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- 1 We have endeavoured to ensure that these are the abstracts presented in Montréal. Nevertheless, due to cancellations, additions and other factors, abstracts may be included here that were not presented and abstracts that were presented may not be included. Please advise us of any errors at support2015@iamcr-ocs.org.
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Id: 9209

Title: Evenemential images and the experience of the Other: a study on discursive strategies of alterity representation in television

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Abstract: This paper proposes to discuss different perspectives and studies on images and their impact on social and identity fields, applying such references to the analysis of the experience of alterity in Brazilian television. From social psychology and psychoanalysis to the field of social communications, including philosophy, visual arts and the cultural studies, the analysis of visual language has been a recurring issue to elucidate the relationship between individuals and the world. Examining television, pictorial, photographic or filmic representations, this theoretical discussion exceeds the scope of the representation's content and reaches a deeper issue: despite its implementation in technological environments and its combination to other languages, the image, rather than an initial stage of the sign, as Régis Debray (1993) says, can be configured as a contemporary inductor, organizer and disciplinary repository of human experiences. Assuming equivalent role to the written, spoken and multimedia narratives, images are able to open our senses to a world shaped by previous experiences that regulate identity, as well as the place of the Other. Alterity, it should be noted, figures not only in the representation or in the scene/phenomenon itself, but also in the figure of the image producer – which is responsible for translating cultural difference. There is, therefore, a double process of abstraction during mediated experience, which requires a complex engendering of meanings in what we call narratives of alterity – statements that, more than to cultural proximity, allude to diasporic discourses, following the studies of Stuart Hall (2003), or the counter-narratives of Homi Bhabha (1998), focusing on the presentation of exogenous socio-cultural universes. It is from this statement – media images that translate the Other are capable of framing the comprehension of alterity – that we place our proposal: to investigate the processes of mediatization and experience reconfiguration in TV narratives about distant countries. We take as an object of study the reality show/documentary program “O Mundo Segundo os Brasileiros”, exhibited in Brazil by TV Bandeirantes since 2011 and whose episodes feature the daily life of cities from more than 20 countries, from the perspective of Brazilian immigrants that live in them. Three hypotheses are taken as starting points: the image as an indexical or testifying dispositive, developed by authors such as Philippe Dubois (1994) and Susan Sontag (2003); the spectacular image, considering especially Guy Debord (1997) and Jean Baudrillard (1991); and the complex image theory, developed by Josep María Català (2005) and problematized by authors such as Buitoni (2010). Combining these hypotheses, we seek to develop the concept of evential image – a record that combines experience, documentation and disciplining of experience, attesting the logic of meaning (symbolic), the materiality (indexical) and the visibility (iconic) from phenomena. This concept will be used to analyze five episodes of “O Mundo Segundo os Brasileiros”, in order to identify the discursive strategies from which diasporic discourses and the boundaries which separate cultural identity and alterity are built and converted into new ways of meeting – or consuming – the Other on

TV narratives.

Id: 9335

Title: Liminal and Other (Mediated) Spaces in Everyday Life

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Abstract: When watching a play, ' . . . one is well aware of the place from which the play cannot immediately be detected as illusionary.' In film, ' . . . the mechanical equipment has penetrated so deeply into reality that its pure aspect freed from the foreign substance of equipment is the result of a special procedure . . . the equipment free aspect of reality here has become the height of artifice; the sight of immediate reality has become an orchid in the land of technology' (Benjamin, *The Work of Art . . .*). The ubiquity of new media ushers in another kind of 'immediate reality,' one where the place between the illusory and 'real' are easily discerned, yet one where mystification and artifice reach new heights in the land of technology. How then, do we imagine a space outside the spectacle where even the most radical gestures have been colonized by commodified ways of life (Plant, *Most Radical Gesture . . .*). For Lefebvre, everyday life was to be a work of art. Moments of unalienated authenticity were possible'moments of presence and revelation. If life were a work of art, it was not a product. The former is unique and irreplaceable, the latter could be reproduced exactly (Shields, Lefebvre, *Love and . . .*) For Vaneigem, it is the reversal of perspective'which turns 'knowledge into praxis [and] mediation into a passion for immediacy' (p. 188 *Revolution . . .*). Drawing on the Dadaists, and pointing the way for the Situationists, he writes, 'the new artists of the future, constructors of situations to be lived, will undoubtedly have immediacy as their most succinct'though also their most radical'demand' (p. 194). For Vaneigem, getting outside the colonizing forces of the spectacle means creativity, spontaneity, and lived poetry. Hakim Bey writes about the possibilities of ontological anarchism and he posits the notion of a temporary autonomous zone (T.A.Z)'a space outside of the formal structures of control. His 'poetic terrorist' would enact poetry in everyday life, and would only 'strike' when the 'PT muse' was made available. Nearly, all contemporary images serve as colonizing forces and bear traces of commodity, even those that 'appear' to be outside the spectacle. Images of resistance are now turned into commodities for spectacular consumption. Potential revolutionaries'through the cooptation of their images get turned into commodities for consumption, and get caught up unwittingly supporting the very commodity relations that they seek to undo. In this paper, I turn to the Dadaists, the Situationists, performance theorists and others in an attempt to find a way out of the spectacle where social relations among people are, as Debord said, mediated by images.

Id: 9352

Title: Third Cinema Revisited: Cinema as a Site of Resistance in the Case of Postcolonial Taiwan Cinema

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Abstract: 'Third Cinema' was launched as a Latin American revolutionary movement of films in the late 1960s and early 1970s, seeking to 'integrate theory and practice' (Wayne 2001) with political consciousness and pioneering cinematic forms as both a 'response to worldwide liberation struggles and decolonization movements' and an act against 'social injustice and post-imperial exploitation' (Guneratne 2003). Albeit 'Third Cinema' was originated from the peculiar context of Latin America in the 1960s and 1970s, it can be still seen as one of the legacies and valid perspectives for contemporary postcolonial cinema studies (Ponzanesi and Waller 2012), since it has significance in its common stance of counter-hegemonic domination and anti-social injustice via cinematic works. Thus, in order to interrogate the idea of 'cinema as a site of resistance' in the case of postcolonial Taiwan Cinema, the research would like to employ the notion of 'Third Cinema' that denotes the relations between cinema and resistance as the theoretical framework. Using textual analysis as the principal methodological approach, the research attempts to explore how acts of resistance can be represented and proclaimed in the case of postcolonial Taiwan Cinema. Throughout the colonial history of Taiwan, Taiwan Cinema has been located in a position of being controlled and manipulated by Japanese and Chinese Nationalists' consecutive hegemonic powers and was eventually liberalized by the movement of Taiwan New Wave Cinema in the 1980s. In this regard, the research also intends to argue that postcolonial Taiwan Cinema, which was inaugurated from the New Wave, can be the site of resistance in which not only the social structure, institutionalized power, and state-led linear history established by Japanese colonial hegemony could be challenged, but also the 'grand' and mono-narrative as well as the martial law coined by the later-on Chinese-Nationalists (or KMT) government has been questioned and subverted in the broader framework of (post)colonial Taiwan. Inherited from the New Wave, such acts of resistance represented in the latest wave of Taiwan Cinema since 2008 has also manifested its political agencies toward the continuous colonial domination, reinforcing the process of decentralization and decolonization in the postcolonial or post-hegemonic context of Taiwan. The research aims to scrutinize how cinema itself can be a site of resistance, both as embodied within cinematic and narrative strategies in the filmic works of particular directors and as an influential medium which has the competence to resist various forms of hegemonic or colonial powers in the case of postcolonial Taiwan Cinema.

Id: 9449

Title: The Visual Composition of Protest Movements in Social Media: The Case of Hong Kong 2014

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Abstract: Introduction and Research InterestMedia scholars have been discussing the role of social media in protest movements in recent years, focusing on the impact of social media on journalism, activist communication, and social media as mobilization platforms, exploring cases such as the so-called Arab Spring, the anti-corruption protests in India, and the Occupy Wall Street movement, thereby highlighting the fast circulation of digital media contents and new contexts of activism in contrast to traditional media (Al-Rawi, 2014; DeLuca, Lawson, & Sun, 2012; Penney & Dadas, 2014; Poell, 2014; Rodrigues, 2014; Theocharis, Lowe, van Deth, & García-Albacete, 2015; Tufekci & Wilson, 2012). Despite this research manifoldness, visuals have been less considered in this research area. The presentation will therefore focus on visual narratives in protest movements, exploring the visual discourse within the #hongkongprotests on Twitter.Literature Review and FrameworkMedia researchers have acknowledged the relevance of images in traditional news reporting due to their modal characteristics suggesting immediacy, transparency and authenticity, of serving as attractors of attention and emotional pieces of eyewitness evidence, and of having an influence on mental images (Brantner, Lobinger, & Wetzstein, 2011; Fahmy & Kim, 2008; Konstantinidou, 2008). In terms of visual (political) communication in social media, researchers have been investigating topics such as `visual propaganda`, performative rituals of self-communication, and the role of image uploads; visual social media discourses of protest movements have received scant attention (Andén-Papadopoulos, 2014; Ionescu, 2013; Seo, 2014). The present study will contribute to fill this research gap by elaborating the following research questions:Research Questions' How is the visual discourse of the Hong Kong protests on Twitter shaped' Which story line is narrated visually' Which thematic patterns are dominant' Which actors are depicted' To what extent do the images inform about relations among the identified actors' Who are the producers of the images' How do they (de-)legitimize the protest movement and protesters' and authorities' actions' Which perspectives do they take' To which other discourses/topics is the discourse of interest visually referenced'Method approachThe documentary image interpretation as described by Bohnsack (2009) will be used to elaborate the research questions: A formulating interpretation of each visual under study will be conducted first, consisting of a pre-iconographic layer (description of motifs, phenomena, objects/subjects) and an iconographic layer (identifiable activities/plots), followed by a reflective interpretation, analyzing the formal composition of each visual (perspective, planimetric composition, scenic choreography) and conducting an iconological-iconic interpretation (behavioral perspectives and social relations). This structure allows an in-depth and holistic detection of visual patterns and narratives forming the visual discourse of interest, namely the democratization protests in Hong Kong from September 26 until December 15, 2014 on the Twitter hashtag #hongkongprotests where a multitude of visual-containing Tweets were posted. The study will be conducted as a full survey in the mentioned time period, considering all still

images with a (visual or verbally stated) context to the protest movement. The presentation will reflect the method approach and center the research results.(List of references available at the author upon request)

Id: 9574

Title: Marketing the Myth of Professionalization: Online 'Making-of' Documentary Videos of China's Commercial Movies

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Abstract: The 'making-of' documentary feature is designed to exhibit the backstage practices of the filmmaking as a marketing strategy to persuade the potential audience for consuming the corresponding feature film that is to be released in the theater. Although there have been a large number of making-of features released in different channels (e.g. television program, the Internet, DVD, etc.), due to their instrumental and ephemeral qualities, they have not yet attracted enough systematic analysis (Sullivan, 2008, p. 69). This paper attempts to concentrate on a particular kind of the making-of documentaries that are exclusively released on the popular video-websites. The video website in China has become an important distribution channel for audiovisual products especially for marketing videos, since the film reform starting from the 1990s towards industrialization that endowed autonomy to the private distribution-entity (He, 2012, p. 115). Theoretically, this paper adopts Sullivan (2008)'s labor perspective, which examines the division of labor and class realities contained in the bonus feature documentaries of DVD release, particularly their 'misrepresenting' (p. 72) on the above-the-line (ATL) creative labor (e.g. director, producer, actor and actress, etc.) and the 'under-representing' (p. 69) on the below-the-line (BTL) working-class (e.g. electrician, caterer, matte painter, etc.); however, methodologically, this paper seeks to extend Sullivan's content-analysis-based research by an intersectional study that combines a case study on atypical making-of videos, a discourse analysis on China's film reform towards industrialization since the 1990s, with a content analysis that is based on the online exclusively released making-of-documentary-video samples (2011-2014). With such methods, this paper observes that the web-released making-of videos are characterized by three main elements of the networked cultural-economy: the myth of the professionalization, the power of the new information technology, and the post-Fordist employment system. The paper thus makes some extensions on Sullivan (2008)'s findings. Firstly, the online making-of video can be analyzed as an emerging genre of documentary, which interacts with a potential group of audiences and forms their film literacy. Secondly, there is a certain space of self-presentation for the below-the-line (BTL) workers in the making-of videos, however, such visibility of the BTL labor together with the preferred depiction on the auteurism of the creative laboring are strategies rooted in the hegemonic discourse, or the myth, of China's film industrialization. Against such hegemonic discourse, the creative labor and the working-class labor are both subjected to capitalist exploitation, and it is suggested that the labor perspective can provide film studies a realistic and holistic understanding on the current practices.

Id: 9577

Title: The Silver Star Group: A First Attempt at Theorizing Wenyi in Chinese Cinema in the 1920s

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Abstract: Wenyi is an imported term from Japan and became a local term in China for literary discussion in the early twentieth century. The term was later adopted by the film industry to designate films with 'literary' quality. Recent studies show that wenyi was widely used for branding films after 1935. Yet before that, evidences show that the notion had already been appropriated by film critics, directors and scriptwriters in their conceptualization of what a good film should be. By focusing on Silver Star (Yinxing, 1926-1928), the most important film magazine for promoting film-as-art in the 1920s, and the anthology Film and Wenyi (dianying yu wenyi, 1928), this article aims to provide a crucial account on the discursive practice of film and wenyi in the 1920s, reflecting upon the early theorization of wenyi in film. Notions like neo-heroism, which was derived from Romain Rolland's thinking, and symbols of anguish, which was adapted from Kuriyagawa Hakuson via Lu Xun's translation, are employed to articulate the relationship between film and wenyi by the group of writers from Silver Star.

Id: 9632

Title: Privatization of Media and family relations on TV reality shows

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Abstract: Reality shows become a popular genre on TV whereas popularity of fiction programs declines. There are numerous reasons in genre changes on media; from the perspective of political economy, reality program has benefits due to economic budget of production and trendy to popular demands particularly facing economic crisis throughout the world; additionally, from cultural perspective, people look for entertainment in reality and daily lives rather than grand scaled plan and narratives in the post-modern era. This research goes one step further and look into rising reality shows on TV in the context of social changes in the 21st century. This study will start the discussion of privatization of media using Habermas's theory of public sphere and its application to media studies. Moreover, sociological theory of Beck who adheres to privatization as a force of the second modernization in the 21st century will be applied to explain destruction and reconstruction of family relations. As case studies, Korean TV programs, Returning Superman and Where are you going, Dad which portray father's childcare will be examined. These programs demonstrate changing role of fathers in Korean family and at the same time privatization of family relations in the context of social reconstruction. Keywords: Public Sphere, Privatization, Family, Reality shows, Media and social changes

Id: 9738

Title: SILENCE AS A MODE OF RESISTANCE - THE TERRAIN OF SUBCULTURE IN SILENCES OF THE PALACE (Mofida Tlatli, 1994)

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Abstract: Subcultures in the contemporary era are diffused by their earlier histories as radical signifiers. Their diffusion is evidenced by the current difficulty in finding an appropriate definition for the very term. As a radical embodiment of resistance to orthodox stabilities, subcultures were once generally associated with popular youth cultures and music in particular. Why might it be useful to re-think the importance of subcultures within the contemporary era? What function does silence play as a mode of resistance within subcultures? These are the central questions that this paper aims to address and it will do this by looking at a key film from the latter part of the twentieth century, The Silences of the Palace (Mofida Tlatli, 1994). The film was the first feature film made by the Tunisian Tlatli and it went on to win many awards internationally. However, although the films' critical success was recognised it still remains an understudied critical text and one that opens up the potential to re-consider the idea of resistance through the lens of feminism in a global context.

Id: 9895

Title: Towards a theory of grotesque transparency: visual communication and the economy of the affects

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Abstract: Organizations are becoming more 'ocular' since they are creating and diffusing different kind of images in order to achieve their goals. In that sense, organizations could be analyzed as aesthetic entities that convey a certain idea of the beautiful. The aesthetical dimension of organizations should also be approached as an expression of the ugly, the kitsch and the deformed (Strati, 1996). By doing so, organizations engage in an institutional performance, a theatrical game, where the audience accepts to participate according to certain rules that make such performance 'real'. The main objective of this paper is to present the foundations of a theory of the grotesque transparency in order to understand the social and ethical implications of such visual disclosure strategy. Two main concepts will guide this paper: Bakhtin's (1984) notion of 'grotesque realism' as an expression of the bodily and earthy dimensions of images, and Valle-Inclán's (1981) definition of the 'esperpento' as a deformed reflection of the heroic figure. We will illustrate the validity of this theory through the analysis of three cases: the diffusion of horrific executions by Islamic State's radical militants; the display of graphic pictures on cigarette packages as part of Canada's tobacco control program; the portrayal of an anorexic model as part of a so-called social responsibility campaign by the Italian fashion brand Nolita. We will argue that besides the different political, institutional or corporate motivations behind these cases, they correspond to the same category that emphasizes the visual aesthetics over the discourse. They also create the illusion of total disclosure by claiming that the organizations are showing the 'reality as is'. Each one of these cases is effective in their own way as they exemplify the role of the visually grotesque in the reproduction of an 'economy of the affects' (Latour and Lépinay, 2009). But we will question as well the legitimacy of these visual representations, and discuss the limits of the representable. In that regard, being the grotesque transparency an aesthetic of provocation, we will look into its disruptive role of social norms, and the overlapping of the sacred and the profane in these images.

Id: 10017

Title: No Adventures, No Surprises! Current State of Photojournalism in Central Europe

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Abstract: This paper examines how different measures initiated by the adoption of digital technology shape photojournalistic routines, practices, content and identity in Central Europe ' the Czech Republic, Poland, and Slovakia. An adoption of digital technology has redefined boundaries for photojournalism (Brennen, 2010; Fahmy & Smith, 2003; Russial, 2000) and transformed photojournalistic practice and routines (Gillárová, Tejkalová & Láb, 2014; Klein-Avraham & Reich, 2014; Lowrey, 1999; Tuchman, 1978; Newton, 2009b; Ritchin, 2010, 2013). Journalists working in a cross-media newsroom can use different multimedia platforms, cooperate and share content (Bossen et al., 2006; Fioretti & Russ-Mohl, 2009; Taming & Broersma, 2013). However, the shift in the routines might also result in lower quality standards (Lowson-Borders, 2006; Meier, 2007; Newton, 2009a.), archiving issues (Davenport & Randle & Bossen, 2006), or manipulation (Láb & Lábová, 2009; Langton, 2009;). Digital software innovation raises questions about the authenticity of images and ethics (Reaves, 1993). Photojournalists must deal with heavy workload (Block, 2008; Russial & Wanta, 1998, Russial, 2009), which might result in job dissatisfaction (Yaschur, 2011). The very need for professional photojournalists might also be questioned/called into question. (Patrick & Allan, 2013; Kóbré, 2008; Mortensen, 2011). Our research based on in-depth interviews was initiated in 2014. During the fieldwork we conducted 60 in-depth interviews with full-time and freelance photojournalists and photo editors working for daily print and online newspapers and weekly magazines in the Czech Republic (45), Poland (15), and Slovakia (15). The estimate population of photojournalist and photo editors in these Central European countries is 150'250 each. The sample represents a mix of professional photojournalist and news organizations. Interviews focused on practices at the newspapers ranging in circulation from 33 000 to 300 000, a half of which with the circulation of at least 100 000. Interviews included both closed- and open-ended questions. The closed-ended questions regarded the current state of photojournalistic profession, such as personal information, size and condition of photo department, working practices and conditions, newsroom organizational structures, photographic and editorial processes, equipment, photographic material, ethics, photo captions and accompanying texts, job satisfaction, and working abroad. The open-ended questions focused on the transition from analog to digital medium. For data analyses we used mixed techniques. Data collected from closed-ended questions were analyzed using statistical software. The open-ended responses were recorded and transcribed to allow in-depth content analyses and provide valuable contextual information (Gaskell, 2000; Saldaña 2012, Corbin & Strauss,

1998). The findings of our research provide a complex picture of the current state of photojournalism, photojournalistic routines and practices in the countries of Central Europe, mapping the advantages and disadvantages of technical improvements, acceleration, workload and new responsibilities, the transformation of newsroom structure, and differences between printed and online newspaper.

Id: 10020

Title: Rhythms of images and sounds ' an analysis of films by Robert Bresson

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Abstract: The cinema of French director Robert Bresson was mostly conducted by the rhythms, as he himself described it ('The omnipotence of rhythms'; BRESSON, 2008): not only the frequency of the musical incursions or the sounds, but also a general rhythm including these elements and the repetition and variation of shots in their contents and length. Since the avangarde of the twenties, there were experiences with the goal to create a 'visual music' by 'a significant rhythm' (MITRY, 2001:174); for example, the series Opus by Walter Ruttmann. Also Eisenstein, in his mute cinema as well in his sound films, searched for it, trying to achieve a correspondence between music and image in his last films (EISENSTEIN, 2002). In Lancelot du lac (Robert Bresson, 1974), a film about the tales of the Round Table, Bresson integrates all those elements, visual and sonorous, in a rhythmic-melodic-audio-visual cell, which is repeated and varied in the sequence of the tournament: the melody of the bagpipe (image and 'or sound) ' identification flag ' horse legs ' Gauvain's face, Lancelot's friend 'the image and 'or the sound of the lance. Sometimes we see part of this cell, sometimes the variation is on the length and in the angle of the shots. It is also varied by receiving other elements, like the falls of the knights, knocked down by Lancelot, and Gauvain's speech 'Lancelot', recognizing his friend. In a statement, which rappels the concepts of Difference and Repetition by Deleuze, Targe (1989:97) affirms: 'The apparent repetition is never a sterile redistribution of the same. It is the sign of permanent mutation, an invitation to break the canons of cinematographic representation'. There are other series like this in that film and others by Bresson. In The Trial of Joan of Arc (1962), the sound element of speech is very important and the film is constructed mainly by the technique of shot and reverse shots, with different durations: sometimes the camera shows the speaker, sometimes the interlocutor. The alternation is also in the spaces of the interrogatories of Joan: in the beginning, a ping-pong between the tribunal room and Joan's cell, public and private; in the second half, between the interrogatory in Joan's cell and the conspiracy at the corridor. In the end, at the execution of Joan, a rallentissement and the lost of the rapidity of the alternations, as Jean de Bongie (1967) observes. We are going to detain ourselves in those films, but we will also relate them with Bresson's films in general, whose images are described by Provoyeur (2003) as non-narratives, which means, the many shots of characters opening doors, going to the subway, entering or going out of ambiances, which in a commercial film would be simply cut, but which also give rhythm to Bresson's films.

Id: 10238

Title: Rhizomatic Writings on the Wall: Graffiti and Street Art in Cochabamba, Bolivia as Nomadic Visual Politics

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Abstract: Visual communication is a site of contestation globally, an arena in which spaces of resistance and solidarity are mobilized to counter inequities in both local and global contexts. The visual culture of street art and graffiti has spread from its contemporary origins in the United States, crossing boundaries across nation-states, socioeconomic, political and cultural groups, forming a global subculture committed to everyday acts of subversion and the reclamation of public space. In Cochabamba, Bolivia, a metropolis located in the Andean region of South America, postcolonial, class, ethnic and gendered inequalities are intertwined into the structure of the city itself. Political graffiti and street art are omnipresent in the city, invading ordered and stratified urban spaces and overwriting official speech, symbols and images. The inescapable visual communication of graffiti art in Cochabamba expresses local tensions and politics, as well as hails graffiti subcultures and resistance movements elsewhere in the world. In this paper, I aim to build on a body of scholarship that deals with graffiti and street art as a potent creative form of recovering space, building counterpublics, and challenging structures of exclusion and oppression, as well as a site that is vulnerable to commercial cooptation. Using a Deleuzian theoretical lens, this paper investigates how graffiti art travels nomadically through Cochabamba, breaching exclusionary public gridded space and exposing the violent legacies of colonialism. Using photographs taken in Cochabamba and its neighboring suburbs during 2012 as a case study, this paper uses a critical discursive analysis to argue that graffiti art acts as a rhizomatic means for indigenous and feminist groups to write themselves through, between, and over exclusionary and oppressive official images, symbols, and narratives in the city. Cochabambino graffiti art is used in this paper to analyze the local-global nexus in resistance movements that battle localized forms of oppression while drawing connections to broader global inequalities of power economically, politically, and informationally. This is evident in place-specific political messages that overlap and neighbor images critiquing transnational capitalism and consumer culture throughout the city. Additionally, the citational practices evident in Cochabamba's street art point to visual communication strategies that reference images and symbols elsewhere in the world and in history in order to build solidarities with variously situated groups. The repetition of religious, political and radical iconography and graffiti styles from other places and times suggests an awareness of common interests and a desire to bridge geographical divides. I argue in this paper that graffiti art in Cochabamba operates rhizomatically, entangled in intertwining layers locally, globally and temporally. The graffiti moves nomadically through gridded urban spaces, reworking the systematic forms of exclusion and marginalization of indigenous and women's groups. This is a process that is continuously painted and repainted, displaced and reworked, and that is constantly in a state of becoming. It is a resistance project that uses its ephemerality and tactility as a political tool to challenge striated structures, to upset

the status quo, and to mobilize locally and globally.

Id: 10259

Title: The Changing Discourse and the Narrated Nation: A Historical Review of Documentary Filmmaking and Industrialization in Mainland China (1958-2014)

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Abstract: This paper aims to map out the historical traces of Mainland China's documentary that have emerged over the past sixty years, so as to understand the contextualized narrated nation in turbulence. It articulates the transformation of visual narration with the vibrant methods of cinematic language to re-clarify the political economy forms and the socio-cultural mise-en-scène in the social representation of documentary. In so doing, it provides a historical genealogy of documentary studies as a particular case of communication in socialist China's discourse. The relations between the representation of Chinese documentary and the lying-behind political and economic discourses are particularly analyzed in this paper with an aim of a deep understanding of how Chinese cultural products are integrated into and involved with the social, economic and cultural reforms of China. By providing a clear image of what Mainland China's documentaries are, how they were formed and shaped generation after generation in the mid-to-late-20th century, and what they could become in the neoliberal present, this paper shows that Mainland China's documentary filmmaking has generated five clear-cut periods with Chinese society in terms of its embodied style and social function: politicized period (1958-1977); humanistic period (1978-1992); civilian period (1993-1998); socialized period (1999-2004) and marketization period (2005-2014). It argues that the formation of these five historical stages is mainly contributed by the changing discourse of its own, the dynamics between Chinese political and industrial powers and the changing documentary-making technologies and philosophies. Among these three factors, the dynamics between Chinese political and industrial powers plays a more important role as the general historical trace of Chinese documentary can be summarized as a process in which it develops from a national ideological tool to a mass communication platform, from a political weapon to a cultural product, from a domestic market fruit to an international communication medium.

Id: 10322

Title: Panel: The digital and the visual: Challenges and opportunities for audiovisual research

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Abstract: The world is going digital. The amount of multimedia data, i.e. video, audio, and images, is exploding (Smith, 2013) and these materials are increasingly available online in a wide variety of collections of both digital and non-digital origin. This facilitates new ways of approaching and accessing collections, as well as new ways of composing bodies of work for research. It further entails new ways of contextualizing that research through publication and dissemination, and what is more, new ways of metadata creation, that is, of annotating the resources for future access and use. This panel will discuss these issues through a number of presentations that focus on connections between academia and archives, the scholars' perspective on the role of metadata in supporting their scholarly activities, and tools for contextualization of online audio-visual archive materials. Our aim is to discuss the challenges posed by this new landscape of overproduction and free user metadata creation in the light of the Conference topic: 'Hegemony or Resistance' The Ambiguous Power of Communication', looking at the role that archives and scholars in particular and metadata creation in general have in discovering or concealing less known sources and in creating new discourses. Smith, J. R. (2013). Riding the multimedia big data wave. In Proceedings of the 36th international ACM SIGIR conference on research and development in information retrieval ' SIGIR '13. New York, New York, USA: ACM Press. doi:10.1145/2484028.2494492

Id: 10324

Title: Panel: The digital and the visual: Challenges and opportunities for audiovisual research

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Abstract: Smart, connected and open: redefining the partnership between archives and academiaAs a result of digitisation of analogue holdings and working processes, more and more material from audio-visual archives is being made available online. This marks a transformative shift, as archives and users are now sharing the same information space. Once digital and part of an open network, objects from audio-visual archives can be shared, recommended, remixed, embedded, cited, referenced to and so on. This shift towards the digital enables archives to fulfil their public missions better; crossing geographical boundaries, using new channels for content distribution, engage with user groups and use new technologies to make work processes more efficient and allow for new access points to collections. For instance for research in the social sciences and humanities. We envision the future audio-visual archives to be smart, connected and open; using smart technologies to optimise workflows for annotation and content distribution. Collaborating with third parties to co-design and co-develop new technologies in order to manifest themselves as frontrunners rather than followers. Being connected to other sources of information (other collections, contextual sources) researchers, the creative industries and user communities with specific interest. To embrace the use of standards defined by external instances rather than by the cultural heritage communities themselves. Fully embrace 'open' as the default to have maximum impact in society: applying open licences for content delivery, using open source software and open standards wherever possible. Promote open access to publications and so on. The panel contribution will be illustrated by examples from leading initiatives that the presenter is directly involved in, including CLARIAH (National infrastructure for digital humanities, www.clariah.nl), AXES (EU research project on multimedia retrieval, www.axes-project.eu); Europeana Sounds (aggregator for sound collections, www.europeanasounds.eu); OpenGLAM (community sharing knowledge on open access to heritage content, www.openglam.org); LinkedTV (EU research project on linking media resources www.linkedtv.eu); and EUScreen (pan-European aggregator for audiovisual heritage, www.euscreen.eu).

Id: 10325

Title: Panel: The digital and the visual: Challenges and opportunities for audiovisual research

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Abstract: On the influence of selection, access policies and metadata creation in scholarly research. Traditionally, audiovisual archives have been the keepers and designers of curation mechanisms that enable media scholarship by providing or impeding access to productions from the past. One important part of the responsibilities of audiovisual archives is not only the selection of what to preserve, but also how to provide access to the items through records or 'metadata'. Metadata is a form of information that facilitates identification and retrieval of the described objects. It can be automatically generated or, as it has been in the pre-digital age, created by people (most commonly by archivists or information professionals). The explosion of digital productions and online services severely transformed those previously controlled processes, not only making impossible the task of keeping track of all existing creations, but posing serious ethical dilemmas on the implications that selection mechanisms have in preservation, and thus in availability of historical sources for future researchers. In the curation processes, nowadays the center has moved from the archivists and indexing experts to the creators, users and 'prosumers' of the so called 'content'. The proliferation of practices such as social tagging, a form of crowdsourcing in which non-indexing and non-domain experts, through adding free tags or keywords, influence how audiovisual productions can be found later by other users, corresponds to a new kind of curatorship: broader and participatory (Fossati, 2012). But metadata creation is not a 'neutral' activity: as an example, videos created by activists need to hide or encrypt the metadata in order to protect people involved in the video; as a consequence, future verification or authentication may be impossible (Ng, 2014). From a researchers' perspective, these new forms of non-controlled, manipulated or randomly created descriptions of the information objects may represent a challenge for future research. In order to elucidate what the role of metadata in media scholarship, we have investigated the information needs and information behavior of media scholars. In this panel we present the findings of two of these studies, both of a qualitative nature. They were done in the framework of the Information Behavior discipline (which is at the crossroads of the Information Sciences and the Digital Humanities, since it pursues the understanding of information seeking and searching behavior). As part of the panel 'Audiovisual history online: On the use of online audiovisual archives in scholarship', we bring to discussion some of the issues that emerged during the studies, seeking to build together an understanding on how scholars perform their research activities in face of these new challenges, and what their perceptions are of the usefulness and duties of audiovisual archives in supporting them in their scholarly activities. Fossati, G. (2012). An Interview with Giovanna Fossati, Film Archivist and Curator |. Retrieved from <http://www.movingimagearchivenews.org/an-interview-with-giovanna-fossati-film-archivist-and-curator>/Ng, I. (2014, October 27). What is Video Metadata' Retrieved from <http://blog.witness.org/2014/10/video-metadata/>

Id: 10326

Title: Panel: The digital and the visual: Challenges and opportunities for audiovisual research

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Abstract: Tell and show: developing a tool for online publication of AV research
Increasing amounts of collections of audio-visual materials are available online, inviting new ways of access and research. One example is euscreen.eu, the portal that aggregates archival materials from a range of European public broadcasters, most notably video materials, and makes them freely available. To search within and work with such collections as academic researchers, we require tools; tools that allow us to organize our research, collaborate on projects, and contextualize the material, for instance by online publishing. This paper discusses the development of an extended tool for online publications, which facilitates a range of uses regarding academic research and audio-visual materials: The EUscreenXL Publication Builder. It is developed for researchers, content providers, and the general audience to contextualize the content on the portal euscreen.eu in various ways. We discuss how we took stock of the needs of various user groups, how we translated this into various functionalities, and how we assembled these into a single Publication Builder. We will specifically focus on how the tool facilitates various forms of academic output, ranging from more traditional written arguments to essay videos. We distinguish between narratives that aim to explore, share knowledge, offer an experience, or conclude by presenting a convincing argument. For researchers working with audio-visual archives online, the Publication Builder will provide a means to publish their research within the research environment and integrate their (audio-visual) research materials in a number of ways, in relation to the aim of their narrative. We argue that a tool like this provides a contemporary way to both contextualize the content on the EUscreen portal and to publish research about audio-visual content. Therefore, such publications should be regarded as proper academic output.

Id: 10329

Title: Big Eyes and Camille Claudel: revisiting controversial works of art

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Abstract: Documentary films often revisit relevant artists who were not recognized at their time or who suffered injustices. This paper is about two cases that have been recognized by their talents through the retelling of their lives into movies. *Big Eyes* (2014), *Camille Claudel* (Bruno Nuytten, 1988) and *Camille Claudel 1915* (Bruno Dumont, 2013) brought to light the dramatic lives of two artists, the French sculptor Camille Claudel (1864 to 1943) and the American painter Margaret Keane (1927-). The last one, still alive, could see her work finally attributed to her and not to her husband, Walter Keane, as many people believed. The first one, however, suffered to her death, in a mental institution, far from her family and her former lover. On the other hand, none of the two would probably have any recognition if not through the help provided by their companions. The main objective of the paper is to discuss how films can be relevant in revisiting important people, bring them to life again. Another objective is to analyze the important role of documentaries in correcting past mistakes and providing elements for debate, due to the subjectivity of viewpoints. The specific point here is to analyze how balanced films portray factuality and how much elements, through different points of view, create a dialogical net of references that can show the complexity of events, avoiding simplistic or reductionist solutions. In relation to the theme of this Conference, hegemony or resistance, both cases under analysis exemplify the dilemma, both having suffered from a more powerful action and having resisted to it, reacting in different ways. The two main theoretical frames of reference try to deal with this situation of action-reaction. For the many points of view, Mikhail Bakhtin's concepts of dialogism and polyphony are adopted, as well as the methodology described by Hans-Georg Gadamer, and his thesis-antithesis and synthesis or fusion of horizons. Regarding aesthetic elements, both films demonstrate that they can be as artistic as the biographies they are dealing with. *Big Eyes*, directed by Tim Burton, was nominated for three Golden Globes, with Adams (portraying Margaret Keane) winning Best Actress. The plot displays the battle between Margaret and her husband, who made people believe that the portraits with big eyes were his, when they were actually his wife's paintings. *Camille Claudel 1915*, directed by Bruno Dumont, displays the sufferings of the French sculptor, in the winter of 1915, confined by her family to an asylum in the South of France, and waiting for her brother's visit. The film won Best European Feature (Special Prize of the Juri) in the Brussels European Film Festival and the Fipresci Prize in the Istanbul International Film Festival. The first version, *Camille Claudel*, directed by Bruno Nuytten, contemplates the sculptor's life from youth to the moment she is taken to a mental institution.

Id: 10519

Title: Selfies: Witnessing and Protest

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Abstract: This paper suggests that selfies serve a double function in communication beyond 'idealized' self-presentations. A selfie claims witness to an event or can be a form of protest. This paper examines the use of selfies as a form of expression of spontaneously formed countercultures online that challenge established social and political power structures. We analyze selfies as forms of protest using examples from North America, Russia, the Philippines, Lebanon and Turkey. We argue that these visual protests presented over social media have the potential to garner wide and immediate support as they use a ubiquitous and culturally hegemonic visual form i.e. selfies to signal resistance. National identities are expressed and preserved in part through artifacts. Selfies are artifacts as well, and are an integral part of the social conversation and collective consciousness. When Ellen DeGeneres's celebrity-packed selfie from the Oscars becomes the most retweeted photo ever, when the prime ministers of Denmark and Britain pose for a selfie with the president of the United States at Nelson Mandela's memorial service, and when Pope Francis can wade into crowds to be photographed in selfies, it is evident that this form of visual communication is more than a passing fad. Some selfies create an identity bound to a particular space and time, thus leaving a historical trail of an individual's part in the larger community. As a result, selfies may be part of a journey of self-realization (Ortega 2009). Additionally, they can be an expression of what symbolic interactionists call the 'performance of the self,' a projection of a perfected self-image in accordance with the norms of social settings and shared audience expectations (Goffman 1959; 1967). These representations often conform to socially established or hegemonic standards of authenticity, power, or beauty that then further strengthen the hegemonic cultural forms. Moreover, selfies can subvert and undermine claims of power and hegemony when used collectively to open up a counterculture (Bauman 1986) or counter-public sphere (Downey and Fenton 2003). Selfies can be used as a form of protest or counterculture witness, or to report events from a personal standpoint. Therefore, selfies are contributing to the changes in today's forms of competing public discourses. The pictorial interplay between the self and a place of special interest, or a sociopolitical message, allows the maker to claim "I'm here!" and to confirm "I support/protest" (Myers 2010). By publicly including one's face, selfies are more authentic, and even more transparent than a signed petition. We employ a textual analysis of a set of selfie-protests in North America, Russia, the Philippines, Lebanon and Turkey. We also explore to what extent these protests became a part of the mainstream media. This is done by measuring the exposure such protests gained beyond their original

intended audience. Overall, we suggest that selfies, as a novel form of resistance online, have shifted public protests toward more immediate, community-authenticated visual testimonials that challenge hegemonic truth claims of reality.

Id: 10530

Title: The Spectre of Forgotten Heroes: Captain America, The Winter Soldier, and the Traumatized Nation

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Abstract: The Spectre of Forgotten Heroes: Captain America, The Winter Soldier, and the Traumatized Nation. Captain America: The Winter Soldier (Russo, 2014) is the second installment about the eponymous hero, who first emerged in comic books during World War II. This film continues the story from Captain America: The First Avenger (2011), the origin story for the supersoldier Steve Rogers. Steve was transformed from a 90-pound weakling into a muscled specimen via a serum and 'vitarays'. His war career began as a symbolic soldier raising money for war bonds. Rogers becomes a real soldier by rescuing his captured childhood friend Bucky Barnes and several hundred other Allied soldiers, thereby moving Captain America from the USO stage to the European combat theater. He forms a tactical squad tasked with fighting Hydra, the Nazi 'deep science division'. After Bucky apparently dies in combat, Steve undertakes a suicide mission that defeats the Hydra leader. However, Steve is resurrected at the film's end to join the Avengers in the 21st Century. I examine the narrative of the two films, paying special attention to the use of World War II tropes, and to the complicated and contradictory political critique of militarism, including drone strikes and the treatment of the American soldier. Captain America (Chris Evans), and his antagonist the Winter Soldier, formerly Bucky Barnes (Sebastian Stan) occupy the emotional center of the second film. Instead of dying, a badly wounded Bucky was taken prisoner first by the Soviets, then by the reascent Hydra organization, which turned him into a second supersoldier assassin whose kills served their aim toward 'world domination'. Hydra kept him in cryogenic suspension between missions, repeatedly subjecting him to painful mind wipes so he would not remember his true identity. The climactic battle between the two occurs as Steve attempts to destroy Hydra's helicarriers just as they are about to carry out precision strikes that will eliminate potential threats to Hydra's overthrow of world governments. During the battle, Steve's appeal to common memories finally breaks Bucky's conditioning, allowing him to begin to recover his identity. The film uses Bucky and Steve to explore the way the United States militarizes the bodies of young men, as well as to critique the way we bring our soldiers home from the battlefield. The horrifying, pitiable figure of the Winter Soldier, a man who has been repeatedly tortured for seventy years, represents a whole complex web of issues: the brutalization of soldiers and civilians alike, the dehumanizing effect of living in a militarized culture where your only purpose is to serve the state interests and the U.S. amnesia about war and its effects, that currently forms a major part of media political discourse. Sample Bibliography: Dittmer, Jason. (2007) 'The Tyranny of the Serial: Popular Geopolitics the Nation, and Comic Book Discourse.' *Antipode* 39(2), 247-268. Polan Dana. (1986) *Power & Paranoia: History, Narrative, and the American Cinema 1940-1950*. New York: Columbia University Press. Huyssens, Andreas. (2000) 'Present Pasts: Media, Politics, Amnesia.' *Popular Culture* 12(1). 21-38.

Id: 10573

Title: Children as players on an adult stage: representations of children and family in reality shows on Israeli television

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Abstract: The family is a major social institution widely represented in current Israeli media and culture. In this study of representations of children and family on reality TV shows in Israel, we choose two test cases: 'Children's Master Chef' and 'Music School', which were broadcast on prime time television on the commercial Channel 2 between 2011- 2012. 'Children's Master Chef' is a food competition spin off from the famous 'Master Chef' competition. In it, the children are presented with cooking challenges, with the results being judged by four Israeli chefs. On 'Music School,' a spin off from 'Israel Idol,' talented children who perform Israeli songs are mentored by well-known singers and songwriters, with viewers enjoying coverage of behind the scenes work in a set built to look like a classroom. We conducted a cultural- textual research analyzing the texts and representations of the participants and their families in comparison to earlier representations, according to research, of children and families in Israeli culture- on TV, children's literature and films. Despite the fact that representations of families and participants in these reality shows offer a complex and multicultural vision of ethnic diversity, as well as the higher level of gender equality, these shows reflect the maintenance of traditional collectivist values alongside new values of competitive individualism. Both programs, which signify trends in current Israeli society and culture, present the child as the new lead actor, performing a new role in the Israeli social drama but still playing on the stage of the adults, which reverberates with traditional Israeli collectivist voices. On the one hand, the way children are represented reflects the shift in focus in Israeli society and culture from the public, collective sphere to the private domestic one. These shows reflect the central place which the family and the children in it occupy in Israeli society today. On the other hand, there are new ethnic faces, and a discussion of ethnic heritage is subject to creative new variations. Hence, through the repertory of dishes and songs, and the new creative variations the children perform in singing and cooking, traditional 'Israeli culture' is subject to negotiation. While these shows offer new images of an Israeli cultural diversity and pluralism, and locate the contestants in competitive game shows, these same shows clearly manifest the adherence in Israeli culture to fundamental values of cohesiveness and solidarity, and the yearning to incorporate diverse ethnic and cultural minorities into a collective Israeliness, which is experienced

as represented by the institution of the family rather than any other social institution.

Id: 10596

Title: Flickers of resistance: the gentrification film in Barcelona

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Abstract: Fransesc Munoz writes of Barcelona as a city that has undergone a process of urbanisation. Key to this process is the production FIRST of an URBAN IMAGE that presents a 'commodified cosmopolitanism' and 'marketed romanticism' that is legible to tourists, business travelers, and diverse forms of investment. Urban policymakers, he argues, support the production of the city as an amalgamation of 'banal landscapes', echoing both Appadurai's spatial metaphor of the cultural manifestations of global capital and philosopher Jose Luis Pardo's concept of the BANAL -being fun 'but clean, energy-giving - but soft, like a local history museum or a farmer's market. Using Munoz's theory of urbanization, we can look at how in fact, the cultural manifestations of neoliberal urban capital development are part of a more complicated process of recognizing and managing the differences within and between cities. Differences do not disappear ' but each city is made to be another - DISTINCT - 'world class city' with the amenities desired by tourists. The city provides ways in. Nonfiction filmmakers have used the city as a setting and subject. The 4 films I provide glimpses of in this paper, En Construcció, No Res, Ciutat Morta, and Ni Oblit Ni Perdo, are representative from a longer list of gentrification films as part of my study. They all take the city, and more specifically, the city's changing geography and landscapes, and the inequalities and complications that arise when a city is built for consumption by the world, as subject. For these films to be legible to a global audience, there must be some relatability and abstraction between a neighborhood in Barcelona under threat of both obsolescence and cultural appropriation and, say, the neighborhood of West Philadelphia being partly transformed into an expansion of Penn's campus. El Raval may be reminiscent of West Philadelphia and other familiar gentrifying spaces as a capsule, but the appeal to capital, and the appeal to us, lies in the splendor, in the neighborhood's life, community, and often, nostalgia and difference. Do gentrification documentaries do their own version of cinematic urbanization, such as that discussed by Munoz as represented by local museums, the branding of historical neighborhoods, or increasing urban sprawl, or do they offer an antagonistic reading of urban? Further, as we see more films in the US and around the world about global capitalism and the city, is a film genre emerging that is a version of urbanization, a way to understand and consume the politics of gentrification in an energetic - but soft, fun - but clean way? Perhaps not with these adjectives, but what about, probing but passive, nostalgic but shortsighted, critical but hopeful?

Id: 10634

Title: Resistance and cultural identity: thinking about a north American television fictional series and its repercussions on social media in Brazil

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Abstract: Briefly, in general, we undertook a cultural research in visual communication more strictly focused on television in dialogue with social media. From an object of study, a product of visual culture, we articulate reflections focusing on cultural studies and from a critical point of view. This product consists of a north American television fictional series called Once upon a time; on which interests us particularly study the appropriations undertaken by its Brazilian public ' non-Western context ' in the online environment, especially in social media. These appropriations are taken by us in two main directions: (1) as resistance's practices of a certain global domination; and (2) as traces of a local cultural identity. Theoretically, we dialogue, for example, with Sandvoss (2013) who, examining forms of power and resistance among fans, rescues Fiske's studies (1992) and concludes that his notion of fan sits in Certeau's view (1984): in capitalist everyday life, "[...] disempowered people not create the products and symbols themselves, but they subvert the meaning of those imposed on them" (Sandvoss, 2013, p. 11). In our reflections, the question of a critical perspective lies exactly in attempt understanding the appropriations undertaken by Brazilian fans of the series in question. The series started on the ABC TV Network in October 2011 and is currently in its fourth season. Its narrative is constructed from the use of numerous references of ancient fairy tales, while operating a transposition of this enchanted repertoire to the context of the real and present world. Methodologically, at first, we look at the series itself, identifying the different perspectives in which classic stories are re-signified, and then we focus on what we actually want, in the consumer audience of the series and, specially, in its appropriations, in other words, in their empowerment, in their creations from the content propagated by a visual media's product. And we find, therefore, on these reappropriation's practices, traces of cultural identity.

Id: 10876

Title: Contemporary conflicts and videos on the Web. Among the fascination and knowledge

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Abstract: The way to represent war and social conflicts have been changing as those have been changing too. The webcast amateur images are replacing the professional journalistic stories. As seemingly unrelated fragments, they form a visual mosaic characterized by immediacy, rawness and poorly development. They are imposed thanks to the heightened sense of realism that manage to convey and the subjective view whereby the viewer is transported to the scene of action. The recent wars in Iraq and Afghanistan, the Arab Springs, the actions of the Islamic State ... are other of the many contemporary conflicts that are being shown and told on the Web now. We propose, therefore, the textual analysis of a representative sample of this, in principle, huge and chaotic world of images that populate YouTube or similar platforms. It will be an analysis in which, following authors like Jacques Aumont and Michel Marie, shall be governed by principles like empirical fidelity (using statements supported by data from their own analyzed creations) and cognitive relevance (going beyond the evidence to reach a new understanding of the shown facts). In order to do this, we will pay special attention to the study of the point of view configuration, that is, the position of the subject in relation to what is shown, both the subject of enunciation that takes care of the visual universe represented, as that other that, from the other side of the communication process, becomes the recipient of the message, which involves and includes, somehow, in the universe of action through the discursive strategy used. For a more fruitful investigation of the particular sense production of this type of audiovisual productions that flood the Internet, we believe that it can be especially useful or operational to consider reflections of relevant thinkers such as, among others, the following: Susan Sontag on ethical issues arising from the violent images; Jean Baudrillard, on the over-reality that seems to drown out any possibility of effective representation; Paul Virilio on the current submission to a universe of screens that seems to govern our relationship with reality; or Gilles Lipovetsky on an audience eager for sensations, news and shocking experiences. In brief, our goal will be to check the degree of knowledge that should be acquired regarding conflicts through the analysis of this videos located on the internet. We might remember also that a certain contemporary cinema of social or political kind used these records as a model to create their own fictions, in films like *Redacted* (Brian de Palma, 2007). And to better understanding this phenomenon, we must go back to the year 2003, production year of the *Memoria del Saqueo* directed by Fernando Solanas, documentary recreating the now forgotten Argentina crisis of 2002 that used the amateur recordings of participants in strikes and demonstrations.

Id: 10952

Title: Sexual Content in British and Chinese Television Advertising: A Cross- Cultural Perspective

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Abstract: A content analysis of 3,086 Chinese commercials and 2,405 British commercials maps the representation of sexual content on mainstream TV advertising in the two countries. The study measured the prevalence and amount of sexual content in each country's sample commercials, and also made a cross-cultural comparison in terms of the nature of the sexual materials displayed. Results showed that, in general, the sexual content in television advertisements in both countries was mildly portrayed. There was more likely to be sexual content featuring nudity and some degree of kissing and intimate touching in British television commercials than in Chinese television commercials. There was a greater variety of sexual behaviours displayed in British commercials across a wider range product types and with a more liberated attitude to gender stereotypes than was the case for the Chinese sample.

Id: 10960

Title: Resistance and representation in contemporary Brazilian music documentaries

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Abstract: In the end of his 2008 book *Claiming the Real II*, Brian Winton paints a rather gloomy vision for the future of documentary, from the growing ethical problematization of the relationship between filmmaker and the film's subject, to the post-modern skepticism on the possibilities of accessing and representing reality, to the virtual disappearance of documentaries from movie theaters and television channels. However, as the author soon acknowledges, "documentary is still very much with us" (p.269), as it seems to keep finding ways to constantly reinvent itself both as cinematic genre and technological apparatus. This could not be truer in the context of contemporary Brazilian cinema. In the renaissance of Brazilian national cinema in the last couple of decades, documentaries have been occupying central stage, and for a number of reasons: from the development of more accessible technologies of production and distribution of features, to the growing of film festivals and other less hegemonic exhibition platforms, to the awareness of the public of the multiple possibilities of the documentary form. One of these possibilities is the music documentary, a genre that has always been at the same time extremely popular and largely ignored by film studies. Considered oftentimes as a mere promotional vehicle for musicians unworthy of serious theoretical attention, music documentary, however, can not only be a powerful platform for the representation of music - and the people who perform it -, but also an experiment on ways in which music acts in the lives of people. Since in Brazil music - both its production and its consumption - plays a big role in the creation and representation of cultural identities, it comes as no surprise, then, that the music documentary would arise as such a powerful medium. Films such as *Fala Tu* (Guilherme Coelho, Brasil, 2003), *Aqui Favela, o Rap Representa* (Junia Torres, Rodrigo Siqueira, Brasil, 2003), *Sou feia mas tô na moda* (Denise Garcia, Brasil, 2005) *Dzi Croquetes* (Tatiana Issa, Raphael Alvarez, Brasil, 2009) *A Batalha do Passinho* (Emílio Domingos, Brasil, 2012) and *Preto Sai, Branco Fica* (Adirley Queirós, Brasil, 2014) go beyond the biographical scope usually ascribed to music documentaries, raising questions of cultural, social, sexual and political representation, especially the less privileged communities of the favelas in Rio de Janeiro and Brasília. For this communication we will analyze some of these films, looking into the ways in which the documentary, specifically in the sub-genre musical documentary, offers forms of resistance against hegemonic representations - of the music, of the self, of the cinema itself.

Id: 11083

Title: Tinker, Tailor, Soldier, Queer

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Abstract: At the first level this research focuses on queers and spies in film and television. Within the spy genre it is perhaps surprising to note the preponderance of queer subjects, as minor characters in the narrative and as spies themselves. If one looks at films, for the purpose of this presentation, from *Another Country* (1984) to *Skyfall* (2012) the queer is a significant presence, but one which has elided significant scholarly consideration. At a second level, this research looks at the rhetorical proximity of queers and spies. Sharing many perceived historical characteristics ' secrecy, duplicity, disloyalty, treachery, and the potential to be traitors and terrorists, amongst others ' the queer and the spy warrant further reciprocal exploration. In her landmark work *The Epistemology of the Closet* Eve Kosofsky Sedgwick writes that the 'closet is the defining structure for gay oppression in this century' (71), thus proposing what has itself become an axiom of GBLTQI politics. At a third level, then, this research revisits the closet's force to consider attending modes of queer subjectivity. As a benign space the closet primarily frames the individual and engages a politics of visibility. I argue that this at times fails to capture the manners in which queers ' even now in the era of publicity, visibility and transparency ' continue to be framed as potential enemies of the state. What, then, might be said of a politics of secrecy and invisibility for queer subjects' Might the spy be a figure through which to consider such histories' Through an exploration of the adaptation of John Le Carre's *Tinker, Tailor, Soldier, Spy* from novel to miniseries to recent film, this presentation seeks to reconsider the underside of queer politics to discover a potential that yet remains buried in the empathic history of queers and spies.

Id: 11090

Title: Images of resistance: raw videos and mediactivism in Brazilian street demonstrations

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Abstract: Felipe da Silva Polydoro*The emergence and dissemination of counter-discourse images and narratives assumed an important role in the so called Jornadas de Junho (June Journeys), in 2013, when thousands of Brazilians participated in street demonstrations. These images and narratives comprised amateur videos, pictures, texts and documentaries with authorship assumed by independent journalists, activist groups, protesters and filmmakers. Social media and internet websites were the main spaces in which these groups acted, a space that constituted a reaction to the traditional media discourse, at first overtly critical to the claims of the street protesters and in acceptance with police violence. The following presentation wishes to analyze a series of audiovisual materials from the demonstrators' perspective including short videos available on Youtube produced by media activists or with no reference to their authors. The discursive battle that took place as the demonstrations grew in terms of mobilization and media attention emphasized the use of violence and claims as to what group ignited the violent attacks: the police force or the street protesters' Within this context, the images lead us to adopt an analysis standpoint centered on their documental value: the referential quality and evidential content that supposedly allows us to understand what really happened. This stress on the factual content can be noticed in the image framing, the editing resources and the written information complementary to the videos such as titles, descriptions and user comments. In terms of structure, we can identify two kinds of audiovisual materials: a) raw footage from inside the protests, usually long shots with no editing; b) short films edited from various images produced during demonstrations including resources such as narration and subtitles. Their effectiveness is enhanced by an amateur quality, their precariousness and instability, traits that in our current visual culture are associated with authenticity and verisimilitude. Paradoxically, the amateur effect has also been appropriated by dominant journalism, meaning that in formal terms dominant media and counter-hegemonic practices can rely on similar resources. Therefore, traditional journalism and resistance discourses operate within the same visual regime defined mainly by the belief in visual evidence, which leads us to problematize the emancipatory potential of these counter-discourses. Our analysis will also consider relevant issues regarding these audiovisual objects such as the dialectic between constative and performative linguistic elements; their inclusion in the surveillance regime; and their relation with other political activism audiovisual records within the history of our visual culture. References: CASTELLS, Manuel. *Redes de indignación y esperanza*. Madrid: Alianza Editorial, 2012. FOUCAULT, Michel. *L'archéologie du savoir*. Paris: Gallimard, 2010. JOST, François. 'Les images du 11 septembre sont-elles des images violentes'. In: DAYAN, Daniel (org.) *La terreur spectacle: terrorism et télévision*. Bruxelles: Editions De Boeck Université, 2006. ZIZEK, Slavoj; HARVEY, David; et al. *Cidades rebeldes*. São Paulo: Boitempo, 2013.* PhD candidate at Escola de Comunicações e Artes da Universidade de São Paulo (ECA/USP). E-mail: felipepolydor_@_mail.com

Id: 11099

Title: The Narcos ' Drugs and Transmedia in Latin-American TV Series

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Abstract: Since the turn of the millennium, drug trafficking seems to be one of the strongest tendencies about TV criminal narratives in Latin America, and that is increasing in the last years. In 2015, narco dramas will be the 'Hot Ticket' again. Sony Pictures Television (the producer behind 'Metastasis', the Spanish-language version of 'Breaking Bad') is co-producing with Televisa 'Señorita Polvora', a real-life story about a beauty queen who falls for a mafia hitman, in Mexico. Telemundo and Mexican indie producer Argos are producing a third season of 'El Señor de los Cielos' (The Lord of the Skies), a telenovela about one of Mexico's most feared drug lords. Netflix is announcing the launch of 'Narcos', TV series starred by Brazilian actor Wagner Moura as Pepe Escobar, and director José Padilha (from Elite Squad). They are also known as narco series, at generally referring to Hispanic Latin American productions. Some of them are spin offs or adaptations of successful movies like 'City of God', 'Rosario Tijeras', 'El Mariachi', or best sellers like 'Pablo Escobar ' El patrón del Mal'. The purpose is to analyze the existence of a transmediation process by looking into the relationship between a Latin American Imaginary (Canclini, 2006) and Narco TV series, not only as a model of production but as an expansion of the diegetic universe (Evans, 2011, Bustamante, 2014, Jenkins, 2013) grounded on structures of feelings (Williams, 1996) that are leveraged by the virtual sphere. This approach adopts the cultural studies perspective to discuss the classification of narconovela and TV genres, understood herein as cultural categories (Mittell, 2004). This paper is part of the research 'Transmediação, transnacionalismo e interculturalismo: a Lei, o Crime e a Nova Ordem na Ficção Seriada da América Latina' (Transmediation, Transnationalism and Interculturalism: Law, Crime and the New Order in Latin American TV Series'. Keywords TV series; Transmediation; Narco Movies; Drug trafficking; Narco Series ReferencesReferencesALBA D. SKAR, Stacey (2007). El narcotráfico y lo femenino en el cine colombiano internacional: rosario tijeras y maria llena eres de gracia. Alpha, Osorno, n. 25, Dec. 2007. Acesso 15 -07- 2014. EVANS, Elizabeth. Transmedia television audiences, new media, and daily life. New York: Routledge, 2011. GARCIA-CANCLINI, Nestor. Culturas Híbridas: Estratégias para Entrar e Sair da Modernidade. Edusp: São Paulo, 2006. JENKINS, Henry (2008). Convergence Culture: Where Old and New Media Collide. New York: NYU Press. JENKINS, Henry; FORD, Sam; GREEN, Joshua. Spreadable media: creating value and meaning in a networked culture. New York: New York University Press, 2013. MITTELL, Jason. Genre and Television. From Cop Shows to Cartoons in American Culture. New York and London: Routledge, 2004. LOPES, M.I.V.; of cultural studies v. 6, n. 1, p. 64-81, 2003. RINCÓN, Omar. Narco.estética e narco.cultura em narco.colombia. Nueva Sociedad, N° 22, julio-agosto de 2009, ISSN: 0251-3552. VASSALLO DE LOPES, Maria Immacolata, ORÓZCO GOMEZ, Guillermo (cord). Transmedia production strategies in television fiction: 2014 Obitel Yearbook Porto Alegre: Sulina, 2014. WILLIAMS, Raymond (1996). Television. Technology and Cultural Forms. Routledge, Inglaterra.

Id: 11333

Title: Who will tell the emperor he has no clothes' Art as political protest in the work of South African artists Brett Murray and Ayanda Mabulu.

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Abstract: Over the past five years, South Africa has seen a steady rise in the number of cases brought forward by politicians that threaten artistic freedom of expression. Three of the most recent debates centred on Brett Murray's painting, *The Spear*, which portrayed South African President Jacob Zuma as a Lenin-type figure in a communist poster with his penis exposed, Ayanda Mabulu's 'Ngcono ihlwempu kunesibhango sesityebi' (Better poor than a rich puppet), which portrays Zuma with his bandaged penis on a crutch, and Mabulu's "Umshini Wam" (Weapon of Mass Destruction), which portrays Zuma in traditional Zulu clothing with his overtly enlarged genitalia exposed. All of these paintings received both widespread criticism and protests, and *The Spear* was defaced by two protestors while on display at the Goodman Gallery in Johannesburg. The country was split: many argued that they were 'resistance' works and formed part of the individual artists' self-expression in a satirical context, while others believed that the paintings should have been banned because they 'humiliate(s) Zuma, his many wives and children as well as affront(s) the dignity of all black men' (De Vos, 2012). Many saw *The Spear* in particular as a racially-provoked piece aimed at reaffirming racial stereotypes, and argued that the works undermined the hard won equality and dignity of South Africa's black majority. This paper focuses on self-expression in contemporary resistance art as one of the complex ways in which artistic innovation and creativity have been fostered by the experience of living in post-apartheid society. It considers these debates both in the light of standard satirical conventions, which since the ancient Greeks has used the exposed penis as a way to 'strip' high ranking individuals down to the equivalent of the 'common man' (Hodgart, 1969), and in the contemporary South African context of freedom of expression, where, under protection of the South African constitution, many artists have 'refused to abandon the hope of achieving the ideals of a renewal and re-spacialisation of the current socio-cultural landscape', where many of them have done so 'against the odds of vociferous opprobrium from state officials and legal challenges by the ANC' (Klopper, 2014). The paintings are critically analysed using composition interpretation and discourse analysis, as well as aspects of semiology, in order to understand how the structure of these images produces cultural meaning. The paper argues that the interpretation of satire and its inherent meaning is concerned more with a society's embedded prejudices, than with the prejudice of the artist, and briefly examines the use of satire in a cultural context. Ultimately the paper offers some conclusions as to how far artists could, or should, push the boundaries when satirizing the powerful in specific cultural contexts.

Id: 11516

Title: On Screen: Implosion and Conspiracy in 9/11 Discourse

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Abstract: Even before the introduction of cinema in the turn of the 20th century, screens have been central in the makeup of visual culture and media, consistently remediated through technologies like film, television, computers, and smartphones. Screens can be generally understood as dedicated broadcast spaces which simultaneously display and conceal, and as they have become ingrained in day to day life, diverse branches of 20th and 21st communication theory have uncovered their theoretical and practical uses. This paper uses the concept of implosion of meaning in the media, described by Marshall McLuhan and later Jean Baudrillard, to evaluate historic changes in theoretical screen signification. Implosion is a formal aspect of electric mass media and highlights an uncertain tension between displaying and concealing inherent in any screen. In this sense screens signify a kind of conspiracy of representation as meaning is commuted beneath surfaces. This theory is trained on a body of academic discourse dealing with uncertainties of a slightly different nature, conspiracy reactions to mass-screened events in New York City on September 11, 2001. The screen has been routinely altered both physically and theoretically over the last 100 years, but as a site of implosion exhibits the contemporary transformation of language (referential signification) into information (nonreferential signifiers) and subjects (real actors) into simulations (real fantasies). Information is a kind of hegemonic code which is difficult to resist using traditional tools of signification, while simulations are individuals based in information. Though the physical sense of sight is used in the consumption of screens and their content, tactility describes the psychological--and sociological--condensation and displacement of meaning that attends contemporary broadcast surfaces. The synchronous, mass screening of terrorist activity on September 11th, 2001 has produced, among many other effects, a body of academic discourse situating 9/11 conspiracy theory within cultural and mass media contexts. Main currents of conspiracy, as reported in this discourse, are reevaluated in terms of formal operations of screen signification introduced above. Modern conspiracies, like those found surrounding 9/11, can be partially explained by uncertainties surrounding any screened or mediated experience, while the concept of conspiracy itself is rejuvenated in this weaving of screen mediation, mass media, and the recognition of hyperreal implosion.

Id: 11524

Title: Visualizing Human Rights: The Role of Citizen Video in International Human Rights Law

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Abstract: This paper examines the methodologies that human rights defenders use to gather video records of atrocities and the parameters under which these visuals operate in legal environments. Using the video materials submitted by citizens at the International Criminal Tribunal for the former Yugoslavia (ICTY) in The Hague, Netherlands as a case study, the paper scrutinizes the ways in which video permeates the legal grounds upon which human rights claims receive recognition and restitution. The paper specifically questions how and under which circumstances video is becoming the central force that negotiates the interplay across technological, cultural and legal mechanisms that ferret out human rights violations. Through archival work of the ICTY court and evidence records as well as personal interviews with human rights activists, the paper illuminates the emerging legal standards around quality, authenticity, reliability and legal relevance of amateur videos. Moreover, the paper shows how these legal assumptions are embedded in the growing tools and tactics developed and promoted by human rights organizations, such as Amnesty International's Citizen Evidence Lab, WITNESS's Video as Evidence Project and its smart phone application InformaCam. Therefore, by tackling the unfolding legal uses of amateur videos and the technological innovations by human rights advocacy groups, the paper sheds light on the relationship between visuality and human rights.

Id: 11640

Title: Imag(in)ing Black Lives Matter: Representations of Resistance in Web Videos

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Abstract: The explosion of protest movements over the past decade has created the urgent need for research on this understudied topic. The central debate among researchers thus far focuses on the relative ability for digital media ecologies within protest movements to produce meaningful, lasting change (Rheingold, 2002; della Porta & Tarrow, 2005; Bimber et al., 2005; Earl & Kimport, 2011). Some scholars see digital media creating the necessary conditions to enable protest movements to emerge where no potential would have existed otherwise (Earl & Kimport, 2011; Castells, 2012). Others see social exigencies sparking the movements and digital media being useful but not necessary (Lim, 2012; Hardt & Negri 2012). Still others see digital media inhibiting social movements and preventing social change by enhancing the state's capacity to engage in the surveillance of burgeoning potential movements (Morozov, 2011). Much of the work on this topic so far focuses on the role of the technologies that enable the creation of these protest media ecologies. I focus less on the technologies themselves and more on the unprecedented volume of moving images they enable average people to produce and share publicly. I turn my attention specifically to the role of visual communication within the emerging #BlackLivesMatter movement. Because the movement clearly seeks to resist the status quo around police brutality and race relations, we should expect to see acts of resistance depicted consistently in videos produced by people who identify as part of the movement. How, though, are those acts of resistance represented and enacted through the production of videos? My research questions are: Are acts of resistance communicated in such a way that they help cultivate further resistance, or are they framed in such a way as to advance hegemonic discourses around race and protest? Relatedly, what proportion of videos employ this tag as a means of participating in and furthering the community of resistance compared to videos that use the tag as a way to undercut the movement and effectively resist the resistance? When images do represent resistance and advocate for it, what specific events are shown and how are they framed? Finally, what modes of resistance does the movement tend to advocate (e.g. violence, non-violent direct action, community building, voting/petitioning, or others)? To begin answering these questions, I perform a quantitative visual content analysis on a sample of videos posted to YouTube with the tag '#BlackLivesMatter.' I employ this method in order to examine a large volume of moving images so that I can focus on large-scale trends that are not reducible to any single text. I eliminate all videos that indicate an affiliation with mass media or professional media production companies. I employ grounded theory to develop a coding system from the ground up based on the events most commonly represented and most pertinent to my research questions.

Id: 11646

Title: Fan Shot Multi-cam: Domesticación Tecnológica y practicas de creación audiovisual colectiva para indagar en los Estudios de la Cultura Visual.

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Abstract: Este proyecto, analiza fenómenos de interacción multimedia entre usuarios y dispositivos electrónicos en el marco de una construcción de códigos accionales que determinan el nivel de domesticación y uso de una interfaz virtual específica para la realización en un producto cultural concreto. El fenómeno que analizamos lleva por nombre 'Fan Shot Multi-cam', técnica de registro audiovisual auto-aprehendida -gestionada por usuarios de diferentes interfaces multimedia y dispositivos electrónicos en torno a un mismo evento musical que se desarrolla en un espacio físico destinado al ocio y al entretenimiento. En términos generales, se trata de la iniciativa de crear videos en colectivo de un evento determinado con cámaras de video caseras y smartphones, teniendo como característica principal la participación colectiva de personas ubicadas en distintos puntos geográficos registrando un mismo evento musical, en este caso la cobertura de la gira Lights In The Sky de la agrupación Nine Inch Nails en 2008. Anclada bajo la perspectiva de los Estudios Culturales, y los Estudios de la Cultura Visual, esta propuesta busca profundizar lecturas socio-culturales sobre los usos sociales de la tecnología en espacios de ocio y entretenimiento. Consideramos que "actores y tecnologías sociales, concretamente las tecnologías de Internet han alterado el curso de cómo se crea y se consume la música" (D. Ayers 2006) por lo tanto, un objetivo clave de esta investigación radica en avanzar en la identificación de áreas de convergencia que sirvan de plataforma para la Investigación Interdisciplinaria para interrogar procesos culturales que emergen a partir del uso de la tecnología interconectada y en particular de los dispositivos que la hacen posible. Se indagará sobre la forma en que estos usos han logrado atravesar las capas mas profundas del entramado socio-técnico para instaurar gradualmente, modalidades distintas para emplear a escala masiva la utilización de dispositivos móviles que permitan captura de audio y video, así como de la generación de escenarios que permitan su distribución en la red interconectada supeditando su función en otros escenarios de la vida cotidiana, por ejemplo, como vías de organización o de participación colectiva en espacios físicos.

Id: 11719

Title: A 'Mobile' Army of Metaphors: From Archiving to Distributing Photo-Memories

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Abstract: This paper examines the Smartphone image-sharing application Instagram as a site of potentially contesting 'edges' between communication and memory. It charts the transformative discursive shifts in various socio-historic metaphors of memory and the cultural conventions of memory-making associated with the digitization of personal photography. Photo-sharing practices and conventions through mobile devices and online platforms seem to indicate both an unparalleled potential for personal memory archiving, as well as transformative shifts in image sharing and distribution, signaling a move toward ephemeral communication rather than permanent storage. The design and use of new mobile applications and technologies seems to reflect this change. Yet 'cultural conventions of memory-making and communication are also changing, signaling a mutually reciprocal exchange between the socio-technical. This paper develops a strong account of the role of discourse and practice in shaping cultural conceptions and material technologies of memory making in relation to photography. Early discourse surrounding the emergence of photography heralded the camera as a medium capable of capturing the imprinted trace (light) of the real. By extension, photography has routinely been figured as an essential means through which 'the social' can be captured, framed, communicated, and distributed, with personal photographs historically positioned as visual 'archives' of the self. Underlying this are specific metaphorical conceptions of the relationships between human memory, reality and representation. This paper considers how metaphors of the 'memory-archive' or 'storehouse' have naturalized historically specific ideas about human memory which have in turn come to serve as models for the design and ongoing use of digital photographic technologies. This paper proposes a theoretical framework of metaphor, which can account for the ideological potential of metaphor in constructing a specific paradigm of memory, while advancing the material consequences of metaphor as a constitutive agent that enables and constrains the possibilities for memory making. The paper focuses upon the metaphoric and practice oriented shifts from analogue preservation or 'archiving' to online distribution or 'sharing' within digital landscapes. The central aims consider the ways in which particular metaphors of memory 'as archive, as distributed, as shared' are materialized as technologies, in this case mobile photographic media. By exploring the smartphone Instagram Application the paper examines the ways in which new metaphors of memory and of the social, and new practices of memory-making are becoming materially embedded. This analysis further reveals residual anthropocentric ideas of memory and technology, which continue through metaphors of photo-sharing which further disguises the role of the 'technological unconscious' in shaping potential memories.