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## **Mapping The Changed Displays and the Culture: From Hand-Painted To Digital Bollywood Film Posters**

### **Authors**

Mr. Hitender Sehrawat - Amity University Jaipur

### **Abstract**

Film posters are important publicity and promotional tools for Bollywood films (Kausar & Pandey, 2016). By 'Bollywood', I mean the Hindi film industry primarily based in Mumbai (Mishra, 2002). The past studies have focused on the changing content and aesthetics of Bollywood films over the years (Dwyer & Patel, 2002; Mishra, 2002). However, the changing nature of Bollywood film posters from hand-painted hoardings to digital prints has remained under-researched in the literature. This neglect of film posters in research is unfortunate and surprising because film posters are an integral part of the Bollywood film industry. The unveiling of film posters is in itself a significant event in the Bollywood film industry as it marks the unveiling of the 'look and feel' of the film. Film posters are not only promotional tools but the reflection and identities of the films and nations (Bilal, 2018). Thus, the changed bodies of the film posters deserve and call for research focus on them (Goswami, 2017).

Earlier, hand-painted Bollywood film posters used to be an integral part of the urban as well as the non-metro landscape of India (Roy, 2019). Hand-painted film posters depicted the actors in a larger-than-life design canvas. The erasure of hand-painted Bollywood film posters has not been systematically tracked or studied in the past. Hand-painted Bollywood film posters used to be the cultural identities of the Bollywood film industry.

Slowly, they were replaced by digital film posters and became a fading memory (Khan, 2014; Roy, 2019).

Bollywood film posters in the past have been studied for their graphics (Ghosh et al., 2021), title designs (Shahid & Kumar, 2017), their role as promotional tools in the publicity and promotional strategies of films (Kausar & Pandey, 2016), as well as their changing content reflecting the changing culture and tradition (Goswami, 2018). What has remained unanswered in the scholarly literature is - when and how did the transition from hand-painted to digital Bollywood film posters happen?

The mapping of the film posters from hand-painted to digital form can be analyzed through intertextuality. 'Text' in the broad sense means written material, signs, as well as art-forms like photographs, pictures, and figures. In that sense, film posters can be treated as text too. Kristeva (1980) built on Bakhtin's (1981) concept of 'dialogism' to conceptualize intertextuality as the process of meaning-making of a text/sign in relation to other signs, present or past. Applying that to the film posters would mean understanding the posters relationally comparing them with each other over the years. Kristeva (1980) built on Barthes's (1977) semiotics approach or study of signs to argue that texts/signs assume meaning for the readers through a complex network of texts/signs and not only in isolation. Later, Fiske (1987) argued about two axes of intertextuality – *horizontal* (similar to Kristeva's conceptualization of meaning-making as a relational process in which past and present are juxtaposed onto each other) and *vertical*, meaning, understanding the text extending it across other social contexts. In that sense, the intertextuality of Bollywood film posters on the two axes would mean a) comparing the film posters over the years and their changing nature b) understanding the changing nature of the film posters in relation to the broader technological, cultural and social norms/texts of Bollywood industry and film audiences. Intertextuality lens in that sense allows a comprehensive understanding of the changed bodies of Bollywood film posters and therefore is an appropriate lens for our study.

Based on the mapping of 100 Bollywood film posters from 1970 to 2020, using an intertextuality lens (Kristeva, 1980), the present study answers when and how did the transition from hand-painted to digital Bollywood film posters took place. I found that it was in the 1990-1999 era that the digital posters completely took over wiping out the hand-painted Bollywood film posters from the film industry. I also argue that the reasons for this transition are the changing nature of technology in the promotional displays of films as well as the changing culture of film audience. I conclude the article by urging for a 'hybrid identity' built on nostalgic appeal for hand-painted Bollywood film posters that celebrates and encourages hand-painted posters as promotional tools on digital media. To the best of our knowledge, this is the first large-scale study to systematically map the changing trend of Bollywood film posters over the years.

## **Submission ID**

67

# Meme, Mimicry and Neo-globalization of “Monstrous Asia”: Netflix original, Squid Game

## Authors

Dr. Sunny Yoon - Hanyang University

## Abstract

*Squid Game* (2021, Hwang donghuk), a Korean production of Netflix drama has broken the record of OTT in history by ranking the first on the Netflix chart throughout the world for 53 weeks and drawing attentions of over billion its subscribers. In addition, *Squid game* ignited numerous memes which direct to commercial success of products and props appeared on the show. *Squid game* demonstrates global popularity of Korean cultural products aligned with fames of K-pop and Korean films such as Korean boy band, BTS and the film, *Parasite* (2019, Bong Junho) which also have written a new history of the world record among Asian pop culture. However, global popularity of these Korean pop culture brings up contestations of cultural identity and post-colonial power over non-Western cultural products. *Squid game* largely concurs with the pre-existing images of Asia which have been built up over generations since the modern history of Asia and its development of media and pop culture (Iwabuchi 2002; Chen 2004). From the early global success of Japanese films in 1950s, and Hong Kong cinema in the 70s and 80s till the globalization of Korean media in recent times, Asia has been depicted in a certain images (Richie 1972; Tezuka 2012). Criticism against Asian films and pop culture such as creating Western others and self-orientalism have been pointed since *Rashomon* (Kurosawa 1950, the best award film at Venice IFF) in 1950s throughout *Hallyu* (Korean wave) in 2010s (Iwabuchi 2006; Lie 2015). *Squid game* further reinforces the stereotypes of Asia. Although Korean TV shows and dramas have been popular among Asian people for decades, *Squid game* is different from other conventional *Hallyu* dramas in terms of themes, characters and narratives since Netflix projected it using big data analysis to appeal to the global audience. Narratives and characters of *Squid game* resonate more Japanese horror genres by creating monstrous characters and brutal violence compared to conventional *Hallyu* dramas which emphasize family values and love relations. Although Netflix provides a new opportunity for Korean drama producers which have been weakened due to financial problems, this Neo-globalization of Korean media relying on Netflix further deepens the stereotype of Asia and blurs cultural identity of Asian media. This study adopts theories of post-colonialism and analyze meme culture from the critical perspective (Bhabha 1994; Young 1995). *Squid game* hit the viral spreadability and ignite meme phenomena online. Although meme culture gives us a hope for participatory communication and discursive practice of subversion and resistance, it can also spread hate and sarcasm against minorities including ethnic minorities and nations in the Global South (Ben 2020; AlZidjaly 2017). This study adopts critical discourse analysis of meme referring to theories of Mouffe (2000), Laclau (2005) and Foucault (1980). Meme analysis

of *Squid game* will demonstrate complex cultural dynamics with regard to new media technology and public participation in media creation in the contemporary world.

Keywords: Squid Game, Netflix, meme, Asian pop culture, international communication, post-colonialism

## **Submission ID**

111

# **Dimensions of believability in virtual reality advertising: a proposal to study brand communication in metaverse environments**

## **Authors**

Dr. Eduardo Zilles Borba - Universidade Federal do Rio Grande do Sul (UFRGS)

## **Abstract**

This article presents a theoretical and empirical exercise of exploring the brand communication possibilities in Virtual Reality (VR). Its main objective is to present a research approach to the topic, based on the concept of believability, with the intention of proposing an instrument to help researchers and creative professionals to analyze and/or create content for emerging metaverse's platforms. In this sense, we do assume that content produced for VR may appropriate the intrinsic characteristics of the medium (*i.e.* immersive, 360 degree images, multisensory, first-person perspective), in order to generate new possibilities (and potentialities) for visual, sound and interactive narratives with the audience.

It is important to underline that the phenomenon of immersion and the sense of presence created by the communicational process existing among user (the human), devices (the equipment) and VR environment (the digital stage of the represented environment) produce the effect of believability of experiencing digital synthetic simulation as if it were physical reality itself (Pausch et al. 1996; 1997). Such concept of believability, in turn, when applied to studies of advertising images, gains importance of thinking about strategies, aesthetics, mechanisms, dynamics, discourses and ways of communicating brands intentions in a complex digital scenario.

Based on this reflections, the following problematic arises: how does believability impact advertising actions supported by the VR medium? To answer this question, it is imperative to this paper describes the concept of believability, as well as identify its dimensions of analysis, specifically with regard to the act of advertising. In methodological terms, more than presenting a theoretical basis on VR, immersion and presence to understand the role of believability and its dimensions of analysis (Slater & Wilburn, 1997; Burdea, 2003; Kirner & Tori, 2006; Thom, 2008, Kataoka et al. 2019 and others) and contemporary

advertising practices (Zilles Borba et al. 2015; Kotler et al. 2017; De Gauquier et al. 2019; Kotler et al. 2021), the paper advances with an empirical research approach, in which an advertising piece in VR is explored by the researchers, in a qualitative way, in order to highlight the dimensions of believability that, in some way, impact the brand communication.

In short, results point out the importance of the dimensions of realism/vividness, interactivity and plot engagement, being a proposal of providing the researchers and advertising professionals with a methodological tool to study and/or to create content in the metaverse's platforms.

**Keywords:** Virtual reality; Advertising, Metaverse; Believability; Digital images.

## **Submission ID**

148

# **Tracking and Tracing Audiovisual Archives about the European Union**

## **Authors**

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## **Abstract**

Stock images are everywhere and since the "archival turn" (de Leeuw, 2012) audiovisual archives are reused in a massive way by digital media. The circulation of these sequences contributes to the constitution of collective visual memories. Tracing and understanding the circulation of digitized audiovisual heritage of the European Union on French and Italian media is the objective of the project Crossing Borders Archives (CROBORA). To define a cartography of European visual memory, CROBORA therefore intends to find out which images of the past are mediatized to talk about European integration. This paper will describe the digital methods used to track and trace the audiovisual archival material of European heritage with a distinctive symbolic value.

To construct a manageable corpus of EU archives with their metadata, we worked according to some constraints when building our research queries. Our corpus is defined as follows. For TV, we focused on the news broadcasting genre, and only on the period going from 2001 to 2021. We collected data on the major four French and Italian national channels. As for the Web, we collected French data from the database of the Audiovisual National Institute (INA). Regarding Italian web data, we considered mainly the audiovisual content on RAI and Mediaset websites as well as their social media accounts.

Concerning French TV data, we will also use the software Signature. Signature is a fingerprint video detection software developed by INA, that we want to use to extend our search from our restricted initial corpus to the overall INA's database. However, to apply such automatic video detection, it is necessary to train the software first. Namely, we need

to determine, *a priori*, a subset of archives we consider to be “symbolic”, so that all the other occurrences of these video sequences, missed by our initial query, could be found automatically. Thus, we needed criteria to define which archives should be considered as “symbolic”, and then a way to find the video sequences corresponding to these criteria.

As the original metadata produced by documentalists are heterogeneous and focus mainly on the indexing of the whole news coverage, rather than the archival video sequence itself, it is necessary for us to create new metadata serving to our purposes. We have chosen four features to describe archival sequences: personality, event, location, and illustration. However, a formalized indexing of images constitutes a major difficulty, as recognizing the visual clues depends on one's culture, life, and personal experience, as well as an eye accustomed to deciphering them (Carnel, 2012, p. 102-103). So, we have decided to create a structured and hierarchic thesaurus for standardization.

In addition, Jean-Stéphane Carnel has differentiated two types of archival sequences, that he called informative/historical archives and illustrative archives (Carnel, 2016, pp. 167-181). For the first kind, they usually contain an event in a specific space as well as a specific time, and functions as a "recall of facts". The latter kind is about those sequences that can be decontextualized, for instance some European flags flying in front of the building of the European Commission.

If we consider an image to be “symbolic” whenever it is conventional, that is, whenever the possibility for a subject to understand its meaning can only be realized within a specific cultural system, then this symbolic function of archiving affects both the illustrative and the historical functions of significant moments. Regarding the historical images, we could say that the significant/memorable moment (Sontag, 2003) itself already has a symbolic function, because it must be able to summarize a complex event in a few seconds. Therefore, we consider historical images as distinctively symbolic and intend to include them in our subset of symbolic archives.

For the illustrative images, as David Machin suggests that these archives constitute "the realm where images connote rather than denote" (Machin and Jaworski, 2006, p. 346), they can also be symbolic. In fact, the recycling of illustrative images should be interpreted as redundancy of form rather than as a phenomenon which affects a specific sequence. We have observed that it is not the images themselves that are recycled, but the visual types they convey. In this case, we intend to use certain digital methods to find the most reused illustrative elements.

Thus, a limited corpus of symbolic archive sequences about the EU will be constructed, which could provide us with materials to trace their genealogy of circulation in the media space and possibly to find the original context of these reused sequences in an automatic way.

## **Submission ID**

206

# Chinese-American Cinema in the Era of Neo-Globalization: Homeland, Accents and Diasporic Identities

## Authors

Ms. Xueyan Cheng - Communication University of Shanxi

## Abstract

When interviewing Jon M. Chu for my USC master thesis, the director of *Crazy Rich Asians* proposed, "Representations equal possibilities". I also interviewed Lulu Wang (*The Farewell*), Bing Liu (*Minding the Gap*), and Golden-Globe best actress Awkwafina for that thesis, which concentrates on Asian American filmmakers, transnational cinema, heterogeneous diasporic identities, otherness and generational gaps. That research is like a process of archive-building, making me realize the power of storytelling. Recently, with more Asian filmmakers breaking the history, such as Bong Joon-ho (*Parasite*), Chloe Zhao (*Nomadland*) and Lee Isaac Chung (*Minari*), the previously marginalized Asian group are gradually represented on the American mainstream cinema and media. In the era of neo-globalization, cinema's function of cultural representation and cultural translation won worldwide notice. These filmmaking practices have transcended themselves and created collective voices.

Developed from my previous studies, this IAMCR paper will pay special attentions to contemporary Chinese American cinema, analyzing concepts including accented cinema, diaspora, minor cinema, homeland, deterritorialization and reterritorialization. I will conduct more in-depth interviews with representative Chinese American filmmakers, exploring their immigrant trajectories, cultural identities and cinematic representations. Through methodologies such as participatory observations, audio-visual and textual analyses, the research will take accented Chinese American cinema as an entry point to deeply explore the ethnic identities of Chinese Americans in this neo-globalized era.

This research will be conducted through a "microhistory" perspective. As a kind of minor cinema, how can Chinese American cinema represent the deterritorialization of language, the blurred boundaries between private and public spaces, as well as collective utterance? How do these language-creolized, multicultural filmmaking practices conduct translingual, deterritorialized practices between their reservations and homelands? In today's neo-globalized world, how do these filmmaking practices influence, reconstruct and deconstruct public's interpretations of "Chinese-ness"? These are the main questions this research will focus on.

Naficy comes up with the concept of accented cinema, proposing that accented filmmakers cross various borders and engage in many "journeys of identity". In Naficy's definition, most accented films are produced in the third world through artisanal modes. However, Asian-American films like *Crazy Rich Asians* and *The Farewell* have won mainstream recognition, while also include Singaporean-English and Northeastern

Chinese Mandarin respectively, representing multicultural and multivocal landscapes. Dialects and accents are used as symbols of social status and cultural identities. To that extent, the boundaries between the mainstream and marginalized become blurred, and the concept of “accented cinema” needs to be reconsidered and redefined in today’s neo-globalized context.

This paper will concentrate on experiences and representations of being migratory and displaced, being othered and marginalized, being diasporic and integrating, being border-crossing and accented. It aims to provide an innovative and reflective perspective to traditional studies of Asian diaspora and transcultural cinema. Through reflective interpretations, analyses and reconstructions of transnational Chinese cinema and diasporic culture, it hopes to provide the public with new knowledge and deep understandings about concepts of “past” and “present”, of “margin” and “center”, of “ethnic minorities” and “mainstream values” in this era of neo-globalization.

## Submission ID

305

## Visualizing Nature: on landscape painting

### Authors

Prof. Jose Gomes Pinto - Universidade Lusófona

### Abstract

Landscape Theory is a crucial for any assumption of Visual Culture. Carl Carus, *Nine letters on Landscape Painting* (1831) are a good example, yet neglected the last hundred years. Is not a marginal remark stating that Carus were also Caspar David Friedrich close friend, having studied painting under his supervision.

Carus inspect Landscape Painting as one of the most important achievements of human representation of Nature, where these terms, *Landscape* and *Nature*, stands for what which can be perceive by humans, but also all what constitute the ultimate goal of all living beings, the endless horizon where Truth should be found and where Knowledge should be built upon and granted, but also where the term *Landscape* should be interpreted as a *medium* for depicting Nature itself. *Nature* was conceived by Carus according to the Ancient Greeks meaning, where Nature is a *terminus a quo* and a *terminus ad quem* of any constitution of human experience of the totality of the world. Landscape Painting was in a sense conceived by Carus as a tacit *medium* that can presents its very origin.

Landscape, as a *medius terminus*, is a truly creation of a new worldview that was ‘born’ between the end of the XIX century and the beginning of the XX century. This formula achieved its best formulation with Georg Simmel (1913), where it appears as a form that represents a split with ancient perspectives, which were more prone to consider Nature as a *principium intrinseco generationes* and not as something representable as such, and for that, painting a landscape could be seen as a medial experience. In this presentation we

will seek to show the conceptual grid that are inherit in the visual assumption of Landscape Painting.

Sources:

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## **Submission ID**

341

# **Peruvian Mestizo as a category and its representation on television drama: what do we really mean?**

## **Authors**

Dr. James Dettleff - Pontificia Universidad Catolica del Peru

Prof. Guillermo Vásquez - Pontificia Universidad Catolica del Peru

## **Abstract**

Peru is a multicultural country, and in the last National Census Peruvians identified themselves as Andean -Quechua and Aimara-, Amazonian -Shawi, Shipibo, Ashaninka, Awajun-, Afro-Peruvian, white, and Asian -Japanese or Chinese-, being the Andean population the second one in numbers. "Mestizo" -a mixture between ethnic categories- was the most recurring category, and tallied  $\frac{2}{3}$  of Peruvians. However, to identify oneself as a "mestizo" is a way to try to sidestep a categorization -mainly, Andean- which may seem problematic in a country as Peru, which has deep racism roots.

The ethnic representation of the population has experienced some shift in the last decade in Peruvian television dramas, one of the most consumed cultural products in the country. However, they still show an overrepresentation of “white” characters, and an underrepresentation of indigenous characters, compared to the numbers achieved on the national Census. Considering that media is an artifact to build a nation’s identity, our research analyzes the representation of the different groups in Peruvian television dramas over the last decade.

This paper analyzes the way Peruvians -and specially how the “mestizo” population- are represented in the television dramas. Based on representation, ethnicity, racial and intersectional theories, we argue that the way mestizos are represented in Peruvian television dramas poses a higher underrepresentation of the indigenous population, and a projection of a society ranked and hierarchized based in racial differences. Using a character analysis matrix, we work with 167 characters of 10 Peruvian dramas of the last decade, focusing on the mestizo characters’ representation, their backgrounds, their ethnical origin, their relevance on the drama story, and their social condition. We focus on this category since we found out that even though most characters can be categorized as “mestizos”, most of them are not a mix with Andean people, but with coastal people -who are considered to be “whiter”. We also interview historians, anthropologists, and screenwriters to broaden our theoretical basis, and contrast our findings.

These mestizo characters present on Peruvian television dramas, which we have called “coast-cholo”, challenge our own way of analyzing the representation made by Peruvian television dramas, since it assumes the presence of Andean people -also referred as “cholo”- but without their rural roots. We found out that this goes in sync with a strategy used by Andean rural population, who have to move to urban areas and alter their ties with their origins and tradition. These social problematics could be represented on the Peruvian dramas, but our research reveals the showrunners evade it, “whitening” their characters.

## **Submission ID**

405

## **What’s Metaverse Film? Si-Fi, Dao and NFT? ——Research on new art and digital films**

### **Authors**

Ms. Linuo Zhao - Beijing foreign studies university

### **Abstract**

"Metaverse" became a hot word in 2021 and Metaverse film was adopted at the end of the year. This phenomenon mainly stems from the rapid development and synthesis of three computer technologies: XR , Game Engine and Blockchain. These three technologies build the basic framework of the digital world that can be described as the "Metaverse" and

make it creative, perceptual, communal and private. Coupled with a joint promotion of 5G, AI, Deep neural networks and IOT technology, the future promised by the "Metaverse" seems to be around the corner . More importantly, it will create possibilities for challenges and reshaping to the meaning of contemporary social, economic, ethical and other aspects.

For the essence of art, Metaverse has the same influence. Mimetic theory, Generative theory, AURA, in contemporary art starting in the 1960s, had gradually moved towards Intervention Hypothesis and Participation. Nevertheless, nowadays, with the continuous emergence of new art types ,such as interactive installations, network art, desktop films, NFT,etc., the essence of art is facing challenges again .

Text analysis will be used to explore three types of art related to Metaverse in this paper. First, works that can powerfully describe the digital world, including films, literature and imaging devices, such as Data.tron (Ryoji Ikeda, 2012), Ready Pla Yer One (Steven Spielberg, 2018), Free Guy (Shawn Levy, 2021) and The Three-Body Problem (Liu Cixin, 2006-2008) ); Second, network art, digital performance art (it depends on the rules in the network) , AI devices, games, VR/AR art, etc., such as Darko Maver Death (Eva & Franco Mattes, 1998-1999), Dragonfly Eyes ( Xu Bing, 2017) and The Deserted (VR) (Tsai Ming-liang, 2017), Carne y arena (Alejandro G. Iñárritu, 2017); Third, NFT , such as 595 music notes (Sakamoto Ryūichi, 2021), The Fungible Collection (Pak, 2021) . These artistic work and its art types no longer emphasize the imitativeness and the halo of art, but begin to emphasize the participation ,the gameplay and the financial attribute of art.

## **Submission ID**

505

# **Visual Design as Complement for Photography in Conservationist Digital Communication in South America**

## **Authors**

Mr. Sebastian Aravena Ortiz - University of Leicester

## **Abstract**

Several environmental conservationist groups and organizations use photographs as their main and most important element of public communication. The photographed image has the capability to show directly to audiences what they try to conserve. Forests in Patagonia, penguins hunting fish, or the wildlife of a jaguar family are remote realities for common people, for that reason photographs and videos are broadly used to bring those realities closer to sensibilize, inform, promote, and gain public support. Moreover, digital media has enhanced the reaching, accelerated the times of production, and reduced the costs of this kind of communication, making them a key channel for the dissemination of content.

Nevertheless, photographs are not enough to communicate properly all the information that these groups need to share. Visual design is commonly used to specify, complete, and contextualize information through visual identity, typography, illustrations, maps, infographics, and so on. In addition, despite the written communication is highly considered by digital platforms and Social Networks Sites, they encourage the use of visuality in their affordances, incorporating user-friendly tools to modify and add visual elements to photographs before their publication. Thus, the conservationist organizations design their visual messages and construct their discourses through the complementary mixture of photographs and visual design elements, which modify the final meaning from each other transforming them into new content.

This paper delves into the relationship between photographs and visual design in the construction of visual messages through digital networks by conservationist groups in South America, and what are the most used rhetorical functions and meanings that this relationship brings into the communication process. For that reason, there will be analysed the images published by three South American offices of the Wildlife Conservation Society on Instagram: Chile, Argentina, and Colombia, and compared them considering the complementary role of the intervention of visual elements in the photographs and its repercussion in their meaning.

## **Submission ID**

517

# **Embodied avatar technology as the optimum solution of social cues in communication: evidence from EDA and HR**

## **Authors**

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## **Abstract**

### **Introduction**

The development of computer vision promotes the application of face-capture avatars in interpersonal communication. An avatar controlled by facial and body movements has thus become an emerging real-time online communication media. According to the cue typology, an avatar presents an ideal appearance with a small number of facial expressions, delivering social cues whose quantity falls between that for audio-based (no appearance and facial expressions) and video-based communication (real appearance and facial expressions).

Cues-filtered-out theories and the hyperpersonal communication model provide two perspectives on how social cues influence online interpersonal communication. The cues-filtered-out perspective suggests that the absence of nonverbal cues weakens online interpersonal communication because social category cues can reduce uncertainty and anxiety, facilitating lighthearted communication and initial relationship building. The hyperpersonal communication model indicates that in the absence of real appearance cues, the recipient tends to idealise the communicator, and the communicator's anxiety is reduced by anonymity and the decreased need for impression management.

This study will investigate whether embodied avatars can deliver the optimal quantity of social cues and provide the best effect for interpersonal communication and relationship building between strangers of the opposite gender.

### **Method**

The participants were 94 Chinese university students (57 females) without a history of anxiety disorder. They were randomly assigned to three conditions (audio, avatar and video) in which they have an online conversation with a stranger of the opposite gender by using Tencent Meeting and Facerig (for face-capture and avatar creating).

The conversation includes a 5-minute game that involved guessing and describing words, and a 10-minute free chat on the given topics with the other experimenter, who was trained to perform as another participant.

We measured the interpersonal attractiveness of the chat partner and intention to talk again through seven-point Likert scales. Electrodermal activity and heart rate responses were continuously measured via a BIOPAC MP150 system to assess the participants' activation/relaxation level and the positive/negative valence of the nervous experience.

### **Result**

A one-way ANOVA was conducted using each psychophysiological and self-report measure. The results showed that there were significant effects between groups in EDA [ $F(2, 91)=3.82, p=0.03$ ] and HR [ $F(2, 88)=3.13, p=0.049$ ]. The avatar group is lowest in EDA and HR ( $M_{EDA}=0.40, SD=0.26; M_{HR}=6.52, SD=5.35$ ). It indicated that embodied avatar induced low activation and positive valence, creating the most relaxing communication channel. No significant differences were found in interpersonal attractiveness [ $F(2, 91)=0.37, p=0.69$ ] and chatting intention [ $F(2, 91)=0.16, p=0.85$ ].

### **Conclusion and Discussion**

Psychophysiological data in our study verified that avatar-based communication led to less anxiety than audio and video-based communication did. In the cues-filtered-out perspective, the embodied avatar conveys more cues than the audio-only condition does, thereby reducing anxiety about anonymity and the unknown. In the hyperpersonal perspective, an avatar obscures people's real appearance better than live video does, thereby enabling the recipient to idealise the communicator and reducing the

communicator's anxiety about the exposure of their appearance. Practically, this study provides new evidence for the application of embodied avatars. Theoretically, it integrates the two competitive theories, and obtains a balance point: avatar-based communication.

## **Submission ID**

570

# **Image·Substance·Spectre: The Mutual Embodiment in Pre- and Post-Cinema**

## **Authors**

Prof. Tianle Huang - Communication University of China

## **Abstract**

As a medium of luminous transport inheres in the visual culture of modernity, the emergency of cinema is particularly relevant to the modern visual topography because it had been intervening in the dematerialization launched by architecture as a result of the space structure reconstructed from absolute to abstract since birth. Along this path, this study analyzes the "mutual embodiment" among image space, substantial space and spectators in pre-cinema, early film and post-cinema from the perspective of transmedia and interdisciplinary. Taking as its theoretical starting point the dispositif transition and intermediality in early cinematic installations, such as Hale's Tours, Phantom Rides and Train Window Panoramas, etc., this study discusses the immersive viewing system in the late nineteenth century and early twentieth century, as well as the different spectatorship between today's institutionalized cinema and early film, in which the image and substance were co-present, putting forward the openness and possibility of moving image. Besides that, it criticizes the authority operation of society, economy and culture underneath cinema, which is both the product and the symbol of modernity. Propounding the similarity between pre-cinema and post-cinema in spaciality, this study delves into the identity between cinema and architecture on the basis of the Acropolis and the "promenade architecturale" proposed by Le Corbusier, probing into the deterritorialization and reterritorialization of image space and substantial space in post-cinema, as well as the connection with spectators' embodied experience. Based on this, taking moving image in contemporary art for instance, this study dissects the "spectral casting" in moving image as a symptom of contemporaneity and its significance in historical aspect combined with psychoanalysis. Post-cinema makes viewers regain their body perception via incorporating dispositif which is forgotten, forbidden or disciplined by classic film industry, such as mobile spectator, substantial space and cinematic installations into cinema. The above renders the spectatorship back into the stage of pre-cinema and early film, that causes post-cinema to some kind of contemporary cultural symptom with spectrality, convert the diachronic historical time into synchronic spatio-temporal network, construct non-linear film histories beyond the conventional modernist linear film history.

## Submission ID

592

# Innovative technologies and a “neo global village”

## Authors

Dr. Denize Araujo - UTP - Universidade Tuiuti do Paraná

## Abstract

The objective of this text is to analyze in which ways production and reception of films were affected by innovative technologies, and how these technologies can give rise to a “neo global village”. Although technology has always been part of filmmaking from its beginning, especially when silent films added sound and evolved from black and white to technicolor, the most relevant change was the shift from analog to digital technology. The advent of digital technology has changed communication ways in relation to production and reception in audiovisual, which provoked relevant reactions. Gene Youngblood (1970) coined a concept of “expanded cinema” including videoart, new technologies for special effects, computer art and holography, among others. Wim Wenders, in his 1982 documentary film “Room 666”, collected comments from film directors concerning the future of the cinema, reflecting about the death of cinema. Lev Manovich (2000) coined the concept of “post-media aesthetics”, suggesting that “post-media aesthetics should adopt the new concepts, metaphors and operations of a computer and network era, such as information, data, interface, bandwidth, stream, storage, rip, compress”. Peter Weibel’s concept of “post-media condition” (2006) argues that all media influence each other and are mutually dependent. According to Denson and Leyda (2016:1), “post-cinematic media” differ from cinema in that they are “essentially digital, interactive, networked, ludic, miniaturized, mobile, social, processual, algorithmic, aggregative, environmental, or convergent, among other things”. However, to use the term “post-cinema” is to recognize a dialog between cinema and new media. Steven Shaviro (2011), in his essay “What is post-cinematic?”, makes a relevant comment: “ We still make and watch movies, just as we still broadcast on and listen to the radio, and still write and read novels; but we produce, broadcast, and write, just as we watch, listen, and read, in different ways than we did before”. My point here is that reception has changed after television adopted streaming patterns in the late twenties. It was the beginning of a home TV possibility as substitution for cinema theaters, offering possibilities of stopping, films, rewinding them, seeing details again, making it possible for multiple activities at the same time. Interactive films include the spectator, now “interactor” or “co-author”. After the beginning of a global pandemic, the impossibility of having face-to-face activities offered a way to revisit Marshall McLuhan’s concept of “global village”, mentioned in 1964, into what I see as “a neo global village” that offered possibilities of apps such as Zoom, and Netflix streaming series and films that expand boundaries and allow communication in different contexts, mainly through computers which became valuable tools. From now on, new possibilities of interaction will be offered, such as hybrid meetings and home office works. Baudrillard would call it a new

age of simulacra, but in my point of view simulations have positive powers that can challenge our creativity and our ability to exploit new territories.

## **Submission ID**

593

# **Redefine Cinema: How Technology is Changing the Movie Industry**

## **Authors**

Ms. Wanquan Hao - tsinghua

## **Abstract**

In film-making and criticism fields, “what is cinema” has always been a question to discuss especially when new technology appears and changes ways to produce and consume visual content. In the early 1930s, many filmmakers have debated whether or not the sound film should be accepted as cinema. Even though artists like Charlie Chaplin and the Soviet montagists once expressed a suspicious attitude to sound films from aesthetic perspectives, this new art form eventually became mainstream. In the late 1950s, television was believed to be a threat that will replace films, while critics like Andre Bazin and Siegfried Kracauer used inclusive statements that described cinema as “an idealistic phenomenon” and “the redemption of physical reality”, which actually take television as one cinema form. It turned out that TV was not a substitute but an inspiration for filmmaking.

When it comes to the 21st century, with digital technologies including 4K, streaming media, VR, CGI, and so on playing more important roles in the movie industry, both practitioners' and audience's definitions of cinema changed again. Steven Spielberg emphasized how movie theatre shaped people's cognition of cinema and its importance for movie watching experience. Many filmmakers holding similar opinions resisted streaming platforms to be the first film release channel. However, as the unexpected pandemic hit, streaming once became the only choice to distribute films. Besides, Martin Scorsese criticized the blockbuster's production line which resulted in the loss of artistry, and made the judgment that Marvel films are not cinema. Despite related arguments providing new perspectives for people to understand the function and connotation of films, few have explained why the controversy arose and what it means to future cinema development.

Based on specific works, this paper analyzes how technological development has changed the film industry from the perspectives of film ontology, production, distribution, and consumption. Drawing on film history, the paper demonstrates the necessity to embrace new cinema forms. Previous theorists have attached significance to the relationship between movies and reality when trying to define cinema. Regarding this viewpoint, the

paper also shows how technology is transforming cinema from revealing reality to creating reality. What is cinema? The new era is calling for a new answer.

## **Submission ID**

610

# **Historical Memory Tracing Through Digital Map in the Interactive Documentary**

## **Authors**

Ms. Hui Chen - Fudan University & Utrecht University

## **Abstract**

Cicero argues that human memory is closely related to locations (2004, p. 118). Aleida Assmann further explains that images and places are the cornerstones of mnemotechnics, with the former being used in "the affective imprinting of particular forms of knowledge" and the latter for knowledge "order" and "recoverability" (2011, p. 282). It can be seen that human memory maintains a symbiotic relationship with geographical space through images. In the age of digital technology, the search and identification of locations are dependent on Internet-based mapping software. Through click, slide, access and other interactive options, human beings, as wanderers in digital space, surf on a huge database of geographic information of different countries or regions, and the places contained in them become virtual fields loaded with memories.

Based on the above considerations, this paper discusses two issues in conjunction with the interactive documentary *Jerusalem, We Are Here* (2016): how do users' virtual tours in digital maps relate to historical memories? And how can interactive maps to open crowdsourcing creation, thus drive continuous dialogue between users and histories? The work is adapted on the grounds of videos, audio, photos and texts provided by those living through the First Arab-Israeli War and their descendants. Users can navigate Jerusalem's Katamon by self-determining the three routes taken by three Palestinians, in which the 360-degree street view interface presented by Google Maps plays an important role. Along the routes, users can hover the mouse and click on various icons around specific buildings or public spaces to dig into archives, and access to the displaced Palestinians' historical memories related to locations.

This paper argues that on the one hand, the digital storage of historical information in the interactive maps guides users to various situations, and creates a way for them to enter the historical scenes and the recollection of the people involved; on the other hand, users' interactions with multiple materials in this process add historical significance to the locations marked in Google Maps. The work of endowing meaning is still ongoing, because the production team has used the places marked on interactive maps to encourage users from all over the world to upload photos and other information of time-

honored buildings on the official website. The crowdsourcing means the possibilities to incorporate more diverse historical data and showcase the dialogue between users and the memories associated with places. This process reveals the flow and renewal of historical memories, rather than a consistent and universal explanation. From this perspective, interactive maps connect archives related to the past with new materials that may emerge in future's co-creation. The participation of users makes the documentary have the attribute of historical fusion and continuous inscription, thus has boosted it being the "palimpsest" integrating the past, present and future (Crang, 2013, p. 22). Through this typical work, the paper illustrates that historical memories are not only affected by political institutions and social concepts, but also reconstructed by interactive technologies.

## **Submission ID**

639

## **From “Sex and the city” to “And just like that”: intersectionality and narrative construction**

### **Authors**

Dr. Fernanda Elouise Budag - FAPCOM and USJT

### **Abstract**

Produced and broadcast by HBO between 1998 and 2004, the series “Sex and the city”, with six seasons and a range of awards, marked an era. We mean, it marked an era in the sense that it was effectively a successful phenomenon of television serial fiction, with a large audience globally, and in the sense that it reverberated in ways of thinking, being and living socially in the late 1990s and early 2000s, helping to shape the socio-historical moment. Or rather, at the same time that it was a product of its time and place, it was also its producer. In terms of “innovation”, the series put into circulation representations of four women, in their 30s, all single. That's why the series brought up, in her own way, female freedom, involving issues such as sexuality, casual sex and affective relationships, as well as love, career and friendship. All this wrapped up in an outfit that promoted a contemporary lifestyle at the time; involving pleasures, glamour, fashion consumption, gastronomy and the New York night scene. In 2021, 17 years after the series ended, HBO launches “And just like that,” a ten-episode spin-off that features three of the four protagonists living their 50s. Now the new series, in the middle of its narrative arc and the story of each character, clearly seeks to encompass social issues currently on the agenda in the early 2020s. Among them are aging – and the ageism that accompany it – and issues of representativeness. If before these were non-existent in the central plot, now the narrative is more plural, encompassing perspectives, subjects and deviant representations of sexual, gender and race normativity. While the original series was centered on the perspective of the young, white, upper-class, cisgender, heterosexual woman, now we have the diversity in the figures like Carrie's non-binary boss; Miranda's black teacher; and

Charlotte's daughter, who question her gender identity; among others. Thus, in this transition from one audiovisual production to another, we propose, in general, a study with a critical point of view on audiovisual media. More precisely, going through text, representations and content, we criticize the constructions performed in this continuation of the narrative; clearly marked by a new era of reorientations and changes. From an intersectional perspective (Davis, 2016), we question how these new constructions are articulated to the characters' profiles throughout the previous extensive plot, or if they are mere visibility and engagement strategies; and how much progress there is in the representations of plurality. We immediately state that, at the base of our reflections, there is an analysis of North American cultural aspects with global and local reflections and refractions in Latin America (Brazil) and, in this, we end up bringing a bias of the studies of audiovisual memory when we try to observe a recent audiovisuality released in streaming in the light of the first television product that gave rise to it.

## **Submission ID**

680

## **Caracterización de las webseries: Colombia como estudio de caso.**

### **Authors**

Dr. Diego F. Montoya-Bermúdez - Pontificia Universidad Javeriana Cali

Dr. María T. Soto-Sanfiel - National University of Singapore

### **Abstract**

Durante las dos primeras décadas del siglo XXI, la producción de contenidos audiovisuales digitales ha crecido de una forma considerable gracias, entre otras cosas, a la popularización de dispositivos tecnológicos con funciones y herramientas que la facilitan. Este fenómeno, propio de la cultura de convergencia, ha favorecido el surgimiento de géneros y formatos alternativos como las webseries: producciones que parten de los cánones de la narrativa audiovisual con estructuras serializadas propias de la televisión para habitar, con características propias, en escenarios web.

Con el objetivo de identificar las propiedades de este formato alternativo este estudio caracteriza la webseries de ficción en Colombia, donde son muy populares en programas educativos, festivales e industrias audiovisuales. Para ello, se identifican y analizan sistemáticamente las creaciones audiovisuales con más de tres capítulos producidos exclusivamente para la red, con el fin de identificar quiénes producen, cómo lo hacen y qué temas tratan.

El estudio, de carácter exploratorio y descriptivo, logra identificar y formalizar un corpus de 241 webseries de ficción producidas en Colombia y publicadas en YouTube hasta el año

2019. A estas series se les aplica una matriz *ad hoc*, en la que se tienen en cuenta aspectos de contenido, formato, publicación, calidad y realización.

Los principales resultados informan que en los últimos 5 años se han producido el 83,8% del total de las webseries colombianas publicadas en YouTube. También, que la mitad de ellas han sido creaciones de realizadores aficionados. De igual forma, la web como medio las hace flexibles tanto en sus tiempos de duración, como en el número de capítulos y de temas que abordan. A pesar de ello, en las *webseries* analizadas predomina la comedia. Asimismo, se detectan contenidos sobre sexualidades diversas y comunidades o actores situados a los márgenes de la industria audiovisual que no suelen presentarse en formatos tradicionales. Además, las estructuras seriadas conservan las tipologías de sus predecesoras, las series de televisión. Finalmente, respecto a las características técnicas, narrativas y de producción, las *webseries* son un formato audiovisual que, al utilizar la web para su circulación, adquiere características como la interactividad o la migratoriedad, que permiten que puedan consumirse en diversas pantallas. A pesar de ello, estas características permanecen infrautilizadas.

Estos resultados contribuyen al conocimiento de los nuevos creadores de contenidos para la red, y sus representaciones, en el contexto audiovisual actual, son útiles para la academia y las industrias de producción vinculadas.

## **Submission ID**

681

# **Communication in Sexualized Metaverse: Gender Performance and Anime Visual Culture in the VRChat**

## **Authors**

Mr. JINDONG LIU - The Chinese University of Hong Kong

Ms. Biying Wu - The Chinese University of Hong Kong

## **Abstract**

From newspapers to social media, the landscape of communication studies has been rapidly changing with the advancement of information technologies. According to the latest industry and market response, Metaverse, which refers to an infrastructure of immersive 3-dimensional virtual worlds for social interactions, has potential to lead the next wave of technological innovations to reshape our social and communicative practices (Duan et al., 2021). Among several existing applications of Metaverse, VRChat is deemed as one of the most successful exercises (Watercutter, 2021). It is a worldwide VR social game with large-scale openness, freedom and diversity, allowing users from different countries to communicate, play and create avatar and virtual world models. With the promising vibrancy and creativity of users, there are currently over 25000 community created worlds on VRChat, accommodating various alternative public spheres, social spaces, built-in

games, visual arts, and subcultures. These phenomena provided huge potential of research for scholars from computer-mediated communication, intercultural communication, media psychology, pop culture, game studies and various communication sub-fields.

Given the scarce academic research on Metaverse and VRChat (Duan et al., 2020), the aim of this paper is to present an explorative qualitative study on VRChat, focusing on the users and their experiences. By using digital ethnography, I started to use VRChat and join several online forums to conduct participant observation since January 2022. An initial finding raising my interest is the prevalence of Japanese anime-style avatars in VRChat, which were commonly used by not only Japanese users, but also Western, Korean and Chinese users. It may be interpreted as a triumph of Japanese visual culture in the virtual space, considering the strong affective power of Japanese anime aesthetics: characters with “large super-reflective eyes” and “accentuated physical features to ramp up the eroticism” (Swale, 2015, p.2). Nevertheless, this eroticism embedded in the anime avatars also implied a socio-cultural problem in VRChat: the overwhelming sexualization of visual culture. According to my initial observation, most sexy female anime avatars I encountered spoke up in male voices. Similarly, most online forum members were also male and their conversations encompassed numerous sexual cues related to anime. It proliferated controversial issues including virtual transgender experience, avatar narcissism, soft pornography, and VR sexual harassment.

From Butler’s perspective (1988), it can be seen as gender performance by the users in virtual space, distinctive to their identity in reality. Although the relevant issues have been discovered by scholars in the context of early social media platforms and life simulation games (e.g. Boellstorff, 2015; Turkle, 2011), since the context has changed to a more immersive, sensory and realistic VR environment, I suggest revisiting the user practices of gender identity and seeking for new findings. Next, I will continue my digital ethnography and conduct interviews with both male and female users to investigate one question: How do users perform and communicate their gender and sexuality through avatars (especially anime-style) in the VRChat?

## **Submission ID**

705

# **The Representation of the Visualized Pandemic and Collective Memory in Everyday Practice: The Online-video Making and Sharing**

## **Authors**

Mr. Kunpeng Miao - Communication University of China

## **Abstract**

In 2021, the COVID-19 pandemic has made home quarantine a normal life for people, and online short videos have become a visual diary carrier for countless people to record at home, interact with information, share health knowledge and express emotions. Online short videos have not only become a life record and speech expression during the anti-pandemic period, but also become the chronicler of the collective memory and the visual narrator with the most epochal characteristics in 2021. Online short videos document the real life in the pandemic and visually bring these personal experiences into public sphere, arousing a wide range of emotional resonance.

Isolated and private experiences during the COVID-19 pandemic can become collective memories through the intervention of video collage. Through the visual interaction between the viewers and the collage videos, how does the collage of short videos achieve the triple transcendence of individual record to social picture, personal emotion to structures of feeling, self-expression to collective memory?

Through text analysis and virtual field survey mainly featuring participatory observation, this paper is to investigate how this "virtual" community gathered around China might differ from the formation of a physical community, and whether the bonds might be weaker or different. Based on the three identities of Internet users as witnesses of anti-pandemic disease, producers of network text and sharers of collective memory, this study will analyze the above problems from the interaction mechanism between collage image text and users, as well as the radiation mechanism between individuals and collectives.

The Online-video Making and Sharing make the recorded private life into the discourse of public space by reorganizing the space and time of different short videos, forming the heterogeneous space and time converged by self-expression. As a new audio-visual medium popular on the Internet, short videos arouse and stimulate the communication instinct of ordinary people, and become the self-expression of people in the pandemic period. Through video collage, the viewers escape from reality into the temporal and spatial migration of images, and see through the social picture in the self-expression of individual record. The stories in the pandemic situation achieve the dual presence of diachronic and synchronic in the life experience of the viewers.

Memory not only reconstructs the past, but also organizes present and future experiences. The anti-pandemic records of a large number of cyber citizens are actually the digital production practice of collective memory during the pandemic period, jointly shaping a kind of structure of feeling in the digital age under the crisis. Through the emotional links created by collage images, the structure of feeling is awakened by media-oriented, symbolized and socialized paths, and finally forms the emotional community in the shared life process, providing self-help, collective thrust and emotional power for the fight against the pandemic, which also provides the imagination for future crisis based on the social background of the COVID-19 pandemic.

## Submission ID

721

# China's New Mainstream Films in the Post-Globalization Era: Infrastructure, Affective Narration and National Identity

## Authors

Dr. Ling Mu - Beijing Film Academy

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## Abstract

The globalization that progress rapidly in past three decades is suffering great challenge. Sino-US economic and technological disputes, the possibility of decoupling, ideological differences, national interests and geopolitical crises, especially the global epidemic outbreak which led to the "great reorganization", all seem to confirm the arrival of a post-globalization era. In view of this, China has proposed "dual circular" economy strategy and even revived the concept of "self-reliance" while insisting open to the outside world.

In this context, the globalization journey of Chinese films has also undergone subtle changes. Different from the strong but rough global ambitions in the early stage of industrialization reform, due to global restructuring and the isolation of the epidemic, the current new mainstream films, on the one hand, adhering to the orientation of "telling Chinese stories well", on the other hand, exploring in the framework of "Community of shared future for mankind".

Based on this situation, China's film industry has increasingly deepened the "nationalization[1]" trend. The nationwide layout and improvement of the film market facility, as well as the heavy industrialization of film production mutually constituting the "infrastructure" in a broad sense for the development of China's new mainstream films. As the material basis, these infrastructures have a significant impact on the artistic appearance and value orientation of the new mainstream films.

Under the influence of the media infrastructure of industrialization, advanced technology and digital technique, China's new mainstream films conform to the main trend of world film development, beginning to appear the trend anti the mode of cinema of narrative integration, and assimilating the elements of "cinema of attractions" in a certain extent. Combined with China's family and country narration, and artistic tradition of moving with emotion, the new mainstream film presents as a kind of "affect" film, and constructs the new national identity, an open and highly emotional identity in the interaction between high-tech media and individuals.

[1] The "nationalization" is opposite to the "globalization". It is a phenomenon that capital, labor, technology and other production factors flow freely throughout the country to optimize the allocation.

## **Submission ID**

735

# **Can We Believe What We See ? The Narrative Characteristics and Optimized Strategies of Immersive Journalism in Mainstream Media of China : A Case Study of “VR Immersive News” on CCTV**

## **Authors**

Ms. Haoqing Li - None

## **Abstract**

With the speedy growth of digital technology, the user's media contact habits have undergone profound changes. Immersive journalism has emerged as the times require. It is of great significance to study the narrative content and narrative mode of immersive journalism in China's mainstream media for them to produce immersive journalism well. Based on the narratology theory as the fundamental research framework, this paper takes 234 immersive news of “VR Immersive News” channel of CCTV as the research sample, comprehensively using content analysis, text analysis and other research methods and trying to explore the narrative features of immersive news of China's mainstream media, that is, how the mainstream media use new technologies such as Virtual Reality to “tell stories”.

Through the analysis, we can find that “VR Immersive News” channel of CCTV presents the following narrative characteristics: as far as its narrative content is concerned, in terms of reporting type, panoramic pictures are the main way to realize the news “sense of presence”; in terms of reporting theme, social culture and education are the main way to highlight the media's social responsibility; in terms of reporting tendency, positive reports are the main way to carry forward the mainstream values. As far as its narrative mode is concerned, the narrator is not only the producer but also the user; the narrative structure is mainly diamond inlaid and positive pyramid; from the first person and omniscient narrative perspective, the user becomes the witness or protagonist, from passive to active; the multi-line and non-linear narrative logic breaks through the time and space constraints and comprehensively shows the facts.

Based on the above research, this paper concludes the problems and deficiencies of “VR Immersive News” channel of CCTV in the aspect of immersive journalism narration and puts forward that the mainstream media in China should choose the optimized strategies

of highlighting the theme of scene presentation, enhancing the mosaic of the story in the narration and establishing the narrative concept of embodiment communication, so as to provide corresponding references for other mainstream media including CCTV in the field of immersive journalism practice. At the same time, we also cannot ignore the challenge of immersive journalism to the boundary of news reality, the objective principle of news and the standard of news value, which should be an important reflection of journalistic ethics.

## **Submission ID**

746

# **#madres Parodic Discourses around Motherhood on Peruvian TikTok**

## **Authors**

Dr. Florencia García-Rapp - Universidad de Valladolid

Ms. Laura Leon - Universidad de Lima

## **Abstract**

The endless string of dialogic challenges born of YouTube culture, the pervasiveness of hashtags and emojis adding color and texture to communication as well as vernacular expressions borrowed from Instagram culture, together with Twitter's self-deprecating, memetic humor and teen culture tropes (global trends and local appropriations) daily fill TikTok with relevant data for us social researchers. From the legitimacy of owning a verified account through the pervasiveness of anglicisms as loanwords from English into Spanish digital lingo, to the rushed, repetitive temporality of endless gags, quick jokes, creators often foreground relatability, parody, and pastiche.

Bringing forward an interpretive account that improves our understandings of contemporary (digital) media cultures means building on collective, contextual, dynamic constructions of realities. Considering the pervasiveness of TikTok and the platform's implications for audience and digital cultures research, it is relevant to interpret local dynamics and discourses. Beyond the consideration of raw data like metrics such as number of followers, likes, and comments our account is framed by interpretive epistemologies, and follows an anthropological understanding of visual and textual analysis. Here we analyze both visual and textual discourses on Peruvian TikTok as sociocultural processes to reflect on popular media cultures and contribute to media sociology and anthropology.

This study examines videos and user comments around the content of Peruvian creator @zagaladas –who uploads humorous, parodic clips of himself enacting his mother– to better understand how motherhood is articulated, exposed, criticized, accepted, and contested. By identifying depictions portrayed in the creator's audiovisual short narratives, we look at both generalizable and vernacular notions, included those found in implicit

norms and understandings of viewer comments. What do these visual discourses say about emic notions and understandings of family, motherhood, and womanhood? How are representations and identification practices anchored through humor, self-deprecation, and relatability? How do subjectivities as “madre Latina”, “madre peruana” and “madre gringa” are performed, re-enacted and (de)legitimized?

## **Submission ID**

770

# **Media affordance distributed cognition, and China’s story in AR exhibitions**

## **Authors**

Ms. Wangqi Chen - Tsinghua university

## **Abstract**

Using Augmented Reality (AR) to narrate China’s story in museum exhibitions meets the younger generation’s need for media consumption to be immersive, interactive and experiential. Such combination of up-to-date technology and cultural heritages blurs the boundary between virtual world and reality, giving people access to the past historical event, and the chance to live it through intuitively. More importantly, it makes the visitors the narrators of the story, other than mere audience.

Yet, many AR exhibitions at home are only parody to such digital arts. They either remain artistically unsatisfying, or fail to endow their visitors full subjectivity, leaving the visitors dissociated from the digital narration. Moreover, studies on narrative strategies of AR exhibitions are still in the early stage. Thus, this paper aims to fill this gap through the lens of affordance and distributed cognition, trying to answer the questions how visitors interact with the AR exhibitions that tell China’s story, and how do they make meaning from these interactions.

This research combines the theoretical and empirical analysis. It firstly systematically analyzes the theory of affordances and distributed cognition in the context of AR exhibitions, as well as structuring the theoretical model of “the AR affordance space” by integrating the two constructs, together with the characteristics of the narration of AR technology and China’s story.

Then, it tests and polishes the model through a case study, with the approach of cognitive ethnography. It examines “Meeting Dunhuang”, a digital art museum which, according to the curator, endeavors to create an immersive space for its audience, and to spread Chinese history and culture via projection mapping, a technique of spatial AR. Specifically, omnidirectional cameras would be used for wide shots to record the actions of the participants so as to observe what can be seen from their positions, how bodies fit in space and how the participants interact with the projections. Among these cameras,

several would be used to zoom in to see the close-up details such as gestures and eyes shifting gaze of the participants.

Meanwhile, participants would be asked to “reflect aloud”, that is, to describe their mental activities and interactions with the exhibition, which would be recorded by the digital recorders. After the collection of data, the videos and audios would be transcribed to analyze the utterance, gesture and actions of the participants in a multimodal way.

Hopefully, this study would provide a starting point for the construction of the paradigm of narrating China’s stories in AR exhibitions.

**Keywords:** Augmented Reality (AR), China’s story, embodied cognition, distributed cognition, media affordance, immersive narration.

## **Submission ID**

791

# **City Branding and Imaging by Visual Symbols of Locality and Local Identity in the Announcements in the Public Interest (APIs)**

## **Authors**

Dr. Sunny Sui-kwong Lam - Hong Kong Metropolitan University

## **Abstract**

Global cities encounter unprecedented challenges on city branding and imaging during the COVID-19 pandemic of ambiguity, complexity and uncertainty to cope with the global and, more importantly, the local people’s articulations and re-articulations of cultures and identities. In Hong Kong, social unrest by identity politics in the rise of new localisms since 2014 has unfolded the serious mismatches between the city’s identity and core values communicated by the government and its realities and imageries perceived and experienced by the young locals. Globalization strategy by spectacular mega-projects and tourism themes cannot regenerate city brand value and image after the social unrest and the pandemic attack but undermine this city’s uniqueness and diversity of culture because of standardization and inadequate communication with the young locals. Some city branding initiatives and policy makers in Hong Kong understand the difficult situations and produce a number of promotional videos as the Announcement in the Public Interest (API) with a desire to preserve Hong Kong core values and identity by a strong emotional attachment to the city’s locality and local identity discourses. This provides an opportunity to develop a local bottom-up approach to city branding and imaging by emotional appeals using local culture and identity symbols in city brand meaning-making processes. This study proposes a local culture-and-identity centric city branding and image communication framework to discern how to deploy visual symbols of locality and local identity to co-

create a sustainable, glocal city brand that should recall images and memories of positive associations from the young locals' lived experiences, feelings and expectations of the city's cultures and identities. Emotional appeals and branding strategies in the recent APIs will be investigated to understand the efforts by and the insights of city branding initiatives for producing more appealing messages to reduce the communicative gap between the government and the young locals. Ten APIs of Hong Kong's city branding launched after 2014 are case studies to evaluate the effectiveness of their emotional appeals by visual representations and identity narratives for city brand meaning construction and image communication. This reveals the matches or mismatches of the city's identity and core values branded by the government from the young locals' perceptions and articulations. Coding categories of the city's image representations and identity symbols in these APIs will be developed for content analysis to prepare a list of identity markers. Multimodal semiotics and discourse analysis will be applied to interpret the complete meaning of the promotional videos by different modes of representations from the strategic communication perspectives. In addition, young locals of different age, education, and socio-economic status will discuss their perceptions and articulations of brand identities and values, city images, urban icons, local cultures and identities, collective memories and representations, discourses, values and norms, and social relationships based upon the APIs in focus groups. Their personal opinions will also be collected to understand their feelings and thoughts about Hong Kong's city brand and image, as well as urban regeneration, after the social unrest and the pandemic.

## **Submission ID**

1076

# **Analysis of rhetorical application and storytelling in the perspective of visual communication of cross-border culture Take the Poetic Dance: The Journey of a Legendary Landscape Painting as an example**

## **Authors**

Ms. yilin Yang - cuc

## **Abstract**

**Abstract** : The Poetic Dance: The Journey of a Legendary Landscape Painting at the 2022 Spring Festival Gala of the Tiger drew the audience's favor, showing profound cultural confidence and cultural self-awareness, and the logical representation of cross-border cultural communication behind it is worth further exploration and consideration. This paper takes the Poetic Dance: The Journey of a Legendary Landscape Painting as a research sample, starts from the perspective of visual communication, based on semiotic theory and Roland Barthes' image layering theory, and tries to explore the relationship

between Chinese aesthetics and media audiences' viewing and performance from the application of form random performance patterns, and couples storytelling rhetorical techniques from the perspective of cross-border cultural communication to analyze the logic of cultural visualization communication in the context of new intellectual media, and finally research directions for telling Chinese stories to the world in the future.

### **I. The relationship between Chinese aesthetics and performance observation in the application of shape and performance board type**

- **Multidimensional Narrative - Popular Narrative Perspective and Symbolic Connotation**

In the field of visual communication, the shape of random energy is a more in line with the aesthetic needs raised by the current era. Rationally, it focuses on logic, technology and function, while sensually, it takes into account imagery and spirit. The Poetic Dance: The Journey of a Legendary Landscape Painting complies with the design and presentation of the narrative point of view, realizes the secondary innovative communication of three-dimensional information under three-dimensional environmental conditions, integrates sound, image, technology and other elements, presents the meaning of Song Dynasty Chinese painting for visual narrative.

- **Spatial Vision - Stage Aesthetics and Presentation of Public Events**

Compared with Western oil painting, Chinese painting is mainly subtle, with scattered perspective, sometimes strong, sometimes beautiful and lingering, emphasizing the sense of leanness and white temperament emphasized in the Song Dynasty, in the stage aesthetics, the costumes are stacked through the brush sleeves, compared to the jungle. The dancers' upper bodies do not move to cover their cheeks and their feet begin to move, in imitation of the movement of the dust and water at the foot of the mountains. When doing the movement of "Waist", the hair bun is like the strokes of calligraphy, the water sleeve is thrown out, and the hair bun is retracted, so that the movement of the mountains is embedded in the dance. The 3D concentric circle design is created by using the ground turntable and air arc rotation technology, and the constantly rotating stage is like a time circle interlocking, which is also an encounter of time and space intersecting and reuniting with us in another way after a thousand years.

### **II. Cross-border cultural communication and the dynamic rhetoric of storytelling in media visualization**

- **Hierarchy and coding in image layering**

In the compilation of the structural layers and codes of the thousand-year national treasure paintings, based on the "scattered perspective" of traditional Chinese painting, the overall atmosphere of space conveys the audience's perception and reflection, and uses the spatial narrative technique of positive narrative to link the spatial themes with time nodes, so that the audience can be immersed in a fictional reality, experience the charm of space-time art and resonate with space.

In the three-dimensional visualization presentation of dynamic image coding and structure, the Poetic Dance: The Journey of a Legendary Landscape Painting” breaks the unilateral aesthetic output of traditional Chinese painting art dissemination with a new communication method.s

- **Difference and complementarity between traditional media and new media**

The representation of images in visual culture is never a mirror-like reproduction, but a creation and reconstruction full of variables. Cultural reconstruction means incorporating the spirit of the times in the inheritance, closing the distance between the Chinese painting culture and the communication object in terms of aesthetic identity, and solving the limitations of traditional media in terms of information storage capacity through the rational use of new media, following the laws of mass communication, fully recognizing the differences and complementarities between traditional media and new media, and moving from virtual reality to the creative production practice of "seeing people, seeing things, seeing life, seeing culture".

### **III. Future development and reflection**

The author analyzed the audience's emotion and symbolic resonance in a multi-dimensional context through the application model of the board type of shape and random energy, and explored the aesthetics of the stage space and the communication effect of public evening, and analyzed the advantages and disadvantages of media visuals from a comparative thinking.

### **Submission ID**

1147

## **Cinema and memory activisms: perceptions on audiovisual counter-narratives in Portugal**

### **Authors**

Dr. Isabel Macedo - Communication and Society Research Centre, University of Minho

### **Abstract**

Countless initiatives worldwide have called for a revision of colonial history, the way it is told and retold to us. Dialogue and critical reflection in the teaching-learning process can promote a crucial rethinking of the unrealistic images built about Africa. The school in Portugal does not approach the black as an author, thinker, philosopher or intellectual. It does not see him as an agent of his history.

In this proposal, we understand memory activism as a cultural practice that seeks to generate alternative memory processes, challenging the dominant regimes and hegemonic forms, discursive and aesthetic, of interpreting past events.

Cinema plays a central role in decolonising knowledge. Through innovative creations, contemporary artists actively challenge colonial representations and the enduring coloniality of power (Mignolo, 2000). Films like *48* (2011), by Susana de Sousa Dias, or *A memory in three acts* (2017), by Inadelso Cossa, address a past that is important to question. These and other films can contribute to memory activism, stimulating people to reflect on the colonial past and the violence experienced and challenge their past, present, and future visions. It also can foster mutual knowledge and denounce expressions of racism in the contemporary world, constituting an important instrument of social transformation.

In this communication, we present the results of focus groups with young people in Portugal, conducted in 2020 and 2021. Previous studies of film reception in schools (Macedo, 2017; Pereira, 2019) found that young people, without direct experience of the colonial past, mobilise stereotypes when reflecting on intercultural relations.

The focus groups we will present align with those of previous studies conducted in Portugal. Tensions were observed when discussing the responsibility for the actions shown in the films. The issue of collective guilt for past actions was raised several times and did not generate consensus among the students. Most students also referred to a lack of knowledge about the experiences of people who lived in the colonial period. They also mentioned the lack of discussion of these themes in the school context. These results indicate that film viewing and discussions allow students to deepen and broaden their views on other cultural discourses and practices and reflect on their own identity, promoting the transformation of hegemonic colonial representations and social change.

## **Submission ID**

1196

# **Intercultural Communication and Transmedia Storytelling: Research on Converged Narrative in the Digital Exhibition of Chinese Intangible Cultural Heritage**

## **Authors**

Dr. Mengdi Tao - Tsinghua university

Dr. Minjun Cai - Tsinghua university

## **Abstract**

In the digital era, on online platforms and intelligent terminals, successful publicity of Chinese intangible cultural heritage requires the employment of digital narrative, by which can we grasp the core of narrative landscapes and means of dissemination in the age of new media. As the extraction and essence of excellent Chinese traditional culture, intangible cultural heritage is a “golden name card” for meeting the spiritual and cultural

demands of people in this era and publicizing the soft power of China. Discussion about the important value-added method of “digitalized creative + content of intangible cultural heritage”, that is, digitalized creative and content expression of intangible cultural heritage, is an important research subject in the field of intangible cultural heritage protection and inheritance now.

Only by creating an online and offline integrated all-media three-dimensional pattern of dissemination with the support of digital technology, dominated by online dissemination, can global dissemination of intangible cultural heritage achieve the best effect. Meanwhile, stories about intangible cultural heritage also need to be optimized and integrated with aesthetic imagination creatively. For example, technologies such as 3D, VR, AR, 3D modeling and interaction can be adopted to effectively tell the stories of China, carry out secondary creation and publicity of Chinese intangible cultural heritage, and create modernity and a sense of science and technology as well. It is urgent to further explore how to create ways of narrative and models of dissemination, which better meet the needs of people, facilitate their learning knowledge and connotations of intangible cultural heritage, and provide more aesthetic experiences, with emerging technology in this era.

This paper studied models of cross-cultural dissemination and cross-media narrative in the transformation and expression of creativity, art and technology, along the three paths of narrative based on audio-visual immersion, interactive scene-based experiences, and atmospheric and situational simulation respectively, through a study of representative cases of digitalized intangible cultural heritage, namely the three existing immersive interactive experience systems made by our team of MR Kun Opera show, VR Diabolo game, and AR Dragon Boat Festival experience. From the perspective of postclassical narratology, contents were studied in the categories of interactive narrative, spatial narrative, digital media image narrative and integrated narrative, by combining theories of narratology, communication and design, to summarize and formulate a complete digitalized intangible cultural heritage exhibition and converged narrative integration system fit for different contents, and thus improve the ability of excellent traditional Chinese culture in international communication.

## **Submission ID**

1212

## **Visual communication as a tool for data journalists. The role of information visualization at eldiario.es**

### **Authors**

Dr. Ángel Vizoso - Universidade de Santiago de Compostela

## **Abstract**

Information visualization has undergone a process of constant metamorphosis over the last few years. Through the application of a whole series of new tools and technologies, this area has established itself as a vehicle for the transmission of content in different fields. The main objective of information visualization is to represent information and data that may be complex in an orderly and understandable way for humans (Uyan Dur, 2014) thanks to its potential to explore, make sense and communicate data Few (2014).

Journalism is nowadays one of the main application areas for this form of visual communication, for the transmission of data and for the explanation of complex phenomena as well (Stalph & Heravi, 2021). The aim of this proposal is to explain the role of information visualization in the discourse of eldiario.es, a Spanish digital native media outlet founded in 2012, and the third most read digital native outlet with more than 700,000 daily readers (GfK, January 2022).

To this effect, this research combines two methods in order to study the use of this visual elements at eldiario.es. First of all, an analysis card based on previous ones developed by Gomes-Amaral (2010); Otero, López and González-Veira (2012); and Túñez and Nogueira (2017) has been applied to all the journalistic pieces with at least one example of information visualization found after the application of two composite weeks in 2018, 2019, and 2020. These weeks started the first Monday of March —randomly selected— and September —its equivalent in the second half of the year—. Then, the first ten pieces published each day at 12:00 p.m. were reviewed, in order to identify the presence of information visualization. Thus, our sample is made by 240 examples, published in 58 articles.

Furthermore, semi-structured interviews with two of the journalists that carry out with the production of information visualization at eldiario.es were conducted: Victòria Oliveres and Raúl Sánchez —head of the data journalism unit—.

Our findings show that information visualization at eldiario.es is fully linked to the work with data. One of its main features is the use of graphical forms that are widely recognisable to the audience, such as bar charts or maps. This media outlet has a preference for interactive materials, allowing its audience to explore data and information visually, especially when addressing political and social topics, the most frequent in this approach.

The conclusions of this study will highlight the role of information visualization as an element of importance in the construction of the journalistic discourse at eldiario.es. In contrast with other media outlets, charts play a central role when addressing some topics. Thus, as pointed out by the interviewed journalists, visual communication has helped them to connect not only with their audience, but also with the rest of their colleagues at the newsroom, who value the usefulness of information visualization much more highly.

## **Submission ID**

1342

# **Wearing the Crown for “Video Paratext Theory”: Significance of Narrowing down Post-modern Interpretation on New Media Videos**

## **Authors**

Ms. Mohan Chen - Communication University of China

Mr. menghao shi - Communication University of China

## **Abstract**

### **Intro**

Since its birth, postmodernism has played a historical and cultural role in breaking down cultural barriers, facilitating mass communication in the era of neo-globalisation. In this regard, the development of visual communication has been driven by technology and has led to the emergence of various visual forms on new media platforms. Its most important feature is decentralization, since audience obtains a higher voice and interpretation right. However, this process is liable to bring about an excessive deviation from the meaning and pan-entertainment on new media platforms. In order to mitigate these side effects, It is particularly important to regress the meaning of original videos, and “Video Paratext Theory” can be conducive to it.

“Paratext” was proposed by Gérard Genette, and currently academic circle still focuses on the literary translation, so the most innovative aspect of this study is to graft this concept on visual creation. “Video Paratext” means other audio-visual texts quoted, rewritten, absorbed, expanded, or transformed as a whole on the original video text (Guo, 2020).

By and large, this study attempts to examine the role of “Video Paratext” in an empirical way and thus regulating the structure of the meaning of videos.

### **Method**

This study was carried out through controlled experimental method, using a four-group experiment designed by Solomon. Independent variable was the processed or unprocessed “Video Paratext”, and dependent variable was the extent to which the subject's comments were relevant to the themes. The “Video Paratext” was written by adding subheadings to the progress bar, progress bar samples, text links and video tags. The material chosen for the experiment was a recent video posted on a new media platform. The controlled experiment method was therefore chosen for this study it usually lies in the micro effect research, characterized by relatively small sample and few variables involved (Atteslander, 1995).

### **Results**

1. "Video Paratext" enables audience to capture key information more quickly. While watching new media videos, most people will fast forward through the video. Such a phenomenon is caused by remarkable characteristics of information fragmentation. Then the progress bar functions as a catalog, with which the video will not suffer from deconstruction of meaning due to the audience's viewing habits and their subjective assumptions.
2. Context is implicit in the "Video Paratext". Under postmodernism, the content of videos is infinitely stitched together, while "Video Paratext" guarantees limited intertextuality. Context refers to other texts that make the meaning of a particular text crystal clear (John Storey, 2018), accompanied by "Video Paratext" and thus produce meaning together. The idea is embedded in postmodernism.
3. Although some new media platforms have reached a fairly mature stage, they still need to make technical breakthroughs to build a superior video ecological environment for creators.

## **Discussion**

The improvement of video system taken by "Video Paratext" shapes the world cultural communication matrix. Moving forward from the dissemination of text symbols to that of meaning is beneficial to deeper cultural exchanges and return to the golden age of communication.

American sociologist Daniel Bell once said: "Postmodern aesthetics is visual. It denies the single hierarchy of art, and visual culture becomes an important aspect of modern culture."(Chen, 2001) It has shown that visual communication undertakes a profound responsibility, so the reconstruction of the meaning of videos in the new media era is bound to be an enduring exploration.

## **Submission ID**

1379

# **The Ethics of Realism as a New Media Language in Immersive Media**

## **Authors**

Dr. Arnau Gifreu Castells - University of Girona

Dr. Joshua Fisher - Columbia College Chicago

## **Abstract**

Reality, represented with fidelity, always surpasses fiction. Representing reality is a radical media practice for non-fiction practitioners and storytellers. The practice creates a representational space beyond the comforts and control of fiction while still using its representational conventions. Since Georges Méliès demonstrated the power of fictional

cinema, "non-fiction" seems to have been relegated to the background, succumbing to its negative prefix, as if it indicated subordination and lack of creativity. However, this negative prefix alludes to a territory neither delimited, nor colonized, nor invaded (Weinrichter, 2004).

This unknown and uninhabited land that Weinrichter describes is an uncategorized discipline that must be explored in the contemporary convergence and hybridization of our media ecosystem (Cobo-Duran, 2010). We believe immersive non-fiction practitioners can experiment, construct and deconstruct discourses, formats and media languages to achieve long-term creative and social impact. Although it is true that authors have advanced in the study of non-fiction theories and modes of audiovisual expression (Barnouw, 1996; Català 2008; Cock, 2009; Meran Barsam, 1992; Nichols, 1994 & 2001; Renov, 1993; Weinrichter, 2004, etc.), little research has explored the ethics of realism as a new media language for factual immersive media.

The creation of non-fiction experiences involve practitioners' experimentations with representations that have fidelity with reality (Engberg & Bolter, 2020). The technical and aesthetic affordances of immersive media enable emergent modes of shaping that representational fidelity (Murray, 2020). This is a media practice that has ethical consequences. By analyzing several immersive narrative non-fiction forms such as documentary, journalism, education and cultural heritage (amongst other), we elucidate elements, variables, indicators, and parameters that impact this practice. Through this understanding, an approach to the ethics of realism in immersive factual media is presented. This ethics can be implemented in the design, development and composition of experiences for audiences.

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## Submission ID

1400

## The Hidden Role of the Censor in Zhangke Jia's Still Life (2006)

### Authors

Dr. Raymond Watkins - Pennsylvania State University

### Abstract

Much has been written about Zhangke Jia's difficulties with Chinese censors, and the way it has influenced his directorial decisions, development, and style. Jia himself has been outspoken about what he calls the "cultural overcleanliness" of the thirty or more members of the Chinese censorship committee, which militates against any portrayals of erotic, violent, political, or unethical behavior. The diverse range of the committee (including the Women's Federation, a Communist youth league, a religious subcommittee, and, of course, Communist party officials) means that decisions can seem arbitrary and ambiguous, and often involve lengthy lists of corrections. Jia's short film *A Touch of Sin* (2013) was banned in China and never received a theatrical release, although it nevertheless won best screenplay at the 2013 Cannes film festival.

A parallel, widely-publicized Chinese example of censorship was the decision to ban Zhang Yimou's film *One Second* from the 2019 Berlin International Film Festival for "technical reasons" that were seen to emanate from China's Communist Party's unhappiness with the film. (After additional re-shooting and editing, the film was finally approved for release one year later.) However, the treatment of Zhang's film is puzzling since his earlier film *Coming Home* (2014) was not banned, even though both films take place during the Cultural Revolution and involve the experiences of an escaped prisoner. The decision ultimately seems arbitrary about why one Chinese film gets banned over another.

In this paper, I examine how directorial decisions are influenced by the threat of censorship that hangs over a Chinese director's style and approach to storytelling, especially a filmmaker like Zhangke Jia who has a history of censorship battles. While Jia claims that he stays true to his vision regardless of what censors might think, I believe that such

oversight must have an influence on what and how he films a scene. Knowing that a film will be reviewed by a number of critical voices must certainly have a psychological influence on his unique filmmaking style, which is by its very nature critical of the status quo. My focus will be on the way Jia subtly critiques the government's handling of the Three Gorges Dam project through the use of cinematography, the filming of objects, and the pathos of human relationships to show the true costs and consequences of what the government had billed as nothing short of a new beginning for the future of China.

## **Submission ID**

1442

## **The film essay as an expressive, subjective, and interesting strategy for conveying ideas in the post-pandemic era.**

### **Authors**

Prof. Luis Razgado Flores - Universidad Autónoma Metropolitana (Xochimilco)

### **Abstract**

The aim of this proposal is to analyze the characteristics, possibilities, conceptual definition and cinematographic style of what has been called a Film Essay. Starting from identifying the main debates about its conceptualization, its expressive characteristics, visual and discursive aesthetic styles, what I proposed is to rediscover the film essay as a visual strategy that helps to encourage debate, problematization and criticism about the changes and today problems it faces our societies.

Within the broad audiovisual ecosystem, where the expansion of channels for the dissemination of audiovisual products via platforms, streaming and social networks, as well as forms of consumption and access, the work to be presented identifies the film essay with characteristics that make it different from other genres or audiovisual formats. Laura Rascaroli writes of the film essay as 'expression of a personal and critical reflection on a problem or set of problems.... not to present a factual report (the field of the traditional documentary), but to offer a deep, personal insight and reflection that invites reflection'.

The subjectivity and reflexivity as inherent to the form of the film essay, and its visual style or form, is complex and very difficult to define. Since the proposals of Hans Richter, Chris Marker, Jonas Mekas, Agnes Varda and even Dziga Vertov, among many others, this film creation has had various appropriations and stylistic developments. The essay film is not a typical genre, its making does not adhere to borders or traditional definitions. It departs from the practice of documentary cinema by combining various styles and means of expression, taken not only from the field of documentary cinema but also from narrative

fiction and experimental cinema and even the video art as many authors establish. Hence its richness and aesthetic possibilities of expression.

This work offers a study of how the freedom, flexibility and creativity in the ways of portraying reality as well as the rigor in the argumentation of the reflection that is developed make the film essay a very valuable expressive film production to be exploited to deal from the field of visual media with the new realities and contemporary challenges.

## **Submission ID**

1577

# **El videojuego en línea como espacio de prácticas comunicativas, construcción de sentido y capital social entre comunidades de videojugadores.**

## **Authors**

Prof. Emmanuel Martínez - Universidad Nacional Autónoma de México

## **Abstract**

En la actualidad, los medios de comunicación digitales cada vez son más consumidos y se insertan de manera profunda en las prácticas cotidianas de la personas. Los videojuegos, en específico, representan la industria del entretenimiento más grande del mundo, dejando una derrama económica anual de casi 160 mil millones de dólares.

Si bien durante décadas los videojuegos se han considerado medios de ocio y entretenimiento, hoy en día los videojuegos en línea pueden ser dimensionados como espacios con características audiovisuales e interactivas que permiten la praxis comunicativa entre videojugadores, en donde se comparten, construyen e interiorizan significados. Incluso, en múltiples ocasiones, los videojuegos son espacios de comunidades de individuos que desarrollan valores, reciprocidad, sentimiento de identidad colectiva, solidaridad, etc; es decir, formas de capital social que les ayudan a cumplir objetivos dentro y fuera del entorno digital.

En ese sentido, el presente texto/ponencia realiza una revisión de conceptos teóricos en donde se relaciona y construye un modelo para entender tres elementos que se presentan dentro de los videojuegos: prácticas comunicativas, construcción de sentido y generación de capital social. El objetivo es ofrecer un delineamiento novedoso sobre el videojuego como espacio de interacción entre comunidades de videojugadores.

Algunos de los autores a los cuales se refiere en la construcción del modelo teórico son: Clifford Geertz, Pierre Bourdieu, Francis Fukuyama, Gilberto Giménez, Robert Putnam, Alejandro López-Novelo, David Cuenca Orozco, Von Sprecher y Boito, Jesus Martín-Barbero, delia Crovi, John B. Thompson, entre otros

Asimismo, es importante mencionar que el trabajo se genera a partir de la investigación doctoral titulada "El videojuego como espacio para la articulación de sentido. La construcción de Capital Social a partir de las prácticas comunicativas en las comunidades de videojugadores en línea", que el autor (Emmanuel Galicia Martínez) actualmente desarrolla en la Universidad Nacional Autónoma de México, dentro de Programa de Posgrado en Ciencias Políticas y Sociales.

## **Submission ID**

1620

# **Experiencing an Art Education Program through Immersive Virtual Reality or iPad: the Mediating Effects of Sense of Presence and Extraneous Cognitive Load on Enjoyment, Attention and Retention**

## **Authors**

Ms. Hao Liu - Beijing Normal University

Dr. Qian Liu - Beijing Normal University

## **Abstract**

### **Introduction**

Sense of presence and extraneous cognitive load are two psychological variables widely employed to explain the cognitive outcomes caused by high-immersive media like virtual reality (VR). However, these two variables direct to two competing theoretical mechanisms. The hypothesis with presence as the explanatory variable based on the heuristic-systematic model of information processing considers that technological affordance is processed as peripheral cues and causes positive effects (Sundar 2008, Massaro, Petty and Cacioppo 1988), while the hypothesis with the cognitive load as the explanatory variable based on the cognitive theory of multimedia learning (CTML; Mayer 2002) believes that affordance causes deep processing and extraneous cognitive load has a negative effect on the process (Sweller 2010).

Through a between-subject experiment, the current study was carried out to examine the effects of immersion on enjoyment, attention allocation, and retention, and the mediating roles of sense of presence and extraneous cognitive load.

### **Materials and Method**

A between subject randomized experiment was conducted in Beijing, China. We manipulated the concept of immersion into two levels: a high-immersive VR system and a low-immersive iPad system.

A virtual reality experience called *Mona Lisa: Beyond the Glass* developed by Le Louvre and HTC VIVE was adopted as the content material. This VR content can be played on three types of media, including HMD VR, mobile VR, and IPAD versions. The device used by the high-immersion group during the experiment was VIVE Cosmos; the low-immersion group used iPad Pro 2018.

Participants in the study were students recruited from a public university in Beijing. Eventually, there were 29 female and 30 male participants. And Their ages ranged from 17 to 26 years old ( $M = 20.07$ ,  $SD = 2.132$ ). One student was excluded from data analysis as he reported that he had seen the Mona Lisa in the Louvre before.

## **Result**

### ***Different outcomes between two levels of immersive group***

Results of independent sample t-tests showed significant main effects of immersion on presence [ $t(57)=-3.331$ ,  $p=.002$ ] and extraneous load [ $t(57)=3.034$ ,  $p=.004$ ]. Viewing the content in a high-immersion environment ( $M=3.442$ ,  $SD =.840$ ) elicited a higher level of presence than viewing on an iPad ( $M=2.746$ ,  $SD=.764$ ), together with a lower level of extraneous load ( $M=1.389$ ,  $SD =.411$ ) than low-immersion group ( $M=1.874$ ,  $SD =.769$ ). Enjoyment [ $t(57)=-3.627$ ,  $p=.001$ ], attention allocation [ $t(57)=-2.863$ ,  $p=.006$ ] also showed significant differences between the two groups, with high-immersion group reporting higher enjoyment ( $M=4.433$ ,  $SD =.662$ ), higher attention ( $M=4.108$ ,  $SD =.798$ ) compared with the low-immersion group ( $M_{enjoyment}=3.804$ ,  $SD=.670$ ;  $M_{attention}=3.491$ ,  $SD =.857$ ). However, no difference in retention [ $t(57)=1.060$ ,  $p=.294$ ] was observed between the two groups ( $M_{high}=6.23$ ,  $SD=1.431$ ;  $M_{low}=6.62$ ,  $SD=1.374$ ).

### ***Mediation effects of presence and extraneous cognitive load***

The results of hierarchical regressions revealed that the influence of immersion on enjoyment was mediated by the subjective feeling of presence; sense of presence also stands out as a significant mediator between immersion and attention. However, no impact of extraneous cognitive load on enjoyment, attention or retention was found.

## **Submission ID**

1637

## **Research on technological innovation path of TV media cultural programs in 5G era**

### **Authors**

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## Abstract

文化是一个国家的灵魂，一个民族的血液，一个民族的精神家园。2021年，河南电视台推出“中国节日系列文化节目”，热度和观众好感度大幅提升。单视频微博浏览量1000万，河南春晚总点击量突破5亿，迅速在B站、抖音等社交平台传播转发，引发舆论热议。端午节、七夕节、中秋节推出“中国节日”系列，这些传统节日文化节目俘获了年轻观众心理学，紧扣时代脉搏，运用AR、VR、MR等数字技术，运用“虚拟空间+剧情+综艺”的创新形式，打造“唐宫少女”、“水下洛神”等形象和“龙门金刚”，充分挖掘和发展了传统节日的文化内涵，让全国观众的眼睛熠熠生辉。河南卫视获得了网友的好评，席卷了荧屏。一系列“中国节日”迅速在国内引起广泛关注，并在国外取得了良好的传播效果。

本研究采用定性研究方法，视野将聚焦“中国节日”河南电视剧，深入思考5G时代，打破传统主流媒体领域的壁垒如何利用技术实践，从而提高其传播力、引导力、影响力和公信力，成为网络社会的中心节点，为视听创作和传统文化的传承发展提供灵感。依托5G网络构建，万物互联，小屏终端消费因其强调人文标准回归和垄断的特点，总之UGC和OGC的扁平化、传播速度快的特点，因其视听符号和维度更契合当代观众的阅读习惯，成为核心内容制作。5G赋能的PGC只能在文字创作和传播渠道两方面下功夫，才能让传统主流媒体在“5G+内容”的竞争占据领先地位。河南卫视《中国节日》系列节目通过在节目文本构建中应用“VR+AR+MR”视听技术，在激烈的市场竞争中走红。

詹姆斯·凯里指出，“交流的仪式观并不直接指信息在空气中的传播，而是指社会的及时维护；不是作为传达信息的行为，而是作为共同信念的表达。”在中国的节庆交流仪式观系列节目中，河南电视节目不仅以晚会的形式让观众感受美，同时通过技术可以赋予不同含义的视听符号把神圣的仪式打造成“神话”，让用户以同步的方式参与到节目的连接中，唤起社区的想象力，产生情感共鸣，从而引发强烈的民族和民族认同感。

笔者通过调研发现，《中国节日》河南电视剧通过5G+AR技术，结合优美的舞蹈和科技手段，从中华文化的优秀基因中适应当代文化，与现代社会和谐相处，探索移动互联网传播规则，到重心的传播，从大屏幕到小屏幕，为观众带来一场壁挂式视听盛宴，成为“5G+”技术赋能的传统文化创新视听表达新模式。从符号学的角度来看，党纲通过技术赋能成功吸引了用户。节目传输期间，通过技术赋能成功锁定用户；在长尾期，实现用户二次传输和反向引流。通过赋予文化内涵的节目文本奇观和用户“虚拟在场”体现参与，唤起国家记忆，实现传播者之间的文化认同。这种现代新兴技术与节目创作的结合，也值得传统电视媒体借鉴。

## Submission ID

1717

# Back to the 20th century: The construction of family in German feature film

## Authors

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## Abstract

This paper critically examines the construction of family in German feature film and shows that the vast majority of the most successful national film output presents images of domestic life that are backward-looking and have only little to do with social reality today.

In Germany, family is considered as the core of social coexistence and, as the Constitution states, is under the special protection of state authority. However, the concept of family nowadays is diverse and confronted with numerous challenges. Besides traditional families with two parents and one or two children, there are large families or multigenerational households, families with one parent only, jigsaw families and same-sex parented families. What is more, reconciling family and work as well as poverty are problems that have not only become important with the Covid-19 pandemic, and the divorce rate is almost 50 percent (cf. Federal Ministry for Family Affairs, Senior Citizens, Women and Youth, 2020). Given the disappearance of a single legitimate family concept passed from one generation to the next, one might assume that media and fictional formats such as films in particular have long been an indispensable system of reference for the formation of plural and diverse family identities and roles. Against this background, examining how family is constructed in German feature film is of utmost relevance from at least two dimensions: First, focusing on German film means dealing with one of the largest film markets in Europe and one of the largest film production countries in the world. Second, German films are largely sponsored by the state, and political impacts on the construction of family through this medium hence seems unavoidable (cf. author, 2020).

Based on the analysis of 20 outstanding German feature films (in terms of box office success, awards and prizes) dealing with family issues from the past ten years, the results demonstrate that the filmic construction of reality ultimately pleads for family cohesion, no matter how great the centrifugal forces, because only with intact family structures does it seem possible to cope with everyday life and find genuine happiness. It is important to mention that such optimistic view is by no means characteristic only of mainstream productions. Even beyond family entertainment and romantic comedies, domestic conflicts always find a satisfactory solution, or at least a serious attempt is made to reach out to one another. The main reason for this is that the spectrum of family images in German feature film is limited. In fact, small families with one or two heteronormative parents—sometimes even single fathers—from the middle and upper classes dominate. Their members rarely have a migration background, are mostly in good health and, in crises, resort to conservative role models or quickly return to traditional values in life, whereas ego trips or professional careers are put aside. In sum, while social cleavages, fears for the future,

discrimination and exclusion are largely left out, German feature film constructs idealistic family scenarios that are hardly progressive but mainly refer back to the 20th century.

## **Submission ID**

1735

# **Los motivos visuales en el asalto a las instituciones de poder**

## **Authors**

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Dr. Fran Benavente - Department of Communication, Universitat Pompeu Fabra

## **Abstract**

En el mundo cambiante actual, la esfera pública y las imágenes que genera viven una profunda transformación. En el contexto del proyecto MOVEP de la UPF, queremos analizar la presencia, producción y circulación de los motivos visuales relacionados con el asalto a las instituciones de poder. Analizaremos los motivos visuales presentes en los medios de comunicación y las imágenes autoproducidas de las redes sociales y los relacionaremos con la tradición pictórica y cinematográfica para realizar un estudio comparado y observar los cambios que se han producido en la representación del asalto a las instituciones de poder a lo largo de la historia. La metodología de los motivos visuales parte del concepto acuñado por Jordi Balló y Alain Bergala (2000, 2016) y hace referencia a un patrón iconográfico de representación cultural que se transmite y se reinterpreta a través de la historia de las imágenes y que fomenta el reconocimiento narrativo y emocional.

Nuestro estudio se centra en el asalto al Capitolio el 6 de enero de 2021. Veremos cómo se repiten gestos, figuras, habituales en protestas de movimientos ciudadanos y revoluciones de la historia de la humanidad (la toma de la Bastilla en 1789 o la revolución de octubre en 1917), pero, en este caso, se trata de gestos agotados que solo buscan generar un efecto de presencia transitorio, una ocupación del espacio (Mitchell, 2012) sin programa político.

En esta comunicación distinguiremos entre los motivos visuales que se producen en el exterior del espacio institucional (la circulación de la masa, el pueblo insurrecto, la bandera como símbolo, las referencias al carnaval, la guillotina) y los que se producen en su interior, cuando el espacio ya ha sido conquistado por la masa (la deambulación, la producción banal de imágenes, las selfies, las fotos de tono turístico). De este modo veremos como se da un mismo tipo de movimiento y de interrupción con voluntad revolucionaria (Benjamin, 1975) que en otros asaltos a instituciones de poder a lo largo de la historia pero que, en este caso, se trata de pura gestualidad. No se provocará la caída de un gobierno (Joe Biden será elegido presidente de los EUA) ni se pondrá en marcha una revolución. Por el contrario, asistimos a un paseo turístico por algunas salas y despachos del Capitolio para producir imágenes fotográficas insustanciales destinadas a

las redes sociales. Nos encontramos en un tercer régimen de producción de imágenes. Antes hubo una primera tradición que Sergei Eisenstein filmó en *Octubre* (1927) y que se cierra en *Videogramas de una Revolución* (1992) de Harun Farocki, en la que la caída de Ceaușescu en Rumanía se forja a través de la toma del edificio de la televisión y no del gobierno. Empieza en aquel momento un segundo régimen de producción de imágenes de la revolución que, a través de una emisión televisiva, crea una nueva realidad y acaba con un régimen dictatorial. Este es el recorrido que planteamos a través del estudio de los motivos visuales del asalto a las instituciones de poder.

## **Submission ID**

1825

# **The evocations that haunt the computer interface**

## **Authors**

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## **Abstract**

It is well known that computers complicate our relationships with images and sounds: dematerialising them, copying, transforming, and transporting them indefinitely, outputting them at tiny or gigantic scale, making them intimate, interactive, tactile, immersive, or spectacular. While these powers of digital media are evidence of rationalistic engineering, they also retain a tinge of the occult. These are descendants of the 19<sup>th</sup> century media technologies that so spooked polite society by conjuring up the dead or the absent: the magic lantern, the photograph, the telegraph bell, the radio, cinema and the gramophone (Marvin 1988; Leeder 2017; During 2002). The impact of audiovisual and broadcast media through the twentieth century was grounded in their powers of evocation, demystified.

In this paper I argue that digital media continue to operate through evocation, most notably through output devices: speakers, screens, projectors and so on. These components are descendants of nascent 19<sup>th</sup> century magical entertainment devices. However, the production of digital audiovisuals involves two distinct and active processes: computation and evocation. Computations are events by which input and memorised data are summoned, transformed, and actively composed with algorithms internal to the machine. Evocations are the outputs that generate sensations, affects and meanings for user subjects. In our everyday encounters with computers, we accept that these evocations exceed our understanding and deceive our senses. With their conveniences and frustrations, we forget their marvelous origins.

To recover a sense of the evocative in digital media, I will examine three digital works that evince the dynamics of evocation. These relatively unusual examples reveal user experiences of the abject and the uncanny that are usually sublimated.

First, the *Silent Hill* videogame series (Konami) evokes a sense of terror by intentionally obscuring and withholding salient features of the game world and narrative. Harry Mason

stumbles through a town hidden by mist and darkness, looking for his daughter, but discovers only evidence of past violence. Unlike cinema, the game constrains the player's perception and action to evoke a haunted world of charmed objects, arcane rituals, and terrible secrets (Perron 2012).

Second, the Ai-Da robot is a realistic humanoid robot typically exhibited in a Victorian-style salon. She can talk and she draws portraits with her exposed robotic arm. She is both artwork and artist, evoking an uncanny sense of posthuman ambiguity, but also recalling stagecraft and the piquant pleasure of technological deception (Coeckelbergh 2019).

Third, researchers in Germany created an augmented reality mirror for students of anatomy that they call the Mirracle (Blum et al 2012). It is a screen with a Kinect camera that seems to reveal to the viewer their own internal organs.

The concept of evocation avoids giving primacy to images, sounds, or to screens, and emphasises the performativity of events by which these media become present. Evocations emerge in many forms: information spaces like radar; screen images like photographs or cinema; mirrors in spectral selfies; immersive virtual worlds; tactile surfaces of smartphone touchscreens; filters or magical lenses in augmented reality; uncanny robot faces and arms; new media art works; artificial life environments; and many other assemblages and experiences.

## **Submission ID**

1861

# **How Fractured Narrative in Video Attracts Audience Meanwhile Conveys Knowledge: An Analysis of a Unique Audio-visual Content Production in China**

## **Authors**

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## **Abstract**

Bilibili (<https://www.bilibili.com/>) is now one of the most popular video platforms with young Chinese generations with a salient feature, *Danmaku* (i.e., the commentary subtitles that scroll along with the video). Recently, there has been a special kind of knowledge dissemination video on Bilibili that has achieved miraculous results. This type of video separates auditory and visual narratives into tensioned relations. The auditory part is in the controlling position of the video narrative, continuously conveying the main information to the user. Visuals are secondary to video storytelling ([https://www.bilibili.com/video/BV1T7411W7ca?spm\\_id\\_from=333.999.0.0](https://www.bilibili.com/video/BV1T7411W7ca?spm_id_from=333.999.0.0)). As the main component of visual materials, static or animated memes are not always closely related to auditory content and have become powerful visual memes, constantly constructing meanings.

Before the audio-visual relationship in the video, scholars mostly focused on the image-text relationship in multimodal discourse. The graphic-text relationship is divided into illustration, anchorage, and relay (Barthes, 1977). Traditionally, the graphics-text relationship remains in complementarity, mutual confirmation, and mutual explanation (Yang, 2020). According to the cohesion and coherence theory (Halliday & Hasan, 1976), the relationship between pictures and texts can even be conflicting.

Due to the fragmentation of visual content and the coherence of the auditory content of the video we studied, the audio-visual relationship is essentially consistent with the image-text relationship. Three narrative modes exist in the video types: Anchored narrative, the audio-visual is completely consistent; relayed narrative, the audio-visual is not completely consistent, but can achieve a higher level of meaning coupling; fractured narrative, the audio-visual is completely inconsistent.

Thus, we propose RQ1: What's the structure of the narrative mode in these videos? RQ2: What effects do different narrative structures achieve? RQ3: What role do memes play in video content?

As a representative creator, *HARD-CORE HALF-BUDDHA* was selected as our research object. We adopted a stratified sampling method to extract 23 videos from his 206 videos. Each visual meme is matched with its corresponding auditory text and coded into an anchored, relayed, or fractured narrative. As real-time comments, *Danmaku* can be analyzed to get users' visual or auditory feedback while audio-visual content is not completely consistent. The study selects 3,600 *Danmaku* from one of the works of the creator. This coding work divides the *Danmaku* sent during the same visual meme into one

section and analyzes *Danmaku's* content in 238 obtained sections. Two coders completed the coding of the above two sections, with both Kappa reliability over 0.7.

We calculate the number of times of three structures presented in one video respectively and found that fractured narrative ( $N = 3075$ , 65.45%) takes up the largest absolute proportion, followed by relayed narrative ( $N = 1426$ , 30.35%) and anchored narrative ( $N = 197$ , 4.19%). As the view counts increase, the proportion of fractured narrative fluctuates down, while that of the other two narratives fluctuate up. The proportion of anchored ( $r = .738$ ,  $p < .001$ ), relayed ( $r = .468$ ,  $p < .05$ ) and fractured ( $r = -.673$ ,  $p < .001$ ) narrative in the video narrative structure is significantly related to the view counts. Ensuring that the narrative style remains unchanged, appropriately reducing the proportion of fractured narratives, and correspondingly increasing that of the other two narratives, may make the video achieve better communication effects.

Among 3,600 *Danmaku*, those who responded to auditory content (46.2%) accounted for the largest share, which is about 4 times that of visual-content-related ones (11.9%). Interestingly, some *Danmaku* (3%) just describe the creator himself.

Thus, three innovative roles of visual memes in the video are concluded.

1. Supplementary role of visual memes: In relayed narrative and fractured narrative, visual memes fill the gaps in the audio-visual meaning relations caused by the creators' failure to use anchored narrative for the sake of convenience, visually stimulating the user and attracting their attention, which can transmit knowledge innovatively and entertainingly.
2. The role of memes in breaking dimensional evolution: Memes are abstracted from the original visual and auditory memes to the creator himself, realizing the evolution of breaking through the dimensional wall.
3. The strong effect from the combination of memes: In the anchored narrative, when memes exist in both visual and auditory, the meme effect is significantly enhanced, with the responses reaching their peak.

In conclusion, as the main features of the videos, the fractured narrative and the use of visual memes have made the works achieve good communication effects. Compared with the knowledge dissemination in the non-Internet era, nowadays the audience shows an entertainment-oriented and visual-oriented content acceptance mode. Besides, there exists a mutual relationship between media content production and audience interaction.

## **Submission ID**

1864

# **Exploring the Divergence between Cosmopolitanism and Nationalism in the International Communication of Chinese Non-State Subjects - Taking Chinese Influencers in YouTube as an Example**

## **Authors**

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## **Abstract**

For China, which is now deeply involved in the wave of globalization, and with the trend towards video on social media platforms, non-state actors have a relatively greater influence in the international community than state-dominated news dissemination, as represented by the Chinese "influencers" on YouTube. However, there is often a disconnect between the international image of China portrayed by the "influencers" and the image the state wishes to portray, and the actual situation in China, causing the "misrepresentation" in international communication. Behind this is a contradiction between external "cosmopolitanism", or "internationalism" and internal "nationalism".

At present, the study of cosmopolitanism in China's international communication is mostly confined to state-dominated communication, while the study of international communication by non-state subjects rarely involves the exploration of nationalism.

This study will break away from the framework of single-subject research and select two completely different online celebrities, namely "Li ZiQi", who ranks 1st in the number of YouTube fan among all Chinese influencers, and "Xiao Ma in New York", the 24th. Their nationalities are Chinese and American respectively, and the content of one's video is about sharing traditional Chinese food culture, while the other shows their reactions when sharing Chinese culture with foreigners.

This article will study their video content, comments and related discussions in China through qualitative analysis. This study examines the relationship between cosmopolitanism and nationalism in the context of multiple fields of Chinese international communication. Firstly, for the 'influencers', which are the creators of the videos, the content tends to expand the audience through cosmopolitan forms for the sake of profit. This is reflected in a focus on images and ambient sound, without large sections of text or voice-overs, in order to lower the language threshold, and in the portrayal of universal values through personal stories. However, content with an ethnic identity is selected as a communication highlight, as represented by the vernacular culture in Li ZiQi's videos. However, such ethnic content does not necessarily fit into modernized Chinese society, and the focus of China's official external image portrayal will be biased towards its modern development. Secondly, for foreign audiences, the cosmopolitan tendencies upheld by the videos make them less likely to reject them, but there is often a strong cultural curiosity

about the ethnic highlights in the videos, catering to their imagination of orientalism. Lastly, for the domestic Chinese audience, which are the official media, the self-published media and the ordinary Internet users, the majority of them are spectators. Under the propaganda of the official media and the perception of the general public, the success of those 'influencers' is attributed to their national identity content, and the related discussions are therefore strongly nationalistic, reflecting a sense of national superiority. This sense of national superiority is also the reason why "Xiao Ma in New York" has caused a "collective frenzy" among netizens on Chinese domestic platforms. The content of the video highlights China's superiority by popularising Chinese food and showing foreigners' attitudes towards controversial issues, in line with the Chinese audience's sense of national superiority. Behind this is the Chinese public's one-sided understanding of the "one-way export" of international communication.

The commonality of the international popularity of those "influencers" proves that cosmopolitan content is easier to spread internationally, but that domestic audiences in China attribute it to national superiority and have a strong nationalist bias. The official image of China, on the other hand, is too flat, making it difficult to attract foreign audiences.

Through the above discussion, the study points out the divergence between nationalism and cosmopolitanism in the foreign communication of Chinese non-state subjects and contributes to the application of cosmopolitanism and nationalism theory in international communication and visual communication.

## **Submission ID**

1984

# **Research on the digital narrative strategy of book marketing based on short videos——Analysis of two Douyin booklist creators**

## **Authors**

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## **Abstract**

With the penetration of short videos as an underlying content form into more extensive application scenarios, scenario-based and interactive communication has become a major focus for video content producers. Retrieving, acquiring, and absorbing knowledge-related content through short video is undoubtedly an important manifestation of short video as a medium form embedded in people's daily life. In this context, the "key opinion leaders" (KOL) of short video platforms begin to flood into the field of online book marketing. They cooperate with traditional book publishers to sell books through short videos. "Booklist creators" that have sprung up in recent years exactly belong to a kind of short video

creators committed to book recommendation. They post the purchase links of books on the pages of short videos and draw on the video contents to attract users to click and buy. They earn commission in this way. As a new digital book marketing model, book list creators play multiple roles as content producers, book referrals, and salesmen. An attractive short video-based narrative is often the key to long-term survival.

Digital narrative theory is a theory of Postclassical narratologies derived from the rise of digital media. Along with the leaps and bounds of digital technology since the 1990s, digital media based on computer technology have created new narrative spaces and narrative modes for texts. New forms such as video games and virtual reality provide testing grounds for innovating ways of literary expression and have given rise to literary forms such as interactive fiction and hypertext beyond the traditional narrative modes, which poses a great challenge to the explanatory power of classical narratology. Against this backdrop, a group of forward-looking narratologists such as Marie-Laure Ryan has gradually formed a theoretical framework of digital narrative by combining the basic concepts of narratology with artificial intelligence and computer technology.

Based on the digital narrative theory proposed by Marie-Laure Ryan and other scholars, this study takes two typical booklist creators on Douyin (The Chinese version of TikTok) as the research objects and tries to analyze the digital narrative strategies adopted by content producers in the process of short video production. By coding and analyzing the subject and narrative strategy of 133 short videos from two accounts, the study found that the production of short video content presents typical digital narrative characteristics. The multimodal, interactive, and immersive narrative has become the main narrative strategy in short video book marketing. Therefore, this paper tentatively proposes the process of "remediation" of short videos in the digital narrative environment. The research also shows that the content production and dissemination practice of booklist creators is influenced by book marketing and the commercial nature of short video platforms, and its narrative space is further narrowed, resulting in the dissimilation phenomenon of content homogeneity.

## **Submission ID**

2005

## **Hollywood and Internet culture: Audience reception of a popular meme in Space Jam: A New Legacy (2021)**

### **Authors**

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### **Abstract**

It is a common practice in marketing to use memes to appeal to younger demographics and attract them to consume brand's products. A successful meme can go viral, drive

engagement, and increase brand appeal. However, not every meme is a success, and quite often than not corporate memes are ridiculed and met with criticism.

Nevertheless, memes are now commonly used by corporations. For a long time, the film industry had stayed separate from memes and Internet culture. While a lot of films served as meme templates, films themselves hardly ever referenced or acknowledged any memes. However, recently that has begun to change. In spring 2019 Paramount Pictures released the first trailer for the film *Sonic the Hedgehog* that showcased the horrendous looks of the titular character. After the public outcry in the form of memes and tweets, the studio announced an unprecedented decision to postpone the release date and to redesign the character. Eventually, the film was released in February 2020, right before the COVID-19 pandemic forced theatres to close and became a box office hit with \$308.4 million.

For the first time ever, Internet culture influenced the production of a major Hollywood film. In 2021 HBO Max had announced the release of Zack Snyder's cut of *Justice League* (2017), the existence of which has been a huge meme on its own. The release was rewarding, bringing audiences to the HBO Max streaming service. These successes showcased the potential of listening to Internet culture and relying on memes in film production and marketing. Eventually, memes started to find their way into Hollywood films with *Spider-Man: No Way Home* (2021) being the latest example.

The current study focuses on another 2021 blockbuster - *Space Jam: A New Legacy*. It was the sequel to the 1990s' classic *Space Jam*, famous for its soundtrack and mix of live-action with animation. Both stories focus on basketball games, feature famous sportsmen (Michael Jordan in the original, LeBron James in the sequel) and a cast of animated Looney Toons legends such as Bugs Bunny, Daffy Duck, Porky Pig, and others. Upon the release, *Space Jam: A New Legacy* went viral not for any cinematic qualities, but for a short reference to the widely popular Big Chungus meme that refers to an image of fat Bugs Bunny that first appeared in a cartoon in 1941.

The article provides a context for the meme and describes its rise in popularity to explain why it was referenced in a movie. However, the main aim of the study is to analyse audience reception to the meme, through quantitative content analysis of tweets published during a theatrical run of the film. Thus, the main research question is How did the general audience reacted to the inclusion of a meme in *Space Jam: A New Legacy*? Overall, the study looks at the emerging phenomenon of including references to popular memes in Hollywood big-budget films and analyzing the audience's response to it.

**Keywords:** memes, film industry, audience, space jam

**Submission ID**  
2017

# **The Interaction between Documentary Images and China Contemporary Social Portrayal-Take the local documentary “The River in Me” and ”Dancing in the Wind" as examples**

## **Authors**

Ms. WEITING HSIAO - School of Journalism and Communication, Tsinghua University

## **Abstract**

The communication mechanism that films play between the creative subject and the creative object has long been elucidated and explored by many scholars in contemporary society. From the earliest discourse on cinema-trance by Jean Rouch, we can see how the camera can stimulate, regulate, facilitate, and catalyze the presence of people who respond with a self-representation from which meaning emerges, while David McDowell's concept of "Intertextual Cinema" is a useful tool for understanding the epistemological and social interactions embedded in the practice of documentary filmmaking. The concept of "intertextual cinema" proposed by scholar David McDowell is one that helps us understand the epistemological and social interactions embedded in the practice of documentary filmmaking. It is this concept that begins to call for anthropologists to move away from the text and focus on the practices of creation and consumption around visual texts. It was the perspective of these scholars that led to the development of anthropology that made greater use of multiple media, with a particular emphasis on video.

The study of media anthropology is centered on the practices of people in relation to technology, and therefore the researcher must inquire into the sociocultural structures in which technology exists. As Silverstone argues, an individual's use of media is related to his or her social environment, psychological condition, and habits of use, but more importantly, we need to "identify these elements, not as isolated phenomena, but by finding a framework for studying them together. This framework can be understood as a more complete social context and cultural structure that provides the basic background of how media practitioners act. Based on the research characteristics of media anthropology and related creative experiences, the author will focus on two local documentary films, "The River in Me" and "Dance in the Wind", which have the characteristics of both vernacular and contemporary media development, and analyze them to highlight the closeness between the picture of the times and the linkage of individual development contained in the image. In addition, the author will also focus on how smartphones and webcasts are working and making an impact in Chinese daily life nowadays.

## **P.S.Film Synopsis**

**“Dancing in the Wind”(2018):**Gu Donglin, a former soldier and hairdresser, has dyed bright red hair that has earned him his nickname “Red-Hair Emperor.” He lives with his teenage daughter and a group of young “apprentices” in the Chinese city of Zhengzhou. At the center of this tiny, overfull apartment is the tripod with the smartphone from which he

regularly streams his live webcasts. Everything happens in front of the camera: dancing, singing and even arguing.

Red-Hair Emperor organizes events in parks and on squares in the city, where people dance in a style known as “awkward dancing.” As the name suggests, it features a collection of peculiar dance moves. The authorities try to suppress this craze, which they describe as “vulgar,” and break up the events, but thanks to the smartphone and the live webcasts, Red-Hair Emperor still manages to reach an increasingly wide audience. Nonetheless, there’s also a darker side to his popularity, in the form of jealousies and conflicts. The picture emerges of an eccentric man and a subculture fed by modern media, in a country where deviation from the norm isn’t tolerated.

**“The River in Me”(2019):**This film followed Su Yang, a contemporary artist living in the Yellow River Basin, as well as the traditional artists of Qin Opera, Shadow Play, Hua’er and Northern Shaanxi Storytelling along the Yellow River who have influenced Su’s artist work. Their fates are manifested in songs, which merge with the scenery on both sides of the Yellow River. The development of the times has brought changes to the daily lives of these people and their performing arts. The crisscrossing stories of the five people track the lives of today, narrate the common destiny of 1.3 billion people, and explore the common future of land and culture.

## **Submission ID**

2106

## **Reading Swastika: Understanding symbolic contestations and the role of the dominant paradigm in visual culture**

### **Authors**

Ms. Pooja Ichplani - Florida State University

Dr. Jessica Wendorf Muhamad - Florida State University

Ms. Mia Zheng - Florida State University

Ms. Mausam Jariwala - Florida State University

### **Abstract**

Although the “dominant” paradigm (of control) was questioned by communication scholars during 1970s and 1980s, its effects are seen even contemporarily as “Western” ideologies pervade the lives of individuals across the globe through visual symbols, restricting their “worldviews” with partial representations that emulate (or abide by the standards of) a singular dominant culture. Only a few hierarchical media entities reach into and influence the human lives, the language they use, the symbols they value, and the concepts they understand, thereby controlling the global media discourse (Gitlin, 1978; Khatak, Nazeer & Ahmad, 2012).

We evaluate the symbolic representations of “Swastika,” that does not only hold a religious value in every *Hindu* household but a historical significance that transcends geographies and different arts and culture in contemporary times (Brown, 2020; Kant et al., 2016; Mayer, 1996; Zidan, 2020). However, this symbol has its own history of ‘appropriation’ that reversed the global narrative surrounding it, even in cultures that consider it a part of their collective identities. Mundorf and Chen (2006) identified the elements of nationalism, patriotism, and hope with which Hitler promulgated the symbol during World War II to further his ethnocentric propaganda and to gather national support for his discriminatory acts.

Unfortunately, this action usurped the positive connotation associated with the symbol and changed its meaning. So, in a world which is thriving by globalization and digital media, it is critical to work towards sensitizing the global audience about the multiple meanings associated with different symbolic representations of “Swastika.” Thus, this paper critiques polarized attitudes among certain groups and shifts in attitudes of others towards the symbol, which could translate into systematic erasure of non-dominant cultural values.

Barthes (1988) postulated that images are a collection of signs that elicit a series of associations in the viewers’ mind. He emphasized the visually interactive power of images to put forth arguments and communicate emotions, but also to create identities. According to Barthes’ Syntactic Theory of Visual Communication, visuals by themselves do not contain the syntax through which one can “read” them. This suggests that individuals are socially conditioned to “read” images; these social influences may be experiential, educational, or mediated. Long-term, consistent learning about images anchors human cognition to commit to a memory to achieve visual literacy (Perkins, 2007; Stonehill, 1994). However, not everyone is socialized to see equivalent visual information (Larkins & Simon, 1987), because images are nestled within a ‘broader system of meaning’ that stems from different histories. This system is the context in which the viewer interacts with the images (*signifier*), and their arbitrarily ascribed meanings (*signified*) (Rose, 2001; Williams & Newton, 2007).

Considering the contestations that surround “Swastika,” we argue that socialization of individuals with its complete syntax that includes visual information, is crucial to foster intercultural relationships. When “dominant” narrative in the global media or education explicates the history of only a few cultural groups and is primed towards its association with the “evil,” it reifies the status quo and creates an imbalance in the global visual culture.

## **Submission ID**

2304

# **Saying Unsaid Things: A Critical Discourse Analysis of Political Discourse in Stand-up Comedy Show**

## **Authors**

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## **Abstract**

For democratic countries like India, freedom of speech and criticism is one of the most important characteristics to sustain the democratic value and put the confidence in democratic set up among citizens of the country. When the whole world is facing challenges because of global pandemic of COVID 19, it is obvious that all the concerned international institutions and governments of the effected countries will be under the scanner of criticism. India is one of the worst effected countries, especially in the second wave of COVID- 19, amounting to more than 5 lakh deaths. Most of the traditional mainstream media (Television news channels, newspapers) do not give that much space for open criticism because of many commercial and political factors. OTT and digital platforms have broken these shackles. At present, India is the world's fastest-growing OTT market. India's video OTT market is expected to touch 12.5 billion dollar by 2030 from about 1.5 billion dollar in 2021. Rise of OTT platforms have disrupted the traditional business model and brought transformation in Indian entertainment industry in the emerging world of neo-globalisation.

Other than journalists, stand up comedians are emerging and playing a role in criticising current political affairs of the country. More than 10 years after stand-up comedy first arrived in India, the art form is still in its nascent stages. Now these OTT platforms are giving space for stand-up comedians to criticise and express their critical view or opinion on different issues through satire and humour. Now audience have alternative option to listen to contrasting views and ideas other than most of the traditional mainstream media. Some of the famous stand-up comedians have gained followers more than 2 million. Despite there have been recent examples of detaining of comedians by government authorities for their open criticism.

To understand how stand up comedians are both welcomed by audience and restricted by authorities, researchers have used Critical Discourse Analysis (CDA) to analyse the political discourses streamed in the comedy show on OTT platforms. Following van Dijk (Ideology: a multidisciplinary approach, Sage, Thousand Oaks, 1998), researchers are of the view that stand-up comedy shows as ideological institutions that mobilise discursive power to influence public opinion to support their ideological agendas. This paper aims to identify and analyse the underlying meaning of the language (socially situated) used by comedians while adopting their political stance. The comedy dedicated show "One Mic

Stand Season 2" (2021) of Amazon Prime consisting of 5 episodes were reviewed. This analytical approach has broader implications for understanding the discursive part of political relationship and ideological work; also bringing the change by suggested interventions.

**Keywords:** Democratic, OTT, Neo-globalisation, Critical Discourse Analysis, Discourse

## **Submission ID**

2383

# **La cultura visual como estrategia de branding y felicidad laboral en el contexto de la crisis de la Covid-19**

## **Authors**

Prof. Andrea Castro - Universidad de Málaga

Prof. Pablo Díaz-Morilla - EADE Universidad- University of Wales Trinity Saint David

Mrs. Cristina Pérez - Universidad de Málaga

## **Abstract**

La Covid-19 ha tenido una gran repercusión global no sólo en términos económicos y sanitarios, sino que también ha supuesto un punto de inflexión para que muchos trabajadores se replanteen sus prioridades. La crisis ha acelerado la implementación por parte de muchas empresas de programas para potenciar el bienestar y la felicidad de sus plantillas (Robertson y Cooper, 2001; Warr, 2013; de Waal, 2018)- lo que se conoce como Wellbeing y Happiness at Work (HAW)- como herramientas al servicio de su branding interno (Bardon y Josserand, 2018). Algunas organizaciones creen, erróneamente, que la remuneración es la base de la felicidad laboral, sin embargo tan sólo es uno de sus elementos, entre los que destaca la comunicación interna (Karanges et al., 2015; D'Almeida y Libaert, 2018). La comunicación con los colaboradores fundamenta una cultura interna exitosa que permite aumentar la productividad, el rendimiento, la creatividad y la proyección externa (Castro-Martínez y Díaz-Morilla, 2020; Lalić, Milić y Stanković, 2020).

Este trabajo se configura como un estudio descriptivo desarrollado con una metodología mixta. El objetivo general se centra en estudiar el rol que la cultura visual, como componente de la comunicación interna, tiene en los programas de HAW y bienestar de 10 empresas internacionales reconocidas por su labor como buenos empleadores. Como objetivos secundarios se establecen los siguientes: analizar los recursos visuales que emplean las organizaciones para construir su identidad cultural, determinar las herramientas digitales con las que se comunican con sus públicos internos y describir los medios que emplean para construir su marca. Para alcanzar estos objetivos se emplean como herramientas el análisis de contenido y las entrevistas semiestructuradas tanto a representantes de las organizaciones como a expertos en comunicación interna,

desarrollo de marca y cultura visual. Los resultados indican que las entidades analizadas no siempre disponen de estructuras formalizadas para gestionar el bienestar y la felicidad de los miembros de su organización, sin embargo aplican distintas estrategias para alcanzar estas metas. Además de los canales físicos, aplican distintas herramientas digitales, como redes sociales, intranets o material interno donde lo visual tiene una presencia continua. La identidad visual corporativa y el universo narrativo propios de cada entidad, fundamentado en su storytelling y en su storydoing, protagonizan los distintos canales, programas y espacios a través de los cuales las organizaciones pretenden potenciar la creatividad, la innovación, la cocreación y el crecimiento personal y profesional de sus plantillas.

La cultura visual resulta un componente fundamental de la cultura corporativa que ayuda a construir la percepción de los colaboradores sobre su marca y sobre el modo en que perciben y se alinean con su misión, valores y objetivos. También contribuye a potenciar la identidad visual de la marca y a transmitirla mediante los diferentes canales y espacios en los que se relacionan sus públicos internos, sean físicos o digitales. De este modo la cultura visual de la marca supone uno de los elementos aplicados para potenciar la comunicación, la pertenencia, el bienestar y la felicidad en las organizaciones.

## **Submission ID**

2461

# **Feminine look: Identity and non-belonging in the view of Portuguese and Brazilian filmmakers in Contemporary times**

## **Authors**

Dr. Fabiola Tarapanoff - Center for Comparative Studies - Faculty of Humanities - University of Lisbon (CEComp - FLUL)

## **Abstract**

A reflection of its time, cinema is the art of the 20th century (and the 21st) and it makes us think and helps us understand the present. And women have been there since the beginning of their history, but they have often had their stories erased. One of the pioneers was Alice Guy Blaché, who went to historic sessions with the Lumière brothers and saw the possibilities of that invention. Her first short film (and the world's first directed by a woman) was "The cabbage fairy" and later she would head to the United States, being responsible for thousands of short and feature films. In Portugal, the first woman to make a feature film was Bárbara Virgínia, with "Three days without God" (1945) which was in the inaugural edition of the "Cannes Film Festival" in 1946 and faced prejudice and Salazar's dictatorship. Bárbara even goes to Brazil to be able to work more freely in the area. In Brazil, the pioneering was from Cléo de Verberena, with the production "The mystery of the black domino" (1931). Both countries went through dictatorships in the 1970s, with Portugal going through the Carnation Revolution in 1974 and Brazil going through a

dictatorship from 1968 to 1984, when the process of political reopening began. In those decades, Noémia Delgado stood out in Portugal with “Masks” (“Máscaras” - 1976) and Margarida Cordeiro and António Reis with the work “Trás-os-Montes” (1976). In the 1980s and 1990s, the participation of female filmmakers increased, with Tereza Villaverde in Portugal and Suzana Amaral, Carla Camurati and Tizuka Yamazaki in Brazil. Currently, there is a new crop of great filmmakers, such as Catarina Vasconcelos, Leonor Teles, Margarida Gil and Cláudia Varejão in Portugal and Petra Costa, Anna Muylaert, Djin Sganzerla and Marcela Lordy in Brazil. Despite the historical and cultural differences, Portugal and Brazil have linguistic proximity and have been culturally influenced over the centuries and have gone through long periods of dictatorship. Cinema also had an uneven development when compared to large industries, such as Hollywood, and had periods of great creativity, such as "Cinema Novo". And in both, women, despite being present from the beginning, suffered from prejudice and lack of access to opportunities in the segment. The problem that instigates this author is: what are the similarities and dissonances in the works of Portuguese and Brazilian filmmakers in relation to contemporary themes such as identity and non-belonging? The main objective is to identify these similarities and differences in relation to these issues and how they are revealed in their audiovisual works. The specific objectives are to identify how the female gaze is presented in "mise-en-scène", in framings and filmic resources. The corpus comprises the analysis of films by Portuguese directors such as Leonor Teles (“Batrachian’s ballad”, 2016 and “Dogs barking at birds”, 2019), Catarina Vasconcelos (“The metamorphosis of birds”, 2020), Cláudia Varejão (“Ama-san”, 2016), Margarida Gil (“Sea”, 2018) and Brazilian women such as Petra Costa (“Elena”, 2012), Anna Muylaert (“The second mother”, 2015), Djin Sganzerla (“Ocean woman”, 2020) and Marcela Lordy (“The book of delights”, 2020, based on Clarice Lispector novel). The theoretical foundation includes works on cinema, such as Jacques Aumont, Fernão Ramos and Ismail Xavier, about Portuguese cinema, such as Mariana Liz, Hilary Owen, Carolin Overhoff Ferreira, about female filmmakers, such as Ana Catarina Pereira, about film analysis. and cinematographic landscapes, such as Manuela Penafria and Filipa Raposo do Amaral Ribeiro do Rosário. Regarding questions about identity and non-belonging, the article will present works by Zygmunt Bauman, Stuart Hall, Néstor García Canclini and Dominique Wolton. Finally, there are references about semiotics of culture from works by Irene de Araújo Machado, Dulcília Buitoni, Herom Vargas, Mikhail Bakhtin and Iuri Lotman. The methodological procedures include: bibliographic and audiovisual survey, in-depth interviews with the directors, researchers in the field of cinema, in addition to film analysis, from the perspective of the semiotics of the culture of the selected works.

Keywords: 1. Portuguese filmmakers. 2. Brazilian filmmakers. 3. Identity. 4. Gender. 5. Film analysis. 6. Semiotics of culture.

## **Submission ID**

2470

# Street Art as Aesthetics Resistance: A Study on Street Art in Yogyakarta in the Post-Authoritarian Era

## Authors

Mr. Ali Minanto - Department of media studies, ICSJ, FSS, Charles University

## Abstract

This research deals with street art as aesthetics resistance activism in the post authoritarian era in Indonesia. As public art that uses the city as the gallery, street art in Indonesia is never absent from the social, economic, political, and cultural dynamic (Lee, 2013; Lupinsek, 2017; Barry, 2008). Street art has become a significant marker in Indonesian history, stretching from the colonialism, New Order regime period into the reformation era. The reformation era became a new chapter of democratization in Indonesia, which gave people space for freedom, including street artists. Since this era, street artists have been quite active in producing their ideas and expressing the public's voice. Street artists have carried out various creative activities, such as city beautification, public literacy, and protest movement. I will conduct the research in Yogyakarta, one of the prominent cities in Indonesia labeled as the city of the mural in the 2000s.

One of the problems in Yogyakarta is gentrification. The gentrification in Yogyakarta marked by the conversion of productive land into hotels, apartments, and shopping centers, triggered the civil society movement, which carried out resistance in which street artists were actively involved. The trace of street art resistance can be rediscovered in many places, including urban, suburban, outskirts, and rural areas. As an illustration, in 2013, a street artist made graffiti "Jogja Ora Didol" or "Jogja is Not for Sale" as a critique of city authorities related the gentrification policies. In 2014, Geneng Street Art Project (GSAP) continued the resistance movement, which presented critical street artworks. In 2015, street artists were also involved in the "Warga Berdaya" movement, a collective movement of citizens to fight for their rights in the public sphere. Apart from the spatial issues, street art resistance is also related to other problems, such as environmental damage and freedom of expression. In 2021, a group of street artists created a collaborative work entitled "Dibungkam" or "Silenced" as a protest to the police, as a state apparatus, that was repressive towards street artworks that contain criticism to the state policies.

This research uses two main perspectives to see this phenomenon, namely cultural studies and cultural geography, which are developed through several theories: the political (Mouffe), aesthetic (Bourriaud, Ranciere), resistance (Scott, Foucault, De Certeau), spatial production (Lefebvre), and representation (Stuart Hall). This research will employ participatory observation and visual methodology to identify the characteristics of street art in Yogyakarta and to investigate street artists' tactics, strategies, and practices to perform their aesthetic resistance movement in the post-authoritarian era. To strengthen the data, I

will conduct an in-depth interview with 35 street artists in Yogyakarta.

## Submission ID

2535

# Hot Bodies in the Dark Night: War and Image in 'There Will Be No More Night'

## Authors

Mr. Icaro Ferraz Vidal Junior - Pontifical Catholic University of São Paulo

## Abstract

The relationship between war and image has an old and complex history, having mobilized the interest of thinkers from a wide range of disciplines. This paper aims to scrutinize a recent inflection in this history: the shift in the status of war image, which is no longer exclusively associated with the *pathic* condition of historical painting and photography, having started to perform operative functions (Farocki, 2004), coupled with technological devices that are at the heart of contemporary wars.

Important theoretical and/or audiovisual works by authors such as Paul Virilio, Jean Baudrillard and the aforementioned Harun Farocki described some of the aesthetic and political implications of these transformations in visual and technological mediation of war. With the images inserted in contexts of military operations, and no longer subsumed in the propaganda regime marked by affective mobilization and persuasion, it has been necessary to develop a new critical lexicon that considers the appeal to technology in order to legitimize the alleged neutrality of the post-representational visuality.

An analysis of Éléonore Weber's documentary *There Will Be No More Night (Il n'y aura plus de nuit, 2020)* may be an interesting entry point into the abovementioned critical lexicon. The documentary is entirely composed of videos recorded by US and French fighter pilots in conflict zones in Afghanistan and Iraq. The director's strategy is inscribed in the lineage of the essay film, by the use of a voice over that comments on what the images, often silent, show – or seem to show. Most of the images gathered in Weber's film were filmed at night, some of them with thermosensitive cameras, which result in a type of image that is both difficult to interpret and emblematic of a cognitive reorganization resulting from human-machine coupling.

Our analysis aims, simultaneously, access what Weber's film allows us to understand of the new regimes of visibility that emerge with the proliferation of the most varied machines of vision, and to understand *There Will Be No More Night* in its filmic specificity, that is, from the effects produced by the migration of these "operative images", from the devices they usually inhabit to our screens.

## Submission ID

2561

# Interactive Production: The Circulation, Censorship and Cooperation in contemporary Chinese horror

## Authors

Dr. Yushi Hou - University of Southampton

## Abstract

This essay draws attention to the interactive Chinese-language horror production in the 21st century, respectively presented by Taiwan, Hong Kong and PRC new horror cinema, through a pan-Asian transnational framework of “regional Chinese horror” that I quote from Feeley (2012). Following Feeley’s argument, I argue the horrific Chinese traditional culture combining Confucian, Taoist and Buddhist is still the core theme of Chinese-language horror in these three regions, despite the anti-superstition censorship of PRC horror production specifically impacts on the horror circulation in mainland China. While sharing the traditional Chinese horror elements, the horror genre of these three regions also interacts each other not only through the co-production, but also by global horror filmmaker’s mobility and cooperation; Thus, there is a certain tendency that sub-genre elements in western horror and Japanese horror have been transplanting into the new Chinese-language horror, such as zombie, scientific fiction, DV camera documentary, as well as Battle Royal video games. Meanwhile, I will analyze the Hong Kong horror *Rigor Mortis* (Juno Mak, 2013), PRC horror *The House That Never Dies* (Raymond Yip Wai-Man, 2014), and Taiwanese horror *Detention* (John Hsu, 2019) as case studies, to examine the generic strategies and breakthrough in the 21st century horror filmmaking of these three regions.

In the first session, I will briefly summarize the genealogy of regional Chinese-language horror, to consider Hong Kong used to be a fertile base of Asian horror genre, sub-genre, and hybrid genre. However, since the 1997 handover, on the one hand, the Southeast Asian horror film market have been taken by booming Japanese horror, Korean horror, as well as Thailand horror, resulted in a significant fall of oversea box office of Hong Kong horror in the 21st century. On the other hand, the potential market and the rapidly developing Chinese mainland film industry have appealed to most of Hong Kong filmmakers and stars, as a compromise, they have to adapt to the PRC film censorship for screening or devote to other genre filmmaking. In this slump of film market, Juno Mak’s *Rigor Mortis* enriches the sub-genre of Hong Kong zombie horror by its impressive action performance and the pastiche of 1980s zombie horror, hence this new horror also achieved a big success of box office.

In the second session, I will examine how the PRC anti-superstition ideology and the censorship impacts on the filmmaking of Chinese mainland horror genre, by analyzing the

PRC horror co-production phenomenon, its market potential, as well as audiences' reception. The PRC censorship towards ghost films is based on the socialist materialism, basically means supernatural phenomenon, bloody violence, and erotic performance cannot appear in the horror genre, due to the absence of Movie Rating System in mainland China. Even though global horror, especially Japanese horror and Hong Kong horror have already acquired mainland audiences' broad reception through DVD circulation and Internet for a long time, the market potential of PRC horror has not yet been fully developed. Low budget and transnational cooperation are currently two main measures towards horror production made by the mainland film industry and studios; hence a large amount of new PRC horror films is directed by well-known filmmakers from Hong Kong, Taiwan, South Korea, and Thailand. *The House That Never Dies* is a representative example that produced by mainland film studio, directed by Hong Kong filmmaker, and casted by actors and actresses from Hong Kong, Taiwan and mainland China.

The last session will focus on the contemporary Taiwanese horror, as a new force in the Asian film market, represented by *Double Vision* (Kuo-fu Chen, 2002), *Silk* (Chao-bin Su, 2006), *The Tag-Along* (Wei-hao Chen, 2015), as well as *Detention*. Apart from the theme of Confucian, Taoist and Buddhist, The Mazu Culture based on the pan-Pacific coastal area is a crucial source of frightening elements in Taiwanese horror. *Detention* is a good case that adapted from a Taiwanese Battle Royal video games against authoritarianism, also reflecting the local history of Taiwan in the 1960s.

## **Submission ID**

2565

## **Neo-globalization and the XR Ecosystem in Brazil**

### **Authors**

Dr. INES MACIEL - UFRJ

Dr. Alessandra Meleiro - UFSCar

### **Abstract**

Several researchers have been interested in changes in globalization through the time. In recent years, this interest has been addressed to a movement called Neo-globalization. Baldwin (2016) refers to Neo-globalization as Phase Four of globalization, a model based on unbundling production which substantially decreases the costs of moving ideas and moving information around the world. Other researchers like Flew (2020) explain that the Neo-Globalization movement was marked by two events that have been highly disruptive in their global effects. The first was the BREXIT referendum in the United Kingdom (UK) resulting in the UK withdrawal from the European Union (EU). The second was the election of the Republican candidate Donald Trump as the 45<sup>th</sup> President of the United States.

Árva et. al (2018) argue that these events partially reflect the undesirable effects of globalization like the increase in income inequalities around the world and the consequent growth of anti-globalization feeling. The last disruptive event that increased the crisis and inequalities around the world was the spread of COVID-19. Ever since January 2020, when the Director-General of the World Health Organization declared the new coronavirus pandemic as a world public health emergency, the world economy started to suffer these consequences.

Baldwin (2016) considers that neo-globalization is based on the ICT revolution. The model of offshoring in manufacturing depends on the investment in innovation and revolution in ICT. At this moment, this revolution has been represented by 5G technology, Internet of Things and XR technology. In order to have a better view of the potential market, the ARtillery Intelligence has made a preview that VR projects revenue would reach \$4.98 billion USD in 2019 (VRARA, 2021). But Wannenberg (2019) advises that there are some constraints in the adoption of XR by industries. The author says that many industrial companies would like to offer interactive training in Virtual Reality or have 3D models in Augmented Reality, but still don't have workers with proper know-how.

On the other hand, the pandemic increased the urgency to adapt the work process to a virtual environment. This fact caused the preview growth of VR projects revenue that can reach USD \$12.19 billion until 2024, a 19.6% compound annual growth rate, including consumer and enterprise spending (VRARA, 2021).

Intending to study the challenges and limits of the XR Ecosystem in Brazil, we coordinated a research study called XR Ecosystem Mapping in Brazil in 2020 and from its results some questions and several aspects that have a direct correlation with neo-globalization constraints emerged. In this article, we will discuss the recent facts connected to neo-globalization in Brazil including the rise of a far-right government in 2018 and the COVID-19 pandemic in 2020, as well as the impact of these events on the growth of the XR Ecosystem in Brazil. Also, how these impacts could influence the development of the XR Ecosystem and Creative Industry in Brazil in the future

## **Submission ID**

2593

# **Not Just Casablanca: The Interpretation and Rectification of Anti-auteur by the Visualization of Michael Curtiz's Films**

## **Authors**

Mr. Dong An - School of Media and Communication, Shanghai Jiao Tong University

## **Abstract**

Hungarian-born Hollywood director Michael Curtiz's film won an Oscar, but it has long been ignored by film critics. He created many screen classics, such as *The Adventure of*

*Robin Hood* (1938), *Casablanca* (1942), *Mildred Pierce* (1945), and *White Christmas* (1954), but failed to leave a place in American film history.

(1) What makes the researchers ignore him, why the audience is familiar with his films, but rarely mention Curtiz's contribution will be the first research question of this manuscript.

From the perspective of film history research, the reason is, first of all, the film critics' admiration for 'Auteur Theory' leads to the disapproval of the anti-auteur director, and the second is that Curtiz died before the appreciation and revival of classic Hollywood filmmakers, lacking interviews, books, and audio-visual materials to summarize his film career.

(2) Although Curtiz is defined as an 'Anti-auteur' by Alan Rode (2017) and is not appreciated by film critics, this does not stop him from showing his 'visual' style in his work. Taking the genre as the standard, this paper will explore the visualization of Curtiz's film style and discuss the influence of his visual style on directors in the new Hollywood era.

Taking the method of text close reading, we argue that Curtiz has the ability to freely control the visual style in the three genres of film, which is reflected in the three main points: (a) Expressionism: Jewish visual tradition in film noir; (b) Mise-en-scène: The Visualization of Motion Shots in Swash-buckler; (c) Modernism: the visual body in musical films. More importantly, this forgotten genre craftsman in the classic Hollywood period had a direct impact on today's well-known directors such as Spielberg's *Indiana Jones*, Lucas's *Star Wars*, Scorsese's *New York, New York*.

(3) As an exile Jewish immigration director, the visualization of Curtiz's film style permeates his restrained national consciousness and European identity and is manifested by two elements of 'rebellion' and 'reflection'. (a) Rebellion: a condemnation of Hollywood's anti-Semitism; (b) Reflection: the trauma of the war to the individual.

## Concluding

Sidney Rosenzweig once fought for him and tried to prove that Curtiz was an auteur director in *The Major Movie of Casablanca and Curtiz* (1982). Curtiz, who has always been known as the 'star hack' of the studio, contributed countless box offices to Warner Bros..

This article analyzes how his 'visual' movie-style can be presented in genre films freely to interpret the 'anti-auteur'. His director career reached its peak in Hollywood, but as a Jewish director, his strong European identity and national consciousness made him rebellious like the characters in his works. He used his works to denounce Hollywood's 'anti-Semitism' public opinion. He launched a masterpiece of film history with the unique 'visualization' pursuit of a studio director. He consciously internalized the expressionist aesthetic concepts and mise-en-scène techniques immersed in Europe in his works. His de-identified consciousness of survival and wandering life journey created a movie legend, and this underrated and forgotten director in the history of Hollywood is worth recalling.

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