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From Surface to Cloud, and Return: The Migration of Moving Image

Authors

Prof. Tianle Huang - Communication University of China

Abstract

From an etymological perspective, the word *cinema* can be traced back to the Greek word *kinema*, inheriting its original meaning of movement. Based on this background, this paper aims to break through the conventional assumptions of modernism regarding the concept of moving image, exploring its migration between urban space and cyberspace in the post-medium condition, as well as examining the potential of this experience to be embodied by spectators .

In the interaction between moving image and urban space, image archives not only become an integrated spectacle of the city along with its architecture, but also evoke the movement of the city itself from within. Such post-cinema highlights the polysemy of moving image through the discontinuity and ambiguity of narrative, prompting spectators to re-construct their sense of identity, emotions and memories through perception and critical reflection while responding to the visual experience of the post-medium condition. In this context, fragmented and paradoxical thoughts are intertwined with each other, migrate across various interfaces, and gradually integrate into a new mode of perception of the material world for the subject. Concurrently, moving image in cyberspace explores the boundary between reality and virtual reality, and interpellate the immediacy and authenticity represented by the 'liveness', which has been mediated by network media, as well as the hierarchy of the art system.

Based on previous theoretical foundations, this paper investigates the possibility of the moving image's return from the 'cloud' to the 'surface' from different perspectives. It aims to imagine, explore, and compose a path for moving image in cyberspace to intervene in society. This is achieved by the transformation and rediscovery of existing behavioral patterns in daily life and the alteration of the relationship between 'media-object' and 'spectator-subject', as well as the dislocation and relocation of image archives so that a fluid space in a realistic sense has the potential to be constructed.

Key Words

Screen, Alternative Space, Urban Space, Cyberspace, Third Space

Research on the Digital Communication Strategy of Intangible Cultural Heritage under the Background of the Metauniverse

Authors

Mr. Sheng Li - Universiti Malaya

Abstract

The Metaverse is the ultimate digital medium that encompasses all existing and emerging digital technologies. The growth of digital inheritance and the emergence of intangible cultural legacy have been strongly influenced by the digital communication in multidimensional and diverse groups. This study examines the inheritance of intangible cultural heritage and its present state of digital transmission in order to determine whether the metauniverse's impact on that transmission is extensive and profound. There are three significant flaws in the inheritance force, the inheritance scope, and the inheritance content. Then, based on the QFD theory, this paper analyzes the specific needs and development opportunities of the digital transmission of intangible cultural heritage and the multiple integration of the metauniverse. With the help of the Metaverse platform and the interactive technology represented by VR/AR/MR, it is suggested to create a new method of digital transmission of intangible cultural heritage; put forth targeted strategies; develop the operating mode of service design; and realize its thorough and seamless connection from real space to virtual space. Finally, according to TOPSIS theory, the proposed strategies and models are evaluated, and according to quantitative analysis, excellent measures are selected, and improvement suggestions are put forward for other measures. While the Internet technology has completed the profound deconstruction of the cultural part of the traditional society, its mission of the next generation of digital media is to reconstruct the social form to build a new digital society. In the future, hope to expand the influence of digital transmission of intangible cultural heritage by relying on the upsurge of the Metaverse, and at the same time bring corresponding income sources for the inheritors of intangible cultural heritage and relevant organizations.

Key Words

Extensiones transmedia del videoclip musical: el formato en la industria musical y la ecología de los medios

Authors

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Abstract

Tras el album como formato preferente de comercialización y distribución de la música popular, con el que la industria consolidó una manera de estructurar los tiempos (de promoción) y los espacios (conciertos, giras…) de las trayectorias profesionales de sus artistas, se ha producido como reacción, una "singlerizacion de la música", provocada, entre otras causas, por la digitalización de todos los contenidos culturales. La producción musical y sus procesos empresariales se han modificado y en la actualidad tanto los artistas como sus sellos discográficos se enfocan hacia el aprovechamiento máximo de canciones-singles, a través de la viralización del contenido y de todas las comunicaciones conexas. En este sentido la industria fonográfica sigue la lógica transmedia, ya adelantada por la industria musical en los noventa, cuando se hizo posible el crecimiento de redes globales de interconexión entre la industria del entretenimiento, el ocio y las industrias audiovisuales. Las redes sociales son una parte importante de esta lógica, que necesita mantener la interacción e implicar a la audiencia en el día a día. En la exigente economía de la atención del consumo cultural contemporáneo, las apariciones de trabajos musicales no son suficientes para mantener el interés de los fans, que demandan constantemente contenidos.

El trabajo tiene como objetivo explorar cómo algunos artistas mainstream de la industria musical han organizado su carrera en una combinación de lanzamientos musicales, redes sociales y otras conexiones con la industria del entretenimiento como plataformas de contenidos (Netflix, Tidal, Amazon): se trata de explorar cómo las canciones son un anzuelo que recoge al oyente y lo lleva hacia el resto del universo e historia del artista, a través de principalmente el vídeo musical y sus expansiones como sus historias de Instagram (cómo se rodó el videoclip, marcas del vestuario, localizaciones…), la posibilidad de generación de álbumes visuales o las múltiples intervenciones que todo ello genera en apariciones en televisión, publicidad…

En definitiva, se pretende conocer y reflexionar sobre el impacto de los videos musicales como formato y cómo se crean narrativas transmedia -musicales- a través de ellos. De igual modo, se estudiará la interrelación con el desarrollo en los dos últimos años -apoyados por el confinamiento provocado por la pandemia por Covid-19-, de procesos como la plataformización, el streaming en Spotify (sus playlist) y otros canales y el crecimiento de los eventos musicales online a través del livestreaming. Artistas como Beyoncé, Lady Gaga o Taylor Swift, sus apariciones en medios, sus producciones en forma de videoclip y su uso de redes sociales, servirán para analizar algunas de las alianzas, procesos y modelos de negocio de la industria musical en esta nueva ecología de los medios.

Key Words

videoclip musical; ecologia de los medios;

Reinterpreting Body and Technology: An Archaeological Study on Films Containing Virtual Humans From the Perspective of the Phenomenology of Technology

Authors

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Abstract

The concepts of Metaverse and virtual human technology have seen high visibility and extensive application, initiating people's fantasies about the future body. Science fiction films, as important image media, propose proactive assumptions on the virtual human bodies and thus provide valuable diachronic texts for current studies. Based on the theoretical framework of the phenomenology of technology, this paper conducts a content analysis of 77 science fiction films containing virtual human characters in three dimensions: appearance, the relationships between bodies and technology, and values.

The appearances of virtual human characters are organized into five categories: emulated humans, humanoid robots, human-like creatures, augmented humans, and intelligent humans. The results show that the presentation of virtual human body images in sci-fi films has gradually become diversified, from the 1940s to 1950s, when the emulated human characters dominated the films, to the 21st century, when humanoid robots, augmented and intelligent humans became popular. This transformation relies on the advancement of production technology on the one hand, and on the other hand, it signals that people's imagination is increasingly divorced from reality.

This paper then defines the relations between the bodies and technology of these virtual humans as embodiment relation, disembodiment relation, and organic integration relation. It finds that embodiment relation runs through the setting of virtual humans in sci-fi films from the 1940s to the present. In the 1980s, when computer technology and cyberspace became known to a wider public, the tendency of digitalizing humans to realize the disembodied survival also began, which seems to be a reversion to the Cartesian view of mind-body dualism. With the parallel development of the two kinds of relations above, organic integration relation, a view that tries to combine the embodied and disembodied trend of thoughts is born, considering the mutual construction between technology and body from a flexible perspective.

In this way, the research maps out the development path of virtual human body images in film history, and probes into the body-technology relationships in different degrees of integration. However, the transformation of appearances and body-technology relations make the identification of human subjectivity become more complex and difficult. The problem is also reflected in the values implied in sci-fi films, which have gradually moved from technical

cybernetics, anthropocentrism that safeguards humanistic spirits to post-humanism that questions and alienates human subjectivity.

Ultimately, the paper aims to rethink the origins and evolution of body and technology by retracing the imaginative narration of virtual humans in sci-fi films and discuss the crisis of human subjectivity in the Metaverse scenario where the virtual human in sci-fi films is intruding into reality.

Key Words
Virtual human, Science-fiction films, Body-technology relations, Phenomenology of technology

Face-over TV. How a creative use of AI is challenging the visual representation of the human on screen.

Authors

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Abstract

On January 26, 2023, the British television network ITV debuted *Deep Fake Neighbour Wars,* its new comedy series. The show has been advertised as the world's first TV series to use artificial intelligence – namely Deepfake technologies – for a long television narrative form that turns "the UK's best new impressionists into the world's most famous celebrities". Indeed, the show leverages Deepfakes to depict celebrities of the caliber of Rihanna, Idris Elba, Kim Kardashian or Greta Thunberg as ordinary people involved in trivial quarrels with their neighbours.

A neologism combining "Deep Learning" and "fake", the term Deepfake refers to a computer-generated replication of the face and the voice of an existing person. While Deepfakes have gained media coverage mostly for their malevolent uses, such as hoaxes, frauds and fake news, revenge porn, celebrity pornography and other abusive material, they have increasingly been deployed in more creative forms throughout the fields of art and media industries, including television production. Indeed, several attempts have been made in recent months. Viewers of 2022 *America Got Talent*, for instance, had watched a hyperrealistic deepfake version of Elvis Presley performing during the contest finals.

However, ITV's *Deep Fake Neighbour Wars* has further pushed the boundaries between reality and fiction, and the image and its referent, thus disrupting the representation of real/existing human bodies and faces on screen. Drawing on the most recent techniques from machine learning and AI, the TV series replaces (the image of) the face of the actors impersonating various famous individuals with (the image of) the face of the celebrities themselves.

While the use of face-swapping to pretend/make believe that the series is interpreted by famous individuals raises a number of compelling questions, both from a legal and ethical stand point, my contribution focuses primarily on its aesthetic and socio-cultural implications.

I argue that *Deep Fake Neighbour Wars* represents a significant stage in the development of both AI-generated images and fictional television content production.

Drawing on the theoretical tools of visual analysis and semiotic, I discuss the way the hybrid images of the bodies and the faces are caught in a set of oppositions/conjunctions. Originally a moving image, the image of face is (almost) reduced to fixity by the limits of the same AI technologies that have generated it.

Moreover, I argue that ITV's comedy series marks the "fictional turning point" of Deepfakes. By institutionalising its use within the television industry and practices though, it trivialises Deepfakes, reducing the hi-tech forgery to just another special effect technique. At the same time, *Deep Fake*

Neighbour Wars make the use of this technology more familiar for the(television) general public, thus fostering a debate around its achievements and shortcomings in this specific context.

By analysing some of the stakes and limits of the creation of AI-generated fictitious images and the use of algorithms in television production practices, this contribution is part of axis 3, in connection with the conference specific topic 3 *Media, information and communication.*

Key Words
AI, art, creativity, Deepfake, face-over techniques, fiction, hybrid images.

The landscape of Brazilian documentary-based cine-activism in the 2010s

Authors

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Abstract

This paper attempts to portray the landscape of the production of Brazilian documentary films that establish correspondences with new image creation practices developed in the countries. We refer to this set of films as *documentary-based cine-activism*, since this current is mainly characterized by the dialog it establishes between the Brazilian militant cinema movement of the 1960s and 1970s (Pinel, 2009) and digital video-activist productions of the 1990s (Zarzuelo, 2012), carrying out a re-elaboration in these documentaries of images taken from street demonstrations.

In this context, we have established our temporal scope as one that encompasses the movements of June 2013, when major demonstrations took the streets of the largest Brazilian capital cities – with calls for social rights, diffuse agendas and antidemocratic discourses – and were broadly recorded through footage. In this circumstance, the work of video-activists is noticeable, since they denounced abusive actions by police authorities in addition to opposing the mainstream media's discourse on the events.

We have found a first trend in the production of films that, in addition to documenting the events of June *in loco*, rearrange archival footage created by video-activists in this period, such as: *Nossa Bandeira Jamais será Vermelha* (Pablo López Guelli, 2019); *Rio em chamas* (Daniel Caetano et al., 2014); and *O que resta de junho* (Carlos Leal, Diego Felipe, Vladimir Santafé, 2016). We also noticed a second trend of documentaries that resonate with the image production of the period in the face of new political and social struggles, such as the high school student strikes starting in 2015 and the institutional coup d'état against Dilma Rousseff in 2016. Examples include: *Corpos políticos* (Mulheres do Audiovisual de Pernambuco, 2016); *Martírio* (Vincent, Carelli, Ernesto Carvalho, Tatiana Soares, 2016); and *Espero Tua (Re)volta* (Eliza Capai, 2019).

Both of these trends reveal documents with narratives that denounce the exacerbation of historic authoritarianism in the country over the last few years. To that end, the aesthetic resource of archival footage is repeatedly mobilized, revealing multiple perspectives that bring forth memories on the events. It is also noticeable that the video-activists employ the *Copwatch* strategy, in which footage is produced in order to monitor police work, so as to inhibit and denounce instances of abuse of authority (Bentes, 2015). These image fragments, when reconfigured in these tension-saturated political narratives, interrupt mainstream media discourses and approach the historical

object from traces and elements previously disregarded, which allows the past form of events to be accessed, as described by Benjamin (2012), in what remains of history in the footage.

Key Words

Brazilian documentary, Cine-activism, Video-activism, Archival footage.

Love Letter to Cinema: What is Behind the Common Phrase?

Authors

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Abstract

What makes a film a 'love letter to cinema'? The phrase 'love letter to cinema' is almost a cliche in film criticism, often used to describe films that illustrate such vague concepts as the 'power of cinema' or the 'magic of movies'. However, despite its wide use, there is little to no conceptualisation of its meaning. Is it a trope, or is it a genre? What are the key characteristics of a film that is described as such? Also, why do we keep using the phrase if its meaning is not clearly defined?

This research focuses on three English-language films that were made by celebrated directors and released in 2022: *Empire of Light* (dir. Sam Mendes), *The Fabelmans* (dir. Steven Spielberg), and *Babylon* (dir. Damien Chazelle). Although each of these films deals with different topics, they all were described as 'love letters to cinema' in the press. Hence, the choice of these films for the study is motivated by a) the close release dates, b) the prolific profiles of the directors, and c) them all categorised as 'love letters to cinema'.

Using neoformalist film analysis that focuses on motivations, relations, and functions of formal and stylistic film devices within specific cultural contexts, this research looks at these films to form a modern understanding of the phrase 'love letter to cinema' and its characteristics. Moreover, the research is interested in why these similar films were produced and released mere months from each other.

Overall, the study demonstrates that 'love letters to cinema' are characterised by references to films of the yesteryear, the romanticisation of cinema theatres, and the central role cinema as a media plays within the film's narrative. At the same time, it argues that the recent small wave of 'love letters to cinema' is directly connected to the rise of streaming services and the COVID-19 pandemic with the following lockdowns, representing the nostalgia for the way films were consumed in the past.

The Woman King: A Disruptive, Yet Unruly Site of Countervisuality

Authors

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Abstract

This paper examines how and to what ends *The Woman King,* (dir. Prince-Bythewood, 2022) challenges longstanding patterns of representing black people, particularly black women, in mainstream U.S. cinema. Through visual and textual analysis, of the film itself, media coverage and interviews with the filmmakers and cast, I argue that *The Woman King* is a disruptive, yet unruly, site of countervisuality.

Opening to a $19 million debut and citing black female director, Gina Prince-Bythewood in its credits, this film works against the current visual complex, disrupting the colonialist scopic regime instantiated on the slave plantation, and promulgated both in the US and worldwide to this day. In doing so, *The Woman King* marks a forward, decolonial orientation in American cinema, representing a site of disidentification, as Munoz (1999) theorized. In other words, it offers a possible reclaiming of one's subjectivity, by illustrating how minority subjects work with/resist the conditions of (im)possibility that dominant culture generates. The exhumation and visual representation of the Agojie, the fierce women warriors of Dahomey, led by a predominantly black female cast, disrupts the Western visual aesthetic, working against the visual complex's imperative to aestheticize its perspective in the classification and organization of the social order of black people today. Although disruptive, this film text is also unruly. The exhumation of both a painful and foundational moment in black American history, makes clear that African people were both victims and perpetrators of the transatlantic slave trade, complicit in the subjugation, monetization, and oppression of black American people. The script for *The Woman King*, written by two queer white women, further contributes to the unruliness of this film as a countervisual media text.

By outlining how *The Woman King* works through disruption and unruliness, I suggest that the film allows space for imaging an alternative visuality, in addition to the possibility of reinvesting a different meaning, a rearticulation, in the words of Stuart Hall (2011), of black aesthetics and identity. This analysis of *The Woman King* is important as the U.S. continues to contend with the present visual complex and the narrow margins of representation used to construct our current visuality. It also affords us, at this critical historical juncture, a site to (re)imagine the possibilities implicit in the representation of a more layered black history and identity that creates both space and agency for black people in the modern visual economy.

From "Sex and the city" to "And just like that": intersectionality and narrative construction

Authors

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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.

Key Words

"I can feel her": Case study of Emotional Connection Between Virtual Idols and Fans in Online Concert/Live Performance

Authors

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Abstract

Introduction

Luo Tianyi, a Chinese Vocaloid or virtual idol, was invited to perform at the Little New Year(a traditional festival in China) Gala and sang the song "Huaer Naji" (花儿纳吉) with Yang Yuying, which became her first performance on TV. She also is the first Chinese virtual singer who held an offline concert. In a way, virtual idol Luo Tianyi is a unique phenomenon in the fan economy, and the uniqueness is especially reflected in online concerts or offline live performances. This study examines how virtual singer Luo Tianyi emotionally connected with her fans.

Method

By focusing on Luo Tianyi, this study conducts non-participatory observation and text analysis on online communities such as Baidu Tieba, Weibo Chaohua, and Bilibili column, and analyzes the emotional connection between Luo Tianyi and fans from the aspects of content production and performance forms.

Findings

The study found that 1) As a collection of emotions, Luo Tianyi condenses the personal emotional projections of music creators, fan creators, and ordinary fans. Each group is not separated, but mixed and integrated, forming a complete ecological circle of Luo Tianyi's fan group. In the fan ecology centered on Luo Tianyi, supporters jointly created the role of "Luo Tianyi" with a high sense of participation, immersion, and capital, forming a "sense of cultivation" that is higher than that of human idols, completed the alienation of virtual idols.

2) In cyberspace, fans communicate at the symbolic level through video submissions, fanfiction, and sharing photos on social platforms, forming an imaginary "us" and building a community based on technology. At the holographic concert, the presence of Luo Tianyi, who was created by technology, created a space for fans to form emotional connections. Fans who gathered in different physical spaces acted homogeneously under the influence of collective emotions and even formulated a set of internal norms to strengthen the identity within the same fan group.

3）while the UGC model is deepening the emotional connection between Luo Tianyi and her fans, it is also continuously increasing fans' stickiness to Luo Tianyi. With the continuous development of technology, Luo Tianyi has moved from two-dimensional to three-dimensional. With the continuous acquisition of capital, the emotional connection between fans and Luo Tianyi has changed from the strong connection of "participatory" production to the weak connection of "consumable".

Key Words

Media and cultural industries, fan economy, virtual idols, Luo Tianyi

Taking pictures in response to VUCA: Double remediation of in-game photography during the COVID-19 pandemic

Authors

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Abstract

In recent years, video games have been deeply embedded in people's daily life as an indispensable part, particularly during the COVID-19 pandemic, merging with all kinds of everyday activities, such as photography. Triggered by the real world filled with volatility, uncertainty, complexity, and ambiguity (VUCA), in-game photography has become popular among online games and also challenged previous single-directional remediated perspectives on exploring in-game photography. Accordingly, whether in-game photography would contribute to photographers coping with COVID-19, and if different types of re-medialization would sprout from picture-taking, is the question this study aims to address.

The current study adopts in-depth interviews as the main research method to examine the remediation of in-game photography during the COVID-19 pandemic. In total, 20 in-game photographers were recruited as respondents and the interviews were analyzed through the grounded theory approach.

Among those in-game photographers, game, and photography as two mediums are mutually and simultaneously remediated through constant annotation, reproduction, and substitution. A typology of six types of practices that embody remediated logic was identified, including compensation of reality, responding to the volatile gaming environment, responding to uncertain relationships, as a component of gaming experiences, the continuation of habitus, and as materials for real life, which coincides with the process proposed by communication theory of resilience (CTR). Thereafter six types clustered into three axial categories of remediation, two single-directional remediations, and double remediation. Double remediation demonstrates the process of simultaneous and reciprocal remediation of two forms of media. On one hand, the game remediates photography through simulation, while on the other hand, photography replicates the mediated content produced by the game, resulting in a situation where both the newer and older media are refashioning themselves and each other. Unlike single-directional remediation, double remediation boasts a significant immediacy that even diminishes the perceived hypermediacy. Besides, the present study demonstrates that as for game players, the remediated practices of in-game photography empowered them with resilience for respond to the VUCA, which existed in both the virtual and real worlds. Through in-game photography, the in-game photographers embraced the uncertain and turbulent world through the paths of remediation.

Key Words

In-game photography, COVID-19 pandemic, remediation, VUCA, digital game

Affective Fabrics of Digital Cultures: Video Ethnography in the Visualized Pandemic

Authors

Mr. Kunpeng Miao - Communication University of China

Abstract

During the pandemic, the practice of online audio-visual communication has redrawn the research blueprint and academic paradigm of video ethnography. In general terms, video ethnography 'transfers the ethnographic tradition of the researcher as an embodied research instrument to the social spaces of Internet' (Hine, 2008, p. 257). While, the COVID-19 epidemic from 2020 has made online-video making and sharing an important part of people's everyday practice. The relative lack of video ethnographies conducted on online audio-visual communication proves the inadequacy of conventional ethnographic approaches in studying the audio-visual digital fields in the pandemic.

There is an urgent need to develop an 'ethnography for the Internet' capable to deal with social formations others than bounded virtual communities (Hine, 2015). The present paper aims to reflect on the complex relationship between online audio-visual communication and the boundary of virtual field survey, and reveal how the everyday practice of online-video making and sharing resonate in the practice of video ethnographic research in the context of the visualized pandemic. In this paper, we propose the textual analysis and the virtual field survey mainly featuring participatory observation as the ideal methodology for the field of digital ethnography in the Visualized Pandemic.

The visualized pandemic has reconstructed the boundary of virtual field survey and video ethnography. On the one hand, online videos as the audio-visual text provide a concrete space conceivable as bounded 'places', where users' thumb up, forwarding and comments generate behavioral shapes a deep connection between the audio-visual content and people's practical behaviors, usage situations and emotional activities through the creation of imaginary fragments of personal experience. On the other hand, huge amounts of online videos record the life in the pandemic, forming the virtual community linked by the common experience, memory and emotion and providing the boundary of virtual fields survey for video ethnography.

Digital ethnographic in the visualized pandemic has reshaped the orientation of researchers. Through visual interaction with users, online videos achieve the triple transcendence of personal record to social picture, personal emotion to sensory structure, and self-expression to collective memory. The anti-pandemic records of a large number of cyber citizens are actually the digital production practice of collective memory during the pandemic period, which provides substantial qualitative materials to the researchers and enables researchers to share the shared emotional structure of the digital era under crisis scenes. Furthermore, the actions of researchers also provide self-help, collective motivation and emotional strength for the fighting against the

epidemic, and also provide imagination for the future crisis in the social context of the COVID-19 pandemic.

Key Words

video ethnography, visualized pandemic, virtual field survey, textual analysis

French cinema in Portugal (1896-1918)

Authors

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Abstract

The geographic proximity and the historical and cultural relations that unite Portugal and France, permitted that, from the first sessions of the Cinématographe, held between 1896 and 1898, in the main cities of the country, French cinema occupied a very important place in the Portuguese cultural landscape and in their national film market. Indeed, the Portuguese discovered cinema through the "animated pictures" of pioneers such as the Lumiere brothers, George Mélies and Henry Joly, who dominated the early years of the Cinématographe.

Around 1907, the development of the first world film industry in France, reinforced the presence of Gallic cinema in the many film exhibition venues that emerged in Portugal during the first decade of the 20th century. As a result, Pathé Freres and Gaumont, assumed a hegemonic position in the national market, winning the attention of the popular audiences with the comedies of Max Linder and Prince Rigadin or serials like "Fantômas" (1913-1914) directed by Louis Feulliade, while the bourgeois public was captivated by the new film versions of great classics of literature and the stage, such as "Madame Sans-Gêne" (1911) and "Les Misérables" (1912), directed by pioneers such as Albert Capellani, Ferndinad Zecca and André Calmettes, for the Film d'Art company, or even the religious films of the produced by Les Film Bibliques.

On the eve of the First World War, for the first time, French cinema faced strong competition from Italian cinema and the emerging North American industry, but despite the impact caused by the conflict on the dynamics of Gallic producers, it French films continued to occupy an important place in the Portuguese market, and still enjoying enormous cultural prestige.

In this talk, we aim contributing to a better understanding of the presence of French cinema in Portugal, from the first cinematograph sessions, in the last years of the 19th century, until the end of the First World War. For this purpose, we used, as historiographical sources, a selection of national and regional periodicals, as well as the collection of film posters from the Municipal Museum of Faro, collected by the scenographer Joaquim António Viegas, in the main show rooms of Lisbon and Porto, during the first two decades of the twentieth century.

Key Words

French cinema, Portuguese film market, cinematograph, film posters, Faro.

Visual Culture, images and memories of cities in amateur painting

Authors

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Prof. Fabrizio Dell´Arno - RUFA

Dr. Priscila Perazzo - USCS

Abstract

The text is part of a research that has as one of its main objectives to study amateur painting based on the theories of Visual Culture. For this, it is assumed that visual culture is a "transdisciplinary and transmethodological field" (Martins, 2006, p. 70). From this perspective, the arts gained relevance in the construction of meaning in the contemporary world (Mitchell, 1995; Jones, 2005). By placing itself as an element in the formation of everyday subjectivities and, consequently, in the constitution of visual culture, amateur painting goes beyond the limits of the art system – which includes, among other actors, schools, museums, specialized publications and the art market. In its role in the construction of meaning, the forms of representation of cities and territories stand out, as being a common practice in amateur painting. This type of painting, more than representating a real space, "articulates and puts into play a diversity of senses and meanings" (Martins, 2006, p. 74) by making use of conventions shaped by culture and disseminated through historical and collective memory (Halbwachs, 1990). Painting, in this case, is also thought of as "part and practice of an interpretive community, of a visual culture" (Martins, 2006, p. 76). The interpretation of this type of representation, as Martins (2006, p. 73) writes, "mobilizes the memory of seeing, activates and intersects the meanings of social memory". Based on these assumptions, the text aims to answer the following question: How did the representations of city spaces in amateur painting contribute for the construction of Visual Culture? This is a participatory research method, consisting of documentary analysis and in-depth interview: the analysis of painting works by amateur artists makes use of Peirce´s categories and sign studies (Peirce, 2005; Santaella, 2018); the interviews are in accordance with the method of Oral Narratives of Life Stories (Author, 2015). The corpus of analysis is composed of works by three amateur artists from Rome, Italy. The text is divided into four parts: 1) Starting from the principle that the art system is part of the visual culture and that amateur painting is a constitutive element of the art system (Author, 2023), the first part aims to understand amateur painting from the perspective of the theoretical field of visual culture (Evans & Hall, 2006; Martin, 2006); 2) The second part search identify categories of city painting in the history of urban landscape painting´s genre (Ferrando, 2012; Godfrey, 2010; Jones, 2005; Ruffino, 2006), which assist in analyzes and interviews; 3) Considering that in amateur production both the construction of individual memory and collective memory takes place from historical reference points, the third part aims to understand amateur painting from the point of view of Memory Studies (Halbwachs, 1990; Bosi, 2003; Ricouer, 2018); (4) the last part describes the methodological procedures for analyzing selected works of art and interviews with their authors, it

also presents the criteria for selection of the corpus and results of the analyzes of the collected data.

Key Words
Visual Culture, Amateur Painting, City, Memory

Adapting participatory photography from on-site to online in ASEAN's visual (auto-)ethnography

Authors

Mr. Kristian Jeff Agustin - Manchester Metropolitan University

Abstract

Traditionally conducted face-to-face, participatory photography is a socially engaged practice that proves useful in auto-ethnographic research and even community-building. The different approaches — from photo-elicitation to 'photovoice', to visual ethnography — developed by key practitioners in Europe (e.g. Ewald, Fairey, Luvera, and Spence) and also in Asia (e.g. Cabañes, Cruz, Ng, and Wang et al.) were all conducted onsite; hence the methodology is at the risk of becoming outmoded as human activity increasingly permeates through digitally mediatised, online environments. This study addresses the gap in knowledge by providing insights into how might participatory photography be conducted as an alternatively online method — even demonstrating some newfound advantages such as international or transborder collaboration, asynchronous focus groups, and ecological (external) validity, among others. Emerging from almost two years of global lockdown, scholars have learned that qualitative research methods, especially descriptive and interpretive approaches, must be able to swiftly adapt by taking advantage of new socio-technological developments but without compromising rigour; unlike quantitative research (especially data science), ethnography and participant observation are not readily adaptable in online environments. After all, as academics have observed during the Covid-19 pandemic, the Internet now predominates as a crucial site of human activity, culture, and politics. This is what scholars Couldry and Hepp, Hjavard, and Rahman previously described as the mediatisation of people's everyday life.

This study offers a meta-analysis of the key methodological insights that emerged from a cumulative, five-year study of the ten-country bloc ASEAN (Association of Southeast Asian Nations). The researcher draws visual and verbal data, as well as hypothetical and practical scenarios from their longitudinal engagement with the research participants majority of whom are ASEAN member citizens (Bruneian, Burmese, Cambodian, Filipino, Indonesian, Laotian, Malaysian, Singaporean, Thai, and Vietnamese). Comparing the outcomes of their onsite photovoice pilot study (2017-2018) with their online participatory photography fieldwork (2020-2022), the researcher identifies three key contributions: (1) how the ethos of participant observation can change between onsite and online conducts; (2) what major criticisms of participatory photography, photo-elicitation, and photovoice methods can digitally-mediated spaces resolve; and (3) how online participatory media, or 'polymedia' (according to Madianou and Miller), can be utilised in various visual (auto-)ethnographic approaches.

The focus of this study – through the lens of the project's Southeast Asian research participants –

employs a decolonial approach to the theory and practice of photography and its socially engaged research practice that is still inherently rooted in Western academia and ethics. As such, it also lends a relatable experience to many scholars in the Global South, especially for those who often rely on the rigour and reach of UK and US publications due to a lack of alternatives.

This study is useful for visual culture researchers who are furthering their knowledge in practice-based visual methods, such as image-making and visual ethnography.

With the future of research increasingly rendered and practised online, visual culture research must also adapt in better understanding society's material conditions of existence whether in physical or virtual spaces.

Key Words

ASEAN, online methods, participation, photography, photovoice, visual culture, visual research

"Philipe Grandrieux´s Body Art: Reflections on a Certain Tendency in French Cinema"

Authors

Dr. Raymond Watkins - The Pennsylvania State University

Abstract

I claim in this study that French cinema has a significant and important history of privileging the physical body and in the relationship between image, movement, rhythm, gesture, and space. This tendency arguably begins with French Impressionism, and the notion of *photogénie* as developed in the 1920s by Jean Epstein and Germaine Dulac. In his study of Epstein, Christophe Wall-Romana argues that Epstein's cinema is "corporeal": intended to be physically felt in the body of the audience, director and actors. This concept, along with Pierre Porte's 1926 notion of "Pure Cinema," stresses that the physical environment, the nervous system, and the body play an important role in cinematic processes. The way the image elicits a physical reaction in the spectator, destabilizing perception and provoking physical shocks, becomes an established and important lineage among French directors from Impressionism to the recent "Cinema of Sensation" movement. Adding to this stylistic tendency is the work of theorist Gilles Deleuze, who argues in *Cinema II* that cinema acts directly on one's nervous system and can awaken the "spiritual automaton" in us through vibrations and affects, rather than representations." Deleuze offers a reading precisely attuned to the unique qualities of French cinematic representation as I discuss it.

Specifically, for this study, I examine the corporeal tendency in French cinema through the work of one of its most innovative practitioners: Philippe Grandrieux, whose films involve immersion in the physical acts of everyday life, using innovation cinematic techniques and processes. I will draw on examples from *Sombre* (1999), *La Vie nouvelle* (2002), and *Un Lac* (2008) to discuss what Adrian Martin calls Grandrieux's "pulsational" style, especially in its similarities and refinements from the ideas and approach of Jean Epstein and French Impressionism. My larger goal will be to better understand some of the tendencies and characteristics of the emphasis on the corporeal in French cinema from the 1920s to the present.

Key Words

The Subjectivity and Ethical Concerns in the Production and Communication of the Animated News: Research on the Beijing News·Animated News

Authors

Ms. Mi ZOU - Communication University of China

Abstract

Background

Based on the development of animation and 3D stereogram, animated news disseminates information by reconstructing and visualizing the scene and progress of an event. Chinese animated news was initially carried out by Taiwan media *Apple Daily* in mid-November, 2009. Chinese mainland news media *Beijing News* carried out animated news in 2014. In 2015, it reported National Two Sessions, President Xi's visit to the US, and the sinking of *Dongfang zhi Xing*. With detailed information, these reports gained popularity to *Beijing News·Animated News*.

Previous studies have concluded that the characteristics of animated news are directness, vivid visualization, interestingness, an adaptation to media convergence, and creating a sense of presence by simulating the scene. Most scholars believe the duality of the animated news. Ma & Li (2010) hold that animated news can present news vividly and directly, but with a lack of objectivity and timeliness. Jiang (2012) believes animation reflects authenticity abstractly and generally, whereas, may deceive the audience because it can simulate the reality to a great extent. Li (2016) argues that animated news gratifies the presence of the public in social participation, but rebuilding the scene with imagination is subjective.

Method

Since the authenticity and objectivity of animated news are discredited, what factors lead to this in the production and communication of animated news? What ethical concerns lie in the animated news?

Based on one of the biggest and the most representative Chinese animated news media *Beijing News·Animated News* and the contents it has posted from 2014 to 2022, this paper conducted textual analysis and case analysis to analyze the features of the animated news. 5 cases are selected according to 3 criteria: pageviews and trending, relevance to certain characteristics of animated news, and inclination of subjectivity. By comparing the features of animated news with traditional text news, this paper illustrates the factors lead to the defects of animated news. With specific cases, this paper also indicates the ethical concerns of the animated news, providing suggestive discipline of media ethics.

Results

1. The production of animation is more time-consuming than that of the texts and pictures, making animated news lack timeliness. The production is also, more or less, inevitably subjective due to the inconformity in the recreated process of animation.

2. Different from the text news, as an adaptation to the fragmented communication, animated news is usually short and focuses on stimulating the audio-visual senses. This feature results in diminishing rational, logical, and deep thinking of the audience and media's unethically magnifying eye-catching but not necessary details in the news.

3. The representation of an incident may commit negative public opinion and secondary victimization to the victims.

Conclusion

Animated news features directness, visualization and interestingness, disseminating news effectively in the trend of segmented communication. To avoid subjectivity and ethical problems in the animated news, media should stick to the authenticity and objectivity and raise awareness of the humanistic solicitude thus protect the victims from secondary victimization.

Key Words
animated news, subjectivity, authenticity, timeliness, ethical concerns, secondary victimization

Limits of imagination: a comparative study of filters and censorship in text-to-image AIs

Authors

Dr. Ksenia Ermoshina - Centre Internet et Société, CNRS

Abstract

With the increasing popularity of text-to-image deep learning models such as Dall-E 2, Stable Diffusion or Midjourney, the AI-assisted image generation has been largely democratized. However, popularization of these tools has introduced social and ethical risks, including generation and distribution of potentially harmful content (for instance, images inducing violence, racism, sexism; nudity and NSFW content, deep fakes and so on). To mitigate these risks, certain projects implement blocklists with specific keywords. However, filtering of prompts has become a controversy and was actively debated among users and developers of AI[1].

This study investigates how popular text-to-image generation models implement filters to restrict usage of certain keywords in prompts. While the process of «debiasing» AI models (Offert and Phan, 2022; Amoore, 2023), as well as prompt engineering (Witteveen et al., 2022) is actively discussed in academic literature, prompt filtering has not been yet well-studied (Yand and Roberts, 2021; Marcus et al., 2022). We hope to contribute to the social studies of AI by proposing an STS-inspired analysis of filtering as a situated socio-technical practice. We explore filtering as an instrument of governance, but also as a site of power and collective negotiations. We show how these filtering systems vary depending on the type of licensing, on business models, on the involvement of users, but also on political contexts.

We compare Dall-E 2, RuDall-E (Russian version of Dall-E 2), Stable Diffusion and the Chinese project Ernie-VilG. We use a mixed-methods approach. It includes an analysis of the projects' websites and of their source code (where available), as well as mapping, observation and analysis of various sites of production, discussion and distribution (user forums, Discord, GitHub, HuggingFace, Google CoLab). We also analyze discussions on moderation and filtering, relevant GitHub issues and public controversies on Twitter around censorship in text-to-image models. For instance, when a user of Dall-E 2 discovered in June 2022 that any prompt using the word "Ukraine" was banned, a complaint on Twitter and on the OpenAI support forum resulted in the unban of this word[2].

We are currently in the process of conducting interviews with developers, active users and alpha-testers of these tools. Finally, we have been personally testing and analyzing these tools to identify blocked keywords (especially, with Dall-E 2). For the Chinese project, we have also tested it against a list[3] of blocked keywords compiled by the Citizen Lab (University of Toronto), in order to test our hypothesis about the application of country-wide censorship to the deep learning models.

We popose certain intermediary conclusions and recommendations. First, contrarily to our initial hypothesis, political context does not strictly correlate with filtering behavior. RuDall-E, a project funded by the Russian central bank Sberbank, does not censor political prompts. Secondly, tools that rely on active feedback from users, offer a less rigid filtering system and filtering practices a result of collective negotiations. Finally, there are many problems

We recommend that the projects develop transparent, publically accessible blocklists and encourage collective discussion about how and why certain filters are set up.

1 https://www.wired.com/story/how-censorship-can-influence-artificial-intelligence/

2 https://twitter.com/EMostaque/status/1541297686913204224

3◆ https://github.com/citizenlab/chat-censorship

Argentine dreams in Paris

Authors

Prof. Sergio Ricardo Quiroga - National San Luis University

Abstract

This paper examines the documentary "Un sueño en Paris", a text that explores the deep relationship between Paris and Buenos Aires in relation to tango. The analytical methodological proposal is expressed in two levels: a general analysis of the documentary film as a unit and a scenic analysis that considers each scene as an analytical unit. This approach allows information to be searched for and retrieved from the movie both as a whole and at the level of specific scenes. The global content analysis focused on identifying key elements such as themes, actions, people, places, etc., and transcribing the audiovisual information into a textual language for use. The documentary shows how music, art and gastronomy.

A group of Argentines led by Julio Cortázar and the creation of the "Trottoirs de Buenos Aires" tango club in Paris gave tango a new cultural value in Paris and its shock wave reached Buenos Aires transforming it into an unprecedented phenomenon. The Argentine Military Dictatorship (976-1983) had expelled, at risk of death, artists, singers and cultural producers from the country. They had to emigrate abruptly, with few belongings. Through the stories of the founders of *tanguería*, in the documentary, the need to feel close to their native country in Paris is understood. The French capital is known as one of the cultural capitals of the world and has been the turning point for many artistic genres and authors seeking recognition, appear united both in Paris and Buenos Aires.

Inhabiting the present/future: The construction of traditional Chinese culture in Chinese variety shows

Authors

Mr. Xudong Weng - Television School, Communication University of China

Ms. Yu Jiang - School of Journalism and Communication, Renmin University of China

Abstract

Culture and modernity are two keywords that are unavoidable in discussions about how the non-Western world inhabits our planet in the postcolonial and globalized era (Schwartz, 1993). With the economic rise, preserving and developing own traditional culture are widely considered a crucial project by the global south to construct stronger national identities and offset the potential risk of westernization.

In the context of China, as the prerequisite to the great rejuvenation of the Chinese nation in the national discourse, the renaissance of traditional culture is being embraced nationwide during the post-reform time. Driven by government policy and market demand, lots of new variety shows which focus on Chinese traditional culture are produced. They showcase that traditional culture can still fit and benefit the development of contemporary Chinese society, and experiment with ways to innovate representation to make it popular, particularly among young Chinese. Currently, these traditional cultural variety shows have grown to be an important and characteristic department of the Chinese TV industry with significant influence culturally, economically, and ideologically. Although considerable contributions have been made from various perspectives to study Chinese traditional cultural variety shows, however, only a few discussed their constructive nature systematically, and improvement is also needed in the design and application of empirical approaches.

This study explores the construction of traditional Chinese culture in Chinese variety shows, to keep a close eye on how traditional Chinese culture is represented to inhabit the contemporary context of Chinese society. The main research question is "how is traditional Chinese culture discursively constructed in the moving visual images in the related Chinese-language variety shows?" To this end, Laclau and Mouffe's (2014) discourse theory(DT) is deployed as a theoretical backbone, which is increasingly showing its unique insights and capabilities of interpreting various social representations and visual cultures in recent years. And methodologically, a combination of grounded theory and discourse theoretical analysis(DTA) (Carpentier & De Cleen, 2007) is used.

The study begins with a theoretical re-reading of the construction based on the DT which stresses the partial and dynamic fixation of meaning within the discourse. The case study that follows takes 78 trending Chinese cultural variety shows in latest three years based on quarterly recommendation lists released by National Radio and Television Administration, and finally gets research samples by randomly selecting one episode of each of them. And qualitative data analysis

software MAXQDA is used to identify the elements and nodal points in the discursive articulation of the meaning of traditional culture.

On the basis of this analysis of the samples, it can be seen three nodal points of the discourse generated by Chinese TV industry on traditional Chinese culture are at work. They are special charm rooted in nationality, vigorous vitality to keep living and growing, and suturation with characteristics and connotations of modernity. Arguably, the study is relevant because it not only allows a better insight into the relationship between China's national culture and the TV industry but also constitutes a good contribution to localization and further development of the applied theoretical framework in the Chinese context.

Screens as Archipelago: Expansion, Fluxion, and Dispersion of Screen-based Public Art in China

Authors

Ms. Yuyang Zeng - Xiamen university

Abstract

Since Jenny Holzer's digital work *Truisms* was displayed on Spectacolor in Times Square, New York in 1982, the screen has become a medium of art that oscillates the 'condition of reception' between here and elsewhere, reality and virtual reality, and even utopia and heterotopia within the architectural media space. City landscapes naturally offer a complex context that forms the integrated spectacle constituted by the cinematic interaction of screens and architecture. In this way, screens placed in urban spaces are similar to islands in that each of them is relatively independent, yet connected congruously by the content displayed. They collectively form an archipelago, open and diverse, scatters throughout the city with moving images that project the interweaving and concatenation of different cultures. This paper examines screen-based public art displayed in urban spaces, focusing on the intertextuality of moving images, screens, places, spectators, and the viewing process. It further investigates the characteristics, significance and deployment possibility of screen-based public art in relation to its site-specificity.

Adopting the perspective of Édouard Glissant's *Archipel* that highlights the mobility of cultural communication and the diffusion of boundaries, the research is divided into 'World-Archipelago' and 'Archipelago-World'. The former refers to the fluxion that illustrates a reciprocal process, representing and reproducing the heterogeneous experience of others to self, while the latter symbolizes the way cultures reconcile within a nomadic circulation that is facilitated by the dispersion of the inherent concept of center and periphery. Analysing the practical methods of how spaces impact artwork creation and how artworks reconstruct spaces, as emphasized by Gene Youngblood's Expanded Cinema, this paper selects eight artworks exhibited in China in recent years, including works by teamLab, Julian Opie, Flint Art, and Ouchhh, as case study subjects to discuss how the spectator's perception is expanded through technology, such as auto-stereoscopy and Generative Adversarial Networks applied in these examples.

The moving image art shown on existing screens, which are originally functioning as billboards, often refers to the idea of the future by implanting virtual and external experiences into the reality that can be seen as a visualisation of the periphery in the center. On the other hand, newly installed screens that are part of the public art installations reconcile and reflect the specificity and adaptation of cultures. In the form of screen-based public art, the moving image should focus on the power of 'affect', the capability to invigorate the spectator's way of thinking and inspire them to break away from deep-rooted traditions ossified by capital control. It avoids the convergence of 'non-place' in the era of supermodernity and globalisation, reinforcing inclusiveness and

immersiveness and coordinating with the localisation of urban space to achieve the perfect incorporation between screens and cities.

Key Words

Tracking Audiovisual Archives about the European Union: How do symbolic images emerge?

Authors

Ms. Shiming SHEN - Université Côte d'Azur/ Sic.Lab Méditerranée

Abstract

There is a growing presence of audiovisual archive material in media spaces (de Leeuw, 2012). These stock shots circulate and cross geographical and institutional frontiers, and thus contribute to defining our shared memories. The image we have of the past is determined by these visual forms shared through the media. The process of reuse and sharing of audiovisual archives is a form of mediatization of memory (Hoskins, 2009). Media industries thus play an active role in the constitution of collective memories, as do the archives from which they retrieve audiovisual material. If the mediatization of archives is a subject of growing interest in the field of public history and media studies, the process of circulation itself is still quite a rare object of scientific study, despite that circulation has always been, and is more and more evidently, a fundamental factor in the life of images and videos. By crossing different borders, content gets contextualized through different devices, situations, and environments. Images pass through different enunciation regimes (Dondero, 2020), genres, and social and political situations, affecting the meaning and thus the social impact of documents.

This paper is based on the research project Crossing Borders Archives (CROBORA), founded by the French National Research Agency, 2021-2024, led by the Sic.Lab at Université Côte d'Azur. The general objective of the project is the collection and analysis of the reuses of broadcast archives within television programs and web videos. The project deals with images linked to the construction of the European Union. CROBORA will build a cartography of the visual memory of the European historical constitution through the reuses of audiovisual archives.

To undertake the data collection and constitute the field, two perspectives were open to the researchers. The first, the simplest and often used in the human and social sciences, was to adopt a deductive approach. This means identifying a certain number of case studies, and then carrying out targeted queries in databases aimed at finding these same images. This makes it possible to understand the logics that determine the circulation of certain images but does not make it possible to have an exploratory approach meant to find which are the redundant images linked to a given phenomenon. We therefore proceeded with a different approach which is *Data Driven*: within a given perimeter, we searched for all the reused stock shots related to the chosen subject to answer the question without defining them *a priori*. Then, only after having identified a sample of repeating elements, we addressed the question of understanding how they circulate. This means that instead of starting from a set of given videos to look for within a field, we wanted to understand which videos are repeated in the first place.

A large part of our data comes from two national archives (the legal deposit of the French television kept at the Ina, the audiovisual archives of the Rai) and a private deposit (the archives of Mediaset). These huge archives present the 24-hour feeds of national television channels and are protected by specific national rights. To find stock shots, we have thus used the documentation of audiovisual archives. These institutions perform a great work of indexing that allows us to trust the textualizations to find, if not all the stock shots, at least the most obvious ones to the documentalists. This means that when stock shots are reused in a television program, the presence of images is documented by Rai or Ina and manifests itself in the metadata. However, for all the archival deposits documenting tv broadcasting, the basic unit of document is supposed to be a subject (a piece of news report for example). So, via textual documentation, we could only find the whole video containing certain stock shot(s) in it (a news report on TF1 at 8 pm for example), not the stock shot which is still imbedded in its initial context. From the first collection based on textual search in databases, we then engaged in a second collection to only pick up redundant stock shots that interest us.

In this paper, we are going to detail how the stock shots collected for the CROBORA project allow us to retrieve visual data which interest us through their collection and documentation. We intend to describe the way in which we approached the corpus construction and the detection of visual data repetition.

Key Words
audiovisual archives, semiotics, stock shots, Europe, media memory, digital methods

Peruvian web series as an alternative way to distribute dramatic productions.

Authors

Dr. James Dettleff - Pontificia Universidad Católica del Perú

Abstract

Peru has a small to medium size audiovisual production and mainly nurtures its domestic market. Dramatic television production (what we call in Peru, fictional) is small, and broadcasters and producers tend to avoid any risks about topics or different aesthetic proposal or with unknown producers or directors. As in other parts of the world, in Peru, young or independent producers have found on the internet a door that allows them to have their productions shown and reach audiences even beyond the territory. The web series format permits to produce with smaller budgets and technical needs compared to the broadcaster's standards, while high-quality technology becomes cheaper and available to most people. Making a web series also allows their producers to steer clear of the distribution mediators since they can upload it directly to different internet platforms.

In this paper, we analyze the production of Peruvian fictional web series, working with 55 productions uploaded from 2007 (the year of the first Peruvian web series) to 2022. We found that most of them were produced by independent groups. Still, there is an important percentage of web series produced by companies as part of their marketing strategies or Universities as part of their undergraduate programs. Comedy is the preferred genre of most series, followed by drama, which goes in line with the Peruvian mainstream trend. Although most series' topics are similar to those that can be found in broadcasted Peruvian fiction, there is a broader space for LGTB+ stories, which are not found in main media.

We conclude that, despite being an alternative and more democratic mean, web series in Peru haven´t exploited the possibilities for new or alternative topics in the Peruvian fictional milieu and do not seem to be a continuous alternative for young video makers. A small percentage of the series have more than 12 episodes, and almost no company -except companies that use it for marketing- has produced more than one web series. This fact shows that this alternative media has yet to become an alternative mean for blossoming storytellers and video makers.

Key Words

web series, platforms, Audiovisual, TV environment

Cinema Beyond the Frame: Augmented Reality and New Cinematic Means of Expression

Authors

Prof. GLENDA DREW - University of California, Davis

Dr. Jesse Drew - University of California, Davis

Abstract

Augmented Reality (AR) is an interactive experience of a real-world environment enhanced by a device-based digital interaction. AR can be trigged by a marker (such as a photograph or poster), a surface (such as a room) or GPS (such as Pokémon Go!). The idea of AR has been around for many decades, primarily in science fiction and speculative fiction. Years ago, it notoriously flopped with the failure of Google Glass, but the promise was not completely lost. It has re-emerged in recent years, and for visual artists, it is an exciting technique to deepen and enhance the information and creative content of audio-visual artwork. It also represents an exciting and inexpensive means to bring time-based moving images and audio to the public and expand the avenues to democratize storytelling, information, and artwork. While it does add a layer of technological intervention in the form of one's smartphone interface, this impediment is dissolving rapidly since the onset of COVID restrictions. Many restaurants and other public spaces subsequently replaced paper menus and informational flyers with "QR" codes, which require the use of one's phone, which the public adapted to quite quickly. On its most basic level, AR can function on the same technical scenario. It is only a matter of time before more sophisticated AR interfaces become popularized, such as with the use of goggles and helmets. These innovations promise to transform cinema as we know it. Thus, it becomes imperative that artists and activists understand how to harness the power of Augmented Reality.

Presentation and discussion of the advantages and disadvantages of AR will be explored through recently exhibited cinematic work based upon future scenarios of climate warming and desertification.

A new way of seeing and being seen: participatory art and self-exhibition in social media sharing

Authors

Ms. Manxin Xu - The Chinese University of Hong Kong

Abstract

When people attend participatory and interactive art exhibitions, image-sharing of exhibitions through social media becomes an increasingly ubiquitous tendency. Rooted in self-presentation theory, the notion of self-exhibition put forward by Hogan argues that people become curators on social media platforms and curate personal image exhibition by organizing and arranging the combination of photos, tags, and texts in the online space.

By analyzing social media self-exhibition practices of the audiences' participatory art viewing in immersive art exhibitions, this article examines how people display and exhibit their self-image through the digital platforms sharing of art viewing experiences and how the self-exhibition on social media stimulates the new ritual of art viewing and leads to a new way of seeing in the era of social media.

Drawing upon the digital ethnography, this article conducts participatory observation of viewers' social media sharing behavior in four immersive art exhibitions, followed by qualitative analysis of textual and visual materials of the audiences' posts. The online platform Red in China, which carries the cultural context of sharing an ideal self and exquisite lifestyle with others, is selected as the digital field site in the study to observe the art-viewing experiences of bloggers.

The article presents that public art exhibitions are personalized and individualized by the audiences, and they employ visual art to facilitate the embodiment of the art viewing by adopting various photo-taking and bodily expression strategies. Furthermore, as a symbolic representation of reputation, art sharing becomes a cultural capital used to demonstrate a high-class lifestyle or exceptional artistic taste. The audiences utilize this cultural capital to construct a performative identity and distinguish themselves from others. However, self-exhibition and performativity are domesticated by the socially constructed aesthetic trendsetting style that leads to the homogenization of social media sharing content under the commercialization of the art viewing practice.

Through reconfiguring the arrangement of various visual and textual elements shared on the Red, the audiences curate individualized exhibitions and reproduce the meaning of the initial exhibition. A new way of seeing and being seen is created during the meaning-reproduction. Art viewing becomes a context for self-exhibition in social media that facilitates audiences' cultural capital accumulation. But the audiences and sharing behaviors are incorporated into the circulation of commercialization. Participatory art exhibitions become social spectacles, and the self-exhibition practice is legitimized and employed as a tactic by art institutions to cater to the audience's

behaviors and consuming habits. By exploiting the audiences' cultural capital accumulation process, the invisible relationship of sharing benefits is built between art institutions and platforms.

Key Words
immersive art, exhibition, social media, online sharing, self-presentation

The Visualized Folkloric Imagination and Youth Engagement: Remaking the "Intangible Cultural Heritage" on the Chinese Social Media

Authors

Ms. Yuqian Yang - Communication University of China

Ms. Fang Hu - Communication University of China

Mrs. Xiaoqing Bai - Communication University of China

Abstract
Abstract

Background:

In the era of social media, everyone can be a story-teller with lots of audiences. In China, with the popularization of cultural confidence practice, youth engagement in producing online videos related to Intangible Cultural Heritage (ICH) has become a significant cultural phenomenon. As the largest online video social media platform in China, Douyin (also known as Tiktok abroad) has attracted numerous young users to continuously create abundant stories about ICH.

The study discovers that young users who produce popular videos related to ICH on Douyin are no longer satisfied with merely depicting "what is this", i.e., the simple combination of "signifier" and the "signified" according to the first layer of Roland Barthes' symbolic system. Instead, they pursue cutting-edge creation to cleverly put "what is this" together with "what does this represent", i.e., reassemble the first layer's superficial symbol with the "signified" from the second layer, and eventually result as a "signification" rich in folkloric imaginations and implicit meanings.

Research Design:

Inspired by the discoveries above, this study focuses on the visualized performance of ICH by youth on Douyin platform. By searching keywords related to "ICH", "National Essence" and "National Style" in the "users" section, users with a fan base greater than one million (the highest-level standard of the platform's fan base division) are chosen, and their top three videos are selected based on degree of popularity. Altogether, a total of 93 representative videos have been collected as main study samples. In addition, this research also includes relevant professional practices from domestic universities in communication field in order to cover typical cases both in industry and academia, so as to be more objective and comprehensive. By applying Roland Barthes' "Mythologies" and visual communication theory, this essay adapts textual analysis and attempts to answer questions as below:

1. At the narrative level, what significations are conveyed in the ICH related videos?

2. In terms of visualized presentation, how are the above significations expressed?

3. From the perspective of trans-culture communication, how do the expressions above affect the spread of ICH in social media?

Findings:

Chinese youth users reconstruct the concept of ICH as a visualized thread, embedding it in real-life scenes, assimilating it into Chinese-traditional-family type emotional expressions and amplifying it by dramatizing both plots and visual effects. In this way, youth engagement in social media presents ICH with unique and profound significations as a cultural image for highlighting personal charms, a firm belief for solving real-life dilemmas, a bloodline bond for strengthening family affection and national identity.

The resonant narration and powerful visual expression reshape the stereotypes of ICH as obscure abstraction, integrate modernized interpretation into the traditional ideology, and construct a new Chinese style of telling ICH folklore.

Key Words
Intangible Cultural Heritage, Youth Engagement, Folkloric Imagination, Chinese Social Media

Louis Malle's protopoetics in "Zazie dans le métro", "Black Moon" and "Pretty Baby".

Authors

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Abstract

Protopoetics presents the making in the search for perfection of the intertextual dialogue somatized by the ascending poetics itself, where the creative artist seeks to dialogue with his intellectual context, giving rise to works that bring in their body parts of other works, previous ones, by others or even their own, giving rise to new products that in no way can be treated as copies, but rather as poetic re-visits in search of constant growth. Based on concepts derived from dialogism, intertextuality, semiotics and their correlates, placed in parallel with film theory, this study brings in its theoretical body authors such as Mikhail Bakhtin, Julia Kristeva, Charles Sanders Peirce, Jacques Aumont, David Bordwell and Robert Stam. From the comparative analysis of filmic works, subsidies are cited for the conceptual establishment of protopoetics and the confirmation of this way of building communicational pieces with characteristics of filmic praxis. The corpus of this study is composed by three works by Louis Malle, "Zazie dans le métro"(1960), "Black Moon"(1975) and "Pretty Baby" (1978) which have as their creative motto the story of girls in search of themselves with their inner and outer worlds, a parallel proposed in this study from the intertextual dialogue carried out by Malle with the work "Alice in wonderland" (1865) by Lewis Carroll.

The analysis is guided by the phenomenological category of Peirce's secondness and the ability to construct intersemiotic translations linked to obtain a characteristic diagram of an artist, understood here as poetics. This analysis of poetics rescues Julia Kristeva's thought, which indicates the connotative and denotative capabilities of cinematographic language, denotative when we study framing, camera movements, light effects, and connotative when we discover different meanings and atmospheres provoked by a denoted segment. Protopoetics, based on two conceptual lines, intertextuality and semiotics, presents three types of manifestations in the proposition of dialogic communicational objects in search of the sender's poetics. The first refers to the connotative activity (index), the second is shown from the denotative emission, almost a tribute to the precursor of the dialogue (iconic) and finally the textual proponent generates the expansion of his dialogue (symbolic) portraying his mature poetics.

The concept of protopoetics is only possible from the interaction of intersemiotic translation as a basis for the equivalence of diagrams of the filmmakers in question, in evolution. The way of evaluating poetic evolution is given by the various options generated by the paths established by various intersemioses. Thus we can draw the ascending curve of the protopoetic construction of an artist/communicator/creator. The resulting texts, seen from the lens of intersemiotics, can be understood not only as transported, but referring to a representative relationship of the previous

in the produced. Protopoetics is a concept I coined in my doctoral thesis as an extension of the concept of intertextuality, giving it an organization in search of an artist's own voice.

Can Human Anchor Be Replaced in Live News? The Intelligent Revolution of News Production in Mainstream Media of China: A Case Study of "AI News Anchor Xiao C" on CMG

Authors

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Abstract

Introduction: Since John McCarthy introduced the concept of artificial intelligence in 1956, AI has been widely applied to various fields, including news production. The combined application of AI technology and virtual news anchor boomed around 2019, and many mainstream media in China started to research and develop their own AI news anchors (Pan, 2021). In the past, compared with AI anchors, the ability of real-time interaction and emotional expression made human anchors irreplaceable in live news broadcasts (Shen,2022). But with technological development and integration, such ability gaps between humans and AI are narrowing. AI news anchors also display broader application scenarios and higher efficiency in news production (Huang, 2022), which has become the key to the intelligent revolution of Chinese mainstream media. AI news anchor Xiao C is the first 3D hyper-realistic digital person that has made full-time process participation in the two sessions of live interviews.

Research Methodology: Taking "AI News Anchor Xiao C" of CCTV as the research sample, this study adopted a qualitative research method. It compares Xiao C with human news anchors and analyzes all the live news broadcasts and user comments(n=1010) of Xiao C. This study addresses the following research questions:

- RQ1. Whether AI news anchors can replace human anchors in some areas of mainstream media?
- RQ2. Which fields are the AI News Anchors mainly applied to? What are AI news anchors' advantages when compared to humans, especially in live news?
- RQ3. What are the strategies of mainstream media building AI News Anchors matrix? How can they assist in the further development of intelligent news production?

Results: The study shows that AI news anchors can now replace human anchors in specific live news like long-term planning news. They also display their own irreplaceability. The study concludes mainly from three levels: presentation, production, and audience feedback of live programs. In terms of presentation, AI news anchors are flexible and accurate. It can be presented on the sites to complete reports that humans can't reach and broadcast without errors. In terms of

production, it integrates the virtual world and the real world. Driving by lightweight equipment like smartphones, AI news anchors can reach the same broadcasting quality as human anchors at lower production costs. At the audience feedback level, audiences attracted by feelings of freshness and interestingness are more willing to be approached and even form a fan circle.

Future Expectations: This study aims to predict the application prospects and the development trends of AI news anchors when moving toward the meta-universe. AI news anchors may gradually switch from long-term planning news programs to regular broadcasting and will be more involved in the coverage of unexpected events instead of the single function of broadcasting periodic news.

Key Words
AI, news production, virtual news anchor, live news, metaverse

Expanded Media in Digital Cinema

Authors

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Abstract

This study argues for the feasibility of establishing an expanded media ecosystem grounded in digital audiovisuals as a result of the interdependence between editorial media, social media, portals, and platforms. I postulate that technological innovation resources can be employed to simulate a post-media environment (Peter Weibel, 2005) in the personalization of the audiovisual. According to the author, the post-media condition enhances the interaction of media. The corpus of the investigations is the audiovisual The Hours (Daldry, USA, 2002). I believe that the multiple layers of the film can be deepened and expanded through AR - Augmented Reality technology. The inventors of AR, Thomas Caudell and David Mizell (1992) envisioned their project as a concept based on providing a kind of "transparent virtual reality glasses". Transparency, in fact, turns out to be a metaphor whose function is to keep the elements of said reality as they are presented in the viewer's field of vision, from which virtuality expands the amount of objects and interrelationships displayed, from the viewer's perspective. I then propose new articulations of/in the film in order to seek answers to the idea of the emergence of a new "immersion regime" based on the exploration of intermedia content by the spectator of new technologies. Once the discriminated information is collected, Lev Manovich's (2015) understanding of database is used in the structuring of multiple layers of intermedia objects to be combined in a particular way by the viewer of an audiovisual expanded through AR resources. According to Janet Murray (2001), the ordinary viewer becomes an interactor when they can perform meaningful actions and see the results of their decisions. Under the command of a viewer-interactor, the concept of hypervention can explain the incorporation of digital media objects amidst new historical panoramas, economic models, audience practices and expectations and contribute to the task of redefining the social status of opinion leaders (Wallace-Wells, 2019) based on the use of information. Finally, it investigates how the introduction of virtuous technologies (Rifkin, 2011) and the evolution of the role of the viewer, their expectations, skills and practices may influence the logic of production, distribution and consumption of various forms of editorial content, particularly in building an expanded media ecosystem grounded in digital cinema.

Key Words

The usage of visual metaphor design in virtual reality experience ------ Take the virtual reality experience "project ordinary door" as an example

Authors

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Abstract

Visual metaphors are widely used in design, usually by combining elements that cannot coexist under natural to convey some implied meaning. The project "project ordinary door" uses physical props to design virtual reality experience devices and uses visual metaphors to set up interactive and narrative behaviors in 3D space. A large number of user tests conducted in exhibitions such as STUDY UK SHOWCASE found that visual metaphors play a more important role in 3D virtual reality experiences compared to the role of 2D graphic design in inspiring user interaction behaviors and constituting narrative associations of experiences in 3D space; they give inspiration in the design of interactive elements, narrative clues cascade, and space-time transformation methods in virtual environments. This paper uses the virtual reality experience "project ordinary door" as the research object to verify the role of visual metaphor design in the virtual reality experience and concludes:

Firstly, most users in the virtual environment will have a sense of distrust or fear, and this feeling will affect the users' mind and action in the virtual environment, so it will take longer for them to establish a logical relationship between the visual elements in the virtual environment. Therefore, "project ordinary door" uses real prop doors to create a metaphorical coupling relationship between virtual and reality, using touch and hearing to increase the user's trust and familiarity with the virtual environment, allowing the transition between virtual and reality to take place naturally.

Secondly, the way of visual metaphor in virtual space still follows the logic of analogy-imagination-imagery-symbol. In the test, it is found that users of different age levels and professional backgrounds have great differences in the logic of interaction elements in the experience, so the metaphorical design elements in the virtual environment should be guided at different levels according to different user behaviors, starting from senses such as hearing and touch with visual. At present, the user guidance of "project ordinary door" is still at the stage of using only visual cues, so it requires staff to do a lot of off-site cues during the experience, and this guidance method destroys the immersion of the audience, which is also the key problem to be solved in the next stage of the project.

Once more, "project ordinary door" connects the human behavior from nature - ancient civilization - renaissance - industrial society - exploration of the universe through five related narrative clues, which is a concentrated history of human development and the imagination of future human beings. We hope that when users experience it, they will be able to think about the connection

between the narratives and the relationship between human behavior and the operation of the earth.

In the later iterations of the project, customize modules were added to give users more freedom to explore. For example, the toolkit for building, repairing, and decorating spaceships was added in the universe exploration phase.

Key Words
virtual reality, visual metaphor, design narrative, user experience

The Dissemination Path and Industrial Development of Virtual Idols in the Metaverse

Authors

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Abstract

Joshua Merowitz put forward the theory of media situation, that the media is an important part of the communication environment. The Metaverse relies on infrastructure and information technologies such as energy, communication, and computers to operate, integrating emerging technologies such as virtual reality, blockchain, and digital twins. Under the Metaverse, using digital technologies such as modeling, face recognition, and dynamic capture, virtual idols have become popular and interact with audiences through mass media. Because the shape controllability and flexibility of virtual idols greatly surpass that of traditional physical idols, they have won the attention and recognition of the cultural consumption market. As a new part of the cultural industry, it has greatly shaken the traditional idol industry and deconstructed the concept of traditional idols.

With the development of digital media technology, virtual idols have gradually become a new outlet for content competitions in the metaverse era, bursting with strong digital consumption potential at the beginning. At present, how to rationally guide the development of the virtual idol industry and avoid the risk of disorderly expansion and public opinion bubbles that may exist in the virtual idol industry under the metaverse has become an important issue under the metaverse.

In order to establish a relatively comprehensive understanding of the development of virtual idols and the macro environment of the industry, this study conducts a systematic analysis based on SWOT analysis, and explores the advantages (S), disadvantages (W) and opportunities (W) of the current virtual idol industry development. O) and challenge (T), and strive to explore strategies to promote industrial innovation and development, and realize a virtuous circle of virtual idol operation and consumption realization.

The research results show that the advantages of the virtual idol industry are mainly reflected in the following: first, technological progress supports the development of the industry. Currently, infrastructure such as 5G technology builds the network environment, data processing such as cloud computing provides strong arithmetic support, dynamic capture technology realizes the transfer of appearance features, and voice synthesis technology realizes the projection of audience image and emotion. Second, virtual idols satisfy the audience's emotional interaction rituals. Empowered by technology, virtual idols satisfy the audience's self-formation and emotional needs in performing or conducting ritualistic emotional interactions with them, thus gaining emotional satisfaction.

Nowadays, the development of virtual idol industry is facing challenges, mainly in the following aspects: first, the lack of communication ethics and social ethics. In the metaverse, citizens in

society have become the subjects of cultural production and are able to participate in activities such as standard-setting, forming a bottom-up endogenous social structure. Therefore, this may lead to a new orientation of cultural production and judging standards. For example, the crisis of interaction fatigue and unstable emotional energy between audiences and virtual idols can occur, and the ethics of communication and social ethics are challenged, affecting the cultivation of youth values. Second, the problem of high operating costs and the difficulty of short-term realization. In most people's view, virtual idols are technology products with no life and no sense of reality. And the domestic virtual idol industry has not established a relatively sound development model with Chinese characteristics, and most local virtual idols are developed in niche circles and need huge social capital support.

Therefore, the study suggests that new technologies should be used to provide personalized experiences for audiences in the future. The continuous improvement of AI artificial intelligence technology will allow virtual idols to have more intelligence and personality charm. Digital technology should be used to make Chinese virtual idol culture obtain national identity while achieving good cross-cultural communication effects. The virtual idol industry should vigorously apply the infrastructure construction of VR/AR and accelerate the construction of professional modeling teams. With the characteristic communication advantages and high interactivity and entertainment, virtual idols should have created highly intelligent digital virtual personal IPs, providing personalized experiences for user groups and forming a solid fan base.

Each generation of humanity will be more digital than the last. The virtual idol industry is not only related to media technology, but also to human survival. With the increasing maturity of digital technology, the popularity of Generation Z, and the introduction of concepts such as the metaverse, this has paved the way for virtual idols to enter reality and marketing scenarios. In the future, we should pay more attention to all aspects of virtual idol creation, operation and consumption, adjust strategies according to technology and industrial development, and achieve the goal of digital survival.

Key Words
Metaverse, virtual idol, SWOT analysis

Exploring the Interplay between Gorgeous Performing in Festival Gala and Carnival Parodying in Cyber World: A Study of Global Communication Paradigm of Visual Culture for Chinese Style Dance Programs

Authors

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Abstract

In recent years, a gorgeous show performed in China's Spring Festival Gala can often quickly lead to carnival parodying in cyber world. For example, the *Journey of a Legendary Landscape Painting*, also called *"Only This Green"*, is a dance work performed on the 2022 Spring Festival Gala. It used the dance style of the *Song Dynasty* and the green clothing color in that painting, combined with the 720° circular screen and XR technology support, to demonstrate the beautiful chapter of the legendary painting. People in all parts of China and even around the world learned to imitate the bending waist in almost 90 degrees, which was filmed as short videos and widely spread on social platforms. This program and the so-called *"Green Waist"* turned into a carnival on WeChat, Tik Tok and other platforms, and then fed back to the festival stage, creating a public expectation of the Spring Festival Gala dance for next year. Undoubtedly, at the 2023 Spring Festival Gala in CCTV, Henan and Liaoning Satellite TV also appeared a number of popular dance programs.

This interaction between large screen and small screen, to a certain extent, draws close to the elegant art and mass art, which has become a new global communication paradigm of visual culture which can be viewed from three perspectives:1) From its visual form, it breaks through the form of cultural variety shows displayed in a single studio, with 5G technology, AR, VR, MR, XR and other new technologies to build a three-dimensional space with multiple dimensions; 2) From its geographical space, it move from local to global; 3) From its media form, in addition to the physical stage and mass communication, it also relies more on the internet platform and social media communication to form the mobilization, participation, distribution, recreation and redistribution of global culture.

Thus, several research questions were raised in the perspective of globalization: How can the local minority culture go out of a self-imposed enclosure and closure? How to go out of the circle, cross barriers, and make cross-platform and cross-cultural leaps? China has a wide variety of local cultures and collection of classical works. For this reason, this study constructs a comprehensive

theoretical model base on the preliminary investigation, follow-up observation, and interdisciplinary literature review in the communication theory, cultural studies, and aesthetics. This model includes three aspects: 1) The transformation model of visual art form from the beauty of classical art to the dance program; 2) The evolution model from the beauty of dance performance to the image, impression and idea accepted by the public; 3)The transformation model from mass aesthetics to mass participation in cultural carnival and global communication, which is mainly a viral mode of communication. Finally, these three models form an interactive closed loop, which has created a cultural style that has leapt from the minority to the common appreciation and entertainment of the public and even all mankind.

On the basis of this theoretical framework, this study selected some dance programs as cases, and conducted content analysis and text analysis on their visual content, text and audience feedback data, and conducted in-depth interviews with some participants, fans, experts, etc. After text analysis of video review samples related to *"Only This Green"*, it is found that people have formed a superior confidence in Chinese traditional culture, especially in the new globalization era. They have a fan-like enthusiasm for those cultural works and can carry out a variety of secondary creation, thus forming the diffusion and dissemination of the original works. After in-depth interviews with the second creators, it is found that the second creation can continue the vitality of the original work and make users immersive experience, which is one of the main reasons for inspiring many parodies.

After interviews with experts, it is further found that the popularity of "*China-Chic"* or *"Chinese Style"* is not only a visual cultural phenomenon, but also a global cultural phenomenon. It is circulating around the world through various cultural forms, and the global culture is also passing through China to enhance understanding and exchanges. Other experts pointed out that *China-Chic* 1.0 is a retro fashion, *China-Chic* 2.0 is a technological upgrade, and *China-Chic* 3.0 is a kind of life attitude and lifestyle. It is a comprehensive innovation led by national culture and big country science and technology, and it is a cultural confidence and emotional recognition of excellent traditional Chinese culture.

Key Words
Visual Culture; Chinese Style; Festival Gala; Parody; Global Communication

Refugee hybrid-fiction: rhetorical, generic, and intermedial hybridity as strategies of resistance

Authors

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Abstract

Contemporary political activism, advocacy, and action increasingly find expression in visual artistic interventions (McCloskey & Vardy 2022). In particular, the promotion of progressive causes - such as support towards the plight of refugees or for stronger climate policy actions - have generated unique and new composite ways of visual engagement (Dogramaci & Mersmann 2019). When studying fictional content about forced migration, many academics have analyzed recent refugee films, literary texts, and art pieces, emphasizing their nature of media-hybrid objects: compositions that sit in-between genres, forms, or narratives (e.g. Bennett & Marciniak 2022). The present paper examines multiple manifestations of such hybrid characters and attempts to chart and describe three emerging media-hybrid strategies in fictional migration content.

This paper develops three case studies - a film, an illustrated book, and a website - exploring different forms of mediation at work in refugee media content productions. Bringing three paradigmatic cases - *On The Bride's Side (2014), The case of Fady (2021), The Conflict Shoreline (2015)* - we explore three different kinds of media-hybridity in refugee fiction. With the choices of such three archetypal examples, we highlight three overlapping levels of hybridization: medial, generic, and rhetorical. Methodologically, the three cases draw respectively on Nielsen et al.'s (2015) rhetorical approach to fictionality, Rajewsky's (2011) perspective on intermedial analysis, and Fairclough's (2003) interdiscursive genre theory. With this study, we position ourselves at the so-called "margins of fiction". We do so by investigating media on refugees, who have often been marginalized subjects in the production of fictional content and largely confined to plain chronicles of reality (Ranciere 2018). Besides, we investigate the margins of fiction by studying content that experiments with new modalities, medialities, and discourses of fictional refugee experiences.

In the digital humanities, Ortega (2020: 162) has posited the existence of a medial-cultural nexus of hybridity. She supports that some manifestations of media hybridity, with their instability and unstructuredness, can be seen as heralds of certain manifestations of cultural hybridity. In other words, media hybridization processes could produce systemic disturbances in the media system that can foster cross-cultural exchange and cultural hybridity. Similarly, our analysis points to three dimensions of media hybridity as generative forces shaping political resistance against hegemonic portrayals of refugee experiences.

This paper advances a politics of hybridity in refugee media content. We link such content's resistant and counter-hegemonic character with its tendency to hybridize different rhetorical, generic, and intermedial forms. Under the umbrella term of hybrid-fiction, we indicate three

hybridity strategies that are part of a toolbox of resources to practice resistance against dominant forms of knowledge. By disturbing one's perceptions of what is self-evident and taken for granted, provoking a sensorial experience that is antagonistic to the dominant order, and confronting audiences with the uncanny, hybrid strategies resist the ruling political consensus. They operate on two parallel levels: they question essentializations between the dominant group and the 'other', and simultaneously challenge customary content production strategies in migration media.

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Key Words
media-hybridity, refugee visual culture, refugee fiction, intermediality, genre hybridity.

VR immersive communication of Chinese traditional culture: a study based on a hybrid perspective of technology and narrative

Authors

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Abstract

Due to the development of new media, there have been unprecedented challenges presented to the communication of Chinese traditional culture. Combined with VR panorama technology (Sun Y N, et al.,2016) represents a new direction of change, which plays a significant role in the communication of traditional culture. Therefore, it is proposed in this paper to analyse the factors for immersive communication in the "VR Panorama + Traditional Culture" videos based on the immersive communication theory and a specific case. It is expected to create a paradigm for the immersive communication of Chinese traditional culture in the digital era.

Facing the problem of how to manifest the immersion in VR videos, many researchers have proposed several theoretical frameworks. Elmezeny, A. et al. (2018) identified technology and narrative as the factors that create the sense of immersion in videos, and analysed the interactions between them. De Bruin, K. et al. (2022) proposed a research framework for VR or panorama immersive journalistic productions. Therefore, this paper furthers their research and constructs a more comprehensive one ——the "TNSA" framework which encompasses Technology, Narrative, Scene construction, Audience 's characteristics and subjective experience.

Based on the "TNSA" framework, a video titled "[Naked eye VR] Dreaming of return to Bianjing of the Northern Song Dynasty-appreciation of the *Along the River during the Qingming Festival*" is selected as a case study, which is the most exquisite and most-liked (239.9w) video on the video site bilibili under the theme of "VR Panorama + Traditional Culture". We conducted text analysis and content analysis, crawled the 1389 comments made on the video to analyse the attitude of the audience, and conducted research through qualitative and quantitative analysis in combination.

Our conclusions are presented according to the four dimensions of the "TNSA" framework. Technically, users can view the VR panoramic video across devices and change the perspective by shaking the phone or dragging the screen to create the effect of naked eye VR. In terms of narrative, whether it's a picture narrative with the vividly restored dynamic images of the painting or a sound narrative with classical background and the sound of simulated scene, all of these make the audience derive a sense of immersion. In terms of scene construction, the virtual space created under the traditional cultural backgrounds demonstrates the charm of "reproduction" and "visualisation". At last, by analysing the 1389 comments crawled, we find the discussion focused on two main aspects: the content and the form. In the discussion about the content, the most used words are "Song dynasty" "ancient" and so on; about the form, the most used words are "amazing" "great" and other positive ones, evidencing the positive significance of the video. There are also

some comments suggest the modeling is not sophisticated enough. Moreover, we find this video has some defects in interactivity, and it has the potential of development in terms of the level of immersion.

Key Words

VR；VR panorama；Chinese traditional culture ；immersive communication

Back to the past: the emergence of nostalgic sequels to popular Flemish television series in Flanders' film industry

Authors

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Abstract

'Recycle film cultures' such as remakes and sequels have become ubiquitous in commercial filmmaking worldwide (Cuelenaere, Willems & Joye, 2021). Even in small European film industries such as Flanders, the northern Dutch-speaking region of Belgium, this phenomenon has flourished. From the early 2000s onwards, the region started producing high numbers of sequels, gaining widespread popular success. Currently, popular Flemish tv series seem to be a prominent source for sequential filmmaking in Flanders, generating spin-off feature films. Recently there have been three cases where the interval between the source text and its follow-up spans over several decades: *The Mercator Trail* (2022), a sequel to a 1960s children's series; *De Collega's 2.0* (2018), the 'update' of a 1980s comedy series; and *8eraf* (2021), following an early 2000s young adult series. Feature films inspired by older television series most often result in remakes of the original text (Hark, 2010: 123-124), making the three cases stand out, since they all are heavily intertextually dependent on their source text, explicitly referencing them with recurring characters and reusing music and popular quotes. This way, the three movies exploit their sources' nostalgia-factor, both on and off screen, to lure audiences to the cinemas with a presold idea: from original cast cameos to asking fans to crowdfund the film's production. A similar, yet different nostalgia trend can be observed in Hollywood in the form of legacy sequels. Taurino (2019: 13) argues that nostalgia is generally not an essential element of sequels, though many Hollywood productions do successfully play into this longing for the familiar (Leggat, 2022). The term legacy sequel or 'legacyquel' has been coined by the popular press and academics to refer to such a type of nostalgia-driven sequel, which both aims to reinvigorate a franchise with new characters while also falling back onto the franchise's original audience and its own cultural significance (Loock, 2020: 174). With blockbusters such as *Top Gun Maverick*, a legacyquel to 1980s hit *Top Gun*, dominating the box offices in 2022, this trend does not seem to slow down. The same type of appeal of reinvigoration and nostalgia we can find in the three case studies from the Flemish film industry, with a significant difference them not being based on a film franchise but a tv series. This raises the question of how these 'belated' sequels translate themselves to a regional cinema, on a textual level (e.g. intertextuality, formal characteristics) and an industrial level (e.g. promotional material and press coverage). While nostalgia in Hollywood recycle films has been researched extensively (e.g., Jameson, 1984; Leggat, 2022; Loock 2020), studies on this phenomenon in European recycle

film cultures, especially concerning smaller film industries, remain limited. Building on Higson's (2014) definition of postmodern 'atemporal' nostalgia - celebratory nostalgia of a recent 'attainable' past - this paper will investigate which nostalgic aesthetic and marketing strategies Flanders' film industry employs to its recycle film cultures by conducting a textual analysis of the aforementioned three cases and an extratextual analysis of their promotional material and news coverage.

Key Words
Nostalgia, legacy sequels, sequels, Flemish cinema, intertextuality, European cinema

Am I inside the advertising piece? The creation of imaginaries with the brand universe in virtual reality

Authors

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Abstract

This works presents a mapping of audiovisual, interactive and plot engagement aspects in brand's experiences in Virtual Reality (VR). In this way, the work seeks to articulate and, at the same time, to raise questions about brand communication, immersive narratives and user's imaginaries (image, sound, interaction, movement, and more).

From the understanding that these digital platforms produce a conflicting perception of reality in the user (Slater & Wilbur, 1999), due to their characteristics of immersion and sense of presence in the 360-degree media context (Bolter & Grusin, 1999; Burdea, 2003; Thom, 2008), this paper has interest in investigating how brands may appropriate of attributes originated by the relationship among user, devices and virtual environment, in order to create innovative scenarios for issuing communication messages (Kerrebroeck et al. 2017; De Gauquier et al., 2019). That said, the following problem came out: how do advertising pieces in VR use audiovisual, interactive and plot engagement aspects to create imaginaries with the brand universe?

To conduct the work, initially, a theoretical approach to VR is presented, in order to highlight some fundamental characteristics, such as: immersion (Slater & Wilbur, 1997; Burdea, 2003; Bowman & McMahan, 2007; Tori et al., 2018), sense of presence (Bolter & Grusin, 1999; Thom, 2008; Calleja, 2011), realism/vividness (De Gauquier et al., 2019; Qin & Lei, 2019), interactivity (Ischer et al., 2014; Kataoka et al. 2019) and plot engagement in a 360-degree stage (Pausch et al., 1995; Pausch et al., 1997; Longhi, 2016; Kotler, 2021). It is considered that this theoretical basis is important for the article, because by understanding attributes, characteristics and properties intrinsic to the digital media, it becomes possible to reflect on advertising issues and practices in VR environment (3D design, sound spatialization, natural to the user interactions, and more).

In a second, moment, as an empirical practice, an exploratory and qualitative methodology is applied to a sample of ten advertising pieces in VR. In order to verify possible peculiarities in the audiovisual, interactive and plot engagement composition of these pieces, it was decided to select brands from different sectors (automobiles, food, beverages, entertainment, and more). Each piece is observed individually using VR devices (Oculus Rift S, Oculus Touch and Oculus Sensor), and data is collected through descriptive notes, screenshots and, at the end of each experience, a data coding sheet is completed by the researcher (Castro Alves, 2022; Zilles Borba, 2022). In order to carry out the qualitative analysis, a table summarizing the main information verified in each of the ten experiences is formatted, in order to consolidate the reflection on particularities and/or similarities in the mapping of brand's communication.

In short, in addition to solving the research problem which is related to brand appropriations of VR to produce imaginaries in the advertising experience, the results point to directions to think about creation and/or analysis of advertising pieces on these innovative platforms. And, of course, it also may be useful information to the field of digital games, performing arts, cinema and metaverses.

Key Words

Virtual reality, Innovation technologies, Advertising, Brand communication, 360-degree visualities, Metaverse.

Expanded Montage & New Scenarios: a challenge for "repertorial-spectators"

Authors

Dr. Denize Araujo - UTP

Abstract

This study aims to focus on four films that ask for "repertorial-spectators", able to make connections and build bridges among previous references in order to understand and link pieces that may seem disconnected and can only be understood if the repertoire of the spectator is ample and allows understanding of expanded montage, recognizing excerpts of images, sounds, words and actions that revisit past scenes, giving them a new scenario. The *corpus* of this study is composed of four films from four countries and from four backgrounds. *Drive my car* (Ryusuke Hamaguchi, Japan, 2021), adaptation of a Haruki Murakami´s short story, deals with theatrical performance, *The Image Book* (Jean-Luc Godard, France, Switzerland, 2018), as the title expresses, is a remix of excerpts from many images, *Midnight in Paris* (Woody Allen, France, Spain, United States, 2011) presents American and French culture through an artistic surrealistic revisit, and *Ato, Atalho e Vento* (Marcelo Masagão, Brazil, 2014) revisits fragments of 143films introduced by Freud´s work "Civilization and its Discontents" (1930).

Spectators have two tasks: recognize excerpts and understand montage strategies. *Drive my car* deals with a new montage of Anton Chekhov´s classical *Uncle Vanya* (1898) with a screenplay written by one of the two female protagonists while *The Image Book* is a collage of visual creativity revisiting still photographs with voice over and sound clips, referring to wars, atomic bomb and Holocaust, presenting a montage of digitally color-saturated excerpts with Soviet and Hollywood images, the Bible, the Torah and the Koran. *Midnight in Paris* echoes Cinderela´s tale regarding the famous midnight theme, and the montage takes us back in time to the "golden age of thinking" with the Fitzgerald´s, Hemingway, Gertrude Stein, Man Ray, Pablo Picasso and the iconic surrealist Salvador Dali. The montage of *Ato, Atalho e Vento* includes raccords that portray Aby Warburg´s concept of "pathosformel" bridging excerpts by similarity in theme, in forms, in gestures and in specific details, creating a rhizomatic chain of plateaus and deterritorializations.

Spectatorship has been one of the themes that deserved attention since the beginning of the image in movement, especially with Méliès´ magical tricks and his *Voyage to the Moon*, which became an icon of montage considering the time in which it was produced. Recently, some authors have coined concepts of spectatorship that deal with a more active spectators. Although never passive, the advent of digital technologies called spectators for new ways of interactions. Janet Murray (2003) mentioned the "interactor-spectator", Lev Manovich (2005) suggested a "coauthor-spectator", and Philippe Dubois (2014) described a "visitor-spectator". "Repertorial-spectators", however, instead of being interactors, or coauthors or visitors, have to make use of their

knowledge of cinema to be able to identify clips and perceive in their minds how expanded montage works in intertextual films. This is the challenge that defies "repertorial-spectators".

Key Words

expanded montage; repertorial-spectators; intertextuality; rhizome; surrealistic revisit; theatrical adaptation; remix.

Performance and metaverses: a foundational study on live theatre in social virtual reality platforms

Authors

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Dr. Jorge Esteban Blein - Universidad CEU San Pablo

Abstract

While most technologies improve one or two aspects of theatrical productions, some technologies are disruptive enough to encompass a new paradigm both in terms of making and experiencing the performing arts. Such disruption is happening today with the emergence of live theatre and performance in social virtual reality (VR) platforms such as VRChat, AltSpaceVR or Rec Room. With the resurgence of VR technologies and experiments in the 2010s, theatre companies and other artistic projects have been experimenting with these technologies as tools to produce innovative interactive experiences. Truth is that theatrical performances have always transported the audience into a new created reality, but combined with today's VR technologies, it is now enabling the audience to fully immerse in the theatrical experience itself. Interactive live theatre performances in social VR platforms seem to entirely realize the idea of moving from *storytelling* to *storyliving*, by allowing the audience to enter *storyworlds* where they can become participants within the story by interacting live with actors and performers in a virtual environment drenched with dramaturgic substance. Triggered not only by both the need to experiment artistically with this new format and obtain conceptual and technical insight about this emergent artform, but also to respond to the sudden boom of VR theatre experiments that flourished as a consequence of the 2020 global pandemic, the authors sought to outline the arts-based research project "La Cuarta Pared VR" [The Fourth Wall VR]. Born out of a collaboration between the arts and cultural centre Medialab en Matadero and the research group on VR storytelling Agency VR, La Cuarta Pared VR is the first Spanish immersive and interactive theatre project dedicated to creating unique live theatre experiences within the social VR platform VRChat. Thus, and drawing on the combination of empirical data (netnographic fieldwork, performance recordings, research fieldnotes and diaries, and audience surveys) collected between June 2020 until September 2022 with key studies on theatre, performance, immersive media and other related fields, the goal of this paper is to provide a conceptual and technical overview on the main creative possibilities and challenges of live theatre in social VR. Through our main goal, our underlying aim is to provide a systematic and holistic understanding of such emergent artistic productions by dissecting every essential component involved in these productions, from traditional theatre ones (e.g., creative direction, actor's work, scenography, sound design, light design, script) to new components that are native to this emergent live performance in VR (e.g., avatar creation and dynamics, VR user experience and interface design, audience experience). Ultimately, our study contributes not only to the advancement of theory and practical guidelines related to this emergent interdisciplinary field, but also to the wider discussion on how emergent technologies and digital ecosystems such as VR and

metaverse platforms might impact the future of the art world, the professional and creative development of artists, and the relation at large between audiences and such novel artforms.

Key Words

FROM EXPANDED CINEMA TO CINE-STATIC

Authors

Mr. Tom Lisboa - Universidade Tuiuti do Paraná

Abstract

The expression "Expanded Cinema" is originally attributed tothe American filmmaker Stan VanDerBeek and his projec Movie-Drome (1964-1965), which consisted of multi-projections inside a large dome. Of these pioneers, I will cite just two more examples. Firstly, Nam June Paik, in Zen for film (1964), where a projector with no film in it is turned onso we can appreciate the ray of light and the shadows ofpassersby on the wall. Another reference is Paul Sharits andthe work Shutter Interface (1975). In this installation, four films of different lengths intersperse photograms in differentcolours and in black. A good part of these experiments in Expanded Cinema were shown only in the art circuit andoutside the context of commercial cinema. There are exceptions, such as the film The Clock (2010), by Christian Marclay, where the marking of time on the clocks that appearin the films build the narrative, and Manisfesto (2016), byJulian Rosefeldt, who transformed his cinematographicinstallation into a feature film.

The Cine-static proposal is articulated from the perception oftwo aspects that were not "expanded" in the works belongingto Expanded Cinema: its connection to a projector andmoving images. The works of Cine-static are "sculptures oftime", objects that overlap inside acrylic sheets withphotographic prints that simulate the three-dimensionality ofsculptures. The main reference for this project comes fromAndrei Tarkovsky. He said: "What is the essence of a director's work? We could define it as "sculpting time". Just as the sculptor takes a block of marble and eliminates everythingthat is not part of it - in the same way the filmmaker, startingfrom a "block of time", cuts and rejects everything he does notneed, leaving only what should be. an element of the future film" (TARKOVSKI, 1998:72) The creation process goesback to the process of a stone sculpture developed by me in the series Street Topographies. It is generated with a camerafixed on a tripod that will record a specific scene, in the styleof the Lumière Brothers. Cine-static will take the ideasproposed by Street Topographies a step further and combine these visual elements with a sound ambience. In this way, Cine-Estatic works will be small open narratives composed ofa collection of "photograms" that will be activated both bysound and by the spectator's imagination. By eliminatingmovement and device, a new type of cinema emerges. Its screen does not block the light, but on the contrary, we canbetter visualize its interior when it is crossed by it. Its objectformat promotes other types of interaction, portability anddisplacement, especially since, just like a sculpture, we canwalk around it or rotate it with our hands to observe its twosides. The spectator-interacter's gaze will not see a flat image, but will travel through multiple overlapping layers of time. Sound will not reinforce an explanation/conclusion of thenarrative, but will enhance its multiple readings.

TARKOVSKI, Andrei. *Esculpir o tempo*. São Paulo: Martins Fontes, 1998.

Key Words

Cinema, expanded cinema, art, sculpture, contemporary art

Apuntes epistemológicos y metodológicos para el análisis cualitativo de prácticas comunicativas en las comunidades de videojugadores en línea. El caso de League of Legends.

Authors

Prof. Emmanuel Martínez - Universidad Nacional Autónoma de México

Abstract

El presente trabajo expone y aborda reflexiones de orden epistemológico y metodológico para la investigación cualitativa de las comunidades de videojugadores en línea para el caso de estudio de League of Legends. Cabe mencionar que el trabajo forma parte de la tesis doctoral en (proceso de conclusión) titulada "El videojuego como espacio para la construcción de sentido en las comunidades de videojugadores en línea. El caso de League of Legends" que se desarrolla dentro del Programa de Posgrado en Ciencias Políticas y Sociales de la Universidad Nacional Autónoma de México (UNAM).

Para el desarrollo del presente texto se parte de un estado del arte sobre la investigación cualitativa de los procesos culturales y comunicativos (anteriormente presentado en este mismo congreso en el 2021) . De esta manera en este nuevo texto se apunta la necesidad epistemológica de generar una línea de investigación socioantropológica tecnocultural que dimensione los procesos culturales en espacios sociodigitales, sin perder de vista las características técnicas de los medios y canales de comunicación, tales como el propio videojuego y plataformas como Discord.

La propuesta de herramienta de orden epistemológico es la etnografía digital, partiendo de las propuestas de Christine Hine (2015) y de Sarah Pink (2019). Asimismo, se retoman algunas consideraciones sobre la ontología de los objetos digitales que Rogers (2013) menciona en el texto Digital Methods.

Asimismo, las categorías de análisis sobre os conceptos de prácticas comunicativas se fundamentan en los trabajos de Cuenca (2021), Von Sprecher y Boito (2010), Crovi (2018) y Urban (2015).

La relevancia del presente trabajo se fundamenta la necesidad generar nuevas líneas y herramientas de orden epistemológico y metodológico que contribuyan a entender y dimensionar los procesos sociales, culturales y comunicativos que se generan en la actualidad alrededor de las comunidades de videojugadores. Específicamente los videojuegos se han logrado posicionar a nivel mundial como la industria del entretenimiento más grande del mundo, generando una derrama económica que se calcula en los 196.8 mil millones de dólares (NewZoo, 2022) .

Key Words

comunidades digitales, videojuegos, etnografía

Museum Without Walls: A Mixed Method Study of Google Arts and Culture's Partner Institutions

Authors

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Dr. Sarah Smith - Western University

Abstract

Since 2011, Google Arts & Culture (GAC) has provided free access to high-resolution digitized visual and material culture from the collections of leading global cultural institutions. GAC is a small non-profit branch of Google created by the Google Cultural Institute, developed with the intention to "make museum artwork more accessible" (Sood, 2011). Presently, GAC provides access to over 5 million art and heritage objects, making it one of the largest digital cultural repositories in the world. While the platform features games, interactive components, and personalized search and save features, GAC foregrounds conventional understandings of cultural consumption, providing information about cultural objects and sites, as well as digital engagement that mimics traditional embodied behavior in museums. Responding to the Visual Culture Working Group's call for papers addressing media and cultural virtual platforms, we propose a paper examining GAC as a platform that offers a means to think through larger questions of cultural management, authority, and power.

Our study employs mixed methods, first utilizing digital walkthroughs (Light, Burgess & Duguay, 2016) to assess GAC, which allow for the identification and assessment of cultural producers and the types of cultural production facilitated by the initiative. This qualitative research is supplemented by a quantitative analysis of GAC's partner institutions, which number over 3500. While GAC's digitized content has been subject to scholarly examination (Mansfield, 2014; Wani et al., 2019, Kizhner et al., 2021), the make-up of its partner institutions has yet to be fully addressed. Such a study is necessary as GAC relies on these partners for content and collaborations, with partners' cultural material allowing the platform to serve as a significant portal for access to high-resolution digitized global art and heritage objects. Creating a new data set from public information that has yet to be compiled and assessed, we draw on this resource to examine data points about institutional partners, including their institution type, geographic location, collection items, and exhibitions. This quantitative analysis allows us to evaluate the range and scope in GAC's partners and their global reach, as well as to speak to the rhetoric and promotion of GAC aligns with the institutions that form its platform. Additionally, we assess GAC's relationship to legacy cultural institutions.

Our analysis reveals the complex relationships between platforms, museums, cultural production, and heritage preservation. Drawing on qualitative and quantitative evidence we argue that GAC presents a unique example of the platformatization of culture because of its simultaneous roles as a platform and cultural actor. Beyond conveying cultural content to users, GAC also takes an active

role in creating content through high resolution scans and the authorship of exhibits that narrativize cultural objects and heritage sites. Given Google's dominance (Vaidhyanathan, 2012), it is necessary to critically assess GAC's work in the museum sector. As Kizhner et al. (2021) suggest, though the content of digital heritage repositories may be increasingly accessible and visible, the construction of these initiatives remains obscured. Thus, our paper offers a means to think through questions of power in the global cultural sphere.

Key Words

platforms, heritage, cultural production, museums, Google Arts & Culture

"Speed watching is speeding up my life?": Variable playback speed, divergent temporalities, and "controlled" viewing

Authors

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Dr. Tianping HE - School of Journalism and Communication, Renmin University of China

Abstract

Introduction: This paper is focused on the technological and temporal significance of "speed watching," or watching at a higher or lower speed than the default model. The rise of streaming media has brought about various emerging viewing technologies and essential changes in visual culture, of which speed watching is a representative example. Speed watching is not only a technical issue of speed, but also a user-controlled tool that allows flexible time compression. The widespread popularity of speed watching in many countries reflects the culture of "social acceleration," of great research value.

Literature Review: This paper reviews the temporal dimension of viewing culture historically and finds that digital technologies have significantly reshaped the temporality of viewing for individuals and society. Traditional television-based viewing followed a linear temporal structure and thus viewing functioned to mark individual life clocks and unify social timelines. In the digital age, however, the temporal uniformity of viewing has largely given way to the spatially widespread nature of viewing, making the experience of different users in terms of viewing time highly differentiated, and society as a whole no longer has a shared viewing time. Viewing has multiple temporalities, such as social time, media time, and psychological time. For example, speed watching can be understood as the viewer's choice to adjust the media time under the influence of social time pressure and the individual's psychological time, resulting in an individual unique viewing experience. Therefore, this paper aims to investigate how speed watching technology shapes people's perception of time in the context of an accelerated society.

Methods: Two researchers conducted in-depth interviews with 19 speed watching enthusiasts from China, with a range of half-hour to one hour. The questions asked included when and why they started speed watching, their perception of divergent temporalities while speed watching, and the effects of speed watching on themselves. The two researchers jointly analyzed the results of the interviews, and based on them, distilled the impact of the divergent temporalities of speed watching on the perception of time.

Findings: The study found that viewers have four dominant patterns of time perception in speed watching. First, the dominant viewer, who believes that he or she is able to control time very comfortably by adjusting the playback speed, achieves this feeling of control by doing other actions while watching at speed. Second, the neutral viewer, in response to the trend toward an accelerated society, believes that speed watching is a means of improving viewing efficiency or creating a different viewing experience, and will selectively use it. Third, the involved viewer,

whose viewing habits have been greatly altered by the speed watching technology, finds it strange to even return to the normal speed mode. Fourth, the confrontational viewer, who believes that speed watching will destroy the aesthetic or intellectual structure of audio-visual works, usually resists, and only uses it when functionally necessary.

Conclusion: Researchers have found that speed watching enthusiasts have a state of "conscious unconsciousness." On the surface, speed watching gives individuals the opportunity to escape the social clock and choose to speed up or slow down according to their own internal temporal rhythms, thus giving the viewer the conscious ability to realize their own psychological time, though the extent of which is debatable. This apparently conscious choice creates a specific context in which the unconsciousness of divergent temporalities is possible, in that the viewer will naturally feel that speed watching either does not alter his or her perception of time, or that time is entirely for his or her own use. In other words, people often feel in control when speed watching, but in essence, they are only obeying the needs of the social rhythm.

Key Words

Leaping off the screen: can the empathetic potential of avatars be improved by entering simulated real space? — EEG-based experimental evidence

Authors

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Dr. Lichao Xiu - Beijing Normal University

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Abstract

INTRODUCTION

Pokemon Go and other augmented reality apps are examples of emerging communication landscapes where avatars reach users in the real world. According to a growing number of common communication phenomena, users appear to have a stronger affinity for avatars in real space. To respond to this issue, this paper focuses on the variations in the empathy effects of avatars in various media spaces and conducts a 2×3 repeated measures design experiment (N = 24) utilizing electroencephalography (EEG).

METHODS

24 subjects (male = 9 female = 15) were recruited, aged between 20 and 30 years (M = 22.83, SD = 0.488). Materials are 48 models of 3D avatars with obvious positive, negative, and neutral emotional characteristics. The real space is simulated by a photo and presented by an iPad (10.5 inches). The virtual digital space was constructed based on the real one and appeared as close to the original color as possible. A Cognionics Quick-30 32-conductor wireless dry electrode EEG equipment with electrode locations organized in a 10-20 scheme was used to record the EEG data.

Participants will rest for three minutes after setting up an EEG electrode cap. The experimental task used block design, and each block contained 16 trials. In each trial, every avatar was presented for 6,000 ms, followed by another avatar immediately for 6,000 ms. Subjects were required to make judgments about avatars' representational emotion validity. The participant's pertinent data will be eliminated if more than 50% of the total judgments were inaccurate.

All EEG data(mainly including Mu suppression, Beta band, theta/alpha ratio(TAR), and so on) were converted and entered into IBM SPSS 25.0. The avatars' spatial affiliation and emotional validity were set to two(simulated real space and virtual space) and three(positive, negative, and neutral) levels of within-subject factors for repeated measures ANOVA.

RESULTS

The outcome showed that the subjects had higher levels of Mu suppression for the avatars in the virtual digital space and higher levels of Beta band, and lower levels of TAR for the avatars in the simulated reality environment. The findings showed that accessing the simulated real space significantly reduced the empathetic effect of avatars; yet, it significantly boosted the influence of attention and the allocation of cognitive resources while reducing the mental load of the users.

CONCLUSION

This paper demonstrated that the avatars' empathetic effect was not enhanced by the involvement in the simulated real space, if anything, it was made worse. However, avatars in simulated space draw the user's attention, more fully engage their cognitive system, and lighten their psychological load.

We think there are two reasons for this, one is because of the domestication of the media, and the other is because augmented reality devices have not yet been used on a large scale for civilians, and users are still used to the traditional way of media interaction and empathy patterns.

Key Words

Avatars, Empathy, Electroencephalography (EEG), Media Space, Visual Media

Generation, Style and Reception: An Analysis of AI Technology's Reconstruction of the Aesthetics of Painting Reception

Authors

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Ms. Rui Ding - School of Media and Communication, Shanghai Jiao Tong University

Abstract

Since the birth of AI, AI exploration practice on visual content has been an important branch of AI generated content（AIGC）, explorations from the initial content recognition to confrontation image generation to style migration. By 2022, the NLP and diffusion algorithm, known as Disco Diffusion, emerged and achieved the direct generation of paintings based on input text content(prompt). This resulted in an explosion of AI painting technology, with the algorithm model constantly improving and becoming more efficient. Not only has the space required for running decreased, but the time required to draw a work has been reduced from nearly an hour to less than a minute. According to Chinese financial institutions, it is predicted that AI painting will penetrate 10% to 30% of image content generation work in the next five years (X. Chen, 2022).

Visual works generated by AI painting have already entered people's daily visual experience , and have greatly influenced their perception and reception of paintings. Starting from the generation principle of AI paintings, this study compares the generation mode of AI paintings with the creation mode of traditional paintings, and explores the machine style implied in AI paintings: why the inevitable collage sense in the diffusion model generation has become a new AI painting style (RQ1). From this basis, this study tries to answer the core research question: why AI style is accepted (RQ2), analyze from three aspects: human visual perception itself, previous artistic experience, and the hyper-real media environment brought about by digital technology.

This study examines the reconfiguration of AI technology on the acceptance of painting art from the perspective of reception aesthetics, and analyzes the reasons for the reconfiguration from three levels: technology, people and media. In this study, AI painting technology not only reconstructs the way painting is receipted, but also challenges the concept of "painting" itself.In light of the tremendous changes brought about by AI technology, artists and the industry must revaluate the fundamental question of "What is painting (art)?".

Key Words

AIGC， AI painting， painting style， reception aesthetics

Audiences on the winter barracks? Archive, absence and material culture in the new working-class documentary film

Authors

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Abstract

If we observe carefully the tendence on working class documentary film production the latest years, we can notice in the 20's decade of the 21st century a group of films that use image as a reflection artifact, that recover hidden stories with a history from below perspective and employ minor archives to make the movie –or even work without related archives at all because there are no images of those moments–. These films are pointing out a new way to work on this "political" field beyond the usual function of image as a denounce tool or as a speech illustration device or even.

This trend appears in some Spanish films as *The Year of the Discovery* (López Carrasco, 2020), *A revolt without images* (Monsell, 2020) or *Nation* (Ledo, 2020) among others, and these films are also connected to some general trends of the contemporary documentary film as Jean-Gabriel Périot's productions. These films re-examine some conflictive periods of the working-class history in order to think *with* the images, to recover minor images or even to point out the inexistence of these images that should have existed. These films are complex, materially heterogeneous, aesthetically original and deeply historical rooted; and, even if they are politic, they are far from militant, collective or action film typical from the 20's-30's or even the 60-70's. These films are a kind of winter barracks, where one should retire to nourish and recover, but they are also real and material objects on thinking and struggle, something more than words. Jean-Gabriel Périot speaks about the need to have not only the words but also films on our own, films that comfort us a class in a very difficult historical moment.

This paper proposes to analyse these films, trying to categorize this tendence in order to understand the relation with the social moment but also their relation with their audiences: reflection artifacts? Projects of historic recovering? Comfort objects?

Key Words

Documentary film; archive; working-class imaginaries; visual and material culture

La Historia Alternativa como alegoría en la ficción americana. Distopía racial y fantasma "real" en Watchmen (HBO, Damon Lindelof, 2019) y The Plot Against America (HBO, David Simon, 2020)

Authors

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Abstract

Uno de los aspectos más estudiados de las series de ficción contemporáneas es la centralidad de su construcción temporal. En esta comunicación no nos adentraremos en los aspectos narratológicos o estructurales del tiempo de las series (Ndalianis 2005; Mittel 2006; Kogen 2006; Booth 2011; Ames 2012; Kiss, Willemsen 2018; Salvadó-Corretger, Benavente 2021), sino que ahondaremos en la especificidad de la construcción temporal de una Historia Alternativa (Hellekson 2001; Singles 2013) en series televisivas recientes. El concepto Historia Alternativa es cercano a los de Ucronía, Mundos Posibles, Historia Contrafactual o Ficción Histórica (Singles 2013), campos un tanto diferentes que nos permitirán matizar los aspectos concretos de los relatos que queremos analizar.

En esta comunicación proponemos realizar, desde la tradición de la teoría literaria, la teoría cinematográfica, los estudios de televisión y la filosofía, un análisis comparativo de dos miniseries de ficción casi contemporáneas en su emisión y que, a pesar de sus evidentes diferencias, presentan múltiples puntos de contacto. Se trata de *Watchmen* (Damon Lindelof 2019) y *The Plot Against America* (David Simon 2020), dos producciones del canal HBO que sitúan la cuestión racial como tema principal. En su propuesta de visión alegórica sobre el estado social contemporáneo de los Estados Unidos proyectan en una historia alternativa una visión traumática de un pasado real constitutivo (la violencia racial) y un futuro distópico catastrófico para la nación americana. Ambas series se articulan como visión liberal crítica con el retorno del segregacionismo y las políticas de violencia racial promovidas por la administración trumpista y resuenan poderosamente con los enfrentamientos derivados del asesinato de George Floyd a manos de la policía y con el clima conflictivo que rodeó el proceso electoral del 2020, que condujo al episodio del asalto al Capitolio.

Proponemos articular esta comparación a partir del estudio que ambas propuestas hacen de la intermedialidad, ya que las dos miniseries adaptan obras de gran prestigio: un cómic de Alan Moore y Dave Gibbons y una novela de Phillip Roth. Nos queremos centrar en el peso significativo que las dos ficciones otorgan al dispositivo cinematográfico (y concretamente a la proyección) en relación a la idea de trauma histórico y la de retorno del fantasma reprimido en un futuro posible marcado por las violencias del pasado. Y también, en la idea de la conjura o el complot como marco narrativo a partir de una historia, alternativa pero plausible, que, sin embargo, se propone como alegoría real y terrorífica de las derivas posibles de la América trumpista.

Con esta investigación queremos definir las especificidades estéticas, retóricas e ideológicas de estas ficciones seriales que presentan una Historia Alternativa en el ámbito de la televisión. Los estudios anteriores son esencialmente literarios (Geraci 2011, Boese 2014, Connolly Cuny 2022), cinematográficos (Gale 2020) o, en el caso de adentrarse en alguna de estas series, lo hacen des de un ángulo teórico y metodológico muy diferente del que proponemos aquí (Chakali 2021, Zachman 2021; Bressler 2021; McClellan 2022; Stow 2022; Stefanopoulou 2022; Slakoff, Douglas, Smith 2022) y nunca de manera comparada.

Key Words

Historia-Alternativa, The-Plot-Against-America, Watchmen, Televisión, Serialidad, Ucronía, Historia, Trauma, Distopía, Raza

Remembering the Future, Forgetting the Past: Internet Memes as Agencies of Collective Memory and Historical Imagination among Hong Kongese Netizens

Authors

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Abstract

In the past decades in the Greater Bay Area, we have witnessed a curious, somewhat antagonistic relationship between "Chinese nationalism" and "Hong Kong localism." Certain scholars argue that although local (i.e., Hong Kongese) citizens have developed a distinctly different identity since the 1960s, this does not mean that they have become less Chinese (Ma, 2007). However, the civil unrest of 2019-2020, caused by the government's attempt to incorporate the so-called Extradition Bill in the legislative corpus, confirmed the presence of considerable friction among members of the society. Some authors explain this with the thesis that the Hong Kong localist movement embodies a post-colonial nation-building project. Namely, some parties of citizens imagine their purified, decolonized collective past as a lost homeland. In contrast, the new ruling regimes—those with close ties to mainland China and the Communist Party—are envisioned as the new colonizers (Wang, 2019, p. 430). The problem is that with this point of view, problematic sentiments generally arise, through which intolerance towards ordinary newcomers from mainland China can be read. This is particularly visible in alternative media such as graffiti and street art (Lowe & Ortmann, 2020). In that manner, the inclusiveness and deliberateness as core features of a democratic commune become repressed.

The authors intend to examine the thesis on historical re-imagination (and post-colonial nation-building process) on the example of Internet memes circulated among Hong Kong netizens - during and after the protests. First, Internet Memes and other alternative mediums, such as graffiti and street art, represent one of the most ubiquitous instances of technologies of self-mediation, which protesters have exploited (Lowe & Ortmann, 2020). Secondly, internet memes are a communicative genre that, even though they represent one of the fastest propagating and most frequent forms of digital folklore, is overlooked by scholars (de Seta, 2020). Through multimodal discourse analysis on dozens of Internet memes, authors examine how netizens have portrayed and how they (re-)imagine two specific temporal reference units:

1) Hong Kong's Handover in 1997 from Great Britain to China;

2) the year 2047 - the point until which Hong Kong has guaranteed it's autonomy.

The preliminary findings do indicate that narratives that do not support historical facts but leave room for imagination are indeed predominantly present in Internet memes. For example, it seems that (judging by the memes) it has been completely forgotten that Hong Kong was initially part of China - before the British conquests and the Opium Wars. Furthermore, the past under the British administration is widely lamented, while through the narratives about the year 2047, the dreadfulness and fear about Hong Kong's communal future under China's patronate are mainly propagated.

The contribution of this work is multiple - first of all, it provides an insight into how Internet memes as political condensation symbols can serve as agencies in creating, maintaining, and interpreting cultural memory. Besides enriching the corpus of studies that operate with Assman's concept of cultural memory (2006), it potentially provides and enriches the corpus of studies that operate with the relatively young concept of "collective future thought" (Szpunar & Szpunar, 2016). At last, this study indicates how Internet memes could be (mis-)used in communicating collective understandings of history.

Key Words
Internet Memes

Cultural Memory

Hong Kong

Collective Past / Future

Fashion through the looking glass. The new circle of production of imaginaries within the Digital world

Authors

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Abstract

New paradigms of consumption and production made possible by digital technologies have been affecting the fashion industry for several years (Noris et al., 2022), accelerating further as a result of the pandemic situation (Amankwah-Amoah et al., 2021). Within this complex current, one phenomenon has recently begun to manifest itself: various fashion brands have experimented with forays into the world of gaming, a subculture peculiar for its imagery, rules, languages. An interesting case in point is Animal Crossing, a gaming platform developed by Nintendo for Switch, a "hybrid" console. The game is a life simulator (in some respects similar to "Second Life") where users act in a media context with personalized avatars. A relevant phenomenon, given the ability to customize avatars, is the production by users of customized "outfits," many of which are inspired by iconic collections of major designers. There are profiles where these digital garments are re-shared, re-mediated, processed, giving rise to dedicated profiles, especially on Instagram. Another sign of cross-fertilization between fashion and digital can be traced in the fashion shows hosted in the medial environment: several maisons created, ad hoc, digital clothes and accessories, usable and purchasable directly in the platform, designed to be worn by avatars in the media context of reference.

To address a field such as this, which moves between on and offline making even these distinctions obsolete and hermeneutically insignificant, methodologically a netnographic type of investigation was chosen (Kozinets, 2015). A first phase of the research involves an exploratory observation of social networks to Identify Instagram profiles dedicated to re-sharing content related to Animal Crossing. The analysis will be developed in the form of visual ethnography (Pink, 2007), both to obtain information inherent to stylistic and aesthetic choices and to find recurrences/dissonances with respect to mainstream fashion imagery. The approach is mixed methods, aiming to be as faithful as possible to the peculiarities of the field of study.

The paradigms of consumption, production and the creativity itself behind fashion objects seem to be moving out of the traditionally followed trajectories. One of the objectives of the present study is to explore this new reality: what are the drivers to fashion consumption in this new context? Are the traditional answers provided by the sociology of fashion valid tools for reading the phenomenon? How are products perceived, their artistic value? What role do skills and creativity play in the reproduction/creation of fashion objects with these digital tools? What are the innovations and threats to the creative and production chain?

The interest of the study is focused on both the role of pro-sumers (Strähle, Grünewald, 2017) and the role of producers. The fashion supply chain is engaged in a strong change; the possibilities are

many (sustainability, customization, etc.), and many are the threats (artistic value of the product, professionalization of creativities, etc.). The present work could help to reconstruct the creativity and the visual imagery of this fashion co-production and consumption in a media context, a hypothetical "metaverse", laying the foundations for new methodological ideas.

Key Words

Fashion, Metaverse, Gaming, Co-production, Imaginaries, Mixed Methods, Digital Methods

Visual journalism when the ground shakes. Reporting on the earthquake in Syria and Turkey through information visualization.

Authors

Dr. Ángel Vizoso - Universidade de Santiago de Compostela

Abstract

Communicating complex information that is far from the audience's usual knowledge is always a challenge for journalism. In this context, natural phenomena such as hurricanes, earthquakes or floods are challenges for journalists, because it is necessary to set aside the more classical ways of disseminating information and take advantage of more efficient formats like information visualization.

This visual genre has undergone a process of changes s 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). These particularities make this way of sharing information a good element when it comes to transmitting technical or highly specialised information.

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 approach made by The Guardian, El País, Le Monde, South China Morning Post, The New York Times and Financial Times in the visual information on the earthquake in Syria and Turkey (6th February 2023) in their online version. To this end, the visual projects published by these six media in the week following the disaster will be reviewed.

The main objective of this research will be to understand the role of information visualization as part of the response of journalism to the need for information in the days following the earthquake. To this effect, this research will employ an analysis card developed by the authors and based on previous ones developed by Gomes Amaral (2010); Otero, Lopez and González-Veira (2012); and Túñez and Nogueira (2017) in order to understand both the technical features of these projects and their integration in the journalistic discourse.

The findings of this study will show the potential of information visualization as a journalistic formula for communicating complex information related to natural disasters. In addition, the ability of these six media outlets to provide a visual response to breaking news of this type will be reviewed, thanks to the analysis of the features of the published projects.

Key Words

Information visualization, visual journalism, journalistic graphics, online journalism.

VISUAL CULTURE AND FEMINIST GRAPHIC ACTIVISM ON INSTAGRAM IN SPAIN AND LATIN AMERICA

Authors

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Dr. Cristina Pérez Ordóñez - Universidad de Málaga

Dr. José Luis Torres Martín - Universidad de Málaga

Abstract

Visual culture has developed into an important form of communication and knowledge exchange, especially in politics and public interaction, with Instagram as one of its key arenas (Leaver et al., 2020). Using images and illustration, Instagram is used to encourage intergenerational dialogue and attract young people to women's social demands (Feltman & Szymanski, 2018) in the fourth feminist wave (Cochrane, 2015). In this network, many women artists develop graphic activism that, through their self-management (Núñez Domínguez & Vera, 2021), gives visibility to women's problems, demands and struggles (García & Solana, 2019; Suárez-Carballo et al., 2021). This is how they have emerged as feminist influencers and trendsetters. This work studies how Spanish and Latin American female illustrators use Instagram to mobilise and transmit their messages, encouraging a visual culture in service to the women's movement. It also aims to determine what are the common traits of these artists and what are the main visual symbols of their graphic activism. For this purpose, we analyse four self-described feminist illustrators whose Instagram communities have more than 100,000 followers. Documentary review and analysis of the visual content of their profiles between December 2022 and March 2023 are used as methodological tools. The findings reveal the plastic signs used by the artists, their techniques of illustration, their use of colour, composition and framing, as well as the linguistic and iconic symbols they use to construct their digital activism. This represents a good example of graphic activism, in the terms established by Clemente (2012). Their illustrations claim for rights and social problems or injustices and they obtain an important repercussion in the digital agora, despite being issued by individuals. They also share several visual characteristics that constitute a strong example of current feminist visual culture, even though they differ in terms of technique, iconography and aesthetics. Their issues are related to the problems that affect contemporary women in our society and they effectively implement the feminist cyber militancy on the Internet.

Key Words

Visual culture, Feminism, Ilustration, Instagram, graphic activism, ciberactivism, female ilustrators

Film digital archives and urban cultural creative clusters: the reproduction and communication of visual culture

Authors

Ms. Ying Lai - Beijing Normal University

Abstract

Over the past few decades, cultural and creative clusters (CCC) have been used as an integrated model for cultural industries (Porter, 1998) and have become one of the important paths for the development of some urban areas. It includes a variety of media industries, such as film, music, and journalism, and is also considered one of the important ways to solve the transformation of old urban industrial areas, cultivate the cultural industry economy, or protect regional cultural heritage (Lazzeretti, 2003; Currier, 2008). However, the use and communication of digital media in urban cultural and creative clusters and the social transformations they induce have not been thoroughly examined. The scattered media audiences in the city form a sharp contrast with the emerging integrated cultural industry center in the city, which also makes a new digital connection gradually emerge.

Based on previous studies by Bassett et al. (2002), this paper focuses on films in urban cultural and creative clusters and discusses the impact that digital archives have on their cultural communication. Using the research method of case analysis, this paper links the urban cultural creativity cluster of Paris, France, with the history of French film. In the database of "OpenDataParisa" and the geographic information system (GIS), digital media audiences can find the scenes of French films on the map of French urban areas and obtain the information of nearby cultural clusters, linking the film memory with the city and urban culture. The digital archive acts as an important intermediary and serves as a digital counterpoint to the reality of the industry cluster.

This study finds that digital media and digital archives are an important part of the development of clusters in urban spaces and that the digitization of archives of humanities and historical information is also a social change brought about by cultural and creative clusters and not just limited to the focus on material content in previous studies on the same topic (Chapain & Sagot-Duvauroux, 2020). At the same time, the paper argues that urban cultural and creative clusters are not limited to regional development reforms but should emerge in the digital communication of culture. Clustered cultural production offers the possibility of the formation of communication centers, while digital archives will be able to preserve cultural relics (such as films), successfully mark them, and leave them in the present.

A study on the technological and social history of photojournalism in the digital age (1975–2022)

Authors

Dr. Kaining Chen - Wuhan University

Abstract

This study focuses on the reconstruction of the photojournalism industry by digital technology, examines how photography as a "modernity" technology is incorporated into the news communication system, and develops a unique discourse model. As a media sociology study of historical dimension, this paper attempts to construct an expanded approach to "technology, society, and culture" at the theoretical level with the help of the theoretical perspective of STS research. to answer how the digital technology revolution that started in the 1980s had an impact on the front-end collection and back-end presentation of the news photo information dissemination chain and, in the process, produced rich interactions with photojournalists and the general public. interaction.

This research is carried out along the logical line of the technical tools-social practice-journalism concept, using a number of industry-leading magazines and archival documents such as "China Photography" and "News Photographer" as historical materials, In-depth interviews with 36 practitioners of mainstream media organizations, and combining them with observations and insights accumulated by researchers in ten years of professional practice. Clarify the changes in photojournalism collection tools with digital cameras as the core technical objects. Further attention will be paid to the new technological forms emerging in the social interaction between manufacturers and users, including smartphones and drones, as well as the technological changes brought about by future-oriented "algorithmic" imaging technology. The mid-end transmission and end-end presentation of photojournalism have also undergone digital transformation, from the early technical attempts of "wired pictures" to the current production state of "photo streaming." Media organizations and Internet platforms have also completed the shift of the center of gravity in the process of digitization. The improvement in efficiency has also brought about the re-creation of the autonomy of photojournalism. The reproduction of images without discretion threatens the authenticity of photojournalism.

The digital technology revolution has brought about changes in the identity of the public at the level of individual practice. Due to the high technical threshold, public images can only be collected in a top-down manner. The "sharing" attribute of smartphones has brought "citizen in which the boundaries of photojournalism become blurred and the power structure is reversed. Photojournalists used to be single-technology users, but in the process of forming technology systems and expanding technology networks, they have gradually become omnimedia reporters.

Finally, photojournalism, which began as a highly specialized "industry," has evolved into an "atomic" social observation unit, forming a spectacular wave of "witnesses." In these actions, a

mass witness was created, and the photojournalism concept of "crowd shooting" emerged. The objective existence and occurrence process of news events themselves are transformed into a "digital ceremony" by the technological network woven by photosensitive elements and the Internet, and the high-speed transmission in space completes its information dissemination value as news photography. More importantly, it is to leave traces in the long river of time and to be able to look back again and again in the future to complete the "gazing" of history.

Key Words

"Virtual Happy New Year": Audience Feedback and Development Path of Digital Human Performance in Chinese New Year's Eve Gala Show

Authors

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Abstract

At a time when media technology is becoming increasingly sophisticated and digital existence is becoming more common. Digital humans are appearing in mass media. A virtual/digital human/avatar is an avatar with a digital appearance, usually an artificially intelligent character trained for content-specific dialogue, with certain image capabilities, perception, expression and entertainment interaction.The changes in connections and relationships caused by virtual avatars are a series of new behaviors, groups, contexts and spaces constructed by avatar technology as a new field of social action (Couldry, N. 2008). The New Year's Eve Gala Show is a television program often organized by Chinese television stations to celebrate the arrival of the Chinese New Year, a media ritual exclusive to the festival (Bin, Z. 1998).In 2016, avatars were featured on the New Year's Eve Gala Show for the first time. Coinciding with the explosion of the metaverse concept, nearly ten TV stations across the country introduced digital people in their parties in 2023.

This study selects the audiences of Hunan TV New Year's Eve Gala as the research object, based on innovation diffusion theory. Hunan TV is a leader in exploring the application of virtual reality technology in TV programs in China, and the XR (Extended Reality) technology developed by Affiliated Technologies has been used in TV shows in recent years. In the 2023 New Year's Eve Gala Show, the digital person "Xiao Yang" and digital human band were introduced, creating a digital twin of the singer Annabel Yao. The main research questions are: How has the acceptance of digital people by Chinese audiences changed over time? What are the obstacles from the audiences that arise during the promotion of such media technology and what are the subjective feelings of the audiences?

This study adopts a combination of quantitative and qualitative research methods. Firstly, we collected the ratings records of Hunan TV's New Year's Eve Gala Show digital people programs in the past five years for statistical and trend analysis, and then conducted in-depth interviews with audiences of different age groups and directors. Finally adopted computer-aided qualitative analysis, using NVivo12 Plus software to code and classify the interview text.

The research results show that digital people were initially introduced to attract audiences by satisfying their curiosity, but as audiences adapt to digital technology in real life and enhance their requirements for visual effects, this format has become more and more common in television parties. It has even become a technical competition between TV stations and TV program producers. Chinese TV audiences are becoming more receptive to avatar performances, especially among the youth group. Audiences care about simulation and fluency, as well as creating stage effects that are difficult to achieve in real situations. At the same time, some problems have been

revealed. For example, in the New Year's Eve Gala Show, which is a media ritual with the function of collective memory construction(Peskin, H. 2000), the technological and modern presentation of the digital human does not match the nostalgic and reunion-oriented festive atmosphere of Chinese people(Xie, Z. 2022), and needs to be improved in the subsequent performance.

In addition, the issue of the independence of digital people also raises concerns. At this stage, most of the performances are designed to interact with real performers or take the form of digital twins, which in essence does not fully exploit the IP (Intellectual Property) of digital people, and some celebrity fans reflect that such interactions make them "uncomfortable" and reduce their time to watch the stars. Some celebrity fans report that such interactions make them "uncomfortable" and reduce their time to watch celebrities, reflecting the fact that the era of competition between avatars and artists in terms of eyeball economy and traffic has arrived.

Key Words
XR(Extended Reality), Digital Human, Gala Show and Innovation Technologies.

URBAN VISUAL COMMUNICATION AND CULTURE: GRAFFITI AND STREET ART

Authors

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Abstract

Visual communication and visual culture are embodied through visual content created by graffiti artists and artists. Thus, the visual content becomes a kind of spokesperson for a certain public space and the public. Public spaces can represent a collective symbol of identification and can convey shared social content. The symbolic dimension of a place can be described as a place that expresses collective identity, but is also associated with individuality. Thus, all those physical structures found in one city and all the different and specific symbols and messages with all their meanings encourage communication in that urban public space.

When it comes to graffiti and street art, it is not at all easy to determine exactly what they represent and how they should be researched and interpreted. Graffiti and street art are art and politics, beautification and vandalism, ideology and aesthetics at the same time, that is, they represent many things.

The subject of our research is *the visual communication of graffiti and street art in the central area of Skopje, the capital of Macedonia*. The research questions from which this research starts are: "What is the visual communication of graffiti and street art in the central area of Skopje?" and "What is the intention of graffiti artists and artists and what message do they want to send through graffiti and street art they create in Skopje?"

We used a qualitative methodology, i.e. a qualitative content analysis and a dyadic interview. The sample of analysis is graffiti and street art in the central area of Skopje, and we conducted an interview with two interlocutors, graffiti artist and artist, one male and one female, who occasionally work together as street artists on different projects. We conducted field research, which included photographing graffiti and street art in several settlements in the central city area, i.e. in the Municipality of Centar, in May and June 2022, after which we started selecting graffiti and street art that we will consider for our research. We made a total of 95 photographs, i.e. 95 graffiti and various forms of street art, and for this analysis we selected a total of 33 graffiti and various forms of street art.

From the aspect of the subject and goals of the research and from the analyzed graffiti and street art, as well as the conducted interview, we can conclude that Skopje has a rich urban visual culture and that graffiti and street art are most often used to beautify the city, for expressing a certain attitude through various images and symbols, but also for criticizing society. They abound in symbols and send both implicit and explicit messages, thus creating a special kind of visual communication.

Our research is somewhat limited in terms of the results obtained, but it opens up many aspects for further more detailed research into graffiti and street art within the framework of visual communication and culture.

Key Words

urban, visual communication, visual culture, graffiti, Skopje, street art

Les séries et les films-fleuve : repenser la durée et la sérialité au cinéma

Authors

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Abstract

La durée a toujours été une question centrale au cinéma. Elle est utilisée par identifier des produits, soit par rapport à leur longueur (les films de court, moyen et long métrages), soit par la façon par laquelle ils se divisent en chapitres ou épisodes (séries, miniséries, film à épisodes, séries de films, etc.). Des questions narratives, esthétiques et commerciaux dérivent de ces définitions, le XXème siècle établissant le long-métrage comme le format principal du cinéma. Néanmoins, au XXIème siècle, cette primauté est bouleversée par une myriade de nouveaux médias et dispositifs audiovisuelles. Dans le champ de la fiction, la série menace le premier rang occupé par le film.

Depuis Louis Feuillade, le cinéma français a basculé à plusieurs fois les notions de film et série. Entre 1913 et 1914, quand le cinéma s'établissait encore comme institution (Gaudreault & Marion, 2016, p.46), *Fantômas* se présentait comme une série de cinq films, chacun divisé en parties et ces-là en tableaux (par exemple, le premier film contient trois parties et 30 tableaux). *Les Vampires* (1915), à son tour, se présente comme un film en dix épisodes avec une durée totale de 440 minutes.

L'univers mystérieux de ces films fascine les surréalistes et hante l'imaginaire cinéphile français de l'après-guerre. Il va apparaitre de façon indirecte chez Jacques Rivette (*Céline et Julie vont en bateau*, 1973 ; *Out 1 – Noli me tangere*, 1971, le film-fleuve de 12h30 en épisodes) et puis directement dans *Irma Vep*, le film (1996) ainsi que dans la mini-série homonyme (2022), les deux réalisés par Olivier Assayas.

Dans la série, Assayas reprend le même récit de base de son film : une comédienne étrangère s'engage dans le rôle principal dans un remake de *Les Vampires* fait par un metteur en scène français. Dans quelques séquences, on peut voir ce réalisateur corriger ses interlocuteurs en réaffirmant que, malgré le fait qu'il tourne par la télé un produit audiovisuel divisé en épisodes, il ne fait pas une série, mais plutôt un film, comme l'original de Feuillade. La blague dans *Irma Vep* se montre plus complexe si nous la pensons par rapport au moment actuel du cinéma et de da télévision, dont les concepts, limites et formes de réception ne sont pas si nets comme au passage du siècle.

Le but de notre présentation est de chercher dans la tradition française de séries et films-fleuve la source, consciente ou pas, de certains exemples actuels qui renversent des notions attendues. Pour cela nous prenons une série à des caractéristiques très cinématographiques, *Twin Peaks – The Return* (2018), de David Lynch; et aussi un film-fleuve qui est divisé internement de façon très personnel, l'argentin *La Fleur*, 2017, de Mariano Llinás.

En démontrant cette lignée, nous proposons réfléchir comment le tournant numérique a affecté l'idée de film par rapport à la durée et unicité, en forçant même qu'on repense la notion de cinéma comme media et moyen d'expression.

Platformizing the Epic: An Intermedial Approach to Virtual Reality and the Immersive Simulation of the Mahābhārata

Authors

Dr. SHIVANI SHARMA - Indian Institute of Management Sambalpur

Dr. Jon Bath - University of Saskatchewan

Abstract

The critical landscape of the intermedial transmissions and modes of operation of the epic narrative has shaped the Mahābhārata into a living tradition. This study showcases the possibility of visualizing tales from the Mahābhārata in virtual reality. It highlights the pedagogical potential of creating narratives in virtual reality as an immersive medium for retelling the epic. The study uses semiotics as a critical vantage point to highlight how the narrative threads of the epic are intertextually reflected in media representations that resurface tales through adaptations. The intermedial approach is crucial to investigate the cross-media representations of the stories and their retellings, inviting alternative futurist reading of the epic. The semiotic understanding of the Mahābhārata's retellings and the intermedial diffusion of the epic traditions equip this research with critical praxis and the framework for engaging with the tales. The practical experience of weaving the narrative in virtual reality supplements the semiotic discussion of the adaptation process and its role in the reinvention of the epic. This paper makes three interlinked arguments: Firstly, the transmedial representations of the epic have democratized the narrative space, expanding the intermedial articulation into the medium of virtual reality; secondly, the distinctive modalities of the virtual reality medium attend the semiotic process of the epic in its narrative structure, generating new modes of exchange between the form of the Mahābhārata and its narration; finally, the dissemination of the Mahābhārata through intermediality facilitates a semiotic framework for (un)layering new media facet of (re)imagining the epic.

Creating the virtual reality episode opens the possibilities of constructing a digital narrative tradition. Our participation as VR makers of the episode of the labyrinth is inspired by Jason Quinn's graphic narrative title, The Kaurava Empire: The Vengeance of Ashwatthama (2014), which brings the question of representing the epic in a multiverse. This paper contributes an active model of studying the tales by following practice-led research through the construction of the virtual epic tale. It recreates Abhimanyu's demise on the battlefield, and the virtual immersion is crafted through the tools of Blender, Unity, and Oculus Quest 2. This research establishes the intermedial role of stories merging with the computational tools of virtual reality's interface that display the possibility of visualizing the epic on a three-dimensional plane.

"Screen Life": a genre under construction or a language update

Authors

Mr. Luciano Marafon - UTP

Abstract

This study seeks to understand the conceptions of films made entirely on computers, such as cinematographic narratives that are constructed from new media, social networks and digital effects, called "screen life" or "desktop films" (DAMASCENO, 2020). If the protagonist is typing, we are seeing what is being written, if he is listening to music, we are also listening, as well as the relationship between the characters that make up the film, that is, all the actions that take place on the computer screen are displayed to the viewer in real time. The choice of video calling applications for the creation of these films directly influences the narrative and montage, but a great deal of experimentation is noticeable among the different applications available. Films proposed entirely by the computer, such as *Host* (2020), *Amizade Desfeita* (2015), *Searching…* (2018) and *Profile* (2018) are the basis for this discussion that points to common everyday software, such as Zoom and Skype, and also social networks like Facebook, Instagram and Tik Tok, but which are used to build a narrative. The question is around how this "genre" is built in applications that do not demand big budgets in a technology that becomes ephemeral over the years. After all, every year new technological possibilities are added, such as AI - Artificial Intelligence. The choice of this theme is justified because we are experiencing a new era of audiovisual, where everything is both possible and unattainable. There are still some questionings whether a production within the new technological possibilities can still be called a "film". However, even so, we need to follow the evolution of post media (WEIBEL, 2005) and innovation technologies to adapt to new languages (the ones we have nowadays and the ones which will still emerge). In this way, the debate on the production, assembly and exhibition of these contents must be deepened in order to understand other perspectives of this "new cinema" or this "new language".

Key Words

"screen life"; post media; innovation technologies, "new cinema"; "new language".

Humanizing the Environment: Character Presentation in Solution-Oriented Visual Reporting

Authors

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Dr. Kyser Lough - University of Georgia

Abstract

This study explores the use and presentation of characters in solution-oriented visual reporting on the environment. While characters are a necessary component of narrative engagement, improper emphasis can dilute the response in favor of glorifying the individual behind it. Thus, we examine how characters are visually presented in environmental, solution-oriented, news videos.

Environmental reporting, especially visual, is critical because visual imagery contributes to construction of environmental issues - particularly in terms of symbolic and visual "dramatization" to make the audience care (Hannigan 2023, p. 70). One way journalists are creating more engaging environmental reporting is through solutions journalism, which critically reports on what is being done about environmental problems (Thier and Lin, 2022). Strong narrative engagement in this response-oriented approach helps the audience feel that the reporting is more "fair, truthful, accurate, and comprehensive" (Thier et al. 2019, p. 13). Key to this narrative engagement is the use of characters, humans seen and heard as part of the story that may have an impact on audience's reality construction, comprehension, emotions, and persuasion (Busselle and Bilandzic 2009, p. 322).

In visual journalism, characters can also play a central role in creating this narrative engagement, and contribute to the personification of climate change issues (Myrick 2019). According to Kovačević (2023), video solutions journalism reporting either uses characters to drive the narrative (character-led) or as background subjects to support the idea of the response (idea-led). However, proponents of solutions journalism warn against slipping into hero worship, which glorifies an individual at the expense of the idea (Bansal and Martin 2015). This brings up a natural tension with how solutions visuals need to be humanizing (Midberry and Dahmen, 2020) yet not to the point that the character overtakes the narrative, even in a character-led story.

In this study, we build on the definitions of idea-led vs character-led solutions stories and the use of narrative analysis in environmental reporting to develop a visual framework for the presentation of human sources (Kovačević, 2023). Our dataset consists of environmental-focused solutions journalism videos from across the world, as identified in the Solutions Story Tracker, a vetted database (Tirak, 2020).

Our narrative analysis will focus on how characters in the videos are both textually and visually represented, including any incongruencies. Through this, we will develop a visual framework for

more effective narrative engagement techniques that lead to more comprehensive solutions-oriented environmental reporting.

Key Words

visual solutions journalism, environmental solutions reporting, narrative engagement, environmental accountability

South African Film, Nollywood and the identities of Africa: A visual analysis

Authors

Mr. Bakidzanani Dube - Institute of Communication Studies and Journalism, Faculty of Social Sciences, Charles University

Abstract

Film as a form of media is not just a site of struggle for competing ideologies but it is also very instrumental in the construction of identities. Looking at especially the identities of Africa, what some may term "the African Question", film has played a critical part here. What is mostly known today about the identities of Africa is arguably a result of especially Hollywood films and other colonial films that in every way were formulated for and about Africa but without Africa. The rise of the Nigerian film industry (Nollywood) and the reconstitution of the South African Film Industry soon after the independence of that country in 1994 saw the emergence of arguably indigenous African Film industry. Coupled with the Pan Africanist values already in place as enshrined both in the then Organization of African Union (OAU) Charter and the Pan African Federation of Filmmakers (FEPACI), the hopes of "better" identities were raised among different African states-people. This study, which is part of my ongoing doctoral dissertation titled "*The discursive constructions of Africa in African films: a reception analysis of Nollywood and South African films among audiences in Zimbabwe*", used visual analysis to examine the identities of Africa constructed by South African Film Industries and Nollywood. The qualitative study which is rooted within the social constructionist paradigm and guided by postcolonial theory focuses on two purposively selected films - *Baby Police 1* (2003), Nollywood and *Tsotsi* (2003), South Africa - and analyzes their story-lines, themes and aesthetics to find out how these help bring out the identities of Africa in the films. From the analysis of these films so far, it has come out that unlike the single identity envisioned by the African statesman and the African society at large, the two film industries are constructing multiple identities. The emerging themes for example are eternal poverty, corruption, criminality and lawlessness, religiosity and patriarchy among others, all which help bring out the identities of Africa constructed by the films. The treatment of these themes however differs with films from each film industry.

Key Words

African identities, African film, visual analysis, Nollywood,

The Creative Practices Using Media Technologies in the Urban Environment

Authors

Ms. Asli Caglar - Paris 13 / Université Sorbonne Paris Nord (USPN) École Doctorale ERASME, Laboratoire des Sciences de L'Information et de Communication (LabSIC)

Abstract

How are the current societal concerns being addressed to by the creative use of technologies? How do the emergent (art) experiences using current data and/or AI shape the way we relate to the artwork, the city, urban dwellers within the current socio-cultural context of the digital society? How could the socio-spatial qualities of the environment be negotiated within artist's framework?

Media art is a continuously evolving diverse art form merging art, science, and technology (McAllister, 2019). Media technologies including media installations are being increasingly implemented to the urban landscape (McQuire, 2008). Exploring spatial and creative uses of technologies requires a socio-historical, cultural, and communicational analysis of both the art experiences (Dewey, 1934; Diamond, 2011; Vial Kayser & Coëllier, 2021) and the everyday experiences (de Certeau, 1984) within the broader context of digitalization. From the light-kinetic experimentations of Moholy-Nagy (1920s) to Lozano-Hemmer's relational architecture projects (1990s-), to Anadol's (2010s-) "dreaming" AI data sculptures; spatial interventions were designed to reflect upon technologies, society, space, and the art experience. These artworks supposedly create experiences based-on the interplay between data and real space (Paul, 2003) and generate unique environmental situations by infusing existing surfaces with matter physically and socially (Toft, 2016; Verhoeff, 2019). Thus, defining the environment as space, place, or territory becomes important. The distinguishing characteristics of these interdependent but different concepts would allow discussing how people simultaneously perceive, conceive, and relate with multiple spatialities (Duarte, 2017). This could provide an insight on the social and cultural spaces of the digital society through exploring the socio-cultural, communicational, and collective dimensions of the urban dwellers' relational art experiences.

To examine the socio-historical, relational, and emergent aspects of the mentioned artistic practices, I will conduct fieldwork through urban media installations or festivals such as *Super Terram* (Paris, 2023), *Lumières!* (Paris, 2022) and *Transmediale* (Berlin, 2023). These cases suggest generating multi-sensorial immersive art experiences. The reappropriation of the site and the socio-historical context of digitalization will prepare a background to carry out a triangular research method consisting of "infrastructural walk" (Parks & Starosielski, 2015), observation and semi-structured interviews. Yet hardly noticeable, the installation's spatial and experiential qualities might offer insight on new collectivities and on spatial implementations of technologies. The outcomes could allow reexamining social issues such as redefining the confines of the space

and the modes of engagement in the urban environment with or without digital media technologies (Gržinić, 2011).

I propose that the emergent art experiences could only be explored by considering:

1. the socio-history of the digital and the art,
2. the historic, socio-cultural, and spatial properties of the site,
3. the interconnectedness and relationality of human and non-human elements,
4. the integration and incorporation of the viewer, the environment, the media technologies, and the social context.

Key Words
digital art, media installation, art experience, socio-cultural space, urban

The "Old" Shanghai in the "Old" Hong Kong: An Analysis of Memory Construction in Wong Kar-wai's Films Based on Audiovisual Symbols

Authors

Mr. Yao Sun - Nanjing normal university

Dr. Difan Guo - Beijing Normal University

Abstract

1.Background

Throughout the 30 years of Hong Kong cinema, the 'twin cities' of Shanghai and Hong Kong have been featured more than once in the films of many Hong Kong directors. Why do Hong Kong directors such as Wong Kar-wai, Kwan Kam-pang, and Ann Hui love to shift the narrative space of their films to Shanghai? Why do Hong Kong directors focus on Shanghai in the old days? Unlike other Hong Kong directors, Wong Kar-wai's cinematographic representation of the lotus flower is an underground construction of the 'old' Shanghai of the 1920s and 1930s within the 'old' Hong Kong of the 1960s.

2.Methods

The object of this paper is Wang Jiawei's "Shanghai Impressions" quartet (The Legend of Alfie, The Year of Flowers, 2046, and God of Love), which explores the specific construction of "Shanghai Memory" from two dimensions: visual and auditory signs.The four films focus on Hong Kong in the 1960s, but Wang does not directly and deliberately collage many Hong Kong elements. Instead, he focuses on the "Shanghai migrant wave" in Hong Kong society in the 1960s, adding "old" Shanghai elements, such as cheongsam, mahjong, Shanghai dialect, and old records, through visual and aural symbols, in the architectural framework of stairwells, alleyways and "Shikumen-style" attics, to build up an impression of Shanghai.

Based on constructivist theory and semiotics, visual and auditory symbols are used as the two research dimensions. The visual symbols include cheongsam and mahjong as ordinary objects, deconstructing the symbolic use and binding meaning of cheongsam in Wang Jiawei's film and analyzing the culture of Shanghai behind mahjong and the lifestyle it represents. In terms of aural symbols, the film takes dialects and sound effects as the main objects of sound research analyses the language persistence of old Shanghainese, and deconstructs the oriental emotions embedded in rainwater sound effects and gramophone music.

3. Result

Wang Jiawei's visual presentation and audiovisual symbols enable him to identify his identity and shared culture, using individual memories to cooperate with the collective memory of the vanished "Old Shanghai." At the same time, Wang Jiawei's portrayal of "Shanghai memory" also

provides a reference direction and meaning for his film and television colleagues to construct urban memory through audiovisual symbols.

From a microscopic point of view, Wang's construction of "Shanghai memory" is a kind of self-satisfaction, a recognition of identity and culture; from a macroscopic point of view, it is an excellent example of constructing an impression of the city, especially for most of his film and television colleagues. It is an excellent example of constructing an impression of the city, especially for most of his film and television colleagues. Using sound and painting as a medium, Wang uses special audiovisual symbols to represent old Shanghai's unique urban culture and values, reinforcing his identity and completing an "ancestral recognition" using video.

SOIL "STILL REMEMBER" SARAJEVO PROJECT

Authors

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Mrs. Aicha Boman - Trädgårdstorget 2d 582 24 Linköping Sweden

Abstract

SOIL "STILL REMEMBER" SARAJEVO PROJECT

COMPLETE NAMES OF AUTHORS: Patrick Chartol, leif.e.Boman, Aicha Boman

This study is an analysis of a video and sound project based on massegraves in Srebrenica and Trebevi´s Sarajevo. Memories of the experience we have of the war in Bosnia and the siege of Sarajevo are still vivid, and what it has left for us, with 20,000 missing human bodies scattered throughout the Bosnian soil. The idea of the project is whether we can artistically make the earth speak, leave us a message. Our objective is to create sounds and spectrums for the audience to get something to feel, reflect on something they did not know or heard or seen before. Artists, writers and filmmakers have designed thousands of projects based on the Bosnian war. But no one has previously carried out a project such as ours, which intends to wake up the world in order to never forget what happened in Sarajevo from 5 april-1992 to 29 febr.1996. We must "Still Remember a sound heard in nature" so goes the well-known revival song. Silence that longs to be broken but words cannot reach, that ears cannot hear in daily life. For sure, something more than a silent, scorched shadow on concrete wall remains of the missed loved one in the unforgettable scene from Alain Resnais´ film *Hiroshima mon Amour.* If there is a message, you first have to find a way to hear it; only then can you allow interpretation to begin. As always, even the most shocking and dramatic of events is set within the framework of mute earth. But how silent is it, really? Can there be a way to get it to speak? This is our aim.

Art is art and science remains science, even when art makes use of science as one of its tools. In combination with systematic searching and artistic intuition, Boman wound up at IFM, the department of Physics and Measurement Technology, Biology and Chemistry at the University of Linköping. There he and his wife Aicha came into contact with researchers and a method of analysis with the almost poetical name Emission Spectroscopy, well established in science but as yet unused in art. It is based on the knowledge that all materials have their unique composition and mixture of minerals and metals. The material is converted into gas and a spark assumes and odd light structure; calling it a color. The color can create a picture by reproducing its wavelength as a diagram. Boman starts off from these wavelenghts and allows corresponding frequencies by an artistic procedure that takes acoustic form. And suddenly the earth can be heard.

Boman and I then processed and adapted the audible frequencies into an intuitive piece,from the spectra video work. Out of the earth from Bosnian massegraves, remarkable sounds can be heard, a spectrum of sound created by the earth, able to produce a fingerprint of the soil samples a kind of digital soul. They are the realm of mysticism and metaphysics than to the natural sciences and linguistics. But their existence is quite evident. Based upon their own distinctive natures and conditions, the sounds portray things that couldn`t otherwise be spoken of or expressed. The pain in graves and ruins can never be silenced, even when people are gone. "Earth to earth, from earth you have come, earth you will become again". This experience is thousands of years old: "If these should hold their peace, the stones would immediately cry out" (Luke 19:40), as cited by Bo Borg Art critic Member of Association Internationale des Critique d'Art, AIC.

Key Words

Sarajevo memories; sound; spectrum; digital soul; revival song.

Bridging Artificial Intelligence & Human Mind

Authors

Prof. Flavio Carvalho - Universidade Tuiuti do Paraná

Abstract

The present study aims to establish a relationship between a new animation that I am creating and Jean-Luc Godard's film Alphaville. An animation is being developed on ChatGPT, through text inside the artificial intelligence web application. On ChatGPT, the "prompts" are extracted to create the script that is inserted in the "Google Colab" notebook called "Deforum", and that uses the "text-to-image" model, an artificial intelligence technology of Stable Diffusion by Runway company. From the "prompts", the animation is completed. The movie Alphaville, which is a science fiction noir film, has as its theme AI in the character of Alpha 60. This retelling is being done mostly by AI, opening a new path for the creation of animations. However, my questioning goes beyond the new path that AI can bring. What will be the implications of this new technology where the human being will press a few buttons to develop an artistic work that would take a long time to solve in a more traditional way?

The answer to this question can be given from three different viewpoints that may come to a relevant conclusion. In the Alphaville movie, Alpha 60 asks Caution: "Do you know what illuminates the night?" The protagonist's answer is "Poetry". This seemingly simple word can translate what AI may not understand, and that makes the whole difference. The word "poetry", born as the Greek word "poiesis", refers to human expressions, such as creativity, imagination, reflection. Will AI be able to be creative, to have feelings, to develop imagination in order to go farther than the usual powers that computers have? Or will AI only be able to work mechanically? In Alphaville, Godard deals with this dilemma, questioning science fiction versus the imaginative power of the human mind. The conclusion of my "work in progress" is that there must be a dialog between AI and my work as creator of animations that can ask for reflection about the artistic development of a screenplay in a time of innovation in technologies. This is what I am planning to achieve: creating a bridge between the use of AI to help me in its mechanical ways and my imagination to develop a relevant and unusual montage.

Key Words

Examining the Communication Effectiveness of Artificial Intelligence Art Personification

Authors

Ms. YITING TANG - Nanjing University of the Arts

Abstract

Artificial intelligence (AI) art is an emerging product of the computer age, and AI artworks now have distinctive personalities. Based on the theoretical perspective of "anthropomorphic communication", this paper uses a combination of computational visual technology and manual coding to analyse the visual content of 40 AI artists' works and explore the communication effects of anthropomorphic AI art. Based on the findings and AI art generation techniques, a qualitative analysis of the factors affecting the degree of difference in anthropomorphism was conducted, and a network diagram of the influencing factors was generated. The findings revealed that AI has an "anthropomorphic effect" on visual art, triggering emotional empathy and relational identification with the audience. It is worth emphasising that the anthropomorphism of visual language symbols and spatial presentation significantly enhances the communication effect, but the difference in the degree of anthropomorphism does not significantly affect the communication effect. The research findings complement and enrich theories of visual language space, the semiotic theory of visual art and the theory of humanising trends in media. It enhances the understanding of existing artefactual art. And it inspires visual art creators to integrate real-time hotspots, history and culture in the process of innovative practice, to follow the laws of media evolution, and to enhance communication power and influence through visual symbols.

Key Words

Visual Culture, Communication, Effectiveness, Artificial Intelligence,
Art, PersonificationPersonification

Borat, Boal and Fielder - An improvised dialogue

Authors

Mr. Brian Hagemann - UTP - University Tuiuti of Paraná

Abstract

The present work, part of my doctoral thesis, is to explore the dialogue and expansion between Fiction Cinema and Documentary Cinema through the mockumentary style, having as corpus the film Borat (2006), by Larry Charles, and the television series The Rehearsal (HBO 2022), by Nathan Fielder, relating them to the staging strategies of "Invisible Theater" by Augusto Boal (1970s). According to Craig Hight (2014), mockumentary is the work as a whole that looks like a documentary by appropriating codes and marks of the genre, but has a fictional text. That is, it uses documentary aesthetics to create a fictional text. In the case of Borat, the participatory mode of the documentary is satirized, which according to Bill Nichols (2005) is the style of documentary where the author interacts and interferes directly with the reality of the object being represented, while The Rehearsal satirizes the reality show and the performative documentary, which also according to Nichols, is the documentary style where the author is the object and subject of the work itself. This construction can confuse viewers due to the way the image represents reality, even when carrying a non-realistic text. However, unlike the other works within the mockumentary genre, Borat and The Rehearsal proposes a different construction strategy based on the Invisible Theater strategies of staging, where it is not only the spectator who is deceived by the realistic aesthetics of the film, but also many of its characters themselves, who are played by non-actors and involuntarily interfere directly in the fictional narrative. That is, both the film and the series have a pre-script and the actors naturally follow it, but the people interviewed, unlike other mockumentaries, where all participants are aware of the fictionality, here have no idea that they are participating in a work of fiction rather than in a documentary. They react naturally to events recorded by the film's crew, in a documentary mise-en-scène, but end up unconsciously participating in turning points in the script, affecting the course of the fictional narrative. Although there is no evidence of a relationship or science between the works between their respective authors, I argue that, through the analysis of their methods, they share innovative similarities within their respective artistic fields, where the more the staging tries to seem, and be, real, the more transparent is the fiction being narrated.

Key Words

Borat, The Rehearsal, mockumentary, invisible theater, reality show, documentary, fiction

Cinematic VR: Cinema of the Future or a New Medium?

Authors

Mr. Savo Zunjic - Université Côte d'Azur/ Sic.Lab Méditerranée

Abstract

The technology-based progress is changing our world. This transformation has been accelerated by digitalization that has penetrated all the domains, transforming the way they work and the way we live and think. The same happened with the visual arts and media, where coding has become the primary means of improvement in the creation process and has become the most important accelerator of immersive media development.

Yet, we often forget that it is the ideas that are at the origin of any technological progress we witness. Behind the progress of representational media, from the primitive arts to the most developed immersive today's media, we can observe the human desire to artificially reproduce the reality through their works, which still have not reached their ideal form.

The ultimate goal of this development is a medium that will succeed in recreating reality in its totality. In cinema, this principle of integral realism is embodied in what Bazin calls "the total cinema". In researching the pioneers of cinema, he recognized this desire to clone the reality. Since black and white and silent film we have been able to follow the constant development of film techniques which always improve the power of the cinema effect, but, as formulated by Bazin, "the cinema is not yet invented!"

Forced to change its language by the development of technologies, during 20th century, the cinema constantly evolved to become the dominant medium of modernity. Today the film industry is controlled by the big studios and production companies that, for economic reasons, do not wish to take the risks of major changes. Instead, it is experimental and hybrid film approaches that follow the global trends of future development in the immersive environments in communication and culture.

In our research we question the idea that cinematic virtual reality is the next most immersive stage in the development of representative media and that it represents an independent medium that has its own language and domain of use compared to the existing media. We apply the analysis of narratives used in cinematic virtual reality experiences in order to identify how the information is transmitted by this new form of writing and what its specifics compared to the traditional audiovisual media are. How do we edit, tell a story, or create a feeling in cinematic virtual reality?

In the case of cinematic virtual reality, it is impossible to simply apply the language of the audiovisual media of the traditional cinema. The very basis of the syntax has changed. The frame no longer exists and, consequently, neither do all the elements of visual semantics, such as a shot, camera angle and movement etc. There is no off-screen, everything is in the same space and at the

same time. The rules of editing are also suspended. Therefore, the questions that arise are: is the language used by cinematic virtual reality also different, is it a new medium?

Key Words
virtual reality, cinema, immersive, media, language, transformation

Patrick Chartol et la technique de création de l'image du son des images

Authors

Mrs. GISELE FILIPPETTO - Universidade Tuiuti do Paraná

Abstract

GISELE VIC

Patrick Chartol et la technique de création de l'image du son et du son des images.

Gisele Filippetto

Étudiant en master de cinéma - Universidade Tuiuti do Paraná

L'objectif de cette étude est d'analyser l'œuvre de Patrick Chartol, français, musicien, compositeur, peintre et artiste visuel. Outre son immense œuvre musicale consignée dans de nombreux albums, cette étude s'intéresse au processus musical et créatif de l'artiste dans les courts métrages "Sound of Earth", "Acceleration", et "Futuristic Cities". Grâce à un entretien en tête-à-tête avec Chartol, j'ai été informé de certaines techniques qui m'intéressent, car mon objet d'étude de maîtrise porte également sur le son et l'image. À partir de la technique de l'utilisation de certains logiciels, ou de l'utilisation d'images de grands films, Chartol les transforme en projets musicaux sous forme de sculptures sonores. Pour ses images abstraites, il utilise l'iphone et des applications informatiques, créant des images à partir du son. Cette technique justifie le titre de cette étude.

Dans "Sound of the Earth" (3:26), Chartol et Leif et Boman, un artiste visuel suédois qui réalise également des assemblages sonores, ont travaillé en partenariat. Leif a collecté des échantillons de sol dans différents pays du monde et, à partir d'un spectrogramme, d'un logiciel et d'un réacteur, des sons différents ont été créés pour chaque type de sol. A partir du son, Chartol travaille l'expérience musicale et avec la technologie AI - Artificial Intelligence, la musique crée une image de base. Chartol continue ensuite à travailler sur les images jusqu'à ce qu'il arrive au résultat final du film. Dans "Futuristic cities", la technique de montage part de questions sur la façon dont les villes seront dans le futur, comment seront l'architecture et le climat, s'il y aura une surpopulation, si nous aurons accès à d'autres planètes. Chartol se lance dans un voyage imaginaire des futurs possibles avec des images générées par l'IA - Intelligence Artificielle par le logiciel "MidJourney" et retouchées avec PhotoShop et le programme HitPaw Photo Enchancer.

Ce dialogue entre son-image et image-son est pertinent dans le montage de courts métrages expérimentaux qui peuvent être perçus sans une narration étendue. Voici une partie de l'interview qui a clarifié mes doutes sur le processus de montage de sa production :

"J'ai fait ce film en collaboration avec un artiste suédois qui s'appelle Leif e Boman.

Je suis parti d'une exposition qu'il avait faite sur Sarajevo. Il avait été à Sarajevo. Pour cette exposition, il a pris des images de beaucoup de personnes décédées pendant la guerre, il y a aussi

des images d'endroits ou se cachaient les snippers. Il a fait une exposition et installations sur ce sujet et nous avons retravaillé.

C'est très très sombre car les personnes qu'on voit là sont toutes des personnes mortes pendant la guerre de Sarajevo. Ici on voit les snippers, il avait pris en photo les endroits ou il y avait des snippers, on peut voir aussi les destructions, les villes complément détruites. Nous avons fait cette vidéo pour le musée national de Bosnie-Herzégovine. Cela a été une projection diffusée dans le musée. Je travaille beaucoup depuis 2017 avec cet artiste : Lei e Boman. Nous avons fait beaucoup de choses ensemble et cette vidéo en fait partie. La musique est très très sombre".

Mots-clés : art informatique, conception sonore, IA - Intelligence artificielle, image sonore, image sonore.

Key Words
Art Informatique, conception sonore, IA - Intelligence artificielle, image sonore.

Art, media and digital platforms: the Virtual Museum of Lusophony on the Google Arts & Culture

Authors

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Mrs. Elaine Trindade - University of Minho |CECS (Portugal)

Mr. Moisés de Lemos Martins - Lusophone University

Abstract

This study focus on the Virtual Museum of Lusophony as a digital platform available on Google Arts & Culture since 2020. The Museum works as a tool for the dissemination and preservation of the cultural, artistic and scientific patrimony of the lusophone community. Formed by countries which have Portuguese as official language, the lusophone community is formed by the following countries: Angola, Brasil, Cabo Verde, Guiné–Bissau, Moçambique, Portugal, São Tomé e Príncipe and Timor-Leste. The Spanish region of Galiza and the Chinese administrative region of Macau also take place at this group.

Not limited to bringing together a multidisciplinary team of researchers and teachers, the Virtual Museum of Lusophony encourages the involvement of actors from the cultural, artistic, academic sectors, in addition to the involvement of civil society itself in reflection and critical discussion about the relationships between Portuguese-speaking countries, aiming at building a transnational and transcontinental Portuguese-speaking community.

Virtual Museum of Lusophony can be seen as a tool to defend cultural diversity in a context in which cosmopolitan globalization (globalization of technological-financial basis) is established in a hegemonic way following mainly neoliberal principles. Guided by the desire to build and maintain a culture of unity, cosmopolitan globalization is logocentric, ethnocentric, imperialist and colonialist, marked by exclusion, assimilation and the destruction of differences. According to Martins (2015) the countercurrent of cosmopolitan globalization is the multicultural globalization that proposes the union of peoples from distant areas respecting the differences between them. They remain connected in a movement of mutual cooperation, sharing Portuguese as an official language but always being aware of the other languages, dialects and cultural habits that are part of them.

To discuss visual culture and digital platforms, this study will present theses by authors such as Walter Benjamin, about the advent of photography, and Lucia Santaella, about how arts and technology are converging in the contemporary culture. And, to discuss the concepts of culture, technology and identities, theses by Raymond Williams and Stuart Hall will be analyzed. The creative process of the exhibition "The Passion of Portuguese Language. Discover the music, culture, and art of portuguese-speaking countries", will be present to complete this study.

'Alternative' as New 'Mainstream': Assessing the Cultural Values in Popular Indian Web Series, Scam 1992: The Harshad Mehta Story

Authors

Mr. Ravi Ranjan Kumar - Central University of South Bihar, Gaya

Dr. Sujeet Kumar - Central University of South Bihar

Abstract

Rise of OTT platforms since last decade have not only disrupted the traditional business model but also brought transformation in Indian entertainment industry. Along with the mechanism of content delivery, this digital disruption has changed the content itself. The online OTT platform bypasses conventions of 'commercialized' Indian drama series. It transgresses the formulaic storytelling, stereotyped heroic portrayal of the protagonist and brings unconventional themes which mainstream media has refrained from using till now like gender fluidity, shades of grey in the antagonist, 'marginalized' group issues and other indigenous issues. Manuel Castell argues that the new knowledge economy operates in a new paradigm where media messages and products become increasingly 'customized' for the intended consumers.

But Theodor W. Adorno contends that the present rigid division of art into autonomous and commercial aspects is itself largely a function of commercialization. So, it implies that OTT platform attributed as 'alternative medium' (Fuchs, 2010) may be part of the same culture industry propagating aggressive capitalism elements like competition, excessive automation, inequality and violence. Also, Adorno suggests that we can't naively take for granted the dichotomy between autonomous art and mass media.

Mass cultural institutions (culture industry) maintains the monopolization of culture leading to homogenization of the society. Moreover, Noam Chomsky argues that mainstream media serves the interest of status quo. This commercial character of culture results in the huge gap between culture and practical life to disappear posing one of the greatest challenges to media institutions. MacBride Commission report proposed one of the important resolutions 'to respect for each people's cultural identity' in order to attain New World Information and Communication Order (NWICO).

Therefore, this study has been undertaken from the perspective of gauging the potentialities of OTT for transforming socio-cultural values. OTT platforms in India are now at the threshold of creating huge socio-cultural impact. In order to examine the socio-cultural impact of OTT platforms, it becomes crucial to study the meaning produced and exchanged through 'text' in the Indian web series. Yet how 'text' is received and negotiated by social actors in popular Indian web series remains understudied.

The "semiotic school" sees communication as the production and exchange of meanings. In this study, the researcher selected one of such popular web series 'Scam 1992: The Harshad Mehta

Story' (2020) of SonyLiv having the highest IMDb rating (9.3/10) among Indian web series. Using the commutation test method of semiotic analysis, this paper aims to identify and define the distinctive features within the paradigm or syntagm of selected interactive 'text' of central character Harshad Mehta conveying certain meaning. Furthermore, the next objective of this study is to find out the characteristics of those significant words of the selected text using semantic differential scale.

This analytical approach will help us to understand the socio-cultural implications of OTT platforms, recommend interventions for the improvement of web shows, but, above all possibly, public at large could be sensitized to the effect of these mechanisms.

Forgotten frames: feminism and innovation in Alice Guy-Blaché

Authors

Dr. Fabíola Paes de Almeida Tarapanoff - Centro Universitário SENAC

Abstract

A muted story. This is the narrative of Alice Guy-Blaché, daughter of a bookseller and theater admirer, Alice Guy-Blaché worked as a secretary for the French company Gaumont when, in 1895, she attended the historic exhibition of the Lumière brothers. Delighted with the new medium and the possibility of storytelling, as Pécora (2020) explains, she asked her boss, Gaumont, if she could use company equipment and film some scenes. He allowed it, as long as she didn't interfere with his work as a secretary. That way, in 1896, she filmed *The Cabbage Fairy (La Fée aux choux)*, the first film directed by a woman and one of the first fictional stories in cinema. That was the beginning of a brilliant career. Alice travels to the United States with her husband, Herbert Blaché, creating her own film company, Solax. She directed more than a thousand shorts and feature films of the most varied cinematographic genres, such as *The birth, the life and the death of Christ*, 1906 and *The great adventure* (*The great adventure*, 1918). Alice begins in the so-called "cinema of attractions", like the Lumière and Méliès brothers, but her films advance to the so-called "transition period", as we will see in the sequence.
she trapped and looks directly at the camera; she wears a necklace, a lace dress and white gloves.

The story of this pioneer born in 1873 was resumed in 2000, when Shirley MacLaine spoke of her importance in the TV documentary *Real Models: First Women in Film (Real Models: The First Women of Film, 2000),* directed by Susan Koch. North American Pamela B.Green was surprised by Blaché's story and decided to research more about her story. She dedicated more than eight years to the documentary, her first feature film, made through crowdfunding (collective financing), which later received support from people like actor and director Robert Redford, producer Jamie Wolf and actress Jodie Foster, who narrated the film. The title is based on the phrase *Be natural:* "Be natural", advice that the director gave to the actors. The world premiere was at the Cannes Film Festival in 2018. The director sought to connect with several people and was happy to meet Blaché's descendants. As Pécora explains, the director's effort to recover Blaché's place is the same as she had in life, when she realized that she was being ignored in official records. Before dying, in 1968, aged 94, the director dedicated herself to correcting articles and books and writing her autobiography, which was only published in 1976. She spent her life trying to find her films and managed to recover some works, which reveal a sensitive woman and ahead of its time.

Delighted with the medium, she filmed it in 1896 T*he cabbage fairy*, the first work directed by a woman. In 1910 she created the company Solax, directing more than a thousand films. The article aims to show its pioneering spirit by bringing issues such as feminism and different plans. The methodology includes bibliographic survey and film analysis. The theoretical foundation includes authors such as Laura Mulvey, Alison McMahan, and Pamela B. Green.

Key Words

Alice Guy-Blaché. French cinematography. Pioneering spirit. Women in film. Feminism.

Creative Cities of Poetry: rethinking how to Inhabit the planet through poeiesis

Authors

Dr. Rita Grácio - Lusófona University, CICANT

Abstract

Low levels of cultural and civic participation remain a systemic problem. However, we can argue that the way participation is measured is also part of the problem, prescribing what is culture and politics, often in a restrictive way, making invisible other forms of participation (DeNora, 2013). This paper aims to rethink the problem of cultural and civic participation, using the exemplary relationship between poetry and the cities. This relationship can be conceptualized using Lefebvre's theory on the production of space (Lefebvre, 1991), as a starting point. Lefebvre distinguishes between spaces of representation and the representation of spaces. In these terms, we would have on the one hand, the representation of cities in poetry that gave rise to the phenomena of literary tourism and the branding of "literary cities" (Greve, 2019). On the other hand, poetry is also situated practice and lived experience, from literary events and festivals to poetry collectives and reading clubs, among others (Craig & Dubois, 2010). Hence, constituting the space of the city as such, Hence, poetry is not mere representation of cities, it is constitutive of cities as such. If we narrow down the concept of poetry to its etymology, poiesis (making), we open up the concept of poetics and creativity, as we can then consider that poetry is multimodal, encompassing a textual, visual and sonic dimension [verbivocovisual]. Poetry is a product, poiesis (making) is a process, a multimodal one. If we then follow literary movements, groups, artists and citizens that, across the world, use of the city walls, and other minor architectonic elements, as well as the city-nature elements (gardens, riverside, seaside), as creative mediums, we read-see-listen-smell-touch messages of how we should inhabit the city and/or the world (eg: as a sustainable place, as more democratic, equal, democratic), that are often in productive tensions with official messages emanating from local, national, and transnational authorities (eg: from local municipalities, to UNESCO's Creative Cities of literature"). The digitization of these poetry traces also opens up new understandings of how we can inhabit the planet, and, I argue it can blur the dichotomy between the representation of poetry and the poetry of representation, reimagining new worlds we can inhabit , through creative medium. Using empirical material collected in cities (photography of street art and wall poems, ecological artworks in the city, newspaper articles, interviews), I show that the wall is a social, political and creative space in cities, where the problem of "low participation" can be reframed, and (literary) cultural policy rethought.

Key Words

From photography practice to screen culture: the evolution of mobile camera technology discourse

Authors

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Abstract

After the release of Sharp J-SH04, the world's first mobile phone equipped with a built-in 110000 pixel CCD camera, in September 2000, the camera has gradually become an integral part of the mobile phone and continues to adjust the visual perception mode of humans and society under continuous evolution. As a technology aggregation, cameras are often in the focus during the upgrading of mobile phones. From the early imitation of technical elements' description of professional cameras to the diversified technical development relying on mobile phone hardware and software equipment, and to the reconstruction of the media visual environment brought by the upgrading of the Internet, communication, intelligent technology, etc., the combination of mobile phone and camera not only affects the evolution of camera as a technical entity but also changes people's visual perception structure and creates a new perspective relationship, desire relationship and space-time relationship. Based on the relevant theoretical perspectives of visual culture and media technology, this paper attempts to trace the evolution of mobile phone photography's function since its birth. In terms of methods, the research captures various historical materials related to mobile phone cameras. In addition to the user's handbook, media reports and advertisements, evaluation articles and videos, it also looks through historical web pages of the mobile phone channel of "ZOL Online" through Internet Archive, and analyzes the technical discourse of mobile phone manufacturers or social media in defining mobile phone cameras at different stages, And the influencing factors behind the mass production of mobile phone images, and then reflect on the social penetration process of technological values and uncover the grey zone of cultural power practice before image production. This paper believes that the technical discourse of mobile cameras has gone through three leading stages: term simulation (2000-2008), hardware socialization (2008-2016), and system intelligence (2016 to date), and its change process also contains four internal logic: the pursuit of memory recall in visual representation, sensory extension in technical structure, replication efficiency in production capacity, concealment in ideological embedding. Based on this, I suppose that technology is not only a visual tool for consumerism but also a part of consumption. It not only produces the visual landscape that makes people indulge in consumption life but also stimulates people's desire for consumption of technology itself, thus creating the legitimacy of "vision consumption" in a more concealed way. The change in mobile phone camera discourse not only affects how people "see", but also creates the boundary of view by producing various technical knowledge about "see". I believe that photography practice has become a screen culture, and the body and spirit of the subject are splitting and restructuring. First, the zoom, focusing, metering and other behaviours that need to be manually operated on the camera are integrated into the mobile screen. The

production of images can only be realized after intermediary viewing. The operation restrictions from mobile phone hardware and software restrict image production (availability). For example, the order of different modes on the screen affects people's choices; Second, as the mobile screen becomes the "compound eye" of human beings, the constantly upgraded and changing camera also affects the physical visual construction at the level of visual perception, visual schema and visual identity. Human vision, even human itself, has gradually become a part of technology.

Key Words

Mobile camera, Visual culture, Screen, Discourse analysis

Le téléphone mobile: l'appareil cinématographique et les festivals du cinéma de poche français

Authors

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Abstract

Pour le cinéma qui est réalisé par un appareil du téléphone mobile- le cinéma de poche- les festivals consacrés à la création contemporaine autours de films de poche sont devenus des évènements culturels importants depuis 2003. Nous avons dressé ainsi un panorama des festivals de cinéma de poche français et nous avons pris pour critère de sélection des festivals qui sont plus importants pour notre recherche, tant par la large participation du public que par la continuité de leurs actions et surtout par leur caractère d'espace ouvert aux discussions et l'opportunité des réflexions. Deux axes guident notre recherche sur l'importance des festivals pour le cinéma de poche, qui sont sa légitimation artistique et sa diffusion. Nous avons l'objective de répondre à question suivante : Dans quelle mesure les festivals et les espaces de discussions français sur le cinéma de poche sont-ils importants pour la légitimation d'un art existant ?

Les festivals de cinéma de poche en France - Légitimé sur le plan artistique à travers des festivals, le cinéma de poche a reçu la contribution pionnière en France du Festival Pocket Film (2005-2010). Par la suite d'autres festivals, sont apparus: le Mobile Film Festival (2005-aujourd'hui), le Festival Caméras Mobiles (2011-2013), le Festival Nokia Shorts Competition (2003-2011), le Festival Takavoir (2009-2020) ou iMédia Cinéma (2013-2016). On peut citer également le Festival des Nouveaux Cinémas consacré au cinéma numérique (caméra professionnelle ou familiale, appareil photo numérique, webcam, téléphone portable). Il est à noter que la dernière édition du Festival Pocket Film a eu lieu en 2010, mais il est important qu'il figure dans cette recherche du fait de sa large portée, et surtout par le nombre de discussions au cours de cet évènement contribuant à l'enrichissement théorique du sujet.

Le Festival Pocket Film - Le Festival Pocket Film était organisé par le Forum des images, en collaboration avec le Centre Pompidou et SFR (partenaire fondateur). Selon son coordinateur général Benoît Labourdette en 2008, le Festival Pocket Film « est le festival le plus important (par le nombre de films programmés et le nombre d'initiatives dont il est partenaire) consacré à la création audiovisuelle avec téléphone mobile ». Ce festival a contribué de façon déterminante à la réflexion sur l'impact des nouvelles technologies, grâce à des tables rondes, des témoignages et des textes publiés sur le site du festival, entre autres. Dans toutes les éditions jusqu'à la dernière qui a eu lieu en 2010, le festival a reçu de tous les coins du monde une grande quantité de films dans des genres : documentaires, arts visuals, créations expérimentales, fictions, films de familles, comédies, films musicaux, clips vidéo.

Le Mobile Film Festival - Un autre festival français sur le cinéma de poche important est le festival en ligne Mobile Film Festival qui s'est développé autour du principe : « 1 Mobile, 1 Minute, 1 Film ».

L'objectif de ce festival est la découverte de talents. En 2015, le Mobile Film Festival a connu deux éditions : en février (10e édition) et en décembre, une édition spéciale à l'occasion de la conférence supranationale sur les changements climatiques COP21 (11e édition), organisée à Paris avec le partenariat des Nations Unies (ONU). Dans cette 11e édition, les réalisateurs provenaient de soixante-dix pays, et le festival a eu grande participation du public : 2,4 millions de votes et 17 millions de vues.En 2020, pendant la pandémie de Covid-19, le festival a aussi connu une grande participation du public : 10 millions de vues et ils ont lancé la première édition panafricaine, le Mobile Film Festival Africa, pour réalisatrices et réalisateurs résidant en Afrique.

Conclusion

La grande majorité des festivals dénotent la même préoccupation : diffuser une expression artistique consistant à réaliser des films avec la technologie mobile. Ce qui importe au final est que le cinéma de poche soit discuté et exploité dans différents modes de diffusion. Dans cette perspective les festivals français jouent un rôle très important. De plus, nous croyons que ces festivals surtout les français exercent une fonction qui est d'inclure le cinéma de poche dans le champ des arts visuels. Conjointement, les espaces que vient à occuper le cinéma mobile dans les universités, dans les laboratoires, ainsi que, les recherches, les articles et les débats à ce sujet sont de première importance pour notre étude. On observe une légitimation du cinéma de poche dans les champs des arts de la cinématographie, et tout en même temps, sa principale caractéristique: un art populaire**.**

Key Words
téléphone mobile, festivals du cinéma de poche français, légitimation, diffusion.