



**IAMCR
Lyon 23**



**IAMCR
OCP 23**



Flow34

Abstracts of papers presented at one or both of the 2023 conferences of the
International Association for Media and Communication Research
IAMCR Lyon23 – Lyon, France 9 to 13 July
IAMCR OCP23 – Online 26 June to 12 September

lyon2023.iamcr.org
July 2023

This abstract book includes original abstracts of papers accepted for IAMCR 2023 and included online at OCP23 and/or presented at Lyon23 in France

Version: 27/07/23

Table of Contents

Scenes from the extreme right in Brazil and the fusion of the values of militarism and religiosity	3
Changing the radio journalism: a short documentary on Czech Radio and podcasts	5
Grief as an Embodied Experience: 'Nothing Echoes Here' (Hay, 2022)	7
The Moments When We Freeze: working with family archive through reenactment	9
Tekel Raum	11
Egyptian Female Podcasters Podcast Series	12
Black Expats and the Re(formation) of Black Identity.....	15
How have the internet and multidisciplinary art forms informed/shaped the writing of contemporary Black British women writers, and how is it creating a new language of self-discovery?	17
Exploring creative and cultural participation of older minoritised adults through collaborative video production.....	19
Father-land: Thinking Through Film	22
'Encapsulating' Experience: Stories of Digital Exclusion	24
Black Box versus Black Bloc.....	26
Zoom Zoom : older adults, community organizations and the digital challenge.....	28
(M)RURAL: a documentary of street art in Kampung	30
Anós i ba kim? (Who are we?)	31
Re-inhabiting the past we have not seen.....	33

Scenes from the extreme right in Brazil and the fusion of the values of militarism and religiosity

Authors

Dr. Pedro Pinto de Oliveira - Professor and Associate Researcher at the Federal University of Mato Grosso - Brazil

Abstract

The myth of the moral superiority of the military over civilians and the use of politics and religion form the basis of President Jair Bolsonaro's communicative strategy since 2018. It was not able to guarantee him reelection in 2022, even though he is at the head of the government and distributing resources as never seen in an election in Brazil, but such symbolic values will remain strong in the communication of the extreme right against the newly elected government of leftist ideological hue. This work has two strands: a) an analysis on the two values used by Bolsonaro throughout his government and in the 2022 presidential election to mobilize his far-right followers and b) the process of creating the script from the adaptation of the verbal article on this theme into a scientific audiovisual essay to communicate the findings of the research. The military were presented by Bolsonaro, besides their capacity for armed intervention, as subjects better prepared than civilians to take care of the interests of the country and the management of the federal government. Religion, on the other hand, was taken as a divine design that legitimizes for its followers the figure of "myth". In the process of mythifying religion as a force for moral superiority, he presented himself as a special being, chosen by God, above electoral scrutiny, to occupy the presidency of Brazil. According to Ernest Cassirer, the formation process of a myth can only be understood through the visibility of the object that "originally" constitutes it. In our case study we analyze how the values of militarism and religiosity emerged and threaten the communicated democracy; the pathologies and dysfunctions of politics in the radicalization of emotions and the symbolic transformed into real in the scenes shared in the media of Brazilians kneeling at the doors of the military barracks praying for the military coup intervention against the result of the legitimate elections that gave victory to the elected president Luiz Inácio Lula da Silva. Our foundation is based on the relational idea of communication and the value operator concept with philosophers John Dewey, Hanna Arendt, and Leszek Kolakowski, and analysis of the images with contributions from the philosophy of Georges Didi-Huberman and Galvano Della Volpe. **Screenplay - description of the editing process:** the adaptation of the verbal text for the audiovisual essay follows the filmic procedures of *how to show* and *how to tell*. The experiment starts from the word: 1) the verbal article is the extra-filmic base, incorporated to the editing process, which includes its adaptation in thought of the plasticity of the images that form the audiovisual scientific discourse. 2) As epistemological and methodological procedures, our gesture of analysis is by analogy, in the montage of sequences of scenes of this real of the extreme right-wing demonstrations on the highways blocked by truckers and at the doors of military barracks; 3) the selection and organization of images and sounds is based on the filmic notions of Sergei Eisenstein, Daniel Arijon

and Michel Chion. 4) We show how the values of militarism and religiosity merge in a discourse calling for the return of the dictatorship in Brazil;5) The scientific audiovisual essay is situated between the symbolic systems of science and art. The relationship between form and content of communication is understood in the process by the creative power of writing through images and sounds, by the uniqueness of each topic to be communicated and in the expansion of scientific culture.

Key Words

Scientific Audiovisual Essay.

Changing the radio journalism: a short documentary on Czech Radio and podcasts

Authors

Mr. Matej Skalicky - Faculty of Social Sciences, Charles University in Prague

Abstract

Academic description

In 2023, Czech Radio celebrates 100 years of existence. Although its role as a public service broadcaster in the Czech Republic has not changed for decades, the world of media has transformed significantly. The dynamic era of rapid technological development, media convergence and societal evolution in the 21st century brought new challenges that some traditional media struggle to overcome. Czech Radio has started a sophisticated process of transformation from a linear broadcaster to an on-demand content creator. In its comprehensive strategy of producing podcasts and catch-up radio programs, based on one hundred years of know-how in making radio content, the journalists use remediation as an umbrella framework for engaging in the new media arrangement, shaped by the rise of the internet.

This AV work should explain the transition in a short video documentary consisting of interviews with the people responsible for the ongoing transformation and the journalists who are putting it into practice. A total of four interviews will be recorded with chief producers, heads of the new media department, radio presenters and producers and podcasters. In the short video documentary, the author aims to depict the core ideas and motivations behind the transformation process as well as the modification of journalistic practices in the field and in post-production. The interviews will be conducted in Czech (accompanied by English subtitles); the documentary itself will be narrated in English.

The main research question is: *How does the transition from a broadcaster to an on-demand content creator challenge the traditional practices of journalism in radio?*

Over the course of six to eight minutes, the proposed AV work should summarize the key visions of people involved in one of the most significant metamorphoses in Czech Radio history related to the remediation and convergence procedures which are the leading forces in the world of media as a whole. It should also explain whether the old and new approaches conflict with or support each other. Chosen excerpts featured in the video will be based on a simple phenomenological analysis of the collected material.

The author considers the intertwining of theory and practice in journalism an important task for any media academic. The suggested documentary should expand and deepen the knowledge about podcasting and radio transition in general and show the foundations of the significant transformation of journalistic practices in Czech Radio after 100 years of its existence.

Basic script proposal

The documentary should consist of interviews combined with video clips demonstrating audio production in Czech Radio throughout its history. The interviews will be conducted with the following radio journalists:

- Iva Jonášová (Head of Development and Production)
- Tomáš Černý (radio producer and podcast sound designer)
- Jan Pokorný (host and podcaster, former Head of News)
- Barbora Šichanová (Radio Wave's Editor-In-Chief, host and podcaster)

Chronologically, the documentary starts with a fade-in to a close-up of a mixing console in the studio where Barbora Šichanová is recording a podcast episode. The key question is: What is different? What has changed? On camera, she explains the distinctions between hosting a radio program and making on-demand content. This will be followed by a second opinion of Jan Pokorný, sitting in front of the camera in another studio. As a longtime radio host who recently became a podcaster, he can provide an interesting insight into similar production transformations in the past. Subsequently, the brief history of audio journalism in Czech Radio will be presented by Tomáš Černý during a visit of the radio's museum in the main historical building in Prague. The overall concept of the ongoing transition will be explained by Iva Jonášová, who is also a co-author of the radio's latest strategy for the nearest future. She will be standing on the bridge over the radio gallery which connects two parts of building, as she symbolically links the old medium with the new one.

In the end, the voice of all the interviewees will be combined to gain enough data for answering the research question. The narrator will connect the interviews with a commentary on the theory of media remediation and convergence. The video should end with a footage of the historical radio building in the heart of Prague, fade to black and credits.

Key Words

podcasts, radio, journalism, transformation, on-demand, broadcasting

Grief as an Embodied Experience: 'Nothing Echoes Here' (Hay, 2022)

Authors

Dr. Jimmy Hay - University of Bristol

Abstract

Academic Description:

Nothing Echoes Here (Hay, 2022) is a short practice-as-research film (26mins) that charts a 36-hour period in the life of a woman and her two children, in the near-aftermath of the death of their husband and father. The film explores the role that space – interior, exterior, familiar, non-familiar – plays for those grieving a profound loss, while using formal elements of film language and performance to portray grief in an authentic and empathetic manner, prioritising a sense of experience over story and narrative.

The film is responding to a tendency in fiction cinema to relegate grief to a plot device, offering superficial depictions that fail to capture the lived experience of mourning in emotional, psychological, and physical terms. As a result, screen depictions of grief can be misleading and dangerous, either negating the real impact of grief or constructing mourning as a process that, while painful, will incrementally and (relatively quickly) dissipate until one is essentially 'over' it. As current grief discourses attest, the grieving process is a far more complex and multifaceted experience, and *Nothing Echoes Here* seeks to explore the potential for conveying grief in a more nuanced, authentic, and empathetic manner.

Informed by autoethnographic and phenomenological approaches to grief; current grief theory including the 'dual-process approach' (Stroebe & Schut, 1999: 197-224); and Gilles Deleuze's theory of the time-image and the any-space-whatever, *Nothing Echoes Here* considers whether it is possible to affectively portray the lived experience of grief in a fiction film through the formal elements of film language. In doing so, it opens up a conversation on cinematic representations of grief in cinema, while also contributing to the burgeoning – but still significantly underrepresented – practice-research engagement with fiction filmmaking.

Link to Film: <https://vimeo.com/705512900> / password:NothingEchoes2022

Basic Script:

In a tent in the middle of some woodland, a woman reads a bedtime story to her two children.

The following morning the woman and her children cycle from their woodland camp to a town, stopping at the gates of a primary school.

The woman enters a laundrette and places a bag of clothing in a washing machine.

She wanders aimlessly through several seaside locations. The first moment that she stops moving, as she stands and surveys a dilapidated marina, she reveals a hint of sadness and reflection.

Back at the laundrette she removes the wet clothes and places them in a large tumble dryer. She sits and starts reading a book but as the sounds of the laundrette get louder, she becomes visibly agitated, before placing headphones on and playing music. This brings calm, but then the music itself seems to grab her. Her eyes redden as she begins to cry, doubling over and letting out a strained, silent scream. She removes her headphones, gathers up the clothes and leaves the laundrette.

In the woods, the woman and her children approach their camp but are stopped by the sound of three teenagers ransacking the tent and vandalising their possessions. The woman confronts the teenagers, who promptly leave.

As she surveys the trashed campsite, she decides to return to their family home.

As they enter the house the children run upstairs to their rooms. The woman opens large bi-fold doors, revealing a domestic garden. A calm afternoon and evening follow. After the children are in bed, the woman reopens the doors to the garden and steps out barefoot, visibly cold but needing to be outside. With the doors still wide open she sits in an armchair and falls asleep. She is woken in the dawn light by the sound of a distant alarm clock. She gets up and climbs the stairs to what is evidently her and her late husband's bedroom. Inside the alarm clock is ringing. The woman approaches the clock, switches it off, and sits motionless for some moments on the edge of the bed. She stands and surveys the room, visibly upset by being here.

As the children sleep, the woman quietly gathers up a few small toys and colouring books, before waking the children and announcing it's time to leave. Her son protests, saying he doesn't want to go, but the woman explains that they can't stay here. Not for a little while – it's clearly too painful for her.

Back in the woods the woman and the children clear up their things and take down the tent. With the camp packed up, they quietly walk off into the woods to find a new camping spot.

Key Words

Grief, Empathetic Aesthetics, Short-Film, Deleuze, Practice-Research.

The Moments When We Freeze: working with family archive through reenactment

Authors

Ms. Anastasiya Maksymchuk - Universidade Lusófona de Humanidades e Tecnologias

Abstract

Memory as a fragile and fluid but essential part of human cognition is not only a learning tool and archive to personal past. Significantly, it is also a value for humans to share: a storage of common narratives, stories that allow us to bond, build sustainable communities and understand each other. We see hybrid film as a platform for memories to be stored, manifested, re-lived and transmitted.

This project embodies artistic research which investigates the relationship between traumatic memories and the practice of artistic reenactment in contemporary cinema. The memories we are going to work with are of hybrid nature: they are shared between one family and also with the whole society. They witness the lives affected by history, and the history perceived through the lens of individual experience.

Autobiographic component adds a personal touch to the story. This film is aiming to reenact a scene from the past of the author`s own family. It questions fluidity, fragility of memories, their capacity to transform and affect individual and collective perceptions of past and present, while subtly altering our future.

This artwork attempts to create a digital bridge between the opposite corners of Europe, and through film practice aims to find a connection within the family that had fallen apart due to the reasons both personal and political.

Script

1. A film studio with the lights on and crew working. The scene being constructed depicts two people, a woman and a man, eating grilled meat and drinking something strong. Some more people are in the group around the main characters.

The film crew uses the photo as a reference for the actor`s positions and mood, trying to copy the picture. Preparations for the scene shooting are going on.

Cut to: title on screen "The Moments When We Freeze"

2. Screen record shows a video call between Anastasiya and her parents, Lyudmyla and Igor. According to the title, it is the 18th of February 2022. The title also mentions it is 6 days before the full-scale invasion of Russia into Ukraine. It is Anastasiya`s 31st birthday, and her parents are greeting her, each from their own place: the mother from Kyiv, the father from Donetsk, as the daughter is in Lisbon. They all are having dinner together over Zoom. In addition to typical birthday wishes, the family members discuss the current political situation in Ukraine, which is being rather unstable.

3. The full-scale invasion to Ukraine starts.

The scene to represent that moment will be a montage of media images from that time, mixing news media and personal images, shown as a slide show from Anastasiya`s personal iPhone gallery from that period. Voice over describes the state of being “frozen” as experienced by the author at the time.

4. The video call featuring the same three characters. It`s a birthday dinner again, at this time the birthday of Igor. But there is a change, the mother is already in the same physical space as her daughter. The screen title dates this call 27.03.2022, 30 days after the invasion, and the tone of the call is different. The mood shifts quickly back and forth between the birthday congratulations and the war shock. The voiceover talks about the family`s political differences and how weird it is to be situated on the different sides of the frontline barricades both physically and intellectually. Afterwards however, they switch to discussing the old photo depicting Lyudmyla and Igor at the restaurant, eating barbecue. Anastasiya`s parents recall the vacation they had together 40 years ago.

5. V.O. of Igor narrating the story of the vacation, as he remembers it. Family archival photos serve as a contextualizing background for his speech.

6. The scene features the same story, but narrated by the memories of Lyudmyla. This scene carries a completely different tone and even genre in comparison to Igor`s one.

7. The studio where the reconstruction of the restaurant scene takes place. It is the setting of the very first scene of the film. Reenactment construction is in process.

After a few attempts filled with discussions and arguments between the two “directors”, both Igor and Lyudmyla approve the take, and the scene is finally done. It is the moment when their memory gets transformed, reenacted, and captured. As the fictional scene ends, the actors “freeze” in the position their characters got captured by the photo camera.

The V.O. Anastasiya concludes the film with the observation about freezing as a trauma response.

Key Words

archive, reenactment, memory, hybrid film

Tekel Raum

Authors

Prof. Simber Atay - Dokuz Eylül

Abstract

This documentary work titled “Tekel Raum” is a work that interprets the empty and abandoned state of İzmir Tekel Tobacco Factory in its post-privatization period.

Tekel means Monopoly. In addition, the word Tekel in Turkish is the common name of alcoholic beverages and tobacco products in general. The name of the establishments selling such products is tekeli store.

Once upon a time, throughout the country, Tekel factories and enterprises were state enterprises and represent a special national-cultural tradition. However, since the 1980s, due to the integration of global liberal capitalism, Tekel factories started to be privatized in Turkey, the factory buildings were evacuated, most of them were demolished and their lands were sold. İzmir Tekel Tobacco Factory is an important example in this context.

Much later, about two years ago it was announced that only a part of İzmir Tekel Tobacco Factory will be restored and turned into a museum. However, the quality and function of this restoration has not yet been clearly defined. Probably the adventure of this building as a museum is the subject of another documentary.

On the other hand, the German word Raum is not only a physical space, but also an environment filled with subjective psychological aura. Therefore, Tekel Raum documentary is a homage to the nostalgic memory of İzmir Tekel Tobacco Factory, which was once magnificent but later abandoned to its fate.

While trying to define the lost one, throughout the void of the İzmir Tekel Tobacco Factory, improvisations were made cinematographically and free associations were used for text. Thus, Terrence Malick, Plato, Stefan Zweig, Theodor W. Adorno, Alain Resnais, Wim Wenders, Alexander Vertinsky and of course Marcel Proust have great participation during realization process.

“Tekel Raum” is a documentary about İzmir Tekel Tobacco Factory. The duration is 12 minutes 10 seconds. This documentary is also an urbanistic memory record of İzmir. Because İzmir Tekel Tobacco Factory is a place where traces of an extraordinary past are felt, although it was in ruins at that time.

On the other hand, İzmir Tekel Tobacco Factory was closed after privatization then all kinds of entrances were prohibited. The filming of the documentary was made hastily and evasively a few hours before this strict ban began.

Tekel Raum was performed in 2012 but was never shown. It is planned to be shown for the first time in IAMCR 2023 - Flow34 if accepted into the conference program.

Key Words

İzmir, İzmir Tekel Tobacco Factory, privatization, memory record, urbanistic past

Egyptian Female Podcasters Podcast Series

Authors

Prof. Kim Fox - American University in Cairo

Abstract

Academic Description

This audio project is based on the research article on Egyptian Female Podcasters: Shaping Feminist Identity. The objective of the research project was to investigate how female podcasters in Egypt developed their feminist identity. The researchers set out to inquire if it was their intention to espouse feminist ideals in addition to determining the kind of feminism they embodied. There was also discussion on “whether and to what extent each participant chose societal inequities for their podcast topics.” A qualitative critical analysis was used on the podcasts along with a short questionnaire and an in-depth interview of each of the podcasters. There were two additional components of the method including RadioDoc Review’s criteria to evaluate the audio content. The feminist identity development (FID) model was used to gauge their stage of involvement in feminist identity. The student’s professor utilized feminist pedagogy and Active and Authentic Learning to teach the students how to construct their podcast episodes. The findings conclude that the teaching approach enabled the podcasters because they gained confidence to tell their stories. Also, all of the podcasters adopted some form of a feminist perspective.

Here is a link to the article:

<https://www.tandfonline.com/doi/full/10.1080/17439884.2021.2020286>

Script

The nine-episode narrative nonfiction podcast series will follow the format of the research article. It was always the goal of this project to have a companion podcast. The authors believe that framing the research in the form of a podcast series will attract an audience that is distinctly different from those who have already read the research article. Additionally, bringing the research ‘to life’ in the form of a podcast series will include clips from the audio interviews with the podcasters; audio that was not included in the research article and that could spark interest in this podcast from people who may have read the article previously.

The content pillars for the podcast are:

1. The research article.
2. The four (4) raw interviews that were conducted for the research article
 1. IRB approval was granted for the original research.
3. The four (4) podcast episodes that were produced by the podcast participants
 1. This audio is in the public domain. The researcher will also obtain written approval from the podcasters and give them an oral credit in the podcast series.

The podcast will be narrated by one of the co-authors of the article and the podcast will incorporate music and natural sounds to complement the narratives.

Each podcast episode will be 15-25 minutes long.

Projected Episodes

1. Introduction (15-25 minutes)

1. The first episode will provide an overview of the podcast series; setting the tone and providing the necessary background information for listeners to follow the podcast series seamlessly. It will be a combination of the abstract and the introduction from the research article.
 - a. Segment #1: Opens with the story of former AUC student Nadine Ashraf's creation of the Assault Police Instagram account and how it was used to spark a digital feminist movement in Cairo, Egypt in summer of 2020;
 - i. Archival news footage will be used, audio clips from Ashraf and natural sounds from the streets of Cairo.
 - b. Segment #2: Transition to creatively incorporate content from the abstract along with the second paragraph from the introduction. This segment will mention how young female podcasters in Egypt used their podcasts as digital activism.
 - i. Music and some natural sounds.
 - c. Segment #3: The scene of this segment will be on the AUC campus and the segment will focus on the details of the class podcast assignment and the structure of the research project.
 - i. Natural/ambient sounds from the AUC campus at-large and from student activity in classrooms.
 - d. Segment #4: Describe some of the types of feminisms: Black and Western feminism (there will be more on this in another episode).
 - i. Archival audio from researchers who are mentioned like Kimberlé Crenshaw and Maha Bali.
 - e. Segment #5: Mention the research questions.
 - i. Inclusion of music.
2. Additional audio opportunities for this episode:
 - a. Narration with historical context on feminism; feminism in Egypt.
 - b. Audio clips from the interviews with the podcasters.
 - c. Archival audio from other audio work that the podcasters produced.

- d. Archival audio from news reports on how a sexual predator in Egypt was exposed on Instagram.
- e. Archival audio from an interview with Nadine Ashraf.
- f. Archival audio from a lecture by Kimberlé Crenshaw and/or Maha Bali who's research is cited in the introduction of the research.

2. Literature review

3. Method

4. Findings 1

5. Findings 2

6. Discussion 1

7. Discussion 2

8. Conclusion

9. BONUS: Thoughts on Egyptian Female Podcasters: Shaping Feminist Identities

Key Words

Podcasting, digital feminism, cyberfeminism, audio storytelling, Egypt, intersectionality, feminist pedagogy

Black Expats and the Re(formation) of Black Identity

Authors

Ms. Nandi Pointer - University of Colorado - Boulder

Abstract

"When I'm in America, I'm black. When I'm abroad, I'm American.

Troy Benson – Black Expat

Academic Description

My documentary film explores what happens when the barrier of systemic racism is removed, and black American identity is dislodged from the hull of the ship, a location of black being that Sharpe (2016) speaks of *In the Wake* that is then rearticulated in a foreign environment. As Baldwin states in *Nobody Knows My Name* (1961), "In America, the color of my skin had stood between myself and me; in Europe the barrier was down (p. xi)". The barrier that Baldwin speaks of is skin color, in all its banality, and the racist, colonial project that brought African people as slaves to the U.S.'s shiny shores. It is a barrier that prevents black people from knowing where their skin color ends, and their subjectivity begins. As a former black expat, I slowly became more engaged with questions surrounding black American identity, how it is shaped and formed, and yet, as Hall (2011) notes, always in transition. Specifically, I became interested in understanding what societal pressures, unique to the black experience, bolstered and instantiated by the power of visibility and its respect for the status quo, might inform and/or mandate the decision to leave one's native country to escape those feelings of hypervisibility. As Troy Benson, a university teacher in Saudi Arabia told me, "I wish there was a country I could go to where I could be invisible. In America we don't have that option" (personal interview, Hofuf, Saudi Arabia, April 18, 2021).

My research centers on a case study of five black, male American expats, who left their family, friends, and loved ones in search of work, safety, a deeper understanding and exposure to the diverse cultures of the world, and perhaps most importantly, a sense of quiet, absent of the loudness and pervasiveness of Foucault's (1975) panopticon of surveillance and resistance that each expressed feeling in the U.S. I chose documentary film as an avenue for this research because it allows me to visually interrogate and expand the borders and seemingly commonsensical understandings of what the media portrays black men to be. Through this work, I seek to understand what happens to the formation of an identity that is so closely tethered to surveillance, trauma, and violence. I strive to interrupt coded patterns of representation and visibility in order to construct a new representation of black male identity. In doing so, I illustrate how these black expats are (re)articulating their identity, sense of place, and agency transnationally, expanding the borders that have in multiple and varied instantiations confined black identity, both materially and psychically.

Basic Script

This fourteen-minute video is a short excerpt of a larger documentary project in development. The film is primarily composed of interviews with five American black men: Shegun Pointer, Troy Benson, Dante Threats, Douglas Cotton, and Demontray Lockhart. Each of them reflects on their motivations and subsequent experiences living and working as expats in Korea, Japan, Thailand, Turkey, and Saudi Arabia. The film opens with Shegun Pointer, introducing himself in Japanese. We are then transported to Lap Thach, Vietnam, a small city in Vin Yen province, where we see Shegun teaching young children English in an old classroom. The kids start chanting a song they learned. "Up down, up down, up down, cause all I do is win, win, win. Demontray states, "Despite what people might think of the Vietnamese because of the Vietnam War, how they feel about Americans, they love us there, they love Americans, especially black Americans." The viewers are subsequently introduced to the five male expats all currently working at King Faisal University in Saudi Arabia. Over the remainder of the video the men talk about the different paths that led them to become expats. Shegun states, "It was shortly after the Rodney King situation I was living in L.A., working for Telepictures, as a production account and the riots broke out and everybody was shocked and I was kind of like I knew this was coming." Douglas states, "We see a lot of violence in the states, police violence specifically against black men." The men discuss what it's like to experience culture shock, what's unique about being a black expat, and how this experience has engendered the resurgence of Quashie's (2012) interior state of quiet they were all unable to access while living inside the U.S.

Key Words

Keywords: race, identity, expats, violence

How have the internet and multidisciplinary art forms informed/shaped the writing of contemporary Black British women writers, and how is it creating a new language of self-discovery?

Authors

Ms. Adjoa Wiredu - University of Surrey

Abstract

To discuss new emerging forms and expressions in contemporary literature, this project will explore the writing of Black British women, specifically that of the second-generation African British who inhabit a unique perspective and identity (often unseen or explored), in the British publishing landscape. Black British women writers are creating new forms to better understand their journeys and themselves. They appear to be doing so using hybrid forms in literature. This is not just in literature but also in the arts in general. This cross and multi-disciplinary practice extends beyond and is crucial in my practice and will be central in my practice-led research.

There have been major shifts in our society, specifically within the black community. For example, throughout the campaign for Brexit was the rejection of free movement and groups considered “other”, a rejection of people from other ethnicities including black people. In addition, the global outpouring following the murder of George Floyd ignited a global conversation about race in the West. This conversation continues, mostly due to the internet and curated spaces with huge followings but also due to the outbreak of Covid-19, when people had more time to examine our world. In the black community, these discussions inspired new initiatives in literature; the desire to have our experiences documented as another way to connect and grow. There is also a renewed awareness in how we process, share and discuss major events online. Within this context, there is a concern for the past and one for the present. It drives the works of many second-generation writers; it drives my both my critical and creative writing. A key part of my discussion will examine “the second sex” from the black female perspective, and in contemporary times. Our society is only getting to grips with movements that centre pay disparity between the genders, sexual abuse and harassment of women (#metoo) but we still have a way to go. How have these shifts transformed our ideas about literature and what it can do?

To approach this project, I will examine the context from which these contemporary texts exist and the development of hybrid text. I will experiment with fragmented form and structure, bridging different creative forms like poetry, creative non-fiction and memoir. I will explore how the works of Black British women writers compare and are in conversation with contemporary art forms such as multi-disciplinary works in sound, collage, fine art, video and photography. This interrogation will incorporate and discuss how they have influenced Black British women writers and as a result how they are in turn adapting and reshaping contemporary texts. What might we consider new emerging forms in literature and who are they speaking to? I will look at literary precedents whose work specifically take on a trajectory of self-discovery. To give further insight, this theme will

encompass research into deconstruction, the beginning of the postmodern era, and ask what themes have been transported to our current times? Finally, contextualising contemporary art and online developments in the works of Black British women writers will lead to a key area of my thesis; their use of language and what might be considered “new expressions”. In sum, what does it reveal about Black British women writers in our society now? My own hybrid-memoir supported by my thesis will explore some of these questions by presenting new ones.

A six-part series of audio lyric essays (ALEs), will bridge the gap, between the critical research and the hybrid-memoir. The mini 10-minute ALEs will discuss the contemporary context and artistic landscape with a wider European scope. It will consider a range of umbrella questions, such as who are the second-generation in Black Europe; what part does gender, class and home play; how do we move forward while exploring the past; how do we discuss diverse experiences; how is this exploration a collective experience, and should it be? The threads from these questions will flow into the critical and the creative work simultaneously and provide short meditations on the theoretical roots. Audio as a medium to experiment with background noise, soundscapes, whilst incorporating poetry has nudged at the limits of podcasting; how else can it evolve with intention in research? This weaving form is another aspect to the research and its experimental nature will help to encase the fluid project space.

Key Words

memoir, literature, Black-British, women, writers, multi-disciplinary art, hybrid-text, poetry

Exploring creative and cultural participation of older minoritised adults through collaborative video production

Authors

Dr. Tot Foster - University of Bristol

Abstract

Academic description:

These videos arose from an intensive month of video co-production with older co-researchers on Connecting Through Culture as We Age <https://connectingthroughcultureasweage.info/>. This three-year research project, at the University of Bristol UK, aims to improve the quality of life for disabled, or racially or socio-economically minoritised older adults, through enhanced participation in social, digital and cultural activities. Eighteen older co-researchers are working alongside the academic team to explore how and why older people participate in arts and culture, and then to collaborate on the design of new arts and cultural experiences with creative technologists and artists, supporting creative industries to better understand diverse older adults.

These short films were part of the project's work in exploring co-researchers' creative lives and supporting their cultural visibility. Co-researchers themselves initially suggested making films and, in line with the project's participatory action research methods, they were supported by an experienced media producer on the academic team to realise their ideas using iterative and collaborative methods. The films fit with the project's lifecourse approach which recognises how life events, experiences and places mediate the present, with older age situated in the complex flow of everyday life (Barron, 2021). The films were not produced explicitly to effect change, as is the case for many manifestations of PV, but to engender reflection and conversation (Manuel and Vigar, 2020).

Twelve films were made of which eight are featured in this 15-minute programme. Co-researchers had full editorial control and could take on as much or as little of production as they wanted. The experienced academic media producer facilitated the development of their ideas and took on either supporting co-researchers in their own production activities or performing production roles they did not want to engage with. The videos, from 30 seconds to 4 minutes, embody co-researchers own cultural and creative identities, interests and agendas. Several forthrightly address ageism. The 'mini-films' were screened as 'Rebellious Voices' at the Watershed cinema in Bristol, where the co-researchers celebrated with friends, family and interested public. Collectively, the films powerfully convey the wide variety of passions, creativity and concerns of the co-researcher group, offering a vibrant and nuanced challenge to deficit views of ageing as a process of deterioration. This experience of DIY culture and the valuing of 'read/write' forms over passive spectatorship (Rose, 2014) has supported the co-researchers in their collaborative designs with creative technologists further along the Connecting through Culture journey.

Script:

Beware the Beige

In this performance poetry piece Elanora Ferry attacks ageist attitudes to retirement; "...we don't all want comfort, care & retirement homes. It's not a retirement lane but a dead-end street you peddle, I'm not going on auto pilot into my future yet to be written"

Punked

This punchy and humorous animation by Fanny Eaton-Hall and Roland Payne contrasts sexy knickers with incontinence pads, leather boots with slippers, illicit drugs with medication. "Punk's not dead, it's just early to bed'.

A Gospel Pop Bike Video

Carmen Groves uses her mobility scooter to dance between traffic bollards and share her music with people in the city centre.

At the Water's Edge

Wistful and lyrical poetry from Karen Harvey with evocative images of water.

Between Dogs

Clare Finnimore, who is visually impaired, made this short documentary-style piece about living without a guide dog. Her last dog Sparkle offered her not just safe access to the world outside her home, but also companionship, play and social connection.

Old Woman

Jeanne Ellin is housebound. In this polemic she demands that she be seen not simply as 'old woman' but with all the complexity that her identity deserves. "I wear the face that I have earned, every line and sag records my life".

Snow Queen

In this short animation Ruth Harrison recounts a life-affirming trip to the ballet.

My Happy Place

Erica Harrison tells us about the comfort and joy she has recently found in observing and photographing the nature on an urban footpath behind her home. "Being creative brings me peace of mind and makes me feel that I'm still worth something".

References:

Barron A. 2021. The taking place of older age. *Cultural Geographies*, 661-674, 28(4)

Manuel, J & Vigar, G. 2020. Enhancing citizen engagement in planning through participatory film-making. *Environment and planning. B, Urban analytics and city science*.

Rose, M. 2014. Making publics: Documentary as do-it-with-others citizenship. In M. Ratto, & M. Boler eds, *DIY Citizenship : Critical Making and Social Media* pp. 201— 212

Key Words

Ageism, Collaborative video production, Older minoritised adults, Arts and culture

Father-land: Thinking Through Film

Authors

Dr. Kayla Parker - University of Plymouth

Mr. Stuart Moore - University of the West of England, Bristol

Abstract

1. Academic description of the work

The 20-minute autoethnographic essay film, *Father-land*, was created by Moore and Parker as part of an artist research residency hosted by Nicosia Municipal Arts Centre (NiMAC, associated with the Pierides Foundation) in the Republic of Cyprus and supported by research funding from University of Plymouth, UK.

During the residency, the film-makers lived on the edge of the Buffer Zone, the demilitarised strip of land controlled by the United Nations Peacekeeping Force, which cuts through the centre of the capital and has divided the island since 1974; they interacted extensively with a diverse local population and surveyed the built environment.

Father-land is primarily a site-specific work, a film that relates directly to the location of the Nicosia Buffer Zone. The focus of the project was to film in a politically charged location and to exhibit the work there. Its exhibition in NiMAC as a large-scale installation in the same physical locale (18 October 2018 to 19 January 2019) effectively collapsed the pro-filmic space and the afilmic reality. On their journey to the Arts Centre, the audience passed through the landscape of the Buffer Zone that they now watched on the screen. The film's sound design blended with the city soundscape beyond the Gallery. The projection screen was, in effect, a window looking north to the cityscape beyond: the Buffer Zone, Turkish Cypriot Nicosia, the Mesaoria Plain and the mountains.

The film-makers' technique of structured improvisation builds on the legacy of French-American cinematographer and film director Babette Mangolte's practice of 'putting words in place', using unrehearsed dialogue recorded on site to amplify affective impact, thus contributing to a key discussion in the field of essay film practice. This was inflected by Moore and Parker's experience as the children of British military personnel who were stationed in Cyprus during the Cold War. In the dialogic approach, the researcher is an active presence, and the resulting material is regarded as being co-produced (Riessman, 2008). In *Father-land*, the film-makers embedded the ways in which they talked as collaborators to perform the narration, allowing their lived experience, the interplay between different memories, and the Nicosia Buffer Zone itself to guide the development of *Father-land's* 'screen play'.

The self-reflective and self-reflexive hybridity of the essay film blurs the traditional boundaries between documentary and fiction. It enables interlocking identities, memories and experiences of individuals to assert themselves and be heard against the discourses of power to create a

polysemic archive for the future that not only recounts the film-makers' nomadic and militarised childhoods but is also the story of the fractured city of Nicosia itself.

2. Script of the audio-visual work

The film opens with the view from our apartment in Nicosia through partially open Venetian blinds to an outside courtyard in sunshine, with swaying palm trees, looking towards the Buffer Zone. Images are recorded with a fixed camera at eye level, using natural lighting, and establish a calm formality to the filmed sequences, so the audience is immersed in the scenes and has a more contemplative experience, rather than being directed by the conventional film-making grammar of pans, zooms and pull-focuses. We see views of the local neighbourhood next to the Buffer Zone, close to the flash point for the intercommunal violence of the past.

Other shots from a vantage point on a roof provide views across the Buffer Zone itself, literally 'looking over the wall' across the divide, drawing the audience through the contested border to the other side and the land beyond. These views include tall palm trees and an enormous eucalyptus inside the Buffer Zone. Other filming focuses on signifiers of the intercommunal conflict, the ruined cityscape with buildings pockmarked by mortar rounds, and the enormous flags of the Turkish Republic of Northern Cyprus and Turkey lit up in coloured lights on the mountainside beyond the city to the north. The final filming location features the abandoned Nicosia International Airport, where our fathers may have passed through decades earlier on military business. The airport was the scene of fierce fighting between the opposing forces in 1974 and is now a ruin within the Buffer Zone occupied by UN troops.

Our improvised 'conversations', recorded in the Buffer Zone, provide the narration for the essay film, interwoven with field recordings that capture the audio ambience of this place.

Father-land won the 2020 British Association of Film, Television and Screen Studies (BAFTSS) Practice Research Award for Essay/Experimental Film.

Watch film on Vimeo: <https://vimeo.com/301493003>

Key Words

Archive, autoethnography, Cyprus, essay film, memory, place

‘Encapsulating’ Experience: Stories of Digital Exclusion

Authors

Ms. Constance Lafontaine - Concordia University

Dr. Kim Sawchuk - Concordia University

Abstract

The Aging + Communication + Technologies (ACT) Lab works to challenge the systemic exclusion of older adults from digital society through participatory research with communities of older adults. Over the past five years, we have undertaken complementary research projects centred on the intersecting access barriers that impede the inclusion of older Canadians in digital society. Some of these barriers, we have argued, are driven by the telecommunication industry and the Canadian Radio-television and Telecommunications Commission (CRTC), Canada’s telecommunication regulator.

As a means to bridge community-engaged research on digital inclusion and public advocacy for policy change, we have developed a practice of creating short-form media “capsules” that have been used for teaching, as testimonial evidence in court cases, in policy reports and academic presentations. These capsules “encapsulate” the complex lived experiences of older adults through short-form media. Our capsules are guided by a set of principles to foster inclusion. We have particularly been influenced by Virginia Eubank’s writing on Collaborative Action and Reflection Research in Digital Dead End (2011). First, encapsulation serves to showcase key research findings by choosing a representative anecdote (Burke, 1962). This puts the focus on and personifies under-represented realities of aging in a digital world. Second, encapsulating experiences in short form allows us to challenge the exclusion of many digitally-disconnected older adults from decision-making spheres, as we use capsules in public outreach and formal policy interventions. Third, the making of the videos collaboratively helps to consolidate the research relations between participants in the project and also demystifies the processes of media-making.

The research that underpins this capsule

Since 2018, we have undertaken collaborative research on older adults and the telecommunication industry. We have mapped a system where older adults are unfairly targeted and financially abused by large telecommunication companies through widespread misleading and aggressive practices. In 2020, we conducted a study focused on the perspectives of low-income older adults on the prices of mobile services. We tracked the neglected stories of older Canadians who ration food or medicine to afford digital services, and of others who feel completely left out of digital society. We have also examined the ways public consultations on media policy, through ageist designs, exclude important perspectives of older Canadians.

Our research findings on these matters are gleaned from qualitative studies in five Canadian provinces. We completed over 100 semi-directed interviews in public spaces like malls, libraries

and community centres, where we asked older adults about their experiences with digital devices. We worked with community organizations to orchestrate policy interventions through public hearings, reports and media outreach. Alongside these efforts, we worked to provide older adults opportunities to engage directly in public consultations on media policy.

This sets the stage for the capsule we would like to showcase as part of Flow34.

Description of the script

Navigating the Government: a video inquiry into a public consultation on misleading and aggressive telecommunications practices

Our short (3.5 minutes) video documents the experience of two women in their eighties who participated in our research: Sadeqa Siddiqui and Marietta Lubelsky. Sadeqa and Marietta are attempting to participate in a public consultation on misleading and aggressive practices of the telecommunication industry by using the Canadian Government website designed to collect opinions from the public. The architecture of the government website, which is confusing, runs counter to the stated intention of the online consultation process: to use digital technologies to enhance inclusion of all Canadians--especially older adults--in the public consultation process.

Each woman is filmed sitting at a computer, one at a time, and footage of the two is edited together. The video begins with written context about a public inquiry led by the Canadian government, and explains that Marietta and Sadeqa are already proficient users of digital technologies. Each introduces herself and begins using the platform. The women look puzzled. Sadeqa reads out loud some convoluted text about media policy. Marietta cannot find where she is supposed to go on the platform, as the complex navigation leads her astray. Sadeqa finds the form and fills it out. The narrator tells her that it took 40 minutes. Sadeqa, dismayed, says she would never do this again. The narrator chats with Marietta and asks her if she wants to continue looking for the form online. Marietta yells out "no way! We will be here until tomorrow morning!"

The video is in English. We will add English subtitles and also make a version with French subtitles.

Key Words

Video capsule, encapsulation, aging, digital inclusion, media policy, research creation

Black Box versus Black Bloc

Authors

Ms. Renée Ridgway - Aarhus University

Abstract

Academic description of the work

With around 5.8 billion requests per day, Google is the most used 'search engine' worldwide. Google Search identifies users online by collecting personal data—including an IP address, yet when using the Tor browser, a users' IP address remains obscured. Situated at the interstices of media theory and artistic research, I tested out these two methods of searching by designing an 'experiment in living' (Marres 2012) and collected data on myself. This small study facilitated my understanding of the behind-the-scenes constellations of agents (protocols, algorithms and myself) that determined my search results. Yet what are the effects of Google search and the Tor browser and how can they be made visible? *Black Box versus Black Bloc* employs Alexander Galloway's eponymous essay to structure the effects of Google Search (*The Personalised Subject*) contrasted to that of the Tor Browser (*The Anonymous User*). For Galloway, the black box is 'an opaque technological device for which only the inputs and outputs are known' and the black bloc is 'a tactic of anonymization and massification often associated with the direct action wing of the left' (2011) Furthermore, he asks, 'Somehow these two things come together near the end of the twentieth century. Is there a reason for this?' Departing from the 'data subject', an end user whose personal data can be collected through 'direct identification' with an IP address, I adopt the internet protocol (IP) address as an organisational hinge to show the effects of search on (us)ers—'subjectivities of search' and 'agencies of anonymity', organised into 'collaborative collectives' according to degrees of human-algorithmic interaction.

Embodied by a 'personalised subject', the black box and the Intellectual Property (IP) of Google's proprietary search algorithm is a form of '[in]visibility management' (Flyverbom et al 2016), situated within the 'media arcane' (Beyes and Pias 2019). With the *Black Box*, as Google's personalisation increases so does the amount of computational agency, at the same time the degree of anonymity (privacy) decreases, creating 'Subjectivities of Search'. This 'blackness' of the black box is also found in the Black Bloc that is analogous to tactics of 'obfuscation' (Brunton and Nissenbaum 2015) such as the Tor Browser, which, by obscuring the user's IP address, facilitates the construction of an 'anonymous user'. With the *Black Bloc*, as the amount of anonymity (privacy) increases with Tor so does human agency, at the same time the degree of personalisation decreases, creating 'Agencies of Anonymity'. The key difference is that I choose to be in the 'anonymous Tor collective', trusting my privacy to unknown human actors instead of putting trust in Google that assigns me to particular groups through their non-transparent process of collaborative filtering, without human agency. This video contributes to the confluences of media and communication studies and visual culture.

Basic Script

This single channel video (16:54) begins by illuminating Galloway's definitions of the 'black box' and 'black bloc' with text and image, then transposes his question on Kazimir Malevich's *Black Square*. Illustrated by rotating boxes, or blocks with Powerpoint software transitions, the video cumulatively reveals the results—the 'effects' of searching with Google and Tor. The point of departure is a detail of a black ink on white paper drawing, with 'data subject' written in a circle at the centre, with the video panning through handwritten 'Subjectivities of Search' (Technology of the Self, Homoeconomicus, Neoliberal Subject, Interpellated Subject, Trusted User, Impressionable Subject, YOUs, Digital Subject, Data Dust, Machinelike Other, Cyborg, Cyberorganization) on the right and 'Agencies of Anonymity' (Online Disinhibition Effect, I've Got Nothing To Hide, Pseudonymity, Online Persona, K-anonymity, Obfuscation, TrackMeNot, AdNauseum, Unreachability, Techno-Elitism, TAILS, Algorithmic Anonymous User) on the left. At the incremental exposure of alternating 'Subjectivities of Search' and 'Agencies of Anonymity', a quote appears from a noted academic (e.g. Foucault, Suler, Haraway, Nissenbaum, Chun, Gehl, Goriunova, Introna, boyd), often those citing the particular 'subjectivity' or 'agency'. As the video proceeds, step by step, successive blocks turn symbolically left or right or up and down between each word on the lists, slowly exposing the entire drawing—a 'critical cartography' (Joler 2019) of the *Black Box* (Subjectivities of Search) versus *Black Bloc* (Agencies of Anonymity).

Key Words

Google, Tor, personalisation, anonymity, black box, black bloc, subjectivity, agency

Zoom Zoom : older adults, community organizations and the digital challenge

Authors

Dr. Kim Sawchuk - Concordia University

Dr. Samuel Thulin - Concordia University

Abstract

Part 1.

The profound repercussions of the COVID-19 pandemic on older adults have been documented by many researchers from biomedicine to age studies. The pandemic hit older adults in numbers, but it also affected community organizations who provide services across numerous sectors to older adults. Food insecurity became rampant, as community kitchens closed to comply with social distancing regulations. The shutdown of libraries cut many people from access to the internet. Transportation to appointments stopped. In-person visits were prohibited. As community-engaged, age studies researchers, we have witnessed the heroic efforts of community workers in this sector to provide services to older people during the pandemic and afterwards. In collaboration with advisors from this sector, we decided to document the impact of the pandemic on the not-for-profit sector who work with older people in Montreal, one year later.

Drawing on the legacy of “collaborative reflexive research” (Eubanks, 2013) our team interviewed 15 organizations, 6 English and 5 French as well as 12 older adults and 5 policy makers about providing care to their communities during the pandemic. Most interviews were at least one hour in length. Each interview was transcribed and translated from French to English. We coded our results together, first descriptively, then thematically. A recurrent theme in the interviews was “adaptation” and the challenge of coping with ever-changing circumstances. The pivot to online platforms, such as Zoom, and the struggle of many organizations to keep in contact with their older clientele was frequently mentioned.

This sixteen-minute audio composition is based on these interviews with leaders of not-for-profit community organizations, older adults, and policy makers on their adjustment to “Zoom”.

As artist-researchers, we work within the Canadian tradition of research-creation (Chapman, Sawchuk, 2012). Research-creation considers the ethics and aesthetics of rendering research into a particular media genre or format. In this instance, we were commissioned to produce four audio capsules drawing on emergent themes: a) Adapting to Change; b) The Digital Challenge; c) Social Isolation and d) Routines and Ritual. This submission, “Zoom Zoom”, is based on the challenges of finding or maintaining community at a distance through Zoom.

Part 2.

For this composition, we selected interview segments that tell the story of how community organizations adapted and innovated to maintain connection with their constituencies using the Zoom platform. Organizers, policy makers and members speak of the advantages, challenges and the future of life on Zoom. We hear of the ingenuity of organizations offering “knitting online” and bingo by telephone. We hear of the desire to be together and, in some instances, to abandon Zoom. A recurrent sub-theme is the high cost of access to the Internet in Canada and how this affects older people. The capsules include voices in English and Quebecois French. We kept in segments that might make sound engineers cringe, but that are a part of the “sonic geography” of working in this sector. Many are on the move on public transport or in their cars.

Aesthetically, we do not provide a voice-over narrative. We found each voice deeply affective: we were moved by what they had to say and *how* they said it. Yet our decision to work with fragments brought a challenge. We wanted the intervals to provide listeners with a moment for reflection without too much interpretive interference. Yet we needed a way to connect the fragments. We experimented with the pitch, rhythm and the sound of the voices to create a sonic bridge between the audio fragments to weave the voices together, gently.

The interludes for this capsule are generated by converting the voices to MIDI. This is the basis for the initial "score". Multiple digital musical instruments were used to turn this voice-derived score into sound. Reverb and delay effects were added to elongate the interval to produce the in-between space. Running the sound through a granular synthesis process and reassembling it, produces a drone-like sound that blends the tiny fragments together. The final result is a mix of movement and stasis, a bit like a river or maybe a cloud, where there is an overall shape that is constituted by multiple water droplets that are in motion. Here it is an overall sound-shape constituted by the multiple grains of each voice coming together again in concert, in community.

Key Words

Aging; Digital Access; Zoom; Research-Creation; Sound; Audio Composition; Covid-19

(M)RURAL: a documentary of street art in Kampung

Authors

Mr. Ali Minanto - Faculty of Social Sciences, Charles University in Prague

Abstract

This documentary talks about 'Mural to Kampung' (MtK), a project initiated by Cosmos Street Art Studio, to respond to the current situation after the Covid-19 pandemic in Yogyakarta, Indonesia. Street art practice in Kampung, a rural area, is not relatively new in the context of Yogyakarta. However, its tactics and strategy differ according to the social character of the community. MtK took place in Kampung Ngaglik, Sewon, Yogyakarta. It is 8.3 km from downtown. This project involves 41 artists, some of whom have non-street artist backgrounds. This collaboration resulted in 35 mural works with various themes: social, environmental, education, and daily life events.

Through a combination of expository and semi-observational approaches, the documentary records the uniqueness of a street art project in a suburban area. It depicts the atmosphere of Kampung Ngaglik, life in the kampung (rural area/ suburban), its atmosphere, daily activities of people, Cosmos Street Art Studio's activities in preparing the MtK project, the interaction among artists and between artists and community, which is presented in 20 minutes duration. The documentary also contains interviews with artists, villagers, and visitors. The interviews with the artists were conducted to answer three main questions: why participate in the Mural to Kampung project, the significance of street art for people in the village, and talking about their artworks.

The street art pieces reflect the intersection of the artists and the people's ideas. The mural to Kampung (MtK) project has succeeded in elevating the enthusiasm of street artists and residents in producing knowledge through street art pieces. The documentary entitled (M)RURAL strengthens the shifting trend of street art in Yogyakarta regarding the relationship between the artist as a subject and the other subject (intersubjectivity), including the public as an appreciator. This phenomenon can be used to emphasize the concept of relational aesthetics (Nicolas Bourriaud) to describe the relationship between art and society.

Key Words

Documentary, mural, kampung, knowledge production

Anós i ba kim? (Who are we?)

Authors

Ms. Maria Kowalski - ICNOVA/NOVA FCSH

Abstract

This audiovisual essay intends to identify the reinterpretation of the colonial photographic image with an anthropobiological nature, belonging to the photographic collection Guinea Anthropological and Ethnological Mission 1946-47 (MAEG), which is in the Arquivo Histórico Ultramarino (AHU), Lisbon, Portugal. By appropriating archival photographs, through a participatory methodology implemented in Guinea-Bissau in 2021, this work intends to build an answer to the starting question *“Photographs of anthropological missions in former Portuguese colonial territories: how can photo-elicitation deconstruct them, eliminate their representation of power and mediate a reaffirmation of identity?”* As general objectives: - an ethical dissemination of the colonial archive; - the construction of new postcolonial narratives; - a reflection on memory and identity.

Photography is, in this process, understood under the argument of Dubois[1], as an image associated with an act inseparable from its enunciation and its reception, an image-act, considering the genesis of the image (Bazin, 1960)[2] and its result, in a photographic object that carries a message laden with meaning and indexical nature (Krauss, 1977)[3], whose importance is revealed both in its capture and also in its reception.

Photo-elicitation, according to its precursors John Collier Jr. And Malcom Collier[4], is adopted with the intention of observing and listening (Leininger, 1985)[5], and, in this way, obtaining a more comprehensive notion of the subject of study and its personal perspective towards the object, evoking the past and memory, as an agent of interpretation and reflection. The images returned, in this way, to their initial creation space, having been appropriated by the current inhabitants of these spaces, integrating their memories of documented experiences and functioning as a tool to promote reflection and individual and collective expression in the face of the colonial past.

Script

The film, with about 30 minutes, of documentary nature, registers eight interviews by photo-elicitation carried out in 3 regions of Guinea-Bissau.

Initially, the political nature of the Anthropological and Ethnological Mission of Guinea (MAEG) is introduced and then the content of the photographic collection resulting from this Mission.

The first interviews take place in Bissau, in the neighbourhood of Quelélé. First, and whenever there is a change of region in the film, the location and the paths taken, on foot or by car, are contextualized by photographs of the space and video clips of that space and the people who inhabit it, with background music. In Bissau, interviewees are over 60 years old.

Afterwards, we went to Cacheu, where several interviews were carried out. The film features interviews with young people in their 20s.

Here, based on the premise of Cristopher Morton (2005) “The image has a biography – (...) its original inscription in the negative is only a starting point for a complex series of related objects through time and space.”[6], is also shown, with musical accompaniment, the results of an artistic residency that I developed in Cacheu during this period, based on the printed photographs belonging to the MAEG archive.

A new trip, new paths, always with musical accompaniment, to Mansôa, where two more interviews are carried out, with both interviewees around 50 years old.

The film editing gave the work a particular aesthetic, which allows us to feel a fluid cadence between the various interviews and the places covered. In the photo-elicitation process, each archive photograph that elicits the different reflections is revealed, in synchrony with the corresponding interview image. The images were shown to the interviewees either in digital format (tablet) or in printed format.

At the end of the video, video clips of our trip to the Island of Bissau are shown, together with archival photographs captured on the spot. The documentary ends with the phrase “Reconciliation for the truth, listening to its multiplicity of sources.”, registered in an interview without photo-elicitation carried out in Bissau.

[1] Dubois, P. (1986). *El Acto Fotografico*. Paidós

[2] Bazin, A. (1991) *O cinema. Ensaios*. Ed. Brasiliense; Bazin, A. (1960) The ontology of the photographic image. *Film Quarterly*, 13 (4), 4-9

[3] Krauss R. (1977) Notes on the Index: Seventies Art in America. Part 1. *October*, 3, 68-81; Krauss R. (1977) Notes on the Index: Seventies Art in America. Part 2. *October*, 4 , 58-67

[4] Collier, J. & Collier, M. (1967) *Visual Anthropology: Photography as a Research Method*. UNM Press

[5] Leininger, M. (1985). Ethnography and ethnonursing: Models and modes of qualitative data analysis. In Leininger M. (Ed.), *Qualitative research methods in nursing* (pp. 33-72). Grune& Stratton.

[6] Morton, C (2005) The Anthropologist as Photographer. *Visual Anthropology*, 18(4), 389-405.

Key Words

foto-elicitation; colonialism; participatory; archive; anthropology; photography

Re-inhabiting the past we have not seen

Authors

Prof. Arezou Zalipour - Auckland University of Technology (AUT)

Abstract

In this video essay, I discuss the ways in which historical inaccuracies in ethnic and indigenous narrative fiction films affect the acquisition of true or false knowledge about these communities and their contexts. When films are inaccurate, they can perpetuate misconceptions and misunderstandings about the past of various social groups and communities and can mislead the viewer about the true nature of historical events and figures. While there have been studies on authenticity in historical documentaries and historical dramatisation of events and figures, I seek to extend the debate and scholarship into films that focus on historical wars, raids, and massacres of indigenous and ethnic communities. In this video essay, I raise questions about the implications of (in)accuracies in narrative fiction films set in historical periods in relation to conceptions of authenticity and creative license. Drawing on interviews, an in-depth analysis of film techniques, and secondary literature and relevant theories, this essay presents part of the findings of a larger research project that explores and theorises the connection between creative license and authenticity in examples of contemporary filmmaking practices specifically those films that involve framing historical massacres, raids, and wars of indigenous and ethnic communities. While referring to a variety of examples of films around the world, I specifically focus on scenes from recent productions like *Muru* (2022), a New Zealand film about the 2007 New Zealand police raids of the Ngāi Tūhoe community of Rūātōkhe, a community of the indigenous Maori people in New Zealand. *Muru* was the winner of the 14th Asia Pacific Diversity Film Award.

A (basic) script of the audio/visual work:

Format: a video essay, will be exported as an MP4

Duration: approx. 7 mins

Below is a selection of some tentative materials, thoughts, and choices that will shape the assets and edits of this video essay. I will use Adobe Premier to edit using a variety of techniques for aesthetics and rhythm.

5 sec Title [an exciting opening for audio-visual]

Voiceover will be used

Several clips and montage of relevant materials

Relevant appropriate found footage of historical events

Analysis of examples of historical films and aspects of authenticity

A montage of exemplary clips from historical films

Examples from directors and writers speaking about creative license

A creative montage of archives including newspapers scraps, sounds, etc that can render the historical events based on which examples of films have been made

A split screen of in-depth analysis of selected scenes

Discussing creative license, using some interview footage

Other appropriate visuals

Credit roll

music track

Key Words

practice, indigenous film, ethnic filmmaking, authenticity, historical drama, creative license