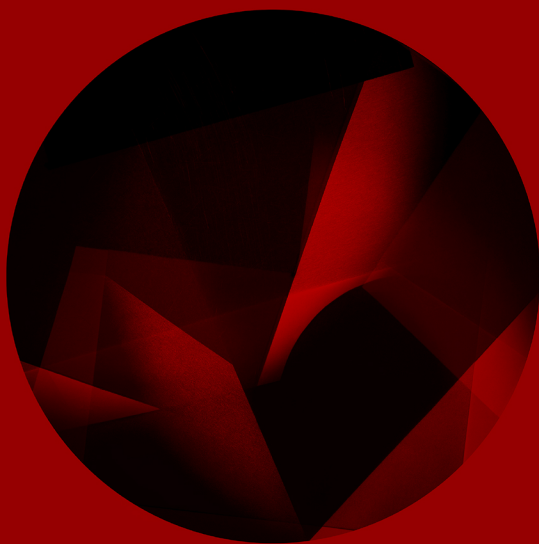


Vol 7 n.º2
2022

International
Journal

Film and Media Arts



Audiovisual
and Creative Industries
- Present and Future

Editors: José Bragança de Miranda, Célia Quico,
José Gomes Pinto, Luís Cláudio Ribeiro

IJFMA – International Journal of Film and Media Arts
Vol. 7 No 2
Audiovisual and Creative Industries - Present and Future
Publication: December 2022

The International Journal of Film and Media Arts is an open access publication, promoted by FilmEu - The European Universities Alliance of Film and Media Arts and the Film and Media Arts Department of Lusófona University, Lisbon, Portugal. IJFMA is a semiannual publication focusing on all areas of film and media arts research and critique, namely animation, television, media arts and videogames, and their varied social and cultural forms of expression and materialization. In June 2020, IJFMA was accepted for indexation in Scopus from Elsevier, one the largest abstract and citation database of peer-reviewed literature in the world. The Content Selection & Advisory Board (CSAB) of Scopus has pointed out that “The journal consistently includes articles that are scientifically sound and relevant to an international academic or professional audience in this field”.

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Special thanks to:

João Carrilho, Jorge Bruno, Fábio Sandes, Possidónio Cachapa, Nuno Cintra Torres, Manuel Bogalheiro, Rita Grácio, Gonçalo Gato, Sofia Caldeira.

Online version at: <http://ijfma.ulusofona.pt>

ISSN: 2183-9271

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Cover: Pierrot le Fou, Fernando Marante (2020)

Design by Rute Muchacho

International
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EDITORIAL

This *International Journal of Film and Media Arts* (IJFMA) issue is built upon a selection of papers that were presented at the 8th edition of the *International Congress of Audiovisual Researchers/ Congreso Internacional de Investigadores de Audiovisual* (CIIA), which took place and was organized by Lusofona University, from June 23 to 25, 2021. In this edition, the theme chosen was "Audiovisual and Creative Industries – Present and Future", thus recognizing the importance of reflecting and discussing the challenges that the audiovisual media were facing in the sector within the broader context of the creative industries. This event was attended by more than two hundred researchers, mainly from Spain and Portugal, but also from countries such as Mexico, Ecuador, Colombia, Chile, Brazil, China, Russia, Israel, Slovenia and Italy. The standards of this selection complied with all academic criteria, namely double-blind peer-review system.

As would be expected, the Covid-19 pandemic has also permeated the production of presentations and scientific papers in the audiovisual *territoire*. One example is the article "FEAR and "The great reset": Analysis of the World Economic Forum's post-COVID agenda. Videos and the adverse reactions to them", by Nemanja Milošević and Miren Gutierrez. In this article, authors compare the ideological positions found in visions of the future proposed by the World Economic Forum in the campaign "The Great Reset" and in the YouTube users' reaction to this specific campaign.

However, since there is life beyond the Covid-19 pandemic, other subjects and issues were under reflection in this forum, the audiovisual being an increasingly vast domain,

which also includes online social media, the new content distribution platforms or the new transmedia formats. Along these lines, in the second article presented here, "Digital Spectacles of Violence: Film, TV and Social Media Entanglements in 2010's Brazil", the author, Eduardo Prado Cardoso, aims to outline how certain digital spectacles of violence could be understood as a direct responses to the cultural context. He undertakes this task by using two case studies: a video recorded by a prisoner about the massacre in Alcaçuz prison, 2017, which was made in response to a TV Globo news report; and re-enactments of the bus hijacking that took place on the Rio-Niterói bridge in 2000, namely its cinematographic representations (*Bus 174* by José Padilha and *Última Parada 174* by Bruno Barreto).

Transmedia formats - narratives developed and disseminated through multiple media and channels - were the focus of three articles presented in this issue, starting with "Transmedia Narratives and Social Networks: Peaky Blinders' Television Fiction" by Rut Martínez-Borda, Iris Barrajón Lara and Pilar Lacasa Díaz. In this paper, the researchers analyze the discourse generated by the transmedia universe of "Peaky Blinders" on social media platforms - such as *Twitter*, *Facebook*, *YouTube*, among others -, in which fans talk to each other and create contents, and by that enter into a dialogue not only among the friends of the series' fans but also with other players in the cultural industries.

Despite the fact that new transmedia formats were not the prominent subject in this edition of CIIA, with the following papers it ended up being present, though in a tacit and subtle

way, starting with "The Importance of Storytelling and Speculative Fiction in the Transition into a Posthuman Ecosystem", by Marco Fraga da Silva and Manuel José Damasio. Here, the authors present and develop the argument that the art of storytelling, and in particular speculative fiction, contributes to a transition towards a "transhuman ecosystem", by exploring themes such as artificial intelligence, cyborgs, androids, robots, alongside with media as diverse as books, graphic novels, videogames, movies and television content, as well as questioning what it means to be human today.

In the article "Narratives in the Virtual: A Literature Review of Multi-linearity and Parafiction in Media Art" by Fuad Halwani, the theme of transmedia narratives is developed further, covering several authors whose work has been done on multilinear narratives and parafiction in media and audiovisual arts. This paper also introduces the readers to a new proposal for a transmedia format, which was based mainly on a series of podcasts, featuring conversations between different historical figures and fictional characters.

The crossroads between the fields of audiovisual and fashion were also considered here, namely in the article "Fashion and New Technologies: From Fashion Film to Expanded Reality - Castelo Branco Moda" by Alexandra Cruchinho, Neel Naik and Selma Pereira. Here, fashion film was defined as a film product that explores fashion in video format, by presenting several examples of international fashion shows that resorted to the use of audiovisual, music, performance and various digital technologies to create a differentiating experience as whole. In greater detail, the case study of *Castelo Branco Moda #19*,

which is described, ends with a specific opening fashion show that closed with a film that was created for it.

The final papers of this issue look into the concrete material aspects of audiovisual productions: sound, repetition, color. In "Acousmatic Foley: Son-en-Scène", author Sara Pinheiro proposes a theorization of sound dramaturgy that focuses on the sounds themselves and their practical influence on the narrative elements of the film. The proposal starts from the characteristics of soundscapes and listening modes in films, aiming to elaborate on three main concepts: sound-prop, sound-actor, and sound-motif.

The repetitions of football television images were the common-ground for the arguments presented in "Re[PLAY] The televised images of football as videographic material: A case study based on the artistic object In the eye of the beholder" / "Re[PLAY] As imagens televisionadas do futebol como material videográfico: Um caso de estudo a partir do objeto artístico, *in the beholder's eye*" by Hugo Barata and Júlio Alves. According to the authors, this investigation resulted in "the creation of an artistic object (filmic/ videographic/ installation) which explores the condition of any manipulable image-file that arouses in this type of TV programs, and where it is not yet frequently scrutinized, edited and for-edited, altered, decontextualized, etc., in an incessant scrutiny for a determination of a truth-moment". The reflection on football and its interconnections and/or intersections with media is one of the main contributions to this idea, striving for an artistic object.

And still on the topic of field intersections and with only apparently scarce common links - in this case, cinematographic colorimetry and television journalism -, you can find the closing article of this issue, which is entitled "The Cinematographic Colorimetry Applied to the New Television Journalistic Formats"/"La Colorimetría Cinematográfica Aplicada A Los Nuevos Formatos Periodísticos Televisivos" by Manuel Blanco-Pérez, David Caldevilla-Domínguez and Almudena

Barrientos-Báez. Here, the researchers focused on the cinematographic colorimetry used in television programs, specifically one of the most watched talk shows programs on television in Spain – *Lo de Évole*.

To round off IJFMA's Issue we included a book review of "Shaping the Digital Dissertation: Knowledge Production in the Arts and Humanities", edited by Virginia Kuhn and Anke Finger, which focused on the implications, instances and good practices of the incorporation of digital tools into the production of academic dissertations; this critical review was written by Francisco Laranjo.

Before we conclude this Editorial presentation, we renew our thanks to those who contributed to it. We would like to express our gratitude in particular to all the reviewers, for their perseverance, skills and resilience: Jorge Bruno, João Carrilho, Fábio Sandes, Possidónio Cachapa, Nuno Cintra Torres, Manuel Bogalheiro, Rita Grácio, Gonçalo Gato, Sofia Caldeira. If resilience is repetition, not only endurance, we also thank CICANT and its amazing staff: Sandra Rocha, Anna Coutinho, Margarida Santos, Carla Sousa, among others. Lastly, but (from us all, CICANT and Editors) goes to the visual artist Fernando Marante, who kindly authorized the reproduction of one his artworks as the cover of this IJFMA edition. This image is named *Pierrot le Fou* - a borrowed/(not) stolen title from the extraordinary filmmaker Jean-Luc Godard, who passed away in September 2022, but whose work will continue to disturb us all and unsettle those who stayed behind. "La vrai vie est ailleurs"...

Guest Editors:

José Bragança de Miranda, Célia Quico, José Gomes Pinto, Luís Cláudio Ribeiro