



Visual Culture Working Group

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Table of Contents

Life of Pi (2012): The Affective Experience of the Sublime.....	4
The representation of civilian victims in documentary films about the Colombian armed conflict	4
Parametric narration in films by Hong Sang-Soo: repetitions and variations.....	5
“Funding goes to what Germany needs”: Power constellations in the production of German feature film.....	7
International fandom on Digital media and visual culture of emerging pop idols.....	8
Digital Creative Constructions: persuasion, seduction and illusion.....	9
Embodiment, Disembodiment, and Subjectivity: Post-human Body in Science-Fiction Films....	10
The culture of visualization and film literacy in the digital age.....	11
Analysis on the Development Trend of Urban Micro Film in China --Taking Shanghai Target Audience for Example to Discuss the Differences between New Media Film and Traditional Media Film.....	12
The role of personal digital photographic images: A theoretical exploration with the Deleuze-Guattari approach.....	13
Are Chinese Cities Becoming Different?: Image Improvement Campaign on Tik Tok.....	13
Other-Construction and Self-Representation of Chinese ASD Families' Images in the Perspective of Visual Rhetoric:A study on Chinese ASD Families's Images at WeChat.....	15
Digital life: Relationship between youth generations and technology.....	15
Cultural Output or Emotional Resonance: The Fractured Imagination of International Communication.....	17
Photojournalism professionals’ ethical reasoning around the images of death on a global, national and local level.....	18
Creative Representations of Pain: Thresholds in Chantal Akerman’s “No Home Movie”.....	18
Representation Equals Possibilities: The Imagined Digital Future and Cinematic Representations of Chinese Americans.....	19
The More Spoilers the Better! The Influences of Spoilers on Suspense and Enjoyment.....	21
Media Evolution, “Double-edged Sword” Technology and Active Spectatorship: Investigating “Desktop Film” from the Perspective of Media Ecology.....	22
Embodied Immersion and Peeping Interaction ——Experience Logic of VR Animation.....	23
Interfaces with quasi-things: an approach to virtual reality environments from the perspective of Flusser’s technical images and immaterial information.....	24
Reconsidering the Art of Hong Kong Political Cinema: The Poetics and Activism in the Post-Umbrella-Revolution Films.....	25
New technology, but old practices die hard. Peruvian television and ethnic representation.....	26

Media aesthetic component of communication and its manifestation in infographic publications	27
Extinction or Prosperity? A Study on Adolescents' Willingness to Watch Shadow Play Short Videos.....	28
Digitizing art and culture in Hanoi: How Vietnamese Cultural Professionals are harnessing Digital Technology to communicate a contemporary image of Vietnam.....	29
The Aesthetic Change of Chinese Internet Drama in The Past 20 Years.....	30
„Wow! Did you take these pics? Could we use them?“ Relations between Photo Editors and Citizen Photojournalists on Twitter – Towards a Digital Visual Ethics.....	31
Screening Galician Nature. Land, identity and sense of belonging in the Novo Cinema Galego.	33
Iconographies of the corpse in the public sphere. Visual motifs surrounding death.....	34
Social Networking Accounts as a Digital Package Product.....	35
Our third skin in the digital era.....	36
How has digital photography changed sports photography?.....	37

Life of Pi (2012): The Affective Experience of the Sublime

Authors

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Abstract

My essay investigates the affective experience of the sublime in Ang Lee's *Life of Pi* (2012). As one of Lee's most successful films both in the West and China, *Life of Pi* has garnered commercial success, critical acclaim and public appeal. Comments on Douban and Rotten Tomatoes highlight its visual spectacular and narrative complexity, which manifest that the audiences are engaged through both the artifact emotions and the narrative emotions. This essay discusses how the film is designed to elicit the affective experience of the sublime through its spectacular visual effects and its multi-layered storylines, prompting moral and philosophical reflection outside the regular experience and elevating the affective experience from hedonic gratification (pleasure-seeking) to eudemonic (meaning-seeking) gratification.

Life of Pi is not only a film about grief, loss, and trauma; or, to put it in terms of paradigm scenarios (De Sousa 1987), a film about separation, survival struggle and religious transgression, but also a film that reflects upon the significance of spirituality, perseverance, faith and hope as well as the existential choice of cruel reality or fabricated illusion. It is an emotionally intense journey that can be related to our own mortality, to the radiance and cruelty of nature, and the infinitude of being. By imposing the question "which story do you prefer", the film invites the viewer to have their own choices of bestiality and divinity. The viewer is also imposed to consider Pi's cannibalism in the drifting journey, to make moral judgement of his extreme behaviour, and to forgive him or not on this account. The film refuses to provide just an unrealistic fantasy solution (Plantinga, *Moving Viewers*, 169-97) or infect the view with noxious ideologies. Instead, it gently asks the viewer to choose their own preference while inviting them to side with the divine story.

While the film certainly astounds the viewer with its spectacular visual effects, the success of the film might be more attributed to Lee's ability of eliciting emotional engagement with the protagonist, and provoking cognitive understanding and ethical reflection through Lee's unique aesthetic devices and narrative strategies.

Submission ID

332

The representation of civilian victims in documentary films about the Colombian armed conflict

Authors

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Abstract

The Colombian armed conflict is the longest internal conflict in the world. According to the *Centro Nacional de Memoria Histórica* [National Historical Memory Center], 81 % of casualties in this conflict were civilians and more than 5 million people were forcibly displaced between 1958 and 2012. Through all these years, national artists have portrayed the stories of those civilian victims in different art forms and narratives. Colombian cinema has been no stranger to this process. In the first two decades of the 21st century, the national cinema has represented this subject in different film genres, aesthetics and formats; feature length documentaries are not an exception.

This research focuses on documentaries of 52 minutes in length or more that represent the Colombian armed conflict. These films were produced in the country with the support of the *Fondo de Desarrollo Cinematográfico (FDC)* [Cinematographic Development Fund], a state film funding scheme established by Law 814 of 2003 in the Republic of Colombia. The sample of this study is composed of 21 documentaries released between 2005 and 2018. All of these nonfiction films have received the *FDC*'s financial support in one or more production stages. Through a content analysis using a quantitative approach the study determines who are the social groups represented in the documentaries (e.g. civilian victims, guerrilla forces, paramilitary forces, drug lords, government forces, political leaders, external forces or others). Likewise, the study identifies which of these social groups are the main characters (protagonists) of the films, and which are represented the most. Furthermore, by establishing a parallel with the history of the Colombian armed conflict, the study provides a specific idea of the main historical periods represented in these films: the beginnings (1930-1946); partisan violence (1946-1958); the Marxist guerrillas and drug cartels (1958-1982); the rise of the paramilitary (1982-1996); the conflict upsurge (1996-2005); the paramilitary demobilization (2005-2012) and FARC peace process (2010-2016). Moreover, the study observes the perspective of the armed conflict adopted in each film, including the regions where the stories take place, and how often these areas appear. The results provide useful information to understand how the Colombian armed conflict has been represented in national documentary films of the 21st century. Our findings also give an in-depth perspective on the audiovisual representation of the specific social groups in this particular war setting.

Submission ID

392

Parametric narration in films by Hong Sang-Soo: repetitions and variations

Authors

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Abstract

Releasing on average a feature film every year, Hong Sang-Soo has established himself as one of the most prolific filmmakers in the international film festivals circuit in the last two decades. Made on a low budget, his films are characterized by a systematic exploration of the same universe: banal stories, usually about artists or intellectuals experiencing random encounters, long conversations and moments of drunkenness. However, the narratives have ambiguous structures that mix different regimes of reality (dreams, memories, imagination, metalanguage, temporalities) and are full of repetitions and variations: of places, objects, characters, situations, speech lines, music. This occurs within each film and also between different films of the filmmaker.

This work proposes to approach the work of Hong Sang-soo by a non-representative logic, centered on elements such as rhythm, abstract forms, patterns, repetitions and variations. We evoke the “parametric mode of narration” described by David Bordwell (1985), which we believe to be a pertinent way of considering Hong's films. Bordwell defines the parametric narration as centered on style, that is, the film structure is determined by the author's artistic choices much more than by narrative events, and repetition is its fundamental condition. Stylistic repetition encourages the viewer to “stack” scenes by technique, in opposition to the horizontal unrolling of the action (characteristic of classical narrative cinema). Bordwell found the term “parameter” in Noël Burch's “Theory of Film Practice”, in which the word is employed to indicate “film techniques”. Based on musical concepts, Burch evokes the possibility of considering cinematographic parameters in a similar way of those of serial music (pitch, duration, timbre etc), organized in the interior of a space.

Bordwell observes that the stylization found in parametric films can appear in a very simple way, for example, in the organization of pro-filmic events. Thus, apparently trivial aspects are highlighted through a prominence of the mediating instance, which draws attention to itself and to formal procedures, imposing itself as a performative presence through style during the spectatorial experience. Finally, we will make connections between this type of narrative construction and the weak affect of the “interesting”, as presented by Ngai in “Our Aesthetic Categories”: characterized by small variations in a norm, it brings its contents to the surface, drawing attention to the form and structure of a work.

In our presentation, we will consider elements that are repeated and varied in several Hong's films, with emphasis on "In Another Country" (2012), "Our Sunhi" (2013) and "Right now, wrong then" (2015). While in “Our Sunhi” the narrative is linear, in the film of 2012 there are different variations around the same character, a French tourist. As for “Right now, wrong then”, around its half, it is as if the whole story were starting over again.

Bordwell, D.(1985). *Narration in the Fiction Film*. University of Wisconsin Press.

Burch, N.(1981). *Theory of Film Practice*. Princeton University

Medeiros, V.(2018). *Amores interessantes: processo, forma e afeto no cinema de Hong Sang-Soo*. Master dissertation, UFF.

NGAI, S.(2012). *Our Aesthetic Categories: Zany, Cute, Interesting*. Harvard University Press.

Submission ID

439

“Funding goes to what Germany needs”: Power constellations in the production of German feature film

Authors

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Abstract

This paper follows a film-focused sociological agenda and involves investigating general mechanisms in the production of contemporary German feature film. The study presented here starts with the premise that, in Germany, as in several other national contexts, especially in Europe, the medium of film is not only an economic asset and a form of cultural heritage. Instead, such a meaningful medium is also an important topic in media-oriented policy interventions (cf. Mingant & Tirtaine, 2016). More precisely, to lessen competitive disadvantages of the socially relevant product of film at the international level, a highly branched system of state promotion bodies has developed, one which sponsors national film production at different stages in amounts of nearly €500 million per year. Furthermore, even without that funding, public television—an agent shaped by societal *and* political influences—often serves as the co-producer of films (cf. Hammett-Jamart et al., 2018). Consequently, and not unlikely its US counterpart (cf. McDonald & Wasko, 2007), German filmmaking is highly contested. Moreover, it is likely to reflect power dynamics and prerogatives in constructing reality that exceed the simple yet sometimes conflicting interactions between film authors and film producers or distributors. Put differently, the filmic construction of social reality in such broader constellations is presumably the outcome of struggles, whether conscious or unconscious, for legitimate meaning—at least, meaning, acknowledged by the majority.

To critically ask how specific constellations of agents intertwined with social structures advance the formation of meaning in German filmmaking, I envision the mutual constitution of agency and social structures with "transintentional" outcomes, as theorized by German sociologist Uwe Schimank (2010). Major sources are 103 expert interviews with screenwriters, directors, producers, distributors, festival curators, cinema theater operators, funding representatives, and television editors, as well as dozens of document analyses. The entire research material was examined with the aid of a system based on Schimank's recursive framework.

The findings show that the construction of social reality in German feature film is anything but unconditioned. On the contrary, owing to the essential role of film funding and public television in the agent-structure dynamics that shape the film production process, the medium's key communicators are confronted with expectations that far exceed economic parameters. In particular,

the paper reveals that German filmmaking also reflects a political dimension and expresses hierarchies and constraints, and that not only questions any autonomous practice in the field but also reduces the spectrum of possible filmic reality constructions. Thus, whereas “funding goes to what Germany needs” (filmmaker Dominik Graf), the medium’s genuine strength of being a system of reference for plurality and diversity is more than challenged.

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McDonald, P., & Wasko, J. (Eds.). (2007). *The contemporary Hollywood film industry*. Boston, MA: Wiley-Blackwell.

Mingant, N., & Tirtaine, C. (Eds.). (2016). *Reconceptualising film policies*. New York, NY: Routledge.

Schimank, U. (2010). *Handeln und Strukturen. Einführung in die akteurstheoretische Soziologie*. Wiesbaden, Germany: Juventa.

Submission ID

520

International fandom on Digital media and visual culture of emerging pop idols

Authors

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Abstract

This study explores a case of Korean boy band, BTS and its international fan base, ARMY as an important example of changing media environments and the new pattern of cultural consumption in the era of digital media. BTS became a world celebrity with high records in Billboard charts for years relying on supports of the fan base, highly organized international fan club, BTS ARMY. The case of BTS ARMY demonstrates the importance of digital media in creating global pop stars these days. BTS has become globally popular owing to fan support through digital media even in countries where BTS has never appeared in public media. BTS has ranked highly on Billboard charts and has been invited to the internationally renowned pop events such as Grammy award. This is possible through the support of BTS ARMY whose members work hard on publicizing their idols and on increasing the number of clicks online views of BTS albums.

By critically reviewing theories of globalization and post-colonialism including Appadurai, Axford, Bahbah, this study attempts to explore a new theoretical perspective to explicate the changing pattern of cultural consumption and the role of digital media in cultural interactions among media users. Methodologically, ethnographic studies of the BTS ARMY will be conducted to draw upon cultural practices of fandom in everyday life. In-depth interviews and participatory observation will

be attempted to examine fan activities by international cooperation among ARMY members in different countries. Particularly, the study will focus on international activities of fandom in the context of political and cultural barriers among nations. Additionally, visual analysis of BTS online sites will be attempted. BTS interacts with ARMY members by posting messages and disclosing their daily lives on SNS. Digital interactions make contribution to conglomerating strong fandom community and affect creative works of pop artists. This suggests a new pattern of cultural production and consumption when digital platforms starts to replace the pre-existing public media. The result of studies will present an alternative pattern of global communication and cultural consumption in the digital age beyond national and institutional boundaries.

Keywords: Digital Media, Pop Culture, K-pop, Fandom, Visual Culture, Global communication

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591

Digital Creative Constructions: persuasion, seduction and illusion

Authors

Denize Araujo - UTP- Universidade Tuiut

Abstract

This study aims to analyze three films whose digital creative constructions intend to persuade and seduce, but actually only create virtual illusions. The *corpus* includes the films *S1mOne*, by Andrew Niccol (2002), *Her*, by Spike Jonze (2013) and *The App* by Elisa Fuksas (2019). Each one of the films has its particular way to persuade spectators and protagonists that virtuality can replace real people. In *S1mOne*, the image of the actress created digitally really succeeds to impress spectators, although the protagonist knows it is a fraud that has to come to an end. In *Her*, the protagonist is taken by the illusion that he is talking to a real person, “Samantha”, and the spectators realize before him that he is living an illusion. In *The App*, both protagonist and spectators only come to understand when they are told by the virtual image what is happening. Digital technology is a powerful tool to create illusion, although Méliès, considered the pioneer of fiction films, with his magical effects, gave us one of the best illusions with his flight to the moon, which inspired the desire to discover what the moon really uncovers. What we have now is described by Peter Weibel (2006) as “post-media computer possibilities”, already described as “post-media aesthetics” by Lev Manovich (2001). Some examples of this new media can be seen in the films *Life of Pi*, by Ang Lee (2012) and *Gravity*, by Alfonso Cuarón (2013). However, the three films chosen to be the *corpus* of my study can illustrate illusions that are now part of our daily lives, emphasizing the role of digital media. Cinema, which has always taken the role of creating dreams as part of its fictional character, can now count with many possibilities to create verisimilitude to persuade spectators and make protagonists believe in its digital creations, once more using its seduction to offer us moments

of enjoyment and pleasure, and, at the same time, to make us think about positive and negative effects of digital media.

Keywords: digital cinema; persuasion: seduction; illusion; digital technology.

Submission ID

654

Embodiment, Disembodiment, and Subjectivity: Post-human Body in Science-Fiction Films

Authors

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Abstract

Posthumanism examines phenomena with consideration to how humans and nonhumans are intertwined and how both shape and are shaped by each other. From the perspective of posthumanism, modern technologies, especially computer science, artificial intelligence and bionic technology, have transformed the human body into a cyborg which is mixed with organic and inorganic substances. What is obvious is that since the 2000s, a series of science-fiction films, like *Ex Machina*, *Her* and *Blade Runner 2049*, seem to reflect some posthuman tenets and make them palatable for the public and the posthuman era.

Over the past several years, articles and researches on post-human films mainly focus on their aesthetics and narration. However, the construction and problems of post-human body are seldom discussed. According to the combination degree of human body and inorganic machinery, post-human beings in the films can be roughly divided into three categories: cyborg, trans-human, and humanoid. Cyborg is an embodied post-human whose body has been taken over in part by electromechanical devices. Trans-human is a disembodied post-human whose consciousness can break free from the physical body. And humanoid is a post-human which is totally made by human beings but may think and act like a real person, and owns his subjectivity.

So, what will happen when we leave our bodies behind and enter cyberspace? Do we lose all the richness of an embodied social life? Based on the content analysis and the support of Posthumanism, this article intends to address the following questions: (1) Except for cyborgs, what other post-human bodies are there in science-fiction films? (2) What does it mean to be human and in terms of our more literal embodied relationship to technology? (3) Does post-human still have subjectivity like a natural human? Sci-fi films may provide us with an important way to have an insight into post-human body.

Submission ID

826

The culture of visualization and film literacy in the digital age.

Authors

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Abstract

Thanks to the development of modern technology, today almost everyone has the ability to shoot and broadcast moving images over the network. The camera has become accessible and ubiquitous, but the sociocultural consequences and possibilities of this fact are still poorly understood.

Many researchers (Stigler, Lundemo) point to the fact that the personal experience of an individual in the digital age is largely composed not of images of objective reality, but of images created by other people.

Because of these "mediated" events, the border between what we got from objective reality and what we put into our memory large and small screens is blurred in our minds.

The visual in human communication has always played a major role. The current point of view that the visual, figurative in the modern world in terms of its potential and social significance can today play the role that written literacy played in the era of enlightenment, seems quite justified.

The modern development of information technology leaves no doubt about the technical capabilities of this, but there are many conflicting assessments on the quality of visual information on the network. The mass production of moving images in the media, especially on the Internet, is redundant. The resulting images are similar, the camera angles are standard, the storylines, if any, are commonplace. Written literacy cannot convey the baton of mass visual illiteracy. One of the solutions to this problem is the Film Literacy education project. The tasks of film education have much in common with the tasks of media and information literacy (MIL). The MIL is aimed at solving extremely important and urgent problems. Solving such important tasks, it is neither advisable nor rational to neglect the experience and potential of the accumulated film education and film culture.

Programs such as Film Literacy expand communication opportunities and overcome the problems of information exchange, which are not few today.

Through such programs, it is possible to determine the causes of information and communication disorders, to understand what images and perspectives of images are missing, to revitalize and diversify the exchange of visualized products.

In Russia, film education is being addressed at the level of projects and initiatives of specific educational institutions. In St. Petersburg, these are centers of children's technical creativity, film schools at gymnasiums and universities.

Unfortunately, an analysis of the activities of these schools in St. Petersburg showed that training is mainly related to technical issues: editing, sound, analysis of devices used in cinema, etc.

Nevertheless, in some schools, young people are taught to understand the language of cinema and its aesthetics using the examples of classics of world and Russian cinema (S. Eisenstein, D. Vertov and others). In the digital age, it is necessary to more systematically and systematically use the educational and humanistic potential of cinema.

Submission ID

897

Analysis on the Development Trend of Urban Micro Film in China --Taking Shanghai Target Audience for Example to Discuss the Differences between New Media Film and Traditional Media Film

Authors

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Abstract

The development of micro film has been in full swing since an online film named *Old Boy* became a huge success quickly in October 2010, followed by *Beautiful 2012*, which was launched by YouKu, the biggest website producer of micro film in China and set the trend of specialized production of micro film, and *What Is Peppa*, which became popular over the country through short video and social media platforms in 2019. Micro film has gradually been a new form of film after cinema film and television film with the help of Internet technology. At present, there are three basic types of micro film, namely, type of author, film and advertisement. While having a great influence, micro film still faces some problems worthy of study and discussion. Based on the discrete choice theory, this paper explains the narrative and visual characteristics of Chinese online film through text analysis, finds the changes of audience psychology and watching behaviors of online films through empirical research, and analyzes and judges the incidence of different factors which affect people's choice of watching micro film or traditional film through multiple logit model, so as to explore the possible development trend of micro film in the future.



Submission ID

916

The role of personal digital photographic images: A theoretical exploration with the Deleuze-Guattari approach

Authors

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Abstract

The innovations of digital photography are transforming people's experiences of producing, manipulating, sharing, and using their personal photographic images. The essentialist and representational dualistic viewpoints of photography that were initially developed in the era of the Daguerreotype appear no longer tenable in the contemporary photography era. This study focuses on the ever-changing role of personal photographic images in the three typical photography events, i.e., the selfie production and manipulation, the real-time beautified video sharing on the social media, and the production of deepfake AI face-swaps. The study is inspired by the Deleuze-Guattari concepts and defines personal photographic images as both an assemblage and a constitutive part of the larger assemblages, i.e., the personal photograph production and usage events. Thus, the study proposes the research questions: What are the material and expressive components that compose the different sizes of assemblages? What are the emergent properties and capacities in the different sizes of assemblages? How is the presumed objectivity/reality of personal photographic images deterritorialized and reterritorialized by different digital photography apps? How does the personal photographic image perform as a source of limitations and opportunities for individuals to deal with personal identity, time, and space and to generate new experiences of life? The tetravalent model of assemblages is used as a major analysis toolkit to achieve the research purpose. The thorough analysis and discussion shows the material and expressive components that compose the assemblages and the emergent capacities. It also discloses how the selfieing, face beautifying, and face-swapping apps function as a line of flight to de/re-territorialize the presumed representational association between individuals and their photographic images. The images have become one of the multiplicities or becoming of individuals, either interacting with individuals, acting on individuals, or extending individuals' disembodied experiences. This study seeks to develop a new theoretical approach to understand the role of personal photographs in our daily life and the rhizomatic experiences that they generate.

Submission ID

988

Are Chinese Cities Becoming Different?: Image Improvement Campaign on Tik Tok

Authors

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Jiaqi Yan - school of Journalism& Communication, Tsinghua University

Jing He - Tsinghua University

Abstract

Short video application, represented by Tik Tok, has had hundreds of millions of users in China. The application which provides functions of shooting, uploading and viewing short videos, has achieved great success. More importantly, it not only brings amusement to its users, but also changes the various forms of Chinese society. This paper focuses on the city, space and infrastructure where bears people's lives. It tries to explore a series of influences of the Tik Tok on China's urban morphology.

With the rapid rise of Tik Tok in China, an interesting phenomenon *online celebrated city* has emerged since 2018. It mainly refers to some cities that are favored and longed for by Internet users because of attractive urban sceneries, foods or cultures in short videos on Tik Tok. The resonance of emotions in cyberspace has transferred into real behaviors. People who favor these sceneries, similar with religious pilgrims, have poured into the online celebrated cities during holidays. As a consequence, the infrastructures and space, such as stations, bridges and skyscrapers of some big cities, contain more meanings than before. Moreover, what the tourists do at these sites are still shooting short videos by cellphones, polishing them with filters and uploading onto Tik Tok. Thus, the circle between video producers and consumers, online and offline actions have been completed.

The successive reputation and economic benefits led governments of online celebrated city and others adopt some active mediatization methods. These governments mainly use two ways — polarization and city light — to mediatize their cities. Polarization means they intensify the cities' characteristics by presenting either modern China or traditional China according to their divergent histories. Moreover, governments installed 3 types of lights on urban constructions, no matter traditional or modern ones, which could enhance the visual effects on Tik Tok.

This paper aims to figure out whether these active but limited mediatization methods could really promote a positive cycle on image change of Chinese cities, which are criticized their homogeneity for a long time. Are Chinese cities, through adapting media logic, becoming different? We select short videos from both online celebrated cities and ordinary ones, using micro-cubic model (MCM) to cut every video into pieces in time and space dimensions. Then we calculate the similarity of visual images of different sites from different cities by algorithm. If Chinese cities are similar on image by adopting current mediatization methods, they will still get into trouble with criticism on homogeneous image and have a fierce competition in limited tracks.

Submission ID

1221

Other-Construction and Self-Representation of Chinese ASD Families' Images in the Perspective of Visual Rhetoric:A study on Chinese ASD Families's Images at WeChat

Authors

Yadie Wang - School of Journalism and Communication, Jinan University

Abstract

Recent years, "other-construction" in news media and "self-representation" in social media platform have become two channels for the Chinese public to recognize the families with autism spectrum disorder(ASD) . This paper analyses the images of 60 Chinese families with ASD in their own WeChat platform and all ASD issues news reports published on the Chinese most influential newspaper People's Daily based on the perspective of visual rhetoric.It discusses the similarities and differences of self-representation and other-construction of Chinese ASD families' images. Furthermore,this paper interviews families with ASD to see the images they choose to eliminate the negative effects of "stigma" and build their own social identity, so as to investigate the role of social media in helping families with ASD integrate into society.

Submission ID

1858

Digital life: Relationship between youth generations and technology.

Authors

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Abstract

Keywords: youth generations, technology, screen time

Adherence to technologies is increasingly noticeable in everyday life. According to the Global Report 2020, the Internet penetration rate already exceeds 60% around the globe, and the average Internet consumption already exceeds six hours a day (Kemp, 2020). Such an increase in digital consumption directly affects the various activities that make up the daily life, especially concerning younger generations, who spend more time with direct in front of screens (Kemp, 2020). The available literature about younger generation ranges reveals that access to different hyperconnection technologies permanently influence healthy development, namely because the exposure is continuous and multisensory (Blum-Ross & Livingstone, 2018; Buckingham, 2015), beyond

questions about identity and mental health (Carolus et al., 2018; Matin et al., 2017; Paulus et al., 2019). Based on recent scientific investigations, it is intended to characterize the relationships of the new generations (from children to young adults) and the diffuse use of technologies. Through the Systematic Literature Review, 188 scientific articles were pre-selected by SCOPUS Platform, in the period between 2007 and 2020. In this sense, are examined the applied methods, the study variables, type of sample, country of study, and results obtained. Such analysis highlights the scientific contributions shared in the last thirteen years, providing clues about what has actually been studied, and what paths they follow on the theme of youth sociability and the use of technologies. This article is part of the PhD project “*As tecnologias e os usos do tempo no quotidiano dos jovens portugueses*” (SFRH / BD / 147697/2019) financed by the Foundation for Science and Technology (FCT) under PORTUGAL2020.

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Submission ID

1940

Cultural Output or Emotional Resonance: The Fractured

Imagination of International Communication

Authors

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Abstract

In December 2019, a Chinese celebrity blogger Li Ziqi who updated gourmet videos with the background of Chinese villages on YouTube became a hot topic on the Internet in China. Chinese netizens' discussions started from "Is Li's video a kind of Chinese cultural output" and gradually expanded to various topics such as the authenticity of Li's videos, Li's personal experience and salary for shooting the video, and the team behind Li. In the discussion about Li, different opinions quarreled, indicating that Chinese netizens' imagination of international communication is broken. This study grabbed the comments of the ten most-watched videos posted by Li on bilibili.com, the Chinese version of youtube, and the twenty most commented microblogs which discussed Li on Weibo, the Chinese version of Twitter. This research also collected 20 articles on the topic of Li published by Chinese official media such as People's Daily, Xinhua News Agency, and other self-media. Through corpus analysis and rhetorical criticism, it holds that Chinese netizens have three discourse communities in the discussion about Li. First, the authenticity of the image of Li and Chinese Villages portrayed in Li's videos and the meaning of Chinese villages to netizens in China and abroad. Second, Li's team operation and profit scale and whether their high profit is reasonable. Third, whether Li's videos can be seen as a kind of cultural output, besides, can foreign netizens build a positive impression of China after watching Li's videos. The discussion about Li showed that the Chinese people's imagination of international communication is broken. On the one hand, due to China's Internet restrictions, YouTube, as a website that ordinary Chinese Internet users cannot log in, is to some extent regarded as a battlefield for so-called Chinese cultural output. On the other hand, due to historical reasons, Chinese netizens' use of the term "cultural output" instead of international communication also has certain historical political backgrounds. Based on the above discussion, this study combines relevant theories to explore from historical logic how "cultural output", China's version of international communication is built and how Chinese media at all levels conduct international communication on blocked Internet platforms. By studying the case of Li, this study aims to explore the roles of Internet platforms in the digital age to improve understanding and interconnectivity around the world.

Submission ID

1958

Photojournalism professionals' ethical reasoning around the images of death on a global, national and local level

Authors

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Abstract

The paper explores the practices of news image selection on images of death at a global picture agency (Thomson Reuters), national picture agency (STT-Lehtikuva, Finland) and a local news magazine (Suomen Kuvalehti, Finland). The study is based on ethnographic observations and interviews at three organizations that each represent a connected step in the complex, international news image circulation process. Further, the organizations form an example of a chain of filters, through which most of the news images produced for the global market have to pass before being published. These filters are scrutinized through empirical case studies that concern the professionals' ethical reasoning around images of violence and death. This research contributes to the understanding of the differences and similarities between media organizations as filters and sheds light on their role in shaping the visual coverage of the news media. The study concludes that all the organizations share a conception of journalism ethics on an ideal level, but in practice, the construction of ethics varies significantly according to the context. A mixture of journalism's self-regulation, business logic and national legislation create differences to the image selection practices. It is argued that the global image market is highly influenced by the local needs.

Submission ID

1983

Creative Representations of Pain: Thresholds in Chantal

Akerman's "No Home Movie".

Authors

Begoña González-Cuesta - IE University

Abstract

Research context.

The main research question addressed is: how the creative representation of thresholds gets deeper insights about the complex nature of those marginal realities vs mainstream images?

This paper is part of a project that analyzes the representation of marginalization, suffering, diversity, and transcendence through marginal spaces such as thresholds, frontiers and "off-screen" spaces. We study the ethics and poetics of such images, taking into account the formal-creative dimension as well as the ethical implications of how to show those realities. The goal is to find out

how those images are formally constructed and which insights they generate about marginal realities, questioning the hegemonic visions.

Paper thesis.

In this paper I will analyze from this perspective the last movie by Chantal Akerman: *No Home Movie*. In this experimental documentary, an essay-film, the filmmaker reflects about the thresholds between life and death, about living in the margins of her own space, about exile, about off-screen spaces, and the complex relationship with her mother and her own past.

I start from the following hypothesis: in contemporary culture, some of the more complex and conflictive layers of reality remain out of frame, unrepresented or misrepresented. But there are some works that represent margins and conflicts in a creative way, in order to think about them and develop a process of meaning-making and visibility for those realities.

I also consider a second hypothesis: the ethics of images relies on their poetics, on the symbiosis content-form. In this context, we must think about the ethical and poetic implications that underlie those contemporary images which leave out of frame some aspects of reality. In this issue the “why” and the “how” are closely related.

Paper methodology.

A textual-analysis methodology will be applied. The focus is placed on the ways in which those margins are conveyed through the materialization in images, going from the formal dimension to the ethical implications.

Key words: documentary, essay-film, margins, off-screen, thresholds, pain, death, representation, poetics, ethics, image-thought.

Fields of study: film, documentary.

Perspectives of analysis: textual-audiovisual-analysis, sociological, political, architectonic, visual studies, aesthetical, ethical.

Submission ID

1986

Representation Equals Possibilities: The Imagined Digital Future and Cinematic Representations of Chinese Americans

Authors

Xueyan Cheng - Communication University of Shanxi

Abstract

In the context of globalization and transnationalism, diasporic “Chineseness” is a sense of identity full of fluidity and diversity. For a long time, because of “otherness” and “Orientalism”, Asian

immigrants always felt “being lost”, having to struggle about cultural confusions such as who they were and where they came from. In digital space, they were always misunderstood and misrepresented as the “other” during the early Hollywood time. But currently, with Awkwafina becoming the first Asian ever won the Best Actress in a Musical or Comedy Motion Picture on Golden Globes Awards, and *Parasite* becoming the first foreign-language film to win the Best Picture on Academy Awards, cinematic representations of Asian identities seem to win worldwide notice. The door is open for multiple voices. A new phase of Asian representation studies needs to be established beyond the transnational/national construction and nationalist/transnationalist dichotomy.

Focusing on digital and cinematic representations of Chinese Americans from the perspectives of media and cultural studies, this research uses qualitative studies as the main methodology, combined by geo-cultural studies, in-depth interviews, discourse analysis and participant observation. As the minority group, how to strike a balance between American and Chinese culture, and creatively transform the unique identities into positiveness, are the main themes for today’s Chinese Americans.

This study includes in-depth interviews with rising Chinese American filmmakers, including Awkwafina, Jon M. Chu (*Crazy Rich Asians*), Lulu Wang (*The Farewell*), and Bing Liu (*Minding the Gap*). Living in the “in-between world”, these filmmakers are trying their best to cross cultural borders, voicing for themselves and their communities with courage and confidence through the power of storytelling. They are willing to retrospect their cultural roots, create more possibilities for Chinese immigrants, and embrace both Chinese and American cultures.

However, some limitations are inevitable, such as the homogenized representations of regional culture, and symbolized cultural imaginations of the “far East”. To make breakthroughs and promote the communications between Eastern and Western cultures is also of significant importance for the future digital representations of Chinese diaspora.

Through exploring cinematic representations of Chinese Americans and broadening the meaning of Chinese cinema, this research aims to offer some timely observations and contextualization of the intriguing and crucial moment of Chinese immigrants, as well as the changing cultural identity of “Chineseness”. Considering cinema’s roots in ethnography, the conceptual framework is developed through perspectives of cultural studies and immigrant studies, including representations of otherness, new immigration wave, generation gap, as well as fluid and heterogenous cultural identities of Chinese diaspora.

Representation equals possibilities. This research is only a beginning, and I will conduct further studies related to Chinese immigrants, with particular concentrations on artistic representations of cultural identities. Chinese American cinema is like the other side of the wind. Although there is still a long way to go to fully integrate into the “mainstream wind”, at least they exist, and they have the power. To move on with courage and inclusiveness, to participate in conversations, that is the main power of storytelling and transcultural artistic representations.

Submission ID

2078

The More Spoilers the Better! The Influences of Spoilers on Suspense and Enjoyment

Authors

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Abstract

The rapid development of artificial intelligence based on big data, intelligent push of movie information has become commonplace. What bothers fans is that they are often unexpectedly spoiled before the movie is released. What 's worse is that there are more hobbyists who are keen to reveal the plot online. When the movie *Avengers: Endgame* was released in 2019, the world war between the fans on the issue of movie spoilers and anti-spoilers was fierce.

In this context, this study adopted excitation-transfer theory to explore the influences of spoilers on suspense and enjoyment while the audience is watching a movie. The excitation-transfer theory suggests that spoilers harm suspense base on the view that uncertainty is an important part of suspense. As Zillmann (1991b,1996) indicated the perceived likelihood of a desired outcome is negatively correlated with the level of suspense.

However, past empirical studies on the effects of spoilers on suspense or enjoyment are contradictory. The discussion that spoilers reduce suspense or enjoyment (Levine, Betzner, & Autry, 2016; Daniel & Katz, 2018) and that spoilers even enhance suspense or enjoyment (Leavitt & Christenfeld, 2011; Hassoun, 2013; Ellithorpe & Brookes, 2016; Johnson, Udvardi, Eden, & Rosenbaum, 2019) has never stopped.

Using the high-spoiler/low-spoiler movie information as two kinds of experimental stimuli and key movie plots as time division, the study examined the audience's suspense and enjoyment in between- and within-group tests. It also examined the influence of audience's spoiler reactance on enjoyment. In this study, an online experiment was conducted, and 134 participants exposed to the experiment.

The study found that spoilers not only reduce but increase suspense before audiences exposed to the key plot. As shown by data, the suspense of high-spoiler group was significantly higher than that of the low-spoiler group before key plot appear. However, there was no significant difference between the two groups after key plots. Another unexpected finding of this study is that audience's spoiler resistance can positively predict suspense and enjoyment.

The study examined the connection between spoilers, reactance, suspense and enjoyment, it provided new interpretations to excitation-transfer theory, and further our understanding of the complexity of the entertainment experience.

Submission ID

2477

Media Evolution, “Double-edged Sword” Technology and Active Spectatorship: Investigating “Desktop Film” from the Perspective of Media Ecology

Authors

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Abstract

Desktop film, or termed as “computer screen film”, is a film subgenre with all events and actions taking place on a screen of a computer and using the protagonist’s first-person perspective, exemplified by *The Den* (2013), *Open Windows* (2014), *Unfriended* (2014), *Unfriended: Dark Web* (2018), *Profile* (2018) and *Searching* (2018). This paper focuses on the desktop film with the theoretical framework of “Media Ecology”, aiming to investigate how the desktop film evolves and interacts with new media, digital technology, while influencing communication and spectatorship. This paper is mainly composed of three parts. Firstly, the evolution and convergence of cinema and new media. As one of the important mass media, cinema follows the pattern of media evolution and always evolves in the process of interaction and integration with other media. As a sort of “new media film”, desktop film is a production of media evolution, highlighting the characteristics of cross-media and media convergence. Desktop films also witness the tendency of media evolution, which improves the capacity of representing the real world and enhances humanized characteristics. Secondly, the dialectics of media and technology represented in desktop films. Desktop films create the cyberspace, which depends on digital media and technology, computers, Internet, social media and so forth, accurately portraying individuals’ living environment characterized by digitization, mediatization and virtualization. Desktop films also reflect the transformation of environment by media and reveal the advantages and disadvantages of the media technology which is regarded as a double-edged sword for human being and society. Thirdly, this paper will analyze how desktop film, as a “new media film”, has an impact on cinematic distribution, projection and communication, while reshaping the spectatorship and audience’s feedback mechanism. Different from the traditional movie-viewing experience in theater, desktop films are more suitable for watching via desktop, laptop, handheld tablet computer, cell phone or other mobile devices. Therefore, when audiences watch the desktop films, they become the active subjects with more autonomy. The daily and realistic perceptions created by desktop films also make the audiences have senses of immersion, quasi-interaction and gamification. Based on the real experience of digitalized life and new media

language, the desktop film is interacting with the audiences' decentralized, fragmented, hyperlinked experiences and Internet thinking, and will further change spectators' perception and aesthetic regarding cinema.

Submission ID

2710

Embodied Immersion and Peeping Interaction —— Experience

Logic of VR Animation

Authors

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Abstract

VR animation is a popular art creation form in the world. It has become the normalization to experience VR animation in people's leisure time and entertainment. Based on the integration of animation art and virtual reality technology, people have a more fascinated psychological demand for this experience way different from the traditional animation art. The reason why VR animation has been accepted and sought after by people in a very short period of time, the author believes that there is a specific experience logic, i.e. embodied immersion and peeping interaction. Embodied immersion enables people to experience the pleasure of close communication with VR animation art from "body-brain-spirit". Through VR technology and animation narration, a virtual scene is constructed, which has a comprehensive impact on people's feelings, cognition, memory, emotion, etc., and it enables people to have a sense of immersion from body to mind. Although VR animation experience has interactivity, the audience is still relatively passive peeping experience, which is different from the strong interactive experience in the game. In VR animation, the identity conversion audience is watching everything around with a peeping perspective, such as in traditional animation or film, the audience has a peeping psychology, so trying to break through the peeping psychology requires careful design. This paper focuses on the experience logic of embodied immersive and peeping interaction of VR animation, which is demonstrated with philosophy, psychology, phenomenology, film and other related theories, trying to analyze the unique experience logic of VR animation in a relatively comprehensive way.

Submission ID

2715

Interfaces with quasi-things: an approach to virtual reality environments from the perspective of Flusser's technical images and immaterial information

Authors

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Abstract

The emergence of computer graphics and even the devices of multisensory inputs for the user natural interactions with the virtual environments enhance new possibilities for the exploration of non-material contexts based on Flusser's thoughts. Indeed, following this line it is also possible to argue that the materialities of communication theory proposed by Gumbrecht (2003) seems to reach a new level of artificial tangibility of shapes and/or spaces when explored in Virtual Reality (VR) interfaces.

On this way, this essay launches a critical look at the user experience with the technical-images (visual), sounds (audio) and interactions (gestures and movements) generated in VR environments. The discussion takes place on a series of factors related to what we call in this work techno-experience – the user, the devices and the virtual space – with this specific kind of technological mediatic surface (Ferreira, 2007; Sodré, 2010; Zilles Borba, 2018). The theoretical approach is also guided by reflections on aspects of materiality of non-things within the digital codified universe previously presented by Flusser – but also shared by authors such as Gumbrecht (2003), Castells (1999), Kerckhove (1995), Virilio (1995) and Baudrillard (1994). Flusser, also suggested that the arrival of computer software, during the second half of the 20th century, levered our society towards a moment of detachment of material possessions in order to value their binary versions conceived via communicational flows – the possibilities of a physical non-materiality context, the concept of the non-thing in a virtual surface, the metaphor of our own reality through digital interfaces accessed by electronic devices (menus, buttons, icons, mouse, keyboards and hyperlinks). But, nowadays, with the possibility of creating virtual realities that mimic the user's neurosensory impulses (interfaces and devices that stimulate the user's body senses) what perception can we have of immaterial information within the algorithmic context that is not more metaphorical, but a perfect (or almost it) copy of physical reality?

In order to strengthen the repertoire of knowledge to answer such a question, the work also proposes an empirical approach to complement the theoretical debate. Thus, in a practical experience, the researcher wears VR equipment and electronic devices (headset, goggles, sensors, joysticks, headphones and more) in order to feel what it is like to be in the "skin" of an electronic avatar. For data collection, notes will be made by assistant researchers (students) while the researcher makes comments out loud in real time, in order to report sensory and mental aspects that may influence the notion of materialities, shapes and information of things. In short, it is assumed that the emerging VR devices are able to stimulate user senses, creating a new perspective of

experiences with the technical images. An immaterial world (yes, this is what it is) that simulates details of the physical world but, this time, with digital models that reproduce neurosensory aspects such as scales, proportions, textures, touch, heat, cold, sound intensity and even aromas (and no longer metaphors of places, objects and people). Friends, welcome to the era of interfaces with quasi-things.

Submission ID

2924

Reconsidering the Art of Hong Kong Political Cinema: The Poetics and Activism in the Post-Umbrella-Revolution Films

Authors

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Abstract

Hong Kong has recently come to prominence on the world stage once again in the wake of the 2019 Anti-extradition Protests. In fact, prior to these series of world-renowned Anti-extradition social movements, Hong Kong activists and citizens have strived for the universal suffrage, autonomy, and democracy of Hong Kong during the previous 2014 Umbrella Revolution. Some of the Hong Kong feature films made after this – such as *Ten Years* (2015), *Trivisa* (2016), *The Mobfathers* (2016), and *Weeds on Fire* (2016) – have marked the advent of Hong Kong post-Umbrella-Revolution cinema (Chang 2017; Tam 2017). To be specific, the Hong Kong post-Umbrella-Revolution films address political implications in response to the socio-political vicissitudes in the post-Handover Hong Kong, particularly referring to the conditions of the post-Umbrella-Revolution era. On the other hand, in terms of the analytic mode of Chinese-language cinema, the socio-cultural approach has been widely employed in Chinese-language film studies due to the particular socio-political conditions in China, Hong Kong and Taiwan respectively. As such, the analytic mode from a poetic and filmic aesthetic perspective has received little attention in the Chinese-language film studies in general (Bettinson 2016). Given the aforementioned research gap, this paper hence aims to reconsider the art of Hong Kong political cinema through the recent two post-Umbrella-Revolution films from a poetic and filmic aesthetic perspective, but not excluding socio-cultural concerns as Gary Bettinson (2016) suggests ‘culturalism and poetics are not mutually exclusive paradigms’ (p. 2). By analyzing the aesthetic strategies including the mixed usage of documentary footages of social protests as well as the archival images of historical incidents in Rita Hui’s *Pseudo Secular* (2016) and Derek Chiu’s *No.1 Chung Ying Street* (2018), this paper aims to examine how political activism can be reflected on and manifested through the poetics of moving images vis-à-vis the changing political dynamics in the Post-Umbrella-Revolution Hong Kong films. In doing so, this paper attempts to provide a new approach to examine contemporary Hong Kong political cinema by combining the focus on poetics and filmic aesthetics as well as the consideration into wider socio-cultural realms.

Submission ID

2950

New technology, but old practices die hard. Peruvian television and ethnic representation.

Authors

James Dettleff - PUCP - Pontificia Universidad Católica del Perú

Abstract

As we face the changes of the digital era, and media try to survive the waves of new platforms and ways to connect people, Peruvian media is still pretty much rooted on the broadcasting system, without figuring out how to approach the digital era, other than using its platforms to upload already broadcasted shows.

Peru is a multiethnic country, a former Spanish colony close to celebrating its independence bicentennial, and its media production seems to show little changes on the way it represents the multiple Peruvians on their screen. This research focusses on the way Peruvian television fiction has represented the different ethnic groups of the country in the last decade. After twenty years of internal violence, at the turn of the Century, Peru has supposedly turned into a more inclusive country, recognizing its cultural and ethnic diversity as part of our identity, and facing its long problem of racism and discrimination. This research asks if that supposed change is tangible on the way cultural products -mainly television- represent Peruvians in its fiction, the cultural product with the highest audience in the country.

The research objective is to analyze who are the individuals represented in these cultural products as part of the Peruvian ethnical diversity and how they are represented. This research asks for the stereotyped present on the TV fiction representation of Peruvian individuals, and the absences and invisibilities their stories content, as well as which are the topics and social interests these characters represent, as part of the Peruvian society.

To answer these questions, we use a mixed-method. Using a sample of 10 Peruvian TV fictions (around 13% of the decade's production), we have focused on the character representation using an analysis matrix which identifies different character dimensions such as race, gender, age, place of origin, social status, occupation, temper, etc. This allows us to understand the amount of representation and underrepresentation -compared to the national Census- present on the Peruvian TV fictions. With a qualitative method of analysis -based on theoretical frameworks of visual analysis, representation, identity, and race, developed by authors such as Rose, Hall, Jodelet, Mulvey, Foucault, De la Cadena, Flores Galindo, and Callirgos- we analyze the ways these characters are represented, and how it represents the power structure on Peruvian society.

The research is on its final stage, and the initial findings show that, even if there have been changes on the Peruvian fiction, and the national discourse embraces the country's cultural and ethnic

diversity, the representation is still far behind of the much-needed societal change. We may ask ourselves in a future research if the digital era in Peru will really mean a change, or only expand the same representations on different platforms.

Submission ID

2974

Media aesthetic component of communication and its manifestation in infographic publications

Authors

Svetlana Simakova - Chelyabinsk State University

Abstract

Among the main trends that reflect the transformation in mass communication today, there is a trend of the media visualization, which is under analyses in the present research. “Aesthetic turn” is becoming ever more relevant along with the “visual turn”. Consequently, the role of the media aesthetic component of communication is becoming dominant, which makes it a prior field of media communicators’ research. Media aesthetics – the aesthetics of media – which is understood in the present study as the formation of sensory perception of the proposed media content.

In this connection, the purpose of the present research (is supported by the Russian Science Foundation, 18-18-00007) can be formulated as follows – to demonstrate the media aesthetic potential of infographic messages using particular cases.

The main research method is the case study. The infographic materials of the websites “TASS. Infographics” (<https://infographics.tass.ru>), the information agency “RIA Novosti” (<https://ria.ru>) and “*Argumenti and Fakti*” (<http://www.aif.ru>) is analyzed.

As an example, consider the infographic material “Mendeleev - Peter the Great ... and other flights that may appear in the Russian sky” (<https://velikie-imena.tass.ru/>) of the site “TASS. Infographics” (<https://infographics.tass.ru>).

Not only the visual presentation of digital material, but also its emotional aspect of the infographics: how clearly, originally, artistically and expressive the author explains the events are analyzed.

This material is a response to one of the topics actively discussed at the time in Russia. It deals with the renaming of airports. The material contains static and moving elements. Many of the elements are tailored to the airports concepts: flying airplanes, information desks, luggage carts. That gives the effect of constant movement, which corresponds to the atmosphere of the airport. That is constant dynamics. Infographics is presented in quite bright colors. The main are white, red, blue and orange. These bright, sunny, positive colors are very pleasant for perception. The greatest effect is achieved through technical means, in particular, due to moving illustrations that carry a deep meaning. Thus, the infographic language allowed to create a unique media production, which is,

firstly, logical at the level of composition, secondly, interesting – at the level of plot and means of expression, and, thirdly, expressive – at the level of design.

So, when creating an infographic message, both substantive and design principles of systematization, structuring and presentation of information are equally important. It is so both from an ideological point of view – what idea the author wanted to express – and from an aesthetic point of view – how accurate and harmonious the replicated artistic image is.

Submission ID

3131

Extinction or Prosperity? A Study on Adolescents' Willingness to Watch Shadow Play Short Videos

Authors

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Abstract

Shadow play is an ancient form of Chinese theater, with a history of over 2000 years and is a world-class intangible cultural heritage. Due to the limitations of the media and its outdated method of display, shadow play is slowly fading out of people's lives. Will shadow play really disappear or can it be spread in a new way to attract the attention of young people, thereby saving the art of shadow play?

Short video is a digital platform used for learning and entertainment purposes favored by adolescents. The use of short videos holds a certain extent of impact on adolescents' attitudes and behaviors. (Marengo,2018; Yau,2018) According to a survey conducted by the Institute of Sociology, Chinese Academy of Social Sciences, among 13 to 18-year-olds, 20% said that they were "almost always" watching short videos. In 2019, a report from Kwai, a short video application, revealed that a short video of intangible cultural heritage is released every 3 seconds. Nine hundred and eighty nine kinds of national intangible cultural heritage appeared on Kwai application, accounting for 72% of the total number of national intangible cultural heritage. Therefore, this study uses short video as the research platform to study the willingness to watch shadow play among teenagers.

Based on the Unified Theory of Acceptance and Use of Technology (UTAUT) and the Information System Success Model (D&M), this study takes performance expectancy, social influence, information quality, system quality, and cultural factors as independent variables, gender as the moderator variable, and the adolescents' willingness to watch shadow play short videos as the dependent variable to explore whether shadow play can be popularized among teenagers.

In this study, 402 valid questionnaires of Chinese adolescents aged from 12 to 18 years old were analyzed. The reliability and validity of the factors were tested, and a correlation analysis was conducted to explore the relationship between the five influencing factors and the willingness to watch. The moderating effect of gender on the willingness to watch was examined through a moderating effect analysis. Finally, a multiple regression analysis was used to explore the factors influencing the adolescents' willingness to watch shadow play short videos.

The findings are as follows: (1) performance expectancy, social influence, information quality, and cultural factors have positive effects on adolescents' willingness to watch shadow play short videos, among which performance expectancy has the greatest impact on adolescents' willingness to watch shadow play short videos. (2) System quality has no significant effect on adolescents' willingness to watch shadow play short videos. (3) Gender has no significant moderating effect on adolescents' willingness to watch shadow play short videos. Thus, it is possible to popularize shadow play among teenagers through digital visual media such as short videos. This study can also prove that intangible cultural heritage will not perish as long as it is distributed in the form of visual media that the audience willing accepts.

Submission ID

3180

Digitizing art and culture in Hanoi: How Vietnamese Cultural Professionals are harnessing Digital Technology to communicate a contemporary image of Vietnam

Authors

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Michal Teague - RMIT University

Abstract

This paper will investigate the current nature of the creative industries in Hanoi, Vietnam. It will explore the art and culture sector, in particular, by looking at how art institutions are harnessing new digital technologies in order to create engaging, interactive digital platforms and to digitize their art and cultural collections. While there is a great deal of literature on the creative industries across Europe and the U.S. with regards to the creative economy and creative class (Caves, 2003; Pratt, 2008; Henry, 2007), there is less on the creative industries in relation to Asia, broadly speaking, and there is a gap in literature on the current state of the art and culture sector in Vietnam. It is important to take Hanoi, and Vietnam more broadly, as a case in point because it lags behind rest of South East Asia in terms of harnessing the potential of its creative industries as part of the economy (Nguyen, 2019: 5). Furthermore, the art and culture sector is only just starting to digitize its art and cultural collections.

The Vietnamese government (Sustainable Development Strategy for 2020 and vision for 2030, 2019) has positioned the creative industries as a major sector for national development and well as for international cooperation, in order to transform the nation's image from a factory warehouse – created largely by the West - to a professional creative industry – an image created by Vietnamese themselves. This generation of culture professionals are showcasing a new national image of Vietnam by harnessing digital platforms, allowing them to control the narrative and image they wish to portray about Vietnam. Digital technology has “shifted general notions of visuality” (Mirzoeff, 1998: 3) and has accelerated the scope and range of visual communications online. As Rogoff (cited in Mirzoeff, 1998: 25) argues, “in today's world meanings circulate visually” and, as a result, new digital platforms enable actors to communicate using visual methods. But what is it that these culture professionals are trying to communicate and what narrative are they trying to convey about Vietnam?

The paper will present findings from 30 interviews with art and cultural professionals from galleries and museums across Hanoi as well as findings from a case study on two art and cultural institutions – Matca Space for Photography and the Vietnamese Women's Museum. Initial findings show that digital platforms have provided professionals and their institutions more freedom to push boundaries in terms of what type of artwork they can show. Using digital platforms has also enabled more international connection and the ability to raise awareness internationally on, for instance, Vietnamese photography and Vietnamese women. Together, the findings have the potential to show how digital platforms allow Vietnamese cultural professionals an agency to curate a contemporary narrative on Vietnamese culture.

Submission ID

3181

The Aesthetic Change of Chinese Internet Drama in The Past 20

Years

Authors

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Abstract

Since its birth in 2000, after 20 years of development, Chinese internet drama has gradually become a narrative system with digital, fragmented, full code and other network characteristics , as well as the representativeness of traditional TV drama diversity. Its aesthetic characteristics come from the value perception and judgment of the form and content of things, the first twenty years of the 21st century is the twenty years of great changes in the aesthetics of Chinese internet drama. It can be roughly divided into two stages: the former is dominated by grass-roots aesthetics, the latter is the origin and development of pluralistic Aesthetics

First of all, the first decade (2000-2009) was a period of grassroots aesthetics independently produced by Internet users, characterized by the deconstruction and subversion of subculture. At this time, the internet drama is not for the purpose of profit, it is produced by netizens spontaneously and voluntarily, also mainly to deconstruct classic images or events and short and compact segment dramas. As a result, the internet drama in this period appears rough and can not be recognized by the mainstream society and media. But it marks the emergence of a populist, youth video era, a network drama can be completed by ordinary people independently, thus Internet users can participate in the carnival trend of image creation.

Secondly, the last decade (2010-2020) is a pluralistic aesthetic period in which social institutions are deeply involved. The fine production of elite culture, the collection and compilation of mainstream culture and the vitality of subculture coexist.. At this time, the internet drama has got rid of the simple grass-roots imprint, and the social institutions represented by the video website go deep into every tentacle of the network drama body, making the network drama ascend to the elegant hall like spring and snow. Its theme is more and more extensive, and the content is more and more colorful, mainly long internet dramas. Through interesting stories to show or explore issues in the fields of life, ideals, ethics, science and technology, it shows a more profound human nature. The mainstream society and media are no longer just criticizing, but treating dialectically. To some extent, they have recognized the value of internet drama.

Finally, there are several reasons for the changes of the aesthetic characteristics of the internet drama : first, the internet drama has an independent artistic noumenon attribute, and its core element is still "drama", which can imitate the traditional TV drama to tell a certain story;The second is that the long-term development of the internet drama needs the renewal of the artistic concept, because maintaining the long-term vitality of the network drama can only be a professional masterpiece.The third is that the change of the industry environment, the examination and supervision of the internet drama are more and more perfect, the creators of the internet drama must keep in awe of the basic recording principle of the image.

Submission ID

3266

„Wow! Did you take these pics? Could we use them?“ Relations between Photo Editors and Citizen Photojournalists on Twitter – Towards a Digital Visual Ethics

Authors

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Abstract

The microblogging service Twitter has gained importance as an exchange platform for news photos that, in collaboration with renowned media, trigger immediate reactions from photo editors. Uploaded eyewitness material from terrorist attacks such as in Brussels (2016), Nice (2016), Munich (2016) and nature disasters such as the fires in Australia (2020) are the starting point of my investigation: Twitter conversations show that photo editors from all over the world turn to (amateur) photographers – hence citizen photojournalists – to request permission to use the images in journalistic publications. Some even sent a special “social media release form” in which they declare they recognise the copyright holder, but will not pay for the use of the images – although they want to reserve the full rights to further distribution over time, space and medium of the respective images.

The common criterion is that these are unforeseeable events such as attacks, natural disasters such as earthquakes, floods or tsunamis (Bruns & Burgess, 2014; Bruns & Hanusch, 2017). These cannot be foreseen by photojournalists: As a rule, professional photographers depict the aftereffects of the respective events. I address the status of the newsworthy digital image as an actor in changing global cultural practices and global news market dynamics. My talk fits into the Visual Culture section since it addresses participatory, ethical, and technological intersections of professional photojournalism and citizen photojournalism.

Objectives and returns

The social practice of the Sharing Economy (John, 2012, 2017) is closely linked to precarious online employment (Terranova, 2000, 2004), even if this does not (yet?) correspond to the self-image of the image producers: eyewitnesses do not regard themselves as photojournalists (Aitamurto, 2011) and therefore do not charge any fees and do not care about copyrights. One of my goals is to investigate to what extent copyright and terms of use are shaped by social media companies and journalistic needs as well as the ignorance of prosumers. Furthermore, it must be discussed how communication and trust of citizens in the media can be enhanced while they are being asked to contribute for free to global news.

Methods

This project combines methods of digital ethnography with methods of social media analytics to extract tweets about written expressions, hashtags, etc. In order to understand and reconstruct the first contact, the discussion of the terms of use, laypersons' understanding of terms of use, etc., I conduct qualitative social research in form of in-depths interviews with picture editors and citizens about first contacts via social media and the consequences of the granted or denied use of amateur pictures. In cooperation with media law scholars, I would like to record the so-called social media usage conditions of the respective picture editors from a comparative perspective.

Topics according to CfP

inclusiveness of different voices in the media, relations between photo editors and citizen photojournalists, impact of the (image) sharing economy on journalistic practices, communication

and trust of citizens in the media while being asked to contribute for free to global news, ethics in digital visual culture

Submission ID

3428

Screening Galician Nature. Land, identity and sense of belonging in the Novo Cinema Galego

Authors

Marta Pérez-Pereiro - Universidade de Santiago de Compostela

Silvia Roca-Baamonde - Universidade de Santiago de Compostela

Abstract

Cinema has portrayed nature and its multiple expressions since its early manifestations. The conflictive relation between human beings and nature, the consequences of human action in the different ecosystems, has also been filmed in fiction and documentary films. Only in the last decades, film studies have adopted an ecological perspective to analyse how films put in scene the relation of humanity with nature. In this sense, as Käpää (2015) sustains, the approach to the binomial cinema-nature has been done from an anthropological perspective of cinema and did not question the centrality of the human perspective in films. Although the term Ecocinema has theoretically developed by Roger C. Anderson in 1975, it was not until the beginning of the XXI century when there was extension of the field of study (Murray, Heumann, 2009; Rust, Monani, Cubitty, 2012; Pick, Narraway, 2013). Ecocriticism has applied to national cinemas (Brereton, 2004; Käpää, 2015) or to singular films or authors.

From the ecocinema perspective, we will analyse the films *O que arde* (*Fire will come*, Oliver Laxe, 2019), *Trote* (*Trot*, Xacio Baño, 2018) and *Trinta Lumes* (*Thirty lights*, Diana Toucedo, 2017). These three films, part of the production of the Novo Cinema Galego -New Galician Cinema- show the disappearance of rural life in contemporary Galicia and the subsequent transformation in the relation of country people with the natural environment. The national question, problematized in relation with ecology in Käpää (2015) will be analysed in relation with the representation of nature as a symbol, in danger of extinction, of Galician identity. In this sense, there is a direct correlation between the nation and the nature that could be traced in the representation of environment in previous Galician films. The respect for the environment is also a topic, although never explicit, related to the representation of nature of these films.

Keywords: Ecocinema, Novo Cinema Galego, Cinema, Environmental Issues, Rural.

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Submission ID

3639

Iconographies of the corpse in the public sphere. Visual motifs surrounding death.

Authors

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Abstract

How are corpses represented on the front pages of major Spanish newspapers? Why are most corpses that appear in the foreground of photographs of immigrants or Middle-Eastern people? Why do Western people's corpses appear in a wider frame/shot where it is more difficult to distinguish details of dead bodies?

In this paper we will look at a part of a research project that we are developing at Pompeu Fabra University, where we show that a series of visual motifs exists in the images that represent the different areas of power in the public sphere (political, economic, judicial, law enforcement, institutional and civil) (Balló and Pintor, 2017).

We analyze if there is an iconographical pattern in images through the concept of "visual motif" (a significant image by its formal composition that acquires its expressiveness in its repetition or in its dynamic persistence) coined by Balló (2000) and Bergala (2016). The research is based on the review of a sample of 18,146 archives, including front-page newspaper images and news video

clips, taken from major Spanish newspapers and television news programming between 2011 and 2017.

Specifically, in this paper we will focus on the visual motifs in the public sphere related to death. We will establish a classification of motifs depending on whether 1) the representation of death is literal (through the figure of the corpse) or 2) the representation of death is figurative (through symbolic visualization or public manifestation of changes in regimes at moments of political transition or revolution, particularly through images of statues being torn down or of the attack on representations of political leaders at the moment).

We will identify distinct variants of the death motif and demonstrate that literal death motifs appear with more intensity in civil, law-enforcement and political areas; and that metaphorical images of death appear especially in institutional, monarchical and political milieus.

Thus, we will demonstrate that visual motifs are not only found in artistic representations, but also in the images in the mass media that constitute the public sphere. For instance, when Moammar al-Gaddafi died, the photographs used on front pages by the media implied a pictorial tradition of the representation of the corpse observed by a series of witnesses, that Rembrandt emblemizes in *The Anatomy Lesson of Dr. Nicolaes Tulp* (1632). We will examine why some specific images repeat depending on the type of death represented.

We will see that there are several compositional constants in these images that make reference to visual motifs from pictorial or cinematographic tradition. To that aim, we will follow the framework of iconographical studies (Panofsky, 1982, 1995; Warburg, 2005), cultural studies (Hall, 1980; Fiske, 1992, 1986, 1989) and comparative studies. We will be able to affirm that images that represent power in mass media are articulated through visual motifs and we will analyze why and how sociologically, culturally and aesthetically.

Submission ID

3650

Social Networking Accounts as a Digital Package Product

Authors

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Abstract

The aim of the study is to construct a new approach to the visual communication literature based on social network sites as a digital packaging. Social media influencers, public figures and celebrities as a digital product on SNS are the subject of this research. The main research question of the study is 'how a representation of human being transformed into a digital product in SNS?'. Also, the study is investigating following three more research questions:

What is a digital consumption product on SNS?;

How SMIs become a digital consumption product on SNS?;

How SNS accounts become SMI's digital package?.

With the rise up of Social Network Sites (SNS) use and born the Social media influencers (SMIs) term caused changes in terminology and digital post flow. Also, SNS become the most consumed medium by Generation Y (Gen Y) and SMIs become new media's opinion leaders who shape audience behaviours and thoughts (Gaines-Ross, 2003 and Szczurski, 2017). Today, every minute on SNS 41,6 million messages sent over the platforms. (wearesocial.com, 2020) Every message sent by an SNS user who has an account on platforms with their personal information and personal asset preferences. All these accounts create content, information flow and which is lead by Digital Influencers who have popular accounts and they set social media trends based on celebrity culture. According to the demanders and follower attitude and reaction they become a digital consumption product (with post contents and information on SNS as a human being) with carefully prepared digital packages (with their personal account on SNS) to represent ideas or trends on SNS.

This research focuses on defining new key terms of the based on Lev Manovich's Language of the New Media perspective who focus on the software and visuals esthetic representation relationship in the digital age and he created a way to understand differences about new media and visuals reading. In his work, he explained key terms about the theory of new media, the organization, principles, mapping structure of the new media and define new media language, object and representation approach terms with details. These terms used as the main structure of constructing new terminology for construct new visual representation approach and analysis system. Also, this research will use Per Ledin and David Machin practices from the book "Doing Visual Analysis from Theory to Practice" (Ledin and Machin, 2018) to analysis the SMIs profile visual on their SNS as a digital package in the visual communication approach and understand how digitisation of materials and how digital consumerism change the way to visual representation in SNS.

The goal of this study, with the definition of these key terms, create a path between SNS user interface and digital package representation perspective.

Submission ID

3689

Our third skin in the digital era

Authors

Ramona Marinache - University of Bucharest

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Abstract

Reimagining the future is a practice that humans have had for centuries now. Imagining and reimagining, alongside daydreaming and planning, helped humans build the material and immaterial world in which we live today, and gave us, the contemporary humans, the bases of our own imagining of the future.

If in the process of studying the possible ways in which digital future will - directly and indirectly- reshape all the aspects of our lives, we take the path of researching the immaterial world, this might end up being an elusive path. At the same time, the lack of a physical object might prove to be a limit for the exploratory research of the foresight.

This is why, for this presentation we propose an analysis of certain buildings' facades as well as a careful observation of their evolution in time, and thus attempt at anticipating buildings' social life in a digital era. In a present in which the digital is rapidly taking hold of everything and all types of activities and services will disappear, there is only one class of objects that will last -though reshaped- in the long run in the mill of fast accelerating technological and social change. These are the buildings.

We chose to research buildings as 'bodies' living (their material transformation and reaction in time) and being lived in, by interpreting buildings as a third skin, as Friedensreich Hundertwasser suggested in his essay on "The five skins of a Man"(1.epidermis, 2.clothes; 3.houses; 4.identity and 5.Earth).

Based on a visual analysis of buildings from two cities placed in two different stages of technological development – Bucharest and Seoul - we will propose some answers to the following questions: How are social changes impacting the textures of buildings? How is digital present changing the face of buildings? As a theoretical background we will employ the concepts of "textural sociology" of Eduardo de la Fuente, and Hartmut Rosa's theory on social acceleration.

Submission ID

3892

How has digital photography changed sports photography?

Authors

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Abstract

This paper deals with particular impacts that digitalisation causes to the work of sports photographers.

For professional photography, the new millennium brought a revolution. Not only the photographic process itself has changed, but also minor related inventions (such as remote photography) widely appeared and offered new possibilities of capturing that photography as mayor visual element of

print and online media could use.

Professional sport and media have a tight relationship. The media influence sport. On the other hand, the media serve as an essential economic factor for sport. Sports photography is a natural part of contemporary media which has its space in daily newspapers, specialised magazines, online media and sports organisations itself.

Because of the technological demands, sports photography is considered as one of the genres where technological development is visible. Major photographic equipment producers release their high-end products before every Olympic Games. Sports photography is the genre which uses the newest improvements instantly (i.e. faster and lighter lenses, sophisticated autofocus systems, capture speed, wireless connection options in cameras).

The aim of the research is to answer the question if/how sports photography has changed after global transformation from classical chemical-based film photography to digital photography. The main research question is how and in which aspects is the influence of digitalisation and new technologies visible in the visual style of sports pictures on an example of Czech sports photographers. Together with the main question, there are also questions dealing with related topics - how have the routines of sports photographers changed, whether the expectations of specific pictures are different, which and how technical inventions have influenced sports photography.

The research is based on interviews with professional Czech sports photographers who have used both classical film technologies in the past and who use digital technologies currently. Because of the variety of different requirements of a sports picture, three groups of photographers were interviewed. The first group were freelancers who work mainly for sports clubs, sports associations or who collaborate with media or agencies. The second group were photographers who work solely for media – newspapers or magazines (both sports-focused and general, print and online). The last group consisted of photographers who work for local and global news wires. Photographers of various age and various successes are present among the researched group. In the second part of the research, the pictures from interviewed photographers are analysed.

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3954