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# **IAMCR 2016**

## **Visual Culture Working Group**

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**Id:** 11943

**Title:** Inscribing Colonial Memories: Strategies of Representing Japanese Taiwan in the Recent Taiwanese Cinema and Television Dramas

**Session Type:** Individual submission

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**Abstract:** Taiwan has been situated in the condition of linear or serial colonialism (Hwang, 2006; Shih, 2013) by the Japanese regime from 1895 to 1945 before the Chinese Nationalists (the KMT)'s re-colonization (Corcuff, 2002; Hwang, 2006; Spence, 2014; Wicks, 2014) from 1945 onward. This fifty-year-long period of Japanese colonization has left huge socio-cultural impacts on the island, whereas Japanese colonial histories were not allowed to be remembered under the KMT's de-Japanization policies and Chinese nationalism; accordingly, the stories in Japanese Taiwan have been hidden and not gained much attention amidst Taiwanese audience until Taiwan's democratization progress with removal of pan-Chinese ideology (Fong, 2006) from the late 1980s. Using textual analysis as the principal methodological approach, this paper aims to dissect how colonial memories of Japanese Taiwan can be reconsidered and re-articulated in the recent Taiwanese Cinema and television dramas. The paper focuses on three strategies used in the media representations of Japanese colonial memories—the idealized, the contested and the in-betweens. This paper firstly highlights the idealized Japanese Taiwan by addressing the acclaimed colonial modernity introduced by the Japanese colonizers and the reconciliation between the colonized and the colonizer; these can be exemplified by the cases of Wei Te-Sheng's 'Cape No. 7' (2008) and Umin Boya's 'Kano' (2014) alongside the latest documentary 'Wansei Back Home' (2015). Secondly, this paper also examines the contested memories of resistance against the Japanese colonial regime in Wei Te-Sheng's epic production 'Warriors of the Rainbow: Seediq Bale' (2011) and Yeh Tien-Lun's 'Twa-Tiu-Tiann' (2014). Thirdly, by analyzing two recent Taiwanese television dramas, 'Home' (2011) and 'Haru' (2014), this paper embarks on the in-between hybrid space vis-à-vis the reconciliation and conflicts of the colonized and the colonizer in Japanese Taiwan. Finally, this paper argues that by representing colonial memories of Japanese Taiwan in various strategies, the recent Taiwanese Cinema and television dramas have re-articulated the historiography of colonial Taiwan, at the same time challenging and decentralizing the homogeneous Chinese-centric discourse coined by the authoritarian KMT regime.

**Id:** 12000

**Title:** Images of the Resistance: Reading the 'Gezi Event' through the photos of the citizens'

**Session Type:** Individual submission

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**Abstract:** In this study, we address Gezi Resistance, which erupted against the destruction of Gezi Park in Taksim, Istanbul and sparked a nationwide uprising against the neoliberal and authoritarian government of Turkey, in June 2013. While lasting societal effects of the event are still intense, we particularly deal with the occupied cityscape in light of post-structuralist literature. We interpret the Resistance as an “event”; possessing a multiple time that is dividing and dismantling the horizontal temporality and bears both a radical hope for the future and non-existing past simultaneously but also does not let the one to catch the present. Although ephemeral, an event is a destructive regeneration. However, even though it is close to the “absolute freedom” of Lyotard unfortunately as many other events Gezi only means a moment of “revolutionary transformation” that has a short span of time and non-persistent effect on the urban sphere. Therefore, the lifetime of the communicational practice and urban design is only limited to a 15 days occupation practice. But nonetheless, this short time period may accompany an insightful perception regarding the urban design of the future as it was a powerful experience. Trying to build a free, democratic and pluralist society while at the same time resisting the state violence was not an easy task... Most probably this sort of designing could be read as an attempt to realize an ecologist and communalist project of Bookchin or to put the radical democracy of Laclau and Mouffe in practice. We believe that as Paris in 1789, 1848, 1871 and 1968s enlightens the present, the Gezi event, among other resistant urban projections with its exceptional features shall be articulated within the discourse of democratic movements against the top down neoliberal social engineering.

Here we internalize the historical understanding of Foucault and produce a reading practice which is similar to the one that is materialized based on two images of photojournalist Serge Hambourg taken in Paris in May, 1968 and benefits from the concepts -studium and punctum- of Barthes. As Martin Jay we also see the photos as “language of the events” and even more we also indicate that the photos, although always

constructed are the reflection of the event itself of the lost past onto the present and therefore shed light on the historical narratives. However, we expand our reading attempt with the theoretical scope of “critical visual literacy” that appears at the junction of cultural studies and media studies, we take into account the participation and design as constructed by citizens themselves.

We will examine the visuals from the published photo books of Gezi Resistance. We shall read horizontal chronicity (*studium*) and vertical interventions (*punctum*) that interrupt such continuation that are framed right at the moment of the fixation of the photo through the images to be categorized by focusing on the design of the life at the occupied square and the park.

**Id:** 12044

**Title:** Migrant Memories - Cinema and Diaspora in Post War Britain

**Session Type:** Individual submission

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**Abstract:** Migrant memories of 'back home' are often infused with images and emotions of both pain and loss. Popular cinema has aided in maintaining a complex line of unity around issues of identity, kinship and family within the diasporic Italian community in the UK.

This paper will look at how the family melodramas of the film maker Matarazzo (1909-1966) helped to give first generation Italians a sense of 'belonging' within the hostilities that marked post war Britain. Memories of the cinematic experience left behind in Italy and brought to their new home went on to gain currency within both the Italian migrant family and within the migrant/Diasporic community as a whole. Through a series of oral interviews it became apparent that identity formation for the migrant family whose diverse generations cross time and spaces, memories serve to complicate as well as to support. Migrants' sense of self is all too often pitted against their very 'difference', particularly within the context of a new 'home'. This weaves uncertainties for subsequent generations where dual nationalities and notions of identities become more fluid within the context of globalisation.

This paper will address these ideas and will focus on the role and function that memories of cinematic family melodramas have played in shaping contemporary Italian migrant/Diasporic identity in the UK.

**Id:** 12059

**Title:** 186 KILOMETERS OF RURALITY: MEDIA REPRESENTATION OF POST-SOVIET RURAL ESTONIA IN THE CONTEXT OF URBAN HEGEMONY

**Session Type:** Individual submission

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**Abstract:** Since the collapse of the Soviet Union, the decline of the rural population in former Soviet countries has been especially severe. While post-Soviet capitals are catching up with the economies of the West, rural areas have become ever more marginal (Leibert, 2013). This paper focuses on rural issues in Estonia, a former Soviet country that has experienced a significant deterioration of the rural population since the beginning of the 1990s. Today, 438,569 out of 1.3 million Estonians live in the capital city, Tallinn, while only 415,944 reside in rural areas all over Estonia (Estonian Human Development, 2012/2013). It is commonly believed that only urban locations provide the best quality of life (Theobald & Wood, 2010). Hence, outmigration from rural regions to cities is usually considered a positive development (Schaff & Jackson, 2010), while people who stay in rural areas are perceived as failures.

Rural problems have been scrutinized mainly from agricultural and political-economic aspects; not many researchers have examined the cultural meanings associated with rurality and the visual culture's role in the decline of the rural population. In such study, it is essential to look at the representation of the rural in visual media (Cloke, 1997; Glaze, Edgar, Rhoades-Buck, & Rutherford, 2013; Woods, 2005). Rurality, or rural identity, is culturally constructed within an urban hegemony where the rural is described as the "other" (Stenbacka, 2011), and mainstream media often reinforce the dominant groups' stereotypical and stigmatizing narratives about rurality (Bürk, 2013; Little, 1999). Thus, media depictions of rurality should be critically examined as "symptom[s] of urbanization" (Scott & Biron, 2010, p. 309) within the context of urban supremacy.

So far, the majority of the research in the intersection of rural and cultural studies has been conducted by scholars in the United States and United Kingdom (e.g., Cloke; Little; Scott & Biron; Short; Theobald & Wood; Woods). These scholars have identified two main stereotypical themes in the portrayal of rural people and areas – rural as backwards and rural as idyllic. Yet, only a very few scholars (e.g., Juska; Nugin) have studied media depiction of rurality in post-socialist regions. The purpose of this study is to analyze the portrayals of rurality in Estonian media. More specifically, the study presents a textual analysis of a popular Estonian comedy, Jan Uuspõld Läheb Tartusse (in English: 186 kilometers) (Maimik & Tolks, 2007), which holds the fifth place in the most watched

Estonian films from 1992-2015 (Tuumalu, 2015). The paper examines the representation of rurality in the film and asks how these media portrayals reinforce or challenge urban hegemony? It utilizes a cultural studies framework (Hall) and Gramsci's notion of hegemony that offer tools for examining, uncovering, and critiquing the urban ideologies that reinforce the existing power inequalities between urban and rural residents. By using the cultural studies approach to analyze rural Estonia's media representation, I hope to draw critical attention to the cultural construction of rurality by the dominant culture, and introduce alternative, emancipatory viewpoints.

**Id:** 12071

**Title:** The Intersubjective Knowledge-Production on the Great-Leap-Forward Famine in Chinese Oral History Documentary Films

**Session Type:** Individual submission

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**Abstract:** This study views the oral history as a method that produces both historical knowledge and historical subjectivity through the intersubjective performance on memories. Previous studies on the oral history that stem from social-scientific disciplines tend to subject it under the hierarchy of objectivity; working under such paradigm, analyses on the oral-history representations incline to surrender the embodiment of the living person to the written and print evidence and make effort to justify the objective quality of the orally delivered knowledge. This study takes a performance-centered approach to emphasize the issue of the embodied intersubjectivity that emerges within the oral-history knowledge production. It explores the radical reconstruction on China's socialist history that is performed through moving-image-based artistic forms. Particularly, it illustrates the historical representation within the 'Folk Memory Documentary Project: Famine' (2009-2012) that has been developed by the Caochangdi Workstation (CCD), which is an artist group located in Beijing. The paper discovers that the performance of the documentary relationship that is structured by the filmmaker and the survival testimony is an important factor of shaping the historical knowledge and its contemporary reception. Specifically, the aesthetic of 'xianchang' (i.e. the commitment to location shooting) that positions the filmmaker as a corporeal witness, and the digital technology that embodies the subjective formation, are two important variables that influence the intersubjective mode of knowledge production in the oral history documentary film.



**Id:** 12077

**Title:** The Genealogy and Visual History of Chinese Independent Animation

**Session Type:** Individual submission

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**Abstract:** The beginning of the millennium was important not only for the nationwide mania for an animation industry that embodies the promise of the modernization of Chinese visual culture, but also for the creation of a range of works that can be legitimately described as independent animation – i.e., works created outside the framework of the official animation industry. This situation has since developed significantly in coordination with the rapid spread of personal computers and Internet technologies throughout China's urban public sphere.

Given the continuing presence of political control over all forms of creative expression and the ongoing vitality of economic reforms, China's media system and culture industries have become a hybrid of political authoritarianism and capitalism. What has been largely ignored during this social transformation, both as an idea and as a material presence, as Winfield and Peng point out, is "the public." (Winfield and Peng, 2005) In fact, though, the issue of the public, which resonates with other articulations of the *minjian* (literally, among the people, 民间) and the mass, is quite relevant within the liberalist mapping of animation culture.

These interpolated subjects individually and collectively constitute the main body of the popular constituency which creates and consumes Chinese animation. The dynamics of the "popular" respond to a dialectic of containment and resistance (albeit heavily weighted against resistance): "Transformation of traditions is the key to the long and protracted process of the 'moralisation' of the labouring classes, and the 'demoralisation' of the poor, and the 're-education' of the people.

Although the market-oriented culture industry, the development of which parallels the emergence of Chinese independent animation, is a difficult system to challenge, alternatives have sprung up. These alternatives are marked broadly (though by no means universally) by a reflexive individual resistance to mainstream styles and values, a sense of free expression, and an often unabashed link with consumer society. The forms used for these expressions include Flash animations; experimental animations using more high-end CG software; and computer graphic creations for a range of multimedia venues, from computer games, special effects for film and television, and animated shorts for mobile platforms.

This paper traces the genealogy and the visual history of Chinese independent animation, by examining how the emergence, constitution, and diversification of it since the beginning of the millennium was informed by the spread of computer technology and the empowerment of the Internet. This is an era in which the animation mainstream has been transformed from a primarily political discourse to a fully commercialized entity, while the aesthetic parodies and pastiches of an imaginary “Chineseness” have undergone a renaissance within a power struggle between a so-called self-Orientalism and westernized globalization. The main purpose of this paper is to go beyond the prescribed categories and binary oppositions that attempt to locate practices and forms either as an integrated part of the culture industry or as advocacy of “the Chinese School,” in order to explore the complex contexts that may be undermining the goal of cultural homogeneity.

**Id:** 12096

**Title:** Memory, Performance and Inter-subjectivity in Chinese Independent Documentary Films

**Session Type:** Individual submission

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**Abstract:** Mass media has become an important channel of representing and disseminating memory, either private or collective. Mediated memory often combines both fictional and non-fictional aspects and generates a form of, what Landsberg calls, 'prosthetic memory'. Prosthetic memory, produced by the media as 'privately felt public memories', encourages a 'sensuous engagement with the past' and creates conditions for 'empathy and social responsibility as well as political alliances that transcend race, class, and gender' (Landsberg 2004, 19-21). In other words, prosthetic memory invokes affective sharing and ethical thinking among the audience, which in turn may bring 'new modalities of subjectivity' (Landsberg 2004, 18). This concept underlies the potential of mediated memory for empathetic identification and inter-subjectivities. What 'prosthetic' here means is its ability to encourage an inter-subjective dialogue between spectators and mediated memories through a sensuous engagement. In this sense, cinema has become, what Miriam Hansen has posited, a public sphere: 'a discursive matrix or process through which social experience is articulated, interpreted, negotiated and contested in an intersubjective, potentially collective and oppositional form' (1993, 201).

This paper is to explore how memories are constructed in Chinese independent documentary films by examining the Folk Memory Project. This paper investigates Wu Wenguang's *Treatment* (Zhiliao, 2010) and Zhang Mengqi's Self-Portrait series: *Self-Portrait with Three Women* (Zihuaxiang he san ge nüren, 2010), *Self-Portrait: at 47 km* (Zihuaxiang: 47 gongli, 2011), *Self-portrait: Dancing at 47 km* (Zihuaxiang: 47 gongli tiaowu, 2012), and *Self-Portrait: Dreaming at 47 km* (Zihuaxiang: 47 gongli zuomeng, 2013). These films are curated in the Folk Memory Project and have vividly illustrated how documentaries reconstruct memory beyond on-the-spot realism. Drawing on performance and inter-subjectivity, I argue that rather than sticking to an 'objective' representation of the past, Wu's and Zhang's documentaries highlight the performativity and dialogical dimensions of documentation and memory, inviting spectators to inhabit and share memories of the rural villagers as well as of the filmmakers, and encouraging a kind of alliance that transcends age and class. In this sense, Wu's and Zhang's documentaries have contributed to the formation of a public space, in which different memories and experiences can be affectively shared.

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**Id:** 12145

**Title:** Is it real Chinese or fake Chinese' Hollywood animation, controversial figures, cultural and national implications : A Semiotic and discourse analysis on series of 'Kung Fu Panda' 1,2, and 3

**Session Type:** Individual submission

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**Abstract:** The purpose of this study was to find out how Chinese cultural elements were adopted and reproduced in Hollywood animations, what kinds of changes happened to occur, and how much they adopted new cultural elements to change previous Chinese images in recent years. In order to solve this kind of purpose, the authors tried to find many Hollywood animations and finally selected series of really popular Hollywood animations titled as 'Kung Fu Panda' such as 'Kung Fu Panda' 1, 2, and 3. It was really internationally popular. However, such series provoked various angers and resistances by Chinese audience in respects of whether such series represented Chinese culture and Chinese customs, whether main figure character, 'Kung Fu Panda', would be real Chinese character, or Americanized Chinese one, or unclear identified figure, etc..

In this study, they analyzed such three series from visual research methods, discourse analyses and various semiotic methods, especially, Baek's image segmented analysis to find out main characters and their cultural meanings, to figure out narrative structures of these series of animation, and to discover ways of representing Chinese cultural elements. They tried to find complex and multiple meanings of the animation from such clear dichotomous structure likewise 'the good vs. the evil', 'us vs. them', 'peace vs. fight', etc. They also focused on many animal characters of such series such as tiger, crane,

turtle, snake, monkey, etc. in respects how much they were represented from the perspective Chinese cultural tradition or were represented from new interpreted perspectives, that is, Americanized interpretations of such Chinese cultures.

As a result of this study, it was found that portrayal of Chinese cultural elements in this animation series changed from the established interpretations to new interpretations. Chinese traditional cultural elements were no longer sustaining on the surface level of representations in these animation series, and gradually began to mix with the American culture. This was called as 'cultural hybridism'. But this kind of cultural hybridism was initiated by U.S. rather than china. Chinese cultures were interpreted and portrayed by American understands and perspectives. Naturally such kind of orientation surely biased and damaged truly Chinese cultures and traditions. It was also found that these animation series kept still various stereotypical representations which the Hollywood always utilized stereotypical Asian and Chinese figures such as 'martial-art oriented', 'funny style', 'gloomy type', 'fat and greedy figure', etc. On the basis of this study, it also indicated that through this kind of animations, the Hollywood culture group operated a certain of foreign culture likewise Chinese culture to bias and spread her own interpreted cultural and ideological interpretations.

In short, through this study, it raised very controversial questions such as 'how much the Hollywood animation would represent some foreign characters correctly', or 'how many times they could create new kinds of cultural figures and characters', and 'why it would produce new characters'. These crucial issues should be discussed more deeply in that such changed characters and figures would hurt or damage on specific national audience.

**Id:** 12278

**Title:** Transnational Commemoration: Media Monuments and the Future of the Nation-State.

**Session Type:** Individual submission

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**Abstract:** In memory of the victims of the November 2015 terrorist attacks in Paris, individuals around the globe chose to overlay the French flag – an ultimate national symbol – on top of their Facebook profile picture – an image of the self. My paper delves into the underpinnings of such oxymoronic transnational-patriotic commemorative gestures which bind culturally diverse individuals to imagined communities in a “duty of memory” (devoir de mémoire) expressed through mediums of visual culture and circulated through mass and social media.

Drawing on recent theories in cultural memory and digital humanities, I inquire into the forces that drive individuals to mourn, protest, and commemorate individuals they never knew, and probably never will, on social media outlets, public squares, and otherwise. What is the role of mass media in general, and its interactions with social media in particular, in promoting, controlling, and possibly short-circuiting the individual and collective “work of memory” (travail de mémoire)? Do such mediated transnational memories jeopardize the already challenged model of the nation-state? How do such cultural mediations shape the past, present and the future? What is the lifecycle of mediated monuments? Do they outlive their concrete counterparts?

**Id:** 12288

**Title:** Collective Memory and the Visual Construction of the Past: Representations of the Post-War Life in Korean Documentary Photographs

**Session Type:** Individual submission

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**Abstract:** As Korea has gone through decades-long shifts from a poverty-stricken land to a modernized industrial power, the country has revealed a shifting attitude toward its past. Once regarded as a condensation of all the negative legacies, the socio-cultural meaning of the past tends to be increasingly recast in a more idealized light. Particularly in recent years, there have arisen popular moves to look back at the past nostalgically as “good old days,” ranging from a project to refurbish the decaying urban slums as tourist attractions to broad revivals of nostalgic popular genres. In 2015, a television drama that nostalgically portrayed the life of a neighborhood in Seoul in 1988 created a tremendous repercussion and ratings among the Korean audience. Even some old photographic works have been compiled and re-published as a book, in a way that reverberates with the nostalgia toward the past. The past is often constructed as a manifestation of humanity, family values and community that modernization and urbanization have increasingly undermined.

To a certain extent, these cultural trends demonstrate the way contemporary Koreans collectively remember and contextualize their recent past, as well as help illuminate their understanding of the present. The construction of cultural memory of the past is social, in the sense that it also reveals how the people feel and think about the life in contemporary Korea. In the sense that the above-mentioned phenomena are based on the popular sentiment and consensual understanding to a certain extent, what Maurice Halbwachs calls “collective memory” may become a useful keyword in this analysis of the contemporary cultural scene.

With a case study of photographs by two prominent Korean photographers, Young-Soo Hahn and Ki-Chan Kim, this paper aims to examine how the visual representation of post-War Korean life helps understand the way contemporary Koreans recollect and culturally construct their recent past. These photographers have vividly captured and chronicled scenes of the poor yet humane grassroots life or old urban slums in the 1950s through the 1980s. While the former produced his works mostly in the post-War period, the latter tended to chronicle more contemporary scenes, which were vanishing fragments of the life in the past. Nevertheless, both photographers provide useful cases of cultural artifacts, which resonate with the public nostalgic sentiment toward the idealized past.



**Id:** 12307

**Title:** Star wars at risk: Global cinema and local reception in Asia

**Session Type:** Individual submission

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**Abstract:** There has been huge media coverage how Star Wars: the Force Awakens (2015) hit the record and made the cultural phenomena throughout the world. These records illustrate an exemplar of triumph of global cinema beyond world success of Hollywood films in the 20th century. In addition to box office revenues, Star Wars looks as though it awake global cultural community to consume byproducts of the film including games and fancies and to share symbols and hidden clues by people in New York, Shanghais to Johannesburg. However, the impact of the film is not equal to all the nations. This study attempts to conduct a comparative analysis of reception of Star Wars in South Korea and Taiwan. Two countries are adjunct to one another geographically and culturally, but Star Wars has a huge success in Taiwan that encourage Hollywood studio to pursue aggressive marketing in China later on, whereas it does not defeat national cinema in South Korea at any single day. This distinct influence of global cinema on nations implies theoretical and practical significance. First of all, this study will look into the industrial structure of two countries in order to examine the different reaction to global cinema. The film industries in Taiwan and Korea have evolved differently in the half of late 20th century. The changes in cultural policy and history of media industry of two countries bring in distinct result in receiving global cinema. Second, the genre and contents of popular films in two countries also illustrate the significant difference. This study will examine national films released in the same period when the Star wars was distributed in two countries. Textual analysis will be conducted referring to narrative theories and post structural theories including semiotics and post-colonialism. Third, the audience study of Taiwan and Korean film spectators will be conducted. Audience reactions and comments on the film Star Wars through social networks will be examined.

**Keywords:** Film Industry, Global cinema, Korean films, Taiwan Films, audience study

**Id:** 12325

**Title:** Structure and Logic of the Field of Movie Directors in Germany

**Session Type:** Individual submission

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**Abstract:** This paper has a cinematic sociological purpose and aims to explore the field of movie directors in Germany. It reveals that German cinema is far away from being an art for art's sake, but has a strong political and social dimension that puts into question its autonomy.

"The Lives of Others", "Rabbit without Ears", "Suck me Shakespeer": German film does well at the box office with an audience of up to 30 million people per year (cf. Cooke, 2012). This success easily makes us believe in the potential of movies to initialize socialization and integration processes, and to form part of society's cultural identity (all the more so because of the multiple ways of exploitation outside the cinema). Certainly, movies have an economic value, too. They are the outcome of a complex and diversified working process, and at the same time, public institutions sponsor them like no other mass medium. Thus, film policy measures are also supposed to influence the movie directors' practice of constructing social reality. In this spirit, throwing a light on their work contributes to analyze the dynamics of audiovisual communication and the production culture of fictional entertainment from a sociological point of view – with the greater goal to enlarge film studies' connectivity to social sciences (cf. Caldwell, 2008). In order to meet these expectations, the study refers to Pierre Bourdieu's (1993) understanding of the field of cultural production and considers the practice of movie directors as an interaction of habitus, capital and the logic of the field, in particular regarding its autonomy. Major sources are 25 expert interviews with German directors from both mainstream and niche productions, which were examined with the aid of a category system.

The findings show that the German field of movie directors is highly professionalized and requests mastering all facets of film making as well as solid network resources. At the same time, it is shaped by economic unsteadiness and implies a big portion of idealism. The directors consider themselves as artists trying to affect public agenda. However, their practice also reflects the film boards' parameters of profitable casts and the exploitation partners' demands of TV appropriate settings and genres. Said otherwise, the constraints of other higher ranked fields are not only characteristic of the field of movie directors' market-driven pole. Since the directors of small-scale productions completely depend on public sponsoring, the autonomy of the whole field is at stake.

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**Id:** 12330

**Title:** Known for Being Known' Iconic Photographs and Collective Memory

**Session Type:** Individual submission

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**Abstract:** The raising of the US flag on Iwo Jima, the Vietnamese children fleeing a napalm attack, the protestor facing the tanks in Tiananmen Square, and (perhaps) the recent image of Alan Kurdi – the refugee boy found drowned on a Turkish beach; these and other symbolically powerful ‘iconic photographs’ focus public attention and sentiment, circulate widely across diverse media and among disparate audiences, and catalyze public discussion. They are also, it is assumed, etched into the fabric of collective memory for succeeding generations. They are ‘known for being known’ (Harriman and Lucaites, 2003).

Or are they? While scholars have given accounts of the replication and canonization of iconic news photographs of historical events by media and cultural institutions (Griffin 1999), almost no research has empirically explored whether – and how – ordinary individuals actually remember them. How are individuals’ responses and recollections patterned across different social groups and generations, and how do they vary for iconic news images depicting domestic and foreign events? What might it mean for theories of collective and ‘media memory’ (Neiger et al, 2011) and the presumed mnemonic power of visual media, if only a few people recall such images?

This paper offers insights from a large-scale Israeli research project which addresses these questions. In two research stages – 13 focus groups based on discrete age-cohorts (from 16-80) followed by an online survey of a representative sample of Jewish Israelis (n=1130) – participants were asked to recall and respond to news photographs.

Our findings are grouped around several intersecting themes:

- The rarity of society-wide iconic photographs. Only a handful of images were recalled by a high percentage of participants across all age-ranges, while several images whose

fame was seemingly self-evident (e.g., Abu Ghraib) were hardly recognized by anyone.

- 'Iconization' as a dynamic process of group memory. Strong forms of recollection, accompanied by information-rich and emotionally significant responses, emerged for different images among distinctive groups. For instance, a famous photograph associated with the assassination of Yitzhak Rabin was particularly powerful among participants in their 30s, who would have been teenagers at the time of the event. This suggests the 'iconization' of specific images resonant with 'generational entelechies' (Volkmer 2006) of shared memories formed at key life-stages.

- Image-Complexes and Multimedial Memory. The recollection of media formats was highly uncertain, with participants actively reflecting upon the blurring of distinctions between singular iconic photographs and image-event complexes of multiple still pictures, television and video sequences, scenes from films, and online image feeds. Such shifts occurred particularly around historical changes in media technologies experienced by participants.

- The iconic primacy of trauma. Despite many differences, overwhelmingly and across all groups participants were preoccupied with images of war and trauma (violence, natural catastrophes), a characteristic which itself emerged as a topic for reflection and collective self-identification.

Among other things, these findings confirm a disconnection between the mnemonic fluidity of audiences' relationships to news photographs, and public and scholarly discourses about the power of singular images.

**Id:** 12397

**Title:** Elena: homage-memory documentary/searching for memories

**Session Type:** Individual submission

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**Abstract:** Title: Elena: homage-memory documentary/searching for memories

The aim of this paper is to analyze images of the Brazilian documentary Elena, which evokes memories of the director's sister, Elena, after her death. It is a tribute film that belongs to one of the tendencies of contemporary scenario, together with biopics and autobiographical films. The main objective is to point out how selected images, especially floating and shadowy images, build memory and portray the state of mind of the protagonist, always out of focus, always wondering how to achieve her dream of being an actress in New York. After many attempts and auditions without any progress, death is her final decision, at the age of 22.

Considered experimental, the film is rhizomatic, having escape lines and plateaus, as described in Gilles Deleuze and Félix Guattari's theory of rhizome. The concept proposed by the two philosophers is that "short-term memory is in no way subject to a law of contiguity or immediacy to its object; it can act at a distance, come or return a long time after, but always under conditions of discontinuity, rupture, and multiplicity" (p. 16 A Thousand Plateaus). My analysis takes into account the authors' concept, considering that the filmmaker, Petra Costa, achieves memory through images. My interest is to analyze the building of selective memory through imagery, focusing on what I call "floating memory", based on one of the director, who is both an actress and character in her film: "Slowly the pain turns to water, becomes memory."

The second objective of this study is to propose a dialogue among two other floating images, one of them the inspiration for Petra Costa while reading Hamlet: doomed heroine Ophelia. The other image, The Young Martyr, by Paul Delaroche, depicts the sacrifice of a young Christian into the Tiber River, but it was also the painter's homage to death of his wife, Louise Vernet, in 1845, included as a figure in many of his paintings.

Memories can be built. The filmmaker Petra Costa selective memories of her deceased sister contemplate intimate and artistic passages, turning Elena an emotional tribute and a way to immortalize feelings expressed through "floating memories".

**Id:** 12407

**Title:** Strategic Self-Presentation of Independent Musicians: A Typology of Visual Impression Management on Facebook

**Session Type:** Individual submission

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**Abstract:** Research Interest

Music artists in the DIY area are often confronted with limited financial resources. For them, Social Network Sites (SNS), such as the most popular SNS Facebook (statista, 2015a; statista, 2015b), can therefore represent a useful while reasonable tool for strategic self-presentation and impression management (those terms are used interchangeably in relevant literature) respectively. The present study examines the ways independent musicians use their Facebook pages in this regard and aims at developing a respective typology focusing particularly on the visual mode.

Literature Review

Researchers widely agree that SNS such as Facebook are suitable for strategic self-presentation (Döring, 2003; Kuznekoff, 2013). Yet, the research area of social media and impression management has been centering aspects such as the analysis of language styles (Bazarova et al., 2013) and online impression formation and judgments of personality with the analysis of Facebook profiles (Hall et al., 2014) rather than ways independent (music) artists manage their impression in SNS-contexts especially regarding the use of visuals. The present study will contribute to fill this research gap, consequently posing the following research questions:

Research Questions and Framework

- Which short-term tactics and long-term strategies of self-presentation can be identified in independent musicians' image-containing Facebook postings?
- How does the manner of strategic self-presentation relate to the visual (and verbal) contents communicated in the Facebook postings?
- Who are the addressees of the Facebook postings and what kind of relation to the audience do the postings unfold? Which visual (and verbal) strategies of self-presentation are used for different addressees?

The research questions are derived from impression management theory including approaches suggesting different strategies of self-presentation, associating impression management to either to long-term strategies or short-term tactics, and naming intended objectives, the contents to be communicated, and the characteristics of as well as relation

to the audience as decision-making basis for impression management alignment (Döring, 2003; Goffman, 1959; Ingold, 2013; Jones & Pittman, 1982; Kuznekoff, 2013; Mummendey, 1995; Tedeschi et al., 1985).

### Research Design

The official Facebook pages of the three female Austrian independent music artists Clara Luzia, Gustav and Luise Pop form the analysis corpus of the present study, with each image-containing Facebook posting forming one unit of analysis. All postings published on the Facebook pages of interest in a time period of about 18 months (May 2014 – October 2015) are considered (455 postings).

A qualitative content analysis (see for example Schreier, 2014) is used to structure and analyze the research material based on the posed research questions and an accordingly derived coding frame. Verbal and visual elements in each posting will be analyzed separately first, followed by a close look at image-text interactions, which jointly form the (multimodal) message.

In context to the general conference's theme, the proposed study will contribute to 'looking forward' when it comes to the utilization of SNS for reasonable and effective (visual) strategic self-presentation purposes.

(List of references available at the author)



**Id:** 12447

**Title:** Visual culture and collective memory: the reproduction of cultural memory through the storytelling of a fictional television series

**Session Type:** Individual submission

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**Abstract:** In short, this it is a theoretical research about the visual culture focused on the interrelation between collective memory and visual communication. We start from the premise that the visual culture is today one of the great fomenters of speeches and narratives in contemporary society; and among the variety of forms of visual communication, television and its fictional series are big players here, which we highlight in this reflection. Therefore, they would have the potential to preserve, reproduce and rethink the collective memory (Halbwachs, 2004). In this line of reasoning, we see in fictional television series “Once upon a time” an empirical object worthy of research by putting in circulation media representations of stories dating back to our oral tradition, the classic fairy tales. Then, this media product speaks to the argument put forward by Huyssen (2000) that there are now (since the 1980s) a fascination with the past and a need to preserve the memory. In this sense, some questions guide our research: how works the reproduction of cultural memory through the storytelling of a fictional television series? And what news and changes this product of North American visual media brings with this exploration of the past, of yesterday's speeches of fantastic tales? Our objective was to investigate and to understand how the series mobilizes and reframes the collective memory; to perceive how the past and the cultural memory has been remembered, reproduced, modified, told and retold in this series. In theoretical and methodological terms, we started with the construction of a theoretical grounding around the visual culture in general, and audiovisual's and television's studies in particular (Machado, 2005; Jost, 2012); and we also incorporate concepts that guide studies of cultural and collective memory (Halbwachs, 2004; Huyssen, 2000). Then, continuing the methodological process, from the concept of intertextuality (Kristeva, 2012) we articulate a research methodology of the series object of study in question here, deconstructing its narrative and identifying the elements of the original tales and recognizing the readings and the new senses it gives to them. Among the results, we conclude that the series promotes a conversion of the old narratives to values of our time. It does retain the cultural memory while reflecting the wonderful universe to a nowadays values scale. Between theoretical contributions, this study may load clues to think about the mediation of cultural memory in other products of visual culture.

**Id:** 12459

**Title:** Creating history through press photography. The use of visual news factors in 21st century editions of National Geographic Magazine.

**Session Type:** Individual submission

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**Abstract:** More than 700 million people a month are reached through National Geographic's (NG) media platforms. Being a global nonprofit membership organization, NG proposes to be driven "by a passionate belief in the power of science, exploration and storytelling" (NG, 2016). From the very beginning, photography played a vital part in fulfilling this task (NG, 2013). Therefore, we consider photographs in NG Magazine to be relevant from two perspectives: They do not only shape the memory of certain times, but also the development of photography itself. The concept of visual news factors (Rössler, Kerten, & Bomhoff, 2011), which has been developed on the theoretical basis of news value theory (Östgaard, 1965; Galtung & Ruge, 1965; Schulz, 1976; Staab, 1990; Eilders, 1997; Ruhrmann, Woelke, Maier, & Diehlmann, 2003) is used in this context in order to discuss the photography of NG as part of the history of visual communication itself. Hence, we ask: Which visual news factors are vital for photography in NG Magazine?

In order to answer that question, a randomized selection of cover stories which have been published between 2000 and 2014 has been selected for a quantitative content analysis. 520 photographs out of 36 cover stories were chosen in order to measure the frequency of visual news factors like personalization, celebrity, emotion, negativism, and surprise (RQ1). In addition, we measured the difference between positive and negative emotions (RQ2) and the presence of negativism on captions and the written text itself (RQ3). As a result (RQ1), our study shows that especially the aspect of celebrity plays a rather unimportant role in the photography of NG. Instead, the pictures put a lot of emphasis on ordinary people (76,9%), portraying their emotions (30,9%). The amount of positive and negative emotions is nearly identical (RQ2). Whenever aspects of negativism are discussed within a story, it happens usually within the text or the caption instead the photograph itself (RQ3). To sum up, it becomes evident that NG follows a rather unique agenda within photojournalism, ignoring pictures of suffering and violence in favor of more background orientated forms of storytelling. Consistent to the theme of the

conference, we will present the main aspects of this form of storytelling within the context of the visual memorization of this century.

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**Id:** 12527

**Title:** Contemporary Art & Unforgetting

**Session Type:** Individual submission

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**Abstract:** This paper explores the contemporary social practices of forgetting in post-settler landscapes and the ways in which art practices can assist in un-forgetting traumatic histories, the residues of which live out in the present. Importantly, this paper argues that settler-colonial histories are deliberately forgotten through processes of minimisation, and what Charles Mills (1997) called 'The Racial Contract' - a complicit agreement amongst whites to keep silent.

Using the context of Aboriginal histories in Australia, this paper examines the work of key artists including Vernon Ah Kee (1967-), Julie Gough (1965-) and Dianne Jones (1966-) to show the particular and unique ways visual cultures assist, not just in memorialising what has not been remembered, but addressing the particular systemic institutions of silencing that persist today. Using film, photography and performance these artists provide a counter to the silence and work to engage audiences in empathetic and powerful ways - thus providing for an unforgetting of a colonial history which almost destroyed cultures through institutionalised genocide, race-thinking and invasion.

This research uniquely combines Whiteness Theories and applies it to the ways artists in post-settler landscapes attempt to find space to discuss deliberately concealed histories. Reconciling the ongoing impact of colonial rule by Britain in Australia is of great importance and under-researched in the United Kingdom.

**Id:** 12564

**Title:** Stolen Innocence and Transgenerational Trauma: Álex de la Iglesia's *The Last Circus*

**Session Type:** Individual submission

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**Abstract:** Authors and critics of varied ideological stances regularly argue about the political inconvenience and weariness of cultural representations about the Spanish Civil War (1936-1939) and Franco's Dictatorship (1939-1975). They also discuss if these representations are contributing to the recovery of historical memory, or instead to the creation of a prosthetic memory—a form of cultural consumerism void of historical and political reflection. Although Álex de la Iglesia's film *Balada Triste de Trompeta/ The Last Circus* (2010) does not seem to participate directly in the reconstruction of Spanish historical memory (as it evades a historical analysis and an ideological compromise), it should not be dismissed as just a commercial commodity far from the ongoing dialogue about the recovery of historical memory. Álex de la Iglesia capitalizes on a quintessentially Spanish genre, *el esperpento* (grotesque farce, a form of black humor) to demonstrate the suppressed results of a past where there is no room for nostalgia; the grotesque and sinister are the fictional driving forces for the historical substratum. Like other Spanish films of the 21st century it comes into sight as a *lieux de mémoire* (to follow historian Pierre Nora's concept), that is, a symbolic place where the memory of the past—not recovered from lived recollections of certain events, but reconstructed individually and collectively—has repercussions for the present.

*Balada Triste de Trompeta* is a coming-of-age film that revolves around the development of the protagonist, Javier, from childhood to youth and later to adulthood. His psychological growth is more relevant taking into account that its background is a war and a long period of penury, and it is marked by the parent's pain and trauma. Parental trauma is then reproduced and revisited in the next generation. Several psychologists believe that "these transmissions, our 'ghosts,' always involve textured attachment patterns that then encode the wound of history" (Salberg 2015: 37). In that sense, the film, although speaking of a child's drive to repossess the father's trauma, ultimately speaks of the wound of the recent Spanish history, and thus it can open venues for discussion. The protagonist stands as a symbol of the "children of Franco," who inherited a world lacking of innocence, and who continues to live under the residual violence that permeates Spanish society. The film captures the haunting quality of transgenerational transmissions of trauma where mourning has not occurred, extending a commentary about the ongoing quarrel about the necessity or inconvenience of revisiting the Spanish

recent past.

**Id:** 12622

**Title:** REMEMBERING YUGOSLAVIA: REPRESENTATION OF A FEMALE CHARACTER YUGOSLAVA IN 'ELIMIR 'ILNIK'S BLACK WAVE FILM EARLY WORKS

**Session Type:** Individual submission

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**Abstract:** This paper investigates how the female character Yugoslava was represented in Želimir Žilnik's film Early Work belonging to the Yugoslavian Black Wave Cinema, in terms of the visual and narrative style. Žilnik's auteur oeuvre is explored through the lens of descriptive close reading as well as scene analysis methodology and from a gender perspective grounded in feminist film theories: reflection theory and psychoanalysis. The initial term New Wave Cinemas refers to groups of filmmakers and their artwork opus in a creative movement within film that emerged in the late 1950s and continued until the late 1960s or early 1970s, depending on the country of origin. The ex-Yugoslavian Black Wave, following the world-renowned French Nouvelle Vague, developed a bit later, in the beginning of the 1960s and lasted longer, until the beginning of the 1970s. Unlike previous filmmakers, who perceived themselves as craftsmen, the New Wave directors of post-World War II former Yugoslavia saw themselves as artists. New Wave movements explored a number of neglected themes in cinema: social outcasts as protagonists, anti-heros, the critique of social structures, etc. The aim of this study is to reveal distinctive characteristics in audio-visual style of the ex-Yugoslavian Black Wave Cinema with which Žilnik's films were distinguished for. The question as to whether his female character was portrayed as a passive bystander or active participant is central. The intent is to disclose if one of the main reasons why this movie was initially censored by the Yugoslavian authorities lies in Žilnik's visual and thematic representation of female character Yugoslava, who possesses passion, vividness and multidimensionality not previously shown to that extent.

Therefore, the main focus is detecting and dissecting the individual style of Želimir Žilnik in terms how he captured female sexuality and the changing roles of women in patriarchal society. In addition to looking back, the goal of this research is to look forward by analysing what the legacy is of Žilnik in contemporary cinema.

**Id:** 12623

**Title:** Split Narrative and Collective Memory: The Reconstruction of National Memory of China's Cultural Revolution in Chinese Films and Documentaries

**Session Type:** Individual submission

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**Abstract:** Films and documentaries have commonly been deemed as a special vehicle to reconstruct historical narrative and national memory. China's Cultural Revolution is an important topic represented in a series of Chinese documentary films yet ignored in the relevant research of recent decades. The Cultural Revolution was a social-political movement that took place in China from 1966 until 1976. Set into motion by Mao Zedong, its stated goal was to preserve "true" Communist ideology in the country by purging remnants of capitalist and traditional elements from Chinese society, and to re-impose Maoist thought as the dominant ideology within the Party. Yang Guobin proposed three hypotheses of collective memory of Cultural Revolution, which includes repressive hypotheses, market hypotheses and social hypotheses (Yang, 2005). The official attempts to bury the memory while the generation of "Red Guard" and "educated youth" try to build the "people's" memory of it (Bonnin, 2007).

This paper focuses on the films and documentaries about China's Cultural Revolution, probing into how they construct different narrative patterns of Cultural Revolution and how they influence the formation of collective memory of Chinese society in different historical phases. In previous studies, scholars mainly examined and focused on the films of a particular period of time, thus there is a lack in diachronic studies to analyze the evolution of Cultural Revolution films. This paper comprehensively analyzes the topic choice, visual design, interpretive perspective, and forms of representation concerning the process of relevant films and documentaries reconstructing the history of the Cultural Revolution through textual analysis of the scripts of "Farewell to My Concubine", "In the Heat of the Sun" etc., interviews with directors and content analysis of online feedback, to reveal how political atmosphere, social trend of thought and commercial development change the narrative pattern of Cultural Revolution films. This research finds the rise of liberalism and the easing political atmosphere promoted the critical narrative of Cultural Revolution in the 1980s, reflected through a number of films depicting the memory of Cultural Revolution. Because of the Tian'anmen Incident in 1989, the political



atmosphere suddenly became tense, which led to the lack of critical narratives in the 1990s. Meanwhile, revolutionary romanticism narrative of Cultural Revolution arose, which regarded Cultural Revolution as a fanatical social activity and provided another observation to understand Cultural Revolution. With the marketization of film industry and the rise of China's new left in the early 21st century, the tendency of "consumerism" and "revisionism" prevails in the mainstream narrative of Cultural Revolution.

Furthermore, a group of independent documentary directors regained the critical narrative in line with the 1980s tradition to rethink the catastrophe of Cultural Revolution.

However, these independent documentaries are banned and rejected by the authorities, which reveals the controversy in official attitude towards the Cultural Revolution. The evolution proves that combination of political atmosphere and commercial dynamics exert profound impact on the change of narrative of Cultural Revolution, and such split narrative may breed the loss of collective memory of Cultural Revolution in China.

**Id:** 12653

**Title:** Traces of Fascist Urban Iconography in the Latina Province, Italy

**Session Type:** Individual submission

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**Abstract:** The colonization of the plain of Agro Pontino to the south of Rome and the reclamation the notorious Pontine Marshes is said to be the most ambitious programme and grandest display of Fascist power in Italy. Now known as the Latina Province but then as Littoria, the region is a potent symbol of Mussolini's ambition to build Italy's future based on Roman ideology and the 'Myth of Rome'. Aside from bringing under control the region's problems associated with climate, topography, hydrology, and ecological degradation, and the building of infrastructure such as public roads, bridges, electricity cables, and telephone wires, five modern cities and 18 satellite villages were established in the 1930s. Today, the province can be interpreted as a 'symbolic resource' by which Fascism attempted to facilitate transition through the deployment of symbolic elements across a macro-micro continuum.

Rejuvenation of the province is perhaps the largest indicator of Mussolini's Fascist revolution, and the urban fabric of the region is adorned with Fascist iconography manifest in the monuments and memorials on public display. But at a smaller scale, visual elements reinforce the identity, meaning and structure of Fascism in the form of manhole covers, inscriptions and commemorative plaques on buildings. Many of these symbolic elements have since been removed in the light of attempts to disassociate the place with that time in Italy's past. But there remain traces of Fascism that still serve to stimulate the urban graphic memory.

In this paper we report on the use of historical methods combined with photo-documentation and screen analysis to examine some of these symbolic resources as traces of Fascism in the twenty-first century modern metropolis of Latina. A review of the literature and screen-based propaganda on Latina Province will identify the extent to which symbolic resources were deployed to promote Mussolini's ideology, and reveal some of the more discreet and unacknowledged representations of Fascist power. Analysis of the numerous newsreels, documentaries, and films from the Istituto Luce –

the 'Educational Film Union' provides a resource to demonstrate how the visual language of Fascist propaganda changed from 1932–1943. In doing so, we explore the overlooked iconography that worked to reinforce the mythology of the 'reclamation' and combined the rural and the urban dimension as a double-faced identity to be shown differently depending on the audience, the message 'piloted' by the propaganda and the intended emotional impact.

**Id:** 12719

**Title:** Images of the past and future: the role of photography between memory and projection

**Session Type:** Individual submission

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**Abstract:** Using philosophy's method (which works on the problem's paradoxes and contradictions, delves into its polysemy, seeks the passage from the phenomenon to the being) and based on postulates by the theories of image and imagination, this paper discusses photography's role in preserving memory and building the future, considering its power to provide an immediate synthesis that enables an interpretative summary of facts and contexts. We are going to investigate the contradictory games loaned to photography by visuality, which is connected to illusion and knowledge at the same time: comprehension and understanding benefit from visual metaphors; however, images, including photographic ones, are branded cheats, deceitful creatures. This uncertainty between illusion and witness-bearing is also seen in photography's relationship with temporalities: Barthes' famed noeme ("that-has-been") indicates that photography is first and foremost past. Nevertheless, its dependence on the present is no less true considering that it is in the here and now that the meaning materializes (the meaning of images changes according to the space-time contexts in which they are and based on which they are observed). Furthermore, photography is not beyond prospecting the future either because as the world is visually represented it takes on the value of a reduced model of the universe when the principle of similarity is applied. Hence, by preserving appearances, the same visual representation operating in photography at the same time preserves memory and gives the world a structure because our constructs, whether material or immaterial, are built in our imagination before they take shape. We ask: would photography's active role in media and interpersonal communications be a safe indicator of the solid recordkeeping of our contemporary times and the vigorous design we are allegedly making of our future? Now, while photography is connected to witness-bearing, it is also connected to interpretations and postulates to the same extent: unlike verbal, analytical discourse, photography cannot operate via arguments and demonstrations. Moreover, its synthetic assumptions are deeply ambiguous, which impacts the memory created through it and fosters flights of fancy. Therefore, photography-based memory drives the elimination of a possibly false boundary between what is real and imaginary and demands our careful attention to the construction media and interpersonal communications have been making of the past and how they project the future. Based on authors such as Hans Belting, Gilbert Durand, Gaston Bachelard, Roland Barthes, Merleau-Ponty, and Ernst Gombrich, this paper discusses some of

photography's limits and part of its reach as a holder of historic memory and revealer of our contemporary imagination.

**Id:** 12741

**Title:** The pathology of the selfie in popular mediated discourse

**Session Type:** Individual submission

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**Abstract:** It is surprising, considering our neoliberal society's celebration of self-image and individualism, that the phenomenon of the selfie is met by such widespread popular criticism. The cultivation of subjective ideals and self-image through photography has been a popular use of the camera since its conception. Today, a quick Internet search reveals that selfies are predominantly framed as narcissistic, dangerous and symptomatic of degraded millennial morality. Given photography's historic involvement in celebrating individualism, why is it only now that such criticism emerges? It is important to note that the selfie as a phenomenon occurs in a moment characterized by increasingly-interactive consumer communications technologies; the selfie itself is a convergence of several of these technologies (Warfield, 2014). It is no coincidence that cultural criticism of the selfie occurs in this context. At the heart of the cultural conversation about the "problem" of the selfie are the essential tensions of the digital revolution. Will new digital technologies afford citizens access to more democratic, participatory culture, or will this potential be usurped by the hegemonic elite? The purpose of this paper is not to consider whether selfies are indeed narcissistic, but rather to explore the implications of selfie-related cultural discourse in the context of the digital revolution.

Using rhetorical criticism and framing analysis, this paper explores the popular mediated discourses surrounding the selfie by drawing evidence from popular sources to study how the selfie as a symbol is constructed in the public sphere. This analysis is connected to postmodern, critical media studies and photographic theory to conceptualize the selfie's significance to the changing communications environment. I argue that the dominant framing of the selfie in popular mediated discourse pathologizes the phenomenon in a manner which effectively supports existent power relations and the neoliberal ideologies of individualism that are supposedly challenged by the participatory culture of the digital revolution. In this manner, the selfie is positioned as an "other" of photographic practice. Such framing serves to valorize traditional photographic technique, thereby maintaining photography's suitability to communicate dominant ideology. Ideology is most successful when it maintains a degree of invisibility through a distance between the subject and the "ideal." Photography has long been the perfect conductor of ideology in this regard (Sontag, 1977). The camera literally provides a barrier between the photographer and the ideal; the selfie degrades this distance. It eliminates the barrier between the photographer and the "ideal," rendering the ideology of individualism hyper-visible and vulnerable to

critique. Framing the selfie as a narcissistic problem simultaneously regulates the visibility of ideology and deflects critique from traditional photographic practices which are equally engaged in the cultivation of self-image and individualism.

Just as the selfie finds its roots in the past, so does it look to the future, emerging at a critical juncture where the democratic potential of emerging communications technologies are still in negotiation with existent models of power (Andrejevic, 2009). The pathology of the selfie uncovers the processes by which existent power relations and ideologies are upheld in new models of communication.

**Id:** 12766

**Title:** Imagining Southeast Asia through Participatory Media: Collective History, Memory, and Visual Culture

**Session Type:** Individual submission

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**Abstract:** “Southeast Asia”, according to studies in international relations, political economy, postcolonial studies, and other social sciences, is a mere post-war construct. While as a region its heritage has always been culturally related and historically linked, Southeast Asia’s collective “sense of community” (i.e., at the regional level) still proves ambiguous for scholars.

Nevertheless, this sense of “regionness” is crucial to the success of the cultural and economic integration championed by the Association of Southeast Asian Nations (ASEAN). Formed fifty years ago, the ASEAN now represents the “majority” of Southeast Asia (Brunei, Cambodia, Indonesia, Laos, Malaysia, Myanmar, the Philippines, Singapore, Thailand, and Vietnam), and as a bloc it harnesses a steadily growing economic community, which could be considered as the seventh largest in the world and third in Asia if the ASEAN were a single country. However, with a population of more than 600 million (the third largest in the world), the extent of its cultural, ethnic, and linguistic diversity can prove a hefty challenge to the ASEAN goal of “One Vision, One Identity, One Community”. Regionalism, here, is thus made more difficult by boundaries and gaps—in various ways.

Hence, to bridge these gaps, the ASEAN turns to media and communication. While the governments of the ten member states (as well as the political and economic elite of the region) control legacy and traditional media to promote an ASEAN identity, various members of the ASEAN publics are tapping new technology and social media to discuss and—more importantly—“picture” their identities. It is interesting therefore to look at how this hitherto ongoing process of imagining communities and collective identity building (borrowing from Benedict Anderson and Alberto Melucci respectively) corollary to building a single market and production base in time for the year 2020 (ASEAN Vision 2020) gives rise to a visual culture Southeast Asia has never seen before.

By way of participatory media, the search for Southeast Asia’s elusive collective identity is increasingly moving from an elite discussion to a public discourse (albeit not through an ideal Habermasian public sphere). Over Facebook and Twitter, an ASEAN Community is imagining and picturing itself, through images of Southeast Asia—from



the historical to the futuristic, from the archival to the memorial.

By way of visual culture—photographs, illustrations, pastiche images, and even selfies and videos—Southeast Asia is contemporaneously and historically (re)imagined; its collective memory (re)constructed.

The conduct of this paper involves visual culture analyses from semiotics and discourse analysis to visual ethnography. Theoretically and thematically, this study borrows from studies of visibility (Nicholas Mirzoeff, W.J.T. Mitchell, and Jacques Rancière), imagined communities (Benedict Anderson), collective identity building (Alberto Melucci, David Snow, and Robert Benford), and the network society (Christian Fuchs and Manuel Castells).

**Id:** 12837

**Title:** Intervention and engagement in documentary discourses of the crisis. The Videoescrache case in Argentina

**Session Type:** Individual submission

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**Abstract:** Almost coinciding with the premiere of the famous documentary *Bowling for Columbine* (Michael Moore, 2002), quite a documentary movement emerged in Argentina as a reaction to the severe economic crisis triggered at the end of the previous year. We refer to what came to be known then as *Videoescrache*. Raw, direct or poorly mediated aesthetic of these productions refers to an intention of urgent intervention on the progression of the facts, while seeking to provide voice and visibility to the actors involved in that crisis. We speak of groups and movements that struggled to cope with the structures of political and financial power. Such significant titles, which are still available on the Web, as *Compañero cineasta piquetero* (2002), *Piquete Puente Pueyrredón* (2002) and *Zanón (construyendo la resistencia)* (2003), are just a sample of a vast documentary corpus that shows those events and help to create an historical speech with which to approach the understanding of that beginning of the century in Argentina.

As audiovisual phenomenon, *videoescrache* is also a pioneering experience in the way of representing some of the major conflicts that shape our present. That Argentina's 2001 crisis can be analyzed today as an advance of the 2007 global crisis. It is presented as an ideal field of study of filmic representations through which show and try to understand, the important social transformations that cause so deep crisis.

Our goal will be to study this comprehensive film movement, of which we should mention here, specifically, what makes it unique: to be both the agent and the source of History. The agent as an element participating in the events, generating schools of thoughts and activating social movements. The source in the sense of being used as a document of the recent past and carrying information from which to understand the past. We will appeal to a methodology of historical and textual kind that following, firstly, the proposal of Francesco Casetti and Federico Di Chio, understands the analysis as a journey through filmic texts to explain its structure and performance. It will be an analysis focused, in turn, on everything that the texts reveal about the relationship between the audiovisual productions and the social and political context in which they arise and are disclosed.

Then we will be guided by what is stated by Christian Metz, who, in his *Essais sur la signification au cinéma*, argues that the film is not only the filmic language itself, but

also thousands of social and human meanings that have been forged in another cultural field, that also appears in films. In other words, we hope that the attention paid to the aesthetic and formal aspects, allows us to understand its relevant context.

**Id:** 12878

**Title:** Instagramming politics: A comparative analysis of politician's photo sharing practices

**Session Type:** Individual submission

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**Abstract:** Politicians and political organisations increasingly rely on the photo sharing application Instagram to connect with their audiences. With more than 400 million monthly actives and 80 million average photos a day, Instagram is currently one of the most influential social networks. As political communication tool, Instagram enables politicians to directly share their messages. Politicians typically present themselves in political settings (e.g., campaign rallies, with supporters), but also in behind-the-scenes situations in order to project or enhance desired images (Glantz 2013).

I argue that politician's Instagram feeds are salient to our understanding of the strategic function of photographs in political communication. Visual communication 'from above' relies on specific visual conventions to render desired images. In order to gain insight about the mediated visibility of politicians and about patterns of their visual performances and displays, the paper addresses the question how politicians in different communicative contexts and in different career stages use Instagram to document their activities.

The paper is based on a visual frame analysis of the Instagram feeds of Barack Obama, Justin Trudeau, and Angela Merkel for a period of six months. These politicians are in comparable positions and use Instagram on a regular basis. They are in different stages of their political careers (outgoing president, first-term prime minister, sitting chancellor) and operate in different communicative contexts. The comparative analysis combines a qualitative approach to reconstruct visual patterns central to the representation of each candidate and a quantitative approach to measure their salience.

Research suggests that visual portrayals of politicians tend to follow certain archetypes (Glassman/Kennedy 1994; Bucy/Grabe 2007). An in-depth knowledge about the gendered portrayals of politicians and about different visual styles during different periods in the office is still lacking. Hence, the intentions of this investigation are twofold: first, to reconstruct patterns of visual performances and displays; second, to compare the use of these patterns in different communicative contexts and career stages. The paper aims at enhancing the understanding of the role of digital technologies for the strategic management of political visibilities.

**Id:** 12970

**Title:** Cinema and Collective Memory: A Study on Commemoration of Past as Preserved by Pakistani Movies.

**Session Type:** Individual submission

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**Abstract:** Cinema is an important mean of collective memory. Movies are not just creative visual expressions, but they are also documents of a particular era wherein movies are made. Movies preserve architecture, language, cultural and social patterns and human behavior of a particular time period that is captured through it. Movies provide what Rober Warshow called an immediate experience through visuals. This idea is used as a conceptual framework to develop this research paper.

My research has investigated how watching movies of past in a gathering provides an opportunity to commemorate architecture, cultural and social life, language and human behavior of the past that has been experienced by the audience? How does this collective experience provide a communication space that is cherished by nostalgia? Moreover how does this cinematic experience help in transferring the cultural identity to the next generations?

Focus group is a method used in this study. A sample of Six (6) Pakistani movies of various genres and made in different time periods was selected purposely. Twelve (12) different focus groups comprising of different age groups ranging from fifty (50) to 15 fifteen were formed. Each focus group was consisting of (8) eight participants.

Researcher himself also participated in all groups. Groups were provided with a movie watching setup and during the movie watching breaks were created and discussion was conducted on the various issues related to architecture, social and cultural life, language and human behavior. Recorded discussions then analyzed to get findings.

Findings show that older participants were feeling nostalgic about the past whereas younger were amazed by the older settings shown in movies. More differences were noted in architecture and social and cultural lifestyle including fashion. There were lesser differences in language although it was noted by participants that English language use had been increased with a passage of time. Movies made on urban life presented a more contrast as compared to the movies made in rural settings. Elders declared the past better than present in terms of human behavior whereas younger were of the view that they are living in a time that is modern, having more civic facilities, global in character and tech oriented. Researcher found an ambivalent attitude among the youngsters regarding changes in social and cultural life.

**Id:** 12974

**Title:** NOSTALGIA THROUGH CELLULOID-MEMORIES REKINDLED

**Session Type:** Individual submission

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**Abstract:** Cinema as a medium was not indigenous to India, but in more than hundred years of its journey in the country, cinema has become an inseparable part of Indian ethos. From fashion to conversation, eating habits to tourist decisions, cinema permeates every aspect of our lives. Many individual and collective memories become associated with the images on the silver screen and bonds and relationships are forged through these motion pictures. The lessons of history, cultural heritage and traditions of any nation are again learnt to some extent by generations through the cinematic medium. This nostalgia then forms the treasure trove of experience of the man and society and the basis of social communication. Indian films have explored a gamut of genres and subjects, as in such a pluralist and diverse set up, there is no dearth of sources and influences. The audience of Indian films finds the identification with the characters, dialogues and language, music and dance, locale of one or the other film an intimate and emotional 'roller coaster', and this happens in a country where the films and its stars are revered like Gods and Goddesses, even building temples for them; where fans go to extreme lengths to please their screen idols and imitate their style and mannerisms. Similarly, when events of the past are portrayed in films, holocausts like partition of India and Pakistan, Terrorism in Punjab and other states of the country, Political, social and religious movements, wars and achievements etc., for some members of the audience, those who were part of it directly or indirectly, memories are rekindled. Cinema provides moments of celebration of life many times over. The present study endeavours to delve into this arena of memory, commemoration and communication in the context of cinema and its viewers through a combination of qualitative and quantitative analysis. In looking back through this techno- art, a path to the future may be traced and directions sought.

Keywords - Collective memories, celluloid, Catharsis, spectators, fandom.

**Id:** 13271

**Title:** 'Portraits from the Past': Photography, history and nostalgia in the Australian Women's Weekly magazine

**Session Type:** Individual submission

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**Abstract:** From the late 1940s until the mid-1950s a series of articles featuring historical black-and-white photographs was published intermittently in the Australian Women's Weekly magazine. The subject matter of the photographs, the majority of which were taken in the years adjacent to Australia's Federation as a nation in 1901, ranged from turn of the century fashions, to 'happy marriage' portraits, to photographs depicting politicians of the day in their childhood.

Works on photography and cultural memory by Willis (1988) and Chase and Shaw (1989) foreground the importance of photographs to enable their viewer to access and reconstruct a past, whether real or imagined. Through an analysis of the photographs, the paper advances two key arguments: firstly, that the articles were intended to generate a sense of nostalgia for a bygone – if imagined - Australia, and to remind its readers of a shared national past at the time of Australia's 50-year Jubilee of Federation in 1951. I posit that this sentiment reinforced ideas of national belonging to readers during a period when Australian troops were engaged in the Korean War, and as the Cold War was felt to encroach further towards Australian shores.

Secondly, as the majority of the photographs published by the magazine were sent in by its readers from their own family archives, the magazine was able to use the popularity of such features to engage its readers as collaborators (Griffen-Foley 1999). The portrait photographs of individuals and small groups, most of whom were not prominent citizens, were removed from their original context in the family album, and re-contextualised and re-narrativised in the articles, thereby transforming the magazine, which had already situated itself as a national institution, into a national photograph album. The photographs highlight the magazine's innovative use of the photographic medium in the post-war era to generate a collective identity, while simultaneously communicating ideas of good citizenship to a national audience.

**Id:** 13418

**Title:** 'As you can see from the graph ": data visualisation in communications research

**Session Type:** Individual submission

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**Abstract:** Communications researchers are increasingly exposed to data visualisations, in books, journal articles and conference presentations, as the gathering, mining and analysing of big data becomes more widespread. As communications researchers we sometimes find ourselves struggling to make sense of visualisations which conference presenters whizz through with a quick 'as you can see from the graph...'. In this paper, we argue that this is an important phenomenon, reflecting both the problematic character of the 'data delirium' (van Zoonen 2014) and the 'hidden injuries of neo-liberal academia' (Gill, 2009). In our progressively datafied world (Mayer-Schönberger and Cukier, 2013), institutional giddiness about big data translates into pressure on researchers to engage with them and their visualisation, despite not having the requisite skills or time to acquire them. At the same time, neoliberal working conditions (as documented by Sennett, 1999, for example) mean that academic researchers individually shoulder the responsibility of struggling to adapt to ever-changing pressures, of which becoming a data visualiser is just one example. In the context of data visualisation in the social sciences, this results in a lack of understanding of what constitutes good visualisation, of how people engage with visualisations, and of the ideological work that visualisations do to make and shape the data they are assumed merely to represent. In this paper, we discuss the consequences of these phenomena for the quality of communications research and how we might break the silence around these hidden injuries, as Gill suggests we should.



**Id:** 13581

**Title:** Ethnic minorities and Chinese peasants in China "a case study of the documentary of the second season of "A bite of China"

**Session Type:** Panel Submission

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**Abstract:** A bite of China, the CCTV launched documentary revealing the processing and cooking of traditional Chinese cuisine enjoys tremendous success both at home and abroad, the second season of the series also enjoys record-high domestic audience ratings and overseas release. In comparison with the first season and in terms of the object, the second season shifts its camera to the ethnic minorities in the rural areas as well as to the farmers living in the cities of China, thus making the life style of rural ethnic minorities and these farmers entering the cities the foci of the study. This article carries on the discussion from three dimensions. First of all, through representing the preservation of a relatively high degree of ethnic characteristics in the food production of ethnic minorities, it reveals the identification based on ethnic subjectivity under the state narrative. Based on it, the documentary introduces the role of the Han educated youth, and it further constructs the narration of the fate of the country community under the dual narration of national subjectivity and subjectivity of ethnic groups, together with the impact on the identity of the ethnic minorities from the modernization, marketization and urbanization since China's reform and opening up to the outside world. Secondly, the documentary tells about the sufferings of the two generation of migrant workers entering the city in a low-keyed tone, comparing the family ethics and master-apprentice bonds in Chinese traditional ethics embedded in the preparation of the food, making this a path to maintain the traditional interpersonal relationship and to realize the farmers' nostalgia. It also shows the intergenerational link of two generations of migrant farmers and the continuation of the tradition. Third, rural areas, which is hunted by the pre-industrial era of agriculture and capital with covetousness, has now seemed to become on rural areas a "1-day Village Tour" destination which provides relax and recreation for the urban middle class. In some sense, the countryside has become a new tourist hotspot. Therefore, from longing for the city to escape from the city, and finally to return to the city, we need to examine the relationship between market globalization and the depression of Chinese agriculture, and rethinking the link and fracture between the success of the reform and the era of Mao. Nevertheless, though the creation of the second season of "A bite of China" has made a huge commercial success somewhat covered by anti-capitalism in the crevice of "capital and culture", the future development of similar documentaries will never set the capital aside.

**Id:** 13610

**Title:** "visual culture:" The construction, deconstruction and reconstruction of wuxia games: A case study of the most popular Chinese art martial games

**Session Type:** Individual submission

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**Abstract:** Different from the Western game culture in which fantasy game is the mainstream, the Chinese wuxia themed games (martial arts game) constitute half of the online games played in China. Based on genre studies, this paper examines the characteristics of the most popular Chinese wuxia (martial arts) games in the Chinese cultural sphere and how it appeals to a large number of Chinese users as four of them ranked as the most popular games in the world in 2015. The data is collected from the interviews of the game producers in China and Taiwan. Also, related news on websites during the time of 2000 to 2015 are included.

First, it discusses the concept of genre when it is used to explain different game platform which has its specific game genre, in terms of technologies. According to King and Krzywinska (2002), games can be categorized on four levels: platform, genre, mode, and milieu. Based on platform and game genre, it further shapes the formation of a game including how players to play and how the game world is constructed. Normally, the genres of video games are categorized into several types, including simulation, action, strategy, adventure, RPG (Role playing game), puzzle, sports, and other. Overall, different stories types are applied on different genre of games, for instance, fantasy game for RPG, war game for strategy game and shooting and boxing game for simulation game.

Secondly, wuxia culture which has a 2000 year history has become the collective experience of Chinese, as it promotes a concept of knightly virtue in which roaming swordsmen represent a symbol as defenders of right and justice (Wu and Chan, 2007). However, Wuxia culture has become part of Chinese popular culture is due to the popularity of wuxia novels formed a large reading public that has enjoyed the genre since the early 20th century, for instance, Wang Dulu's *Crouching Tiger, Hidden Dragon* in the 1930s, Jing Yong from 1950 to 1970, and Ku Long from 1960 to 1970. Therefore, Chinese wuxia has become as a sub-genre of the quasi-fantasy and martial arts genres early in literature, and then in cinema and television. Therefore, it is worth noting that some of the popular wuxia game are adapted from the popular novels. For instance, *Dragon Oath* which originated from Jing Yong's works *Demi-Gods and Semi-Devils* became a hit when launched in 2007, with 870,000 concurrent users in the Chinese

market and 50 million global subscriber. In 2015, it ranked as top 11 of the most popular MMORPGs in the world.

However, meanwhile, different game platforms have been converged and the audience has been inclined to multi-culture. Based on the concepts of remediation (Bolter and Grusin, 2002), the representations of today's Chinese wuxia games show: first, on technological, wuxia games have combined the specified characteristics of other genres, such as simulation game and strategy game; Secondly, the concepts of wuxia culture do not only originate from novels and/or films and TV dramas, but also from other popular culture, such as Japanese mangas.

**Id:** 13615

**Title:** Shared Memory Objects: Image Sharing on the Web From Archives and Indexing to Communication and Commentary

**Session Type:** Individual submission

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**Abstract:** This work focuses on the practices of social indexing and commentary as overlays and traces that characterize the circulation of images in social networks. We intend to discuss their implications to the experience of a collective visual memory in digital arenas, and seek to understand how, in the circulation of images, practices of archiving become part of communication practices and vice-versa. Day (2014) describes a long history of elaboration of indexing metalanguages as tools for memory and information and data-flow recovery, since the invention of the very notion of document proposed by Otlet in the first half of the twentieth century. We understand that indexing languages are directly connected to the way in which we will reassess and remember a given experience, and can be seen as a techno-cultural representation of memory. While until recently the public practices that produced indexing languages were organized and led by institutions such as libraries, museums and archives, the private practices of archiving and indexing are not new. It is no secret that we archive our own lives by means of several small-scale indexing crafts, such as personal files, family photo albums and post stamp collections. According to José van Dijck (2007) these are mediated memory objects. Through these, the ways in which we identify, classify and access our personal experiences become visible: indexing works towards mediating our memory. The beginning of the 2000's saw the emergence of the Web 2.0, and a process of "de-institutionalization" of indexing languages. Many of these small-scale crafts of indexing, already existent and dispersed in private spaces, became publicized as a collective and

open phenomena at the center of communities of web users. From then on, the scientific, academic and industrial practices of informational treatment for objects and fragments of objects, are distributed and banalized, generating the co-production of an incommensurable amount of metadata, which organizes our experiences with the image flow. Indexing becomes social as it blends with commentary and publicizes private archiving experiences. In this context, we seek to address two main objectives: first, to point out some effects of the blending of archiving and communication practices in the ways images circulate on the web; and second, to describe the kind of contextualization social indexing and commentary can create for images, transforming the notion of image collection. We start by situating our main object in the theories of the organization of knowledge – in order to approach the archive character of the web – and of communication and language – in order to approach the mediatic, imagetic, collective and vernacular character of the web –, while highlighting the issue of social indexing. Next, we discuss some examples of image sharing, indexing and commenting tools and their workings, pointing to their role in creating public spaces composed by image sharing. We conclude by discussing some main approximations between image archiving practices and visual communication practices, as well as some of their possible effects for disseminating a culture of visual memory in the digital era.

**Id:** 13617

**Title:** The amputated memory: Self-fabulation in the outskirts of Brazil

**Session Type:** Individual submission

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**Abstract:** Narratives about exclusion and violence are representative of the main movements in Brazilian cinema. Through images of trauma and shock cinema has exposed the open wounds of colonialism in Brazil's fast and chaotic process of urbanization throughout the twentieth century. However, the use of digital technology by some contemporary filmmakers has allowed a more diverse perspective of the urban life in recent productions. In this paper I focus on the use of digital recordings in the construction of memory in the work of two Brazilian directors: Gabriel Mascaro (Avenida Brasília Formosa and Doméstica) and Adirley Queirós (A Cidade é uma Só and Branco Sai, Preto Fica).

While from different backgrounds – Mascaro is also a visual artist and Queirós focuses his work on the documentation of life and history in his own community –, both directors usually incorporate metalinguistic references of self-representation to create narratives about life in the outskirts of the cities, blurring the limits between fiction and nonfiction. The dynamism and fickleness of digital information seem to capture with other nuances these precarious and shifting spaces that form the Brazilian suburbs, contributing to document a memory that has been often denied. It helps to expose fractures that are transferred from the physical space to the interior of the characters, in the form of ruins and scars.

In my analysis I argue that the digital aesthetics allow for the construction of a new peripheral imaginary – more intimate and complex, going way beyond the stories of violence and crime, generally portrayed in the mainstream cinema of the country. Concentrating in the works of Mascaro and Queirós, I investigate how memory emerges from the urban ruins of Brazilian suburbs, which are in constant process of demolition and reconstruction. I also explore how the body inscribes itself in a space whose precariousness reveals historical ruptures, but also provides a transforming energy, that points towards the future.

**Id:** 13622

**Title:** Revolution on images: Mexican visual propaganda (1930-1940)

**Session Type:** Individual submission

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**Abstract:** This paper aims at analyzing the post-revolutionary propaganda in Mexico during the years 1930 to 1940. During this period, the technical reproduction of media such as movies, photographs and printings provoked a proliferation of images, rising what the French media historian Laurent Gervereau called “a new way of seeing”. Mexico was not exempt from this “kingdom of images”, in a large extent encouraged by the effects of both World Wars. After the social movement called the “revolution” -which started in 1910 and ended in 1917-, the government of Lázaro Cárdenas (1934-1940) created a centralized propaganda office called the Autonomous Press and Publicity Department (DAPP). The DAPP was in charge of creating a positive image of México in foreign countries, and to invite people to taking part in revolutionary programs (health, sanitation, work, education and culture).

We focus on a selection of printed and visual media created by the DAPP -including photographs, posters, movies, and designs-, in order to explain the particular Mexican experience managing “new media”. We aim at describing the production of some iconic images that reinforced the idea of a picturesque pacific country, on the process to become a modern nation. From an interdisciplinary perspective that connects cultural history and media theory, we point at: intentionality, display spaces, audiences, artistic composition, and to the relationship between materiality and the production of sense. Additionally, we deal with the circulation of artistic influences, and with the international artists’ webs.

**Id:** 13668

**Title:** Interactive Meta-Documentary as Living Documentary Archive Filming Revolution as a paradigm of non-linear memory and visual commemoration

**Session Type:** Individual submission

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**Abstract:** Within the context of 'new media' and 'digital culture', 'new' audio-visual, documentary configurations keep emerging, ranging from interactive documentaries, transmedia documentaries to pervasive-media documentaries to name only some of the various phenomena in the diversifying field. What unites all these form is that they combine interactive media and documentary practice to invite audiences to assume an active role within documentary processes and become agentic co-creators of media experiences. Especially in the case of collaborative and participatory i-docs, they contribute, share and negotiate points of view in the literal and metaphorical sense. As such, interactive documentaries can be regarded as both tools for thought and catalysts for communication.

One phenomenon in this field aims at bringing 'alive' audio-visual archives – storages of memory, representations contributing the formation of collective culture memories – as does e.g. the interactive meta-documentary Filming Revolution (2015) by Alisa Lebow. In her project, the film-scholar and documentary maker gathers, archives and contextualizes audio-visual footage of the uprisings in Egypt since 2011 – events that formed and still form not only the collective memory in North Africa and the Near East. The material on the website ranges from documentaries and reports made by professional filmmakers to amateur videos, from spontaneously shot vignettes to activist documentation and communication of the events. These 'primary sources' are complexly and dynamically interwoven with reflections of activists, filmmakers and witnesses, gained in over 30 interviews which Lebow led in the retrospect of events. Thus, Filming Revolution is less an archive of audio-visual evidence of the Egyptian uprisings than a 'living archive' that tries to engage user to ponder and to negotiate perspectives. It is a sort of pluri-vocal meta-documentary – an open-end participatory project bringing together creatives and scholars, witnesses of the events and all those who want to understand and participate in them – at least in a mediated form.

Contrary to documentary material that 'frames' the happenings in temporal or spatial terms, the interactive projects refuses to force any linear mono-causal form on them, resisting the tendency to adopt the language of 'dominant discourses'. Instead, Filming Revolution enables individual paths through the material, it allows to explore the correlatedness of issues, 'protagonists' and forms of representation and communication. These paths, however, can be shared with other users. Therefore, Filming Revolution



enables various groups of participants to fathom and negotiate the relational complexity of the world we live in. It is relational and it actively relates people and thoughts and invites discussion. This non-hierarchical open-ended concept finds its homologue in the rhizomatic structure of the interface of the platform, enabling associative floating exploration, thematic search and the exchange of experiences.

Based on concepts of co-creation in the field of new media, audience/user engagement and 'open documentary', this presentation aims to discuss the challenges and the potential of living audio-visual archives. The case-study of the project Filming Revolution will be backed up with insights into the processes of its realization and the concept behind it gained in research-interviews with the producer

**Id:** 13700

**Title:** Metro and Memories

**Session Type:** Individual submission

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**Abstract:** In the context of architectural landscape of a mega polis like New Delhi, change is the only constant. Structures keep coming out of nowhere and those already existing, metamorphose into new shapes according to the needs and the ever changing trends. Houses originally meant for one family grow to accommodate a dozen families; footpath meant for pedestrians turn into flea markets, parks meant for children to play are now hosting parties of grownups. This is so true for the city of New Delhi that most of the old residents feel that they have ended up in a strange city completely different from where they lived a few decades ago.

In this scenario the old photographs of ordinary citizens in which the cityscape had just served as the backdrop, now become more important documents. Besides the memories, these photographs are one of the few records left of how the nooks and the corners of the city looked like a few decades ago. Stored in various family albums, these photographs form an archive of the architecture and the memories of the city.

These photographs in the family albums of residents of Delhi City anchor various stories of how the recent past of this city is remembered by its residents. These visual records are possibly the only documentation and archive of the various neighbourhood where the city has been living and breathing.

The proposed presentation will combine audio/video interviews of some residents of Delhi with old photographs (taken from the personal collections of these people) and images of the current cityscape at the same places. These ethnographies will combine to present the story of a fast developing city which has progressed so rapidly that it has got no time to take stock of its own memories.

Rich profiles of various cities have been created in the medium of cinema and literature. Some of these would include films like 'Berlin: Symphony of a Great City' by Walther Ruttmann, 'Tokyo Story' by Yasujirō Ozu, 'Cléo De Cinq À Sept' by Agnès Varda, 'The Adversary' by Satyajit Ray. . . and many more. The vivid images of cities form the backdrop for different stories in these films. These images have also been widely analysed and discussed.

The proposed paper will look at the narrative of a changing city as expressed through images documented in private photographs. These photographs shot mostly by non-professionals portray a different aspect of the histories and evolution of the city - which does not find expression in any other medium. This paper will pertain specifically to the city of Delhi and will make use of audio/visual ethnographies along with old and new (Current) photographs to discuss this narrative.

**Id:** 13711

**Title:** Hong Kong People's Identity Crisis under Mainland China's Influence: A Case Analysis of the Movie "Ten Years"

**Session Type:** Individual submission

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**Abstract:** Hong Kong people have experienced an identity crisis since the 1997 handover from the British government to the Chinese. Henceforth, Hong Kong people's identity has been unstable and operates upon a fine line that has developed into a Hong Kong/China dichotomy. While Beijing increases its influence over Hong Kong, the local identity struggles to survive. In late 2015, an independent political film "Ten Years" tackled the identity crisis and had generated buzz across various online media platforms. "Ten Years" multiple storylines are situated in a fictional Hong Kong 10 years from now, where China's autocratic rule has endangered local identity. The film's long-lasting reign in the local box office suggests the film's localism ideology has struck a chord within many Hong Kong audience, as well as the need for a new local identity.

The purpose of the research is to study how Hong Kong people quest for a new local identity as well as cultural autonomy in a networked society. Using Fairclough's Critical Discourse Analysis on the articles regarding "Ten Years" on Wise News (the most comprehensive newspaper database in Greater China), and sampled discussions from popular Hong Kong online forums, the researcher aims to identify the discursive formation used to produce an emerging local identity. Following the release of the film, both formal and informal public discourse in the virtual sphere has legitimized the film's localism cultural narrative, one way or another. Hong Kong netizens' resistance against cultural imperialism from mainland China provides insight in the part the virtual sphere plays in cultural negotiations and identity politics in society.

Preliminary findings suggest most discussions surrounding the film and local identity operate in an "online discussion mode," which is largely predisposed and unidirectional due to how online media are organized. On the one hand, online media enable mass participation, which is liberating for it allows the rise of a counterflow to question the Chinese hegemony. On the other hand, the degree of control users have over online interaction seems to undermine serious political dialogue, since they can simply walk out of any undesirable exchange with the oppositions. "Online discussion mode" serves to reinforce rather than converse. The result is an increasingly radical discourse that divides the public into polar opposites.

Online media are where ideas about society emerge and transform. The localism ideology is motivated by the pride associated with Hong Kong's former glory in the past; the outcry for a new local identity is to caution Hong Kong people looking forward. The reconstruction of a local identity is a call for remembrance, so the Hong Kong identity will not be easily forgotten under the looming shadow of China.

From the vantage point of identity crisis, this paper will contribute to the understanding of how the online media public sphere operates and influences people in a networked society, as well as the fierce clash between capitalistic and socialistic ideologies at a place (Hong Kong) where the East meets the West.

**Id:** 13840

**Title:** Title: Mass media narrativity's Jaque operación and the internal conflict ending idea.

**Session Type:** Individual submission

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**Abstract:** Beginning with the thesis that different representation of realities are created and communicated from narrative structures culturally established, to approach the problem about how different tv shows and tv channels related what happened in the military operation's rescue of the kidnapped people nominated "Operación Jaque", so they created an idea about the events, fact that was determinating of their own intelligibility. Since the concepts of the historian Hyden White, about the value of Narrativity in the construction of Reality, an analysis of the manner how the mass media created the story was made, the events of the mentioned facts, the way the tale was generated about what happened that gave to the facts an heroic force that will give an idea of an ending of internal conflict by military actions.

Since the organization of events on a particular logic of narrative sequencing printed on them a sense that makes it seem as interrelated, and therefore reveal a comprehensive theory of what happened, making a share of the same formativity narrative, in the ultimate sense of reality counted. How were narrativizados events July 2, 2008, it made possible the construction of the idea of the end of the conflict, which was defined largely security policy of President Alvaro Uribe. Thus, research can establish the relationship between narrative logic with which events are counted, the construction of a collective memory of them, under the concept of media narrativization category that explains the place of the media, understood as narrative devices collective construction of reality.

**Id:** 13877

**Title:** Vera Cruz, the Brazilian Hollywood: the national movie memory

**Session Type:** Individual submission

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**Abstract:** “From the blessed plateau to the screens of the world.” This was the slogan of the Vera Cruz film company that was born in São Bernardo do Campo and showed its intention: to achieve industry standards and international, becoming a Brazilian Hollywood. It was born of the dream of a businessman of Italian origin: Franco Zampari. Encouraged by the interest in art and film clubs in São Paulo, he joins the entrepreneur Cicilio Matarazzo in 1949 donating land of over 100,000 square meters in São Bernardo do Campo to build the studio. They invest in professionals and quality equipment. To coordinate the studio, Zampari called Alberto Cavalcanti, a Brazilian filmmaker successful abroad and technicians in Europe, as Adolfo Celi, already directing TBC. According to Maria Rita Galvão who wrote the article “Vera Cruz: the Brazilian Hollywood” published in the book “Brazilian cinema”, Randal Johnson and Robert Stam (New York: Columbia University Press, 1995), “it was the first Brazilian film industry to be solidly established and to produce continuously for years (...) it projected national film broadly, reaching the Brazilian public both vertically and horizontally for the first time in history” (Galvão apud Johnson & Stam, 1995: pp 270-. 271).

Although it was accused of copying too much the Hollywood style, Vera Cruz innovated, discovering one of the great talents of cinema: Amancio Mazzaropi, bringing the figure of the countryside man. And to have brought a film with a national theme: “O Cangaceiro”, from Lima Barreto, who won the “Golden Palm at Cannes”. But even with great success worldwide and revenue of \$ 200 million were unable to save the bankrupt company. After nearly five years and 22 short films, medium and feature film as “Sinhá Moça”, the company had to close its doors. But the legacy was eternal: foreign technicians formed a new generation of professionals in the country and the high standard quality helped to build a national cinematic language that would reach its peak with the called “New Cinema”.

And as a key area of the national cinema memory, after years of discussion, a new project will transform the site in a large audiovisual production complex in the next 30 years. It is expected to increase the number of two studios to seven, the installation of a

cultural center with a theater of 850 seats and a Audiovisual Center.

This article is intended to show the importance of the studios Vera Cruz as memory of Brazilian Cinema and as the revitalization seeks to rescue a part of a glorious past that threatens to disappear. The methodology includes authors who deal with the issue Randal Johnson, Robert Stam, Maria Rita Galvão, Jean-Claude Bernadet and Edgar Morin.



**Id:** 14077

**Title:** The Future of The Past: Circulatory Collisions of Digital Photo-Memories

**Session Type:** Individual submission

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**Abstract:** It has been claimed that the sharing of data is the constitutive activity of Web 2.0 (John, 2013), fuelled by globalization and central in the production of popular culture itself (Beer, 2013). Specifically, the circulatory tendencies of digital images with/in and by 'media ecosystems' (Van Dijck, 2013), including online platforms and new media technologies and applications, have become increasingly distributed and shared, rather than 'archived'. This has prompted recent academic theorization in the field of cultural memory, spurred by debates surrounding whether these changing practices are signalling a transformation to more ephemeral forms of communication rather than permanent memory storage within this 'culture of connectivity' (Van Dijck, 2013). This has led to discerning contributions to the recursive shaping of techno-culture through routinized, active engagements (Hand, 2014) with images as increasingly 'mediated memories' (Van Dijck, 2008), as well as with material objects of memory making such as smartphones (Hand, 2014), or with photography more broadly as a 'networked' technology (Lister, 2013) which encourages seeing photographs as 'doubly articulated artifacts' whose content and form implicate both material and mediated potentialities for memory-making (Lobinger, 2016). Despite its short lifespan in academic literature, the social logics of sharing have been insightfully theorized (Banning, 2016; John, 2013; Kennedy, 2016; Lobinger, 2016). This paper is situated in what Schwarz terms a 'new ecology of memory' where we actively engage with digital representations of the past (2014: 6). It investigates the cultural deployment of metaphors to describe both memory itself – as 'shared' rather than 'archived' – as well as accompanying metaphors to describe our relations, which Schwarz suggests we consider through a metaphor of 'neighbourly' relations. Yet, this new memory ecology is far from neutral – we often 'collide' with 'unwanted' confrontations of our personal pasts online. This paper analyzes one such instance: Facebook's MyMemories applet, which posts images of users' recent pasts on their behalf. The term 'unwanted' is used here to encapsulate the contingency of potential memories which now circulate online in unforeseen and at times unpredictable contexts – what Hand (2014) has called the 'persistent traces' of 'potential memories'. This paper develops a strong account of the role of discourse and practice in (re)shaping both cultural conceptions and material technologies of memory making. It considers how modernist metaphors of archival memory have naturalized historically specific ideas about human memory which have in turn come to serve as models for the design and ongoing use of digital photographic technologies. In so doing, it proposes a theoretical

framework of metaphor which can account for its ideological potential for constructing epistemologies of memory, and for mediating our experiences, while advancing the material consequences of metaphor as a constitutive agent that enables and constrains the possibilities for memory making by teasing apart how novel metaphors become embedded (both online – through applications, technologies, and their affordances, as well as offline – in cultural trends and social uses) by asking how they reshape our engagement, and our ‘collisions’ with our own personal past?

**Id:** 14113

**Title:** The animated GIF as communicative device: Genres, practices, and affordances

**Session Type:** Individual submission

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**Abstract:** Visual content is ubiquitous within everyday social media activity and internet cultures. From memes and selfies to emoji, the online visual takes many forms (Senft & Baym, 2015; Shifman, 2014). This paper examines animated GIFs and their use within online communication. It explores different genres of GIF, and how they utilize repetition to perform cultural knowledge and affect (see Ash, 2015).

The GIF occupies an unusual position within online cultures, due to the format's association with the aesthetics of the early Web and its later resurgence promoted by users on reddit, Tumblr, and elsewhere (Eppink, 2014; Sha, 2016). Different genres of GIF exist, including reaction GIFs centered on momentary gestures or exclamations; fail GIFs and their endless unsuccessful pursuits; porn GIFs predicated on the repetition of an action or moment; artistic GIFs which endlessly zoom in or out while repeating, without an obvious or discrete beginning and end; cinemagraphs and their focus on subtle movement and high quality. GIFs are also employed for fandom, focussing on characters, reactions, and interactions within popular culture texts, through the creation of fan fiction, imagetexts, and mash- ups (see Thomas, 2013).

The affordances of the GIF set it apart from static images and video formats: through the automatic repetition of movement, reactions, and emotions, these media draw attention to particular actions and ideas, showcase salient information, present affect, highlight moments, and set up and resolve comedy and tragedy alike (see Cho, 2015). They encourage users' own creativity, through creating their own media and playing with the loop, and the curation of existing loops appropriated for new contexts. Drawing on datasets of GIFs pertaining to expressions of fandom and identity, this paper underlines how GIFs and other looping visual social media content are popular and versatile, creating and extending meaning through repetition. This includes the use of different GIF types, including reaction GIFs, user-created artwork, and mash-ups of multiple popular texts, as forms of visual expression within a common context.

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