefore, posthumanism is the broader epistemological umbrella under which I discuss assemblage theory. I have chosen the nexus between posthumanism (on a macrolevel) and assemblage theory (on a mesolevel) to be the axis of the structure of my thesis. This is what Wolfe defines as 'functional differentiation' that 'determines the posthumanist form of meaning, reason, and communication by untethering it from its moorings in the individual, subjectivity, and consciousness.' Again, in Wolfe's terms 'meaning now becomes a specifically modern form of self-referential recursivness that is used by both psychic systems (consciousness) and social systems (communication) to handle overwhelming environmental complexity' (2010, p. xx).

Nevertheless, while posthumanism is the broader epistemological framework, assemblage theory is the direct focus not only on a theoretical level, but also on an empirical one. In order to engage with assemblage theory at a mesolevel and develop a new theoretical framework that could be used by practitioners in higher education, I exclude any theoretical discussions of *psychic systems* and focus solely on the *social systems* of the socio-material assemblages that I analysed. This focus is made possible by including the IG approach in the development of the meso-level theoretical framework. Hence, congruent with the postulates of posthumanism, I detach the socio-material assemblages from any possible historicized and humanist analyses, and I effectuate a paradigmatic shift that introduces the newly developed theoretical framework and position it within posthumanist ontology and epistemology. On a mesolevel, the exclusive engagement with the *social systems* of assemblage theory enables me to shift from a solely theoretical discussion to an enactment of the theory through two concrete socio-material assemblages that are

analysed: the viewer-YouTube video assemblage and the university assemblage. This engagement with the data further enhances the development of the theoretical framework and this interconnectivity allows me to go beyond the *theory vs practice* duality.

Chapter 2 discusses existing approaches to conceptualizing the university, and, more concretely, the university as an institution that exists within a historical continuum which determines the interactions of its human and non-human actors. Then, I examine the literature that conceptualizes the university as an assemblage and explain that the university can be conceptualized as a socio-material assemblage where the codes and territories are necessarily linked by a semiotic system, but do not necessarily exist because of their historicity.

In Chapter 3 I explain the middle-range theoretical framework that was developed for this study. I explain in detail the concepts and principles borrowed from AT and IG and the way I combined them. I also explain how I developed some of their respective concepts, principles, or modi operandi. I discuss the differentiation I make between the concept of assemblages and the concept of networks. Finally, I outline the definition of a socio-material assemblage and the way it exists, functions, and could be studied.

In Chapter 4 I consider the second assemblage that is central to this study—the *viewer-video assemblage*. I first review the works of authors who have studied multimodal representations of universities such as brochures, videos, and websites. Since the videos I use are promotional, I also review authors who have studied promotional videos and their specific discourses. Finally, I outline how I intend to engage with the multimodal representation of the university—the promotional videos of the 26 Canadian and British universities.

In Chapter 5, I explain the methodology developed and used in the study, mainly based on the IG approach methodology (Lacković, 2020b); Lackovic & Olteanu, 2020; Lacković& Popova, 2021). I discuss my data collection and data organization methods and the meaningful link between the two assemblages: the viewer/interpreter-video assemblage and the research object assemblage—the university.

Chapter 6 presents a denotative and connotative description of the components of the university as a socio-material assemblage, and then, I offer research object analyses of the data in which I determine the codes and territories of the university. I discuss the following components: buildings, transport, nature, time and seasons, human actor activity spaces (teaching and learning, social activities, media, arts and sports spaces) objects, people, animals, and plants. I then establish the codifying and decodifying processes that I have observed within the assemblage.

In Chapter 7 I introduce two globalization theories: homogenization and hybridization, and I discuss the impact they have as supra-assemblage processes on the assemblage territorialization and deterritorialization processes.

The thesis then locates the significance and the novelty of the study in relation to existing studies. Then, based on the inquiry graphics approach on the one hand and assemblage theory on the other, the study develops a theoretical framework where the research is addressed. The theoretical framework developed is a new interpretation of AT and IG which serves the analysis of social assemblages such as the university.

The thesis concludes with a summary of the contribution it makes to the development and use of assemblage theory and the inquiry graphics approach in analysing social assemblages, the classification of the university as a socio-material assemblage, the specific codes and territories of the university as an assemblage and the relation between theories of globalization and assemblage theory.

It proposes that conceptualizing the university as a socio-material assemblage and examining it using the theoretical framework developed here can lead to a new systematic way of understanding different actions, interactions, and phenomena within the universities without having to reduce them to the mere embodiment of abstract and generic theories. The theoretical framework proposes two levels of possible analysis. On the first level, universities as well as other socio-material assemblages can be categorized, and their codes and territories defined and examined as forming the traits of the category itself. On the second level, the theoretical framework allows a deep analysis of a specific socio-material assemblage—one concrete university—and

thus captures its semiotic-paradigmatic system as well as the emergent properties of the components and their codified interactions that are specific solely to that particular assemblage. In this way, when analysing a particular issue within a university, instead of focusing on national, local, institutional, or disciplinary *cultures* and whether they *induce* or *impede* certain innovations, changes, transformations, etc., the research could focus on the codes and territories of the concrete university, its semiotic system and the emergent properties of its own components. The analysis could then be based on this specificity rather than on supra-assemblage theories, understandings, networks, or other paradigmatic frameworks.

Chapter 2: Conceptualizing the University: A Literature Review

The posthumanist spirit of the thesis and my own position as a specific carrier of knowledge overrules a *conventional* approach to literature review.

A conventional review traditionally requires mapping of the existing literature, outlining the epistemic communities engaged, and then positioning the current work somewhere on that map. That type of mapping implies a positivistic objectivity principle that is contrary to the pragmatist and posthumanistic epistemological and ontological underpinnings of this thesis. Moreover, it implicitly accepts the hierarchical systematization of published works and authors (more important and well-known, versus less important and less well-known; published by more prestigious publishers versus less prestigious ones; written in languages I know versus ones I do not know; etc.).

Such an overview of literature can be useful when engaging with assemblage (or any other theory) at a macrolevel, or when applying the theoretical framework at a microlevel (analysing a concrete socio-material assemblage or a micro-assemblage). However, this thesis develops a theoretical framework at a mesolevel whose development itself intrinsically relies on constant interactions between two assemblages (the university and the YouTube-viewer assemblages), and then between the assemblages and myself as an interpreter, and then between myself as a carrier of specific knowledge and other carriers of specific knowledge (authors) that engaged with certain

specific questions that emerged from this process of interaction among assemblages. Hence, here, the literature review is guided by the epistemic junction points of the three directories: the assemblages, the interpreter, and literature.

The way that this approach to a literature review is applied here is by connecting the knowledge existing in the literature with the specific questions that emerge from the analysis of each component of the assemblage. Establishing how they relate is shown throughout chapters 6 and 7. The main reason is that the components of the university as a socio-material assemblage are not pre-mapped—they emerge within the inquiry process—and mapping their relationships is the core of the thesis. Positioning this meso-level mapping process of the university as an assemblage vis-à-vis other systems of mapping would be a different question that should be engaged with at a macrolevel which would be the subject of another study. Again, this is reflected in the selection of the literature reviewed.

Nevertheless, I have made two exceptions seen in chapters 2 and 4 where I exclusively engage more traditionally with the existing literature. This was done in order to outline the external contours within which the *mapping* of the university as a socio-material assemblage is undertaken. Thus, in chapter 2 I explain how the thesis is positioned vis-à-vis literature that engages with different conceptualizations of universities. In section 2.1 I review literature that conceptualizes the university as a historicized entity that emerged from particular historical, cultural, and ideological processes, and I differentiate my work from such humanist approaches. In section 2.2 I discuss literature that makes the paradigmatic shift from humanism to posthumanism by conceptualizing universities as assemblages.

The discussion on the literature that conceptualizes the universities as assemblages raises many questions regarding not only the conceptualization of an assemblage, but also its parameters and the required terminology that would render the conceptualization interactive and operational. These questions that arise from chapter 2 needed to be addressed and by addressing them, I outline and describe the principles of the newly developed middle-range theoretical framework that the thesis offers.

Once the middle-range theoretical framework is outlined and explained, I turn to the explanation of how the theoretical framework would engage with the concrete data used in the thesis, namely the YouTube videos. In order to explain my specific approach to the data, I present chapter 4 where I examine how different authors have engaged with multimodal representations of the university, mainly the promotional videos. The discussion of some of the approaches in the literature and the methodologies used in analysing those videos allows me to move on and explain in detail the methodology of my own study.

2. 1 Universities as Historical Institutions

When conceptualizing the university as an entity, and in all attempts to define what a university is, the predominant approaches in the literature have focused on three key themes: historical continuity or the historicity of the university's existence, its purpose, and its functionality. These three themes are rarely separated and usually the conceptualization process moves back and forth among them—a historical change leads to a change in purpose and thus, in functionality and vice-versa. What this study tries to establish is that solely logo-centric evidence (policies, written documents, speeches, forms of discourses) are not enough to conceptualize the university and that its materiality and the interactions among its components tell a much more complex and richer story.

When we think about the beginning of the university as an institution, we immediately face the genesis question: why is the *Western* university considered as the origin of the university and not other forms of educational institutions starting from the Indian and Chinese religious schools in antiquity, the Ancient Greek schools, and even early Middle Ages institutions such as Al Azhar and Al Qarawiyyin universities in the Muslim world and Preslav and Ohrid schools in Bulgaria—to mention just a few. Engagement with this genesis question is the object of another study so for this study I accept that modern universities worldwide are based on the Western conceptualization of the university as an institution because the historical developments of the past ten centuries mandate so. The links between world-wide universities today and the first Western European universities are clear, and I would say, indisputable. The

dispute can only be limited on whether they should be considered as *first*— this can be contested—but in other studies. Similarly, what historical developments led to the domination of this particular concept is again the object of other studies, and not the current one.

When we think of the first Western European universities, their origins are immediately traced back to Christianity. The universities' hierarchical structures are constructed as a replica of the canonical hierarchies, the regulations among the interactions between the actors are based on monastic ethos, most actions are liturgical, and the purpose for many centuries has been the 'remembering' of the eternal truth (Clark, 2007; Cobban, 2002; Thorndike, 1975; Toswell, 2017). In terms of functionality, the landscape is more complex due to the dynamic historical developments between the church, the state, and society at large. For example, while many Western European universities were under the direct authority of the high clergy, some universities, most notably in Britain, were also subject to the King's authority and even managed to obtain relative autonomy from the church by being recognized as separate orders (Cobban, 2002). Other universities such as the Jesuit universities were often in clear contradiction to state religious authorities (Cuttica, 2011), and others, most notably in Germany, were deeply engaged with the economic and social transformations of society and the emergence of the early markets (Cantoni & Yuchtman, 2014).

With the emergence of international markets and the need for skilled labour, the literature stipulates that the universities faced an existential crisis because their functionality was no longer relevant to social realities. The need to respond to the social changes and to re-think the mission and function of the university lead to several deep reforms which lead in turn to the conceptualization of the university as a vocational educational institution—the German polytechnic universities being a relevant example. At the same time, nevertheless, there were doubts regarding whether education could be reduced to only the development of concrete skills that would satisfy market demands, or whether education's mission should be much broader than that, especially given the emerging spirit of romanticism and humanism. These considerations lead to a different conceptualization of the university as materialized in different institutions, among which I would mention as an example the emergence of the

Humboldtian university in Germany, which conceptualized education as a life-long *Bildung* and act of self-transformation (Östling, 2018).

In the twentieth-century, the rise of Nazism and Communism posed huge questions about the mission and function of universities questioning fundamental understandings of what universities are, and what they are supposed to be. It is surprising that this revolution in the way societies conceptualized universities is so rarely discussed in scholarly literature. The link between planned economies and academia, as well as the criticism of the elitism of universities as entities that perpetuate old social structures, and the need for massification of higher education and its subjection to utilitarianism as well as to explicit ideological development and propagation are crucial elements of both Communist and Nazi conceptualizations(David-Fox, 2016; Ericksen, 2012; Tromly, 2014). Many of the elements of these conceptualizations can be observed in contemporary universities, yet the *link* between totalitarian ideologies and contemporary claims is often completely ignored. It is as if contemporary universities arose directly from the Humboldtian and polytechnic universities' legacies and totalitarian ideologies, most notably Communism, were isolated historical islands with little impact. Yet, such a discussion again exceeds the scope of this study.

Skipping several other important historical conceptualizations of the university, I should mention the latest and most discussed one—the fuzzy concept of the *neoliberal* university. Among the most fundamental elements of this conceptualization are post-colonialism, economics of education, entrepreneurship, marketization, privatization, and managerialism (Breeze, 2016; Bulaitis, 2020; Smyth, 2017).

Conceptualizing the university within these traditional paradigms (historicity, purpose, and functionality) presupposes the analysis of concrete actions, materiality actors, and policies within the university in a dialectical way—they either are congruent with the historical context, the predominant ideologies, or they are not. This leads to perceived internal conflicts and a dichotomy between discourse and materiality. This paradigmatic framework allows the emergence of questions such as: Should there be statues of Conquistadors on campuses in a post-colonial era? Should professors and students wear academic regalia given that they are all comrades and religion is

a drug? Should Soviet singers be invited to university events in a neoliberal era? Should people wear hijabs on secular campuses? Should dating apps be allowed on Muslim campuses? Every action, materiality, and discourse is taken as an absolute sign, with a totalitarian interpretation, and what is analysed is its property to concur or contradict a certain ideological and historical paradigm.

What I propose here is to conceptualize the university as *category of socio-material assemblages*. Each university is an ontological unity and is an assemblage on its own. The materials, the actors, and their actions interact in a specific codified way that make meaning and are to be understood within the territory of the assemblage, and this meaning they produce, while connected to different broad social ideologies, historicity and beliefs, is not necessarily transferable, identical, and universal. The codes within a certain assemblage can be transferable and identified in another assemblage of the same category, but not to *society* at large, because *society* is a fuzzy and abstract concept, while assemblages exist only in their socio-materiality. In order to exemplify further, I would say that if we apply the historicity-purpose-functionality framework in order to answer the question of why university campuses still have physical libraries, given that in the age of digitalization physical books are obsolete, not functional, and the purpose (transmit information) is already being accomplished by technological devices. The answer to this question from an assemblage theory perspective is that the library is a code that territorializes the university as we conceptualize it today. It is not only a symbol of knowledge and of ties with antiquity, it is also the space in which one escapes one's own private room in order to be in the company of the dead authors embodied in the physical books, it is also the space where mini-power dynamics are enacted as a ritual of remembrance of the eternal tension between seriousness and respect towards the decorum of 'the room,' 'the institution,' and the ever changing, daring, destructive, and transforming force of human beings—this is the space in which the librarian reminds people to be quiet and not to make noise often over the giggling and careless chatter of people. The library is a code of the university and it territorializes it as an assemblage, which hence impacts the way we conceptualize the university itself.

Therefore, in conceptualizing the university as a socio-material assemblage, I rely on assemblage theory in order to establish that the university

is an assemblage, and I rely on the definition of the conceptualization process as coined by Lacković (2020b) that conceptualizes a multimodal anchorage that emerges from the analysis of the interactions among different image-concepts.

2.2 Universities as Assemblages

Since this thesis examines the university as a type or as a category of socio-material assemblage, it is important to position it in relation to other studies which view the university as an assemblage. All relevant studies agree that whenever we talk about assemblages, we must consider human as well as nonhuman entities, heterogeneity, and the fact that assemblages are not just a mere collection of things and that the inter- and intra-actions among the assemblage components are a crucial aspect of its existence. All authors agree that the material components of the university as an assemblage play a crucial role not only for its existence, but also for the quality of interactions it offers to its human actors. For example, Robinson (2018) argues that a study of the students' learning experiences at Harper Adams University—the only rural university in England—would be meaningless or very poor if the materiality of the assemblage were to be ignored or not considered.

The main differences among researchers appear when they identify the para-physical conditions that hold the university as an assemblage together and make it a life-like entity. For Arndt (2021), it is the impact of policies and allocation of agency that enables the socially meaningful interactions between human and non-human elements of the university. They examine how these interactions and the assemblage boundaries as a whole can be blurred in times of crisis (such as the COVID pandemic), which in turn leads to dramatic changes in the territories of the assemblage in question. Pugh and Grove, 2017 sustain the original Deleuze and Guattari (2013) principle that *desire* is what makes the assemblage hold together and claim that the scholars who remove the notion of desire (like DeLanda (2006)) and *power relations*—(unlike DeLanda (2006) are rendering the theory dysfunctional. DeLanda explicitly speaks of power relations in his studies, contrary to the claims of the author of this study, who implies that DeLanda de-politicise assemblage theory and renders it blunt and incomplete. While I may agree that these claims have a certain validity within the framework of their study, I argue that, on the contrary,

the notion of desire and the psychological perspective in studying social assemblages could often be limiting rather than enriching- it depends on the scale and the focus of the study. I will further elaborate on this argument below.

I should also mention two articles where assemblage is defined but used in disagreeable ways. The first is by Wainwright et al. (2020) where they talk about 'student success assemblage' and the second is Sidhu et al. (2016), where they talk about 'international education assemblage', and they define the university as a 'governmental assemblage'.

I will start with the latter- defining the university as a 'governmental assemblage' and while I agree that power relations and dynamics cannot be ignored as strong factors that shape the assemblage, I also think that this understanding is widely accepted in the literature. No one is claiming (not even DeLanda) that Critical Theories and Assemblage theory are mutually exclusive. Nevertheless, whether it is precisely the power dynamics and relations as the conditions that hold the assemblage together—very much in resonance with the claims made by Pugh and Grove (2017)—or whether there are other, equally important conditions, is a matter of discussion and perspective, which I consider to be crucial to any debates related to assemblage theory. Yet, I do not find this convincing enough (at the moment) so as to coin the term 'governmental assemblages.' That term implies two things: that social assemblages could be either 'governmental' or not, which is a very challenging argument to make, and that the university is a special social assemblage, whose core marker of differentiation from other social assemblages is precisely its 'governmentality.'

The reason I disagree with the use of terms like 'students success assemblage' or 'international education assemblage' is that they seem essentialist to me, whereas the core principle of the assemblage theory is anti-essentialist. Space and time are important parameters for an assemblage—an assemblage by definition has a territory and a boundary (physical or otherwise). Abstract concepts such as 'satisfaction', 'education' cannot be defined as an assemblage.

Thompson (2019) edited a book of philosophical essays which examined different educational situations as assemblages. Each author discusses materiality and socio-cultural semiotic interpretations, yet each gives a different

definition of what they mean by assemblage, and none considers spatial-temporal boundaries as necessary for the existence of an assemblage.

In this study, each university is taken as a concrete assemblage on its own, and then based on the similarities in the codes of each assemblage, I draw conclusions that are generalized, but speak to the university as a category of assemblages and not as an abstract concept. Nevertheless, I do not examine the relations between the university as a category of assemblages and other social assemblages such as the state (the concrete state within the boundaries of which the assemblage is located, other states, the family, etc.). Bacevic (2019) on the other hand conducts a study that examines not only the university as a social assemblage but also the trans-assemblage relations between the university and other social assemblages such as different states, the European Union, mass media and others. Bacevic's study and the current thesis differ in one aspect and that is that while Bacevic accepts Manuel DeLanda's definitions of territorialization and codification, I do not entirely do so. Therefore, her study concludes that because of the more assertive interference of other assemblages in the university, the university has become more deterritorialized as an assemblage, its boundaries are blurred and its codes are being decodified so much so that it is loosing its identity as an assemblage, and in a few years' time it could be considered as a 'p*luri-versity*'—a completely new kind of an assemblage. Her conclusions are consistent with the theoretical framework she sets for the study. Nevertheless, given that the theoretical framework within which I operate is quite different, it is not surprising that my conclusions are also quite different.

Since the university is the level the study is conducted on, in terms of scale, I argue that the previous study that Lacković and Popova (2021) conducted was on a microlevel, so far as the lecture is mini-assemblage located within the bigger assemblage—the university, whereas the study that Bacevic (2019) conducts is closer to the macrolevel because she studies the relations between the university and other social assemblages. Within the parameters of this outlined scale, the current study is on a meso-level.

Taylor (2013) and Taylor and Fairchild, (2020) examine assemblages within educational institutions (classrooms, the cleaning practices, etc., and that definition of assemblage is the closest I encountered to the definition developed

in this thesis. The studies are based on Deleuze and Guattari's assemblage theory within a post-humanist, ontological, and epistemological paradigm. Taylor's studies are not limited to visual representations, and hence, the primary data she collects is richer in terms of materiality. Her 2020 paper co-authored with Fairchild introduces post-humanist institutional ethnography as a new approach to analyse educational socio-material assemblages. While I agree that that may be one of the best approaches to examining and analysing concrete socio-material assemblages, this is mainly due to the possibility of collecting and processing data which is richer than merely visual representations—the approach allows for considering smells, expressions, feelings, sensations, etc. I believe that to conduct a study using this approach to determining categories of assemblages or conceptualizations of assemblages (as in the current study) would be extremely demanding because it would require physical presence and active engagement with the actors within concrete assemblages.

Here, I argue that the IG approach is the most appropriate for determining and outlining the codes and territories of a category of assemblages (in this case the university), and once this is accomplished, perhaps posthumanist institutional ethnography would be the most suitable approach for examining concrete codes and territories through the rich multimodality it offers.

In summary, this thesis develops the argument that universities can be studied and conceptualized as socio-material assemblages with a paradigm that is distinct from the historicity-purpose-functionality one. Conceptualizing the university as a category of socio-material assemblages enables the researcher to determine and analyse the semiotic codes that are produced by and territorialize each university. Then, it is possible to compare those codes to codes from other universities and thus establish trends and patterns whose impact can be established independently of the historical and ideological intentions of the human actors. The appearance and existence these codes is not necessarily and causally linked to a historical continuity.

Chapter 3: Theoretical Framework of the Study

3.1 AT, ANT, and IG: A New Middle-Range Theoretical Framework.

Assemblage theory, actor network theory, as well as complex theories, spatial theories, socio-spatial theories and new capitalism, to name a few, are usually classified as theories that allow for socio-material approaches to the object of study. In order to situate the theoretical framework developed in this thesis vis-à-vis all of them exceeds the possibilities of this study. Therefore, here, rather than focusing on the positionality of the theoretical framework in relation to other macro theories, I focus only on the main theories on the basis of which the framework is constructed, and namely: assemblage theory, inquiry graphics and ANT.

By borrowing concepts from the assemblage theory developed by Deleuze and Guattari (2013), I willingly take the risk of falling into the category of researchers accused by Buchanan (2015) of misunderstanding or deliberately choosing to ignore some of the key aspects of the original theory and instead use the word 'assemblage' as a trendy neologism. Moreover, I willingly take the risk of committing another sin by relying mainly on Manuel DeLanda's (2006, 2016) conceptual framework and use the key terms in the ways he has conceptualised them. I also align with the developments made by Rutzou and Elder-Vass (2019) and I analyse some of the codes of the assemblages with *critical realism l*enses.

Or, in other words, my use of concepts borrowed from the assemblage theory is exactly what Marcus and Saka (2006) describe as a process where I

> have operationalized . . . understandings of the bodies of theory that carried a modernist aesthetic, how they practise so-called theory of the 'middle range', in which they create concepts for their purposes by deriving them from the alternative authority of macro-counter-discourses that invest in the emergent and the heterogeneous, that is a 'process of derivation and invention of conceptual apparatuses for particular contemporary research programs of a modernist sensibility, which are still shaped by macro-theoretical traditions, but have abandoned the theories (or conceptual apparatuses) of the middle range (p. 101).

There are two main reasons why I choose to take these three risks: one, ignore, or rather, do not use, some of the concepts developed by Deleuze and Guattari (1984, 2013) on one side and DeLanda (2006, 2016) on the other side; two, use Latour's view that 'macro' and 'micro' are not equivalent to a hierarchy in which the former is 'above' and the latter-'below', but rather are in quite complex and multilayered relation (Latour, 2005) and three, derive and invent conceptual apparatuses within the theories of the middle range. The reasons for this are explained in the following sections.

3.2 Assemblage Theory: Key Terms and Concepts

In developing my middle-range theoretical framework I chose not to engage with the psychological and psychiatric references and conceptualizations relied on by the assemblage theory as developed by Deleuze and Guattari (1984, 2013). Two points are relevant here: first, I chose to use DeLanda's (2006) conceptualization of virtual and actual capacities, the virtual being, the potential capacity. and the actual- the materialization of said potential, which differs from Deleuze and Guattari's (2013) terms—virtual in the sense of a cosmic continuity and actual—the rupture of the cosmic continuity (very much unlike the way Buchanan (2015) uses the terms). Deleuze and Guattari's understanding of virtual capacities (cosmic continuity) is closer to Latour's (2005) understanding of networks: an infinite number of invisible links among the actants, in which each actant is related to and defined by other actants. In the network, the links become visible only in specific circumstances: a traumatic event, a problem, a new demand on the market, etc. Bearing in mind this difference in understandings, in the current study, the components and actants of the assemblage are parts of various networks, yet the parts of various networks are not necessarily parts of the assemblage. The components of a network can possess virtual and actual capacities, whereas the components of the assemblage are all actualized. See Table 1 for further detail.

The reason for this choice is that I use the term assemblage precisely to describe this moment of breaking the cosmic continuum and the focus of my study is limited only to the actual, which would make the Deleuze and Guattari differentiation reductant to the analysis–it would be out of scale. The conceptualization of DeLanda (2006) of *virtual* and *actual* capacities on the

other hand are applicable in the sense that within the boundaries of the assemblages, the differentiation is meaningful.

The other controversial choice I made is to not apply the 'desire machine' or 'desire concept' that is central to Deleuze and Guattari's theory. The reason for this is that the desire concept is on a macroscale, too distant from the scale where I analyse the assemblages I have outlined. I neither dispute nor concur with the notion that *desire* is the driving force for the interactions and intra-actions among assemblage components within or across the assemblages. I simply claim that desire can be perceived both as a virtual and as an actual force or flow which is actualized in the assemblage and is, as well, part of the cosmic continuum—a virtual and meta-assemblage.

To engage with the question of whether or not and how the concept of desire influences assemblages, I would have to go beyond the contours of social systems and engage with psychic systems that are relevant to interactions within and beyond the concrete assemblages. Such a discussion would have to be undertaken in a macro-level study that exceeds the theoretical scope of this thesis. Furthermore, such a discussion cannot be conducted within the scope of the current methodological paradigm where my positionality as a researcher is that of a carrier of specific knowledge. As explained in chapter 5.7, in order to identify myself as a carrier of such specific knowledge, I consider Deleuze's concept of *active synthesis*, but do not explore his concept of *passive synthesis* although desire acts on both aspects of synthesis. Thus, the meso level theoretical framework I employ does not allow for me to engage with the concept of desire.

Table 1. Assemblage Theory Concepts Developed in this Study

Assemblage Theory	
Emergent properties	Properties that are internal to the assemblage and emerge only if the components of the assemblage interact within said assemblage. If the component is taken out of the assemblage, it loses the emergent property, aka the emergent property is not inherent to it. (DeLanda, 2016)

Assemblage Theory	
Material component	Any component of the assemblage that can be considered as a separate unit. In the current study, the material component coincides in meaning with the IG approach term: element.
	The term is borrowed from DeLanda (2016); the definition is re-thought in the thesis.
Iconic expressive role of the material component of the assemblage	The meaning that a primary interpretation of the component conveys. In this study, the iconic expressive role of the components is outlined by denotative description.
	The term and definition are constructed in the thesis.
Symbolic expressive role of the material components	The meaning a socio-cultural interpretation of the component conveys. In this study, the symbolic expressive role is outlined by the connotative description.
	The term and definition are constructed in the thesis.
Code	The consistent meaningful link between the iconic and the symbolic expressive roles of the components of the assemblage.
	The term is borrowed from DeLanda (2016); the definition is re-thought in the thesis.
Codifying process	A process in which one consistent meaningful link is established between the iconic and the symbolic expressive roles of the components of the assemblage.
	The term and definition are constructed in the thesis.
De-codifying process	A process in which the established meaningful link between the iconic and the symbolic expressive roles of the components is jeopardized either by ceasing to exist or by drastically changing.
	The term and definition are constructed in the thesis.
Territorialization	A process through which the conceptual boundaries of the identity of the assemblage are outlined and fortified by codification.
	The term and definition are constructed in the thesis.

Assemblage Theory

Deterritorialization	A process which demarks changes in the conceptual boundaries, and thus- in the identity of an assemblage due to decodification.
	The term and definition are constructed in the thesis.
Localized Assemblage	An assemblage, to which the codification of its physical or temporary boundaries is an existential necessity. If the physical or temporal boundaries of this assemblage are decodified, the assemblage becomes completely deterritorialized and ceases to exist.
	The term and definition are constructed in the thesis.
Non-Localized assemblage	An assemblage to which the codes for its physical and temporal boundaries are on an equal standing with the other codes that territorialize it. The decodification of the special or temporal boundaries does not necessarily lead to the assemblage's complete deterritorialization.
	The term and definition are constructed in the thesis.
Human actors	Individuals who are part of the assemblage both physically and conceptually
Specific carrier of knowledge	The interpreter. In this study, the author.
	The term and definition are constructed in the thesis.
Active knowledge	The knowledge that is the product of what Deleuze and Patton (2016) define as 'active synthesis'- conscious and conscientious semantic expression in response to a perceived element or relation between elements.
	The term and definition are constructed in the thesis.

There are two main explanations to support the reason why an assemblage works as an assemblage and not just as a collage or a collection or an assembly. In order to explain it, Deleuze and Guattari (2013) use observations from the realm of biology on the one hand, by comparing the assemblage to a decentralized interlinked body of meaningful unities of beings that belong to different ontological realities and yet conduct an exchange that is

desirable for both, or by literary psychoanalysis on the other hand by analysing the rhizomic relations between readers, objects of the literary texts, codes, and language. DeLanda (2016), on the other hand, explains the assemblage by defining it as a unity in which each component displays emergent properties that, if detached from the assemblage, cease to exist and re-become virtual. DeLanda (2006, 2016) also uses a multidisciplinary approach and uses parallels from the fields of chemistry, physics, and biology.

However, in both explanations of the assemblage emergence, materialization, and functioning there is an implication of necessity. In other words, in order for an assemblage to be identified as an assemblage, there is a need for the components to first possess the necessary virtual properties that could, given the proper circumstances, become actual and second, there is a necessity for the components to either have a coded by nature necessity to assemble (especially in biological species including humans and in the latter this codification is precisely the desire) or a common abstract goal, vision, direction—an object of work. Latour (2005) argues that this meta-material factor is the trace that actions and interactions leave behind—actions and interactions are *drawing* the net within which social phenomena occur. In other words, for an assemblage to work, there is a necessity of meta-material factors that enable the interaction between the material and agentic components of the assemblage and to some extent, the discussion always reaches a point where a key question must be answered—whether these meta-material factors are the cause for the appearance of the assemblage or its result. When this discussion is led on a molecular and even atomic level with regard to the physical reality, as Deleuze and Guattari (2013) and later DeLanda (2006) do, it is almost impossible to conduct a deep analysis on concrete social assemblages such as the universities, the schools, the hospitals, and other with the limited recourses of time, expertise, and space I have at my disposal. Therefore, I cannot join the philosophical debate about what fundamentally and universally causes the emergence and functioning of all assemblages there could be- from chemical assemblages to wasps and orchids, to cities and nation-states. The possibility for me is to acquire a phenomenological approach to reality and accept that the assemblages that I focus on have existed and functioned before me and will exist and function after me. It is not the objective of my study to examine their

emergence and the processes that enabled them—all assemblages being a temporal phenomenon. Such an analysis could be conducted only by a researcher who first accepts the idea of a historical continuum as a meaningful epistemological belief and second, would have a historical approach to assemblages.

In order to avoid this question as irrelevant due to its macroscale, the actor-network theory (ANT) was developed and used by many researchers (Fenwick, 2011, 2014; Hall, 2009; Latour, 2005; Müller & Schurr, 2016). By using the ANT, a researcher can offer a deep description of the social phenomenon, its components and the interactions between them, yet the theory itself does not propose an answer to the question *why*—in a sense it is too phenomenological: indeed, it allows for the assemblage to be described as a phenomenon, to be identified and its functionality, agency, causality, actions and results to be classified, yet it doesn't enable the researchers to explain why the particular assemblage has developed, continues to exist, and would stop existing, given certain circumstances. In other words, ANT allows for the researchers to precisely explain why the rifle hanging on the wall must go off in the second or third act, but they cannot explain why there is a riffle on the wall in the first place.

3.3. The IG Approach: Key Terms and Concepts

The IG approach developed by Lacković (2018, 2020a, 2020b) is built on Pierce's semiotic theory, yet it proposes further conceptual developments of the theory within a postmodern paradigm (see Table 2 for further detail). Lacković tackles the eternal question of the accepted dual separation between materiality and abstraction, and she argues that such dichotomy is obsolete. Cognition happens through a concept-image unity and threshold concepts via which the meaning-making process is only possible through a semiotic icon-index-symbol thinking such as the inquiry graphics approach. Furthermore, Lacković proposes that when the inquiry graphics approach is used specifically to tackle threshold concepts, it is called Threshold Graphics- the approach that allows the synergy among representation, materiality and abstract conceptualization to be analysed and the relations among 'objects, phenomena, environment, and

circumstances' to be studied without adhering to reductionism (Lacković, 2020a, p. 145).

Lacković uses the classical for semiotics terms 'icon,' 'index,' and 'symbol,' where icon is a sign that replicates the shape of the material object, symbol is a sign that carries a socio-culturally constructed meaning or conventional signification, and index is a sign that indicates an indirect connection between one object/phenomenon and another. The inquiry graphic approach hence conceptualizes signs and meaning-making as the multimodal study and cognition processes that occur when a critical interpretation is applied to the relationship between picture interpretations and concept interpretations.

Table 2. Inquiry Graphics Approach (Lacković, 2018, 2020a, 2020b)

Inquiry Graphics Approach	
Element/representamen	The unit of visually represented data that can be recognized as a constituent "ingredient" of what is perceived by the interpreter
Composition	A scene in which several elements are displayed.
Denotation	The most primary and basic level of description of a given representamen or scene. The denotation of a representamen does not exclude socially constructed knowledge, nor does it present claims of any Positivistic Objectivism. Denotation of the representamen is based on the assumption of the interpreter that the description includes the elements of the representamen that would be identified by the largest number of other observers and interpreters.
Connotation	An analytical description of the representamen that considers the socio-cultural context in which the representamen is situated
Research Object	Arguments and interpretations of the denotation and connotation descriptions of the elements and compositions that are based on the theoretical framework adopted by the researcher and their research questions.

The inquiry graphics approach, like assemblage theory, develops a full paradigm where theoretical arguments can be seen on macro, meso, and micro levels of engagement.

Since the theoretical framework I am developing for this current study is at the meso level, I cannot engage in the arguments the IG approach offers in

relation to human cognition and meaning-making processes. In the following paragraphs I explain which parts I do borrow from the IG approach and which ones I do not engage with because they are beyond the scope of this study.

First, the IG approach proposes that universities (or any other social institutions) can be analysed as *semiotic* systems. The analysis presupposes that the interpreter (the researcher) analyses the object of the study by interpreting the relations between materiality, representation, and conceptualization. This would be useful for a macro scale theoretical framework because it then could be closely related to actor network theory—the links among materiality, representation, and conceptualization are dynamic and not necessarily confined within clear temporal and spatial boundaries. The foundation of my theoretical framework is mainly assemblage theory, which presupposes that the representation of the university (in the 26 YouTube videos) is not a representation of the universities, but rather a part of a different assemblage—the 'video-viewer' assemblage. Both assemblages are interlinked, yet the interpretation of the links is limited by specific temporal and spatial parameters. The meaning-making process is thus confined only to the parameters of the assemblage within which I am not only an interpreter, but also an actor. Therefore, I cannot consider signs as operational concepts-signs, albeit multimodal, as this would presuppose a much broader theoretical range. Here, the operational concept is the code—the link between the iconic and the symbolic expressive role of the material objects and actors' actions. Unlike the sign, which could be shared in a broader network, the code is specific to the particular assemblage—it emerges within the assemblage and ceases to exist if the assemblage is dissolved.

Second, icon-symbol-index thinking is also a cognitive process that can be utilized on a macro scale but cannot be operationalized on the meso scale of this study. While I can establish the iconic expressive roles of the material objects represented in the videos, and I can discuss their symbolic expressive roles, I cannot analyse any sign as an index because that would presuppose engaging with indirect socio-cultural links that go beyond the boundaries of a specific assemblage. Index thinking presupposes either casual links, which are problematic when analysing network links within the ANT paradigm on the one hand, and on the other hand are related to understandings and beliefs that are

beyond the immediate observation and socio-cultural interpretations. In a sense, index thinking is meta-assemblage thinking, which again is beyond the scope of a middle-range theoretical framework.

I borrow from the IG approach the conceptualization of a concept, and namely that concepts are multimodal interpretations of an image-concept unity (Lacković & Olteanu, 2020). Based on this understanding I can argue that the university can be conceptualized as a type of assemblage and the concept of the university should not be developed, acquired, or imagined as a mental abstraction based solely on discourses, narratives, or logo-centric approaches. The images of the university, its materiality, and the dynamics among its material and non-material actors all play a role in the conceptualization process. If the materiality of the university as an assemblage ceases to exist, the concept of the university would be completely void of meaning in the same way that if humans had ceased falling in love, Shakespearean sonnets would have been void of meaning.

I also borrow the methodology that the IG approach offers in terms of data analysis: in order to determine and analyse the codes of the university as an assemblage from within the boundaries of the *video-viewer* assemblage. I first describe the iconic expressive roles of the objects and actions I see- as per IG terminology —that is the process of denotative description. Then, I discuss the socio-cultural meaning of the objects and actions, their symbolic expressive roles in the process of connotative description, and finally I analyse the meaningful links between them and their role in the formation of the assemblage in the research object description process.

The way I have operationalized the IG approach in the data collection and analysis sections is by e53xcluding macrolevel implications from the psychic systems (for example, icon-symbol-index thinking). This risks making the method of inquiry too similar to content analysis. Furthermore, I do not engage with *composition* denotation and connotation analyses, but rather, I focus *only* on the denotation and connotation of *singular* elements. The reason for the latter is that the data I process is too extensive to make a composition analysis feasible. Composition analysis might be possible if I were examining either one concrete university, or one concrete scene that was repeated across

universities. Since the goal of the thesis is different, and on a meso and not a micro, level, composition analysis was a luxury I could not afford.

The lack of composition analysis does, however, make association with a content analysis approach quite likely. Therefore, I will note some of the major differences between content analysis and the operationalized version of the IG approach. Content analysis is often based on Saussurean semiotics, which rely on the relation between signified and signifier, while the IG approach is based on Peircean semiotics where meaning-making occurs only with the participation of a concrete interpreter. Content analysis often has positivist claims, while the IG approach is based entirely on pragmatism. Content analysis perceives the meaning-making audience as a unified totality, while the IG approach requires each interpreter to be defined and identified in their relation to a concrete semiotic system. In other words, content analysis assumes that the findings of a study are validated through establishing stable qualitative or quantitative correlations among data intentionally produced by a group of actors for the purpose of being perceived by a amalgamated audience (children, women, Bulgarians, citizens, judges, etc.).

Content analysis also makes a clear essentialist differentiation between materiality and social expressions. The IG approach is not concerned with the intentionality of the data *production*, but rather, with the intentionality of data *representation*. It completely nullifies the differentiation between materiality and social expressions: every element of analysis is socio-material. It rejects the idea of amalgamated audiences where the interpreter is not a mere consumer of meaning., Instead, the interpreter is a co-constructor of the meaning and an actor within a specific constructed semiotic system. Therefore, the validation of the findings relies on the interpreter to outline the borders of the concrete semiotic system he co-constructs with other actors within said system and their ability to establish that the same meaning-making process could occur only if interpreters with similar parameters of knowledge engage with the same data.

The IG approach, interpreted and operationalized in this way, allows me to conceptualize the university as a socio-material assemblage in a way that considers the complex relations among materiality, representation and abstraction without reductionism or mind/materiality dichotomies.

3.4. Actor Network Theory: Why an Assemblage is not a Network

The IG approach developed by Lacković, DeLanda's interpretation of assemblage theory, and Latour's actor-network theory provide four fundamental understandings that are used in my middle range theoretical framework. First, the meaningful links between human and non-human actors are de-hierarchized and are not subject to ascending or descending classifications. The relations are rhizome-like, and causality is irrelevant. Second, assemblages are material-semiotic, and there can be no dichotomy-like separation between the material expression of the objects and the actors and semiosis.

Nevertheless, the current middle range theoretical framework makes a clear distinction between networks, as conceptualized by Latour, and assemblages as conceptualized by DeLanda. The first difference is that according to Latour's definition, a network exists thanks to the repetitive actions that guarantee the engagement and interaction among the human and non-human actors (Latour, 2005). The motivation and purpose of the human and non-human actors are not the reasons for the existence of the network, yet they do have an effect on its identity. For an assemblage to exist and be considered as an assemblage, repetitive interactions are not sufficient. Rather, the components of the assemblage—the material and non-material actors—need to display emergent properties that appear only within the parameters of the assemblage. In order to clarify this point, I would like to take an example from Latour (2005). He sees a driver and a car as a network. For Latour, as long as the car is being driven the network exists. How it is driven in relation to other, external factors such as road signs, the weather, proximity to a school, are all questions to be considered when analysing the network. However, for DeLanda's interpretation of assemblages, the car can be considered as an assemblage only if the driver *knows how to drive*. When the driver knows how to drive, both she and the car demonstrate emergent properties—the car goes smoothly, the driver is confident, etc., properties that would not be displayed if the driver didn't know how to drive. If the driver was not a driver, then the moving car would be considered as a de-territorialized, de-codified assemblage, or not an assemblage at all. Moreover, the assemblage is considered as an ontological unity that has its own identity and existence and can be analysed on its own, without necessarily being connected conceptually to realities outside of

it. The moving car hence is an assemblage on its own. If we are to consider the road signs or the proximity of schools, then the assemblage we are looking at is perhaps the street—a totally different assemblage. In this sense, the networks within ANT are not spatially and temporally limited, whereas for the assemblages the spatial-temporal boundaries are essential.

The second difference is that the participants in a network are called by Latour (2005) actants—human and non-human— because the network emerges out of the interactions among humans, things, landscapes, etc. For an assemblage to emerge and exist, the interactions among its components are central, yet they are not the defining factor. The defining factors are the emergent properties of the components due to their interactions within an assemblage on the one hand, and the codes that make the assemblage *semiotically real*—I borrow this term from Lacković (2020a). Therefore, in this theoretical framework, I do not use the term actants, but use DeLanda's terminology (2006) and use the term *components* of the assemblage.

Among the components, the ones that are alive I call actors and agents because regardless of their desires, motivations, or levels of self-awareness, being a component of the assemblage per se requires an active engagement on their behalf, be it fully conscientious or not, and that to my mind is agency. A detailed discussion on the difference between the conscientious levels of engagements that demands the differentiation between actants, and actors is beyond the scope of the study but could be developed with a macro-scale theoretical discussion.

Third, Latour coins the terms 'intermediary' and 'mediator' to distinguish between actants in a network that 'transport meaning without transformation,' and actants that 'translate, distort, modify' meaning within the network respectively (Latour, 2005, p. 39). In other words, *intermediaries* in a network are actants that induce and facilitate actions and interactions, yet do not have a meaningful, meaning-changing, bearing on the interactions, while *mediators* are actants that affect the meaning of the interactions. Latour further explains that this categorization is fluid and complex and that usually a detailed critical analysis is needed to determine whether an entity is an intermediary or a mediator in a specific network. In the current study, however, the fundamental assumption is that all components of the assemblage have an equal importance

in meaning-making regardless of their level of impact on the interactions among them. Further, another key notion is the normalization of the interactions among components, which is the requirement for them to become codes. If the interactions among the components of the assemblage lead to a special focus on them by the observer, and it seems unusual, strange, or atypical, then that is a sign of de-codification. A strongly territorialized assemblage is one in which the interaction of its components and the existence of its components are *normalized* and become invisible.

Fourth, Latour defines as 'invisible' an ensemble that 'generates no trace and produces no information whatsoever,' and as 'visible' the ensemble which generates new interactions and thus produces traces. For the purpose of this study this definition cannot be operationalized for two reasons: First, because the process of codification of an assemblage requires the normalization of the interactions, by which they become *invisible* to the actors, because they are normalized. Second, because the meaning-making process here is based on the IG conceptualization that whether something is visible or not completely depends on the observer—the interpreter. Hence, for the actors within an assemblage, the components of the assemblage and the interactions among them are normalized and hence, could be invisible, and the moment they are de-codified and rendered visible, the assemblage starts deterritorializing and may dissolve. Whereas, for an external observer who is not part of that particular assemblage, but rather is within another assemblage, the same components and interactions are de-normalized and hence, visible.

Many of the concepts of ANT are also related and quite relevant to assemblage theory as used here, yet the four fundamental differences outlined above lead me to the following understanding: when an assemblage deterritorializes and ceases to be an assemblage, it becomes a network. Hence, the network is a pre-stage in the formation of an assemblage or a post-stage in its dissolution.

This notion is crucial for the understanding of *globalization* processes and their impact on universities as socio-material assemblages. In Chapter 7 I argue that globalization leads to the deterritorialization of the universities as assemblages and their transformation into actants within a network. This means that the assemblages lose their identity as assemblages and their existence as

ontological units, their territories are broken, and hence, the emergent properties of their components are dissolved and replaced by the centrality of the interactions between similar components across different assemblages. That, in turn, converts the universities to actants in a global network not as unities, but as an ensemble of different components.

3.5. The Socio-Material Assemblage: How it Works

In summary, for an assemblage to exist and be as an assemblage the following conditions must be met:

The relationships between the assemblage and its components and/or among the components themselves are necessarily codified to a greater or lesser extent.

The components are codified when the relationship between their iconic and symbolic expressive roles is easily identifiable by a critical number of agents.

The validity of the codes is based on the number of agents and their identities as carriers of specific active knowledge.

It is territorialized, that is it has identifiable boundaries, actors and temporality. Whenever one of these parameters changes drastically, the assemblage becomes deterritorialized, which could lead to a drastic change in the emergent properties of its components. If too many parameters change, the assemblage may dissolve into the cosmic continuum and cease to exist as such.

The codification of the components and the territorialization of the assemblage permit the being of the assemblage and its allowance for its components to have emergent properties that are the result of the interactions among them and exist only as long as the component is part of the assemblage. These conditions are shown graphically in Figure 1.

In order to conduct an analysis of a meso-level social assemblage (within the framework of the outlined theoretical framework), the following actions must be taken:

The material *components* of the assemblage are identified and recorded in accordance with their iconic expressive roles.

The symbolic expressive roles of the components are identified and enlisted.

It is established whether there is a consistency and repetitiveness in the links between the iconic and the expressive roles of the components.
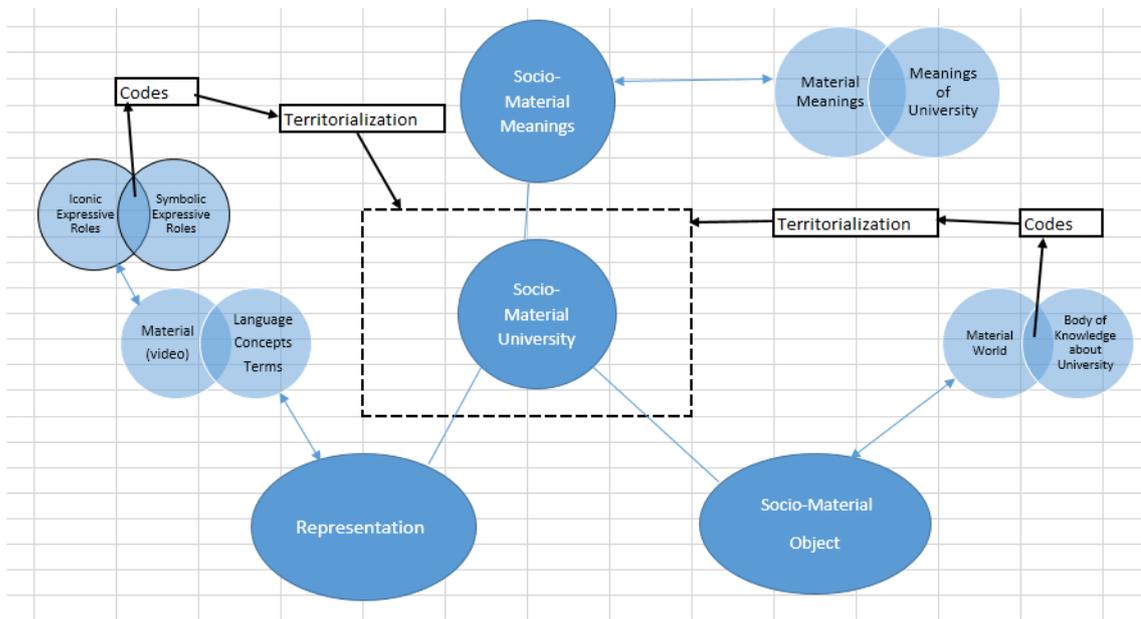
Figure 1. The Socio-Material Assemblage University Model through an IG Sign

In the case where such a consistency can be established, the elements are regarded as codes that territorialize the assemblage. In case the repetitiveness is not entirely consistent, an analysis should be presented as to whether this inconsistency could be examined as a deterritorialization process and whether there is a possibility, if the inconsistency continues, to change entirely the codification of the components and thus, change the territorialization of the assemblage.

The inquiry graphic approach is based on the Pierce triadic model of interpretation of signs from within the semiotics tradition, and it is an approach that aligns with socio-materiality theories and approaches. In this study, the socio-material approach is central to the analysis because the latter focuses on the interactions between human and non-human elements, without prioritizing the role of the humans as elements of the assemblage. It also focuses on the way the elements are organised, the way they interact, and the semantic and

social significance of those interactions (Balogun et al., 2014; Fenwick et al., 2011; Moura & Bispo, 2020; Scott & Orlikowski, 2013).

In applying that approach, I consider every visible or sensed component of the assemblage as an element (representamen), and I identify its iconic expressive role by element denotation. Then, I consider the context within which the elements interact and through element connotation I identify the symbolic expressive role of the component. After that I present an analysis that classifies the components as codified or non-codified based on the repetition and consistency of the links between the iconic and expressive roles of the components. Once I identify the codes of the assemblage, I can determine the borders of the assemblage and determine whether it is a strongly territorialized assemblage or whether there are processes of reterritorialization and what they are. Once this is accomplished, I can focus on the research questions that this study seeks to answer and I present an analysis that is the object-lead analysis (Lacković, 2018), or the research object, an analysis that establishes the connections between the foundational level of the study: the codes and the territory of the assemblage, with the core level of the study—the specific research questions.

In summary, I have operationalized assemblage theory for this study as follows: First, I claim that the theory has several layers, which can be identified as being at macro, meso, and microlevels, although there could be many intermediary levels. However, I have chosen this classification for practical purposes. It is clear that in any theory the levels are interlinked and there is a multiplicity of causal relationships among them, yet I choose to operate with the theoretical apparatus of the meso level of the theory without engaging in the debates that outline the frameworks of the macro and the microlevels.

At the *macrolevel*, some of the debates that I have mentioned deal with questions of the nature of reality, the universal circumstances where an assemblage can emerge, its properties, the difference between an assemblage and a whole, and the definition and relations between virtual and actual properties among others.

At the *meso-level*, the theory deals with questions regarding the territorialization and deterritorialization of concrete assemblages as well as the coding and decoding processes that occur in them. I have borrowed terms from

Deleuze and Guattari's (1984, 2013) works as well as from Manuel DeLanda's works (2006, 2016) and I have re-interpreted their definitions in order to make them operational. The issues that these pose are precisely what many critics have pointed out—that the terminology is subject to interpretation and could become fuzzy and unclear. However, first, I think that my basis for the re-interpretation of the terms is solid, and my act of re-interpretation, justified. Second, I think that these theories are organic assemblages that are alive only if re-interpretations of terminology happen. Third, a serious debate on universal terminology could happen only if I engage with it on the macrolevel, and that is not relevant to the study at hand. The theory enables me to focus on specific social assemblages such as universities and permits me to analyse the following:

To what extent are they territorialized, and what are the deterritorializing processes that occur that may lead to the change in the identity of the assemblages?

What are their codes and what de-coding processes occur?

What is the relationship between the codes and territories of the assemblages and globalization?

At the microlevel the theory enables a narrowly focused analysis of concrete units of the assemblages and the identification of emergent properties in agents and in the material components of the units. However, that too is not the focus of this study and therefore, I do not operate within the framework of this theoretical level.

Using the IG approach, I can identify and record the components of the assemblage and determine its codes, territorialization, and deterritorialization processes. It also allows me to identify and record the iconic expressive roles and the symbolic expressive roles of the components by element denotation and connotation. Thus, I can determine the relations between them, and whether they can be identified as codes that territorialize the assemblage. Based on that, I can then conduct a *research object lead* analysis and examine the processes of territorialization and deterritorialization of the assemblage in relation to the research questions of the study.

This is the theoretical apparatus used to conduct this study. It is based on a *re-interpretation* of concepts from the meso-level of the assemblage theory

operationalized by semiotic interpretation tools. This allows the analysis to operate within a paradigm that is pragmatic in its ontological foundations: reality is objective and outside of my interpretation and existence, and yet the validity of my interpretation of reality is based on my identity as a specific knowledge career and is socially constructed. The study uses mixed research methods. Quantitative methods are applied to determine the number of different components of the assemblage and the frequency of their occurrence in the assemblage. Qualitative methods are used to identify the components, classify them, determine whether they could be considered as codes, and analyse the processes of territorialization and deterritorialization with regard to the study's research questions.

Chapter 4: Multimodal Representations of the University: Literature Review

4.1 Multimodal Representations of the University

In the past few years, the multimodal engagement with university representation, policies, and practices has acquired popularity. Such studies have two main foci: either the object of the study is the way universities portray their identity through their websites, brochures, or promotional videos, or the object of their study is what the effects of multimodal and socio-material engagements in the teaching-learning process are on multiple stakeholders, most notably students and teachers.

The studies that focus on the impact multimodal and socio-material engagements have on the teaching-learning process use methodologies that are closer to the current study's methodological framework: they rely on the use of semiotic concepts and interpretative approaches from relativist epistemological paradigms. The results are claimed to be generalizable because the underpinning scientific assumptions are based on psychology, interactional ethnography, and cognitive sciences, which allow for the understanding that while semiotic understanding and meaning-making is an interpretative and relativistic process, human cognition has universal parameters and limitations that are valid across social distinctions. Studies that fall within this classification have been authored by Belton (2016), Daniel

(2016), Kersting et al. (2012), Michalsky (2020), Pauli et al. (2017), Skukauskaite and Girdzijauskiene (2021), and Withers et al. (2022).

The studies that focus on the way universities present their identities through multimodal materials such as videos, brochures, and websites use mainly *critical theory* as theoretical framework and critical discourse analysis as methodological approaches. They examine representations of the universities in relation to contemporary ideological concepts such as 'internationalization,' 'equality,' 'diversity,' etc., and analyse the discursive as well as image-based representations in terms of power dynamics, the imposition or challenge of stereotypes, political, racial, and gender identities. Such studies have been authored by Buckner et al. (2021), Burnett and Pozniak (2021), Hite and Yearwood (2001), Lewin-Jones (2019), Mafofo and Banda (2014), and Zhang and Tu (2019) to mention a few.

Very few studies combine critical theory and semiotic approaches in order to establish links between the socio-material interactions within a specific educational context and the embedded social beliefs and dynamics embodied in the specific educational context on the one hand, and the relation between the contextualized identity-formation and expressions and the teaching-learning processes on the other. Skukauskaite, and Girdzijauskiene (2021) do accomplish this by analysing the interactions among narratives, materials, histories, and other aspects of socio-materiality which enhances the emergence of a holistic understanding of academic and social life within a specific context by applying an interactive ethnographic approach. Lacković and Popova (2021) analyse the lecture as a type of socio-material assemblage that has specific elements and codes which induce certain social and academic interactions among different actors by applying the inquiry graphic approach.

Most studies that focus on the way the university is conceptualized and the discourses through which it expresses its self-identification use as primary data promotional materials (such as brochures, websites and videos) because the promotional materials imply an active agency on behalf of the universities— each promotional item is created knowingly and intentionally, and each therefore renders the university an active participant in a communication process, rather than an inert phenomenon and object of a positivist study.

Therefore, I would briefly like to review the existing literature that engages with promotional materials.

4.2 Universities in Promotional Videos

The most numerous scholarly studies of promotional videos involve tourism. Further, those studies often use visual and multimodal approaches for data analysis (Alegro & Turnšek, 2021; Kaasik-Krogerus, 2020; Paquin & Schwitzguébel, 2021), unlike many similar studies in the field of education. Since this thesis's primary data were collected from universities' promotional videos, I connect that data to existing studies and explain how my approach is positioned vis-à-vis those studies.

Many of the studies relied on discourse analysis of either the videos' content or the perception viewers expressed in interviews. Robertson et al.'s (2009) study focused on the effects that watching a promotional DVD had on medical students' attitudes towards psychiatry. They conducted interviews with the students before and after watching the videos and analysed the impact the videos had on career choices. Ostaci et al. (2019) analysed the perception and experiences of students who used a virtual reality promotional app and argued for the app's efficiency and the need for further participatory studies that would further enhance the features of the app. Kraus and Burford (2020), on the other hand, analyse the language content of nineteen YouTube videos made by Thai universities and establish that although the videos at first do not seem quite different from any other promotional videos in the international market, the discourse used in the videos clearly shows the target audience to be domestic, rather than international, students.

Other studies used practise research methods to examine the different benefits of the processes of creating promotional videos for the university community. Dalal and Lackie (2014) explain in detail the steps undertaken by researchers to create promotional videos based on a preliminary needs analysis of the various stakeholders in their institution and then, in collaboration with students and faculty, the creation of the videos—a process that turned out to be fun, engaging, and useful. Fukushima (2002) explains how producing promotional videos is a useful exercise for second language learners, who,

through the writing of the script, the filming, and the editing processes enhance their language skills and gain confidence.

Fewer studies engage with visual and multimodal approaches to the analysis of the promotional videos—approaches that are not exclusively language focused. Grainge (2017) discusses 'paratextual' entities—trailers, promos, etc.—and examines the ways in which they enhance the process of constructing institutional identities. Gottschall and Saltmarsh (2017) conducted a multimodal discourse analysis based on theories of social semiotics in order to examine the existing constructed appeals to the desires, as perceived by the institution, of the viewers of the universities' promotional videos—the prospective students. Finally, the study by Lacković and Popova (2021) examines the *lecture* as a form of a socio-material assemblage. That study identifies and analyses the nonverbal and material elements of lectures through the lenses of a socio-material multimodal approach.

All these studies focus on certain aspects of the projected images of the university, the relations to the viewers and consumers, and their perceptions and reactions to the videos. They examine a part of the constructed identities of the universities, as presented in the videos. This thesis does not focus on one specific part of the university, but it rather has two major aims: first, to identify and examine as many socio-material parts of the university as possible, then to establish their meaning in relation to the concept of the university as a type of a social assemblage.

Chapter 5: Methodology of the Study

This thesis introduces a new mesolevel theoretical framework that conceptualizes the university as a socio- material assemblage and outlines an epistemological paradigm that makes this conceptualization possible. I In addition, it sets out terminology that makes the theory operational. It also views the university as a category of socio-material assemblages which in turn allows engagement with a meta-assemblage concept: globalization. This engagement further explains the principles that underpin the existence and territorialization of concrete socio-material assemblages, as well as the principles that underpin the possibility to categorize them. The theoretical framework is developed through

the epistemic junction points that emerge from the interaction among three different sets of assemblages: 1) university-video assemblages; 2) video-viewer assemblages; and 3) viewer-interpreter literature assemblages. The dynamics within the third set are classical dynamics that exist in all theses as outlined in chapter 2.

The interactions between the first assemblage (universities-videos) and the second assemblage (videos-viewer) are at the core of this thesis and the basis for the mesolevel theoretical framework that as developed.

5.1 The Research Questions

This study examines two questions: one focused on the university-video assemblage, and one focused on the video-viewer assemblage, and these are set out below. However, to structure my analysis I have disaggregated the first question by posing four sub-questions listed as 1a–1d:

1. How is the university a socio-material assemblage?

   1a. To what extent are universities territorialized and what are the deterritorializing processes that occur that may lead to the change in the identity of the assemblages?

   1b. What are the codifying, decodifying, territorializing, and deterritorializing processes that can be ascribed to the projected YouTube content (images) of the university as an assemblage?

   1c. What is the relation between the codes and territories of the university socio-material assemblages and globalization?

   1d. How the codifying, decodifying, territorializing, and deterritorializing processes in the projected image of the university as an assemblage are linked to the homogenization and hybridization theories of globalization?

2. How can we understand university as an assemblage through an inquiry graphic sign?

5.2 The Data Collection Process

The pragmatist epistemological framework of the IG approach means that the interpreter's lens is the sole meaning-making agent in the concrete semiotic (video-viewer) system. The posthumanist epistemological paradigm

postulates that while I, as one possible interpreter among many others (humans and non-humans), have agency (the ability to interact and respond within the video-viewer assemblage), I have no authoritative power of truth-assertion. Hence, any truth is valid *only* if I strictly define the parameters of my active knowledge. Thus, my active knowledge can be of two kinds: either *theoretical* knowledge which presupposes pre-established categories, terminology, and patterns, or *perceptual* knowledge which presupposes the recognition of specific materialities. The thesis's aim is to develop theoretical knowledge and to establish categories, patterns, and terminology—they emerge from my engagement with the interaction among the assemblages. Hence, the active knowledge I had to rely on was my ability to recognize the material components presented in the video-viewer assemblage.

Therefore, I needed to choose videos that presented universities in natural and cultural environments that were not too close to my own subjectivity because in that case my passive knowledge would also become a parameter and that would be beyond the scope of this thesis. For example, if I had chosen only universities in Bulgaria or in Arabic countries, a roof-top might have evoked in me memories of love, a coffee shop, memories of arguing, a snowflake flower, associations with exams, and a prickly pear cactus, of the need to buy books, etc. Thus, the separation between passive and active knowledge would have been very troublesome. On the other hand, if I had chosen universities in environments that I were too unfamiliar, I would have risked misperceiving some of the materialities presented in the vide-viewer assemblage. For example, before finalizing my choice of countries, I looked at universities in Australia and the USA, these presented unfamiliar material components, and different systems were used to categorize the universities. In order to establish patterns, I needed to rely on already created systems that I could operationalize, and the systems applied in the UK and Canada seemed the most familiar. Hence, the UK and Canada presented videos of universities in recognizable categories and which were located in an environment that presented familiar architecture and natural scenes.

I could have avoided this country-bound choice by choosing to examine a particular type of university, for example, liberal arts universities, but that would have created other problems in terms of the pre-established

categorization vis-à-vis the emerging categorizations, not to mention that again, the materialities in different countries could have been too un-recognizable for me.

However, one danger in choosing only Canadian and British universities arises if later studies rely on the *content* of this model, rather than on its *approach*. If the model is taken literally and applied to the analysis of other universities, that of course would lead to shifting the paradigm to a positivist approach that would completely contradict the theoretical framework developed in this thesis. Nevertheless, this does not mean that the findings are applicable *only* to universities in the UK and Canada. Rather, the findings lead to at least two paths for further research: The first is to apply this approach to universities in other countries and discover what processes of codification and decodification are occurring. Subsequently, a comparison of similar studies could be conducted, and then more generalized conclusions might be drawn. Another option is to choose one code that emerged from the current study and examine whether this code territorializes other universities and to what extent.

Hence, the fact that I as a researcher chose universities in the UK and Canada in this initial study was mandated by my limitations as a carrier of a specific active knowledge, yet this does not diminish the validity of the theoretical framework that the thesis develops or its approach.

5.2.1 Selection of Videos

For this study, I selected 26 promotional videos from the official YouTube channels of 13 British and 13 Canadian universities. lists the universities and links to the videos (see Table1, YouTube Videos). Initially, I had planned to collect three types of videos for each university: 'welcome to the university,' 'campus tour videos,' and 'student experience' videos, but this turned out to be impossible because not all universities had these three types of videos on their YouTube channels. The most common type of video was the 'welcome to the university' videos, which I consider to be the most important for this study because they had the richest information. I selected only high-quality videos produced by professional media teams. The lengths of the videos were between one and three minutes. For the selected universities, I considered many different classifications. The most common classification for UK universities was categorization by the time of their establishment. Thus, UK universities are

commonly classified as Ancient Universities, Red-brick Universities, Plate Glass Universities, and New Universities.[1] Based on this classification, I selected five Red-brick Universities, four Plate Glass Universities, and four New Universities. I did not select any of the Ancient Universities because one of the main aims of the study is to establish a relation between the codes of the universities as assemblages and theories of globalization, where for the purpose of this study, I examine globalization as a product of modernity and postmodernity, and therefore, universities that were established before the 19th century carry codes that exceed the scope of the study.

In Canada, the most common classification of universities involves their funding sources and their curriculum.[2] Given that the theoretical framework is based on assemblage theory, and given that time and space are the main parameters of an assemblage, I decided that the best approach would be to select Canadian universities that are located in big cities in different provinces. Therefore, I selected universities from the provinces of Ontario, Quebec, British Columbia, Newfoundland and Labrador, Nova Scotia, Vancouver, and Alberta.

Time and space were major parameters for the selection, and I tried to be as inclusive and diverse as possible. The availability of 'Welcome to the University' videos was a major limiting factor, and I also considered the popularity of the videos. Collectively, the videos have received more than half a million views as shown in Table 3, YouTube Videos. I did not take into consideration the size of the universities (number of campuses) nor the number of students.

5.2.2 Data Collection and Organisation

First, I watched the videos several times and transcribed verbatim all the scenes from the videos. Then, I identified elements of the videos the study would focus on and I organized them in tables according to two main principles:

1. Elements related to the video-viewer/interpreter assemblage: camera angles, actors' interaction with the camera, video

---

[1] **https://www.ukuni.net/articles/types-uk-universities**

[2] **https://www.universityguideonline.org/en/InternationalPathways/types-of-institutions-in-canada**

      composition, speed of the change of scenes, music, words and
      sounds.

2. Elements related to the university as an assemblage: buildings, social
      spaces, learning spaces, nature spaces, people, animals, objects.

      The study relies on visual and socio-material approaches to the data, and therefore, I focused only on the visual representations and not on language discourse. The words that were used by the video makers were used only as indicators and validators for the meaning making process, but I did not examine them as separate codes.

      The study analysed 925 scenes.

Table 3. YouTube Videos.

	University	YouTube URL	Time (minutes, seconds)	Views as of 23.07.2021	Date published	Type of university
1	York University. Ontario, Canada	https://www.youtube.co006D/watch?v=iMh6axIYIBk	1m, 26s	43,157	29.08.2019	Public Research University. Established:1959. No. of Students, 55,700
2	Dalhousie University. Nova Scotia, Canada	https://www.youtube.com/watch?v=2g_KcFkMXL0	2m, 39s	2634	26.10.2020	Public Research University. Established:1818. No. of Students:20,380
3	University of British Columbia. Vancouver, Canada	https://www.youtube.com/watch?v=qmTRr6nreMU	1m, 6s	11,147	21.02.2018	Public Research University Established: 1908. No. of Students:60,000
4	Athabasca University. Alberta, Canada	https://www.youtube.com/watch?v=ME6kVQzaYOA	2m, 48s	16,279	19.04.2012	Public Research University Online/Distance Education. Established: 1970. No. of Students: 40,700
5	University of Alberta, Alberta	https://www.youtube.com/watch?v=uDudjGxWujA	0m, 52s	21,519	22.12.2016	Public Research University. Established:1908. No. of

	University	YouTube URL	Time (minutes, seconds)	Views as of 23.07.2021	Date published	Type of university
	Canada					Students 39,000
6	University of Suffolk, UK	https://www.youtube.com/watch?v=Mtqne9it9kE	0m, 58s	37,081	19.03.2020	Public University. Established: 2007. No. of Students:10,000
7	Regent's University. London, UK. New University.	https://www.youtube.com/watch?v=aqq7p5Pwurg	1m, 49s	124	29.04.2020	Private University. Established 1984. No. of Students: 3,800.
8	Harper Adams University, UK. New University.	https://www.youtube.com/watch?v=0aK48pVqADM	1m, 53s	6440	23.03.2017	Public University Established 1901 as a college, became University in 2012. No. of Students: 4,700.
9	University of Bedfordshire, UK. New University.	https://www.youtube.com/watch?v=FudLi2k5lmE	3m, 15s	41,083	23.05.2017	Public University Established in 1882, Became University in 2006. No. of Students:16,725.
10	University of Sussex, UK. Plate Glass.	https://www.youtube.com/watch?v=8D9DkoqF-UA	0m, 59s	87,010	30.07.2020	Public Research University Established in 1959, Became University

	University	YouTube URL	Time (minutes, seconds)	Views as of 23.07.2021	Date published	Type of university
						1961.
						No. of Students: 19,500
11	University of Kent, UK. Plate Glass.	https://www.youtube.com/watch?v=ndY3nnkDVBc	0m, 50s	1,104	19.02.2018	Public University Established 1965.
						No. of Students: 18,700.
12	University of Essex, UK. Plate Glass.	https://www.youtube.com/watch?v=Z7cd0LkXaFA&list=PLF8D4533B1177B8CC	1m, 42s	10,313	05.03.2014	Public University Established: 1964, Became University 1965
						No. of Students:15,000
13	University of East Anglia, UK. Plate Glass.	https://www.youtube.com/watch?v=xqrM77F-mE4	1m, 5s	383 717	25.07.2018	Public Research University Established in 1963 No. of Students; 18,000
14	University of Sheffield, UK. Red-Brick.	https://www.youtube.com/watch?v=N5yRLFcbv4s	1m, 36s	33,183	14.08.2019	Public Research University. First Established in 1828, Current Status: 1905. No. of Students:30,000
15	University of Manchester, UK. Red-	https://www.youtube.com/watch?v=9foPV3IGWhY	1m, 49s	271,577	18.08.2015	Public Research University. First established in 1824, current status: 2004 No

	University	YouTube URL	Time (minutes, seconds)	Views as of 23.07.2021	Date published	Type of university
	Brick.					of Students:40500
16	University of Leeds, UK. Red-Brick.	**https://www.youtube.com/watch?v=ZQ48_58eQfI**	**0m, 41s**	**1,568**	**15.04.2019**	Public Research University. First established in 1837, current status: 1904. No. of Students: 36,500
17	University of Bristol, UK. Red-Brick.	**https://www.youtube.com/watch?v=4CGXvsjRjno**	**2m, 14s**	**62,002**	**1.11.2019**	Public Research University. First Established in 1595, Current Status 1909 No. of Students: 27,500
18	University of Birmingham. UK, Red-Brick.	**https://www.youtube.com/watch?v=nWF4anmzpow**	**1m, 54s**	**25,844**	**19.12.2018**	Public Research University First Established: 1825, Current Status: 1900 No. of Students: 36,000
19	Simon Fraser University. British Columbia, Canada	**https://www.youtube.com/watch?v=8VCTBgtvzlI**	**1m, 40s**	**3956**	**27.03.2017**	Public Research University Established in 1965. N of Students: 35,000
20	University of	**https://www.youtube.com/watc**	**1m, 50s**	**118**	**31.03.2012**	Public Research

	University	YouTube URL	Time (minutes, seconds)	Views as of 23.07.2021	Date published	Type of university
	Ottawa. Ottawa, Canada	h?v=PkTWnkRcRnQ				University Established: 1848 N of Students: 41,800
21	University of Toronto, Ontario, Canada	https://www.youtube.com/watch?v=CVrYaHZRUhA	1m, 36s	21,210	08.05.2009	Public Research University Established in 1827 N of Students: 63,000
22	Memorial University. Newfoundland and Labrador, Canada	https://www.youtube.com/watch?v=xUqCm-jVnzY	2m, 9s	10,163	1.09.2016	Public University Established in 1925 No. of Students: 19,500
23	University of Manitoba. Manitoba, Canada	https://www.youtube.com/watch?v=oJQ1xZHUe2Y	1m, 7s	34,209	08.08.2018	Public Research university Established in 1877 N of Students:30,500
24	McGill University. Quebec, Canada	https://www.youtube.com/watch?v=SSdLUYtrBEM	1m, 7s	6132	06.02.2018	Public University Established in 1821 N of Students: 40,000

	University	YouTube URL	Time (minutes, seconds)	Views as of 23.07.2021	Date published	Type of university
25	Queen's University. Ontario, Canada	**https://www.youtube.com/watch?v=qq2a8qhgVG8**	**0m, 58s**	**8523**	**09.08.2018**	Public University Established in 1841 N of Students: 32,000
26	McMaster University. Ontario, Canada	**https://www.youtube.com/watch?v=r2jl2_88YRY**	**1m, 5s**	**4595**	**05.09.2018**	Public research university Established in 1887 N of Students: 32,000

5.3 Codification: Links Between the Iconic and Symbolic Expressive Roles of the Material Components of the Assemblage

I did not find a satisfactory explicit answer to the question why a social assemblage works as an assemblage and not as a mere collection of things and agents. The biological and chemical parallels (DeLanda, 2006) are too out of scale in order to lead to a concrete answer. Thus, I have developed a different approach to these questions. For the sake of clarity, I draw a parallel between the assemblages that interest me—the universities—and another social assemblage, a simpler one in terms of interconnectivity with other assemblages, with which I was familiar. That is, familiar enough in order to identify the instances when it worked as a territorialized assemblage and the instances it completely deterritorialized itself and became dispersed and merged with the social cosmic continuum. The only assembly of agents and material components, which in the right circumstances could exist as an assemblage and with the incorrect circumstances could not exist as an assemblage in a very obvious way, is a theatrical performance (Gallagher & Jacobson, 2018; Rae, 2015; Worrall, 2013).

ANT allows me to record and examine in depth all the components of this assemblage: from the author of a play and the manuscript, through the cast of actors, the director, the decors, the architecture of the theatre, the seats, the audience, the interactions, etc. But, ANT does not provide me with the necessary tools I to explain why, only with one external factor (the declaration of a war somewhere across the world, or much more minor external factors), the same play, enacted in the same space, with the same actors, etc., transforms from a vital assemblage to a collection of things (Müller & Schurr, 2016) and people who have no *chemistry*. DeLanda (2006) tries to explain this chemistry needed for the social assemblage to work by relying on Max Weber's theories of legitimation of power (1978) or by theories based on pragmatics (Aijmer & Rühlemann, 2014). These theories explain the assemblages' existence and functioning to some extent, yet they are based on principles of covert structuralism that take away the spontaneous and organic properties of many types of assemblages.

For a play to work as an assemblage, there is only one key condition: the audience must believe that the actors are the characters in the play and that the décor actually is whatever it is intended to be: a wooden stick is a sword, a chair is a throne, red paint is blood, etc. That is, they need to willingly believe that the material components have a symbolic expressive role beyond their iconic expressive significance. The moment the audience starts noticing the iconic significance of the material components and of the agents (the moment they think—Maggie Smith has gained weight instead of Lady Macbeth is so powerful), that is the moment when the assemblage is deterritorialized and transforms into another assemblage or dissolves completely. For the performance to remain an assemblage until the end, everything—agents and material components—and the links between their respective symbolic and iconic expressions must be normalised by all the participants and thus, become i*nvisible*. This normalisation is based on codification where social and material expressions are codified and become the fibre of the assemblage.

If the members of the audience do not turn off their phones, the sound that is not part of the assemblage is the one that could deterritorialize it. Therefore, the audience is either warned before the beginning of the performance, or the actors try by an act to incorporate the sound into the assemblage and territorialize it. The silence of the audience is a codified material component. This and similar parallels with a theatrical performance lead me to the following conclusions:

The code is any normalised link between iconic and symbolic expressions that form a pattern and enables the actualization of the emergent properties (DeLanda, 2016). The strength or weakness of the codes is the criterion for determining whether an assemblage is territorialized or deterritorialized. The deterritorialization of a given assemblage occurs when the link is destroyed in the perception of a critical mass of actors, which leads to components being interpreted differently by the different actors/agents of the assemblage—some perceive the significance of the expressions as iconic and others as symbolic, or, the symbolic interpretation of some completely differs from that of others. If the coding is strong and the assemblage is territorialized, the link between the denotation and connotation of the material elements is smooth. The more an assemblage goes through processes of deterritorialization

and de-coding, the harder it is to establish a link between the denotation and the connotation of the material elements.

The normalization or codification of material and expressive components that need to be perceived only in their iconic significance can occur in many different ways: by following a tradition, by being repetitive and constant in their presence, or, by making it possible for a perceiver or an agent to associate them with other normalised and thus codified material or expressive components. Another criterion for evaluating whether a component is codified is whether the actors within the assemblage talk about it and explain it or try to persuade someone else of its normality. Explicitly talking about a component and using argumentative or persuasive discourses is a process of codification that has not been completed. The complete ignoring of a component is a proof that it is codified.

There are two additional clarifications: first, regarding the concept of territorialization, and second regarding the introduction of Lacković's IG approach as a method to define the codes and the territorialization processes in the concrete assemblages analysed here.

DeLanda (2006) describes the assemblage as an entity that has two main parameters: codes and territorialization. The strength of the territorialization of an assemblage, according to him, depends mainly on two indicators: the homogeneity of its agents, and the clear physical boundaries within which it exists and the rigidity of its codes. Thus, a beehive is a strongly territorialized assemblage because its agents are all from the same species, the boundaries are clearly defined, and the behaviour of the bees is strongly codified by their genes. A nation-state whose people are ethnically homogeneous, whose peoples' behaviour is strongly regulated by a rigid moral system (a religion for example), and which has strictly defined borders, is a strongly territorialized assemblage.

From the macrolevel of assemblage theory, within which DeLanda (2006) operates, these definitions are extremely persuasive. However, when analysing concrete social assemblages such as universities, theatres, schools, hospitals, parliaments, etc., several issues emerge. First, physical boundaries are often irrelevant. Given the COVID-19 pandemic, they, are now even more so. Parliaments and schools and even hospitals clearly continue to be assemblages

even though their work carries across and beyond physical borders. And while indeed, the emergent properties of the assemblages have changed to some extent, in no case would one argue that they have been completely deterritorialized and completely lost their identities and codes. Whereas, the political shift in some countries in the eighteenth century from theocracy to secularism changed the identity of the universities as assemblages despite the fact that no change in their physical spaces occurred.

Second, the homogeneity of the components in a biological assemblage is already a challenging criterion, it is in conflict with some of the key definitions that Deleuze and Guattari (2013) employ and in social assemblages is an almost impossible requirement. Third, the definition of codes that are rigid or flexible results from the separation between the content and the expression, between materiality and language—the material role of the components and the expressive role of the components of an assemblage. This implies a differentiation between the material and the immaterial, materiality and language, and this duality is, I believe, difficult to embed in a theory that rejects dualism and hierarchy by default. Every component of the assemblage has both a material and an expressive role and language itself is material in the sense that it has a physical presence—either by sound or by image. Only if the assemblage exists and works as an assemblage can there be a metaphysical dimension. If the assemblage is simply a collection of things and phenomena that do not emerge from their interaction properties, then it is not an assemblage and its components have only a material and not an expressive role. Hence, a clear separation between the material and the expressive roles of the components of the assemblage is not feasible for the purposes of this study. The differentiation that could be made, however, is what DeLanda calls symbolic and non-symbolic expressive roles and what I call iconic and symbolic expressive roles, borrowing from the IG approach terminology. Every material component has an iconic expressive role, it signifies its presence. Every material component has a symbolic expressive role. A codification is the instant when the relationships between the iconic and the symbolic expressive roles are normalised. The more an assemblage is codified, the clearer and more stable its identity becomes and thus, it is easier to define its territory, its temporal and physical and non-physical borders as well as the roles of its

agents and claim that it is territorialized. The less codified an assemblage is, the more there is a need for explicit efforts in order to territorialize it, including the more frequent usage of language in general and explanatory and persuasive discourses in particular.

An assemblage that uses codes that are specific to its territory—its borders, its agents. and its temporality—are a strongly territorialized assemblage. An assemblage that uses codes that can be used in other assemblages is not. An assemblage where no codes can be identified, and where it is impossible to establish relations between the iconic expressive role and the symbolic expressive role, is a completely deterritorialized assemblage and it ceases to exist.

For an assemblage to be strongly *localized*, the physical space, the physical time, and the group of actors need to be codified. In other words, while with non-localized assemblages, space and time could be decodified and yet that wouldn't be enough to threaten the existence of the kind of assemblage, for a localized assemblage the decodification of one of these three parameters would lead to the complete deterritorialization of the assemblage and the end of its existence. For example, the Parliament as a category of assemblages allows for the decodification of its physical space, and yet that would not mean its total de-territorialization. Nevertheless, prisons as a category of assemblages would immediately be completely de-territorialized if its special boundaries are decodified. The university as a category of assemblages is a non-localized assemblage—physical space is a code among many other codes, yet it is not central to its existence.

5.4 The Role of Humans in a Socio-Material Assemblage

The relationships between the iconic and the symbolic expressive roles of the components of the assemblage can only be defined by the agents that operate within the assemblage or by agents external to the assemblage who observe the assemblage. These agents can be human or non-human, but since this study is focused on a social assemblage, the main agents in it are humans. The quantity of humans who perceive the same iconic significance of a material component is the only criterion for the validation of the significance. For that to happen, the description of the agents' identity and their biases must be clearly

outlined. For example, one could make a valid claim that a vast majority of human beings, regardless of their culture, gender, ethnicity, and age, who lives in the industrialized twenty-first century, would identify Figure 2 as a table.

Figure 2. Table.

This claim, however, may not be valid, or at least questionable, for humans who lived 50,000 years ago. Therefore, for the validation of the iconic expressive role of the components, both the identity and the number of agents who are interpreting the codes, be they within or outside an assemblage, are necessary.

A primary outlining of the borders of the assemblage is also necessary for the agents—they necessarily have a general idea about the territory of the assemblage they operate in or observe. The exact borders can be a subject for discussion and analysis, but an a priori idea is necessary. A very simple and popular example of this is the expression 'don't turn this (my house, the classroom, the court) into a marketplace.' Although the expression is sarcastic and metaphoric, it still conveys the message that the agent cannot function properly within an assemblage if they are mistaking it for another assemblage and that, unless reminded of that, they would keep, willingly or not, to deterritorialize the assemblage they are in at the moment. Before entering a police station, an agent has an a-priory idea that they would enter within the boundaries of a specific assemblage and they would have some expectations, whether valid or not, and that would be in time tested, and either willingly accepted as part of the territorializing processes or rejected. But the general knowledge of the territory of the assemblage is a necessity for the agent to become a part of the assemblage. If I were to be transported by a time machine to Stonehenge in the days it was used, it would take me a serious amount of physical presence to become a component or agent with emergent properties of the assemblage if for nothing else, just by my lack of a priori knowledge about its use. It is precisely this lack of knowledge that prevents us today from recreating the assemblage as it was before. The most we could do would be to

deterritorialize it by our agency and create a completely new assemblage that has the same main components: particularly shaped stone blocks and people. Yet, since we have lost the knowledge about the links between the iconic expressive role of the stones and their symbolic expressive role and all the other codes that existed at the time (the clothes of the people, their actions, etc.), the revival of this assemblage remains at the level of speculation and informed guesses.

While the validity of the iconic expressive role of the components depends on both the quantity of agents who share the same perception and their identities in the broadest sense that explains why they share the same perception, the symbolic expressive role of the components depends on the identities of the agents on a deeper level and the quantity of the agents who make the same connections between the symbolic expressive and the iconic roles of the components of the assemblage codifies them.

An important clarification is that I use the term 'identity' in a specific and narrow sense, meaning the collection of parameters that define an agent as a carrier of a specific type of knowledge. For example, in the table scenario, a human from the twenty-first century is an individual entity who possesses the active knowledge of tables. That knowledge is an indicator of their identity. 'Who are you? I am the one who knows tables.' 'Active knowledge' is produced by 'active synthesis' in the sense the term was coined by Deleuze and Patton (2016). By a carrier of an active knowledge, I mean a carrier that is aware of their possession of that knowledge, which mostly is in the realm of socially constructed knowledge. A person may be completely unaware of the existence of an extra-terrestrial creature, but if in a way they encounter it, a reaction of fear may be the first reaction they would have (or not). Fear is passive knowledge ((a product of passive synthesis (Deleuze, 2016), a knowledge that has to do with nature and psychology. In this study, this type of knowledge is not considered as the study is focused only on knowledge related to socially constructed entities and relationships. The identity of the agents is defined based on this kind of knowledge—the socially acquired and the socially constructed one.

5.5 One Assemblage, Two Assemblages, Many Assemblages, and the University as an Assemblage

Considering the chosen theoretical apparatus for the study, the first question immediately presents problems. Assemblage theory rejects by default any conceptualizations of seamless wholes and essentialism (DeLanda, 2016). *The university* does not exist, only individual universities exist, and they are assemblages by their own virtue. Even if I could examine all the universities that exist and have ever existed, claiming that the university exists as a concept that refers to an essentialist entity would be impossible and not justifiable within the theoretical framework. Nevertheless, some generalization of common codes and territories of the university as a specific kind of assemblage is possible— universities can be examined as a category of their own, distinct from the other kinds of social assemblages. This is exactly what this study does—it examines the university as a category of assemblages and therefore, it uses the concept in the singular. For this to be feasible, the study must have a strictly defined spatial and temporal focus as well as a specific dimension of the assemblage's manifestation which is accessible to me. I cannot travel and be present at all the universities I examine, I cannot be an agent or actor that is part of them, and therefore, I cannot experience their manifestation, existence, and function through any other senses than my sight and hearing as an external observer. That is why this study is based on the projected image of the universities on YouTube and that is also why the IG approach is the most appropriate.

For temporal boundaries, I have chosen the time span nearest the present, one that is also long enough to make generalizations. All the videos analysed have been published from 2010 to 2020. Given the desire to analyse the videos in-depth this decade offered a reasonable number of examples. Since the study was intended to be comprehensive, and because I decided to include linguistic units as elements of the assemblage, the choice of the videos had to be limited to English-speaking universities.

My initial desire was to include universities from every country whose official language is English, but that would have been impossible due to the great number of countries, of the universities and the impossible challenges this would present to me as a researcher. As I mentioned in the section above, the role of the interpreter as a carrier of a specific knowledge is crucial to the

validity of the observations. Therefore, my identity as a carrier of a specific knowledge is central to the validity and generalizability of my analysis. In relation to the object of the study, the university, the most important and relevant dimensions of my knowledge are the cultural ones. If the object of the study were the family, a very important dimension of my knowledge would be my gender awareness. Nevertheless, for this object, I consider my cultural background as the most relevant dimension of my identity as a knowledge carrier. Since this is the first study of its kind that I am aware of, the most logical action for me was to start with an analysis of universities in countries with which I was more familiar with. Subsequently, based on this study, other studies could be conducted and the scope of the object of study- broadened, but for this initial study, which relies heavily on the relations between iconic and symbolic expressive roles of the components, familiarity is a necessity. The English-speaking countries that I feel most familiar with, in terms of universities, are the UK and Canada, and therefore, I have chosen to analyse the videos of 13 universities from each country.

The type of video I chose to analyse are 'welcome to the university' videos. My choice was based on two assumptions: first, that the universities themselves created the content and that all the images represent the conscious choices made by the universities to project their image, and second, because this format allows the universities to display the maximum number of elements in a minimal period of time. The shortest video is of 40 seconds and the longest, 3 minutes. I have analysed 925 scenes using a frame-by-frame approach. See Table 3, YouTube Videos.

So, in sum, to answer the first research question, I had to analyse the universities as assemblages through the medium of another assemblage, theme as a viewer and YouTube as a medium assemblage. After analysing each university as a separate assemblage, I was able to draw conclusions about the codifying, decodifying, territorializing and de-territorializing, processes that were observed. Then, I could identify the ones which were common for all universities and based on those commonalities, generalize the conclusions and claim that they are representative of the specific category of social assemblages called the university.

After establishing the codes and territories of the category of social assemblages, the university, I was able to establish relations between the various processes of codification, territorialization and deterritorialization, and the homogenization and hybridization processes of the globalization of the university as a social assemblage category.

5.6 Territories and Codes of the 'Viewer—YouTube' Assemblage

The *viewer-video* assemblage is a mediator assemblage that enables access to information about the universities as assemblages. Analysing the universities *indirectly*, without being physically present but through the viewer-video assemblage, has several advantages. First, it allows me to interact with data which I perceive only through two senses: vision and hearing. This renders data collection and analysis more feasible. But, more importantly, the viewer-video assemblage allows me to interact with the narrative of the universities that they themselves have created. If I were physically present at the universities, without a pre-conceptualized framework and without being a territorialized and a codified actor, the choice of focus on the material components would have been entirely mine. This, in turn would mean that I would limit the power of the assemblage to construct its own narrative and to present to me the codes and territories that are considered important by the territorialized actors. The video-viewer assemblage limits my choice of focus. The video is showing me the assemblage as it was conceptualized by its own actors including the choice of scenes, the angle of the camera, the selected material elements, and the actors' interactions—all is in the hands of the video creators. Apart from seeing and hearing, my other senses are rendered irrelevant I am able to see a beautiful building without feeling cold; I am able to see smiling people jumping to the rhythm of the music without being pushed, or sense the smell of the artificial smoke blown from the stage. Hence, the video-viewer assemblage enables the university to present itself in its best possible narrative, by having my sensory perceptions limited and controlled. In this way the possibility of my bringing elements of other assemblages and ascribing them to the university is limited. The time I can engage with the university is also limited—it is only as long as the duration of the video. This limitation allows me to fully engage with the data presented to me and to map out the codes and territories of the

university as a socio-material assemblage in a multimodal, yet limited way—relying only on my vision and hearing.

The disadvantage of analysing the universities as socio-material assemblages through the prism of the video-viewer assemblage is that it presents a somewhat reductionist view. On the other hand, given that the goal of the study is to conceptualize the university as a category of socio-material assemblages and to outline the category's codes and territories, the study required my engagement with a significant number of universities, which would have been impossible without some form of reductionism. And, in the video-viewer assemblage, this reductionism was effectuated by benevolent actors from within each assemblage. Hence, the power of the assemblage in presenting itself exceeds my power to present it independently, and that, is an advantage on its own.

I treat the video-viewer assemblage as an assemblage in its own right and not as a visual representation of the *actual* assemblage—the university. There are two main reasons for this: first, there is no possible objective representation of *an actual assemblage*—everything that is produced within the assemblage and is then exposed to exteriority is already a deterritorialized element of the assemblage and can form another assemblage on its own. Here, the videos are the *story-tellers,* and I am the interpreter. This is an assemblage on its own right which follows its own semiotic rules. Yet since it *tells the story* of the universities, the information it shares can be considered as valid, albeit indirectly obtained. Second, while each university has its own semiotic system, I could not fully engage with that system because I could not become a territorialized actor in that university. Like any YouTube user, I am familiar with the semiotic system of the viewer-video assemblage and am able to be territorialized in it and I am also able to de-territorialize myself in order to conduct the analysis. In this sense the video-viewer assemblage functions as a *translator* between semiotic systems of the different universities and the viewer (me—the interpreter).

The territorializing components of this assemblage are a viewer (me), the logistical device through which the information is transmitted (my laptop), the creators of the videos (the universities), and the object of our common interest that unites the assemblage, the videos.

The codification of the assemblage consists of the relation between the *iconic* and the *symbolic* expressive roles of the elements. I, as a viewer watch the video. I am a carrier of the specific knowledge shared by many humans since I know that a laptop will enable me to watch the videos. The creators of the videos share the same common knowledge and that is why they created the videos. The videos, as a collection of images that are projected with a certain speed and in a certain order, by default create an overall impression, an overall feeling in the viewer.

For me to apply the IG approach to the videos, I need to decodify and thus de-territorialize the assemblage, which is the milieu through which I observe the universities.

The decodification that I conduct is that instead of watching the videos as videos, I watch and analyse them frame by frame and scene by scene. Thus, I deterritorialize to some extent the assemblage and change the emergent properties of two of its components—the viewer and the video. The impressions formed by watching the video as a video are disintegrated. Instead of me having an overall feeling about the university as a marketing object (the videos are promotional), I obtain detailed information and analyse it through a specific methodological and theoretical prism. The kind of information I obtain differs completely from the kind of information I would have obtained if I had remained within the initial assemblage and if I had not deterritorialized it. As a viewer, I am also decodified because the videos are created explicitly for prospective students or the parents of prospective students, whereas I am neither. That too, deterritorializes the assemblage.

So, as I have outlined in the previous section, for an assemblage to exist and work as an assemblage, the components need to be normalised and codified. The decodification deterritorializes the assemblage, but it is also the only way an assemblage and its components can be analysed.

By differentiating the iconic and the symbolic expressive roles of the assemblage, I deterritorialize it with the aim of recording and classifying its components. By this action I can later draw conclusions on their levels of codification.

What this means is that for an assemblage to be analysed, the researcher is by default an outsider because by the mere act of researching the

assemblage, the assemblage is deterritorialized because one of the elements is decodified. Even if I were to examine the university I work at as an assemblage, the fact that from the role of a faculty member and a colleague I then acquire the role of a researcher which decodifies me and deterritorializes the assemblage to some extent. I, as an element, have acquired a different t emergent property. That would be the only way to analyse my university as an assemblage. As a viewer in the 'viewer—YouTube' assemblage, my identity as a specific knowledge carrier is crucial for the validity of the analysis of the assemblages. I am observing different universities.

In order to record the elements and their iconic expressive role, I need to explicitly define my identity in terms of the specific active knowledge I carry. In order to determine whether the elements are codified and thus, are territorializing for the university as a category of assemblages, I need to rely on their repetitiveness in all the videos I watched. Hence, the recording of the elements is based on a qualitative approach, whereas the classification of the codes relies on a quantitative approach, and finally, the significance of the codes for the university as a category of assemblages is once again qualitative.

5.7 My Identity as a Viewer-Interpreter and a Carrier of a Specific, Active Knowledge

In accordance with the pragmatism of the IG approach, the *interpreter* (in this study—me) is the one who can *translate* the meaning-making process from one semiotic system (the video-viewer assemblage) to another—in this case the thesis-reader assemblage. Hence, the interpreter's role is not to *ascribe* meaning, but to *translate* the meaning that emerges from her participation as an actor in the video-viewer assemblage. The IG approach allows for a wide range of epistemological approaches to the process of *meaning-making*, and in turn, assemblage theory on a macrolevel allows for both humanist and posthumanist epistemological approaches to the meaning-making process. Yet at this middle-range theoretical framework, I claim that the epistemological positionality of the researcher can only be a posthumanist one. If my engagement with the video-viewer assemblage and the data presented through it were humanist, I should have included the parameters of my *passive knowledge*, I should have engaged with the concept of desire as well as the other key concepts that tackle the

psychic systems developed within assemblage theory on a macrolevel. In a sense, in order to claim a posthumanist rather than a Deleuzian perspective, I would have been obliged to pass through my humanity in the classical humanist sense and either stay with it or overcome it. The scope of this thesis does not allow me to do this. Hence, my positionality is a more classical posthumanist one: I am an actor within an assemblage that is able to *translate* the meaning-making process to another assemblage relying only on epistemic junction points between my active knowledge, the existing literature, and the data I perceive. My perception sensors are the same and shared with many other actors, the data is available to many other actors, the literature as well, hence the only variable in this equation is my active knowledge (relevant to the meaning-making process) and my ability to outline its boundaries.

Outlining the boundaries of my active knowledge serves two purposes: it validates the meaning-making process for actors who share the same active knowledge, and also renders the meaning-making process intelligible to actors who do not necessarily share the same active knowledge, but who can clearly see its boundaries and who, by changing the parameters could understand in exact terms why their interpretation would be different than the ones in this thesis, as well as the significance of this eventual difference.

As a person living at this moment, I identify the elements of the universities according to the following criteria:

General identification: elements that I can identify easily I assume to be easily identifiable by most humans and with whom the assemblage Viewer-YouTube and the category of assemblages the university are familiar. Therefore, the level of identification is average—not too granular and not too broad. Examples of this general identification are buildings, people, computers, microscopes, trees, lakes, swimming pools, libraries, food courts, tables, chairs, black boards, etc.

Specific identification: elements that I can identify because they seem to be familiar from my cultural background knowledge. Examples of such elements are baroque and Gothic buildings, males and females, cellos and violins, totem poles and statues, tattoos and piercings, etc.

Failed identification: elements that I am not able to identify since they do not fall into the scope of my specific knowledge. Those are in two categories,

the ones that I know I don't know, and the ones I don't know that I don't know and that thus are completely invisible to me. Naturally, I can write only about the ones I know I don't know, and they are within the framework of a specific cultural or scientific knowledge gaps. Such elements include some types of buildings, types of folkloric dances, types of folkloric clothes, unknown machines and scientific constructions, and unfamiliar city landmarks. Since my identity as a specific knowledge carrier does not allow me to identify these elements, they automatically become irrelevant to me and I cannot establish their iconic expressive role, and thus I can neither establish their symbolic expressive role nor establish links among them. Since they do not mean anything to me, I cannot consider them as either codifying or decodifying, or as territorializing or as deterritorializing.

An additional dimension to my identity as a specific knowledge carrier is that I have no emotional attachments to the universities I am examining, which deprives me from access to knowledge such as legends, myths, emotions experienced by the agents or actors in them, etc. For example, if Oxford and Cambridge were among the universities I examined, from books and films I may have a vague idea about the rivalry between the two universities regarding the annual boat race. Yet, the vagueness of my ideas would be far from sufficient to recognize any implied references or t emotions related to it when experienced by actors within the assemblages. I do not have any attachment towards the Red-brick Universities, or to the New Universities and therefore, I cannot recognize implicit (linguistic or material) references to either. These are some of the limitations that my identity as a carrier of a specific knowledge imposes on the richness of my observations, yet it is precisely this explicit definition that validates them.

In short, the specific knowledge I carry that defines my identity as that of a person who is familiar with European architecture, people, and natural phenomena, but who is able to identify only the elements whose iconic expressive role is familiar to her. Yet, this is also a person who is not emotionally familiar with the universities in the UK and Canada and can rely only on the observation of videos. This clarification is important in order to validate the generalizability of my observations. It is based on the verifiable assumption that people who share a similar identity as specific knowledge

carriers would have similar observations. The agent-observer doesn't necessarily have to be a human. A cat can be an agent-observer and actor in the assemblage and would experience the assemblage in a specific way in accordance with the specific knowledge it carries. An AI device can also be an agent-observer and actor and would have the capacity to describe and analyse the assemblage.

In this case, I am a human and I could not rely on some software to conduct the initial identification of the elements and their iconic expressive roles because at this moment of time and according to my knowledge, I consider my cultural and natural knowledge to be richer than that of a machine and thus, my observations- richer than the observations of a machine. That may soon change, but at present, I think it is a valid assumption.

5.8 Validity and Reliability

The ontological belief that underpins my research is pragmatism (Frankel Pratt, 2016; Higham, 2018; Lohse, 2017) and its first most important paradigmatic feature for my study is that I accept that there is a physical reality independent of my existence and my perception, yet without my agency as a meaning-maker, whether this reality exists or not independently makes absolutely no sense as a question. I am clearly not a positivist, but I am also not a relativist—I do not believe that the external existence of reality shapes my existence, nor that my existence shapes the existence of the external reality. Hence, my ontological stance is that *reality* is a meaningful concept only if there is an interactive link between I (the individual)—my species (humankind)—and my external reality. Without the first two, reality as a concept would be void.

In epistemological terms, I believe that the validity of my description of this reality depends on my ability to identify myself as a single perceiver and interpreter of this reality, not unique, but as a part of a specific group of people who in turn are part of a specific species—humankind. In other words, the reality that I describe and experience could be valid or not depending on my ability to establish links between myself as an individual carrier of specific knowledge through the prism of which I perceive this reality and the body of knowledge whose carrier I am. The validity of my findings lays in the question of whether the lenses I construct justify the meaning-making process that in turn

establishes the link between my individual construction of reality and other bodies of knowledge. Then, my role as a researcher is to explain and examine a reality that exists outside me as an interpreter, who outlines this reality, establishes the biases embedded in my theoretical lenses and examines the points where my perceived reality interacts with the points of realities perceived and described by other carriers of knowledge.

The second most important paradigmatic feature produced by my pragmatic ontological and epistemological beliefs is my right as the creator of the text to reject the impositions of either a demand for demonstration of absolute ontological dependence of entities or absolute ontological independence of entities and claim that I, as a perceiver and as a carrier of a certain knowledge that enables a meaning-making process of reality, choose to analyse the entity as an ontological independent individual, not denying the fact that this entity is a part of larger entities, yet completely ignoring said fact due to its irrelevance to the meaning-making process that is central to this particular study.

Chapter 6. The University as a Socio-Material Assemblage: Territories and Codes

This chapter addresses the following subset of the research questions set out in Chapter 5.

1. How is the university a socio-material assemblage?
   1.a. To what extent are universities territorialized and what are the deterritorializing processes that occur that may lead to the change in the identity of the assemblages?
   1.b. What are the codifying, decodifying, territorializing, and deterritorializing processes that can be ascribed to the projected YouTube content (images) of the university as an assemblage?
2. How can we understand university as an assemblage through an inquiry graphic sign?

I identify different components of the university as an assemblage (buildings, rooms, objects, people, nature, specific activities, and others), and I

have organized the sections in a sequence that reflects the logic of the videos and the way the universities were presented. The sequence was determined not only by the sequence of the scenes and their length (scenes with buildings often had a longer duration than individual scenes with people, albeit the latter were more numerous than the former), but also by the overall approach of the videos. The video presentations move from *outside* to *inside*, from *totality* to *specificity*, and from *overview scenes* to those focussed on only *one or two elements*. Following this logic, I start by analysing major buildings, transport, and nature, I then analyse different interior spaces, and finally I focus on objects and people. This order has no implications of hierarchization.

I then proceed to conduct the semiotic analysis of the components by following the methodology developed in the IG approach by first identifying the components' iconic expressive roles by the process of denotative description, secondly identifying their symbolic expressive roles by the process of connotative description, and finally determining whether the components of the assemblage are codified and whether they participate in the territorialization process of the assemblage, which is my research object analysis.

Hence, each component is denotatively and connotatively described and followed by a research object analysis of whether a repetitive semiotic link can be established between the denotation of the component and its connotation (its iconic and symbolic expressive roles), whether the component can be considered as a code, and whether it territorializes the university as a socio-material assemblage.

For the purpose of brevity, in most sub-sections the denotative description is represented in the tables.

6.1 Main Buildings

Universities in the UK are popularly classified into two categories based on the materials they mainly used for their buildings: Red-brick Universities and Plate Glass Universities[3]. It is commonly accepted that the Red-brick universities are those that were built between the 19th and the beginning of the 20th century. The Plate Glass universities were built after the 50s of the 20th century. Another popular parameter for classification is the temporal one, which

---

[3] **https://www.ukuni.net/articles/types-uk-universities**

adds two more categories: Ancient Universities, established between the eleventh and sixteenth centuries and New Universities, which are classified by using the temporal as well as legislative parameter. Table 3 notes these designations for the U.K. universities.

This classification shows the important role that the main buildings of the universities play in the social imagery of U.K. universities. Most of the videos emphasized this importance, and therefore, I start this section by focusing on them. As I was not aware of this commonly accepted classification prior to the study, and even when I learned it, it remained a rather foreign and not internalised concept. I do not have any emotional attachment to one group or the other, and I do not identify with the cultural baggage they may or may not inspire in interpreters from other backgrounds. I have classified the buildings in the videos based on the only common denominator they triggered in me— resemblance and non-expert architectural style knowledge.

Canadian Universities are not classified in the same way, yet the architecture of the buildings lies within the same tradition (this is an assumption constructed on the basis of the images I analysed, not on a deep knowledge of Canadian Architecture) and therefore, I have used the same terms for all the buildings.

The resemblance first, among the buildings and then, between my classification and the known architecture styles does not need to be justified by a transcendent to the interpretation structured technical knowledge, since by the epistemological principles of assemblage theory, I rely on intensive and not extensive thinking, on rhizome-like and not centralized thinking (DeLanda, 2006). In other words, the validity of my classification is not based on its exact agreement with professional architectural classifications, but rather in the consistency of the principles in accordance with which I grouped them and the resemblance they evoke in me as an interpreter. Therefore, the validity of my classification and then analysis is based not on whether the classification is correct in terms of architectural styles, but whether my analysis is consistent with the resemblance of the buildings I see with said architectural styles. Simply put, the validity of my analysis relies not on the question whether the building is indeed Gothic or not, but on the justification of why I, as a specific human interpreter, see it as a Gothic building and what the implications of that are.

6.1.1 Composition Denotation: Showing the Grand University

Table 4. Building Style

Building Style	No. of Videos
Tower House	1
Victorian, Brick Romanesque, Redbrick	5
Gothic	4
Baroque	6
Greek Neoclassical (Doric and Ionic columns)	6
Modernist	12 (6 are detached)
Post-Modernist	8 (2 are detached)
No building	5

6.1.2 Composition Connotation: Is a Gothic Building better than a 60s Modernist?

The camera angles employed to display most buildings listed in Table 4 suggest the central importance of the buildings as an element of the university.

The old buildings: Red Brick, Gothic, Navy towers invoked associations with fortresses, military power and specific cultural identity. The Plate Glass universities, on the other hand, brought associations with might, industrialization and progress, yet were deprived from the aesthetical side that tradition and culture carry with them.

When we look at secondary features colour (colours and materials), we clearly see a transformation in the assemblages. The viewer sees the grey-brown colour of the Gothic style and its stone that aims at protecting against invasions and providing refuge and security against the outer world. The viewer sees the violent, vivid, and dynamic red colour of the Victorian and Romanesque buildings built with bricks that are stable but more flexible than stone, more easily made and transported, and more functional They are the red buildings of empires that are ready to attack, to explore, to move, to attract attention, and assert power (Bremner,2003). They embody a positivistic belief for the absolute truth that would change the world (Wilson,2015). The viewer sees the cold glass, steel and concrete and the grey-blue colour of Modernist buildings, which command discipline, bureaucracy, machinery, structure, and impersonal business. Finally, the viewer sees different shapes and colour, bold squares put asymmetrically one on top of the other, curves, ovals, parabolas and hyperbolas with light colour (yellow, orange, sky blue, light grey) each

building different from the other, each one suggesting creativity rather than discipline.

6.1.3 Research Object: Physical Boundaries and Style as Codes

I identify two layers of the codification process that are de-codified with time. The first layer is related to macrolevel processes. The codification process as observed in the videos is expressed in the idea that a university is a concrete physical space, that has physical boundaries outlined by buildings that pertain to a concrete architectural style. See Table 5, Timing of Scene Changes.

The importance of the buildings is measured by their constant presence in the videos and the photographic efforts to present them looking like their best (adjustment of light, showing only parts that are not under construction or in need of renovation, showing always a great number of people near the buildings suggesting desirability). The fact that buildings are present in 21 of the 26 videos says two things: first, the buildings' iconic expressive role

Table 5. Timing of Scene Changes

Timing	No.of Videos
Scene changes every 4-5 seconds	8
Scene changes every 1-3 seconds	7
Scenes changes every 6-9 seconds	2
Scenes last longer than 10 seconds	1
2-3 scenes change per second (at certain moments of the videos)	5
Drastic difference is scenes duration	3

demonstrates that they are part of the code that territorialize the university as an assemblage. Thus, they form one of the emergent properties of the university: the university is an assemblage where people interact in specific buildings. Second, the fact that five of the 26 videos do not show their buildings, but only imply their existence (the viewer can infer that the university has buildings, since the videos show the interiority of rooms and auditoriums, which imply that these are located in a building) demonstrates a tendency to decode the buildings, deprive them of their expressive role by not showing them, and thus not using their symbolic features, which in turn suggests a process, albeit slow and not dense, of decodification. This process suggests that the university's important emergent property- people interacting in specific buildings- is weakened and could eventually disappear. It also implies a contradiction to the claim that education is inherently linked to physical space

(Acton, 2017; Andrade, 2018; Temple, 2014). Whether or not this may happen is not the question. The fact is that it is demonstrably possible to construct the image of the university as an assemblage in which the buildings no longer matter as a code, as in five of the 26 videos. This in turn means that if the university as an assemblage continues to rely on a centralized space for people to interact, then the shape of the space—building, tent, yurt, would no longer be relevant, as long as it meets the bare minimum requirements of functionality, or, that the university as an assemblage would no longer need a centralized space which would radically change its identity as an assemblage.

There is one video that represents a medium stage between the phases of the above described deterritorialization process; the video shows icons of the buildings and their location using Google Maps. So, the code of the buildings is still there: they are an important factor for the definition of the borders of the assemblage, and yet it is deemed that the physical representation of the buildings is no longer necessary as an expressive component that would hold the unity of the assemblage. Google Maps special representation is seen as non-relativistic and technologically radicalised where the university is presented as a *globalized space* as described by Laforest (2016).

The second layer of territorialization and deterritorialization processes is on a meso-level. As mentioned before, and shown in Table2, Building Style, the buildings in all the videos are classified into styles: Tower Naves, Red-brick (Victorian or Brick Romanesque), Gothic, Baroque (Charles & Carl, 2014), Neoclassical (Hopkins, 2014), Modernist (Glendinning, 2010; Whyte, 2008) and Postmodernist (Serra & Codoñer, 2014).

The first associative link that can be established is a historical linearity from within the Western European tradition: from early to late Middle Ages, and through the early and late modern periods to the contemporary age. Hence, as a code, the videos suggest that the university as an assemblage is a specific physical space, where buildings are built in the Western European historical tradition. Except for the Modernist architectural style (where belonging solely to the Western European tradition can be questioned) (Decker, 2014; Guillén & Collins, 2019) and Postmodernist architecture (which denies historical continuity par excellence) (Martin, 2006), there is a clear heritage from Christian tradition and more specifically, a heritage founded in Western Christianity (Cheshire,

2017; Groom, 2020; Hopkins, 2014; Proctor, 2017; Shapland, 2019). The strong link between Western Christianity and the university as an assemblage is strongly coded in the architecture of the buildings and is a strong codifying factor. Thus, the university as an assemblage is a place where buildings are built not only in the Western European tradition but also in accordance with Western Christianity practices.

The process of deterritorialization of the university as an assemblage with this particular property—buildings built within the Western tradition with a deeply religious heritage begins with the Modernist buildings and its culmination comes with the Postmodernist buildings. The buildings with a Modernist architectural style demonstrate some detachment from Latin and Germanic religious traditions and memories of imperial might (Glendinning, 2010). The buildings are utilitarian, neutral in the sense that they do not represent a particular historical-cultural identity, they are minimalist without additional decorations and a particular sense of aesthetics and represent reverence towards functionality. The main construction material seemed to be concrete and glass. It is interesting to notice however, that out of the ten videos that show Modernist buildings, only four videos show them *exclusively*. The other videos show Modernist buildings and then show mainly Gothic Buildings. It seems that the universities that built Gothic Style buildings were the most prone to later build Modernist buildings, which could be the expression of perhaps unsolid, yet curious, link. Yet, Modernism and its grey and blue buildings still carries the representation of Western ideologies, not exclusively, but strongly so. Industrial discipline as a principle strongly expressed in the rectangular shapes of the buildings and utilitarianism which mandated the use of construction materials only as per necessity and not as per aesthetics and the size of the buildings make clear ideological statements.

The Postmodern buildings, on the other hand are the culmination of the complete detachment from historical and cultural continuity. The shapes of the buildings are irregular, asymmetrical, and colourful. For the first time, the viewer sees more curves and ovals than squares and rectangles as well as bright and intrusive colours (Serra & Codoñer, 2014). As with any Postmodernist creation, the buildings combine different styles from different eras and/or new perspectives and shapes that are difficult to be identified with only one cultural

tradition. The videos that present Postmodernist buildings are eight, out of which only one is the only represented building in the video. All the other Postmodern buildings are shown either after or before a Redbrick or a Baroque style building.

The fact that very few videos show only a Modernist or only a Postmodern building, and the fact that there is only one video in which the shown buildings are Modernist and Postmodern demonstrates that until today, the Red-brick, Victorian/Romanesque, Baroque, and Gothic style buildings are still considered as codes that territorialize the university as an assemblage. However, the fact that in the majority of the videos these three symbols of Western European and Christian heritage are not left to stand alone but are placed next to Modernist or Postmodernist buildings demonstrates a tendency for decodification processes.

The Victorian and Romanesque, Red-brick, Gothic, and Baroque buildings are the expressive elements that serve as a code and that territorialize the university as an assemblage. However, with the inclusion of Modernist and Postmodernist buildings as well as the exclusion of buildings or with the substitution of iconic computer images, there is a clear tendency toward deterritorialization processes that perhaps will, in the future, completely change these emergent properties of the assemblage.

6.2 Transport

6.2.1 Composition Denotation: Location and Movement

Table 6. Transport

Object	No. of Videos	Object	No. of Videos
Buses	4	**Trains**	4
Bicycles	7	**Train & Metro Stations**	2
Boats	5	**Cars**	11
Ports	3	**Roads & highways**	11

6.2.2 Composition Connotation: Cars vs. Bicycles

The ports, the train and bus stations and the busy highways invoked a feeling of connectedness, action and movement. All videos showed that the

university is well-connected and can be reached by all means of transportation (see Table 6). Yet, once inside, people left the motorized vehicles and moved around mainly using bicycles and boats, so in a way, the university seemed like an eco-friendly island, amidst busy cities. The use of bicycles and boats showed young and skilful people, elegant and swift, but also individualists, which suggests that one may reach the university through public transport and modern means, but once inside, one has to rely on one's own abilities.

6.2.3 Research Object: Location, Location, Location

The location of the university is one of its most *marketable* features and one which is emphasized in promotional materials. Place branding and place marketing become more relevant as the universities try to show their prospective students and other stakeholders that they are unique while offering all the facilities that their competitors do offer. Place marketing often separates the symbolic expressive roles of the place's material elements from their iconic expressive roles in order to create 'place fuzziness' where the viewer sees familiar images that satisfy her expectations for the location, yet she is often being shown in images that are not specific to that location (Winter & Thompson-Whiteside, 2017). While this argument cannot be applied to the analysis buildings because the buildings shown are concrete and can be assigned to a specific historical and cultural context, the argument is valid when applied to the transport and human activity spaces.

Several authors analyse the importance of the universities' location in relation to the national and regional economy. They argue that universities often have policies that 'discriminate' in favour of local students, because the latter are perceived as the most important stakeholders in the development of the local economy (Davis, 2021; Stöver, 2020; Suhonen, 2013). In the selected videos, however, none of this differentiation between local versus global interests was mentioned, quite the contrary, most videos alluded that their aim was to facilitate people who would 'change the world,' not just the local community. The global focus of the videos justifies the frequent use of images related to transportation.

The most frequently shown transport-related spaces are roads and highways and the most frequently shown vehicles are cars. Almost all the cars and roads were filmed as impersonal background and a co-incidental by-

product of the bird's eye view. As such, they demonstrate that the universities are located in busy and attractive cities. This implies that the most frequently established link between the iconic and the symbolic expressive roles of the car is as a component is *busy-ness*.

Buses and trains (seven videos) were always displayed in the vicinity of either the buildings of the universities or being used by people who clearly belonged to the university community. The use of the images of trains and buses was more frequent compared to other forms of transportation and transport-related spaces. The existence of trains and buses and the focus of the camera on them demonstrates to the viewers that the universities are well-connected via public, thus affordable, means of transportation.

Many studies have established a relationship between easy access to transport and psychological and social well-being (Donald et al., 2014; Gatersleben & Uzzell, 2007; Jaśkiewicz & Besta, 2014), as well as the relationship between social exclusion and lack of access to transportation (Currie & Delbosc, 2010). The positive correlation between the existence of a variety of means of transportation and social inclusion and success is one of the reasons for the transport-related imagery to be so consistent in the videos.

On the other hand, the emphasis on public, rather than private transportation conveys the socially responsible attitude towards environmental and social challenges (Donald et al., 2014, 2015; Gatersleben & Uzzell, 2007; Loo et al.)

Although the train is commonly used in fictional works as a metaphor of life journeys and the stations as metaphors of life stages, none of the usual cinematographic approaches to that effect were used in the videos. None of the actors in the videos were actually on the train, no camera angle was used to show the journey, the direction, the scenery. The trains as codified elements were used to establish the connectivity of the university. Rather, the means of transport that were most present in the videos were bicycles and boats.

Unlike the cars that were mostly shown from a bird's eye view and in fast-forward motion in order to convey the busy-ness and modern life of the cities, or the trains and buses which showed connectivity, the boats and the bicycles were always displayed in natural surroundings such as a park, a field, a forest, a mountain, a river, a canal, a lake, or a beach. The duration of the shots

of boats and bicycles were always long enough to enable the viewer to clearly see the surroundings as well as the actors riding or rowing. This is unlike the very fast shots of the cars, which barely allow the viewer to make sense of the scene. The latter demonstrates the intended use of the images as merely setting the context. The former shows an intent to make the bicycle and boat scenes more essential, more part of the identity of the university.

If all videos used images of cars and of bicycles or boats, an argument could be made that there is an intended contrast—*outside* is the busy, noisy, city, which is the university's context, yet *inside* there is a respect for nature and quiet moments. However, such a tendency cannot be observed as not enough videos show an overlap of both car and bicycle images so that such an argument could be seriously made. However, the emphasis on the importance of nature and the appreciation for its beauty is undeniably shown in every bicycle and boat scene as demonstrated by the length and the focus of the shots.

Further, the use of non-motorized vehicles makes a clear ideological statement—care for nature, for global warming, and for eco-friendliness in a very traditional way (Dzisi & Lugada, 2021; Habib, 2021; Johansson et al., 2017). Bicycles in particular are elegant, in the sense that they demonstrate the users' skills, balance, and graciousness. It is also psychologically as well as physically healthy (Molina- García et al., 2015; Namgung & Jun, 2019; Saatchian et al., 2020; Thigpen, 2019). The bicycle therefore is the means of transportation that conveys eco-friendliness, bio-friendliness, independency, freedom, self-reliance, strength, pragmatism, puritanism and seriousness.

Row boats convey the same messages, but in addition, they convey team spirit. The rowers are independent and self-reliant, but they also work in a team. Four of the videos showing the boats were from UK universities and one was Canadian. In all of them, there was an allusion to tradition. I am sure that a viewer with a different cultural background could elaborate more on the significance of row boats in universities, but my comments can go as far as the team spirit conveyed. In only one of the videos were the boats in a competitive setting, but I will discuss that in the sport-related objects section.

I consider the non-motorized vehicles' images as the strongest codes that territorialize the university as an assemblage. They convey that the actors on the premises of the universities are eco-friendly, self-reliant, independent, free, practical, and serious, and the universities promote this image of their students to the external world. The only video that presented an image that could be considered as decodifying was a video in which young people on skateboards were shown, their clothes were consistent with an urban skateboard culture and the scene used as a background a wall with graffiti images. That could be considered as a deterritorializing process if such images were more frequent, but it was only one scene in one video and therefore, this exception cannot support the claim that the bicycle/boat code is being decoded and this particular feature of the universities- deterritorialized. On the contrary, the fact that any other images of non-motorised vehicles were so rare demonstrates that the bicycle and the boat are strong codes and have an expressive role that sustains a strongly territorialized assemblage.

6.3 Nature

6.3.1 Composition Denotation

Table 7. Nature.

Type	Number of videos	Number of scenes
Water (pool, sea, lake, river, canal)	17	29
Parks	8	10
Mountains	2	3
Forests//Woods	4	5
Beaches	3	6
Open Fields	3	5
Tree-Lined Alleys	7	19

6.3.2 Composition Connotation: Panta Rei

The first thing to note is that mountain scenes were the rarest of all nature-related scenes (see Table 7). A possible argument is that most universities are simply not geographically located in the vicinity of mountains. This is backed-up by the use of boats and bicycles as the most commonly portrayed means of transport, suggesting that most universities are built on level areas. Nevertheless, an argument could be made for the symbolic expressive role that mountains play in representations of assemblages: the mountain is usually a

symbol of might, but also of a lack of flexibility and of obstacles. Therefore, as a symbolic expression it can evoke feelings of powerlessness, difficult obstacles, and solitude. It is not surprising that mountains are the least preferred nature-related spaces represented in the videos. Even in the two videos that did, we can clearly see similar associations: in one of them the young man is alone, contemplating, which resonates with cultural and religious associations as mountains are the places where one seeks solitude and seclusion. In the other video, the young man is practicing one of the most dangerous and extreme sports—tightrope walking over a cliff, which brings associations with extreme pressure, tension, and facing an extreme challenge. Once again, the young man is alone.

Contrary to mountain's traditional expressive roles, water usually invokes associations with constant change, mobility, fluidity, flexibility, liveliness, and life itself. The numerous scenes of waterbodies suggest that the link between their iconic and symbolic expressive roles is codified. One can argue that the alternative expressive role of the water is to show abundance. Another possible argument is that during pre-industrial ages when the availability of water could determine the survival of a community. This factor has long been irrelevant in the West and it is unreasonable to assume that by showing so many scenes of water, the video-makers intended to reassure the viewers that they would not die of thirst. Therefore, the only other viable option is that the waterbody' symbolic expressive role is codified to territorialize the universities—universities have the emergent properties of liveliness, activity, flexibility, and adaptability to constant change.

The scenes of open agricultural fields with people walking away from the camera and towards the horizon have the expressive role of freedom and the implication that the horizon is the destination—people can always move forward to the open horizon. This impression was strengthened by verbal expressions in other videos; the concept of the *unlimited horizon* was exemplified either verbally or with an image, and in the case of the video with the horses and their riders—with both.

The scenes with parks had the expressive role of a phenomenon quite widely cherished—relaxation in green spaces that are *tamed.* Nature is controlled, yet it remains nature adjacent to the university buildings. The scenes

with parks imply associations with socializing activity: a picnic, lying on the grass, playing a game, cooperation, and warm human relationships. In addition, the presence of a well-maintained park implies the financial stability and class of the university. So, it can also be perceived as a status symbol.

The scenes with tree-lined alleys evoked a different impression. Most actors were either walking quickly towards a clear destination or riding their bikes. In eight of the 19 scenes with alleys and trees, the actors were filmed walking away from the camera and *leading* the viewer into the buildings of the university. In a way, the alleys with trees created the impression that the buildings are hidden in a forest, like castles from fairy tales, and one of the actors had the duty to lead the viewer from the forest to the magic castle. Most scenes were used as a transition stage- between the forest and the buildings or from one building to another.

6.3.3 Research Object: Domini Naturae

The most frequently displayed elements in the nature-related spaces' scenes were the water feature and park scenes. The fact that in the 26 videos there were 29 waterbody scenes shows the importance of water as a territorializing factor for the universities. Waterbodies are codes that suggest to the viewers that the water has properties that universities identify with flexibility, constant change, adaptability, and liveliness. One of the most prominent properties of water is that it takes the shape of its container and this liquid identity is one of the major requirements for success.

The frequency and consistency of the nature-related imagery resonates with the revival of ideologies that focus on the importance of human connectedness to nature (Klaniecki et al., 2018; Lankenau, 2018; Mayer et al., 2009; Merino et al., 2020). These ideas go beyond ecological discourses focused on the common good and are more humanist at their core and more individualism centred.

Nevertheless, in all the nature-related scenes there was significant human presence and all the humans were acting in ways specific to the context. This suggests that the universities as assemblages perceive nature as an important part of their existence as long as it is useful in some way to human activity. The only scene which included an act of contemplation and nothing else, was the scene with the young man contemplating the mountain. The

mountain, as we saw, is the least frequent representation and its rarity may be attributed to the traditional symbolism of mountains; stability, stubbornness, harshness, challenges.

Therefore, the link between the iconic expressive role of the nature-related spaces and their respective symbolic role lays more in the understanding of nature as aesthetically pleasing, useful, and common good serving, and individualistic-growth and understanding rather than spiritual.

6.4 Interior Spaces

6.4.1 Composition Denotation: Ascending Stairs

Table 8. Interior Spaces

Interior Space	No. of Videos	No. of Scenes
Atria (Gothic Style/Mall-like), Chancels	8 (3 Gothic, 5 Mall-like)	10
Spiral Staircases	3	3
Public Spaces for social activities (benches, sofas, tables)	5	11
Corridors	4	9
Balconies/Terraces	1	1
Stairs	10	10

6.4.2 Composition Connotation: Looking up to the Institution

The scenes (see Table 8) showing the inside of the buildings were all filmed from a low angle, suggesting that they were intended to induce viewer admiration. The ancient buildings, where the main inside space looked like a chancel of a cathedral with its stained-glass windows and impressive with its size, the low angle of the camera makes the viewer feel small and humble while looking upwards at the dominant structure. Association with Christian cathedrals is inevitable and thus, all the impressions that such a cathedral inspires discipline and rigor (rectangularity of the shapes), might (the height), eternity (stone), and solemnity are felt by the viewer. The new buildings, whose main inside spaces looked like malls or airport terminals, impressed with their huge size as well as in comparison with the humans in them. The structures looked massive. The light colours and shiny surfaces gave the impression of extreme cleanliness, yet the lack of visible pieces of art (paintings, carvings on the walls, statues, etc.) made the cleanliness seem very

sterile and impersonal. The solemnity of the dark stones in the ancient buildings is replaced with puritan sterility and pragmatism. The colours are light enough not to inspire reverence, yet not bright enough to inspire carefree joy.

6.4.3 Research Object: Old and New Centralized Discipline

Only a little literature exists on the semantic and social significance of interior design and indoor spaces in university buildings. Most of the studies seem to focus on utilitarian issues such as energy-savings and thermal comfort (Jain et al., 2020; Kaboré et al., 2018; Korsavi et al., 2020) or health-related issues (Mohamed et al., 2021; Shao et al., 2021). I found only one study that established a link between the idea of decolonization of interior design and education (Hadjiyanni, 2020). The majority of the studies seem to focus on office buildings and the relation between interior design and the comfort and productivity of office workers (Gupta et al., 2020; Sakellaris et al., 2016; Spinney et al., 2015).

The indoor spaces of university buildings are understudied spaces. This is curious, and it implies that the steps that the designers the universities employ to design such interiors apply generic, general principles rather than addressing the specificity of the university as an assemblage. The images in the videos clearly support that- the interior spaces at the universities are either church-like (tradition oriented) or mall-like (commercial oriented). In a sense, while marketing and psychologic studies underpin the choice of location, natural environment, and study spaces, the other indoor spaces at the universities are designed and perceived as they would be in any other massive building. The indoor spaces, therefore, are quite decodified and are regarded as spaces that do not participate in the territorialization of the university as an assemblage.

Nevertheless, in the process of the analysis that follows, I establish some consistent links between the iconic and expressive roles of the elements, yet further studies on this aspect of the university should be conducted.

In the scenes with stairs, the stairs as a code implied that the buildings are on multiple levels, and therefore, there is a necessary need for stairs. I don't think a strong argument could be made for stairs being codes for hierarchy, social status, and competition because nothing in the settings of the scenes made suggestions to this effect. Yet, I consider them an important code part of the territorializing process of the universities as assemblages. First, since 13 out

of the 26 videos chose to include scenes with stairs—they are quite numerous. Secondly, because of the implications these scenes have about the projected image of the universities. Stairs imply precisely that the buildings are multi-storey buildings. Therefore, vertical and not horizontal expansion is at the core of the architecture. This is, on the one hand, a continuation of traditions and on the other hand, the result of social and pragmatic decisions. Horizontal expansion means that people are concentrated on a limited surface, the physical separation between the rooms and the concentration of the flow of people is much less for the former and denser for the latter. Horizontal expansion would lead to isolation of one space from another and a much less dense flow of people, which would mean fewer encounters and less interaction. Additionally, the lack of escalators and lifts (only in one of the twenty-six videos showed a lift and that, with a very strong symbolic meaning and expressive role, reinforces the impression created by the bicycles as the chosen transport- stairs presuppose physical efforts, which are held up to a virtue, but it also suggests that the people who are part of the university community are fit, strong, and able-bodied. There was not a single video in which a wheelchair ramp or other facilities of disabled or senior people were shown. The stairs invite young and fit people and aim at reinforcing their discipline: climbing up and down towards their desired destination.

The *interior spaces* of the universities show deterritorialization and transformation of emergent properties of the universities as assemblages. Eight videos presented long scenes filmed from a low camera angle camera, suggesting that it was important for the viewer to see them well. The views of chancels reflect Western Christian traditions: solemn and rigorous, stable and eternal, high, and dark, and constructed of stones characteristic of specific regions. They evoke piety and reverence, but this has been superseded by images of newer, contemporary spaces, which appear pragmatic, impersonal, and divorced from any particular cultural tradition. They are sterile and stern in their rectangularity, yet not demanding any spiritual attachment or obedience. Rather, they emit a business-like attitude, respect for the institution, and yet offer nothing above or beyond it. They feature pale colours that relieve one from any internal moral discipline but are not bright enough to signify freedom and

are built with materials not solely found in nature and therefore, they are geographically promiscuous.

The mall-like inside areas of the buildings chosen to be shown in the majority of videos containing such scenes demonstrate the deterritorialization of the university as an assemblage linked to Western Christian and Euro-centric tradition with its values (which means a deterritorialization process in its literal meaning).

The same deterritorializing processes can be noted in the scenes of shots of the buildings from the outside: many of the Red-brick, Baroque and Gothic buildings were not left to be the only representation of the university. In the majority of the videos that showed the older buildings, the video-makers also showed modern or Postmodern buildings. This shows the same process of deterritorializing the old assemblages—the universities as imbedded in the Western Christian and European tradition and territorializing new assemblages—the universities as globalized spaces, not pertaining to a particular cultural tradition. One code remains essential in both assemblages— the old and the emerging new—the preference for rectangular shapes. This is not evident when the buildings are filmed from the outside (many Postmodern buildings had curved, hyperbolic shapes), but is clearly present in the scenes from inside of the buildings. The code implies discipline and structure, the low angles of the camera imply a respect for the institution, yet the expressive role of the material components that make-up the code have changed and speak of a shift in values from Western Christian cultural values to the practical, and business-like global values of the contemporary age.

A comment related to the contrast between the building scenes and the nature scenes must be made. All the nature scenes—the scenes of rivers, mountains, seas, parks, and forests were either shot from a bird's eye view or from an eye-level angle. Not one nature-related scene was shot from a low angle. While, as mentioned before, many of the building scenes were shot from a low camera angle. This gives the strong impression that the viewer may dominate the natural scenes or may just enjoy them but may be dominated by the institutions represented by the buildings. This means that the university as an assemblage as shown in the videos, is strongly situated within the anthropocentric paradigm, which clearly dictates the positionality human-

institution-nature. Thus, humans create the institution, but do not represent it; the buildings are representative of the institution as the sum and the added value of the collective human activity—a meta-human entity. The institution dominates the individual and at the same time it is the space where individuals can either dominate nature or enjoy it but cannot be dominated by it.

6.5 Seasons and Time of Day: Sing 'Spring, Spring'

6.5.1 Composition Denotation

Table 9. Seasons

University	Season	University	Season
York University. Ontario, Canada	Summer	University of Sheffield, UK.	Spring /Summer
Dalhousie University. Nova Scotia, Canada	Summer	University of Manchester, UK. .	Autumn
University of British Columbia. Vancouver, Canada	Summer	University of Leeds, UK.	Summer
Athabasca University. Alberta, Canada	N/A	University of Bristol, UK.	Spring /Summer
University of Alberta, Alberta Canada	Autumn	University of Birmingham. UK,	Summer/ Autumn
University of Suffolk, UK	Summer	Simon Fraser University. British Columbia, Canada	Summer
Regent's University. London, UK. New University.	Autumn	University of Ottawa. Ottawa, Canada	Summer /Autumn

University	Season	University	Season
Harper Adams University, UK.	Spring / Summer	University of Toronto, Ontario, Canada	Summer/ Autumn
University of Bedfordshire, UK.	Summer	Memorial University. Newfoundland and Labrador, Canada	Summer
University of Sussex, UK.	Spring / Summer	University of Manitoba. Manitoba, Canada	Autumn
University of Kent, UK.	Summer/Autumn	McGill University. Quebec, Canada	Summer/ Autumn/ Winter
University of Essex, UK..	N/A	Queen's University. Ontario, Canada	Summer/ Autumn
University of East Anglia, UK.	Summer	McMaster University. Ontario, Canada	Summer/ Autumn

Table 10. Time of Day

University	Day	Night	Sunrise	Sunset
York University. Ontario, Canada	X			
Dalhousie University. Nova Scotia, Canada	X	X	X	
University of British Columbia. Vancouver, Canada	X		X	

University	Day	Night	Sunrise	Sunset
Athabasca University. Alberta, Canada	X			
University of Alberta, Alberta Canada	X			
University of Suffolk, UK	X			
Regent's University. London, UK. New University.	X	X		
Harper Adams University, UK.	X			
University of Bedfordshire, UK.	X			
University of Sussex, UK.	X	X		
University of Kent, UK.	X			
University of Essex, UK.	X	X		
University of East Anglia, UK.	X	X	X	
University of Sheffield, UK. Red-Brick.	X	X	X	
University of Manchester, UK.	X	X		
University of Leeds, UK.				
University of Bristol, UK.	X			X
University of Birmingham. UK,		Night with a thunder storm		

6.5.2 Composition Connotation: 'It's a New Day'

Winter never comes to universities is the first message that is shown in the videos. See Table 9 Only sunny, good weather is shown in all the scenes. It is always either spring or autumn, and even the autumns are cloudless, rainless, windless. The only two videos that are an exception to this rule are also the only two videos in which a sense of humour and self-irony was present. The symbolic expressive role of these elements invokes happiness, hope and a feeling of a fresh start.

Most scenes are shot during the day, but a significant number of scenes are shot during the night as well. See Table 10. With one exception, the night and day scenes both display human actors in action—the scenes are neither idle nor quiet. All the scenes that are shot at sunrise play a symbolic expressive role- they are always at the beginning of the videos, during the introduction and imply the beginning of something.

6.5.3 Research Object: Winter is Never Coming

Many videos included scenes not only taken in spring and summer, but also in autumn, yet the autumns in the videos were portrayed as sunny, warm, without clouds, without wind, without fog. There was only one video that had a winter scene and another one that showed a storm scene, and yet both did so in a humorous way.

The literature on seasons of the year symbolism in advertisements or films is scarce. The only field that seriously considers the seasons of the year is literature analysis (Belsey, 2010; Cope, 2018; Hansson & Norberg, 2016) and the studies are also not very numerous. I found only one study (Bruno et al., 2017) that has a direct link to my interpretation of the weather scenes, that I will discuss below. Good weather is perhaps the strongest code based on its consistency in the videos, and it can be examined through several layers of interpretation.

First, at a cultural level, good weather sunny days are usually associated with happiness, care-free existence, social life (as opposed to the loneliness that rain, fog, and snow invoke), youth, and hope. Showing the universities only in good weather, induces associations with happiness in the viewer. This is a very strongly based cultural assumption. I as a particular viewer compare this general knowledge of Western weather associations with my general

knowledge of Arabic weather associations—a small example to show the difference is the phrase 'my soul is cold/cool,' which means that the person feels happy. Totally the opposite of the European phrase where a 'cold heart' carries a negative connotation in Latin and Slavic languages as it does in English. I add to that specific knowledge of the university I work at where snow in the area is a source of great pride and is often used in promotional materials. Even the two videos that introduce a cold weather scene do so jokingly. The first one shows how people are humorously complaining of the snow, that is, by acknowledging that it is an inconvenience, but showing that they can even deal with that with a smile and self-irony. In the other video, humour is displayed by invoking associations with the horror genre and thus, by this hyperbolization, presenting the idea that robots could take over the world as a ridiculous one. So, both scenes suggest that if ever one is to even consider including some form of *bad* weather, one should do so jokingly and once again, by presenting it either as an inconvenience or as a clear symbol of horror. The seasons per se do not matter much, and no video claims that it is eternal spring or summer on the universities' premises, but they all claim that it is cloudless, sunny, and the temperature is high enough for people not to be overdressed.

Second (very much based on the establishing of the first assumption) is the assumption that the *viewers* associate good weather with social and carefree life. This is what the video promises as the overall feeling of university life is that it is a place where it never rains, there are never problems, no one is alone, sad, or miserable. That is valid for all the videos.

Nevertheless, aside from the cultural aspect of the use of weather imagery, another dimension can be considered based on the findings of the study conducted by Bruno et al. (2017), which finds that temperatures shown in advertisements should be diametrically opposed to the temperature the viewer would feel at the moment of watching. In other words, some of the findings of the study suggest that if a viewer feels hot, they would be more 'pleased' with seeing a product that is cold and vice-versa. The study is conducted partially to enhance marketing practises. The implications of this study brought a new nuance to my interpretation of the choice of seasons and *good weather* imagery in the promotional videos. It could be argued that the implicit target audience is from the global north, where people suffer from the cold and any destination, in

order to be attractive, must be presented showing only good/ warm/sunny weather.

The fact that many of the videos showed scenes during the day and during the night, and the fact that both display people having fun and working as well, evokes the association of *a place that never sleeps*. This strategy has two implications: the first is that the universities are places that promote and protect one's ownership of one's own time—if one wants to go to the library at night, the library is open, and if they want to go partying after that, there are places available. The ownership of one's time is one of the strongest symbols of freedom, freedom in general, and social and cultural freedom as well. Freedom from the regulations of a specific culture because the night is not seen as a taboo time—it is public and fun or work. Freedom from the regulations of social status norms too, because being at the university does not tie one with any of the requirements of the social status of work, family, religion, etc., whose lifestyle is usually regulated by time limits (Messenger, et al., 2007; Steger & Brunt, 2003). This in turn implies that the university is a space for a kind of work and lifestyle that is not restricted by time constraints- everything can be done anytime, and the night is almost equal to the day in importance.

On the other hand, the frequent nocturnal scenes could be also perceived as supportive of night-time economy, and economic and urbanization theories (Roberts & Eldridge, 2009; Shaw, 2014; Smith, 2014; Yeo & Heng, 2014), but naturally emphasizing the freedom aspect of the night-economy and omitting the gender violence and substance abuse, and other negative aspects.

6.6 Human Actor Activity Spaces

Until this point, I have classified the spaces shown in the videos according to two parameters: inside/outside and total/partial. For example, the corridors shown in the videos were considered as a partially represented space inside the university buildings, and the parks a space represented in their totality (on the occasions I was able to see the physical boundaries of the space) in the outside of the university buildings. In other words, my main point of reference until this point has been the university buildings—all the spaces were classified in accordance with their positionality vis-à-vis the buildings. The partiality versus totality principle was applied by considering two factors: first,

whether I as a viewer was able to determine the physical boundaries of the space as shown in the scenes, and second, whether the space could be considered as a transitional space or as a 'destination in terms of my perception of the intended outcome of the scene. For example, I considered stairs as a *partial* and not as a *total* space because they were presented as a transitional space both abstractly and literally. The scenes with stairs mainly showed people in movement implying that the stairs were a transitional space that enabled transfer from point A to point B, but they were not the intended points of arrival or departure.

The rest of the spaces shown in the videos were always shown with regard to a certain human activity, and therefore I have classified them according to said activities. I was able to outline three major groups: Teaching/Learning-related spaces, Media, Arts, and Sports-related spaces, and Social Activity- related spaces.

6.7 Teaching and Learning Spaces

6.7.1 Composition Denotation: The Spirit of Enlightenment

Table 11. Teaching and Learning Spaces

Type	Number of videos	Number of scenes
Amphitheatres Lecture Halls	11	17
Classrooms	7	8
Library	12	19
Study Space (desks, sofas, tables for laptops)	11	19
Laboratories (scientific, medical, equipment)	12	15
Hospital Rooms	5	10
Workshops	6	11

As can be seen in Table 11, the most displayed teaching and learning-related spaces were (in order of decreasing frequency): laboratories: libraries, amphitheatre-like lecture halls, common/public study spaces, classrooms, hospital rooms, workshops.

6.7.2 Composition Connotation: Traces of the Monastic Ethos

The laboratories images' symbolic expressive role may be perceived as the emphasis on the importance of STEM sciences as a code for the university. Natural sciences seem to be placed as the most central and important activity universities can offer.

The images of libraries carried a symbolic expressive role of studiousness, devotion and connectivity to the continuation of academic traditions- the eternal bridge between past scientists and their thoughts in books and the formation of new scientists in the laboratories.

The feeling of a historical continuum is reinforced by the images of lecture halls, where one expert is sharing knowledge with many to-be experts.

The common study spaces at first glance could suggest that learning is happening in community and not in the privacy of one's room, yet after looking more carefully, most images displayed people sitting and studying alone, albeit in common spaces. Which invokes the feeling of the same historical continuity-knowledge is taken from experts and books, devotion and studying is experienced on one's own. Symbolic expressive roles of care, practicality, creativity, and production could be attached mainly to the less frequently shown hospital rooms and workshops.

6.7.3 Research Object: Adding New Spaces to the Existing Old Ones

There are many studies that examine the relationship between behaviour, teaching and learning practises and space arrangement at universities. Boys (2011) argues that the behaviour of the occupants of a space is highly influenced by the functionality and the qualities of that space. Hence, they argue that the universities should consider new human-centred architectural approaches in re-modelling the learning spaces so that they are not hierarchical and limiting as they currently often are. Adds et al. (2011) examine the New Zealand experience in building specific spaces (*marae*) in the universities that embody Māori pedagogical and educational practises. Further, they argue that universities should acquire this practise and consider cultural

approaches to pedagogy and learning, and construct spaces that enhance these practises. Hamilton and Van Duinen (2021) explore the benefits and the effectiveness of teaching and learning in hybrid spaces such as a museum. Todhunter (2015) discusses many aspects of physical learning spaces that induce active learning (like spill over spaces) or impede it (like a disproportionality between the size of the room and the number of its occupants). Baepler et al. (2014, p. 29) argue that the most conducive to active learning is a space where *the traditional hierarchy* has been disrupted, and which allows for 'informality, intimacy and immediacy.' Karabanow et al. (2018) explain how a clinical school can completely reform and reconceptualise its learning spaces by applying principles of anti-oppression (AOP) and social justice theories. McLaughlin and Faulkner (2012) argue that contemporary students expect facilities that support learning that renders them 'cognitive independent', yet 'socially interdependent' and among many other examples, they argue the crucial role of spaces that facilitate peer-to-peer learning. Christoffersen et al. (2021) argue for the need to re-think and remodel existing library spaces in order to, among other aims, enhance the feeling of belongingness and facilitate self-actualization. McNamara's (2012) study presents the results of the refurbishment of a library using principles that allow for creating spaces that induce more intimate and personalised learning. Overall, current literature supports three main principles in remodelling learning spaces in order to make them more conducive to active learning, namely, the de-hierarchization of spaces, the high mobility of their material components and participants, and their capacity to induce practical activity.

The learning spaces shown in the videos that meet these requirements are the classrooms, the workshops, the hospital rooms, and the general public study spaces. Yet the consistency with which they were shown across the videos is not nearly as solid as the consistency of the scenes with libraries, amphitheatre-like lecture halls, and laboratories. This demonstrates that the latter three learning spaces are strongly codified and are the codes that still territorialize the university as an assemblage. The inclusion of the other learning spaces could be considered on the one hand as a deterritorialization process, if we agree that this is a proof of a re-conceptualization of the mini assemblage *learning space.* Nevertheless, unlike the findings in the academic literature that

stipulate a process of remodelling the lecture halls into classrooms or general public study spaces, the videos suggest only broadening the limits of the learning space as a mini assemblage and rather than a substitution, they speak for a process of addition. Lecture halls, laboratories, and imposing libraries are not to be substituted, for learning spaces—other learning spaces simply should be added. This demonstrates that universities still project an image where hierarchy and formal, ritualistic relations among actors are considered important codes of higher education. They could co-exist with spaces in which learning is de-hierarchized and informal, yet they cannot be substituted or removed.

6.8 Social Activity Spaces

The videos displayed five main types of social activity-related spaces: food courts, shopping streets, discotheques or nightclubs, famous brand restaurants, food stalls, and coffee shops. and bedrooms as seen in Table 12.

6.8.1 Composition Denotation: Brands Matter

Table 12. Social Activities

Type	Number of videos	Number of scenes
Food Courts	7	10
Shopping Streets	11	12
Restaurants/Cafés (well-known brands)	6	6
Discotheques	5	10
Private Rooms	5	11

6.8.2 Composition Connotation: Mass Entertainment and Spartan Dorms

The majority of social spaces listed in Table 12 carried a symbolic expressive role connoted with mass entertainment and consumerism.

It is interesting to note that the rooms were quite basic and Spartan, in the sense that they were all quite small, only sufficient to hold a bed and a desk with a chair. That, in addition to the fact that all the actors were young, implies that these were in student dormitories. Hence, one could reach the same ideological conclusions as with the bicycle scenes. The universities offer many wonders in terms of technology and public spaces—all actors can use the telescopes, microscopes, swimming pools, fitness equipment, night clubs, etc., as long as they do it in a public space and for a specific reason be it utilitarian or

consumerist. However, in their private life and in their private time and space, they are expected to be Spartans accepting the bare minimum without luxury. They are expected to demonstrate their individuality in the public space-perform, hold speeches, choose a specific brand and not another one, etc., yet privately they are expected not to express their individuality through any material components. This Spartan materiality expressed both in the bedrooms as well as through the bicycles also reinforces the feeling of transitionality—not to invest in material goods more than necessary because being a student is a transitional period of one's life, so there is no practical need for material investments. The bicycle can be easily left for the uses and needs of the next person, the room will belong to someone else soon enough, so in pragmatic terms, they are used only as material components and their expressive roles are completely disregarded.

6.8.3 Research Object: Thank You for not Drinking

In the literature, the only concept that is codified in relation to universities and learning spaces is the café. The café is seen as a legitimate part of university life and a legitimate space for a productive social and professional life, or as a concept that is so naturally linked to these activities, that could be digitalized or used as a concept and not as a physical space (Baepler et al., 2014; Deng et al., 2019; Farrona & Vilar, 2016; McDermott et al., 2020). Food courts and restaurants in relation to university life are seen as a main focus for health and safety discourses, not so much as social spaces (Her et al., 2019; Kolodinsky et al., 2008; Smith et al., 2012). Clubs and discotheques as spaces are often related to the 'night-economy' and the product of international corporations' policies towards urban planning, which of course is linked to globalization processes (Grazian, 2008; Rief, 2011). Nevertheless, when linked to universities, the literature more often than not is focused on 'the dark side', conducting studies on sexual aggression and drug and alcohol abuse most commonly (Bancroft, 2012; Kelly et al., 2013; Perera & Abeysena, 2018; Sanders, 2016, Rizwan, 2021).

With regard to cafés, one could argue that the literature and the images shown in the videos coincide in their codification principles at least to some extent. All the scenes with cafés showed young people interacting in a friendly

way while also frequently holding a book or a tablet. The café thus is indeed one of the territorializing codes of the university as an assemblage.

Nevertheless, there is a discrepancy between how the literature views food courts and restaurants, and how they were presented in the videos. Every scene that showed a restaurant or a food court focused on the social interactions of the actors and thus, codified the food courts and restaurants as social spaces much more than spaces where one simply can get food. The symbolic expressive roles of the food court transmitted a meaning of social inclusion and not a focus on food quality or variety. In a few instances, the restaurants' and the coffee shops' brands were shown, and here the symbolic expressive role was speaking to marketing strategies and globalization more than to again, food quality or variety.

I must admit I was surprised both by the literature foci when examining the significance of night clubs as well as the night clubs' representation in the videos. My surprise was due to the specificity of the knowledge I carry. I am not a drinker—alcohol does not carry any specific social meaning for me (unlike smoking as I am a passionate smoker, or coffee as I am a passionate coffee drinker), yet alcohol and social spaces where one could drink have always been inseparable codes in my imagination of the university as a space. To my mind, this link has never had anything to do with international corporations, night economy or anything else. My parents and my grandparents and their friends have always included bars, music, and alcohol in any imagery of their university experiences. It is interesting to me how the literature focuses so much on the alcohol and drug abuse and sexual assaults, as it is interesting to me to see night clubs presented in the university videos as spaces where people do not face each other, but rather a DJ and with all doing the same moves. As I mentioned before, the night clubs in the videos seemed to me the most ritualized, structured, and hierarchical spaces along with the amphitheatre-like lecture halls. It is interesting that when representing night clubs, the same elements with the same iconic expressive roles are consistent in all the videos, which means that this is the way night clubs are 'imagined', and it is also interesting to note that in the literature, instead of arguments that analyse and re-think this key mind code that territorializes universities, I mainly find critiques of how alcohol and drug abuse are induced by these spaces. I find this to be

unfortunate because I strongly believe, that while my perception may not be universal and cultural and national differences should be taken into account, I also strongly believe that 'sex, drugs, and rock and roll' have been a great part of academia in Western thought and should not now be reduced to *health and safety* concerns. Private bedrooms are codified as transitional spaces where the individual is supposed to have minimal expectations from the space.

6.9 Media, Arts, and Sports Spaces

Table 13 shows that the videos displayed three types of spaces related to the performing arts: live performance theatres, ballrooms, and media studios. They also showed the main sports-related spaces: gymnasiums, stadiums or rinks, and swimming pools.

6.9.1 Composition Denotation: Acting and Sports

Table 13. Media, Arts, & Sports.

Type	Number of videos	Number of scenes
Live Performance Theatres	7	9
Ball Rooms	4	6
Stadiums, Courts, Rinks	10	11
Gym rooms	11	12
Swimming Pools	6	11
Media, Recording Studios	8	16

6.9.2 Composition Connotation: The Body as a Medium of Expression

All the images of arts and sports spaces carried a symbolic expressive role that put an emphasis of the idea that the university is an assemblage in which controlling one's body and being able to use it as a medium of expression is a central value.

6.9.3 Research Object

It is difficult to codify in a more refined way the arts and media spaces because it is impossible to know whether the activities shown were part of an official curriculum or just spaces for creative interaction. Nevertheless, the frequency these spaces were shown with leads to one conclusion: they are in the process of codification and they are territorializing codes for the university. Not in substitution for the other spaces, but as an important addition.

The relation between sports spaces and university life is strongly codified- the majority of videos showed a sports related space. Most sports shown were ones that the general public also enjoys, and therefore, the symbolic expressive role of the sport-related actions were with the goal to either attract the general public, or to demonstrate the social value of sports—usually team sports such as soccer or rugby. The gym rooms and the swimming pools, on the other hand, strengthened the impression of the richness of the material base of the universities. The academic literature explores the role and the importance of athletics at a university in great detail. The studies are numerous re-enforcing the impression that sports spaces are strongly codified territorializing factors for the university assemblage (much more than night clubs, for example). Brunton and Mackintosh (2017) argue for the need for senior university leaders to capitalize more on sports, given the numerous studies that establish a link between students' satisfaction, retention and well-being on the one hand and their involvement in sports activities on the other. González-Serrano et al. (2018) established a causal connection between students' sports engagement and their entrepreneurial potential. Krüger (2015) explores the relationship between the institutionalization of sports in German academia and the political context before, during, and after the Second World War.

Several studies also focus on the relation between academic performance and sports engagement, but while Crust et al. (2014) establish a positive correlation between sports engagement and grades and academic success, Zanevskyy and Zanevska (2021) claim that they could not establish a correlation between sports and academic performance and suggest that this question requires further studies.

The fact that there is so much literature that explores links between sports and academia, and there were so many images of sports activities and spaces in the videos, suggests indeed that sports spaces are strongly codified. This is also something that contradicts my own previous experiences as an actor in different university assemblages.

One last code should be pointed out. Arts, Media, and Sports related spaces were the only spaces shown in the videos, where the actors displayed a variety of strong emotions—anger, satisfaction, enthusiasm, etc. This suggests

that strong emotions as a component of the assemblage are localized to these spaces and nowhere else, do they appear to be legitimate.

6.10 Objects

6.10.1 Denotation and Connotation

Table 14. Objects & Scene Denotations

Object	Number of videos	Brief scene denotation (general patterns)
Emblems, Logos	20	12 triangle shaped emblem logos 8 square shaped watermark logos 2 in the background of the video and not as a caption
Computers	17	4 laboratory scenes next to a microscope. Person is looking in the microscope with computer next to them 4 scenes where video morphs to a PC monitor (POV) 4 scenes people are sitting at desks with computers and talking to each other in study spaces. 4 scenes where the computer is linked to electrodes liked to a persons head 3 scenes people are sitting on desks with computers and talking to each other in a classroom 3 scenes in is on the desk of the instructor 2 scenes people are playing a video game 2 scenes people are operating a virtual airplane 1 scene three computers are in semi-circle facing each other
Sports Objects	13	7 scenes with individuals doing athletic training 15 scenes with team sports (rugby, hockey, football, basketball, handball) 4 scenes with pair sports (tennis, badminton)
Note-taking	11	6 classroom scenes with people taking notes 5 study space scenes with people taking notes 2 library scenes with people taking notes 3 laboratory scenes with people taking notes
Laptops	11	7 scenes people are sitting in the auditoriums and have their laptops open in front of them 5 scenes people are sitting on a table with their laptops open in front of them. People are talking to each other. Study spaces 2 scenes people are sitting alone at a desk in

Object	Number of videos	Brief scene denotation (general patterns)
		the library and the laptop is open in front of them
		3 scenes people are sitting alone at a desk in the study spaces and the laptops are open in front of them.
		2 scenes laptops used for communication with someone elsewhere
Visual Content Display Surfaces	**10**	4 scenes with a black board. 2 scenes with writing with a marker on the glass of windows 2 scenes with projector screens. Always PPT on them 1 scene with a white board 1 scene with a huge monitor NB: only in one scene there were words written. All other visually displayed content was numeric (math, physics, finance). People always in the scene either drawing, writing, or speaking.
Smartphones	**8**	5 scenes taking pictures or videos of graduation ceremonies 2 scenes talking with someone elsewhere 3 scenes reading in study spaces 1 scene used by the instructor in classroom 1 scene: in a bar a man sitting alone NB: two videos seem to be shot as selfie videos
Test Tubes	**8**	Men and women holding test tubes in a laboratory. Always in white coats and with blue latex gloves.
Art Objects	**8**	3 scenes with Native American Totem Poles in a museum 3 scenes with stained glass pictures inside the main hall of the buildings 2 scenes of marble white statues of men 2 scenes of bronze statues of men 1 scene with metal abstract and modern statues in a park 1 scene with a concrete grey statue of a man 1 scene with paintings on the wall of the main hall of the building
Painting or Drawing Tools	**7**	4 scenes people drawing sketches of clothes with pens/ pencils on paper 2 scenes people are drawing on paper with

Object	Number of videos	Brief scene denotation (general patterns)
		pencils natural landscapes 1 scene of a person painting a portrait of a person in a studio 1 scene of a person drawing a machine part on a tablet with a touch pen
Medical Equipment	**7**	Always in use by people
Flags	**7**	4 scenes with the national flags: 3 Canada, 1 UK 4 Scenes with the flags of the university 1 scene with the LGBTQ rainbow flag
Professional Cameras	**7**	Scenes in a Media recording studio always with people operating the camera and actors in front of the camera enacting something
Globes, maps	**6**	4 scenes with an icon of a globe 4 scenes with an image of a globe 3 scenes of Google maps 1 scene with a rotating globe 1 scene—the image of the university building is made into a globe
Pictures on the walls	**6**	2 scenes with X-ray pictures (human body) 2 scenes with comic pictures on the walls of a bedroom
Robots	**5**	2 scenes with people; people are laughing while watching the robots. 3 scenes without people. The robot is doing something
Telescope	**4**	One person is looking through the telescope
Radio studio equipment (mixer console, microphones, headphones)	**4**	Always in use. Young people operate it. Only in scene video middle aged people operated it.
Certificate	**2**	3 scenes people holding a certificate looking straight at the camera

6.10.2 Connotation: Abstract Learning vs. Practical Skills

Most of the objects listed in Table 14 carried a symbolic expressive role that invoked associations with abstract thinking, rather than practical skill development. The only objects that had a symbolic expressive role related to action and practicality were the sports objects. And with that, again, the

emphasis was on developing physical and social skills rather than concrete industrial and production skills.

6.10.3 Research Object: More Laptops, less Statues

Literature related to the study of material objects in study spaces is scarce. Many authors examine the general importance of the material artefacts in education and the significance of socio-materiality as an approach to understanding and enhancing learning practises (Acton, 2017; Acton & Halbert, 2018; Fenwick, 2014; MacLeod et al., 2015; Robinson, 2018). It is interesting to note that most studies conducted on the importance of material things are either highly abstract, or rely mainly on interviews and policies, in other words on language-centred methodologies. I find to be slightly paradoxical. There are many studies that focus on the usage of individual items and their significance in higher education: studies on the use of laptops (Elwood et al., 2006; Kay & Lauricella, 2011, 2016; McVay et al. 2005; Wurst et al. 2008), studies on the use of blackboards (Greiffenhagen, 2014; Seth et al., 2010); studies on the use of smartphones (Al-Mashhadani & Al-Rawe, 2018; Avilés-Cruz & Villegas-Cortez, 2019; Nand et al., 2020). Fewer are the studies focused on the multiple physical objects that are part of and construct specific learning spaces (Griswold et al., 2013; Lacković & Popova, 2021; Sorensen, 2001).

It is interesting to note that many typical material elements that were seen throughout the videos such as chairs, desks, and blackboards have lost their primary codification; their iconic expressive role is linked to completely different from traditional symbolic expressive roles in the literature. Chairs are found only with their symbolic expressive role of the post held by officials, desks in their symbolic expressive role of official spaces, and blackboards in their symbolic expressive role of the learning management system.

In terms of frequency of display and presence in the videos, as well as in terms of the closeness of the iconic expressive roles of the components and their symbolic expressive roles, the following objects in use can be considered as codifying for the university as an assemblage category: desktop computers, books, sports objects, notebooks and laptops.

This codification indicates the following territorializing processes in the universities. First, they indicated that the type of knowledge most consistently valued is abstract knowledge: computers, books, laptops, and notebooks are

mainly used by the actors for either reading or taking notes. Even in the instances when the computers were used for other purposes, such as recording data from the brain activity of a human or simulating airplane movement, it still indicated that the main locus of the learning action is was in the minds of the actors themselves. In other words, learning is still related to abstract and not concrete actions and the technology is mainly used as an enhancement of such actions.

It can be argued that the co-existence of books and computers on the one hand, and laptops and notebooks on the other hand captures a deep deterritorialization process in which the university's identity as a category of assemblages is shifting from a *paper-based* to a *technology-based* one. So, in time, books and notebooks will disappear from the imagery of the university and be completely replaced by computers and laptops. I do not find such an argument convincing for one main reason: the number of videos that displayed books and notebooks were the same as the number of videos that displayed computers and notebooks. Additionally, as we have seen in previous chapters, the library still occupies a central role as a space in the university. This fact suggests that computers and laptops are an additional and not a substitutive element. In this sense, we cannot speak of a deterritorialization process, in contrast, the code *device-reading, device-taking notes* is fortified and strongly territorializes the identity of the assemblage.

The videos that display microscopes are more numerous than those that display telescopes, not to mention that the scenes in which microscopes are displayed are far more numerous and last longer than the scenes where telescopes are displayed. And yet, neither are as numerous and consistent as scenes with computers, books, laptops, and notebooks. These are indicators of two processes of decodification and re-codification. The first process is linked to the shift from macrolevel studies of physics (non-animated entities in the space, the scientist is an observer) to the microlevel studies of biology and chemistry (animated and non-animated entities, the scientist is both an observer and a creator). Scenes with a microscope were almost always accompanied by scenes of actors in white coats and blue latex gloves holding a test tube. Their symbolic expressive role hence implies that the microscope and the test tube are the emblems of science in the university of the age, which first

demonstrates that science is projected not as an observation practise, but as an active engagement with matter, and second, that the efforts are not tuned towards knowing our positionality in the greater scheme, the universe, but in our engagement with the knowing of nature at its most granular level. In relation to the scenes with computers and books, the microscope and test tube scenes are less consistent, yet numerous enough to draw attention. This may be an indicator of decodification processes, but it is too soon to draw conclusive arguments. The student, as an agent and an actor in the university assemblage is still the one who reads, yet she has another possibility to be the one who uses a microscope—a shift from abstract knowledge to applied knowledge focused learning.

Concerning surfaces for displaying visual information, while their iconic expressive roles are quite varied—we see blackboards, whiteboards, screens, monitors, and writing on glass—their symbolic expressive roles remain consistent. The university is an assemblage where different surfaces are used for displaying visual information in a way that relies on the physical proximity of the actors and attracts their focus to one physical surface. This is an indicator of the strength of collaborative learning and socially focussing on common problems that need to be exposed for all to see. The territorialization process thus is linked with the code that links readiness for a public display of one's thoughts in a physical space that is accessible to all who can be in that physical space. This also includes the readiness to display one's thoughts in a way that will concentrate the viewers' focus towards them, and the material elements needed to consummate this readiness (the black board, the whiteboard, the screen).

A deterritorializing process was noticed only at a microlevel in the assemblage *actors-writing surface*, which is part of the greater assemblage, the university. In the assemblage actors-writing surface, two decodifying processes can be identified: first, the material elements' change from black boards to other surfaces such as window glass and projector screens, and second, from the teacher dominating the writing surface to the students dominating it. The first decodification implies the coincidence with the iconic expressive changes with the symbolic expressive changes- the blackboard, the whiteboard and the glass as material components presuppose that the visual representation of

information would depend solely and entirely on the skills of the person who holds the chalk, pen, or marker. The physical abilities of the person are therefore central to the writing surface. Whereas the latter is not true for the screen with a projector and the monitor, where the focus is shifted on the ability of the presenter of the information to know and use different ways of displaying information without necessarily being able to create them him/herself. The focus is thus entirely shifted from the physical to the abstract thinking skills of the presenter of the information, which in turn leads to the diminishing importance of the individuality of the presenter of the information. Yet, it must be emphasized that in the case of the videos, only two showed scenes with a screen or a monitor- all the rest showed actors drawing or writing on a surface and not displaying digital content, which emphasizes the importance of their individual skills- we see them as creators, not as mediators. The data are nevertheless too limited to draw greater conclusions on whether the decodification process is related to the iconic expressive role of the elements or to the symbolic expressive role of the elements. A study with more videos and in a greater time span would be able to answer this question. The second decodification process in the surface-writing assemblage lays in the change in the type of actor controlling the writing surface. Half of the scenes with writing surfaces displayed young people who looked to be on equal grounds among each other using the writing surfaces and equally sharing the spaces before them. The other half of the scenes showed a single older person- either a man or a woman, who were in control of the writing surface, occupying the space before it by him/herself and standing in front of a large audience whose gazes were directed towards the writing surface. The data is too limited to draw serious conclusions on whether this is a territorializing or a deterritorializing process- the number of scenes is equal, and one type does not prevail over the other- which means that it neither asserts a codified authority of the teacher, nor de-codifies it, it neither asserts the authority of the students, nor de-codifies it. It simply demonstrates that both authorities co-exist and both types of actors have equal rights to control the writing surfaces.

Nevertheless, returning to the macroscale of the university as an assemblage, one codification process is clearly noticeable: all the writings on

surfaces, except for one, consisted of displaying numeric (and not linguistic) information. Mathematical formulas were the most common writing observed.

The two objects that appeared with a certain frequency, but that I cannot classify as codes that territorialize the university as an assemblage are beds and robots. Both appear in scenes in which their iconic expressive roles differ from their symbolic expressive roles and there is no consistency between the two roles. For example, the symbolic expressive role of a bed in one scene is a social comfortable space, whereas in another scene it is a space for alleviating pain. The symbolic expressive role of the robot in one scene is as a substitute for a human doing manual labour, yet in another scene it is an object of entertainment and collaborative learning.

The most interesting element of the university as an assemblage are the objects of art: statues, totem poles, stained glass images. The appearance of these objects was frequent enough as to be significant for considering them as codifying elements. The consistency between their iconic and symbolic expressive roles is also clear and interlinked: objects of art play an aesthetic, religious and cultural symbolic expressive role. And yet, they are the only category of objects that are displayed in scenes in which the actors in the assemblage demonstrate very little interest in them. A part from one scene, in which three people are directly looking at the Native American Totem Poles and one scene in which a young woman is engaged with the painting by painting it, all the other 12 scenes that display objects of art are either displayed without the presence of humans or as a background to massive scenes in which the human actors are too numerous to be significant as individuals and are not directly engaging with the objects. In a sense, the art objects are shown more for being seen by the viewer of the video rather than demonstrating their value for the actors within the university. However, the number of videos that show objects of art is equal to the number of videos that show microscopes and test tubes. They could be easily classified as codes with aesthetic value that territorialize the assemblage and demonstrate that the university has both a utilitarian and an aesthetic dimension. However, almost all objects of art play a symbolic expressive role of might and power- they are either statues of powerful and famous men or objects associated with the power of religion (stained glass images, totem poles). Almost all refer to past glory. In this sense, they cannot

be classified as codes of aesthetic value- no one is actively observing them, no one is engaging with them. They cannot be considered territorialising codes for the aesthetic dimension of the university. The only way they could be classified as codes would be based on their historical symbolic expressive role conveying the message that the university as an assemblage is the heir of a great past. This symbolic expressive role is rooted in culture and religion and thus, it is at a greater risk of decodification because it enters into a direct clash with some of the Postmodern ideological principles: was the past so great indeed, if yes, should we continue its traditions, if not, do we need to glorify it, etc. The art objects are also the only ones who would need a verbal explanation in order for the actors of the assemblage to accept them as codes. As a viewer in the YouTube-viewer assemblage, I can recognize the religious symbolic role of the stained glasses only because I am acquainted with Christian church-building traditions, I can recognize some of the men represented by the statues, but not all of them and since those I recognized are famous and powerful, I assume that all are. A viewer of a different identity as a specific carrier of knowledge would ascribe to them different symbolic expressive roles, which makes the elements prone to decodification and de-territorialization of the assemblage. The university is the heir of a great historical past, but this territorializing code could be decodified at any moment and the identity of the university as an assemblage, changed.

6.11 People

6.11.1 Denotation and Connotation

A clarification is needed. The classification of human actors in this case raises the question whether denotation and connotation can be separated. I don't think they can, because I, the viewer and interpreter, belong to the same biological species, hence my 'active knowledge' about the perceived object is too complex and too interlinked with my 'passive knowledge' to establish a reasonable distinction between denotation and connotation. If the actors were not human, but from another species, my 'active knowledge' would be much more limited, I would be able to analyse them only as an 'outsider' , in a completely rationalized manner by interpreting the relation between their iconic and symbolic expressions through categories designed by different sciences.

For example, if the actors were elephants, I would be able to establish their sex, their gender roles, their age and their 'origin' based on the categorizations made by biologists. Nevertheless, such categorizations have been treated as highly unethical and hence- a taboo in social sciences, and even more so from a humanist perspective (and for obvious reasons). Therefore, the denotation of the actors is directly and intensely influenced by the connotation. The categorizations are valid only by the establishment of a link between how other scholars perceive the 'human categorization' as a process and what I perceive as *categories*.

The denotation of the human actors is the most difficult task because human actors are the central actors to the assemblage, yet it is not only difficult to think of them as material elements (because they are not elements, and yet I can perceive them only through their material side), but also classifying their iconic and symbolic expressive roles is ethically challenging.

Throughout much of my life, age mattered much more that gender or ethnicity. Furthermore, as I became acquainted with the social baggage that was ascribed to different ethnicities and genders, I still encountered many difficulties, especially when it came down to ethnicity and race. The social and racial theories and the classifications coming from them were foreign and abstract in a sense that they did not relate to almost any social realities from my daily life. Every time I was asked to fill in surveys in Canada or UK universities or other academic bodies and I was asked my race or ethnicity, the answer always presented a challenge. The usual classifications include terms such as 'White', 'Black', Asian, Chinese, 'African', 'Pakistani', Hispanic' (De Luca et al., 2014; Gamsu et al., 2019; Richardson, 2009; Roberts et al., 2008). I am not quite familiar with the logical principles laying behind classifications that use a mixture of national, geographical, religious, and racial references. The most adequate explanation I have for these challenges in my understanding is that the categorizations made by the US, Canada, and the UK are the result of national policies, but since many national policies from leading countries are often presented as universal—valid for the global assemblage—when they do not coincide with the national policies that other states have developed for their local assemblages, a tension in understandings occur. This is precisely because the code from one assemblage is not being territorialized in another

assemblage- the iconic expressive roles and the symbolic expressive roles are completely mismatched in the eyes of the outsider.

Quite often, according to these classifications, one is either 'White' or 'Hispanic', one is either 'Black' or a 'Jew'. One cannot be a Black Jew or a White Argentinian (not to mention the puzzle of why Argentinians would be categorized as Hispanic). Not to mention that the forced choice may be interpreted as a result of policies that argue for more 'inclusivity', yet on the other hand, it directly contradicts the notion of the fluid Postmodern subjectivity and fluid identity that allows for the possibility for one individual to identify with multiple identities.

The term White means as little to me as Caucasian—I have been raised to think of my identity in terms of language and culture belonging and I have lived my entire life in countries where language, culture, and religion were the differentiators in society, not DNA origins or skin colour. I could claim that this is because the sizes of the countries are small, but then the UAE is a very small and yet, a very multicultural country. For example, in some countries a white Ukrainian could face more discrimination than a Black Frenchman, I could say that this is because the countries I lived in determined their power structures around one or two predominant languages and cultures, but that is also true for big and multicultural countries. Thus, the videos posed a significant challenge for me.

As a working compromise for this situation, I have classified the actors of the assemblages I saw using a mixed approach combining only suppositions of ethnicity, race, and geographical area of origin. Thus, for the people who appeared to have Euro-Asian origins, I used the category Caucasian, for the people who looked to be of Eastern Asian origin (China, Japan, North or South Korea, etc.) I used the category East Asian, the people who looked to be of Southern Asian origin (India, Pakistan, Bangladesh, etc.) I used the category South Asia (see Table 15, Physical Appearance).

The biggest challenges were to classify people I thought had origins from the Middle East, from Africa, and Native Americans. First, in the category of Middle East, I have included people who clearly displayed signs of belonging to the religious community of Islam, they either wore a hijab or had a specific beard that is fashionable nowadays in the Middle East. More specifically, I am

not speaking of beards trimmed in a specific religious manner, but of beards trimmed in accordance with fashionable trends in countries of the Middle East. Second, I used the category Black because I am aware of the debates on calling Black people Afro-Americans, a term that I too completely disagree with to be used widely, not to mention that none of the universities whose videos I watched is in the USA, and while indeed Canada is located in the Americas, usually the term American relates to US citizens. The UK case is even clearer. I used the category Native American to designate people who clearly wore some culturally distinctive symbols, from traditional clothes to medallions. reflects these efforts.

So, the categorization is eclectic and in two occasions—the Middle Eastern and the Native American—it relies mainly on fashion rather than race or ethnicity. The only justification for this arbitrary classification is that the videos are intended to appeal to an international audience. It is not a question of who the human actors really are, *it is the impression and associations they evoke that matter.*

The next challenging classification was gender. My classification is binary because this was the primary reaction to the projected images. I mentally categorized people as men or women in accordance with biological signs and their behaviour. This binary knowledge that I carry is extremely difficult to explain and would require another study. It goes beyond the haircuts, the clothes, and the power-dynamics. The assumptions that this knowledge produces were put to a test only twice for two actors out of 524. I could not identify whether the person was a male or a female because their iconic expressive roles were the opposite of their symbolic expressive roles. After looking closely at the first actor, I identified her as a woman who demonstrated non-typical binary gender behaviour. The second actor was a bit more explicit in the role of non-binary gender expressivity because they were holding a book whose title was related to lesbians and power and behind them was a multicolour rainbow flag. I am aware that there is a strong sub-culture of supporting the non-binary view of gender that is expressed by specific undercut hairstyles, piercings and clothes, but I am not acquainted deeply with the symbolism on one hand, and on the other hand I know that it is not a commonplace practise. Therefore, if there are specific symbols to support the

Table 15. Physical Appearance

No.	University	Caucasian		South Asian		East Asian		Black		Middle Eastern		Native American	
		M	F	M	F	M	F	M	F	M	F	M	F
1	York University. Ontario, Canada.	4	5										
2	Dalhousie University. Nova Scotia, Canada	14	23	1	1	1	1	2	1	2	2		
3	University of British Columbia. Vancouver, Canada	7	7			1							
4	Athabasca University. Alberta, Canada	3	4					1	1	1			
5	University of Alberta. Alberta, Canada	1	5										
6	University of Suffolk, UK	17	18					3		2	1		
7	Regent's University. London, UK. New University.	12	15	1	1	1	2	2					

No.	University	Caucasian		South Asian		East Asian		Black		Middle Eastern		Native American	
		M	F	M	F	M	F	M	F	M	F	M	F
8	Harper Adams University, UK. New University.	7	18							1	1		
9	University of Bedfordshire, UK. New University.	16	16	1			1	6	2	1	2		
10	University of Sussex, UK. Plate Glass.	1	4										
11	University of Kent, UK. Plate Glass.	7	16	1		2		1	5				
12	University of Essex, UK. Plate Glass.	0											
13	University of East Anglia, UK. Plate Glass.	9	12			2	1	2		1			
14	University of Sheffield, UK. Red-Brick.	7	5			1	2		2		1		
15	University of	15	17		2	2		1	3	2	3		

No.	University	Caucasian		South Asian		East Asian		Black		Middle Eastern		Native American	
		M	F	M	F	M	F	M	F	M	F	M	F
	Manchester, UK. Red-Brick.												
16	University of Leeds, UK. Red-Brick.	10	5			1			1				
17	University of Bristol, UK. Red-Brick.	12	11	3	1		3		2	1	1		
18	University of Birmingham. UK, Red-Brick.	7	3		1				1				
19	Simon Fraser University. British Columbia, Canada	8	15		1	3	1	1					
20	University of Ottawa. Ottawa, Canada	3	1										
21	University of Toronto, Ontario, Canada	9	7					2					1

No.	University	Caucasian		South Asian		East Asian		Black		Middle Eastern		Native American	
		M	F	M	F	M	F	M	F	M	F	M	F
22	Memorial University. Newfoundland and Labrador, Canada	5	4							1			
23	University of Manitoba. Manitoba, Canada	0						1					
24	McGill University. Quebec, Canada	2	3		1								
25	Queen's University. Ontario, Canada	6	10				3		1				
26	McMaster University. Ontario, Canada	4	2							1			

non-binary view of gender, the limitations of my specific knowledge did not allow me to notice them. Age is also a very arbitrary classification, again I classified the actors not in accordance with who they are, but in accordance with the generally accepted symbolic expressive roles they evoked based on symbols of childhood, youth, late youth, middle age, and old age.

Out of 925 scenes, 613 were scenes with people, (see Table 16 Composition: Scenes and People) which is almost the double of the scenes without people (312) and 121 scenes displayed more than 5 people. The classification of people in terms of gender, age and ethnicity I have done only with the scenes, which displayed less than 5 people at a time- these are the scenes in which I could see the faces of the people and perceive them as individuals.

Table 16. Composition: Scenes & People.

No.	University	Scenes	Scenes with people	Scenes without people	Sequence
1	York University. Ontario, Canada.	34	20	14	Mixed. Starts without people. ends with people.
2	Dalhousie University. Nova Scotia, Canada	52	42	10	Mixed Starts without people. ends without people.
3	University of British Columbia. Vancouver, Canada	35	25	10	First 10 without people. After that 25 with people.
4	Athabasca University. Alberta, Canada	30	25	5	Mixed. Starts without people. Ends without people.
5	University of Alberta. Alberta, Canada	12	7	5	Starts with frames with people. ends with frames without people.
6	University of Suffolk, UK	38	24	14	Mixed. Starts without people. Ends without people.

No.	University	Scenes	Scenes with people	Scenes without people	Sequence
7	Regent's University. London, UK. New University.	33	27	6	Mixed. Starts without people. Ends without people.
8	Harper Adams University, UK. New University.	35	25	10	Mixed. Starts without people. Ends without people.
9	University of Bedfordshire, UK. New University.	56	38	18	Mixed. Starts without people. Ends without people.
10	University of Sussex, UK. Plate Glass.	13	9	4	Mixed. Starts without people. Ends with people.
11	University of Kent, UK. Plate Glass.	30	26	4	Mixed. Starts without people. Ends without people.
12	University of Essex, UK. Plate Glass.	31	0	31	All without people
13	University of East Anglia, UK. Plate Glass.	40	39	1	Frame without people only at the end
14	University of Sheffield, UK. Red-Brick.	33	25	8	Mixed. Starts without people. Ends without people.
15	University of Manchester, UK. Red-Brick.	56	39	17	Mixed. Starts without people. Ends without people.
16	University of Leeds, UK. Red-Brick.	42	31	11	Mixed. Starts without people. Ends without people.
17	University of Bristol, UK. Red-Brick.	51	34	17	Mixed. Starts without people. Ends with people.

No.	University	Scenes	Scenes with people	Scenes without people	Sequence
18	University of Birmingham. UK, Red-Brick.	55	14	41	Mixed. Starts without people. Ends without people.
19	Simon Fraser University. British Columbia, Canada	35	27	8	Mixed. Starts without people. Ends without people.
20	University of Ottawa. Ottawa, Canada	15	3	12	Mixed. Starts without people. Ends without people.
21	University of Toronto, Ontario, Canada	59	35	24	Mixed. Starts with people. Ends without people.
22	Memorial University. Newfoundland and Labrador, Canada	29	27	2	Only the two last scenes are without people, just captions. The rest is scenes with one person.
23	University of Manitoba. Manitoba, Canada	12	7	5	Mixed. Starts without people. Ends without people.
24	McGill University. Quebec, Canada	29	24	5	Starts and ends without people. In between all scenes are with people
25	Queen's University. Ontario, Canada	30	15	15	Mixed. Starts with no people. Ends with no people.
26	McMaster University. Ontario, Canada	40	25	15	Mixed. Starts with people. Ends with no people.

No.	University	Scenes	Scenes with people	Scenes without people	Sequence
	TOTAL	**925**	**613**	**312**	Starts & ends without people: 17 Starts with people; ends without people: 5 Starts without people, ends with people: 3 All scenes without people: 1

Table 17shows scenes with more than 5 people. I saw these as mass

scenes where the number of people was more important than their individual

characteristics.

Table 17. Scenes with More Tan Five Actors.

No.	University	Frames or scenes with more than 5 actors.
1	York University. Ontario, Canada.	**4**
2	Dalhousie University. Nova Scotia, Canada	**1**
3	University of British Columbia. Vancouver, Canada	**5**
4	Athabasca University. Alberta, Canada	**1**
5	University of Alberta. Alberta, Canada	**1**
6	University of Suffolk, UK	**2**
7	Regent's University. London, UK. New University.	**5**
8	Harper Adams University, UK. New University.	**6**
9	University of Bedfordshire, UK. New University.	**9**
10	University of Sussex, UK. Plate Glass.	**4**
11	University of Kent, UK. Plate Glass.	**5**
12	University of Essex, UK. Plate Glass.	**0**

No.	University	Frames or scenes with more than 5 actors.
13	University of East Anglia, UK. Plate Glass.	8
14	University of Sheffield, UK. Red-Brick.	4
15	University of Manchester, UK. Red-Brick.	13 (one with middle aged people as students)
16	University of Leeds, UK. Red-Brick.	6
17	University of Bristol, UK. Red-Brick.	6
18	University of Birmingham. UK, Red-Brick.	2 (1x many faces individual, but changing very fast)
19	Simon Fraser University. British Columbia, Canada	5
20	University of Ottawa. Ottawa, Canada	0
21	University of Toronto. Ontario, Canada	13
22	Memorial University. Newfoundland and Labrador, Canada	0
23	University of Manitoba. Manitoba, Canada	4
24	McGill University. Quebec, Canada	6
25	Queen's University. Ontario, Canada	7
26	McMaster University. Ontario, Canada	4

6.11.2 The Importance of the Human Actors in the Video Composition

An important note must be made in terms of the positionality of the actors vis-à-vis the entire compositions of the videos: first, most videos started and ended with scenes without people (see Tables 16 and 17). Seventeen videos started with scenes without people and ended with scenes without people and only one video out of 26 started and ended with scenes with people. This clearly shows that while on the one hand, people are the most important elements of the assemblage because they are the most numerous in terms of scenes, the assemblage itself is still presented as to having a frame- a conceptual or, usually, a physical territorial frame within which the actors, interact.

Table 18. Interactions & Camera Focus.

University	People. look at the camera	People. look at each other	People. walk towards the camera	People. walk away from the camera	People. talk to the camera	People. talk to each other	Power speech situations
York University. Ontario, Canada.	2	1	0	3	0	3	1 (T-Ss)
Dalhousie University. Nova Scotia, Canada	0	0	2	2	0	4	1 (T-Ss)
University of British Columbia. Vancouver, Canada	0	2	1	2	0	0	2 (t-Ss)
Athabasca University. Alberta, Canada	2	0	2	1	14	1	0
University of Alberta. Alberta, Canada	0	0	1	3	0	1	0
University of Suffolk, UK	0	4	1	2	2	1	3 (2x T-Ss; 1-film director to actor;)

University	People. look at the camera	People. look at each other	People. walk towards the camera	People. walk away from the camera	People. talk to the camera	People. talk to each other	Power speech situations
Regent's University. London, UK. New University.	0	2	3	1	0	2	**4 (2x T-Ss; 2x Ss-Ss in a theatre and a studio)**
Harper Adams University, UK. .	0	1	1	0	0	1	**1 (T-Ss)**
University of Bedfordshire, UK.	0	0	0	1	0	0	**5 (T-Ss)**
University of Sussex, UK.	3	0	1	1	0	0	
University of Kent, UK.	0	6	2	0	0	5	**3 (1 T-Ss, 2x Ss-Ss)**
University of Essex, UK. .	0	0	0	0	0	0	**0**
University of East Anglia, UK. Plate Glass.	1	3	1	1	0	1	**4 (1x T-Ss, 3x Ss-Ss)**

University	People. look at the camera	People. look at each other	People. walk towards the camera	People. walk away from the camera	People. talk to the camera	People. talk to each other	Power speech situations
University of Sheffield, UK. Red-Brick.	0	1	0	2	0	2 (1 online)	2 (T-Ss; Crowd to 1-protest)
University of Manchester, UK. Red-Brick.	4	5	1	3	0	6	2 (T-Ss; protests)
University of Leeds, UK. Red-Brick.	0	0	0	0	0	0	5 (T-Ss)
University of Bristol, UK. Red-Brick.	0	1	2	2	0	5	0
University of Birmingham. UK, Red-Brick.	0	0	0	0	0	0	0
Simon Fraser University. British Columbia, Canada	6	10	2	1	3	8	1 (T-Ss)
University of Ottawa. Ottawa, Canada	0	0	0	0	0	0	
University of Toronto, Ontario, Canada	2	4	0	0	1	3	

University	People. look at the camera	People. look at each other	People. walk towards the camera	People. walk away from the camera	People. talk to the camera	People. talk to each other	Power speech situations
Memorial University. Newfoundland and Labrador, Canada	10	0	0	0	0	0	
University of Manitoba. Manitoba, Canada	1	0	0	0	1	0	
McGill University. Quebec, Canada	6	0	0	0	0	0	
Queen's University. Ontario, Canada	0	0	1	0	0	0	
McMaster University. Ontario, Canada	1	0	0	0	0	0	
Totals				32	21 (6 videos)	43	34 (20 T-Ss, 7 Ss-Ss, 2 protests)

Note: T-Ss is Teacher-Students; Ss-Ss is Students-Students.

6.11.3 Trends in Power Dynamics

In terms of codification of the power dynamics within the university as an assemblage, two types of relationships among the actors can be clearly identified. See Table 18.

First, scenes where actors were addressing a larger audience were territorialized: out of 34 such scenes, only seven showed young women and men addressing an audience. In three of the seven, the young actors were in a small group- not alone. Two scenes showed a political protest on the streets. In all other scenes, this interaction was depicted with a middle-aged man or woman standing alone and addressing an audience. Given that one code for the assemblage is the different roles agents have as students and faculty (this code was explicitly verbalized in the videos), the videos demonstrate that if an audience must hear a voice, that would be the voice of a faculty member. In this sense, teaching as an action typical for the university as an assemblage is strongly codified by the act of a faculty member speaking to an audience by which the faculty member's power position is also codified. The fact that seven scenes out of 34 showed students talking to an audience shows that the previous codes: teaching means faculty speaking to the audience and thus faculty has more power may be during the deterritorialization process could be true, but the number is still not overwhelming so as to support to a conclusive statement of the kind. The protests on the street, the power of a numerous audience over a limited number of authority figures appear too rarely to consider them in terms of codifying processes. Especially when given that in both scenes that showed political protest, there was a verbalisation act on behalf of the video makers—either a voice-over or a caption clarified to the viewer that the scene is of a political protest—the need to explain the symbolic expressive role of the elements is an indicator that the links are not codified. See Table 19.

Second, the number and nature of the scenes that showed the human actors enacting physical closeness are representative of many codes, out of which I will focus on the most important ones. The physical actions that occurred among actors during their interaction can be grouped into four types: embracing actions (touching, cuddling, caressing, hugging), aggressive actions (hitting someone, shooting with a rifle, pushing, screaming), romantic or sexual

actions, other socialising actions (sharing a meal, cooking a meal, drinking coffee, drinking alcohol, dancing).

Table 19. Interaction with Viewer

Interaction	No. of Videos
Scene Changes	
Scene changes every 4-5 seconds	**8**
Scene changes every 1-3 seconds	**7**
Scenes changes every 6-9 seconds	**2**
Scenes last longer than 10 seconds	**1**
2-3 scenes change per second (at certain moments of the videos)	**5**
Drastic difference is scenes duration	**3**
Voice Over and Captions	
Person looks at the camera, speaks directly to viewer	**8**
Female voice over	**8**
Male voice over	**2**
Mixture of male and female voice over	**2**
No voice over, no captions	**4**
No voice over, with captions	**7**
Voice over, no captions	**2**
Voice over with captions	**4**

All aggressive actions—pushing, hitting, shooting with a rifle—were done in the context of sports. The consistency in the nature of the link between the iconic expressive role of the action as an element and the symbolic expressive role of the action is integer: aggressive actions are only used and accepted within the context of sports and that is how the action is codified as an element.

Screams and anger (facial expressions of anger) are shown only three times—twice in scenes of a political protest and once in a scene that depicts a theatre setting where the actors demonstrate that they are playing by immediately smiling at the camera after displaying actions of anger towards each other. The display of anger is thus codified to a specific context—only in politics theatre.

All embracing actions are in the public space either as a form of greeting or as an expression of a celebration (graduation, winning a football match etc.) among either young people of different genders and ethnicities or (in three scenes) between a young person and an older person who can clearly be

connoted as a relative (a father, an uncle, a mother, an aunt, usually saying goodbye to their young relative as the latter joins the university). Faculty and staff members don't hug anyone and are not hugged by anyone. The nature of the scenes suggests two codifying processes: first, that friendly physical touch is only socially possible as a greeting or as a brief expression of celebration of an event. Among the 26 videos, only one had a scene in which a young woman and a young man were hugging each other in a cuddly manner while watching a film in the cinema and the iconic expressive role of the element (the prolonged action of hugging) differed from the normalised symbolic expressive role of the element (greeting/celebration of an event) and invoked a different symbolic expressive role— the non-ritualistic and subjective joy of companionship. The second codifying process is that of emphasising the distance and the power misbalance among the different groups of agents embracing is displayed only among the group with least power—the young people (students). Embracing is not displayed either among the members of specific groups (faculty, staff), or between members of differing groups (faculty and students). Thus, embracing is strongly codified in the microassemblage student socialising moments, but the microassemblage can be immediately deterritorialized the moment another agent of the macroassemblage (the university) enters the scene because by their presence, the element (hugging, caressing) is decodified.

Among the socialising actions, drinking coffee is the most codified because it is the most frequently displayed and the consistency between its iconic and symbolic expressive roles is integer. The only socialising action that is not codified due to its rare presence (only two scenes in one video) is drinking alcohol.

The reason I have mentioned the last group of actions, sexual actions, is because its absence is attention grabbing. In terms of actions and in terms of clothes, most actors behave asexually, within the boundaries of the traditional Western binary gender modes of expression. The lack of any element that could have an iconic or symbolic expressive role that implies sexuality could be interpreted in two ways: either a conscious refusal of the assemblage to codify any links between iconic and symbolic expressive roles that might have a sexual undertone, or that sexuality is simply not an element of the university as

an assemblage. The latter means that sex is not a codified element of the assemblage, not that it that it doesn't exist.

Smoking is another action that is completely absent and not codified. Unlike sex and sexuality though, smoking was a codified action and a territorializing code for the university as an assemblage in the past and then, as we can see today, was forcibly decodified. The amount of force that is used to decodify such an element is an indicator of how strongly the element is codified, and to what extent it is a territorialising for the assemblage code. In the case of smoking, the battle was fierce. In the case of sexuality and sex, however, I am not sure whether any university from the Enlightenment onwards has ever codified it. The codification of gender is non-disputable, and now gender is clearly one element in the process of decodification: women and men in all videos wore similar clothes, behaved in the same way, etc. Sex and sexuality, on the other hand, I think has never been codified, but that would be another study, where questions related to sexual harassment could be examined to determine what the problem is, if it is a codified element of the university or other social assemblages, if they want to decodify it and thus ban it (like the case with smoking), or that it was never codified and that enabled it to go on without the assemblage agents having any parameters to cope with, and thus, how other social assemblages would actually like to codify it as a solution. I am more inclined to believe that the latter is true, but another study is needed to address this. For this study, I assumed that sex is not codified.

The above subsection describes the connotative context within which the people in the videos are shown and operate as agents of the assemblage. The following subsection analyses them as elements of the assemblage.

6.11.4 Dress, Age, Gender, and Ethnicity

In terms of gender, the overall number of women (281) was higher than the overall number of men (243). Only two people clearly displayed a non-binary gender appearance (see Table 20, Estimated Age). Almost all men and women alike- wore identical clothes. The most common dress for both men and women were jeans and T-shirts, overalls, sports clothes and white medical coats —not a single woman was wearing a dress or a skirt. The only exception when women wore dresses was in the three videos where women and men were practising classical dances in ballrooms. The scenes were related to

learning and practise, not to entertainment or free time (see Table 21, Clothes, Hair, and Accessories).

Hence, the codification of clothes as elements of the assemblage shows that normalised clothing consists in wearing white coats in research, sports clothes in sport, costumes in performative art, overalls in mechanical work, academic gowns for graduation ceremonies and jeans and T-shirts during the rest of the time.

Only men wore swimsuits and all the scenes with Olympic swimming pools showed men swimming, most of them with swim trunks. The only scene showing a woman in a pool was related to dog therapy and the woman was clothed in a diving suit.

It also must be noted that only women are shown in clothes that refer to pop culture—mainly Punk or Metal style. No one was shown in a rap outfit. Undercut hairstyles were worn by only eight women and four men, but two of them were the main speakers, playing the role of a mediator between the assemblage of the university and the viewer. With one exception, most piercings and earrings were worn by women, not by men. Only one scene showed a person wearing an ethnic dress—a Native American woman performing a folk dance.

As shown in Table 20, the largest age group appeared to be those of 18–35 years, comprising 382 out of 524 people, or about 70 per cent. The second largest group was people aged 35 to 50, and the smallest group was of people aged between 50 and 70. An important thing to note is that in the *18 to 35 age group*, the number of women is almost twice larger than the number of men, whereas in the other two groups the opposite is true—men are twice more numerous than women. This in a way shows that the university as an assemblage codifies its demographic territories as follows: among the students, women hold a dominant presence, whereas among the faculty, staff and other agents of the university, men hold a dominant presence. People below 18 and above 70 do not constitute a codified presence at the university.

Another interesting correlation is between the length of men's hair in relation to age and the length of omen's in relation to their age as seen in Table 21 Clothes, Hair, and Accessories, the majority of women below 35 had long hair, whereas the majority of women above 35 wore their hair shoulder-length or

shorter. The same is noticeable with men, only younger men wore longer hair. One-third of the young men had three-day's stubble beards, whereas men greater than 35 wore either trimmed short beards or, on two occasions, soul patch beards. Only people above 35 wore semi-formal clothes, usually consisting of a shirt, trousers and a jacket.

With the above clarifications and qualifications in mind, the previously discussed Table 15, Physical Appearance also shows that 412 out of 524 or 78 per cent of the actors are Caucasian, 41 are Black, 28, East Asian, 26, Middle Eastern, 15, South Asian, and two Native Americans. It is important to note that while among the Caucasian actors, the number of women is slightly higher than the number of men, in the other groups the numbers of men and women are almost equal with a small difference in favour of men: 57 to 55. The only group that had representatives of only one gender was the Native American group. Equality in representation of both men and women, across ages and ethnicities is codified and the code territorializes the assemblage: a space for both men and women.

The inequality in representation of different ethnicities is a sign of a decodification and a deterritorialization process: from a territory that includes agents that only represent the majority of the country, in this case, Canada and the UK (within specific temporal boundaries) the university is slowly transforming into an assemblage whose territories include actors representing either under-represented groups in the local context or other, non-national actors. The period of time that I am analysing (2010-2020) is too short to determine whether this decodification leads towards establishing a completely re-territorialized assemblage in which the territories would be outlined by the presence of equal numbers of national and international, majority in the country, and under-represented groups in the country actors, which would transform the university from a nationally territorialized assemblage to a transnationally territorialized assemblage, or whether the re-territorialization usually s consists in keeping the current territory while allowing for waves of agents of other than

Table 20. Estimated Age.

No	University	Below 18		18-35		35-50		50-70		Above 70	
		M	F	M	F	M	F	M	F	M	F
1	York University. Ontario, Canada.			1	6	2		1	1		
2	Dalhousie University. Nova Scotia, Canada			14	24	7	4		1		
3	University of British Columbia. Vancouver, Canada			7	5	1	2		1		
4	Athabasca University. Alberta, Canada			1	2	3	1	1	1		
5	University of Alberta. Alberta, Canada			1	5						
6	University of Suffolk, UK			11	18	4		7	1		
7	Regent's University. London, UK.			11	16	5		2	1		
8	Harper Adams University, UK.			2	16	2	1	2			
9	University of Bedfordshire, UK.			11	18	3	2	9	4		
10	University of Sussex, UK. .			1	4						
11	University of			8	18	2	3	1			

No	University	Below 18		18-35		35-50		50-70		Above 70	
		M	F	M	F	M	F	M	F	M	F
	Kent, UK. .										
12	University of Essex, UK.			0	0	0	0	0	0		
13	University of East Anglia, UK.			11	8	3	2	2	1		
14	University of Sheffield, UK.			4	7	3	2	1			
15	University of Manchester, UK.			12	24	1	2	4	1		
16	University of Leeds, UK.			4	3		3	7			
17	University of Bristol, UK. Red-Brick.			13	14	1	2	2	1		
18	University of Birmingham. UK,			4	4	3	1	1			
19	Simon Fraser University. British Columbia, Canada			10	14	2			2		
20	University of Ottawa. Ottawa, Canada			3	1						
21	University of Toronto, Ontario, Canada			5	7	4		2	1		
22	Memorial University. Newfoundland and Labrador, Canada				4		6	1			

No	University	Below 18		18-35		35-50		50-70		Above 70	
		M	F	M	F	M	F	M	F	M	F
23	University of Manitoba. Manitoba, Canada			2	4	1					
24	McGill University. Quebec, Canada										
25	Queen's University. Ontario, Canada			6	14						
26	McMaster University. Ontario, Canada			2	2	3			2		
	Column Totals			144	238	56	25	43	18		
	Grand Total	**Male 243 Female 281**									

the national/majority social assemblages to temporarily join the assemblage. The main difference is that in the first case, the imbalance between the representativeness of the different groups indicates a temporal process that would end in equalizing the numbers and creating completely new territories for the university as an assemblage, whereas in the second case, it would mean that the university as an assemblage is by default in a constant state of decodification and deterritorialization in relation to the territories created by its human actors.

Table 21. Clothes, Hair, and Accessories.

Clothes/Accessories/Hair	Young Women	Young Men	Middle Aged Women	Middle Aged Men
Outfit/Clothes				
Jeans and T-Shirt	X	X	X	X

Clothes/Accessories/Hair	Young Women	Young Men	Middle Aged Women	Middle Aged Men
Semi-formal: Shirts and trousers	0	0	X	X
Pullover/ Waistcoat/ Vest	0	0	0	X
Formal clothes (formal dress, shirt, trousers and tie)	0	0	0	X
Union Suits/Overalls	X	X	0	X
White Medical Coats and Blue Latex Gloves	X	X	X	X
Sports Clothes	X	X	0	
Academic Gown	X	X	X	X
Costume Dress	X	0	0	0
Traditional Clothes	X	0	0	0
Metal Style Clothes	X	0	0	0
Sweatshirt/ Hoody	X	X	0	0
Punk Style Clothes	X	X	0	0
Swimming Suit	0	X	0	X
Baseball cap	0	X	0	0
Non-Academic professional outfit	0	0	0	X
Footwear				
Formal shoes	X	X	X	X
Boots	X	X	0	0
Sandals	X	0	0	0
Barefoot	0	X	0	0
Sneakers	X	X	0	0
Other Accessories				
Goggles	X	X	0	X
Ear rings	X	X	X	0
Piercings	X	0	0	0

Clothes/Accessories/Hair	Young Women	Young Men	Middle Aged Women	Middle Aged Men
Rings	X	0	X	X
		Hair		
Long Hair-Loose	X	0	0	X
Long Hair-Tied	X	0	X	0
Undercut	X	X	0	0
Pink/Blue/Green Hair	X	0	0	0
Shoulder-length hair	0	X	X	X
Short hair	X	X	X	X
Shaved head	0	0	0	X
Long beard	0	0	0	0
Three-day stubble beard	0	X	0	0
Short beard	0	X	0	X
Soul patch beard	0	0	0	X
Moustache	0	0	0	X

At a smaller scale, looking at specific actors within the assemblage—faculty members—the lack of balance in terms of gender and ethnicity groups is clear. As shown in Table 22, Faculty Appearance, out of the 27 faculty members shown in the videos, 21 are men, 23 are Caucasian and four are of different ethnicity, all men. This supports the hypothesis that whenever a social assemblage goes through processes of decodification of its human actors, it first de-codifies ethnicity and only then, gender. Thus, the university as an assemblage is first a territory marked by faculty members that are all Caucasian men, then this element is decodified and thus, the territory becomes marked by faculty members that are all men, but from different ethnicities, then the gender parameter is decodified and allows for faculty members who are women as well. As we can see from the videos, both processes of decodification—the code of ethnicity and gender-are still in their early phase. As of now, the university as an assemblage is still

territorialized by the code: faculty members are Caucasian men above 35 years of age, mainly with beards, short hair, and who dressed in semi-formal clothes.

Table 22. Faculty Appearance.

University	Male teacher	Female teacher
York University. Ontario, Canada.	50-70, Caucasian, shaved head, shirt	50-70, Caucasian, shirt and trousers, Short hair,
University of British Columbia. Vancouver, Canada	35-50, Caucasian, long hair, shirt	
University of Suffolk, UK	50-70, Caucasian, short hair salt and pepper. Glasses	
Regent's University. London, UK	50-70, Caucasian, short hair salt and pepper. White coat. 35-50- Caucasian, short hair, suit.	50-70, Caucasian, glasses, shirt, shoulder length black hair, fringe,
Harper Adams University, UK.	50-70, Caucasian, shaven head, glasses.	
University of Bedfordshire, UK.	50-70, Black, head-shaven, shirt 50-70 Caucasian, short hair, beard, shirt	
University of Sheffield, UK.	50-70, Caucasian, short hair, shirt glasses	
University of Leeds, UK.	35-50, Caucasian, short hair, shirt, 50-70 Caucasian, short hair, shirt 50-70 Caucasian, short hair, moustache, glasses	35-50, Caucasian, shirt shoulder long hair, glasses
Simon Fraser University. British Columbia, Canada	35-50 Caucasian, long wavy hair, tied, 3 days stubble beard. Trousers and shirt 35-50 Caucasian, shoulder length hair, loose, small soul patch	50-70, Caucasian, short curly hair, white coat 50-70, Caucasian, shoulder length hair, suit and jacket. (dean)

University	Male teacher	Female teacher
	beard. Trousers, shirt and jacket.	
University of Toronto, Ontario, Canada	35-50, Middle Eastern, jacket, shirt, (caption-instructors). 3 days stubble beard 35-50 Caucasian, jumper, 3 days stubble beard 35-50 Caucasian, shirt, glasses, goatee beard 35-50 Caucasian, shirt, jumper, 35-50 Caucasian, shirt, jumper, glasses, beard 50-70 Caucasian, baseball cap on his head, jumper 50-70 Black, 3 days stubble beard, glasses, shirt, vest.	35-50, Caucasian, shirt and trousers shoulder length hair
	50-70: 11 people/ 8 videos 35-50: 10 people/ 5 videos Caucasian: 18 people/ 11 videos Black: 2 people/ 2 videos Middle Eastern: 1 person 21 male instructors Beard: 8 people Short hair: 8 people Long hair: 3 people Trousers and shirts: 14 people	50-70: 4 people/ 3 videos 35-50: 2 people/ 2 videos Caucasian: Shoulder length hair: 4 people Short hair: 2 people Shirt and trousers: 4 people 6 female instructors

6.11.5 Research Object

The first code that is territorializing the university is human-centredness. Two-thirds of all the scenes in the videos were with people, which emphasizes the

importance of their role. Moreover, most of the videos started and ended with scenes with people, which implies that it is people who outline the boundaries and territories of the university, and not the other way around (see Table 16, Composition: Scenes & People).

In terms of the codification of human actions, there were two clear codes: the iconic expressive role of any warm and friendly physical touch (such as hugging) was always linked to a symbolic expressive role signifying celebration. Friendly physical contacts, hence, are codified as exceptional and only in relation to celebrations. On the other hand, aggressive physical acts were mainly demonstrated in sports, which also codifies them. Only two videos showed political actions—people engaging with material elements that had a political symbolic expressive role (flags, posters, special clothes, etc.), which clearly shows how political action has been completely decodified and is not considered a territorializing factor. This could change in the future.

Drinking coffee as a social action is strongly codified, whereas drinking alcohol as a social action is strongly decodified. The scenes that showed a link between drinking alcohol and socialising were only three, whereas the scenes showing coffee drinking as a socialising act were numerous.

Gender is codified in a binary representation—the vast majority of people's iconic expressive roles coincided with the symbolic expressive roles consistent with binary gender representation. Nevertheless, it should be mentioned that clothes are completely decodified: clothes no longer have an iconic expressive role that could be linked to a gender symbolic expressive role. In other words, most actors wore jeans and T-shirts or task-specific clothes (swimsuits, sweatpants, etc.).

Age is strongly codified, and two-thirds of the actors seemed to be between 18 and 35 years old, hence youth is a definitely territorializing factor for the assemblage. On the other hand, no people below 18 or above 70 were shown. Another relation is also codified- the link between the iconic expressive role of short hair and the symbolic expressive role of greater than young age. Young people had long hair; the older persons had short hair.

One traditional link seems to be going under a decodification process; the iconic expressive role of speaking in public and the symbolic expressive role of power. In the videos, there were almost as many scenes of young people speaking in public as there were of those of more than 35 years. This speaks to the decodification of one aspect of traditional power dynamics—students now have as much a voice as faculty.

On the other hand, faculty as elements of the assemblage seem to remain strongly codified. The majority were men, between 35 and 70 years old, with beards, short hair, and semi-formal clothes.

A decodification process is clearly starting, yet not significantly enough in order to claim that it has deterritorialized the human actors' aspect of the university and it is the inclusion of human actors who are either non-national or represent national minorities. This decodification process needs to be studied in a wider time frame in order to draw deeper conclusions.

6.12 Animals and Plants

6.12.1 Denotation, Connotation

Two sheep, two cows, and two dinosaurs walk into a library.

My identity as a carrier of a specific knowledge prevents me from recording and analysing the plants shown in different scenes of the videos. My knowledge of plants is extremely limited, and I cannot, as a perceiver, establish their iconic expressive roles, which immediately keeps me from determining any symbolic expressive roles. In this sense, plants are not codified in the video-viewer assemblage. I can only say as a viewer that the videos contain many scenes with plants and that plants are an element of the university. See Table 23. Animals.

Nevertheless, this statement doesn't carry any meaning and a further analysis cannot be developed. Furthermore, the plants that are shown in the videos are plants that I recognize as familiar and that I would classify as European/North American vegetation, which makes an analysis almost impossible because I, as an individual, have never decodified this type of vegetation from any assemblages I have ever observed or been part of. If the vegetation was of baobabs and Venus flytraps and if I had not skipped classes in biology so often, I

would have been able to decodify the plants that I have interacted with in other assemblages and then be able to identify the iconic expressive role of the plants in the videos and their symbolic expressive role. Unfortunately, I cannot differentiate between a spruce, a fir and a pine tree—they do not have iconic expressive roles to me, and therefore I cannot as an actor in the video-viewer assemblage interact with them, which automatically means that I recognize their existence, but they are not codes of the assemblage. On the other hand, I do not have this issue with animals. The most frequently shown animals were insects, cows, sheep and dinosaurs. The animals present an interesting question with regard to the iconic expressive roles of the elements because it is the only group of animated beings in which a dead specimen, or rather, the skeleton of a dead specimen is shown. This could present a problem in terms of classification: how to position the dead bodies of usually animated actors in terms of their symbolic expressive roles within an assemblage?

Table 23. Animals.

Animals	No. of Videos
Sheep—walked to the stables; held by young people	**2**
Cows- a cow licks the camera; two young women are washing a cow	**2**
Dinosaurs- skeletons of dinosaurs are displayed in the halls of the buildings	**2**
Insects: beetles on leaves, a small black insect on a leaf climbs on a human finger	**2**
Bees- two people are holding a honey super. A bee hatches as human fingers are holding a small part of the honey super	**1**
Birds- people are watching birds flying in the sky	**1**
Rabbits- two rabbits in a park	**1**
Dog- a young woman is conducting water therapy on a dog in a pool	**1**
Chameleon on a branch next to a person	**1**
Guinea pig—female hands are holding a guinea pig	**1**
Seals- seals swimming in a river	**1**

Is the corpse's or skeleton's iconic expressive role that of an actor or that of a non-actor, a non-animated element? To what an extent does the temporal gap between the living period of the now-dead actor and the current existence of the assemblage determine the iconic expressive role? This is the only instance in which index-thinking from the IG approach would be mandatory and relevant to this scale of the study. I am spared from the duty to have to engage with these questions due to the fact that in all the scenes, with one exception, the animals were shown not so much as actors in the assemblage, but rather as the object of the studies of the human actors. Their symbolic expressive role was that of beings that are studied and improved by people, not that of companions, pets, or even enemies threatening people's well-being. Not a single video has a scene shot from the point of view of an animal or of an action initiated by them. Furthermore, the dinosaur presented in one of the scenes was the only exception to the rule that no action is initiated by the animals- the scene created the feeling that the dinosaur is alive, moving, scary, and powerful. The effect was accomplished by shaking the camera to simulate the effect of an earthquake and sounds (thuds) of heavy, slow, steps approaching the camera. Hence, the dinosaur was the only animal presented as an actor in the assemblage. The skeletons of dinosaurs then can be classified as playing an iconic expressive role of an animal (and not of an unanimated object) despite their unusual and problematic materiality.

6.12.2 Research Object

The consistency in the links between the iconic and the expressive roles codifies the animals as elements of the assemblage and territorializes it as a space in which animals are used as objects of human studies. It is important to note that none of the animals (not even the dinosaur skeletons) were shown in a laboratory. All were shown in spaces far away from microscopes and test-tubes. This emphasizes the fact that while animals are treated as the objects of studies, the studies are always on an interactive, and never on an organic, level. They are treated as animated beings and not as material elements.

6.13 The Stories the Codes Do Not Tell

The YouTube video-viewer assemblage that has offered the necessary data to analyse the codes and territories of the university as a socio-material assemblage does not allow me, as a researcher, to have power over the perspective, the scenes I would like to see, the components where I would prefer to focus. If I were relying on data directly collected from my being physically present in these same universities, my approach, and hence my conclusions, might have been quite different. Nonetheless, the YouTube videos-viewer assemblage makes the analysis of the data manageable, more suitable for establishing the codes and territories in a systematic way. Further, it has the advantage that my analysis is *not* the narrative I present to the reader as a mediator between the reader and the socio-material reality of the universities; on the contrary: I am analysing the narrative *created by the universities themselves* about their own reality. Hence, the reader does not rely on my choice of scenes and focus, but rather, the video makes those choices and thus validates the codes and the universities themselves construct and project as territorializing.

Based on this analysis of the codes, I would like to draw some conclusions on the stories they tell:

- Impressive and imposing buildings that emphasize the might of the Enlightenment-spirited institutions over the power of individuals is a strongly territorializing code for the university.
- The centrality of busy-ness expressed either by the short durations of scenes, the quick succession of day-night scenes, or by the transport-related scenes strongly codifies the notion that university is not only a busy and demanding space for work (and not love, or leisure, or lengthy one-to-one discussions with a professor or a peer), but that *work* is meant to be at an industrial pace.
- Interior spaces that invoke a feeling of rigor and discipline that is traditionally associated with religions (in this case-Christianity). but the lack of any religious rituals or symbols speaks to the notion of secularity: material components may well have iconic expressive roles

that remind us of religion, yet their symbolic expressive roles do not align with this association. The university is territorialized as a secular socio-material assemblage.

- Many of the interior spaces: teaching and learning spaces, social activity spaces, media, arts, and sports spaces showed scenes of collaborative communication in a social, friendly, and welcoming spirit. The diversity of races and genders alluded to a spirit of acceptance and inclusiveness.

And yet, amidst all of the above, elderly people and younger children were nowhere to be seen. Nor, were there any facilities for disabled people. One wonders: women are welcome, but only if they are not mothers? Elderly people should not be seen for they have no place at a university? Is the university a space of work, but only for the physically fit? The good weather and the hugging, cheering scenes speak of youth, success, and a bright future. There are no rainy days, no crises to be overcome, no financial struggles. Hence, more than the emphasis on intellectual work, the socio-material narrative speaks of a space where young and fit people are welcome in order to be trained to partake a role in an industrialized and technocratic world, where one leads a physically demanding and speed-oriented life, or else is marginalized and becomes invisible. And, visibility in the video-viewer assemblage equals existence.

In this chapter I have mainly mapped out the processes of codification and decodification and established the existing codes that territorialize the university as a category of socio-material assemblages.

Chapter 7: Codes, Territories, and Globalization

This chapter addresses the following subset of the research questions set out in Chapter 5.

1.c What is the relation between the codes and territories of the university socio-material assemblages and globalization?

1.d To what extent are universities territorialized and what are the deterritorializing processes that occur that may lead to the change in the identity of the assemblages?

First, I schematically define globalization and two of its sub-categories: homogenization and hybridization. Through the prism of globalization theories, I classify the previously outlined codes and territories of the particular socio-material assemblages and the university as a category of socio-material assemblages into two groups- codes that speak of processes of homogenization and codes that speak of processes of hybridization. Given the fact that homogenization and hybridization as concepts per se, as well as the concrete 26 universities I examine are within a shared semiotic paradigm, the consistent codes are considered here as territorializing the university as a category of socio-material assemblages. Nevertheless, it is noticeable that while hybridization processes are rather inductive to re-thinking and re-shaping the codes of the university, Homogenization processes either act as territorializing agents or they completely eradicate the codes that do not align with their semiotic paradigm.

While both homogenization and hybridization are considered to be variations of globalization, both operate on completely different from each other principles when applied to social assemblages.

Defining *globalization* is difficult and even if it exists as a phenomenon. If it does, when did it appear and in what form. The most difficult aspect of this is to determine when globalization began. Was it with the great geographical discoveries (Singh, 2009), was it a result of industrialization, was it a result of the twentieth century's ideological battles, or did it appear only after the fall of the USSR (Berend, 2006)? Further, the lines between colonization, territorial occupation, and globalization are quite blurry.

Various authors have defined globalization in many ways and from differing perspectives. It has been both equated to and distinguished from Westernization (Ritzer & Dean, 2015), Americanization (Beck et al., 2003), and trans-planetary relations (Scholte, 2008). Due to the limitations of this study, I cannot actively engage with these questions and therefore, I made the following choice:

Globalization is a concept used to designate the manifestation of a phenomenon after the fall of the USSR. I do not engage with the history of globalization, nor with other possible connotations the term may have.

From an assemblage theory approach, Woods et al., define globalization as an 'expression of interactions within and between assemblages that result in the stretching, intensification, and acceleration of relations over larger geographical distances, thus producing a tendency towards the global' (2021, p. 286).

Further, for the purpose of this study, and within its theoretical framework, globalization is conceptualised as an ideological system that is a product of powerful organizations (governments, companies, or any other economic, social, or political organization) that are powerful enough to be able to design and impose an ideology that aims at deterritorializing and de-coding traditional socio-political assemblages and reconstructing their codes in a way that would enable them to constitute more efficient units of a greater assemblage. Ideally, the entire globe would become one assemblage with a shared territory and codes. Whenever I use the term globalization in this study, I mean the above definition.

Globalization theories typically outline four main theories of globalization: homogenization, hybridization, and polarization.

Homogenization theory proposes that globalization is the act of Western modernisation (Bhawuk, 2008; Boman, 2021; Volkman, 2006). Most authors agree with this definition, yet they argue that globalization should not be *equated* with homogenization. Nevertheless, I use the term homogenization as a form of globalization whose aim is to form a global assemblage that is codified in accordance with Western ideas and values. This implies that there can be only two ways of decodifying the codes of the original assemblages and re-codify them in the global assemblage: either substitute the iconic expressive role of a particular assemblage with another iconic expressive role, or, if the former is not possible, too challenging, and too time consuming, to eliminate the iconic expressive role of the material component altogether- in other words, to eliminate physically the material component or at least, to destroy its visibility.

Hybridization is typically described as a multi-layered process of interactions among cultures without the domination of one and resulting in cultures becoming similar through this process of constant interaction (Boman, 2021; Chan et al., 2007; Özekin & Ariöz, 2014, Uz, 2015). The processes of decodification of the codes of the original assemblage would be the understanding of the various symbolic expressive roles and their relation to the same iconic expressive role of a material component and then impose only one symbolic expressive role of the material component that is the most suitable for a majority of actors, regardless of its source. This cutting off the link between iconic and symbolic expressive roles of the material components and the emphasis on the importance of the symbolic expressive role leads to the nullifying of the importance of the iconic expressive role. Thus, it removes the necessity to physically eliminate the material component and stresses the necessity for constant communication.

An exemplification of the difference between homogenization and hybridization theories is the following: if in the current Western world Italian fashions and Rolls Royces are the material components whose iconic expressive roles (a dress and a car) can be linked to only one symbolic expressive component—high social status— then that link is codified and the process of a homogenizing globalization would consist in imposing the same code everywhere and completely disregarding, dismissing or destroying material components that cannot be subjected to the code. Thus, in a globalized homogeneous world, all wealthy men would wear Italian suits and drive a Rolls Royce. A globalized hybridized world would look different. Either actors from different assemblages would agree to choose one material component with an iconic expressive role that does not necessarily belong to one dominant culture, or they would establish links between different material components and the same symbolic expressive role. That would mean that both a bicycle and a Rolls Royce could share the same symbolic expressive role in codifying the concept of wealth. That would be possible only if a majority of the actors in the world assemblage perceive the same symbolic expressive role linked to different iconic expressive roles of the material components.

Polarization is the third theory of globalization is which states that the world's cultures are becoming polarized and continuously and increasingly diverging. This theory is usually associated with Samuel Huntington's (1998) work.

A fourth form of globalization is presented by Boman (2021). He calls it 'parallelisation' and explains that it consists of the paradoxical appearance of phenomena that are mutually induced, yet completely opposite to one another, such as the raise of secularism being accompanied by the rise of religious extremism, the rise of migration with the rise of racism and xenophobia, etc.

The limitations of this study keep me from engaging with these latter forms of globalization for two reasons: first, the videos I have analysed are within the framework of the same civilisational boundaries. Therefore, based on this limited number of videos, I cannot engage with the polarization theory of globalization. Second, these theories are founded on the premises of Hegelian dialectics to some extent, and assemblage theory is, by default, a critique of such dialectics. Therefore, in order to engage with parallelization and polarization, I would need to engage in a theoretical debate that goes beyond the scope of the current study.

In light of these limitations, I can address my second major research question only within a limited framework and that by necessity confines the research question to:

How are the codifying, decodifying, territorializing, and deterritorializing processes in the projected image of the university as an assemblage linked to the homogenization and hybridization theories of globalization? Hence, in this section I will analyse the codes and territories of the university as an assemblage and classify them as to whether they represent a process of homogenization, a process of hybridization, or a state in between. By doing this classification, I do not suggest that homogenization, hybridization, parallelization, or polarization are processes that occur separately and not simultaneously, or, that the existence of one excludes the existence of the other. The aim is to identify which codes and territories can be classified as signs of a homogenization process or as signs of a hybridization process, and then to draw conclusions based on that analysis.

7.1 Homogenization

Codifying and territorializing processes that are constant throughout the videos with no sign of decodification I have classified as pertaining to homogenization. These elements are strongly codified, the links between their iconic and symbolic expressive roles are constant and thus, I consider them to be outlining the territories of the university as an assemblage, but also, due to their Western tradition origin, I consider them as signs of a homogenizing globalization. Homogenization, in other words, I define as the phenomenon (if completed) or the process (if ongoing) of establishing links that belong to the same semiotic paradigm (here- the Western paradigm) between the same iconic and symbolic expressive roles of the components of various assemblages.

Code 1. Human-Nature/Human-Institution

The first code that strongly territorializes the university as an assemblage is the relationships between human actors and nature, and between human actors and the institution. The code is established in the analysis of the viewer—YouTube assemblage analysis. All scenes of nature were either from a long shot birds' eye camera position, or from a behind the shoulder position. In contrast, many scenes with buildings were shot from a low angle. In keeping with the approach of classical cinematography, the camera angles show the attitude that the creators of the videos have towards the material components of the assemblage and that is, by contrast, representative of the way the assemblages portray themselves and their values. In addition to the specificity of the camera angles, all the scenes with animals showed animals not as pets or as a threat, but rather as objects of study. However, no animals were shown in laboratories.

This code is based on four Western worldviews. First, the Christian idea is that humans are superior to nature and that the institution that represents the community is greater than the individual. Second, the Enlightenment idea that all natural phenomena can and should be objects of study and without taboos. Third, the New Age idea that albeit animals can be the object of study, they must be treated as biological entities that cannot be harmed during the process of study. Fourth, the utilitarian idea that humans' meaningful engagement with nature

consists of their finding that it is *useful* to humans and *not* for any other human endeavour that is not strictly linked to *usefulness*.

Code 2. Young and Physically Fit People

Seventy-eight percent of the human actors shown in the videos were below the age of 35. Only one video showed a scene with a little person who was portrayed in a gymnasium, playing badminton. Only five scenes out of the six showed overweight people (women). Apart from these exceptions, all the human actors were shown to be fit, strong, and healthy.

The code is based on two Western worldviews: the Enlightenment idea that since the secularisation of the university as an assemblage, it is no longer a place for lifelong service, but rather a temporary space for young people to gain the necessary education before joining the workforce. Second, the capitalist/conservative idea is that education is worthwhile only if people later join the workforce, and in order to join the workforce, they need to be physically fit.

Code 3. Bicycles, Boats, and Stairs

The most frequently shown transportation were bicycles and boats, and the most common architectural element was a stair. No video displayed architectural solutions that would be appropriate for disabled people.

This code reinforces the homogenized belief of code 2—the university is a space for physically fit people, but it also shows other underlying beliefs. First, that the university, although being always in the centre of an urban setting, is always close to nature and natural spaces are an important part—lakes, forests, parks, etc. where people can bike and row boats. Second, that it is never on a hilly surface or difficult terrain. It occupies a space that is reasonably easy to navigate. The bicycles and the boats demonstrate appreciation for modesty, team spirit, eco-friendliness, beauty, and Spartan values. People are shown to rely on their own strengths, using non-luxurious means of transportation that also enable them to appear fit and athletic. No one uses electric minicars, tricycles, or any other equally eco-friendly means of transport that would not depict reliance on one's own physical strength and elegance. The same ideas underpin the scenes that show

stairs—no lifts, no escalators; in order to climb, people must rely on their own physical strength.

Code 4. Vertical Expansion

All buildings of the universities are on several levels and have several floors. This vertical expansion, in contrast to a horizontal expansion, imposes two ideas. The university must be in an urban centre (where horizontal expansion would not be possible), they must be massive enough to enable thousands of people to circulate in them and allow the architecture to force people to interact with each other and gather. In brief, it allows for the formation of a massive human flow. A horizontal expansion would lead to segregation and isolation, which is clearly not an intended code for the university as an assemblage. Vertical expansion with its implications is a Western idea that is very much part of the homogenization globalization process of the universities.

Code 5. Flexibility/Fluidity

The most frequently shown natural scenes included a waterbody—a lake, a sea, a river, etc. Only two scenes include a mountain. The repetitiveness of the scenes with water demonstrates a code that implies one idea—flexibility. Water changes constantly and takes the form of its container. Mountains do not change (their change is too slow to be noticeable within a lifespan and therefore is irrelevant to human actors). Water is also usually easy to dominate, whereas a mountain is not. This code demonstrates the desirable emergent property of the university as an assemblage; it is a place where people change, and that the change does not cost too much effort. If one joins, it happens.

Code 6. Good Weather Friends

All videos showed scenes with what the West considers to be *good weather*—sunshine, flowers, light clothing. Only two of the videos displayed bad weather: one scene of a thunderstorm and one scene with snow, and both these exceptions presented the scenes with humour. Two underlying ideas are embedded in this code. First, the romantic idea that good weather is sunny weather (this is not so in many regions where heat symbolizes the end of the fertile season, drought, and lack of comfort) and two, that happiness and well-being are

expressed through this notion of good weather. Thus, the code territorialized the university as a space in which people are happy, smiling, always in a good mood, and always cheerful. There are no associations with anger, domination, submissiveness, struggles, and problems.

Code 7. Coffee

The most frequently displayed beverage in the videos was coffee, and more concretely, espresso. Only two scenes showed people drinking alcohol, not a single scene included people drinking tea, fruit juices, milk, or boza (millet ale). It is a code that supports the homogenization principle for two reasons: first, it is the beverage most associated with both social bonding and quality. Second, it is the only beverage that has a popular reputation of boosting intellectual activity. Nevertheless, I believe that this code is the result of a relatively recent process of decodification of other material elements, namely, tea and alcohol. Using this process of decodification, the university deterritorialized its borders as a space where people socialise by drinking the national beverages—traditionally, tea, beer, wine, or whiskey, and became fully re-territorialized as a space where people drink coffee. Code 7 is perhaps one of the clearest examples of codification. I am sure that people at universities drink beer, that quite a few British students and faculty continue to drink tea, as I am sure that quite a few Bulgarian students and faculty (including myself) still have boza for breakfast. Nevertheless, the physical existence of these beverages no longer constitutes a code for the territories of the universities. The university is a space with a cafeteria and not a bar. Even the scenes that showed people in night clubs, alcohol was nowhere to be seen. Coffee as a code for the territory of the university is a recent development, yet I categorize it as part of the homogenization process precisely because it is Western, and it is applied across all scenes.

Code 8. Night Clubs

The night club was the only space codified as a purely entertainment space. Entertainment is thus represented as public, an anonymous crowd, all facing a DJ and consuming the same music and expressing their enjoinment in the same way

(jumping up and down with their hands raised). Code 8 is one of the codes that strongly expresses the homogenization process.

Code 9. Body Language-Sports

The videos showed a significant number of sport-related scenes. Sport therefore seems to be a very strong codifier for the territories of the assemblages. Most sports scenes were focused either on individual efforts (gymnasiums and swimming pools) or on Western homogenized team games (football, rugby, hockey, basketball). In addition, the only spaces that showed pure art expressions were scenes displaying a ball room, a theatre, or a concert hall. This code is homogenizing on two levels: first, the emphasis on the body as the predominant means to express oneself, which is not solely a Western idea. The Western characteristics of body expressions lay in the fact that they are all structured and in a designed for that space—actors dancing on the stage of a theatre, dancing in a ballroom, actors playing classical musical instruments in a concert hall. All expression is thus controlled and experienced in a specific structure. There were a few exceptions: one scene portrays a young woman who is painting a picture, another two scenes show yoga practises, and yet another two scenes show young people singing and playing in a small band in a place that looks like a coffee shop. Nevertheless, while these scenes may indicate the start of a hybridization process, they are very few in number. Second, they are always in the form of activities that are linked to the sports and arts that are linked with great revenue. Volleyball may be a popular sport, yet it does not produce the amount of revenue that comes from rugby or football. There are many other physical games that are popular, yet as we can see, unless they represent a major sport, they are not codified in the territories of the university.

The other reason why this code is classified as a homogenizing code is that all body expressions through sport or performance have a clear pragmatic goal— perfection in front of an audience and perfection in terms of personal skills. Experimentation and pleasure do not seem to be the main aim of any of these activities.

Aside from the sports and performance activities, the bodily interactions among the actors as a form of a social expression were all limited to handshakes and brief hugs. The hugs were only among young people, all of which could be decategorized as students. The only exception to this rule were the few scenes in which students were hugged by members of their families. This is clearly part of a homogenizing process which portrays the university as a non-violent and non-sexual space which also excludes any possibilities of other, ritualistic forms of social expressions, such as bowing, giving way on a path, giving flowers, or any other type of physical ritual.

Code 10. Binary Gender Representation

Except for two scenes which clearly and explicitly showed material objects with a symbolic expressive role that represented the LGTBQ community, all the scenes displayed people who clearly could be classified in a binary gender classification. Therefore, it would be impossible to argue a case for the decodification of the binary gender expressions and their deterritorialization—the code is constant throughout the videos and clearly shows a strong homogenized view on gender construction.

Code 11. Race and Language

By eliminating clothing differences, physical interaction differences, and language differences, the strongest code for globalization becomes *racial differences*. Hence, there is an emphasis on the external and biological traits of differentiation, rather than internal and cultural ones. It is a homogenizing code because it is consistent throughout the videos. In terms of language use, with only two exceptions, most videos used a neutral standardized English language that could not be assigned to a specific region, ethnicity, or class.

Code 12. No Smoking

There were no scenes displaying someone smoking—be it a cigar, a pipe, or a cigarette. This code would have been called 'No smoking, no drinking, no sex', yet there were two scenes that showed people drinking beer, one scene with a couple that were cuddling at a cinema, and many scenes at a disco that suggested easy associations with alcohol. Hence, alcohol is very rare, yet existent through a

direct iconic expressive role of material objects (the pint of beer, the bottle of beer), sex and/or love are suggested by symbolic expressions that were rare, albeit existent, yet smoking is such a taboo, that it is nowhere to be seen. It is not seen through a material object of an iconic expression (a burning cigarette), nor with an object that could have a symbolic expression (an ashtray for example). This lack of displaying smokers is one of the strongest codes for homogenization: a complete eradication of local customs and the imposition of the new Western utilitarian religion—the obsession with healthy lifestyles. I must add that Oscar Wilde and Edmund Vance Cooke would have been very disappointed.

Code 13. Spartan Private Spaces

The only private spaces shown in the videos were students' rooms. All rooms had basic furniture: a bed, a desk, and one chair. Wardrobes or closets are not shown. In all videos, there were at least two colourful and funny pictures on the walls, mostly animals or famous tourist areas. In two videos, there were small stuffed animals. Other than the stuffed animals and the pictures, no other decoration was shown. All the rooms were rectangular and not bigger than 12 square meters. The Spartan look of the students' rooms suggests two concepts: one, from a utilitarian point of view, students are temporary residents of the university and therefore, the expression of their identity is most appropriate in the public space where the expression can be valued by all. The expression of their identity in their private space would be an unnecessary waste of resources and time, since, presumably, once the student leaves the room, another student would occupy it. For practical reasons therefore, it is important to keep the rooms as impersonal as possible.

The second concept is that of power imbalance. Students are temporary residents of the university campuses and therefore, their private lives should be entirely linked to service to the university. They should take the identity of the university and then spread its ideas to society once they have graduated, they shouldn't leave traces of their own private identity in the material world of the private spaces of the university. A third concept may be uncovered if we assume that the Spartan room represents the Platonic idea that individualism and creativity

are mostly valuable when applied to work and should be mainly abstract and not with a materialistic expression.

Code 14. Writing on a Board: Math, not Text

All the written symbols on whiteboards, blackboards, PowerPoint presentations and glass were, with one exception, of mathematical symbols. Only in one of the videos, a person wrote a word on a blackboard and that person seemed to be a student. This tendency uncovers the belief that knowledge is universal, concepts are universal. and are best expressed through abstract symbols rather than concrete expressive systems (such as language or images).

7.2 Hybridization

Hybridization I define as the phenomenon (if completed) or the process (if ongoing) of the interchange of meaning between two (or more) semiotic paradigms (or systems)- two assemblages, two networks or an assemblage and a network, in which the original codes are re-codified and different expressive roles are linked to symbolic expressive roles in a new way.

Code 1. Race and ethnicity

More than seventy percent of the human actors are Caucasian, which, without further indications of all the human actors' self-identification and within this very limited time span is difficult to interpret. If we look at it from the majority/minority parameter, I could argue that the majority represents the projected image of national/local students versus foreign/global students in this imagined reality. Of course, such an assumption would be faulty on many levels, but mainly because any such identification can happen only in a conversation. Interpreting the ratio as a hybridization sign is impossible for me because the time span is too short. If the study included data collected over half a century or more, I would perhaps be able to draw some conclusions, but it was not and the data are not enough to claim that certain human actors were codified as participants in the assemblage and now it is a decodification process. Another impossible interpretation for me is to assume that the ratio signifies the inclusion of national minorities. It is a very contemporary ideologically charged argument to make but

cannot be supported by the data from the current study. Nonetheless this could be the subject of another study.

So, while acknowledging that the representatives of different ethnicities may or may not mean a decodification that would be a sign of hybridization processes, the limitations of this study do not allow me to interpret it in a meaningful way.

Code 2. From Telescopes to Microscopes

There were only four videos that showed a telescope, while a microscope was one of the most frequently shown objects. Two main tendencies can be outlined on this basis: on a macrolevel, the microscope becomes a symbol of science. The reason for this assumption is that all microscopes are shown as being operated by people in white coats and latex gloves, in laboratories and all are shown in associated with scientific research. Even in the videos that use abstract images and not filming, the microscope is used when the word science is mentioned. This constant connotation and the consistent relating of the symbolic to the iconic expressive role leads to the thought that the microscope as a material component of the university assemblage should be examined as a homogenizing and not as a hybridizing sign. Nevertheless, on a meso level, its presence acquires a different meaning. The question there is why the microscope and not the telescope is used as a sign for science. This question leads to the assumption that the conceptualization of science has shifted- from a focus on the macro-cosmos to a focus on the microcosmos. This shift in the conceptualization of the major focus of the science as represented in the videos is an indicator of a hybridization globalization process—from the universe that is the same for all, the universal, eternal, non-animated, to the particular, contextual, local, mortal, and animated. A shift from observational practises to actual engagement with matter.

Code 3. Buildings

The buildings are the material components that most clearly express the changes that the university as an assemblage has and is going through. The buildings are also the material components in which it seems impossible to separate the iconic and the symbolic expressive roles. Whenever the ideology changes, it seems that the buildings change entirely as well—no iconic expressive

role acquires a new symbolic role—the entire material component in its entirety is replaced. From the secluded towers surrounded only by nature and built with local materials, the buildings change to Romanesque buildings, Gothic and Neo-classical, Modernist, and finally Postmodernist styles.

If the Postmodern new buildings were built only with symbolic expressions that are meta-cultural and with materials that are artificial and not linked to any specific geographical location, I would argue that they were representative of a homogenizing globalization process. Nevertheless, this is not the case as many of the Postmodern buildings are clearly built with materials that belong to the specific geographical location and include some culturally specific symbolic expressions. Therefore, I claim that the change in the architecture of the buildings is a proof of a hybridized globalization process, and moreover, they are the clearest indicator of a shift from homogenization to hybridization—the homogenization process was expressed in the utilitarian Modernist architectural style and this has clearly given way to the hybridized process of building Postmodern and locally influenced buildings.

Moreover, in 50 per cent of the videos, buildings were shown in scenes from a bird-eye view perspective, which allowed the viewer to see that the university is amidst a big and busy city. These scenes emphasized the interconnectedness of the university as an assemblage with other assemblages—shopping streets, banks, theatres, etc. The emphasis on the interdependence and local embeddedness of the assemblage is another indicator of a hybridization process.

Another strong indicator of this hybridization process is that in five videos no buildings are shown at all. So, while it can be said that the buildings are still a central material component to the university as an assemblage, this material component becomes slowly decodified. Five of the twenty-six videos have demonstrated that they do not consider the buildings as a territorializing component any longer but have focused only on people and nature. Therefore, we can see two processes on different levels: a process of de-territorialization of the assemblage on the one hand, and the shift from homogenization to hybridization in terms of the globalization process.

Code 4. Transport Related Spaces

The demonstration of multiple transport-related spaces such as parking lots, bus stations, train stations, ports, airports, etc. emphasizes the interconnectedness of the university as well as the local city-contexts. This also indicates the process of hybridized globalization.

Code 5. Learning Spaces

The Library as a space retains its significance as a key territorializing material component in the university as an assemblage. The majority of videos included scenes with libraries, and those scenes were more numerous than the scenes with auditoriums and laboratories combined. The Library as a material component had several symbolic expressive roles, and here I will focus on two. The first s is the place where knowledge lives, is conserved, is sustained and is used. This symbolic expressive role supports the idea of a homogenized globalization: knowledge is portrayed as abstract, written, classified, organised, subject to a hierarchy, and something that should be acquired, but not questioned. This symbolic expressive role is at a macrolevel and while it emphasizes the process of homogenization, it is also in the process of decodification by the massive inclusion of other material components—the computers and laptops. Here, in terms of deterritorializing processes, the inclusion of computers along with books is an indicator of a major shift in the conceptualisation of knowledge. The library and the books represent a strongly codified relation between abstract ideas and material expressions—the material space of the library, the design that implies that the library is both a public and an individual study space, the specific design of the printed copies emphasizes the importance of the material expression of the abstract ideas of the book. Libraries and books also emphasize the idea that knowledge is constructed by someone, expressed by someone, and eternalised in a materialistic expression, so the receiver of the knowledge can only passively acquire said knowledge, but cannot materialistically interact with it. In a sense, the knowledge-giver has the ability to change the knowledge-receiver, but the material expression of said knowledge impedes reciprocity. Computers, on the other hand, decodify this link and destroy it— the material expression of the knowledge-

construction process is universal, because the computer production is not in direct relation to a specific content of knowledge. Moreover, knowledge's expression is converted in an interactive process because the user of the computer has a direct influence on the material and iconic expressions of knowledge.

Thus, the inclusion of computers and computer rooms along with the books and the libraries is an indicator of the deterritorialization process in the university as an assemblage. Perhaps the most important indicator, since it decodifies the *heart* of the university—knowledge itself.

If I stay at this macrolevel of analysis, taking only the first symbolic expression of the library into consideration, I should claim that this deterritorializing process is rather an indicator of a homogenization globalization process and the claim would be correct. Nevertheless, on a meso-level of the analysis, I must consider the other symbolic expression of the library and the books— the symbolic expression of study spaces. The inclusion of computers is a sign of hybridization because it demonstrates a shift from the centralized, classified, organised, and materially defined idea of a study space to a personalised, non-space and time-related idea of a study moment. In a sense, this is an indicator of hybridization because, on the one hand, it removes space as a dimension from the equation, yet on the other hand, it allows for a personalization and a different form of territorialization, in accordance with the context.

The same processes of decodification of the concept of knowledge on the one hand, and hybridization on the other (macro and mesolevel respectively), are noticeable in the inclusion of small classrooms and conference rooms along with the classical great lecture halls and auditoriums. Here again on a macrolevel, we see a decodification of the idea that knowledge must be transmitted only one-way, by an authority and to a large monolithic audience (the assumption of the audience being monolithic lays in the size and design of the auditoriums) to the idea that knowledge is a construction-process that is interactive and personalised for specific audiences- implied in the smaller classrooms and meeting rooms in which both lecturers and students write on boards and speak. On a meso level, this is a

hybridization process because it allows for the contextualization of the knowledge construction process.

Another indicator of hybridization is the common shift from libraries and classrooms to workshops, laboratories, theatres, open spaces that, despite their different iconic expressions, share the common symbolic expression—'study space.' The decodification process consists of broadening the possible relationships between the iconic and the symbolic expressive roles of the material components. If at one moment the symbolic expressive role 'study space' was attributed only to the iconic expressive roles of libraries and auditoriums, in the videos it is clearly show that the same expressive role is attributed to many and different material components. This is broadening the parameters of the material component 'study space', and thus, it is deterritorializing and re-territorializing at the same time. The process is a clear indicator for hybridization because it demarks a shift from the universal and the abstract, the centralized and hierarchized transmission of knowledge, to the de-centralized, contextualised, and personalised co-construction of such knowledge.

To summarize, globalization has an obvious and immanent impact on the identity of a socio-material assemblage such as the university. Globalization is the phenomenon (if completed) or process (if ongoing) of the interaction among different assemblages or among networks and assemblages and their respective semiotic paradigms/systems. Nevertheless, the impact depends on the form of globalization that induces the changes. In the case of homogenization, one semiotic paradigm is imposed on the codes within the assemblages and re-codifies them in accordance to its logic and principles. The link between the iconic expressive role of the component and the symbolic expressive role is either completely changed and repeated across other assemblages of the same category, or iconic expressive roles that cannot be linked with the desired expressive roles are simply physically removed. Hybridization, on the other hand transforms the existing codes in a symbiotic way- it doesn't remove components that do not fit the paradigmatic conversation between the two assemblages or

between the assemblage and the network, but rather adds, re-arranges, and incorporates the old into the new semiotic system that is being created.

When globalization as a process is enacted on assemblages within the same semiotic paradigm, it enforces the codification of the components of the assemblage and they have a strong territorializing role. Nevertheless, the complete opposite effect would be achieved if the concrete assemblage emerged in a completely different semiotic paradigm- then homogenization would annul its emergent codes and would impose codes that are 'external' to it, by which the assemblage may be turned into an actant within a network. Hence, within the same semiotic paradigm, homogenization acts as a strong territorializing agent. Nevertheless, among different semiotic paradigms, homogenization could completely de-territorialize different assemblages. On the other hand, hybridization seems to be deterritorializing as a process, yet it is rather a transformative process in which the codes are re-thought and re-shaped. The semiotic paradigm it acts within matters on a micro-level analyses but does not affect the territorializing processes on a macro-level, or at least not within an observable span of time.

Chapter 8: Conclusion

8.1 Limitations of the Study

The corpus of the data was quite large for a human interpreter, yet for the time being, it is impossible to use a non-human agent to do even the simplest of element denotations. Nevertheless, it is worth mentioning that after identifying and outlining numerous codes of the university as a category of assemblages, future studies could narrow the focus to only one code or could try to involve a non-human interpreter for the element denotation, especially for the non-human material elements.

The focus on developing the middle-range theoretical framework on the one hand, and to identify as many codes and territories for the concrete socio-material assemblages (the universities) and the codes for the university as a category of socio-material assemblages on the other hand, took more time than predicted, and hence, didn't allow me to expand on the positionality of the newly developed

theoretical framework vis-à-vis other, macrolevel socio-materiality theories. The space limitation was also a considerable factor. Nevertheless, I believe that establishing clear foundations for the theoretical framework was a priority and therefore I think the questions related to its positionality could be treated in other, future studies.

The decision to choose only universities from the UK and Canada is of course very limiting in terms of the generalizability of the findings and conclusions. Nevertheless, as a first study of its kind, I made this decision because my active knowledge as an interpreter was key to the analysis of the material elements and the codes, so it made more sense to start with universities that I am more familiar with. A study of Polish, Italian, Australian, or Uzbek universities would have been extremely challenging to use as a starting point. Despite the fact that I did not conduct any explicit discourse analyses, the discourses used in the videos were very important for the meaning-making process. Therefore, I preferred conducting the study with data from English speaking universities, in English speaking countries. Language may not be a determining factor when analysing mini assemblages that are part of the university, such as lectures, restaurants, parks, human relations, etc., but for the purpose of identifying them and the codes that territorialize the assemblage, language was a welcome support.

My role as a specific knowledge carrier was also a limiting factor. The generalizability of the findings would be more optimal if I had the chance to include more interpreters, especially for the denotation and connotation of the elements and scenes processes. This again would be possible if the study was focused on the analysis of only a limited number of codes. In future studies, this would be possible if the following steps are taken: 1) an evaluation of the specific active knowledge of different interpreters of the data; and 2) asking them to denote and connote the represented elements and to establish links between their iconic and symbolic expressive role. This could be done with human and non-human interpreters.

As someone who is neither a citizen nor a resident of the UK or Canada, I may have missed many of the iconic expressive roles of the material elements, and

I may have established erroneous links between their iconic and symbolic expressive roles, which may have led to me classifying something as a code when it was a coincidence, and I may have missed several important codes. Nevertheless, I do not see this as a very serious limitation because first, the videos are promotional and intended to an international audience and second, the fact that I am an outsider to the assemblages enables me to escape from the grips of an internalised historical understanding of the assemblages and analyse them solely from a phenomenological position. From a postmodernist epistemological position, the meaning making process occurs only within the relation between my positionality as an interpreter and the assemblages as they were projected in the videos. There were no voices of mothers and grandmothers, history teachers, or childhood memories to be compartmentalised and disassociated. Nor were there emotions linked to identity construction in order to beware of speculative future images and their relations to the projected images. Nevertheless, the study would have been enriched by an additional interpreter who would add these nuances to the process of analysis and thus, the study would have been more balanced. This will be a consideration in future studies.

8.2 Contributions to Knowledge

Here, I outline the contributions to knowledge that this thesis makes. First, it develops a middle-range theoretical framework that allows the conceptualization of the university as a socio-material assemblage. Second, it combines concepts from assemblage theory and the inquiry graphics approach while enriching both theories. Third, it explains the relations between globalization and territorialisation processes of the university as a category of socio-material assemblages.

These contributions are valuable for several scholarly communities. The *theoretical* contributions are of interest to scholars who engage with posthumanist theories and approaches to the study of educational realia (spaces, practices, materialities, interactions). The middle range theoretical framework should be of particular interest to scholars who use assemblage theory. Furthermore, the contributions this thesis makes in conceptualizing the university as a socio-material assemblage and outlining its codes and territories will be of value to scholars who

analyse the effects that meta-assemblage phenomena such as globalization have on concrete universities.

Such studies of meta-assemblage phenomena could lead to two major results. First, analysing the specific codes and territories of a concrete university using the middle-range theoretical framework would render the integration of international and global policies, practices, and tendencies smoother and more successful without traumatizing the university's semiotic system, and without facing unexpected deterritorializing processes. Second, and most important,, by analysing the specific codes and territories of a concrete university, the richness of the emerging properties of its components could be captured in a precise way., Thus, that could be consciously preserved against the deterritorializing processes of meta-assemblage phenomena such as globalization.

Further, the approach offered here enables any scholar who is interested in a particular university and its' components, dynamics, and emerging properties to engage with its richness through understanding its particular semiotic system, its own codes and territories, without having to rely on macro-theories (cultural, historiographical, institutional, etc) in order to make sense of the socio-material narrative that the assemblage presents.

In what follows, I further elaborate on these contributions. *Assemblage* is one of the neologisms that have been used in different ways by many authors (Arndt, 2021; Pugh & Grove, 2017; Robinson,2018; Sidhu et al., 2016; Thompson, 2019; Wainwright et al., 2020), yet the definition used in this thesis is closest to the way Bacevic (2019), Taylor (2013),and Taylor and Fairchild (2020) have conceptualized it. The definition developed in this thesis is based on DeLanda's works (2006, 2016), but it is more developed and more accurate rendering it more practical and useable for future studies.

A *socio-material assemblage* is a collection of things and actors that functions in a specific way and has a clearly distinguishable identity. Its identity and the ways its components interact among each other and emerge from the concrete assemblage. If taken out of the assemblage, no component would continue to function, interact, and be identifiable in the same way as when it was in the

assemblage. For the assemblage to be considered as an assemblage, or simply for the assemblage to exist, it needs to have its own coherent semiotic paradigmatic system. All the components of the assemblage need to conduct their interactions within the proper semiotic system or else the assemblage deterritorializes and may dissolve. This is an important addition to the concept of assemblages that has been developed in this thesis due to the symbiosis I created between assemblage theory and the inquiry graphics approach.

Furthermore, based on Lacković's (2020b) concept of threshold graphics, and the idea of the concept-image (Lacković and Olteanu, 2020), I resolved one of the challenges posed by DeLanda (2016)—the division between material assemblage components and expressive assemblage components. As long as there is an entity that creates meaning and processes information, there can never be a complete separation between the materiality and its expressing in data units, and those are always both social and material. All material components have both an *iconic expressive* role, the way the interpreter (a human, a cat, a bee, an AI device) perceive them as primary data, and a *symbolic expressive* role based on the secondary data that is part of the interpreter's *active knowledge* (Deleuze,2016). If there is an established and meaningful link between the iconic expressive role and the symbolic expressive role of the component of the assemblage (a thing, an actor, an action, etc.) then that constitutes a code. If the codes are repetitive and appear in various assemblages, then one could conclude that these assemblages are from the same category.

Two types of codes can be considered as territorializing for an assemblage: 1. the codes that define the assemblage as similar to other assemblages of the same category (students and professors—these are components of one university that can be seen in other universities) and/or 2. the codes that are necessary for the typicality of the particular assemblage (boat racing is a component of one university and it is typical for that university, but not necessarily for the category *university*, yet if removed from the assemblage, it can lead to a change in identity and hence, deterritorialization).

By borrowing the terminology (concept-image; icon-index-symbol thinking, threshold graphics) and analysis methods (denotative description, connotative description, research object analysis) from the inquiry graphics approach (Lacković, 2018; 2020a; 2020b), I broadened the focus of the approach and offered a way it can be operationalized with assemblage theory. I also broadened the possibility for the object of its study by not only relying on images that are transmitted to the interpreter via the ways of artificial visual representation (photographs, paintings, videos, etc.). I claim that the interpretation of visual and even other sensory data can be applied directly—materiality has its own expressive role (the iconic expression) and can be directly interpreted. If it happens that the interpreter is interpreting the assemblage through artificially made visual representations (photographs, pictures, videos), then we are looking at two separate and in their-own-right assemblages: one is the viewer/interpreter-video (picture, etc.) assemblage, and the other is the research object assemblage. The viewer-video assemblage provides specific data about the research object assemblage (here, the university), which is different than the data that would be offered if the interpreter happens also to be an actor within the research object assemblage.

While the components of the assemblage may seem the same in both scenarios, the data that is presented in the viewer-video assemblage is processed mainly through two senses—vision and hearing, whereas the data obtained if one were to be an actor within the research object assemblage would be much more complex because it would involve the five senses in addition to emotions, sensations, accidental occurrences, etc. Hence, the viewer-video assemblage is appropriate on a meso-scale, especially in order to define codes and look for similarities among assemblages. The interpreter as an actor is much more suitable on a micro-level in order to examine specific components of a given assemblage, or to focus on one particular code across assemblages.

A socio-material assemblage is *not* a network, albeit it can be a part of some networks, could emerge from a network, and could dissolve into a network. I base my statement on my interpretation of the ANT developed by Latour (2005) and

later by authors like Fenwick (2011, 2014), Hall (2009), and Müller and Schurr (2016). Networks have codes and territories, yet they do not have a coherent semiotic paradigmatic system that emerges from their interactions and that gives the network a specific identity. A network of friends is not an assemblage of friends—the shortest illustrative example that can be given here. In a network, the actants have fixed virtual properties that can be actualized at any given moment based on their situationally. In an assemblage, the actors actualize only the virtual properties that are in accordance with the semiotic system of the assemblage and because they are part it.

Hence, I argue that in the case of universities, when the process of homogenization occurs, the codes that are specific to a particular assemblage become nullified, extra-assemblage codes become imposed on the assemblage, and if the process is complete in every aspect, then the assemblage may cease to exist as an assemblage and may become an actant within a network. In order for the assemblage to be an assemblage, it needs to display properties that are emergent from its own semiotic paradigmatic system, whereas if its components and their interactions become identical to every other assemblage's components through an external force, then the emergent properties to the components of the assemblage would dissolve, which by definition would convert them to actants in a network. In order to briefly illustrate this within the context of the study, if all students are considered only and solely as customers, without any other emergent properties due to their interactions within the university as a socio-material assemblage, then they would be actants in a commercial network and not actors within the assemblage. If we consider students as components of the assemblage and their interactions are with the assemblage as codes, then the moment this happens, they would be de-codified and the assemblage deterritorialized.

Furthermore, I also address one of the challenges proposed by DeLanda (2006, 2016) in terms of defining what factors territorialize a given assemblage. By conceptualizing the university as a socio-material assemblage thanks to the semiotic principles offered by the IG approach, I propose that the elements of the assemblage cannot be divided into material and symbolic (as mentioned above).

Every element of the assemblage is material and has an iconic expressive role—its sound, its image, its touch, and a symbolic expressive role—the one perceived by interpreters. An element becomes *codified* when there is a consistent and strong meaningful link between its iconic and symbolic expressive roles in the eyes of the interpreters and actors of the assemblage. A territorialized assemblage is an assemblage whose identity is stabilized by the codes. Decodification occurs when the link between the iconic and the symbolic expressive roles of the material elements is disturbed, changed, or no longer exists. Hence, the territorialization of

8.3 The University is a Non-Localized Socio-Material Assemblage

Table 24 presents a summary of the most frequently appearing codes that territorialize the university as a category of socio-material assemblages. Any change of the materiality of these codes, or in their expressive roles could lead to de-codification and hence- de-territorialization of the concrete universities.

Table 24. Territorializing Codes of the University as a Socio-Material Assemblage

Codes		De-Codification	
Buildings			
Iconic Expressive Role	*Symbolic Expressive Role*	*Iconic Expressive Role: Modified*	*Symbolic Expressive Role: modified*

Codes		De-Codification	
Massive buildings: old and new	Western tradition (Christianity and Utilitarianism)	No buildings	Architectural transformation: from representation of local traditions, religions and cultures to utilitarian modernist and hybridized post-modernist buildings
Positionality: Well-connected locations	Urban vibe, Active part of Social life		
Transport			
Bus and train stations, ports, airports	Global, welcoming to all	The appearance of skateboards	Urban vibe, acceptance Of urban subcultures
Bicycles and boats	Eco-friendliness, nature-related, Care for physical fitness		
Nature			
Water, parks	Fluidity, flexibility		
Interior design			

Codes		De-Codification	
Stairs and High Ceilings	Centralization of power Might of the institution	Mall-like interiors replace Cathedral-like interiors	Post-history (Postmodernism) replaces traditional culture
Good weather-always	University is hope and pleasure		
Activities day and night	Ownership of time.		
Teaching and Learning Spaces			
Laboratories	STEM sciences dominate		
Libraries	Connection to past knowledge. Tradition.		
Lecture Halls	Mass learning from experts Abstract knowledge	New additions to the traditional teaching and learning spaces: Common Study spaces, Classrooms-Hospital rooms, workshops	Shared, social, de-hierarchized learning. Informal learning in small groups Practical skills
Social Spaces			
Shopping streets	Consumerism	Political protests	Non-consumerist activity. Social Engagement

Codes		De-Codification	
Famous brand restaurants and coffee shops	Mass, Globalized Consumerism	Barbeque spaces Picnics	Individually cooked food, shared with invited people. Production and social sharing
No smoking No alcohol No sex	Focus on Physical and mental health. Implied moral judgement.		
Night clubs with DJs	Mass, organized, impersonal entertainment		
Coffee shops	Coffee cultures dominating other cultures Most neutral and acceptable social space The only permissible 'doping'		
Arts, Media and Sports spaces			
Theatres Stadiums Gyms Swimming pools Media studios	Rich material base. Controlled environment. Safety. Expression mainly through body and through language	Sports in nature	Out of the control of the institution. Adventures
Objects			

Codes		De-Codification	
Computers Books Microscopes	Abstract Knowledge Focus on STEM	Notebooks are being replaced by laptops and smartphones Blackboards and whiteboards are being replaced by projectors	Reliance on technology
Sports objects	Physical fitness	Statues and art are marginalized- shown briefly and without people	Detachment form cultural and historical symbols
People			
Starting and ending scenes without people Frequent scenes with more than five actors Buildings towering over people (POV)	Humans are central, yet the institution dominates the individuals.		
Frequent scenes of one person addressing a crowd and a crowd addressing one	Power dynamics: One vs majority (lecture halls) Majority vs One (political protests, Night Clubs and DJs)	Small groups of people in different social and work spaces	De-centralization and de- hierarchization of power dynamics

Codes		De-Codification	
Identifiable binary gender markers	Binary gender representation	70 percent Caucasian people 30 percent- other ethnicities	A shift from predominant Caucasian ethnicity to inclusion of other ethnicities
Young people	The university is a place for youth, not for children or the elderly It is designated for only one phase of one's life		
Physical expressions: Smiles, laughter, hugs, celebrations	Predominant emotions: success and friendship Lack of: Love, hate, fear, sexuality		
Jeans and T-Shirts	No visible social class distinctions		
Animals			
Sheep, dinosaurs, insects	Animals that are useful to people. No pets.		

the assemblage depends entirely on its codification. Physical territory is irrelevant in most cases. Thus, I introduce a new term: localized assemblage.

A *localized* assemblage is an assemblage whose identity is explicitly territorialized by its special or temporal codes. A prison is a localized assemblage

because its physical boundaries are a core territorializing code. Without the physical boundaries, the assemblage would cease to exist. A party is a localized assemblage because its temporal boundaries are a crucial territorializing code. A Christian funeral is a localized assemblage because its special and temporal codes are crucial to its existence.

A non-localized assemblage is an assemblage whose identity is not territorialized explicitly and solely by its temporal or spatial codes. A bank, a court of law, a university are examples of non-localized assemblages. Even if they undergo a process of decodification of their spatial or temporal boundaries, their existence as assemblages would not be threatened.

A strongly territorialized assemblage is not, as per DeLanda's (2006) definition, an assemblage whose elements are homogeneous, and a deterritorialized assemblage is not one whose elements are highly heterogeneous. A strongly territorialized assemblage is an assemblage whose codes are specific to it and are not transferable to other categories of assemblages. Deterritorialization occurs only due to a process of decodification. An assemblage that is not strongly territorialized is an assemblage that uses codes in common with other assemblages.

Based on this, it is clear that due to processes of globalization, universities have become assemblages that are *not strongly territorialized* because the codes they share are more numerous than their own specific codes. If the process is homogenization, the assemblages may dissolve and become actants within networks, but would cease to exist as assemblages. Moreover, consistency between the iconic expressive roles and the symbolic expressive roles of the material components was more frequent than the decodifying processes that were observed. In other words, the study identified more codes that are aligned with a homogenization theory of globalization, than those aligned with a hybridization theory. This, on the other hand, leads to the conclusion that the examined projected images of the universities show assemblages that do not have an extremely high level of territorialization.

The above is a theoretical apparatus developed for the analysis of social assemblages. It operates on a meso-level. The validation and justification of these claims exceeds the current study, yet they give a basis for future studies that could engage with these questions at a macrolevel of the theory.

In addition to the contribution to different theories, the thesis accomplishes another goal: by developing the middle-range theoretical framework used for the study, it offers a way to identify and classify the codes of the university and the codifying and de-codifying processes. This study outlines the following codes: Buildings, Transport, Nature, Seasons and Time, Teaching and Learning Spaces, Social Activity Spaces, Media, Arts, and Sports Spaces, Objects, People, Animals, and Plants. They are specific to the concrete assemblages analysed (the 26 universities) and I have made some generalized conclusions based only on the data available from these concrete sources. I do not claim that these codes and the way they territorialize these concrete universities exist in all other assemblages of the same category (other universities), or that they territorialize them in the same way I proposed here, or that another interpreter would entirely agree with my analysis. Nonetheless, I propose that this is one possible way to examine the processes occurring within universities in order to understand the specificity of each as a separate entity while comparing them to other universities. I also suggest that any interpreter carries a specific active knowledge (based on Deleuze's notion) and that if a group of interpreters agree on certain points of their respective active knowledge, and they outline those points, they could conduct a similar study by focusing on a limited number of codes and examine them across different universities.

I propose that if universities are examined as socio-material assemblages, their individuality, their spirit, can be captured and analysed, and not nullified by ignoring their uniqueness, albeit being part of a category that contains other similar assemblages. I argue that in this way, both the conceptual richness of what a university means as a category of assemblages can be discussed as well as how particular universities exist and function as assemblages.

Finally, the thesis also proposes a way to examine the impact of globalization (in this case, but it could be any other inter – intra- and meta-assemblage process like marketization, Islamization, etc.) on concrete assemblages first, and then on the university as a category of assemblages. In this study I have outlined the expressions of homogenization and hybridization that I was able to identify in the concrete 26 assemblages. I have also concluded, based on my analysis that expressions of homogenization are more frequently displayed than expressions of hybridization, which I think is a worrying occurrence. I claim this because among all the variations of globalization as an inter-intra-meta assemblage process, homogenization is the variation that nullifies the specific to one assemblage codes and by making them identical to other assemblages, without or beyond the category, it could lead to the strong deterritorialization of a concrete assemblage and could render it an actant in a network without its specific emergent properties, and hence, without its specific identity.

The thesis also identifies and examines numerous codes that outline the borders of universities as assemblages. While I have drawn some generalized conclusions based on the data I obtained, more valuable than the conclusions are the possibilities that the thesis offers for future studies. It offers the possibility to choose one code in isolation and examine its existence or lack thereof and its parameters in universities across the globe. The data collection process will then be more manageable, and at the same time, it would allow one to conduct a much deeper analysis and to reach more generalizable conclusions. This would be particularly useful when considering theories of globalization which deal precisely with the question of the nature of influences some assemblages have on others of the same category. This would enable future studies to identify strongly territorialized universities and lesser territorialized universities as assemblages and discuss the different implications the level of territorialization of a concrete university as an assemblage have on different social and educational practises. For example, if the code is 'café spaces' and one university campus has numerous small, plastic tables, not fancy but cosy cafés, outside the buildings, where the actors always face each other and never a different object (the street, the

smartphone, a TV), what could be the arguments for substituting them with one big food court, what the relation is between the code cafés and communicative and social learning, or furthermore, what is the effect on student-faulty relations and so on.

Additionally, the theoretical apparatus developed in the thesis allows for the trans-assemblage analysis of codes. A code that is territorializing for the university as an assemblage could be analysed in other assemblages and thus, links between the codes of the university and other, supra-assemblage processes such as globalization, marketization, liberalisation, etc. can be examined. The codes could be linked to government codes, media codes, market codes, etc., and that would allow a future study to determine the level of territorialization of the university as an assemblage in relation to other assemblages.

Such analyses would be useful in determining the impact materiality has on social actions and experiences, the impact that inter-assemblage and intra-assemblage influences have on one concrete assemblage, and it will also enhance our understanding of which codes define the identity of the university as an assemblage, but also what processes territorialize and deterritorialize concrete universities and, what do we make out of these processes.

References

Acton, R. (2017). Place-people-practice-process: Using sociomateriality in university physical spaces research. *Educational Philosophy and Theory, 49*(14), 1441–1451.

Acton, R., & Halbert, K. (2018). Enacting learning citizenship: A socio-material analysis of reflectivity and knowledge negotiation in higher education. *Reflective Practice, 19*(5), 707–720.

Adds, P., Hall, M., Higgins, R., & Higgins, T. R. (2011). Ask the posts of our house: Using cultural spaces to encourage quality learning in higher education. *Teaching in Higher Education*, *16*(5), 541-551.

Aijmer, K., & Rühlemann, C. (2014). *Corpus Pragmatics.* Cambridge University Press.

Al-Mashhadani, M. A., & Al-Rawe, M. F. (2018). The future role of mobile learning and smartphones applications in the Iraqi private universities. *Smart Learning Environments*, *5*(1), 1–11.

Alegro, T., & Turnšek, M. (2021). Striving to be different but becoming the same: Creativity and destination brands' promotional videos. *Sustainability (Basel, Switzerland)*, *13*(1), 139.

Andrade, L. M. (2018). Latina/o transfer students: Selective integration and spatial awareness of university spaces. *Journal of Hispanic Higher Education*, *17*(4), 347–374.

Arndt, S. (2021). Revolt, activism and the posthuman university assemblage. *Policy Futures in Education*, *19*(5), 527–538.

Avilés-Cruz, C., & Villegas-Cortez, J. (2019). A smartphone-based augmented reality system for university students for learning digital electronics. *Computer Applications in Engineering Education,* 27(3), 615–630.

Bacevic, J. (2019). With or without U? Assemblage theory and (de)territorialising the university. *globalization, Societies and Education*, *17*(1), 78–91.

Baepler, P., Brooks, D. C., & Walker, J. D. (Eds.). (2014). *Active learning spaces.* Jossey-Bass.

Balogun, J., Jacobs, C., Jarzabkowski, P., Mantere, S., & Vaara, E. (2014). Placing strategy discourse in context: Sociomateriality, sensemaking, and power. *Journal of Management Studies, 51*(2), 175–201.

Bancroft, A. (2012). Drinking with and without fun: Female students' accounts of pre-drinking and club-drinking. *Sociological Research Online*, *17*(4), 1–11.

Beck, U., Sznaider, N., & Winter, R. (2003). *Global America? The cultural consequences of globalization*. Liverpool University Press.

Belsey, C. (2010). Shakespeare's sad tale for winter: Hamlet and the tradition of fireside ghost stories. *Shakespeare Quarterly*, *61*(1), 1–27.

Belton, D. (2016). Teaching process simulation using video-enhanced and discovery/inquiry-based learning: Methodology and analysis within a theoretical framework for skill acquisition. *Education for Chemical Engineers*, 17, 54–64.

Berend, T. I. (2006). An economic history of twentieth century Europe: Economic regimes from laissez-faire to globalization. Cambridge University Press.

Bhawuk, D. P. S. (2008). Globalization and indigenous cultures: Homogenization or differentiation? *International Journal of Intercultural Relations, 32*(4), 305–317.

Boman, B. (2021). Parallelization: The fourth leg of cultural globalization theory. *Integrative Psychological & Behavioural Science, 55*(2), 354–370.

Bowen, C., & Thompson, R. (2009). *Grammar of the shot.* Routledge.

Boys, J. (2011). *Towards creative learning spaces: Re-thinking the architecture of post-compulsory education.* Routledge.

Bremner, G. A. (2003). 'Some imperial institute': Architecture, symbolism, and the ideal of empire in Late Victorian Britain, 1887–93. *Journal of the Society of Architectural Historians*, *62*(1), 50–73.

Breeze, M. (2016). *Time and space in the neoliberal university: Educational futures and fractures.* Palgrave Macmillan.

Burnett, H., & Pozniak, C. (2021). Political dimensions of gender inclusive writing in Parisian universities. *Journal of Sociolinguistics, 25*(5), 808–831.

Bruno, P., Melnyk, V., & Völckner, F. (2017). Temperature and emotions: Effects of physical temperature on responses to emotional advertising. *International Journal of Research in Marketing*, *34*(1), 302-320.

Brunton, J., & Mackintosh, C. (2017). Interpreting university sport policy in England. *International Journal of Sport Policy and Politics, 9*(3), 377–395.

Buchanan, I. (2015). Assemblage theory and its discontents. *Deleuze Studies 9*(3) 382–392.

Buckner, E., Lumb, P., Jafarova, Z., Kang, P., Marroquin, A., & Zhang, Y. (2021). Diversity without Race. *Journal of International Students, 11*, 32–49.

Bulaitis, Z. (2020). *Value and the humanities: The neoliberal university and our Victorian inheritance*. Palgrave Macmillan-Springer.

Cantoni, D., & Yuchtman, N. (2014). Medieval universities, legal institutions, and the commercial revolution. *The Quarterly Journal of Economics, 129*(2), 823-887.

Chan, K. B., Walls, J. W., & Hayward, D. (2007). *East-West identities: globalization, localization, and hybridization.* Brill.

Charles, V., & Carl, K. (2014). *Baroque art*. Parkstone International.

Cheshire, J. (2017). *Stained glass and the Victorian Gothic revival*. Manchester University Press.

Christoffersen, D. L., Farnsworth, C. B., Bingham, E. D., & Smith, J. P. (2021). Considerations for creating library learning spaces within a hierarchy of learning space attributes. *The Journal of Academic Librarianship*, *47*(6).

Clark, W. (2007). *Academic charisma and the origins of the research university*. University of Chicago Press.

Cobban. (2002). *English university life in the middle ages*. Routledge.

Cope, J. (2018). Autumnal Affect in the Poetry of John Clare. *Studies in English Literature, 1500-1900*, *58*(4), 855–875.

Crust, L., Earle, K., Perry, J., Earle, F., Clough, A., & Clough, P. J. (2014). Mental toughness in higher education: Relationships with achievement and progression in first-year university sports students. *Personality and Individual Differences, 69*, 87–91.

Currie, G., & Delbosc, A. (2010). Modelling the social and psychological impacts of transport disadvantage. *Transportation, 37*(6), 953-966.

Cuttica, C. (2011). Anti-Jesuit patriotic absolutism: Robert Filmer and French ideas (c. 1580–1630). *Renaissance Studies, 25*(4), 559–579.

Dalal, H. A., & Lackie, R. J. (2014). What if you build it and they still won't come? Addressing student awareness of resources and services with promotional videos. *Journal of Library & Information Services in Distance Learning*, *8*(3–4), 225–241.

Daniel, R. (2006). Exploring music instrument teaching and learning environments: Video analysis as a means of elucidating process and learning outcomes. *Music Education Research, 8*(2), 191–215.

David-Fox, M. (2016). Revolution of the Mind: *Higher Learning among the Bolsheviks, 1918–1929*. Cornell University Press.

Davies, J. A. (2016). *Castles and the Anglo-Norman world.* Proceedings of a conference held at Norwich Castle, U.K., 2012. Oxbow Books.

Davis, Z. G. (2021). Discrimination by location: University pricing behaviour and in-state tuition. *Education Economics*, *29*(5), 527–557.

Decker, S. (2014). Solid intentions: An archival ethnography of corporate architecture and organizational remembering. *Organization*, *21*(4), 514–542.

DeLanda, M. (2006). *A new philosophy of society: Assemblage theory and social complexity.* Continuum.

DeLanda, M. (2016). *Assemblage theory.* Edinburgh University Press.

Deleuze, G., & Guattari, F. (1984). *Anti-Oedipus: Capitalism and schizophrenia.* Athlone Press.

Deleuze, G., & Guattari, F. (2013). *A thousand plateaus: Capitalism and schizophrenia* (B. Massumi, Trans.). Bloomsbury Academic.

Deleuze, G., & Patton, P. (2016). *Difference and repetition.* Bloomsbury Academic.

De Luca, S., Yan, Y., Lytle, M., & Brownson, C. (2014). The associations of race/ethnicity and suicidal ideation among college students: A latent class analysis examining precipitating events and disclosure patterns. *Suicide and Life-Threatening Behaviour*, *44*(4), 444–456.

Deng, Q., Allard, B., Lo, P., Chiu, D. K., See-To, E. W., & Bao, A. Z. (2019). The role of the library café as a learning space: A comparative analysis of three universities. *Journal of Librarianship and Information Science*, *51*(3), 823–842.

Donald, I. J., Cooper, S. R., & Conchie, S. M. (2014). An extended theory of planned behaviour model of the psychological factors affecting commuters' transport mode use. *Journal of Environmental Psychology*, *40*, 39–48.

Dzisi, E. K., & Lugada, T. (2021). Modelling the potential shift from motorcycles (boda bodas) to bicycles among young people on a Ugandan university campus. *Scientific African*, *12*.

Elwood, S., Changchit, C., & Cutshall, R. (2006). Investigating students' perceptions on laptop initiative in higher education: An extension of the technology acceptance model. *Campus-Wide Information Systems*, *23*(5), 336–349.

Ericksen, R. (2012). *Complicity in the Holocaust: Churches and universities in Nazi Germany*. Cambridge University Press.

Farrona, A. M. M., & Vilar, R. (2016). Café Científico and wake up with science. Really fun and interesting outreach activities. *Nuclear and Particle Physics Proceedings*, *273*, 1221–1224.

Fenwick, T. (2011). Reading educational reform with actor network theory: Fluid spaces, otherings, and ambivalences. *Educational Philosophy and Theory*, *43* (sup. 1), 114–134.

Fenwick, T. (2014). Sociomateriality in medical practice and learning: attuning to what matters. *Medical education*, *48*(1), 44–52.

Fenwick, T., Edwards, R., & Sawchuk, P. (2011). *Emerging approaches to educational research. tracing the socio-material.* Routledge.

Frankel Pratt, S. (2016). Pragmatism as ontology, not (just) epistemology: Exploring the full horizon of pragmatism as an approach to IR theory. *International Studies Review*, *18*(3), 508–527.

Fukushima, T. (2002). Promotional video production in a foreign language course. *Foreign Language Annals*, *35*(3), 349–355.

Gallagher, K., & Jacobson, K. (2018). Beyond mimesis to an assemblage of reals in the drama classroom: which reals? Which representational aesthetics? What theatre-building practices? Whose truths? *Research in Drama Education: The Journal of Applied Theatre and Performance*, *23*(1), 40–55.

Gamsu, S., Donnelly, M., & Harris, R. (2019). The spatial dynamics of race in the transition to university: Diverse cities and White campuses in UK higher education. *Population, Space and Place*, *25*(5).

Gatersleben, B., & Uzzell, D. (2007). Affective appraisals of the daily commute: Comparing perceptions of drivers, cyclists, walkers, and users of public transport. *Environment and Behaviour*, *39*(3), 416–431.

Glendinning, M. (2010). *Architecture's evil empire?* Reaktion Books.

González-Serrano, M. H., Valantine, I., Hervás, J. C., Pérez-Campos, C., & Moreno, F. C. (2018). Sports university education and entrepreneurial intentions: a comparison between Spain and Lithuania. *Education+Training, 60*(5), 389–405.

Gottschall, K., & Saltmarsh, S. (2017). 'You're not just learning it, you're living it!' Constructing the 'good life' in Australian university online promotional videos. *Discourse: Studies in the Cultural Politics of Education*, *38*(5), 768–781.

Grainge, P. (2017). Ancillary academia: video shorts and the production of university paratexts. *Critical Studies in Media Communication*, *34*(2), 184–192.

Grazian, D. (2008). *On the make*. University of Chicago Press.

Greiffenhagen, C. (2014). The materiality of mathematics: Presenting mathematics at the blackboard. *The British journal of sociology*, *65*(3), 502–528.

Griswold, W., Mangione, G., & McDonnell, T. E. (2013). Objects, words, and bodies in space: Bringing materiality into cultural analysis. *Qualitative sociology*, *36*(4), 343–364.

Groom, N. (2020). The term 'Gothic' in the long eighteenth century, 1680–1800. In A. Wright & D. Townshend (Eds.), *The Cambridge history of the Gothic* (pp. 44–66). Cambridge University Press.

Guillén, M. F., & Collins, R. (2019). Movement-based influence: Resource mobilization, intense interaction, and the rise of modernist architecture. *Sociological Forum, 34*(1), 27–46.

Gupta, R., Howard, A., & Zahiri, S. (2020). Defining the link between indoor environment and workplace productivity in a modern UK office building. *Architectural Science Review, 63*(3–4), 248–261.

Habib, K. N. (2021). Investigating the endogenous social interaction effects on the choice of owning a bicycle by the university students in Toronto. *Transportmetrica A: Transport Science*, 1–19.

Hadjiyanni, T. (2020). Decolonizing interior design education. *Journal of Interior Design, 45*(2), 3–9.

Hall, M. (2009). New knowledge and the university. *Anthropology Southern Africa, 32*(1–2), 69–76.

Hamilton, E. R., & Van Duinen, D. V. (2021). Hybrid spaces: Adolescent literacy and learning in a museum. *Journal of Adolescent & Adult Literacy, 64*(5), 511–520.

Hansson, H., & Norberg, C. (2016). " Winter feeds it": Cold and the construction of good and evil in Susan Cooper's The Dark Is Rising. *The Lion and the Unicorn, 40*(1), 62–80.

Hendrix, John Shannon. (2012). *The splendor of English Gothic architecture*. Parkstone Press International.

Her, E., Seo, S., Choi, J., Pool, V., & Ilic, S. (2019). Assessment of food safety at university food courts using surveys, observations, and microbial testing. *Food Control, 103*, 167-174.

Higham, R. (2018). 'To be is to respond': realising a dialogic ontology for Deweyan pragmatism. *Journal of Philosophy of Education, 52*(2), 345—358.

Hite, R.E & Yearwood, A. (2001). A content analysis of college and university viewbook (brochures). *College and University, 76*(3), 17.

Hopkins, O. (2014). *Architectural styles*. Laurence King Publishing.

Huntington, S. P. (1998). *The clash of civilizations and the remaking of world order*. Touchstone Books.

Jain, N., Burman, E., Robertson, C., Stamp, S., Shrubsole, C., Aletta, F., Barrett, E., Oberman, T., Kang, J., Raynham, P., Mumovic, D., & Davies, M. (2020). Building performance evaluation: Balancing energy and indoor environmental quality in a UK school building. *Building Services Engineering Research and Technology*, *41*(3), 343–360.

Jaśkiewicz, M., & Besta, T. (2014). Heart and mind in public transport: Analysis of motives, satisfaction and psychological correlates of public transportation usage in the Gdańsk–Sopot–Gdynia tricity agglomeration in Poland. *Transportation Research Part F: Traffic Psychology and Behaviour*, *26*, 92–101.

Johansson, C., Lövenheim, B., Schantz, P., Wahlgren, L., Almström, P., Markstedt, A., & Sommar, J. N. (2017). Impacts on air pollution and health by changing commuting from car to bicycle. *Science of the Total Environment*, *584*, 55–63.

Kaasik-Krogerus, S. (2020). Identity politics of the promotional videos of the European Heritage Label. *Contemporary Politics*, *26*(1), 1–16.

Kaboré, M., Bozonnet, E., Salagnac, P., & Abadie, M. (2018). Indexes for passive building design in urban context–indoor and outdoor cooling potentials. *Energy and Buildings*, *173*, 315–325.

Karabanow, J., Hall, C., Davies, H., Murphy, A., Martin–Calero, P., Oulton, S., & Titus, M. (2018). Creating a space for innovative teaching, learning and service delivery: The Story of the Dalhousie University School of Social Work Community Clinic. *Canadian Social Work Review/Revue Canadienne de service social*, *35*(2), 87–102.

Kay, R. H., & Lauricella, S. (2011). Gender differences in the use of laptops in higher education: A formative analysis. *Journal of Educational Computing Research*, *44*(3), 361–380.

Kay, R., & Lauricella, S. (2016). Assessing laptop use in higher education: The laptop use scale. *Journal of Computing in Higher Education*, *28*(1), 18–44.

Kelly, B. C., Wells, B. E., Pawson, M., Leclair, A., Parsons, J. T., & Golub, S. A. (2013). Novel psychoactive drug use among younger adults involved in US nightlife scenes. *Drug and Alcohol Review*, *32*(6), 588–593.

Kersting, N., Givvin, K., Thompson, B., Santagata, R., & Stigler, J. (2012). Measuring Usable Knowledge: Teachers' Analyses of Mathematics Classroom Videos Predict Teaching Quality and Student Learning. *American Educational Research Journal, 49*(3), 568–589.

Klaniecki, K., Leventon, J., & Abson, D. J. (2018). Human–nature connectedness as a 'treatment' for pro-environmental behaviour: Making the case for spatial considerations. *Sustainability Science*, *13*(5), 1375–1388.

Kolodinsky, J., Green, J., Michahelles, M., & Harvey-Berino, J. R. (2008). The use of nutritional labels by college students in a food-court setting. *Journal of American College Health*, *57*(3), 297–302.

Korsavi, S. S., Montazami, A., & Mumovic, D. (2020). The impact of indoor environment quality (IEQ) on school children's overall comfort in the UK: A regression approach. *Building and Environment*, *185*, 107309.

Kraus, H., & Burford, J. (2020). 'Just like studying abroad': An analysis of the online promotional videos of Thai university international programmes. *Journal of Marketing for Higher Education*, *30*(2), 203–220.

Krüger, M. (2015). Gymnastics and sport at German universities: The example of the teacher training college in Tübingen from the beginnings to its academic acceptance. *The International Journal of the History of Sport*, *32*(6), 770–788.

Lacković, N. (2018). Analysing videos in educational research: an "Inquiry Graphics" approach for multimodal, Peircean semiotic coding of video data. *Video Journal of Education and Pedagogy*, *3*(1), 1–23.

Lacković, N. (2020a). Thinking with digital images in the post-truth era: A method in critical media literacy. *Postdigital Science and Education*, *2*(2), 442–462.

Lacković, N. (2020b). *Inquiry Graphics in Higher Education*. Springer International Publishing.

Lacković, N., & Olteanu, A. (2020). Rethinking educational theory and practice in times of visual media: Learning as image–concept integration. *Educational Philosophy and Theory*, *53*(6), 597–612.

Lacković, N., & Popova, B. (2021). Multimodality and socio-materiality of lectures in global universities' media: accounting for bodies and things. *Learning, Media and Technology*, *46*(4), 531–549.

Lankenau, G. R. (2018). Fostering connectedness to nature in higher education. *Environmental Education Research*, *24*(2), 230–244.

Laforest, D. (2016). The satellite, the screen, and the city: On Google Earth and the life narrative. *International Journal of Cultural Studies*, *19*(6), 659–672.

Latour, B. (2005). *Reassembling the social.* Oxford University Press.

Lewin-Jones, J. (2019). Discourses of 'internationalisation': A multimodal critical discourse analysis of university marketing webpages. *Research in Post-compulsory Education, 24*(2–3), 208–230.

Lohse, S. (2017). Pragmatism, ontology, and philosophy of the social sciences in practice. *Philosophy of the Social Sciences, 47*(1), 3–27.

Loo, L. Y. L., Corcoran, J., Mateo-Babiano, D., & Zahnow, R. (2015). Transport mode choice in South East Asia: Investigating the relationship between transport users' perception and travel behaviour in Johor Bahru, Malaysia. *Journal of Transport Geography*, *46*, 99–111.

MacLeod, A., Kits, O., Whelan, E., Fournier, C., Wilson, K., Power, G., Mann, K., Tummons, J., & Brown, P. A. (2015). Sociomateriality: A theoretical framework for studying distributed medical education. *Academic Medicine*, *90*(11), 1451–1456.

Mafofo, L., & Banda, F. (2014). Accentuating institutional brands: A multimodal analysis of the homepages of selected South African universities. *Southern African Linguistics and Applied Language Studies, 32*(4), 417–432.

Marcus, G. E., & Saka, E. (2006). Assemblage. *Theory, Culture & Society*, *23*(2–3), 101–106.

Martin, R. (2006). Architecture's image problem: Have we ever been postmodern? *Grey Room*, *22*, 6–29.

Mayer, F. S., Frantz, C. M., Bruehlman-Senecal, E., & Dolliver, K. (2009). Why is nature beneficial? The role of connectedness to nature. *Environment and Behaviour*, *41*(5), 607–643.

McDermott, M., Simmons, M., Lock, J., & Kenny, N. (2020). A world café discussion on well-being: Considerations for life in the university. *Canadian Journal for the Scholarship of Teaching and Learning*, *11*(2). https://doi.org/10.5206/cjsotl-rcacea.2020.2.8337

McLaughlin, P., & Faulkner, J. (2012). Flexible spaces… what students expect from university facilities. *Journal of Facilities Management, 10*(2), 149–149.

McNamara, P. (2012). Teaching and learning spaces; Refurbishment of the WK Hancock science library at the Australian National University 2011. *Australian Academic & Research Libraries*, *43*(1), 46–55.

McVay, G. J., Snyder, K. D., & Graetz, K. A. (2005). Evolution of a laptop university: A case study. *British Journal of Educational Technology*, *36*(3), 513–524.

Merino, A., Valor, C., & Redondo, R. (2020). Connectedness is in my character: The relationship between nature relatedness and character strengths. *Environmental Education Research*, *26*(12), 1707–1728.

Messenger, J. C., Lee, S., & McCann, D. (2007). *Working time around the world: Trends in working hours, laws, and policies in a global comparative perspective.* Routledge.

Michalsky, T. (2020). Integrating video analysis of teacher and student behaviors to promote Preservice teachers' teaching meta-strategic knowledge. *Metacognition and Learning, 16*(3), 595–622.

Mohamed, S., Rodrigues, L., Omer, S., & Calautit, J. (2021). Overheating and indoor air quality in primary schools in the UK. *Energy and Buildings*, *250*, 111291.

Molina-García, J., Castillo, I., Queralt, A., & Sallis, J. F. (2015). Bicycling to university: Evaluation of a bicycle-sharing program in Spain. *Health Promotion International*, *30*(2), 350–358.

Moura, E. O. D., & Bispo, M. D. S. (2020). Sociomateriality: Theories, methodology, and practice. *Canadian Journal of Administrative Sciences/Revue Canadienne des Sciences De L'Administration*, *37*(3), 350–365.

Müller, M., & Schurr, C. (2016). Assemblage thinking and actor-network theory: Conjunctions, disjunctions, cross-fertilisations. *Transactions of the Institute of British Geographers*, *41*(3), 217–229.

Namgung, M., & Jun, H. J. (2019). The influence of attitudes on university bicycle commuting: Considering bicycling experience levels. *International Journal of Sustainable Transportation*, *13*(5), 363–377.

Nand, S., Pitafi, A. H., Kanwal, S., Pitafi, A., & Rasheed, M. I. (2020). Understanding the academic learning of university students using smartphone: Evidence from Pakistan. *Journal of Public Affairs*, *20*(1), e1976.

Ostaci, I. D., Secara, S., Møller, T., Nygaard, E. M., & Holte, M. B. (2019). A virtual promotional tool for student enrolment. *EAI Endorsed Transactions on Creative Technologies*, *18*(17), e2.

Östling, J. (2018). *Humboldt and the modern German university: An intellectual history.* Lund University Press.

Özekin, M. K., & Ariöz, Z. (2014). Beyond cultural imperialism: Cultural globalization as hybridisation. *Zeitschrift für die Welt der Türken/Journal of World of Turks*, *6*(3), 179–191.

Paquin, A. G., & Schwitzguébel, A. C. (2021). Analysis of Barcelona's tourist landscape as projected in tourism promotional videos. *International Journal of Tourism Cities, 7*(2). 257–277.

Pauli, C., Reusser, K., & Grob, U. (2007). Teaching for understanding and/or self-regulated learning? A video-based analysis of reform-oriented mathematics instruction in Switzerland. *International Journal of Educational Research, 46*(5), 294–305

Perera, U. A. P., & Abeysena, C. (2018). Prevalence and associated factors of risky sexual behaviours among undergraduate students in state universities

of Western Province in Sri Lanka: A descriptive cross-sectional study. *Reproductive Health*, *15*(1), 1–10.

Proctor, R. (2017). Designing the suburban church: the mid twentieth-century Roman Catholic churches of Reynolds & Scott. *Journal of Historical Geography*, *56*, 113–133.

Pugh, J., & Grove, K. (2017). Assemblage, transversality and participation in the neoliberal university. *Environment and Planning D: Society and Space*, *35*(6), 1134–1152.

Rae, P. (2015). Workshop of filthy creation: The theatre assembled. *TDR/The Drama Review*, *59*(4), 117–132.

Richardson, J. T. (2009). The role of ethnicity in the attainment and experiences of graduates in distance education. *Higher Education*, *58*(3), 321–338.

Rief, S. (2011). *Club cultures: boundaries, identities and otherness*. Routledge.

Ritzer, G., & Dean, P. (2015). *Globalization: A basic text*. John Wiley & Sons.

Rizwan, F. Z. (2021). Leisure economies and night clubs: Spaces for resistance from productive/reproductive roles? *Geoforum*, *126*, 263–266.

Roberts, J. H., Sanders, T., & Wass, V. (2008). Students' perceptions of race, ethnicity and culture at two UK medical schools: a qualitative study. *Medical Education*, *42*(1), 45–52.

Roberts, M., & Eldridge, A. (2009). *Planning the night-time city*. Routledge.

Robertson, T., Walter, G., Soh, N., Hunt, G., Cleary, M., & Malhi, G. (2009). Medical students' attitudes towards a career in psychiatry before and after viewing a promotional DVD. *Australasian Psychiatry*, *17*(4), 311–317.

Robinson, P. A. (2018). Learning spaces in the countryside: University students and the Harper assemblage. *Area*, *50*(2), 274–282.

Rutzou, T., & Elder-Vass, D. (2019). On assemblages and things: Fluidity, stability, causation stories, and formation stories. *Sociological Theory*, *37*(4), 401–424.

Saatchian, V., Azimkhani, A., Honari, H., & Türkmen, M. (2020). An analysis of the role of the social acceptance of university students' bicycle use in

sustainable urban development when epidemics spread. *Sport Mont*, *18*(3), 7–11.

Sakellaris, I. A., Saraga, D. E., Mandin, C., Roda, C., Fossati, S., De Kluizenaar, Y., & Bluyssen, P. M. (2016). Perceived indoor environment and occupants' comfort in European "modern" office buildings: The OFFICAIR study. *International Journal of Environmental Research and Public Health*, *13*(5), 444.

Sanders, B. (Ed.). (2016). *Drugs, clubs and young people: Sociological and public health perspectives.* Routledge.

Scholte, J. A. (2008). Defining globalization. *World Economy*, *31*(11), 1471–1502.

Scott, S. V., & Orlikowski, W. J. (2013). Sociomateriality—taking the wrong turning? A response to Mutch. *Information and Organization*, *23*(2), 77–80.

Serra, J., & Codoñer, Á. G. (2014). Colour composition in postmodern western architecture. *Colour Research & Application*, *39*(4), 399–412.

Seth, V., Upadhyaya, P., Ahmad, M., & Moghe, V. (2010). PowerPoint or chalk and talk: Perceptions of medical students versus dental students in a medical college in India. *Advances in Medical Education and Practice*, *1*, 11–16.

Shao, Y., Li, J., Zhou, Z., Hu, Z., Zhang, F., Cui, Y., & Chen, H. (2021). The effects of vertical farming on indoor carbon dioxide concentration and fresh air energy consumption in office buildings. *Building and Environment*, *195*, 107766.

Shapland, M. G. (2019). *Anglo-Saxon towers of lordship*. Oxford University Press.

Shaw, R. (2014). Beyond night-time economy: Affective atmospheres of the urban night. *Geoforum*, *51*, 87–95.

Singh, J. G. (Ed.). (2009). *A companion to the global renaissance*. Wiley-Blackwell.

Sidhu, R., Collins, F., Lewis, N., & Yeoh, B. (2016). Governmental assemblages of internationalising universities: Mediating circulation and containment in East Asia. *Environment and Planning A*, *48*(8), 1493–1513.

Smith, O. (2014). *Contemporary adulthood and the night-time economy.* Springer.

Smith, T. L., Canale, S. B., Egan, B. M., & Roach, R. R. (2012). A point-of-purchase messaging program increases sales of identified healthy items in

a university food court. *Journal of the Academy of Nutrition and Dietetics*, *112*(9), A72.

Smyth, J. (2017). *The toxic university: Zombie leadership, academic rock stars and neoliberal ideology.* Palgrave Macmillan.

Sorensen, E. (2001). *The materiality of learning (Learning in doing: Social, cognitive, and computational perspectives)*. Cambridge University Press.

Spinney, R., Smith, L., Ucci, M., Fisher, A., Konstantatou, M., Sawyer, A., Wardle, J., & Marmot, A. (2015). Indoor tracking to understand physical activity and sedentary behaviour: Exploratory study in UK office buildings. *PLOS ONE*, *10*(5), e0127688.

Steger, B., & Brunt, L. (2003). Night-time and sleep in Asia and the West. *Exploring the dark side of life.* Routledge Curzon.

Stöver, B. (2020). The regional significance of university locations in Lower Saxony. *Raumforschung und Raumordnung/Spatial Research and Planning*, *78*(4), 337–359.

Suhonen, T. (2013). Are there returns from university location in a state-funded university system? *Regional Science and Urban Economics*, *43*(3), 465–478.

Skukauskaite, A., & Girdzijauskiene, R. (2021). Video analysis of contextual layers in teaching-learning interactions. *Learning, Culture and Social Interaction, 29*, 100499.

Taylor, C. (2013). Objects, bodies and space: Gender and embodied practices of mattering in the classroom. *Gender and Education, 25*(6), 688–703.

Taylor, C., & Fairchild, N. (2020). Towards a posthumanist institutional ethnography: Viscous matterings and gendered bodies. *Ethnography and Education, 15*(4), 509–527.

Temple, P. (2014). *The physical university: Contours of space and place in higher education.* Routledge.

Thigpen, C. (2019). Do bicycling experiences and exposure influence bicycling skills and attitudes? Evidence from a bicycle-friendly university. *Transportation Research Part A: Policy and Practice*, *123*, 68–79.

Thompson, G. (2019). *The education assemblage.* Routledge.

Thorndike, L. (1975). *University records and life in the Middle Ages*. W.W. Norton.

Todhunter, B. J. (2015). An examination of the views of key stakeholders on the development of learning spaces at a regional university. *Journal of Facilities Management, 13*(2), 204–222.

Toswell, M.J. (2017). *Today's medieval university.* Arc Humanities Press.

Tromly, B. (2014). *Making the Soviet intelligentsia: Universities and intellectual life under Stalin and Khrushchev*. Cambridge University Press.

Uz, I. (2015). Do cultures clash? *Social Science Information*, *54*(1), 78–90.

Volkman, R. (2006). Dynamic traditions: Why globalization does not mean homogenization. *Journal of Information*, *Communication and Ethics in Society, 4*(3), 145–154.

Wainwright, E., Chappell, A., & McHugh, E. (2020). Widening participation and a student "success" assemblage: The materialities and mobilities of university. *Population, Space and Place, 26*(3), e2291.

Weber, M. (1978). *Economy and society: An outline of interpretive sociology* (Vol. 1). Univ. of California Press.

Whyte, W. (2008). The modernist moment at the University of Leeds, 1957–1977. *The Historical Journal, 51*(1), 169–193.

Wilson, M. (2015). On the material and immaterial architecture of organized positivism in Britain. *Architectural Histories*, *3*(1). http://doi.org/10.5334/ah.cr

Winter, E., & Thompson-Whiteside, H. (2017). Location, location, location: does place provide the opportunity for differentiation for universities? *Journal of Marketing for Higher Education*, *27*(2), 233–250.

Withers, M., Jahangir, T., Kubasova, K., & Ran, M. (2022). Reducing stigma associated with mental health problems among university students in the Asia-Pacific: A video content analysis of student-driven proposals. *International Journal of Social Psychiatry, 68*(4), 827–835.

Wolfe, C. (2010). *What is posthumanism?* (Vol. 8). U of Minnesota Press.

Woods, M., Fois, F., Heley, J., Jones, L., Onyeahialam, A., Saville, S., & Welsh, M. (2021). Assemblage, place and globalization. *Transactions of the Institute of British Geographers*, *46*(2), 284–298.

Worrall, D. (2013). *Celebrity, performance, reception.* Cambridge University Press.

Wurst, C., Smarkola, C., & Gaffney, M. A. (2008). Ubiquitous laptop usage in higher education: Effects on student achievement, student satisfaction, and constructivist measures in honors and traditional classrooms. *Computers & Education*, *51*(4), 1766–1783.

Yeo, S. J., & Heng, C. K. (2014). An (extra) ordinary night out: Urban informality, social sustainability and the night-time economy. *Urban Studies*, *51*(4), 712–726.

Zanevskyy, I., & Zanevska, L. (2021). Academic and sport achievements of the physical culture and sports university students. *Pedagogy of Physical Culture and Sports*, *25*(3), 165–171.

Zhang, Z. & Tu, W. (2019). Representation of international students on Australian university websites: A critical multimodal discourse analysis. *Ibérica*, *37*, 221–244.