



## Visual Culture Working Group

Abstracts of papers presented at the annual conference of the  
**International Association for Media and Communication Research<sup>1</sup>**

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<sup>1</sup> We have endeavoured to ensure that these are the abstracts of the papers actually presented at the conference. Nevertheless, due to cancellations, additions and other factors, abstracts may be included here that were not presented and abstracts that were presented may not be included.

**Id:** 19452

**Title:** Post-2003 Hong Kong Young Film Workers Behind the Scenes

**Session Type:** Individual submission

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**Abstract:** As one of the most popular scenic spots in Hong Kong, the “Avenue of Stars” honours more than one hundred of great figures in Hong Kong film industry, including producers, directors, actors, writers and stunt choreographers, etc. They witnessed the heyday of Hong Kong cinema in the 1980s and 1990s which made the name of the island city travelling far. And yet, the trough came in the late 1990s, and the industry has been suffering from the dramatic shrinkage of both local and overseas markets for decades. Co-producing with mainland Chinese cinema brought a significant way out for the ailing Hong Kong film industry and created the new co-production film ecology henceforward. Whereas, many Hong Kong local film practitioners see the co-production as both blessings and menaces. On the one hand, the mainland market offers numerous working opportunities and rich resources for Hong Kong film talents and greatly alleviates the precariousness of their lives as creative labour; on the other hand, co-production brought about major issues for the local film industry, including the marginalization of local-content films, the strangling of creativity due to the censorship system of mainland China, and invisible state intervention in the local film market which had always been laissez-faire for ages, etc.

Against this backdrop, there emerges a huge gap between the established generation of filmmakers and the younger generation regarding their perceptions of the mainland Chinese film market, Hong Kong-Mainland film co-producing activities, and China as a nation. The attention that gave to the young people has been particularly scant. This is a study based on in-depth-interviews with 47 Hong Kong filmmakers conducted from March to November 2018. The respondents include established film practitioners/film educators, young film workers, aged between 25-35; and film students, aged between 20-25.

Its aims are two-folded. Firstly, it investigated the filmmaking ideas, material conditions, working environments etc. of the young group of Hong Kong people who joined the industry after 2003, i.e. after the signing of Closer Economic Partnership Arrangements (CEPA) between Hong Kong and mainland China. Secondly, it examined the participation of these young film labour in the co-producing activities with mainland China and their very intricate sentiments towards the Chinese film industry and China as a whole, given to the realities that Hong Kong film talents are heavily relying on the mainland market to make their livings whereas the political tension between Hong Kong and mainland is getting deepened since the launching of the “Individual Visit Scheme” in 2003. In particular, Hong Kong young generation has been seen increasingly active in participating in anti-mainland activities. In studying the facing of "Chinese takeover fear" and the domination of Hong Kong-Mainland co-productions the young film practitioners are encountering, the author is

attempting to shed light on the situation of the labour who is struggling in a down-sized market and a technologically-backwards industry which was once thriving and glorious.

**Id:** 19463

**Title:** Anarchism, Activism and Dissent: An examination of the discourse and visual rhetoric of the Greek anarchist group Rouvikonas

**Session Type:** Individual submission

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**Abstract:** During the twenty-first century, we saw the development of a massive wave of protests around the world as a result of the 2007/8 financial crisis and the austerity policies that were imposed in many European countries. While there is a rich body of literature on mass mobilisations, smaller scale resistance and solidarity initiatives have attracted much less attention. As a result of the long lasting crisis, and the emergence of new social and solidarity movements, Greece makes a useful examination terrain to explore new forms of protest and urban resistance (Biekart and Fowler, 2013; Douzinas, 2013). In this article we look at the case of the Greek anarchist group Rouvikonas in order to examine how the group defines its political presence and collective identity. Since 2015, this organised collective formation has a steady presence in Greek public life through diverse forms of protest; expressing as such its discontent towards the neoliberal capitalist agenda and having as its main target various political and business actors. To do so, Rouvikonas employs a variety of tactics ranging from occupation of offices, throwing of flyers and paint attacks to more aggressive ones that include destruction of property. This is an important area of study as current research (Fominaya, 2017, Gerbaudo, 2017) suggests that recent anti-austerity movements not only reject hegemonic narratives of the crisis, but also highlight the failure of the political establishment to represent the interests of the people. Rouvikonas makes an interesting case study for two main reasons: (a) contrary to most post-2010 social movements in Greece, which keep safe distance from political parties and specific ideologies (for e.g. the Greek indignants, and the Do Not Pay social movement), this movement is characterised by its clear political ideology which is rooted in anarchism and to a great extent defines its strategy and tactics, and (b) it has raised much dispute in Greek public discourse over the identification of the group as either a criminal group or a political activist one. In our research, we examine the formation of the movement's collective identity, its messages and the tactics it employs to protest and mobilize people. We do so by conducting discourse analysis of the movement's manifesto and public documentation (such as published interviews from its members). Our methodological approach is complemented by examining the movement's visual rhetoric through the videos of protest activities that are uploaded on its own YouTube channel. A cross examination of both the discourse and visual rhetoric will allow us to gain a deeper understanding of the movement's values, motivations and tactics (Jasper, 2008; Jensen, 2006; Stewart et al., 2012).

**Id:** 19580

**Title:** Media Representation of Social Networks of Adolescents: Analysis of Photographs Posted on Norrköping Municipal Facebook Accounts

**Session Type:** Individual submission

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**Abstract:** Aim: Adolescence is acknowledged as a transitional life stage towards adulthood together with a set of pivotal movements, such as developing from dependence to independence and from irresponsibility to responsibility. The adolescents' relationship with others is of significance to the meaning of life and the evolving of the life course. The media portrayals are conceived as value-expressive and constructing the public image of ageing. Most studies on media representation have analysed the portrayal of adolescents in relation to gender, sexuality, violence, alcohol use and tobacco use predominantly from a victim perspective, with scant attention on their social network developments. The aim of this study is to explore how Norrköping municipality portrays adolescents' social network with special focuses on the contexts and activities in the photographs.

**Method:** The material consists of the photos collected from 32 Facebook accounts produced by municipal bodies during the entire year of 2018. The analysis is based on a categorization of various features of the photos in order to statistically describe the relation between signs, activities and contexts during the life stage of adolescence. Further, the meaning of frequently-used symbols in the photographs is analysed.

**Result:** The study concludes that adolescents are dominantly portrayed on Facebook pages of recreational gardens (in Swedish: Fritidsgård). The social networking activities that adolescents are frequently engaged in are practical courses, meal preparations, physical exercises and collaborative games. The characters associated with adolescents in media portrayal are restricted to their peers and leisure managers, stereotypically excluding people at other life stages. A number of signs and objects in the photographs are identified which might influence adolescents developing their social network with others, such as smartphones and commercial logos. Further, the result indicates that adolescents develop their social network mostly with other adolescents who have the same ethnicity.

**Conclusion:** The municipality depicts stereotypical images of social networks at the adolescence stage, which may lead to negative influences on adult developments and social integration in Swedish society. Therefore, communication professionals need to be aware of the cultural construction of adolescents' social network in the media.

**Keywords:** adolescence, image analysis, media representation, photographs, social network

**Id:** 19730

**Title:** Panorama of Brazilian television fiction Studies: Bibliographical and comparative framework of theses and dissertations produced in Brazilian Postgraduate Programs

**Session Type:** Individual submission

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**Abstract:** The study on television fiction in Brazil started only 40 years back, the first work was published in 1975. From the 90's, however, the production intensifies and, with the creation of the Ibero-American Observatory of Television Fiction (Obitel)\*, in 2005, and the entrance of ten research groups from Brazilian universities to this observatory (with the creation of Obitel Brazil), there is a constant incentive to the study and consequent increase in academic production. Since the creation of the research network, the academic production on this subject grows every year. On 2017\*\*, 40 works were published, and in the last 11 Years the volume is 281 publications. The telenovela has a prominent place in the Brazilian television fiction, being entirely national and the main product of the country's cultural industry. Some of the main theorists in television fiction are Brazilians, such as Maria Immacolata Vassallo de Lopes, Maria de Lourdes Motter and Maria Aparecida Baccega. Other of sharp relevance are from Latin American, such as Jesus Martín-Barbero, pointed out as a key figure on the Cultural Studies in Latin America (Escosteguy, 2010, p. 47).

This work brings the comparative results of a bibliographical survey on theses and dissertations presented in the Brazilian graduate programs in an eight-years period: from 2007 to 2010 and from 2015 to 2017\*\*\*. We try to verify the confluence from Southern Epistemologies (SANTOS, 2010), identifying to what extent the production of knowledge feeds on investigations produced regionally and how the ecology of proposed knowledge of pluralist and propositive thinking is applied, stating that "que reconhece a existência de múltiplas visões que contribuem para o alargamento de horizontes da experiência humana no mundo " (GOMES, 2012, p.49). This survey is fundamental for the analysis of the production of any field, since its findings indicate the degree of development of scientific knowledge.

\*Obitel is currently formed by 12 countries, namely: Argentina, Brazil, Chile, Colombia, Ecuador, Spain, United States, Mexico, Peru, Portugal, Uruguay, Venezuela

\*\*We ended the research in 2017 because it was the last year with the consolidated data.

\*\*\*Documents were identified from a database of the Telenovela Study Center of ECA-USP that compiles researches about television fiction from Brazilian Post-Graduate Programs.

Keywords: bibliometrics; bibliography; references; television fiction; telenovela.

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**Id:** 19738

**Title:** Roma: a tribute-documentary to Cuarón's childhood

**Session Type:** Individual submission

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**Abstract:** IAMCR 2019 VIC WG

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"Roma": a tribute-documentary to Cuarón's childhood

The title "Roma" is apparently suggestive of a film by Fellini or by Pasolini. However, this "Roma" here refers to Alfonso Cuarón's film (2018), a tribute-documentary to Roma, the Mexico City neighborhood where Cuarón spent his childhood and youth. The second deceptive inference is to expect a film similar to "Gravity", considering that Cuarón is best known by his use of high technology. When we start to see a black-and-white film, we wonder if the director is really Cuarón. By the end, however, we have to admit that the director makes use of high technology in a completely different way, as to portray/display his memories not in celluloid, but in BW digital photography, as he understands them now, in the present, using his well known strategies in order to make an homage -film that carries his trademark.

This paper is part of my recent research about homage documentaries that intend to reveal memories through new approaches and to dedicate them to people who were important to their lives in the past. Cuarón's documentary is dedicated to his real-life nanny, Libo (Liberia Rodriguez), an indigenous Mixtec young woman hired when he was 9 months old. The newcomer Yalitzia Aparicio plays the role of Libo, as Cleo. Cuarón, in an interview to Variety before the NY Festival Premiere, talks about memory: "I think I wanted to understand, to put the pieces together. Borges talks about how memory is an opaque, shattered mirror, but I see it more as a crack in the wall. The cracked is whatever pain happened in the past. We tend to put several coats of paint over it, trying to cover that crack. But it's still there" (<https://variety.com/2018/film/news/roma-alfonso-cuaron-netflix-libo-rodriguez-1202988695/>).

The objective of this text is to discuss memory and human dignity, as the title of IAMCR 2019 Congress suggests. Cuarón, in the interview cited above, confesses that he decided to dedicate his documentary to Libo in order to give her the dignity she deserves by her work in the past. In his interview to Variety, he states: "It was probably my own guilt about social dynamics, class dynamics, racial dynamics. I was a white, middle-class, Mexican kid living in this bubble. I didn't have an awareness". The film is a way to reveal his memories of the past with an understanding of the present.

In order to discuss about memory, I am adopting Jan Assman's concept: "Memory is the faculty that enables us to form an awareness of selfhood (identity), both on the personal and on the

collective level. Identity, in its turn, is related to time”

([http://archiv.ub.uni-heidelberg.de/propylaeumdok/1774/1/Assmann\\_Communicative\\_and\\_cultural\\_memory\\_2008.pdf](http://archiv.ub.uni-heidelberg.de/propylaeumdok/1774/1/Assmann_Communicative_and_cultural_memory_2008.pdf)).

Revealing memories through high technology in BW, Cuarón not only contemplates his past but also portrays it as he understands it now. "Roma" is his way to give dignity to Libo's life as his nanny and to pay a tribute to the Mexico City neighborhood where he lived.

Keywords: dignity; technology; tribute-documentary; memory, Cuarón.

**Id:** 19764

**Title:** Fundamental changes to the event' Agent-structure dynamics behind the Berlin International Film Festival

**Session Type:** Individual submission

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**Abstract:** Film festivals play a crucial role in the production, distribution, circulation, and reception processes of movies, with major competitive festivals enjoying outstanding importance (cf. De Valck et al. 2016). However, they are simultaneously the subject of various (power) interests (cf. Wong 2011). Based on these assumptions, this paper focuses on the example of Germany and asks to what extent different agents determine the objectives of the Berlin International Film Festival and push them into a specific direction.

With an annual budget of 25 million Euros, 380 films in the public program, half a million cinema visits, 18,080 accredited visitors from 130 countries and 3,688 media representatives from 84 countries (figures from 2018), the status of the Berlinale as one of the most important platforms for the global film community is uncontested. Moreover, given the broad spectrum of its activities (such as the European Film Market, the Berlinale Talents, and the World Cinema Fund), this festival is obviously confronted with numerous stakeholder demands (cf. Iordanova 2015) coming from arthouse filmmakers, but also, among others, from the national film production landscape, the international film industry, and German film policy. The struggle of those demands is illustrated by the public debate about the future direction of the Berlinale in winter 2017/18, triggered by an open letter of 79 prominent German filmmakers who called for fundamental changes to the event (in order to maintain a high artistic level) and for a greater attention to national filmmaking.

This study critically aims to explore how much these calls finally count if one considers general power structures in the film business, which are assumed to underlie the Berlinale's decision-making. Hence, the greater goal of this study is to enlarge the connectivity of the film festival research to social sciences. To meet these expectations, the paper draws on Schimank's (2000) agent-structure dynamics and examines the orientation, expectation, and constellation patterns of all relevant agents, which came to light during the debate about the future of Germany's major competitive film festival. The sources were about 50 documents (expert interviews, transcripts of panel discussions, press releases, journalistic articles, blog entries), which were examined with a category system.

The findings reveal that different objectives of the Berlinale were negotiated (the festival as a place of film art, market and international trade fair, information and innovation platform, media location, and stimulus for the film industry). However, policy decisions finally limited the freedom of all agents. Thereby, particularly filmmakers striving for artistic autonomy could hardly gain a hearing for their interest, whereas the maxim of fostering primarily economic benefit was not put into question.

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**Id:** 19839

**Title:** Photography, human rights and social change: a historical dimension / Fotografía, derechos humanos y cambio social: una dimensión histórica

**Session Type:** Individual submission

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**Abstract:** Through the history of photography one learns, discovers and can reinterpret the history of contemporary society since, to a certain extent, photography has transformed the world view of human beings for more than a century and a half.

The purpose of the communication is to investigate, through concrete examples, the enormous power that photography has had in the transformation of certain social realities and the improvement of human rights. At the beginning we will mention the pioneering case of photographer Jacob Riis, who did an important job documenting and denouncing the way of life of the poor neighborhoods of New York through images of shocking content. In fact, with his works *How the other half lives* (1890) and *Children of the Poor* (1892) motivated changes in the management of some of the most impoverished areas of the city. Along with Riis, also highlights the work of the American sociologist Lewis Hine, known for his images of immigrants who came to Ellis Island and those that reflect the working conditions in the United States then. At a time when children's work was common and allowed, Hine brought a critical and forceful look at child exploitation by photographing for the National Child Labor Committee children working in factories, mines, etc. These images managed to alert the public, generate social debate and exert pressure to toughen the laws regarding the employment of minors.

Also in the United States will address the work of photographers hired by the Farm Security Administration (FSA) when President Franklin Delano Roosevelt, as part of policy "New Deal", promoted a series of initiatives aimed at stimulating the economy in bankruptcy after the debacle of the stock market in 1929 and the drought that had devastated a large part of the country. Through the forceful snapshots of photographers like Walter Evans or Dorothea Lange, important official aid was established for farmers and ranchers in the Southeast of the country. Similarly, in the North American context, the work of the Photo League, which explored the concept of social photography and documented the way of life of the working class, stood out. Its influence was such that, at the height of its activity, the Photographic League was censored by an increasingly reactionary government that described its activities as subversive for US interests.

There are not few the photographs that have helped to change history.

**Id:** 19895

**Title:** 'Tactile photography'

**Session Type:** Individual submission

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**Abstract:** Digital camera-embedded smartphones have now become a pervasive platform for photography. As a robust example of mobile privatization (Williams 1974), the mobile camera would not only be a functional tool for taking photos but also play a sensitive role as a pivot for photography, overlaying cultural contexts and specific textures onto everyday visual practices.

Much of the previous work on mobile visibility has focused on its social aspect as an emerging medium for networked visibility (Van House et al. 2005; van Dijck 2007, 2013; Villi 2010, etc.). The act of sharing, either within small groups of acquaintances or on more public social network platforms such as Facebook and Instagram, obviously provides an important context for mobile visibility. However, the substantial proportion of unshared content is yet to be considered. Visibility may not be a core practice to frame such photos, which implies that the meaning of photography is expanding toward rather wider practical contexts such as inscribing, personal archiving, carrying-with, and even being forgotten. To examine this less-articulated but pervasive phenomenon of mobile media, this study explores how the body-sensitive aspect and the subsequent adoption of personal photography have transformed visual expression and given rise to a new visual culture, herein termed “tactile photography.”

Although McLuhan (1964) proposed, as early as the 60s, that the sense of touch was a key attribute of electronic media, tactile modes had not been widely noticed in media practices, nor had they been discussed in depth until the rise of mobile technology. From the concept of “visual tactile” (Cooley 2004) to an attempt of “tactile digital ethnography” (Pink et al. 2016), recent debates imply that the tactile modes deserve greater attention as a gateway to understanding mobile media. As an extension of these discussions, the study attempts to re-frame practices of mobile photography as a response to tactile sensitivity and body mobility.

Based on ethnographic data collected from young Japanese users over a decade, the study explores how mobile digital photography, as a portable repertoire for private archiving and visual inscription, has affected people’s definition of media production and has thus given rise to a new sensitivity of photography (i.e., the tactile). While the main contribution of this paper will be to illuminate the ongoing transformation of visual culture, it will also propose a critical approach interrelating this transition with the increasing prevalence of mobile media in photography.

**Id:** 19948

**Title:** Visual Study on the Political Iconoclasm in Art: Human Dignity in the Scopic Regime

**Session Type:** Individual submission

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**Abstract:** The activity of creating images has very often much to do with the subjective overcoming of both what we see and what we look at. Art, with its political meaning, is not only what is given to see, but what speaks from the imposition of its presence. The visual space of the artistic work is shown in analogy to the public space of the street. Visual works are not irremovable blocks of the past, but inconvenient forms: the visual malice of time in history, explained by Didi-Huberman. Political images dismantle human divergences. This action of the visual work causes the disorientation of human being, throws him into confusion, the chaos from which he will emerge, what could and should exist in his humankind. Thus we come to the thesis of this work: the political purpose of the images in the scopic regimes and the iconoclastic censorship when the image is combative and uncomfortable with the reminiscent meanings established. We present a critical study in contemporary reflection on the visibility of political images; a philosophical revision of fundamental texts that link the social imaginary (Castoriadis, Groys, Benjamin, Hegel, Kant, Plato) with the phenomenon of current iconoclasm (Didi-Huberman, Merleau-Ponty, Mitchell, Moxey, Crary, Elkins, Rancière, Krauss, Boehm, Belting, Flusser) in the field of visual communication and politics. This work offers in its conclusions an analysis of offensive images in the custody of human dignity. This study contemplates a visual work that mutates in ideological incarnation through the social imagination. A visual work that emerges on the world as a symptom of the obstinacy of human being for his autonomy, but also for the defense of the reciprocity of equality and for the triumph of freedom in an "open to see" from *Sitz im Leben* of dignity. In a scopic regime, visibility rules dictate what is looked at and what is hidden. The objective of this study begins with the rejection of the cult of the image, iconoclasm. And it continues in the political control of this norm. The dialectical images not only cause the constitution of a political knowledge, but also the visibility of a historical object produced from an anachronistic situation. Political images (artistic or non-artistic) are symptoms, latencies, portents of those historical moments that reveal, on numerous occasions, the instability of the rules that delimit the boundaries between the human and the social (*sese excolere ad humanitatem*); where we place the dignity of human being.

**Id:** 20163

**Title:** Mythological narratives of MMORPG and digital algorithm of games

**Session Type:** Individual submission

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**Abstract:** Game industry has been dramatically growing and leading the development of digital media. Interestingly enough, major scaled games, particularly MMORPG (Massive Multiplayer Online Role Playing Game) largely adopt old stories including medieval knights, sorceries, ancient arms and dark dungeons so forth. Narratives of these games follow prolonged traditions of mythical and theological stories albeit digital algorithm selectively integrates it into a new digital language. The games mostly pick up stories from so called the neo-gothic style which is a modern form of gothic culture originated from the 19th century. This neo-gothic style is genetic to diverse forms of popular culture including films, TV shows in addition to literatures in the late 20th and early 21st century. This study looks into the narratives of the game and its relation to social changes and social psychology in the contemporary world. Narrative theory and discourse analysis will be applied to examine game narratives and its implications to social changes. First, narrative analysis of MMORPG games will be conducted to examine how neo-gothic styles are adopted. Ten most played MMORPG games in the world will be selected as samples. Second, the social context of originating neo-gothic styles will be examined. The original neo-gothic style in English literatures in the 19th century demonstrates social psychology of English society at that time. This neo-gothic culture is distanced from medieval gothic culture which affects contemporary gothic culture in popular culture including games. Social changes in the era of neo-gothic culture will demonstrate a reference point to contemporary adoption of gothic styles in popular culture. Third, this study will conduct a discourse analysis of how digital algorithm adapts and converts neo-gothic culture to digital games. Two games will be selected as case studies, Warcraft which is long term hit made by US company and Lineage which is made by a Korean company who broke through the world market and contributed to enhancing Korea as the world best online game exporter next to the US. This comparative study will demonstrate the social context of constructing narratives of digital games.

**Key words;** Narratives of digital games, Neo-gothic culture, Mythology, Game industry, Digital culture

**Id:** 20249

**Title:** Reflexive Identity Formation in Recent Macao Feature Films

**Session Type:** Individual submission

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**Abstract:** Over 100 years after the birth of film, Macao is still in the initial stages of cinematic production. Surrounded by many giants in the media industry, like Hong Kong, India, Mainland China, Japan and South Korea, the tiny island is still struggling for a place on the big screen. The hypothesis of this study is that regional identity formation can be the fundamental drive behind all these efforts. Therefore, this study intends to explore sociological analysis to recent representative local works. More specifically, by linking film discourse to social political situations, it attempts to figure out the focus of current local films as reflexive social identity constructions through cultural nostalgia.

Not much previous researches have been done on Macao films, out of which more are about its exhibition history only. Represented Macanese writers Henrique De Senna Fernandes and Luis de Pina talked about their memories surrounding the viewing of imported motion pictures to form a kind of accurate historical document. (Pina, 1995; Fernandes, 1995; Fernandes, 2010) In the meantime, Chinese scholars, like Chan Su Weng and Wong Ha Pak, edited two versions of local film exhibition history, showing the ups and downs of cinema development due to social changes. (Chan, 1997; Wong, 2000) Current research tries to analyze local film production and focus more on the relationship between film and identity.

That can be done all out of the recent efforts made by local government together with native filmmakers, who have tried hard to promote film production since last decade. Following two "Support Programs for the Production of Feature Films" held in 2013 and 2016 (online at <http://www.icm.gov.mo/en/CCI-Subsidy>), a series of feature films have been made, like "Sister Hood" (2016), "Love is Cold" (2017) and "Passing Rain" (2017), which share realistic themes reflecting social anxieties, such as identity drift and fragmentation, out of quick economic changes due to the booming gaming industry. This study would like to choose "Sister Hood" (2016) for further analysis because of it owns the best commercial and critical performances among its peers to date.

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**Id:** 20364

**Title:** Window of the World: Politics, Digital Imaging, and Shenzhen Urbanism

**Session Type:** Individual submission

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**Abstract:** Shenzhen, the first Special Economic Zone in southern China, has transformed from a global electronics manufacturing hub and counterfeiting capital into a UNESCO City of Design within the last few decades. Home to Window of the World, one of China's first replica theme parks featuring world-renown landmarks, Shenzhen is increasingly becoming a showcase for ultra-modern skyscrapers. Formerly the birthplace of Shanzhai (i.e. knockoff) cell phones, which enjoy tremendous popularity among China's migrant working class, Shenzhen is now known for hi-tech startups like Transsion, whose mobile phones have achieved tremendous market success in the Global South.

Drawing on a recent field trip to the city during the 40th anniversary of its founding, this paper explores the interactions between information and communications technology (ICT) and Shenzhen's urbanism. I examine the role of information technology in digital imaging in three Shenzhen-related examples. First, I look at large-scale light shows around the city in 2018 that turn the facades of high-rises into electronic screens, using LED lights to project patterns and imageries generated by algorithm. Second, I analyze six-generation auteur Jia Zhangke's 2004 narrative film *The World*, based in part on lead actress Zhao Tao's experience working in the Window of the World theme park, in which animation sequences replace live actions when the main characters text one another. Third, I examine Transsion's localization practices in Africa, including the adaptation of the phone camera to optimize selfie-taking for dark-skinned Africans and the retention of such qualities as low cost and long battery life, which are previously associated with the Shanzhai brand.

Distinct in their operations, these examples embody the shift from analog to digital image-making in the production of urban spectacles, art-house films, and personal gadgets. Together, they point to what Vilem Flusser (2003) calls "the eruption of the dot-interval-thinking," which has come to replace plane-based and linear thought and presents new possibilities of political intersubjectivity. Evoking Scott McQuire's vision of a "relational space" (2006), they offer opportunities to examine Shenzhen as a media city of the Global South - a media-architectural nexus that straddles globalization from "above" and globalization from "below."

**Id:** 20366

**Title:** Augmented Reality in The New York Times: the experience of editorial content according to Brazilian audiences

**Session Type:** Individual submission

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**Abstract:** This proposal aims to analyze and reflect on Brazilian users' immersive experience with content available in augmented reality (AR) on The New York Times (NYT) as an example of an innovative visual culture able to communicate beyond language limitations. The newspaper was chosen as our case because it started a specialized editorial office on AR in February 2018, making it available through the newspaper's phone app. The NYT has published news stories using AR technology since, bringing the news into the home of users with movement-reactive three-dimensional images. Two stories on fashion and behavior were chosen for analysis: a) "David Bowie in three dimensions", from March 20, 2018, explores the stage costumes worn by the musician; b) "Ashley Graham: unfiltered report", from September 5, 2018, creates a virtual catwalk for the plus-sized model, exploring fashion and body acceptance themes.

Part of Buitoni's (2011) idea is that emerging contexts demand representations through new images. As De La Peña (2010) affirms, the virtual space becomes a fertile ground for immersive narratives with mobile devices. The intended analysis focuses on understanding the perception of the AR image as being outside a traditional framework, albeit mixed with the real space of the reader (DOMINGUÉZ, 2013), and how does it affect the reader and question the potentialities and fragilities of this kind of image within this context.

Our methodology considers a bibliographical review on the adoption of AR technology by journalistic vehicles followed by perceptual tests with a group of Brazilian volunteers in order to verify how these new images enable degrees of immersion and the understanding of these experiences in a non-native language (FUCHS, 2017). The importance of the study lies in the approach of these new resources and communication processes in order to understand both the

usage of the devices and the production and consumption of the content responsible for a new visual culture brought about by the users' experience and perception.

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**Id:** 20632

**Title:** Algorithmic Cinema and Collective Memory

**Session Type:** Individual submission

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Algorithmic Cinema and Collective Memory

In a climate of despair, when it seems to many that our idols are dead and our enemies are in power, iconic images of our heroes and heroines can provide sustenance and inspiration. Heroic words can sustain hope and inspire new generations to pick up and carry the torch of justice, dignity, survival and restoration. In the spirit of generations of media activist innovators, Pixeldust was created to inspire, educate and agitate by using new media technologies to remember, reactivate, and represent inspirational examples of people who overcame enormous challenges to achieve greatness. Our paper and presentation reflects on the use of new media technologies to celebrate collective memory, and highlight the Pixeldust platform that was recently demonstrated in Manizales, Colombia.

The Pixeldust project is a contributory, interactive video/audio/text engine that can be output to many different forms of exhibition—from small monitors to large-scale public video projections. It

is conceived of as a form of algorithmic filmmaking, that blends the aesthetics and visual power of cinema with the flexibility and mutability of computer programming. It is an innovative form of immersive communication that can be a valuable source of community communication, media activism and collective memory. In echoing the IAMCR call for 2019, it allows experiences and ideas to be expressed in a creative manner that can reinforce equality, dignity and mutual respect. Pixeldust is designed to encourage participatory and collaborative means for communities to recover, reclaim and represent voices and viewpoints that have been suppressed, forgotten or co-opted.

Written in the Processing language, the Pixeldust engine accepts photographic portraits, disassembles them into component pixels and particles that lie like dust in the bottom of the projected screen, then dramatically sweeps them up and crystallizes them into a complete portrait accompanied by the spoken word attributed to the portrayed person. In a world increasingly threatened by erosion of civil rights, environmental destruction and economic disparity, Pixeldust seeks to present a visual/aural display of knowledge, hope, faith and resoluteness through short intimate autobiographical texts and visual portraits from inspirational figures around the world, both known and should-be-known. Pixeldust is a platform that encourages individuals and communities to share their own examples of inspirational people. It is not a static repository but a digital engine that powers a collective memory machine. By using the tools of community engagement, archival research, audio/video production and computer programming we hope to bring human values to the digital world. To us, this is what digital humanity truly represents.

**Id:** 20742

**Title:** The documentary of the crisis in Spain. Image and thought of the new realities

**Session Type:** Individual submission

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**Abstract:** The deep economic crisis that began in 2007 had significant repercussions in Spain at social and political levels. The so-called 15-M Movement resulted in the occupation of squares and streets in the main cities of the country in 2011. The non-fiction cinema of these years documented this phenomenon and made several approaches by which we can now have a wide range of points of view that tackle the different dimensions of those facts. In this study we propose the comparative analysis of a brief but representative sample of documentary films. Specifically, we will study *Edificio España* (Víctor Moreno, 2012), *Libre te quiero* (Basilio Martín Patino, 2012), *VidaExtra* (Ramiro Ledo Cordeiro, 2013) and *Informe General II. El nuevo rapto de Europa* (Pere Portabella, 2015). Between the first film, with a significant and revealing title, and the last one there is the following evolution: the presentation of antecedents, the testimony of the protest, the debate on the immediate events and, finally, the analysis elaborated from a larger reflective distance. Besides, it should be noted the connection that some of these films establish with another nodal moment in the recent history of Spain: the transition from dictatorship to democracy, especially in the case of Portabella.

We propose to apply a methodology of filmic analysis of a historical-textual nature that let us generate a new knowledge about how documentary production represented that environment of social, economic and political crisis. In order to do this, we selected those films that offer a larger meaningful density and that condense all the works that emerged in this social period of crisis. Therefore, the objective of the film analysis is the exploration of the mechanisms of internal operations of the films in order to find the traces of that context on the surface of the filmic text. We consider that discourses of non-fiction have always been able to accompany those moments of change, crisis or social transformation throughout history. They introduce themselves as a visual testimony of historical events, as an expression of the diversity of opinions that converge in the public sphere and, definitively, as an instrument to think the new realities.

The political documentary occupies now a prominent place in the audiovisual sphere, as demonstrated by not only some very relevant titles, but also the attention paid by critics and analysts. The political evolution of the present time or the social urgency of the moment has been the object of study in important Spanish scientific publications, such as volume DOC 21. *Panorama reciente del cine documental en España* or *L'Atalante* magazine, which contains a revealing debate on the political importance of the documentary in connection with the 15-M movement and it insists on the need to take account of the audiovisual genre regarding the guarantee of truth and the credible representation it can offer.

**Id:** 20890

**Title:** Visual performances of nationalism

**Session Type:** Individual submission

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**Abstract:** This research uses visual communication to discuss nationalism and citizenship rights in Qatar. It departs from a diplomatic crisis, the Qatar blockade by neighboring countries of Saudi Arabia, the United Arab Emirates, Bahrain and a bit farther Egypt, to question signs of nationalism through car decals that citizens and residents of Qatar displayed on their cars. Nationals, also called locals are identified according to laws of jus sanguinis. Typically, car decals is a ritual reserved to citizens (Koch, 2016, 2019) as witnessed on the occasions of yearly national days in countries of the Arabian Gulf. However, the Qatar blockade brought people together: Fueled and energized by the speech of the Amir of Qatar delivered at the United Nations in September 2017 where he thanks the country citizens and residents alike, people began decorating their cars with images and poetic copy and catchphrases expressing support and belonging.

Decorating cars to show support and nationalism is not new. People have used car decals in other countries to celebrate sports performances or winning elections and other notable national events. This research explores what do car decals say about nationalism in Qatar, as both citizens and expatriates used visuals to communicate their support to the leader of the country in time of crisis, the imposed embargo on the country. This research uses a semiotic and visual analysis of the car decals to question the meaning of these images that “document the spectacles” of “symbolic space in which visual icons are sending political and social messages” (Allagui, 2014, pp. 996–997). The sample includes 27 images along with text. In addition to the semiotic analysis, the research uses linguistic analysis to make sense of the combination image-text and their meaning in the context of manifested political solidarity. The research findings speak to a nascent form of nationalism expressed in solidarity and sense of belonging by expatriates, so far excluded from the community (Anderson, 2006, 1983). The research proves a shift in the meaning of nationhood in Qatar.

**Id:** 21175

**Title:** 'Protagonists of their stories': Tropes of Visibility in Photo Reportages about Refugees'

**Session Type:** Individual submission

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**Abstract:** News coverage of refugees attempting to cross borders is widely familiar, arguably especially at this moment of global migration on a grand scale. A frequent focus on the journey serves a dramatic journalistic narrative and the criteria of high news value. However, the single news photograph, embodying and articulating news value, tells us little about the experiences and identities of the people referred to as “refugees” in the story. For instance, a recent comparative study of how newspapers visualize the refugee “crisis” in Europe, identified visual typologies ranging from victim to threat in front-page photographs of migrants which, the study’s authors argue, may fail to evoke empathy and identification on the part of the public (Chouliaraki & Stolic 2017).

Thus, I propose moving away from a single-image focus in order to explore the possibility of visual journalistic storytelling of migrants’ experiences. Specifically, this case study analyzes visual reportages, short documentaries and multimedia pieces, all in-depth visual journalism forms that have thus far not been a major focus in research on visual framing and journalistic visualizations of global migration. The context for the study is Sweden, which during 2015 received more than 160,000 asylum-seekers, a peak sparking a domestic debate and ultimately a switch to a restrictive asylum policy in line with the European Union. While recent research has found the Swedish news coverage positive towards immigration (Gersetti & Odén 2018), visual journalism has as yet not been examined through the lens of recent and current migrations to Sweden.

Qualitative analyses drawing on tools from visual rhetoric (Hariman & Lucaites 2016) were carried out on entries in the Swedish Picture of the Year contest in 2016, 2017 and 2018 and, whenever possible, examined in their published news media contexts. The aim was to identify tropes of visibility, voice and protagonism—essential parts of storytelling and visibility. The time frame was selected due to the prominence of migration in journalistic coverage and due to its resonance in domestic political discourse. Entries examined include the categories of photo reportage, multimedia, and everyday life where the focus was either refugees globally or asylum seekers in Sweden. Salient tropes identified include: the migrant as protagonist of her or his own story, the asylum seeker integrated into Swedish society through a focus on everyday life, and a subjective and sometimes self-reflexive perspective on the part of the photojournalist. Some entries foregrounded migrants’ perspectives at a time of political debate about migration, an indication of journalists’ support of offering asylum. A personal journalistic voice rather than an objective stance was found in some pieces, expressed either through photographic perspective or proximity, editing or other devices of visual storytelling or writing. While the acknowledgment of subjectivity can be seen as a recognition of journalistic ideology, I propose that it may also be sparked by an experience

of high impact where journalism becomes a kind of advocacy and witnessing a civic act (following Linfield 2010, Peters 2001).

**Id:** 21291

**Title:** Geographical Representation and Identity Construction: The spatial politics in contemporary Chinese ethnic minority-themed cinema

**Session Type:** Individual submission

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**Abstract:** Mass media products are intervening the identity construction of minorities in contemporary China where 56 ethnic groups settle down and 64% of the territory defined as “Minority Autonomous Region”. In recent two decades, the Chinese official directors, independent artists and ethnic minorities filmmakers presented various geography landscapes of minority areas on screens. The spatial representations in ethnic minority-themed film provide perspectives to observe the multi-discourses of imagining the identity of Chinese minorities, in the context of the conflict and negotiation between the traditional belief and nation-wide modernization plan, the local experience and globalization storm in contemporary China.

The article focuses on the representation and politics of space in contemporary Chinese ethnic minority-themed films. It is aimed to analyze how the cinematic places are constructed by different discourses and how the spatial politics in films intervenes the identity construction of Chinese ethnic minorities, focusing specifically on the modern, diasporic and cosmopolitan identities construction and their relationships to spatial representations.

The research examines the discourses for constructing the metaphorical places including Tibetan theater, cottage, temple, highway, amusement club and domestic space. Besides, the paper also focuses on the virtual landscapes embedded in real places in films (such as the backdrops in photo studios, the paintings and the television pictures) and the politics of the interactions between the virtual places and real places. The research takes Foucault and Lefebvre’s analyses on the Heterotopia and the ideology of space as main approaches, and the criticisms on the politics of photography practice by Susan Sontag and Gill Rose also provide theoretical methodologies for discussing the politics of virtual landscapes in cinemas.

It is preliminarily argued that the spatial politics in films is intimately engaged in the identity construction of ethnic minorities in China. The diverse cinematic geographical landscapes, as well as the pluralistic paradigms of presenting the minority area in films, are served as reflections of the hybrid identity situation of Chinese minorities in transformative period.

**Id:** 21320

**Title:** Sentimental Pictures: On the Concept of Emotion of Photojournalism in 1980s China

**Session Type:** Individual submission

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**Abstract:** This paper investigates the discursive practice of the concept of emotion in photojournalism during 1980s in China. As a special component, the concept of photojournalism is not only part of the holistic body of journalism concept, but also shows peculiarity due to the media form of photograph, the working routines of photojournalists, and the position that news photography has been settled in historical context. In the early years of the great reform and opening-up China, the journalistic enterprise, among many other economic and social fields, experienced a rapid development, which significantly reformed and enriched the news concept. However, several scholars argue that the dominant concept of journalism in new era is still the propaganda paradigm, and the fundamental nature of journalism is still considered to be political and ideological. Basing on the concept of party press and its political use, media in China is an organic component of the CCP's whole undertaking, which in turn defines the ability to manage and control media an important part of governing capacity. At the practical level, after the rapidly development of different kind of news styles and forms, "positive propaganda" was finally insisted to prevail in the press by propaganda departments.

However, little literature focuses on photojournalism of that time in China. As a result, the technological and communicative nature of visual media and its influence on the concept of journalism is somehow neglected. Despite of mouthpiece theory and weapon theory, which are main journalism concepts, and documentary and decisive moment, which have been identified as foreign influences on 1980s' Chinese reportage photography, the emotion feature of photojournalism concept has also been accepted as a main standard for news report and award-giving, but earns little discussion in academia. Treating emotion as a unique nature of visual expression, this research aims at a historical investigation into the emergence of this emotion concept and how it was constructed and accepted through discursive negotiating with and integrating into the dominant ideas. It tells us a story about how photojournalism as a visual media defines its own significance out of the historical tradition of the revolutionary concept of photography which asserts news photo should be combative and the political concept of journalism which argue that news reportage should serve as an instrument of government. The rediscovery and discursive study of these sentimental ideas in photojournalism would benefit in 2 ways: to get a better understanding of the integrality and richness of news concept in 1980s China, and to

investigate the discursive space that the concept of emotion constructed for the concern of individuals to obtain a place in journalism and modern China.

**Id:** 21360

**Title:** Inclusive design ' on principles and processes

**Session Type:** Individual submission

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**Abstract:** Designing for people with a certain disability or uniqueness is, in fact, better design for all. Through design we can make someone's life easier, safer and freer – as it is the case in the design for children facilities, for hospitals or for people with a locomotion disability – or, why not, for the left-handed or for the colour-blind. Through design, we can make citizens understand better a complicated public issue – as it is the case with excellent infographics, in journalism and governmental public relations. Lack of good design and, in some cases, the usage of misleading design, may lead to serious societal and individual problems, such as depression, lack of concern for public affairs and withdrawal from the public life.

We are going to use an interdisciplinary approach, based on architecture, product design and communication studies, to discuss the rules and the process of inclusive design.

More specifically, we are going to use the 10 rules of good design proposed by Dieter Rams (Kirk, 2016); the four principles of accessibility design (Lidwell, Holden & Butler, 2003); the five usability measures for interactive systems (Schneiderman, Plaisant, 2005), to discuss congruencies helpful in inclusive design. Insights from behavioural economics, on increasing readability and on charismatic sources (Kahneman, 2011), are used to understand how designers from different disciplines (product design, architecture and computer sciences) reached similar results when drafting the principles of good design.

In a second step, we are going to discuss the process of inclusive design. One approach is to create empathy, by simulating a disability or uniqueness. A second approach is to work with the intended user, in direct contact. Disability simulation may, in fact, promote discrimination, not empathy (Silverman, 2015). Direct contact (Corrigan, 1999) and working with and for people with a certain disability or uniqueness leads to inclusive design and, in fact, to better design for all, from architecture to infographics and visual journalism.

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**Id:** 21467

**Title:** An archeology of the images in modernity

**Session Type:** Individual submission

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**Abstract:** At a crucial moment in the last century, Paul Valéry said that we were entering the age of "distribution of the real to the home." The model was the electricity grid, but above all the radio transmission and its location in the domestic architecture. Occurs in this process a shift from a production technique to kinematics. Virilio accentuates the importance to this process of dromoscopy, which led him to insist on movement, relays of distribution and circulation. The so-called teletechnologies that process space and time are the culmination of this distribution process. Being essential, things are more radical. The distribution corresponds to a breakdown of the real, emerging from the crisis of the symbolic history. It is well known that Hegel considers modernity as the moment of overcoming the symbolic. By symbolic is meant a general economy that governs the world through the image, going from mythology to icon. In that general economy the exterior - matter, nature, the flesh - is managed through the interior, which in a symptomatic gesture is based on the impossible capture of the "exterior". A gesture that unfolds in oppositions like finite and infinite, high and low, mortal and immortal, etc. etc. It is an economy that was inseparable from the mode of production of objects, bodies and the world itself, and which depended on occlusion of Physis and all materiality. What Benjamin describes as techniques of reproduction corresponds to a shift from production to kinematics, in which everything produced in history serves as a material for other productions. They are, after all, a mode of technique, purely kinematic, which has as its subject the "history" and not "nature". This implies a fracture of the symbolic unity and a new redistribution of the fragments. But we must go further, and show how to explain it from movement and distribution operates an organization of experience according to large blocks. From a speculative perspective, photography reveals for the first time this process of dispersion of the symbolic and the distribution that operates. On the one hand, matter and bodies; by others the images; finally the machines, which give new powers to this process. We are facing a compositional logic formed by the synthesis and various individuations, explored by forces such as capital, war, politics, art, etc. In this new space of distribution creates a space of struggle where it is decided in each moment the forms of life, and their uses.

**Id:** 21469

**Title:** 'Learning of Regional History: application of a strategy based on documentary photography Cantonista'

**Session Type:** Individual submission

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**Abstract:** Communication, together with Education and Technology, constitute the integral development of human rights and dignity, enabling us to prepare for the great changes that are experienced in the various fields of scientific-technological research. Faced with this reality, these concepts are the fundamental pillar of the political, social and economic reforms in which our societies are prepared to face the challenges of the 21st century, coexisting traditional artistic productions with proposals and innovative pedagogical experiences, which reach a high educational level. -communicational

The present project of interdisciplinary visual production was based on the relationship: education-image-media, from a western / non-western perspective, whose questions to answer were: What other relationships and pedagogical practices could we propose at school? What happened from the incorporation of TIC's ?.

The theoretical corpus was supported by the Visual Culture, Martín Barbero-his analysis of Culture (2010), Youth, communication and identity (2002), the Place of Look and New ways of building knowledge in the digital world- ( 2014-2015); the visual studies of Dussel / Gutiérrez (2006), Mirzoeff (1999), Schwartz and Przyblyski (2004): "an interdisciplinary field that, instead of treating images as iconographic symbols, treats them as events (...) in which operate the subjects and in turn condition their freedom of action "(Mirzoeff, 2005: 11). Mitchell, W.T.J: will consider that the Visual Culture is a set of hypotheses "that need to be examined, since the current vision is a cultural construction, that is learned and cultivated; and that therefore it would have a history linked in some ways that we must still determine the history of art, of technologies, of the media, and of the social practices of exhibition and shows of being spectators; and that it is deeply involved with human societies, with ethics and politics, with aesthetics and the epistemology of seeing and being seen "(Mitchell, 2002: 166). Kimio Kase and Alesia Slocum (2011), have contrasted the ways of thinking between the two worlds in: "Asian versus western management thinking", based on the human capacity to structure thought in a way codified by concepts developed with perceptive functions and cognitive.

The proposed methodology was the realization of a classroom strategy, from the projection and observation of photographs corresponding to the Cantonist political period (1923-1934) of San Juan-Argentina, and its subsequent textual reconstruction, with students from the Secondary Level. The objective was to demonstrate that old photography as a social document is a didactic resource, for the reconstruction and re-signification of historical discourse, based on a design strategy; for the reading of images and their narrated observation.

The theoretical contribution of the work was positive, the students had previous knowledge about the history of the perceived image, so the conclusions to which they arrived were diverse, re-

meaning and generating the opportunity to develop theoretical / methodological approaches from where to think and to approach the field of the practices of the studies on the rights and the truths in dispute, in communication

Keywords: Communication / Visual Education / Documentary Photography / History Cantonismo / TIC's

**Id:** 21479

**Title:** Young people and audiovisual culture: an empirical and theoretical approach based on the comparative study of two groups of Uruguayan youth.

**Session Type:** Individual submission

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**Abstract:** The purpose of this research is to study the audiovisual culture of Uruguayan youth in times of media convergence and the place of television in it. What are the set of meanings that compose audiovisual culture? In what narrative of daily life is it integrated? These are some of the guiding questions. The task of answering them, involves inquiring and interpreting the young's relational practices with respect to the multiple screens, the meanings they acquire in their daily life, and the ways such practices are engaged in the domestic space and the temporalities of the daily life (the times of leisure, of study, of work).

Audiovisual culture is understood here as a set of significant practices that link the audiovisual with the lives of young people. The modes of consumption associated with different technological formats, but also the use of the visual for individual and collective expression; these are all part of the diverse ways of being young today.

An advance of a major current investigation on Uruguayan youth (14 to 29 years old) will be presented here. This communication will analyze the results of the study of two groups of Uruguayan youth: one of rural youth and another of urban youth between 14 and 20 years old. The methodological design has adopted a socio-anthropological perspective in order to retrieve the subjects' universe of meanings, through the use of qualitative interviews. This methodological decision is based upon the view that those meanings which new and old technologies have for young people are linked to their social contexts, to practices in their daily lives, and to imaginaries about their condition as young people as well as about the future. These will be central dimensions in the discourse analysis of the interviews. The obtained results will enable a revision of the theoretical tools involved in the study of audiovisual consumption and appropriation processes by young people.

The knowledge generated in this research will constitute a relevant input for the definition of social communication and education policies, as well as an incentive for audiovisual production.

**Id:** 21567

**Title:** Reconstructing the Memory of War: The Sino-Japanese War in Chinese-Language Films in the 21st Century

**Session Type:** Individual submission

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**Abstract:** Since the outbreak of the second Sino-Japanese war in 1931, hundreds of anti-Japanese war themed films have been made in China. Generally, the history of Chinese anti-Japanese war themed film can be divided into six periods so far: the wartime period (1931-1945), the post-wartime period (1945-1949), the Seventeen Years period (1949-1966), the Cultural Revolution period (1966-1976), the New period (1977-1999) and the new century period (2000-2018). In different period, the representation of war history in these films is different due to many factors. Especially with the development of China's policy towards Japan and the relationship between the Communist Party and the Kuomintang (KMT), the historical narrative of anti-Japanese war themed films changes considerably.

Based on Jiang Wen's *Devils on the Doorstep* (2000), Ang Lee's *Lust, Caution* (2007) and Zhang Yimou's *The Flowers of War* (2011), this article tries to analyze the new trend of Chinese-language anti-Japanese war themed films in the new century and examine how is the war represented in these films. In order to gain an insight into the production mechanism of these films, I will put them in China's cultural and political context and illustrate them from the perspective of Sociology of Film. It is argued that China's politics exerts a profound impact on the production of anti-Japanese war themed films and the representation of war in these films is very different from those made before 2000. There are two main new trends in these films. Firstly, not only the backstage battlefield by the Communist Party, but also the center stage battlefield by the KMT has been usually represented on the screen with high praise. Secondly, besides the patriotism and nationalism, the complexity of humanity is also one of the important themes. These new trends of Chinese anti-Japanese war themed films could have wide influence on both people's memory of history and their attitude to reality.

**Id:** 21690

**Title:** For an autonomous existence of images: an archaeological perspective

**Session Type:** Individual submission

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**Abstract:** In Thomas Elsaesser work, we are invited to think about cinema from an archaeological point of view and as part of a larger set of communication practices born and developed over the last two centuries. Elsaesser tries to present new possible methodologies for the study of moving images, different from those classically adopted by Film Studies.

The first major question that arises for those unfamiliar with the perspective of media archaeology is how to renew the approach to an object so thoroughly studied by more hermeneutical biases. In relation to both their form and content, traditional analysis has focused on producing some kind of rational connection between films and something external to them. Film's meaning is therefore uncovered through an act of interpretation – centered on narrative or on cultural issues related to the film as a social phenomenon. The interpretation and its resultant meanings depend on an external agency, which is that of the spectator, the critic or other human beings using intellectual mechanisms to produce human-centered readings of film discourse.

Existential phenomenology presented the possibility of an equal existence of both the body of the spectator and the body of the film. Although, in this case, the production of meaning by the co-existence of multiple bodies transcended hermeneutic interpretations, the results of consciousness investigation is still originated and dependent on one privileged conscience from a specific sentient body. Little has changed in the subject-object relation and its inherent hierarchy.

As part of a broader and widespread mediascape, present in virtually all moments of everyday life, images can now be read and interpreted by non-human devices. Invisibly, the repertoire of images, its organization and connection to multiple devices and infinite databases, make interpretation processes much more complex and beyond our reach. Each day, images manifest a more evident autonomous consciousness.

According to Vivian Sobchack, the archaeology of media is an undisciplined discipline, which tries, through different methodological approaches, to deal with a kind of discourse present in the materiality of media themselves. Thus, archaeology must be concerned with how objects shape thinking and our being in the world. Archaeological bias recognizes a sort of agency from the objects, something that has not been regarded as important by classical humanities. On the other hand, for authors like Wolfgang Ernst, there is no reason to look for meanings from a cultural point of view. Media (and he refers specifically to the material aspects of objects) are themselves the very meaning.

This work proposes, from an archeological perspective, that the intentionality of images, especially those that are produced and circulate in digital environment, is the symptom of a contemporary episteme that delegates to objects not just a functional autonomy, but also one of existence and of interpretation of the world. The multiplicity of digital images makes of them Beings that exist

beyond the human and that constitute a kind of continuous phenomenological machinic process, an awareness of the self and of the other.

**Id:** 21715

**Title:** A Defiant Act of Looking: Inmate Generated Footage in Lebanese Confinement

**Session Type:** Individual submission

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**Abstract:** In January 2015, a military operation was set to raid Roumieh Central Prison, the most notorious and overpopulated prison in Lebanon (Nashabeh, 2003). The purpose of the operation was to put an end to the never ending riots in Bloc B, the part of the prison known to house individuals affiliated with fundamentalist Islamist groups. A few hours before the military operation, a photograph taken through the bars of a prison cell window began circulating on social media. It captured the military vehicles approaching the building from the P.O.V of an inmate in Bloc B. This is not the first incident of this nature to occur in Lebanon, the production and dissemination of camera footage by inmates have been increasing over the past few years. While the prison authorities are constantly trying to stop the access that some inmates have to cellphones and internet connection, news media often include such footage in their reports on Lebanese prisons. This paper examines the relationship between the footage created by inmates and the visibility of punishment in Lebanon during the January 2015 incidents. It assesses the potential that inmate generated footage has in exposing legitimized apparatuses of restriction and in constituting a defiant act of looking. I conduct a semiotic analysis of both the TV news reports on the events of January 2015, such as the Interior Minister's press conferences and his visits to the prison, and the disseminated footage produced by inmates during that time. I also carry out interviews with two former inmates in Roumieh prison for more context about this phenomenon. Situating my analysis within the framework of visual culture studies, and explicitly on the work of Mirzoeff (2011) and Feldman (2015), I consider the concepts of "looking back" and counter-visibility in relation to Lebanon's history of incarceration and colonial past.

Within the context of Lebanon, I argue that visibility shaped how prison is "seen" as a reality, it became part of a mechanism which perpetually aims to legitimize the quotidian violence of incarceration. As seen during the minister's press conferences, the audience understands the reality of the prison through the frame of legitimized power, and the broadcasted surveillance footage constitute our only "window" to the reality of the prison. However, I convey that, for once, this view is contested by the photographs taken by inmates. The audience is forced to look at punishment from the perspective of the punished. The photographs taken by the prisoner embody the "right to look". The authority's visibility, the gaze of the overseer, is challenged by the act of looking back, an act that creates a "window" in the police order through which the legitimized violence of incarceration is made visible. Along these lines, my work addresses the absent literature on visual culture and incarceration in the Middle East, and Lebanon specifically. I situate my work within the rest of the scholarship on visual criminology and media and crime by advocating the significance of visibility and visual culture in the study of punishment and incarceration in the Arab world vis-à-vis its history.

**Id:** 21805

**Title:** Digital Per-versions or reconfigurations of the image in the Post-digital age

**Session Type:** Individual submission

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**Abstract:** Abstract: Is evident that we live a paradigm shift in the creation, production and consumption of so-called cultural products, and this change is enhanced by the emergence of the Internet and particularly by the arrival of the so-called Web 2.0, which has boosted consumption, especially audiovisual, streaming through nomadic screens and ubiquitous connectivity.

Audiences are changing their way of interacting and consuming stories. When they fall in love with a movie, book, video game or series, they talk about it, share it with friends, publish it on their social networks and 'google or tweet' everything related to the story or the characters in the story. It is not new, as human beings we long to tell us things, from the stories they recited before we slept, to the super-productions of Hollywood or the stories with which we grew up on our televisions. So today, more than ever, the stories are topical, but they are looking for new clothes, and they can be told in different ways depending on the medium we use. The transmedia concept, for example, is born articulated to this evolution propitiated by digital convergence.

That is right, transmedia and expanded story is constructed from the new technological model of hypertextuality, convergence and interactivity, three key concepts to understand the hypervisuality in which we are installed. And this profound change of narrations and stories not only expands through various artifacts, languages and platforms, also promotes new sensibilities in the user-consumer, which we now call prosumer.

In summary, this paper presents and describes the novel tools for the creation, reading and consumption of images that some authors call Post-digital. New applications such as the so-called QR codes that engage in conversations between paper and screen writing, expand content, reactivate hybrid reading forms between print and digital culture so typical today in this digitized audiovisual culture.

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**Id:** 21896

**Title:** El imaginario visual de la cultura maya construido en la saga Assassin's Creed, caso Black Flag

**Session Type:** Individual submission

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**Abstract:** Los videojuegos se ha conformado a través de los años como productores y reproductores de imaginarios sociales. La evolución técnica de los mismos, desde el aspecto gráfico hasta las posibilidades de jugabilidad en mundo abierto plantean nuevos escenarios que permiten explorar nuevas realidades y posibilidades respecto a las representaciones sociales que se ven en ellos.

Hoy, más que nunca, los imaginarios que se muestran en el contenido ayudan a configurar la visión de los videojugadores sobre el mundo. El imaginario social, concepto derivado de los trabajos de Castoriadis, Durand y Jung, hace referencia al conjunto de imágenes mentales que permiten reinterpretar la realidad.

En este contexto, la saga Assassin's Creed se ha conformado como una de las franquicias más consumidas a nivel mundial, caracterizada por incorporar en sus videojuegos diversos mundos abiertos a través de los cuales se recrean múltiples períodos y personajes históricos, con lo que presenta una reconstrucción propia de dichos periodos.

Específicamente, el juego Assassin's Creed: Black Flag IV aborda el periodo de la época dorada de la piratería en el siglo XVIII y refleja una crítica hacia valores, roles y creencias occidentales, tales como la religión, el individualismo, la razón instrumental, etc.

A fin de delimitar, el presente trabajo analiza el imaginario de la cultura maya actualmente presentado en el videojuego Assassin's Creed IV Black Flag a través de una metodología propuesta que retoma la hermenéutica profunda de John Thompson y la triple mimesis de Paul Ricoeur.

El trabajo apunta a elucidar la apropiación crítica del imaginario maya por parte de los jugadores. A grandes rasgos se realizará un estudio contextual documental sobre la creación del videojuego, un análisis audiovisual e interactivo del mismo y un focus group para complementar el estudio de percepción. Los resultados apuntan a descubrir las potencialidades de los videojuegos como medios de comunicación críticos a instituciones sociales de poder en turno.

**Id:** 21927

**Title:** The political expression of the Third Sense in the movie Promised Land

**Session Type:** Individual submission

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**Abstract:** The purpose of this paper is to answer the following question: what kind of policy emerges from movie Promised Land, which speech seems to emanate from the rawness of the pain of women trafficked for sexual trade against their will?

This film does not save anything, it shows us the crudeness of the women's trafficking, the vexations they are subjected, putting us face to face with the protagonists of a concrete and cruel reality. Thus, the main argument in this text is to show that this film is not political, because it turns into a spectacle the situation for women's sexual exploitation, to show the structures of domination and pretend to mobilize the collective forces against them.

On the contrary, his policy is to say things differently, using the camera to record calmly and patiently the faces, the screams, the suffering, the gestures and the movements as an exercise that approaches the secret of the other, with What is born on the screen is a third figure that is not the victims represented or the perpetrators, but a character that is and is not alien to our lives, an impersonal one that is captured to share his condition of life, similar to a living dead, generated by the sexual slavery, that one that can be anyone who asks for the word to tell us his story in a crude and realistic way.

To explain this matter, it is necessary to resort to the concept of the third sense offered by Roland Barthes, with the intention of understanding in a comprehensive and profound way the politics of Promised Land. For this, at first, opens a space to talk about the existence of a third level of meaning, distinguishing the obvious, second sense, the third sense, the obtuse, which is the level of significance that is beyond the meaning and informative level.

In a second moment, some sequences of this film are selected to argue that the policy of Promised Land is in this third sense, in that postfix message added to the movement image that is hardly described with words, but that is there, in the significance, to deal in depth with the political expression of this film. To conclude this paper, we discuss how the link between the film-political relationship with the third sense can be a way to emit political messages from the construction of discourses arising from a knowledge originated from emotion.

**Id:** 21932

**Title:** The GIF as a critical device for migrants on their way through México

**Session Type:** Individual submission

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**Abstract:** PRESENTATION IN SPANISH

This research reflects on the aesthetic potential of the GIF format through a critical analysis of a series of visual texts (Abril, 2012) about north-south migrations. The GIF is understood as a material product of culture with possibilities to open new communicational perspectives that generate alternatives to the hegemonic discourses that exclude minorities. We understand the aesthetic (Ranciére, 2009) as the ways of distributing the sensible on the globalized modernity.

The GIF is accessible, it is not heavy, it travels fast and its loops are automatic. This format can be embedded on any website, it is free from the pursuit of intellectual property and enables appropriation. Here we sacrifice image quality in conventional terms: GIFs does not have high resolution. Then are we talking about “poor images”? Steyerl (2009) points out that a poor image can make fun of the promises of digital technology because of its conditions of continuous deterioration, ghostly aspect and its easiness of being copied in different distribution channels. Nonetheless, that ghostly aspect has not left the GIF a side. Today there is an image database available to be embedded on Whatsapp conversations, just like in Instagram stories and Facebook comments, and that database belongs to Giphy: a social network just for GIFs.

It would be impossible to mention all the ways in which the GIF has expanded on the network, but that expansion is telling us something about the Internet that Galloway (2005) has explained: networked computing has specific protocols whose operations are only known by a technocratic elite, thousands of users are connected on the net but only a few are related to those protocols. This produces a trend towards standardization. Protocols are not politically neutral and standardization erases diversity because it makes things more difficult to control.

The GIF circulates on the the capitalist production system, a structure that uses Internet protocols to achieve their goals and commodify everything; but that same network can also make fun of the promises and paradoxes of a “globalized” world. Into a logic of structural contradiction between deterritorialization of capital and reterritorialization of power, globalization dissolves borders to make possible free trades, while migrants face countless territorial and linguistic barriers. The

network is full of circular arguments based on the precondition that migrants should only be considered as victims of a circumstance, or as dangerous subjects, and this responds to a binary logic that takes away their autonomy (Giglioli, 2017). For that reason this investigation has sought to build a critical device through the analysis of GIFs made by a group of migrants on their way through Mexico, in the framework of a workshop organized by us.

In our research, the critical analysis (Abril, 2012) of these GIFs reveals that globalization might not overcome the structural disproportion between the territorialized logics of power and the deterritorialized logics of capital, but at the same time reshapes the discourse about poor image, because this is about moving images whose loops are revealing “the infinite recapitulation of an existence” (Agamben, 2005)

**Id:** 22259

**Title:** The Music of the Gods: A Semiotic Analysis of the Representation of Indian Classical Music in Visual Media

**Session Type:** Individual submission

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**Abstract:** The study analyzes the influence of the mythico-cultural and quasi-religious identities of Indian Classical music, especially the South Indian Karnatik music, in its representation in the mainstream visual media. The paper using the semiotic theories of Umberto Eco, Roland Barthes and Juri Lotman argues that the visual media through a habitualized production pattern has brought about a semiotic synesthesia between Karnatik music and Hindu religion. While Indian Classical Music and its origin and development as a temple art form can be historically associated to the Vedic Period (1500-500 BC); it is grammatically, musically and aesthetically independent of such a religious identity association. The paper proposes that Visual media portrays Karnatik music less as 'art music' and more as religiously charged 'pure' and 'devotional' music often projecting it as a divine language that can be used to communicate with the Supreme. The researcher uses two elaborate content analyses to arrive at its conclusions. A syntagmatic semiotic analysis of mainstream films that feature Karnatik music as their prominent theme, would be used to examine if the films through their structural sememes – such as narrative schemata, dialogues, plot, characters and mise-en-scene – reinforce the aforementioned identity tags of Karnatik music and its sacramental origins. A paradigmatic analysis of the day-parting and time-slotting patterns of televised Karnatik music programmes such as concerts, music videos and documentaries would be undertaken to analyze the combinatory production patterns of Television Media where the paper predicts the stacking and juxtaposition of Karnatik music programmes with religious discourses and other devotional programmes. The paper argues that the coupling and the coding of 'Karnatik music-devotional content' pattern poses as an unmotivated and natural choice of media production and is designed to suit the mythico-cultural ideologies of the "model reader" (Eco 1979) who has access to the cultural sub-codes that connect classical music with the devotional content. This provides ample scope for the 'Myth of the divine music' to use Visual media as a vehicle to resurface in any context and propagate itself by reinforcing its superiority.

**Id:** 22295

**Title:** Eye machines: organic, mechanical and intelligent

**Session Type:** Individual submission

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**Abstract:** The human eye has always had a special status as a fragile organ with the power of vision. However, it has a history and a politics. By the 20th century it was paired with the mechanical eye of the cinematic camera that Vertov (1926) saw as providing a new and powerful means of mobility, perception and meaning-making. In the 21st century autonomous robotic eyes not only capture and record images, but interpret them and even act in the world. Science fiction cinema anticipated the changing status of the eye, and transformations in vision, such as in the iconic films *Blade Runner* (1982) and *Terminator* (1984). *Blade runners* used the Voight-Kampff test to identify replicants by observing their eyes. The replicants visited Hannibal Chew, the maker of their artificial eyes, hoping to find the secrets to extending their lives. In one scene in *The Terminator*, the viewer sees the terminator's first person view, overlaid with digital information. In another scene, he uses a scalpel to extract his own eye, revealing a glowing red iris inside. In the worlds of both films, the eye, the gaze, and vision are transformed and unsettled through technology. The eye becomes abject, while vision becomes inhuman. Beyond these fictions, an array of new eye machines are emerging in high tech and everyday life. A wide range of eye machines introduce new materialisations of the eye and new mediations of vision. Drawing on case studies in hardware, software and wetware of robotic eyes, this paper explores the contemporary proliferation of eye machines, including:

- Eyes and vision in science fiction cinema;
- Visual prostheses — bionic eyes with neurological connections to the brain;
- Eyes in social robots that animate and maintain eye contact;
- Ocular prostheses, contact lenses and other transformations of eyes as objects;
- Vision systems such as LIDAR, radar, thermal sensors, night vision goggles and ultraviolet cameras that extend vision beyond the human sensorium;
- Augmented reality systems that analyse images and overlay salient information on scenes in real time;
- Smart imaging systems such as traffic cameras, security cameras, drone cameras, passport control, face recognition and biometrics that serve as apparatuses of discipline and control.

Uncanny, spectacular or surveillant, eye machines open onto the unfamiliar. In many cases these assemblages establish asymmetrical gazes grounded in unequal power relations of the state,

corporation, military or police. They unsettle the eye as a material object, vision as a phenomenon, and images as generators of meaning.

**Id:** 22317

**Title:** Westworld: the identity of the robot through time and memory

**Session Type:** Individual submission

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**Abstract:** ¿What identity does a robot have? ¿How is its personality built? ¿Will human beings be able to achieve immortality? These are some of the questions the TV show Westworld (J. Nolan y L. Joy, HBO, 2016) asks. This fictional program is framed in a posthumanist reflection context (Braidotti, 2015; Sloterdijk, 2000; Hauskeller, Philbeck and Carbonell, 2015). It proposes to think about the identity of human beings and machines and, also, about the moral and ethical limits of the fusion between humans and technology.

There is a long tradition of dystopian stories in cinema and literature that talk about complex relationships between man and machine (from The Twilight Zone and Philip K. Dick novels, to Blade Runner or Black Mirror). This paper aims to study how robot identity is built in Westworld through two crucial elements: time and memory.

Graciela Speranza (2017) explains that the most important stories of Jorge Luis Borges talk about artificial intelligence, a lost life and the uncertainty of personal memory. In these stories the reader feels lost due to manipulation of memory and identity. This also happens in Westworld when the robots try to remember an inexistent real life to be able to form some kind of identity. Our analysis focuses on the concepts of oblivion, memory and forced immersion in a dreamed life (fiction loops) because they are the central mechanisms that articulate the narration.

We'll also study how this structure culminates, at the end of both Westworld seasons, with an unexpected twist, a deception caused by the artificial nature of machines that simulates the nature of human beings: robots don't get old, which generates temporal confusion between the scenes; and robots are identical to humans, so there are also doubts about the identity of some characters. The body of the robot becomes a narrative device that breaks the temporal structure of the narration into multiple pieces. The audience feels greatly disconcerted about the nature of fiction and the real world. This doubt is related with three fundamental aspects: the need to understand the facts of the story retroactively, the need to find out the multiple identities of characters scattered in different temporal layers, and to determine the level of malleability of time.

Bergson considers that temporal multiplicity, where past and present coexist and where there are no hierarchies between before and after, contains a strong ontological component (Deleuze, 1987). In *Westworld*, time must be dissected to discover the different temporal layers that constitute robot identity. This complex temporal structure, similar to complex narrations studied by several authors in the last few years (Ndalianis 2005; Kogen 2006; Mittell 2006; Elsasesser 2009; Booth 2011; Ames 2012; Kiss, Willemsen 2018), causes the audience to live an experience of time only possible through fiction (Ricoeur, 1987).

**Id:** 22328

**Title:** Internet Memes and Dadaism: Visual and Conceptual Linkages

**Session Type:** Individual submission

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**Abstract:** Internet meme creation and propagation involve innumerable aesthetic approaches, often leveraging a mundane image to offer critical commentary regarding a real-world issue. It is precisely this final point that defines the scope of this contribution. Furthermore, whether or to what degree an internet meme incorporates such structural approaches as collage, pastiche, bricolage, etc. these choices serve the discursive power of the meme in terms of the semiotic function of meaning-making. The impetus of this contribution is to assert a conceptual connection between what is commonly called or understood to be internet memes and Dada and Surrealist art. Naturally not all internet memes share this conceptual link. My claim is those internet memes which inhere a critique of society, politics, gender, sexuality, etc. (i.e. those issues which tend to polarize people or which demarcate directionalities) contain a relationship to Dada and consequently must be discussed. A later section delves more deeply into this relationship, but for now I should emphasize that Dada and Surrealism were movements that are defined minimally as reactions to society rather than overt attempts to make or be art.

My rationale to explore historical linkages between memes and Dada and Surrealist art began in part in an analysis of the video *America First, the Netherlands Second*. The remixing of actual statements made by Donald Trump in the video accomplishes a critique of his rhetoric and ideology in a fashion similar in structure and intent in Dada and Surrealist art. This tendency is not unique to that meme; it is also present in other internet memes and indeed other forms of digital discourse (such as darkly humorous and distanced irony in viral videos, to be discussed in greater detail in another section). Before proceeding with a deeper discussion of Dada and Surrealism and also before the analysis of the *America First, the Netherlands Second* video, it is worthwhile to consider related forms of cultural criticism produced in such a way for mass consumption – again similar in form and purpose to (critical) internet memes. Following this, I will discuss selected popular internet memes from 2017 to 2018 and analyze them according to my elaboration of the model (content, form, and stance) originally introduced by Shifman's (2013). My elaboration of the model considers the absence of human speech and elevates the importance of semiotics and intertextuality in the expression of ideological practice.

**Id:** 22330

**Title:** [Panel] The affective complexities of social media practices in an age of ordinary datafication, Panel description

**Session Type:** Panel Submission

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**Abstract:** The images produced in and through mobile practices, quantified self devices and social media in our everyday lives, are part of our attempts to make sense of the world, of ourselves and our bodies, as well as to create and maintain intimate bonds, connections and attunements, to seek the sharing and recognition necessities to sustaining dignified lives. As we capture fleeting moments, save and share our lives through social media timelines, and maintain textual and visual conversations, not only with other people but also with the devices and the algorithms of social media platforms and search engines, we contribute, knowingly or not, to the growing production of data as well as to the datafication of subjects and practices. In our panel we will discuss how these practices and the datafication processes involve modes of affecting and being affected, as our contemporary digital and algorithmic visual cultures are also an important aspect of our affective culture. Focusing in the visual and drawing on ethnographic fieldwork carried out in Australia, Spain, Norway and France, this panel explores various affective and embodied aspects of contemporary digitally mediated choreographic performances of intimacy, support, sharing, creativity and wellbeing, involving people, devices, apps and platforms. The panel presents and discusses different cases from selfies and foodporn images to health and wellbeing online discussions and exchanges, as well as creative interventions into datafication through specific uses of “quantified self” devices. Our discussion highlights the connexions of images and visual

practices with and across screens with creativity and forms of affecting and being affected, by exploring particular emotions, such as shame, visual pleasures and disgust, or the online sharing of bodily experiences, and discussing what would be the meaning of human dignity, of the complex dynamics involved in the sustaining and challenging of social orderings and collective definitions of what is appropriate, of what is normal, and what is not, in an age of growing datafication.

**Id:** 22343

**Title:** The display and sharing of personal images in social media, a practice haunted by shame

**Session Type:** Panel Submission

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**Abstract:** Digital visual practices in cameraphone users and social media sharing and displays are collective and choreographic performances, in the sense that they are highly relational and interactive, involving mutual attunement, resonance and intensities. As when dancing, if we do not follow the right moves, we risk of stepping on other people's toes and suffer from embarrassment or social punishment. Shame is a central emotion of sociability and social orderings, as it is elicited by the fear of disconnection regarding our actual social bonds or the ones we aspire to be part of. Drawing on fieldwork carried out in Madrid about the making and sharing of selfies and other digital images, involving digital ethnography, online survey, interviews and a workshop, this paper discusses how shame haunts these visual practices, this is how shame, shaming and embarrassment are involved in the production of disquiets, vulnerabilities and exclusions in mediated intimacies sustained and deployed through the convergence of cameraphones, social networks sites and mobile apps. As our mobile visual expression and exposure make us run the risk of becoming inappropriate, and make risky our becoming when we are already deemed as inappropriate. The paper will discuss gendered experiences of shame linked to the display and sharing of personal images, as well as the practice of shaming others regarding the images they share.

**Id:** 22456

**Title:** Visual and audio-visual representations of the self in Instagram: A comparative study between Colombian and Spanish young users

**Session Type:** Individual submission

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**Abstract:** Introduction

Social networking sites' utilities (editing, filtering, remixing, measuring attention, etcetera) are constantly compelling users to negotiate an «authenticity contract» between the real me and the aspirational me (Enli, 2015). This is something crucial in Instagram where showing the own body and face is not only something expected but (almost) compulsory. Indeed, the fault of selfies and full-body images is usually considered by this young users as a clear signal of being in front of a fake account or a person with self-esteem issues (Aziz, 2014).

This need to perform the self through photos and videos confronts users with a complex social situation where visible and non-visible networked publics could access. To this social complexity should be added some concerns about being perceived as narcissistic (Vainikka, Noppari, Seppänen, 2017) or even spam (Marwick, 2013) by their peers. In this context, the use of hyper-ritualized gestures from the mass media and social media repertoire could be analyzed as a useful strategy to warranty the correct understanding of the visual message.

This ethnographic work-in-progress seeks to understand how first-year-university-students in Colombia and Spain navigate this social conundrum and to what extent are communicative strategies and cultural repertoires globalized.

**Objectives**

The general objective of this research is exploring visual and audio-visual practices developed by these young users in order to present themselves and interact in this platform. Specifically, this study seeks: 1) analyzing the differences and similarities considering two variables: nationality and gender; 2) observing to what degree socio-cultural imaginaries and communicative strategies are shared by these users; and 3) exploring the copying and remix of the mass media and social media cultural repertoire in the representation of their identities.

**Method**

The methodological design combines qualitative and quantitative techniques: ethnographic observation, focus group, and content analysis. The fieldwork has been structured in two phases. The first one was in Bogotá (August-October 2018), where four focus groups were developed in four Colombian universities (Universidad Nacional de Colombia, Universidad de La Sabana, Universidad Jorge Tadeo Lozano, and Universidad del Externado de Colombia). The 31 participants were also requested to give permission to access their Instagram accounts in order to collect three

types of data: biographical description, posts (photo and video), and temporal stories. They were selected from voluntary first-year-university-students in Communication degrees (Social Communication and Journalism, Advertising, Cinema, and Television Direction). The selection criteria were: 1) students who were highly interested in (and exposed to) visual and audio-visual practices on Instagram; 2) ethnic and socioeconomic diversity, and 3) equal gender distribution.

The second phase is due in Spain in February and March 2019, when the same techniques will be replicated in another four universities. Consequently, the preliminary results of the study are expected in May 2019.

**Id:** 22559

**Title:** 'I shared the joy': The potential of visual prosumption in building communality in recreational sports

**Session Type:** Individual submission

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**Abstract:** Sports-related, user-generated visual content has become increasingly popular on social media over the past years (Thorpe 2016). Both professional and recreational practitioners record and share photographs and videos while they engage in sports, thus mediating visually their physical activities. Two major reasons behind the popularity of user-generated visual content on social media are the communicative affordances of mobile media and the emergence of photo-sharing applications such as Instagram. These applications support visual prosumption: the production and consumption of self-produced visual content online (Lee 2009; Scifo 2009) as part of everyday sociality (Serafinelli & Villi 2017). While engaging in the prosumption of visual sports media, practitioners feel connected; for them photography is a connective interface (Gómez Cruz 2016). However, what exactly makes visual prosumption online evoke a feeling of connection has not been studied in detail previously.

The paper builds on the concept of visual chitchat (Villi 2012) and the claim that visibility itself does not figure as a social agent, rather as a valid activator for social relationships (Serafinelli 2017). Importantly, recreational sports provide a rather unexplored, yet important context for the study of visual communication – images of sport are and have historically been an integral part of visual cultural production (Finn 2014). In addition, as a practical contribution, understanding the potential for social and visual media to provide social support for a physically active lifestyle can lead to new means of addressing physical inactivity (Meng et al. 2017).

In the paper, we examine how the sense of communality can be built and reinforced through photo-sharing activities among recreational sports practitioners. We accomplish this by asking what meanings practitioners ascribe to visual prosumption, and by observing how they communicate these meanings through photographs. The data consists of interviews with ten Finnish recreational sports practitioners (five practice climbing and five trail running as their main sport), and of 165 Instagram photographs posted by the practitioners.

We conducted qualitative content analysis of the interview data and identified four main categories of meanings that practitioners ascribe to visual prosumption: inspiration, motivation, information,

and identity. Using these categories, we carried out an image type analysis on the Instagram photographs to reveal how the practitioners communicate these meanings visually. The results indicate that different types of visual content build and reinforce sense of communality in distinct ways. Whereas inspirational photographs drive practitioners to explore, motivational photographs pull practitioners to keep going through goal-setting and peer-support. We conclude that visual prosumption on Instagram mediates a stream of such momentary encounters between the practitioners that merge into communally meaningful experiences. Based on the analysis, we argue that the social support that is generated by these visual experiences motivates practitioners for carrying out physical activity.

**Id:** 22567

**Title:** Prosumidores visuales. La fotografía incómoda en el contexto venezolano (2014-2018)

**Session Type:** Individual submission

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**Abstract:** La imagen fotográfica tiene un destacado peso en la sociedad contemporánea en la que se tiende a capturar y visibilizar tanto acontecimientos relevantes como hechos cotidianos de menor trascendencia, lo cual genera una sobreabundancia que tiende a generar desinformación y confusión, tal y como expone Joan Fontcuberta en sus reflexiones sobre la Postfotografía y que en esta investigación se vinculan con los planteamientos de Sociedad Red de Manuel Castells y Sociedad del Espectáculo de Guy Debord. Los avances tecnológicos han acercado la imagen a las audiencias, propiciando la emergencia de una cultura visual en la que participan usuarios activos que no solo consumen, sino que también producen contenidos por lo que podemos hablar de prosumidores visuales que, en ocasiones, funcionan como cronistas espontáneos que registran su entorno y comparten por las redes sociales imágenes de valor informativo, especialmente en escenarios de tensión política y crisis social. En este trabajo estudiamos el rol de los prosumidores de imágenes en el contexto de las manifestaciones venezolanas de 2014 y 2018, dos años de alta confrontación nacional en los cuales circularon por la Red imágenes que desafiaron al gobierno y sus controles desde la ciudadanía, la denuncia y la protesta. Nos referimos a ellas con la categoría de “fotografías incómodas” debido a su confrontación directa al poder y a las interrogantes que plantean debido a su contenido violento, indignante y perturbador, así como a las discusiones tecnoéticas que acarrear. A partir de la revisión documental y la consulta a expertos analizamos estas fotografías y trazamos una ruta en la que indagamos la pertinencia de su difusión masiva y reflexionamos sobre su impacto, teniendo como referencia las ideas de George Didi Huberman sobre la imagen potente, entendida como aquella que, el marco de la cultura visual y su momento histórico, logra trascender, conmocionar y estimular respuestas. Los hallazgos de esta investigación constatan, por una parte, que la divulgación de fotografías incómodas ha sido utilizada por los ciudadanos como alternativa comunicacional y protesta creativa, advertencia y relato de un país que oscila entre el silencio mediático y la saturación de informaciones que deben ser revisadas contrastadas y corroboradas. Y, por otra parte, apuntan a la necesidad de atender la alfabetización mediática y las competencias digitales con la intención de fortalecer la mirada crítica, la duda, la reflexión y la verificación entre los prosumidores visuales, teniendo en consideración los riesgos de las falsas noticias, la manipulación y la descontextualización de imágenes.

Palabras Clave: Cultura visual, fotografía, tecnología, poder, imagen.

**Id:** 22803

**Title:** #Foodporn: Eating a corpus

**Session Type:** Panel Submission

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**Abstract:** Following a transdisciplinary perspective, analysed under visual cultural studies approach and mainly stimulated by the colloquium “#Foodporn: The Mobiles of Desire” I co-organized December 2018 at la Sorbonne Nouvelle Paris 3, this study is an open reflection on the notion of foodporn. Based on big data statistics it describes the affective and social stakes visual representation of food and its associated hashtags can have in social networks in France. Popularized through mobile applications such as Instagram, the practices of shooting and sharing culinary dishes online questions the contemporary digital uses of everyday life staging. The #foodporn hashtag is one example of these affective pop culture and visual culture digital performative environments. In the everyday life, on holidays, in its aestheticization through technical artefacts, - such as filters, framing, and metadata -, the amount of #foodporn images illustrates the fact that these images have become a cultural object to study, where its online representation practices affect its own economies.

We study how these visual mobile practices can relate to interrogations formerly posed by Rosalind Coward (1984) in her feminist queries when introducing the notion of food pornography, and/or by Laura Mulvey (1975) and her remarks on the visual pleasure dimension present in cinema. This presentation will thus be concerned with the function, power, and performativity of the #foodporn hashtag, its imaginaries, and its “visual pleasure” economy, and its socio-economic and aesthetic repercussions. What roles do food imaginaries play in the making and sharing of #foodporn images? What are the country, gender and/or cultural differences seen in the #foodporn hashtag uses? Can different mechanisms associated with the use of the #foodporn hashtag be identified in mainstream discourses and counter-narratives?

**Id:** 22949

**Title:** Quantitative Analysis of Japanese films in 1950s

**Session Type:** Individual submission

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**Abstract:** Many previous studies have pointed out that the advent of television in Japan made a great impact to the film industry. In the second half of the 1950s, television had become popular in Japan. Until the middle of 1960s, most of the Japanese families had their own television. As a result, film industry lost their audiences. Although the number of film audiences increased in 1950s, and it amounts to 1.1 billion in 1958, in 1965, less than 400 million people went to a movie.

Some researchers emphasize two characteristics that are as a consequence of a sharp decrease in the number of audiences (e.g. Tanaka 1976; Yomota 2014). 1) Many directors and actors became independent to create their ideal works. 2) More and more films used violent and/or sexual images to get male audiences. It seems that two aspects of films, films as arts and films as commodities, have been reflected in these characteristics. Many people have been believed that getting a reputation as an “artistic” film is incompatible with economic success.

In order to examine whether there is the conflict between artistic evaluation and economic success in 1960s, this paper quantitatively analyzes the data of the Japanese films screened from 1962 to 1965. The analytical method used in this paper is the multiple correspondence analysis, which can analyze categorical variables and describe hidden structures in the data set (Roux 2010). The variables used are seven: 1) the number of criticism, 2) the number of audience, 3) studio, 4) genre, 5) long film / short film, 6) color film / black and white film, and 7) original story / adaptation.

In addition, to consider the impact of television on films, the result of analysis is compared with the data of the films from 1955 to 1958, which I already showed in my published paper (Manabe 2019).

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**Id:** 23034

**Title:** Constructing Contemporary Schizophrenia: Studying the Pathological through Schizophrenic Patients in Virtual Reality

**Session Type:** Individual submission

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**Abstract:** This research asks the question: “How do the cognitive processes of schizophrenic patients, as studied through the Virtual Reality Head-Mounted Display (VR-HMD) within the medical discourse, fit into today’s conception of the normal and the pathological in Western urban screen cultures?” Through a medical humanities approach, this research intends to identify the ways in which schizophrenic patients perceive and make sense of virtual environments in the VR-HMD through medical case studies, and secondly examine what such a divergent perception and cognition can tell about current conceptions of the normal and the pathological in contemporary Western urban screen cultures.

In the field of medicine, the VR-HMD has shown to be a popular device in the last couple of years with a significant increase in clinical case studies with it across various objects of study: rehabilitation (Powell et al. 2018), surgical training (Harders 2008), posttraumatic stress disorder (Meeker et al. 2015), and exposure therapy (Richard, Lauterberg, and Gloster 2008). In the case of schizophrenic patients, the VR-HMD has been used to analyse the cognitive dysfunctions, and especially the executive functions and memory (Han, Kim & Kim 2012). Although these studies focus on the bodily changes that the VR-HMD as device offers through particular interventions in the virtual environment, not much attention has been given to its social implications for what is considered as the normal and the pathological (Foucault 1976, 18).

The development of schizophrenia has been related to the exponential increase of urbanisation and to the contemporary globalized screen culture. Gruebner et al. (2017) have shown that through growing urbanisation, more people tend to get exposed to increased amounts of stress that may increase the risk of development of schizophrenia. Simultaneously, present-day screen culture demands of citizens to prioritize efficiency, functionality, and speed (Crary 2014, 88). A dependency on screens and multiple, parallel processes thus ask of neoliberal citizens a societal remaking of attention, as attention now needs to be focussed on fast repetitive operations and responses. Schizophrenic patients, who struggle with the focus of their attention, can in this case be understood as the sorts of citizens that are not able to catch up to this restructuring of attention.

To get a better understanding of contemporary medical notions of schizophrenia meet today’s societal conception of the pathological, a critical discourse analysis shall be conducted. The corpus for the analysis consists of two components. Firstly, the latest version of the Diagnostic and Statistical Manual of Mental Disorders (DSM) (American Psychiatric Association, 2013) shall be analysed. The DSM functions as a guidebook for mental health professionals to ensure global

uniformity of diagnoses such as schizophrenia. As a second component, medical researches that involve VR-HMD's in their study of schizophrenia, as for example proposed by Bennekom et al. (2017), shall be analysed. This shall be done to examine how a threshold for the pathological is set by contemporary Western urban screen cultures to eventually review and reassess what is being considered as the normal and the pathological within these cultures.

**Id:** 23269

**Title:** What the burkini ban photos uncover: French exceptionalism and the new regimes of visibility

**Session Type:** Individual submission

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**Abstract:** On August 23, 2016, French policemen were photographed confronting a woman on a beach in Nice, forcing her to remove her burkini before handing her a fine (Figure 1). With the large support of public opinion and politicians from right and left leanings alike, thirty French towns have imposed a ban on this female swimsuit designed to comply with Islamic rule of modest dressing. For its supporters, such ban guarantees freedom and equality of rights for female citizens, and protection of the endangered French model of integration of minorities, including Muslims. Contra this conception, opponents argue that women should be free to dress as they wish but also to use clothing to convey any ideological message. They also call for a model of co-existence that would respect the minorities' ways of life and particularities, including in their public expression: Acceptation of the other should not be conditioned by their visibility or invisibility.

As this case first points to domestic tensions about what is acceptable to show or hide, it reveals what is at stake in the complex question of visibility: individual and collective identities, and power relations structuring society. Whereas religious decency prohibits the exhibition of female bodies, French secularism considers public decency being violated by "ostentatious" signs of religious identity in the public space.

The global circulation of the photograph inflated and added yet a new dimension to the controversy. The English-speaking traditional and social media items analyzed were largely critical of the ban decision. This includes most of the 59 articles published on the topic by the New York Times, which denounced "France's Burkini Bigotry". Rather than inspiring self-questioning or what Orgad (2011) called "estrangement", the French media and politicians reacted by vividly defending their country's values. Some even expressed doubt at the authenticity of the scene depicted in the controversial photos. Thus, while the gaze has become ubiquitous – be it that of officers patrolling or that of photographers – visual representations are more and more objects of conspiracy theories and their authenticity is challenged. This case thus interrogates the profound changes of, and in, the regimes of visibility that occurred in the past few decades. In particular, while Debord and Foucault disagreed on the new regime of visibility supposed to dominate society, with Foucault arguing that "our society is not one of spectacle, but of surveillance", this case illustrates that spectacle and surveillance need not be mutually exclusive, but can, on the contrary, reinforce each other, for worse.

Figure 1: One of the "burkini ban" affair photographs

Figure 2: Images illustrating opposition to, and criticism of, the ban in the world

**Id:** 23430

**Title:** A semiotic analysis of the imaginary of contemporary visual culture through the study of the contrasting impact of two viral video advertisements

**Session Type:** Individual submission

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**Abstract:** For the analysis of the imaginary of contemporary visual culture from the perspective of Peircean triadic semiotic two viral videos are analyzed and compared. In one case, the campaign Pepsi #Resist- LIVE FOR NOW produces a strong backlash in social media, in the other, the social awareness campaign of PETZ, a Brazilian large chain of pet shops which promotes the adoption of pets generates exactly the opposite effect. Through a semiotic analysis of what went so wrong in the former – described as “tone deaf” by its critics - and what worked so perfectly in the latter, I develop an account of the social imaginary based on Peirce’s phenomenological categories – the phaneroscopic analysis of experience - that are the foundation of triadic semiotic. A little explored notion, namely, ‘mentality’, is used by Peirce in his later writings to “express the Firstness of Thirdness, the peculiar flavor or color of mediation” (CP 1.533, Lowell Lectures, 1903). This concept could be extremely helpful to understand in a systematic and thorough way the working of the imagination of visual culture, particularly at a time when images have become so powerful in social media. Why does a large corporation of one of the two best-known soft drinks make such a big mistake in its advertisement, which obviously aims to capture and seduce social-minded youth? And why does the advertisement of a Brazilian chain of petshops produce the massive acceptance or spreadability (H. Jenkins), that is the highest reward of commercial videos in this day and age? These two videos are paradigmatic examples of the working of metaphor/iconic signs – the failed Pepsi campaign which blatantly exploits the Black Lives Matter movement- and of the working of metonymy/indexical signs – Petz’s successful advertisement to encourage the adoption of pets through an ingenious use of the tattoo fashion and its most obvious inconvenient. Iconicity and indexicality are two of the ways in which the action of signs or semiosis produces the imaginary that is at the basis of our visual culture, and thus may contribute to develop a critical approach to this realm.