

BRAFFTV FILM & MEDIA INTERNATIONAL CONFERENCE

Film, Media and Social Engagement in the Digital Age

18-20 October, 2013
University of Toronto

FREE ATTENDANCE
REGISTRATION AT brafftv.com
ONLINE CHAT AND LIVE VIDEO
STREAMING AT
<http://www.ustream.tv/channel/brafftv>



The BRAFFTV Film and Media International Conference was created

with the purpose of introducing an educational space within the festival where researchers and practitioners can discuss and present their research and work in film and media. With this purpose, BRAFFTV is partnering with universities and establishing a space for integration between the academia and the festival that aims to forge a valuable exchange between researchers, students, professionals and the community.

The conference discussions will be focused on film, media and social engagement in the digital age. The goal is to propose a broad debate, emphasizing the need to evaluate the increasing use of digital screens in contemporary society and how people and countries are dealing with their own image, identity and digital cultural space artistically, socially and politically.

Film and media practitioners and educators have been expanding the use of digital media through new experiences with unusual and innovative technical and artistic approaches. At the same time, researchers and academics are questioning and analyzing these new practices, which are increasingly dominating global society.

The way in which people and countries are dealing with the advent of new technologies reflects social issues and makes us deepen the debate on matters such as our own identity and the state of research conducted in these countries.

How are countries acting in face of these new phenomena? Does globalization standardize the use of new media? How are the countries reacting?

Organizing Committee

Dr. Hudson Moura (University of Toronto)
Dr. Ricardo Sternberg (University of Toronto)
Ms. Sonia Regina Soares da Cunha (UFRN-Brazil)
Cecília Queiroz (BRAFFTV)



Registration: brafftv.com

Location:
Victoria Chapel, University of Toronto
Old Vic Building, room 213,
91 Charles Street West, Toronto

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CONFERENCE SCHEDULE

FRIDAY, OCTOBER 18TH, 2013

CARLTON CINEMA
20 Carlton St., near College Subway Station, Toronto

REGISTRATION & REFRESHMENTS: 5:00PM

OPENING CEREMONY & SCREENINGS: 5:30PM

XAPIRI (BRA, 2012) by Laymert Garcia dos Santos, Stella Senra et al.
SANÃ (BRA, 2013) by Marcos Pimentel

SATURDAY, OCTOBER 19TH, 2013

VICTORIA CHAPEL
University of Toronto
Old Vic Building, Room 213, 91 Charles St. West, Toronto

REGISTRATION: 8:30-9:00AM

Panel 01: 9:00-10:40AM
Digital Database and Alternative Media
Moderator: Ricardo Sternberg, PhD
University of Toronto

José Cláudio Siqueira Castanheira, PhD
Candidate
Universidade Federal de Santa Catarina,
Brazil

The Endless Database: Overlapping
Narratives in Multiplied Screens

Mary Weinstein, PhD
Universidade Estadual do Estado da Bahia
(Uesb) Brazil

New approach on communication

Mohamed Saliou Camara, PhD
Embry-Riddle Aeronautical University,
Florida

Social Media, Citizen Journalism and their
Impact on Mainstream Media in the Digital
Age

Santosh K. Patra, PhD Mudra Institute of Communications, Ahmedabad (MICA), India	Between knowledge and power: political agenda and social engagement of political elites through micro-blogging (Twitter) in India
BREAK: 10:40-11:00AM	
Panel 02: 11:00-12:40AM Multimedia Art and Multisensory Engagement Moderator: Marta Marín-Dòmine, PhD Wilfrid Laurier University	
Matthew Ryan Smith, PhD OCAD University and Fleming College, Toronto	Bill Burns: Dogs and Boats and Airplanes
Penny Sigano, MA University of Toronto	"Not all people exist in the same Now:" Contemporary Video Art from Latin America.
Raluca Bejan, PhD Candidate University of Toronto Behzad Khosravi Noori, filmmaker Konstfack University College of Art and Design, Stockholm	How is it possible to? Aesthetics of the Revolution or the Re-making of Utopian Imaginary into Attainable Reality
Sandra Lim, PhD University of Brighton (UK)	Decoding Urban Space Through Artists' Documentary Practice
LUNCH BREAK: 12:40-2:00PM	
Panel 03: 2:00-3:40PM Social Media and Youth Engagement Moderator: Paul Silva, PhD Candidate Ryerson University	
Ege Edener, Journalist	Gezi Park and the Role of Social Media
Selmin Kara, PhD OCAD University, Toronto	Turkish Gezi Protests and Documentary Activism
Sandra Rodriguez, PhD Candidate University of Montreal	Beyond Slacktivism Understanding Collective Action and Social Engagement Among A Web2.0 Generation

<p>Kelsey Greene, MA Candidate SUNY University at Buffalo, NY</p> <p>Jonathan Friesem, PhD Candidate University of Rhode Island and Rhode Island College</p>	<p>Empowering Foster Youth Through Social Media</p>
<p>BREAK: 3:40-4:00PM</p>	
<p>Panel 04: SATURDAY OCT 19 – 4:00-5:40PM New Narratives and Participatory Media Moderator: Regina Cunha, PhD Universidade Federal do Rio Grande do Norte (UFRN)</p>	
<p>David Sweeney, PhD Glasgow School of Art</p>	<p>Comic Books in the Age of Digital Reproduction: Production, Consumption and Narrative</p>
<p>Sheenagh Pietrobruno, PhD McGill Institute for the Study of Canada, Montreal</p>	<p>Digital Intangible Heritage and Participatory Media: The Case of YouTube's Whirling Dervishes</p>
<p>Xima Avalos, PhD Student University of Massachusetts Amherst</p>	<p>FireNorvTurner.com: Practices of fan criticism online</p>
<p>Riccardo Migliore, MA Candidate Universidade Federal da Paraiba, Brazil</p>	<p>Documentary in the Context of Cyberculture: A Systematization of Specific Websites</p>
<p>SUNDAY, OCTOBER 20TH, 2013</p>	
<p>Panel 05: 9:00-9:40AM Film, Nation and New Media Approach Moderator: Eva Nesselroth-Woyzbun, PhD Ryerson University</p>	
<p>Angela Nwammuo, PhD Anambra State University, Nigeria</p> <p>Ifeyinwa Nwanolue Federal Polytechnic, Oko, Nigeria</p>	<p>Analytical Evolution of Aesthetics in Nollywood Films</p>
<p>Marina Camargo Photographer</p>	<p>Alpen Projekt, 2012 – Video Installation</p>
<p>BREAK: 9:40-10:00AM</p>	

Panel 06: 10:00-12:20PM Globalization and Communication
Screening: <i>Beyond Citizen Kane</i> BBC/UK, 100', 1992, Directed by Simon Hartog and Produced by John Ellis
Post-Screening Discussion with: Simone Bohn, PhD (York University), Hudson Moura, PhD (University of Toronto) and Regina Cunha, MA (UFRN)
CLOSING ARGUMENTS & PEPPECTIVES FOR BRAFFTV FILM AND MEDIA CONFERENCE 2014 12:20-13:00PM

ABSTRACTS	
<p>Xima Avalos, PhD Candidate University of Massachusetts Amherst</p> <p>Currently pursuing her PhD in Communication at UMass Amherst, Xima Avalos was raised in National City, California, and did her undergraduate work in English Literature at UC Berkeley. Her professional work as a film and media librarian at UC Santa Barbara and California College of the Arts led her to pursue an MA in Critical Studies at the University of Southern California's School of Cinematic Arts. Her current research focuses on practices of sports fandoms and the links between fandom and identity.</p>	<p>FireNorvTurner.com: Practices of Fan Criticism Online</p> <p>As a social phenomenon, fandom relies on various activities across several platforms, both real and cybernetic. One common space for the online communities is Facebook Fan pages. These pages speak directly to the enormous investment of the fans in the fan object, evident through wall posts. This paper deals with the Facebook Fan page of the American professional football team, the San Diego Chargers. Fan posts demonstrate that in the case of the Chargers, the practices of online fandom demonstrate a continuum of publics (civil and political, face-to-face and mitigated). The publicness of these posts, as well as their focused emotional engagement, element of performativity, and eventually, collective coordinated action suggests that the act of posting can be taken as acts of a public.</p> <p>Following Breese's assertion of publics and public spheres rather than <i>the public sphere</i>, this research hopes to repair the way "scholars have failed to address the ways in which all publics ... vary in their logic, mission, organization, participation, and orientation towards other</p>

	<p>spheres.” (Breese, 2011). As such, I do not preclude the fan-public from the larger discussion of the Habermasian public sphere. In addition to presenting evidence of an active fan-public on the Internet, this research presents the larger theme of the practices of negotiation between devotion and criticism, the study of which could be useful to the understanding of the political dissent of patriots and the devotion of faith in Catholics who are openly critical of recent Church scandals.</p>
<p>Raluca Bejan, PhD Candidate University of Toronto</p>	<p>How is it possible to? Aesthetics of the Revolution or the Re-making of Utopian Imaginary into Attainable Reality</p>
<p>Raluca Bejan is a Social Work PhD student at University of Toronto. She graduated with a Bachelor of Arts in Political Sciences from Lucian Blaga University, Sibiu, Romania, and a Master of Social Work from University of Toronto. Her PhD plan of study, funded via Joseph-Armand Bombardier Canada Graduate Scholarship and awarded by Social Sciences and Humanities Research Council (SSHRC), aims to critically explore how scholarly discourses of newcomers’ labour market integration are conceptually produced and epistemologically positioned within the knowledge production field. Her work has been published in the Canadian Ethnic Studies and the Canadian Journal for Social Research.</p>	<p>Using a video essayistic approach, this proposed submission follows a Farockian based conceptualization of relational multiplicity, to explore the textual imaginary aesthetically embedded within current representations of global revolutionary protests. A statement against the tacit revolution of neoliberalism, it aims to bring micro-narrativity to social media based images, reflective of avant-garde events upraised against the state supported capitalist doxa. Neoliberal thought has always relegated progressive action merely as utopic and archaic in essence, likewise a recent TIME magazine article, "The Geeks who Leak", arrogantly describing Edward Snowden's actions as being guided by utopian ideals. A form of protest in itself, this project aims to overthrow the traditional zero-sum binary conceptualization between capitalist reality and utopian perceived revolutionary dissent. Methodologically, it follows a process of film editing where imagery</p>
<p>Behzad Khosravi Noori, filmmaker Konstfack University College of Art and Design, Stockholm</p>	<p>comments on the image and therefore translates it into text. Protests are witnessed from the distance. Images followed through the screen. Representation of the representation in itself. Camera performs as spectator’s eyes. Footages are re-recorded from the monitor and not directly exported into the “final cut”. The bad quality of footage(re)presents the (in)visibility of protests from distance. It follows protestors' performative acts. Fleeing to the streets. Looking for each other. Strangers within cities. Chanting. Gradually rhythming. One slogan to another. Fearlessly resisting. Needed togetherness. Desired change. This methodological</p>
<p>Behzad Khosravi Noori graduated with a Master’s in Motion Picture from Tarbiat Modares University in Tehran, Iran, and a Master’s in Public Art from Konstfack University College of Art and Design in Stockholm, Sweden. He is currently a filmmaker and guest researcher at Konstfack, within the Department of Fine Arts. His artistic praxis takes a</p>	<p>Representation of the representation in itself. Camera performs as spectator’s eyes. Footages are re-recorded from the monitor and not directly exported into the “final cut”. The bad quality of footage(re)presents the (in)visibility of protests from distance. It follows protestors' performative acts. Fleeing to the streets. Looking for each other. Strangers within cities. Chanting. Gradually rhythming. One slogan to another. Fearlessly resisting. Needed togetherness. Desired change. This methodological</p>

<p>critical view of social, political and cultural issues, by continually juxtaposing the relationality between fine art and documentary film. His last film “Reverberation” (currently screening at Tensta Konsthall in Stockholm) has received much media and public attention, and was covered by a number of Swedish media outlets, including: Stockholm TEC, Gothenburg Posten, Metro Stockholm and SVD Sweden.</p>	<p>performative act brings a relational aesthetic to our praxis. It goes beyond the simple presentation of the visibility of visualization, but it rather presents the missing link, between seen and unseen, known and unknown, expected and unexpected. The blind spot behind all fragmentations of unrestricted anti-capitalist rage. It contests the utopic character of protestatory actions, by bringing forward the notions of resistance and revolution, presentation and representation, praxis and practice, order and change. The desire from the need of change. Timeless. Placeless. Utopianless.</p>
<p>Mohamed Saliou Camara, PhD Embry-Riddle Aeronautical University, Florida</p>	<p>Social Media, Citizen Journalism and their Impact on Mainstream Media in the Digital Age</p>
<p>Mohamed Saliou Camara is a Professor of History and International Relations at Embry-Riddle Aeronautical University, Florida. Also a media scholar and a former journalist, he worked for the National Radio Television Network of Guinea and served as a correspondent for RFI and a speech writer at the Presidency of the Republic of Guinea. Camara’s publications include His Master’s Voice: Mass Communication and Single-Party Politics in Guinea under Sékou Touré (2005), Le pouvoir politique en Guinée sous Sékou Touré (2007), The Development of a Trans-National Region in West Africa (2010), Political History of Guinea since World War Two (2013) and the fifth edition of Historical Dictionary of Guinea (2013).</p>	<p>Using representative cases from the United States, Europe, Africa, and the Middle East the paper will explore the rising symbiosis of social media and citizen journalism into a hybrid trend of information and communication and some of the major ways in which it influences, positively as well as negatively, the workings of mainstream mass media. With an emphasis on the proliferation of community news web sites and Internet radio outlets and their heavy reliance on input from social media, the paper will examine the phenomenon that Jan Schaffer, the Executive Director of the Pew Center for Civic Journalism, has termed the commission of random acts of journalism by community residents.</p> <p>Whether marshaled by amateur news entrepreneurs, former mainstream newsmen, unemployed journalism graduates, or simple local community activists, the emergence and spread of “hyperlocal” web sites and call-in Internet radio outlets is impacting the ways in which the traditional print, audio and audiovisual media gather, treat and disseminate information. Henceforth, newspapers, radio and television stations in particular have no choice but to take due notice and adapt to the new trend, if they are to remain relevant and self-sustaining in the long-run, as media analysts have observed.</p> <p>The following are some of the central questions that the paper will discuss: What are the pros and cons of social-media-powered-citizen journalism? Are these pros and cons universal or</p>

	<p>culture-specific? Whatever the truth, in what meaningful ways is citizen journalism influencing information gathering and dissemination? In what ways does the “hyperlocalization” of citizen journalism help or hinder the quest for political inclusion and social synergy in culturally diverse societies? How has professional journalism been dealing with the new trend and what are the likely best- and worst-case scenarios for the journalism profession and industry moving forward?</p>
<p>Marina Camargo Photographer</p>	<p>Alpen Projekt – A Video Installation</p> <p>The entire project addresses the issue of representation of a landscape, dealing with the impossibility of representing a point of view toward reality: there is always something that gets lost, that escapes, that accuses the distance in relation to reality. The video and photographs "Alpen Projekt" are registers of actions that took place in the Alpine region, where I cut paper silhouettes of the mountains, then trying to match these drawings with the landscape itself. http://www.marinacamargo.com/alpen/home.htm </p>
<p>Marina Camargo’s work focuses on the everyday life perception and how it can be subtly altered by dealing with its representation. In the research process, both a conceptual reference and a material research are equally important to define whether the work will become a photograph, a video, an installation, a projection, a website, a typography, or a collaborative project. Camargo has a Master’s Degree in Visual Arts (UFRGS, Federal University in Porto Alegre, Brazil, 2007), a postgraduate degree in Visual Culture (UB – University of Barcelona, Spain, 2004), and lived in Germany in 2010-2011 due to a grant from DAAD for visual artists, studying with Peter Kogler at ADBK (Akademie der Bildenden Künste, Munich). In 2012, she received a grant from Fundação Iberê Camargo for a residency at GASWORKS, in London.</p>	<p>The Endless Database: Overlapping Narratives in Multiplied Screens</p> <p>The proliferation of digital cameras and screens, in both public and personal domains, has been associated with various types of surveillance. The comparison with mechanisms such as the panopticon or apparatuses typical of the control society, as described by Deleuze (1992), is also</p>
<p>José Cláudio Siqueira Castanheira, PhD Universidade Federal de Santa Catarina, Brazil</p>	
<p>José Cláudio Siqueira Castanheira is Assistant Professor at the Arts Department and sub-coordinator of the Cinema Course at Universidade</p>	

Federal de Santa Catarina – UFSC, Brazil. He is developing research into the constitution of different models of listening and their relation to technologies and social practices. He is one of the contributors to the anthology *Reverberations: The Philosophy, Aesthetics and Politics of Noise* (2012), edited by Michael Goddard, Benjamin Halligan and Paul Hegarty. He is also member of the organizing committee of the IV Small Cinemas Conference – Crossing Borders, held at Universidade Federal de Santa Catarina, Brazil, September 2013.

not new. The fragmentation of everyday events in endless and ubiquitous screens would settle, so to speak, a database in eternal construction, formed by texts, sounds, and especially images. According to Hayles (2012), the database is devised to work with large amounts of information, with the ability to build relational juxtapositions. However, it would lack the ability to interpret or explain such information. The interpretative power of the narrative would be absent from the context of databases and would be a regressive tendency, in Manovich's words, identified with cinema. Still according to Manovich (2002), narrative and databases should be seen as "natural enemies". Understanding the dispersion of images as digital traces, that can meet both commercial or political/police interests (Bruno, 2012), and also as an opportunity to redirect the reading of social facts, this paper proposes the use of Latour's Actor-Network Theory as a way of investigating the composition and tracing of digital events. The construction of networks between human and nonhuman agents would be a fundamental part of the process. The "social" emerges from these actions, associations and networks (Bruno, 2012). In this context, machine reading, necessary for compiling and organizing images, is an agent of as much importance as the human element. Digital tools present a significant transformation in the constitution of the research corpus of humanities; at the same time they present a challenge with regard to the interpretative analysis of these same objects. Based on the analysis that Hayles makes of the differences between narratives and databases contemporaneously, and how such differences have a major influence on the way we organize and perform cognitive processes, this paper proposes that such a massive scale production of views about an everyday event may eventually relativize the very existence of such an event. Using as an example one of the videos posted on YouTube about the recent social manifestations on September 7 in Brazil, this paper asks whether we can still claim, as described online, that such representations would give us access to what really happened at that moment. The hypothesis is that the multiplication and overlapping of narratives would be diluted in the profusion of cameras and

	screens.
Ege Edener, Journalist	Gezi Park and the Role of Social Media
Ege Edener is born and raised in Istanbul. After attending Bosphorus University for his BA and Bilgi University for his MA degree in Film and TV, he has immigrated to Canada in 2007, where he has completed his MFA degree. He has worked in numerous artist productions, mainly independent and solely to raise social awareness to the subjects of immigration, power, and amnesia. He's a member of the Atlantic Research Centre, and also a journalist for Altyazi Magazine in Turkey.	<p>I will be focusing on the role of social media during the Gezi Park Events in Turkey (27th of May until very recently). Disillusioned by the mainstream media's lack of coverage, Turkish public has turned their eyes and ears to social media and individuals during the protests. Twitter, Facebook, and Tumblr were the main hubs of information and news both for organizing and for tapping into the world of resistance.</p> <p>I will be highlighting the ways in which the masses use social media as an imaginary assembly in parallel with the public assemblies in parks, where the political discussions were carried out. How these imaginary assemblies have influenced the way protestors think and act will be another trajectory I will be employing. Dissidence through social media, in the age of resistance in Turkey, has been the parallel universe of the streets. While physically engaging in the resistance, the protestors did create a realm in which the formations and discussions have a major impact on the physical reality. The shape and content of this impact is my main focus of interest.</p>
Kelsey Greene, MA Candidate SUNY University at Buffalo, NY	Empowering Foster Youth Through Social Media
Kelsey Greene is both a media producer and educator. Her documentary, Expressions of Hope, won the College Television award founded by the Academy of Arts and Sciences. Last year she served as the website project manager for the Harrington School of Communication and Media at the University of Rhode Island. Kelsey has developed media education curriculum for organizations such as Green Living Project, VSA Arts RI, and Project Look Sharp. She has also taught an array of media education courses to foster youth and underprivileged adolescents in New York and Rhode	<p>Social media has the power to strengthen relationships among foster youth. This finding was supported by action research we performed as instructors for a month-long media literacy course in July 2012. We taught a group of twenty foster teenagers entering 9th grade. The course was part of the First Star University of Rhode Island Academy, a program aimed at increasing the number of foster youth that graduate from college.</p> <p>Prior to starting the course we researched the population we were going to be working with and found that foster adolescents tend to have trust issues that can drastically influence their social interactions and academic studies. This mistrust is caused by the lack of sustainability in the foster care system. To address the inconsistency in their lives, we created a private Facebook</p>

<p>Island. She is currently a graduate student in Education at SUNY University at Buffalo.</p>	<p>group where students could communicate with each other and provide support to one another. The online platform would help them develop lasting relationships to rely on when they felt physically isolated.</p>
<p>Jonathan Friesem, PhD Candidate University of Rhode Island and Rhode Island College</p>	<p>Once the course began, we used offline relationship-building activities first to prepare the students for their online interactions. Then, we gradually worked on social responsibility activities and practiced using the Facebook group in class. A month after the conclusion of the course there were 72 posts, 235 comments and 223 likes in the group. This high amount of use by the students to communicate with one another illustrates its success, which has remained constant even now, a year later.</p>
<p>Jonathan Friesem is a PhD student in the joint doctoral program in education at the University of Rhode Island and Rhode Island College. For the last fifteen years, he worked in the media education field in Israel. Jonathan is now the manager of the Media Education Lab at the Harrington School of Communication and Media.</p>	
<p>Selmin Kara, PhD OCAD University, Toronto</p>	<p>Turkish Gezi Protests and Documentary Artivism</p>
<p>Originally from Turkey, Selmin Kara is an Assistant Professor of Documentary and New Media at OCAD University in Toronto, Canada. She has critical interests in the use of digital technologies, tactical media, and art activist strategies in documentary. Her work has appeared in <i>Studies in Documentary Film and Poiesis: A Journal of the Arts & Communication</i>, and her chapter on digital documentaries is forthcoming in the <i>Oxford Handbook of Sound and Image in Digital Media</i>. Selmin is currently working on her monograph "Reassembling Documentary: From Actuality to Virtuality," which proposes a modular and assemblistic framework for understanding documentary practices in the age of networks.</p>	<p>On May 28th 2013, the Turkish government brutally dispersed a relatively small peaceful sit-in, which was organized to contest a controversial urban development plan at Istanbul's historical Taksim Gezi Park. What started as an ordinary environmental protest soon evolved into a broader occupy movement, eventually prompting nation-wide resistance against the government's conservative neoliberal policies due to the police forces' excessive use of force. Under heavy state censorship of the mainstream media, the crowds filling Taksim and other public squares in major cities (who the prime minister called "capulcu," a word that means hooligans in Turkish and got immediately appropriated by the protesters) soon came up with their own means of "mediatized mobilization" (Lievrouw 2009), documentation, and archiving of the social justice movement. This paper looks at the tactical use of documentary media and the curatorial websites that popped up during the protests, which provided access to the various documentary, activist, and remix videos produced — in order to analyze their archival logic. By focusing on especially two sites, CrowdVoice.org and Videoccupy, I argue that they establish alternative, non-homogenous, and performative archives for collective memory, disrupting the repressive discourse of official history.</p>

<p>Sandra Lim, PhD University of Brighton (UK)</p>	<p>Decoding Urban Space Through Artists' Documentary Practice</p>
<p>Sandra Lim's practice-based research looks at the potential of artists' documentary for urban analysis and critique. Originally from Canada, she recently completed a PhD in Art, Design and Moving Image Media from the University of Brighton in the UK, screening her thesis film <i>Underground</i> in venues such as the London International Documentary Film Festival, and the Toronto Female Eye Film Festival in 2011 and 2012.</p>	<p>Documentary films made by artists have occupied a notable presence in film festival circuits over the last several years. Often programmed as experimental documentary, para documentary or <i>paradocs</i>, as recently coined by the IDFA festival in 2009 – these films “bring you to another place and time, a there and then, but will always let you know that you are watching a constructed reality.” Some of this activity may be located in the work of artists grounded in the institutional base of British Structural-Materialist film of the sixties and seventies. And, while much of this work remains attentive to the original anti-illusionist film polemics, these films also take as their subjects everyday urban locales, people and events, which raises the question of how and to what extent this artists' approach to documentary making may decode such spaces?</p> <p>According to the French sociologist, urban theorist and philosopher Henri Lefebvre (1901-1991), social reality is constituted in a number of social spaces, which are in constant interaction such that space is produced. Employing a Lefebvrian perspective on space, this paper explores the dialectical and spatial possibilities in the methods of practice of British artist documentarians such as John Smith, William Raban and Luke Fowler, and suggests ways in which this artists' film aesthetic might be further expanded upon for decoding space and urban reality, through the deployment of ubiquitous audio-visual digital media. This presentation is illustrated with short video clips, including documentary work by the author.</p>
<p>Riccardo Migliore, MA Student Universidade Federal da Paraíba, Brazil</p>	<p>Documentary in the Context of Cyberculture: A Systematization of Specific Websites</p>
<p>Born in Milan, Italy (1977), lives in Brazil since 2004. Independent documentary maker, recently has been awarded the Best Medium-Length Film in the 6th South America Human Rights Film Festival with the documentary "Barras e barreiras, retrato de Kelly Alves". From March 2010 to March 2013 worked as a</p>	<p>Which way does documentary locate itself in the context of Cyberculture? Which possibilities is the WEB offering to the adepts of non-fiction films? This presentation aims at both providing the reader with an updated guide about the specific channels, Brazilians and international, reserved to this genre of Cinema, and also reflecting about some consequences inherent to the meeting between the WEB and</p>

<p>freelance advisor for the Brazilian Ministry of Culture, Secretary of the Audiovisual. Directed various low budget documentaries, many of them selected in either national or international film festivals, including It's All True (2011), Cineport (2007, 2011), 6th Rassegna Brasil Cinema Contemporâneo (Milan, Italy 2011), Zanzibar International Film Festival (2007), among others. Presently, he is pursuing a Masters in Social Communication at UFPB, researching the use of the "mise en scène" in documentaries with emphasis in local productions.</p>	<p>documentaries.</p> <p>The above abstract contains the core of the topics developed in this presentation; nevertheless, the paper is more precisely defined by the following structure: we initially ponder the significance and the peculiarities of this technological-cultural ambience that shapes or at least influences the contemporary society, even considering that somehow social disparities are increased by the digital medias, especially in developing countries. In this sense we base our study in concepts brought by scholars like Jenkins and Sibília, but first of all we introduce brief considerations by André Lemos and Pierre Levy about a general understanding of Cyberculture.</p> <p>After this first part, we try to situate documentary in the context of this cultural revolution, and in the second part of this paper we propose a systematization of the main Internet channels dedicated to non-fiction films. Those include the world's greatest documentary festival websites (IDFA, Hot Docs, Doc Alliance) as well as documentary databases (CurtaDoc, DocsOnline) and also mixed film archives (Culture Unplugged, Curta o Curta), that is, both about documentaries and fiction films. Finally, these are some of the categories that we discern, providing a brief analysis of the contents, web links and so on.</p>
<p>Angela Nwammuo, PhD Anambra State University, Nigeria</p>	<p>Analytical Evolution of Aesthetics in Nollywood Films</p>
<p>Born on the 23rd of May 1973 at Agulu, in Anambra state of Nigeria, Dr. Angela Nwammuo obtained her West African Examination Certificate in 1992, which enabled her to gain admission into tertiary institutions in Nigeria. In 1999, she graduated from Federal Polytechnic Oko and proceeded for her masters' programme in mass communication at Nnamdi Azikiwe University Awka, Nigeria. She later enrolled in the PhD programme at University of Uyo, Akwa Ibom state, and graduated with PhD in mass communication in 2012.</p>	<p>Nigerian Film Industry, often referred to as Nollywood, no doubt, has continued to yield to a revolutionary paradigm shift. The traditional notion of film making has been re-conceptualized with new models, especially by looking at Nollywood films. Presently, aesthetic elements seem to be re-conceptualizing the parameters of a new dawn in Nollywood films. Thus, by using a movie titled "Nowhere is Safe", the aesthetic elements that make Nigerian-made films interesting, eye-catching and unresisting, are explored. This paper uses an analytical discussion method in dovetailing the aesthetic elements that stand out in most Nollywood films while calling attention to the need for re-positioning the industry as a tool for cultural</p>

<p>She is currently the Head of the Department of Mass Communication at Anambra State University – Igbariam campus.</p>	<p>identity and economic growth.</p>
<p>Ifeyinwa Nwanolue Federal Polytechnic, Oko, Nigeria</p>	
<p>I am Nwanolue, Ifeyinwa Maureen, born on May 3rd, 1968. Graduated in Communication Studies in 1993. Later took Masters in Advertising/ Public Relations and in Mass Communication. Presently working with Federal Polytechnic, Oko, Anambra state of Nigeria, in the Public Relations Department.</p>	
<p>Santosh K. Patra, PhD Mudra Institute of Communications, Ahmedabad (MICA), India</p>	<p>Between Knowledge and Power: Political Agenda and Social Engagement of Political Elites Through Micro-Blogging (Twitter) in India</p>
<p>Dr. Santosh K. Patra is a new media scholar, presently working as an assistant professor at Mudra Institute of Communications, Ahmedabad (MICA), India. Santosh has done his Ph.D. in New Media and Sociology at Jawaharlal Nehru University (JNU), New Delhi, India. He has both teaching and research interest in the areas of New Media & Society, Media Agenda Setting, Theories of Political-Economy, Social Media & Changing trends of Communication. He has contributed in the areas of Media, Development and Society, Governance and Public Policy, ICT and Development Communication and conducted national and international research projects in similar areas. Some of his recent project include ‘A national study on Facebook users behaviour’ and ‘Ten digit identity and migrant labourers in India’. He is also associate editor of Media Watch, an international journal on media and communications.</p>	<p>“If men define situations as real they are real in their consequences” (Thomas Theorem Theory, 1928). Reality and myth are created in the lifeworld (Hussel, 1936) by people in the context of time and space. Long before the invention of internet, Innies (1950) argued that change from time-biased media to space-biased media bring knowledge and power together. And he made it clear that to persist in time and to occupy space, there is a need to strike the balance between time-biased and space-biased media by empires (or political elites). This is quite visible and explicit with the new age media, which redefined both temporality and spatiality and has given new meaning to the political elites to balance between knowledge and power. In the age of connectivity through the double-edge sword in the context of time-biased and space-biased media, new social media emerged as the most powerful weapon in the hands of political elites to create a unique platform where they can interplay between the knowledge and power. This paper is an attempt to understand national political agenda and social engagement of five of the top and most popular political elites in the micro-blogging site Twitter in India. Though there are other popular social media sites, Twitter is known as the mouth piece of some most</p>

	<p>influential political elites across all major political parties and can give a minute to minute update to their followers. As the part of data collection and data analysis, <i>twits</i> from five selected accounts are collected over a period of one month, before the declaration of one of the national political party's Prime Ministerial candidate for the upcoming national election (2014) and would be analyzed by adopting hermeneutics as the method of data analysis to understand the lifeworld of the political elites while balancing the knowledge and power.</p>
<p>Sheenagh Pietrobruno, PhD McGill Institute for the Study of Canada, Montreal</p>	<p>Digital Intangible Heritage and Participatory Media: The Case of YouTube's Whirling Dervishes</p>
<p>Sheenagh Pietrobruno is a Visiting Scholar at the McGill Institute for the Study of Canada. Pietrobruno has been granted additional academic awards including a Postdoctoral Research Fellowship at Goldsmiths', University of London, the Muriel Gold Senior Visiting Scholar position at the Institute for Gender, Sexuality and Feminist Studies (IGSF) at McGill University, and a Scientist-in-Residence position at gendup: Centre for Women and Gender Studies at the University of Salzburg. Her research combines digital heritage, new media, performing arts and intangible heritage. She is the author of <i>Salsa and Its Transnational Moves</i> (Rowman and Littlefield, 2006). Her forthcoming book is <i>Digital Legacies: The Global Archiving of Intangible Heritage</i>. http://www.sheenaghpietrobruno.com</p>	<p>This paper examines how the archiving of videos of intangible heritage on YouTube has the potential to counter official heritage narratives proposed by nation-states through UNESCO. This questioning of official heritage emerges because YouTube archives videos of intangible heritage uploaded by UNESCO but also by a diversity of users including individuals, institutions and communities. The storing of videos of intangible cultural heritage by UNESCO and others is creating informal and dynamic archives that are constantly changing in accordance with user-generated content and algorithms. Social archiving can call into question the UNESCO-sanctioned narratives of intangible heritage advanced by national governments through the stories transmitted in user-generated videos, metadata and posted texts. This archiving can further challenge national heritage stories by positioning specific videos on shifting lists assembled by search engines through algorithms and user-generated input. YouTube's capacity to counteract UNESCO-supported narratives of intangible heritage nevertheless yields to the politics of code. As an unofficial archive of heritage, this platform is controlled by algorithms that Google designs and upgrades to monetize the labour of YouTube users. This archiving of intangible heritage is approached through the case study of the Turkish Mevlevi Sema (or whirling dervish) ceremony. Through the Turkish Ministry of Culture and Tourism, UNESCO promotes the Mevlevi Sema Ceremony as practice that is only</p>

	<p>performed by men. However, YouTube features videos of the religious performances of a contemporary Mevlevi community in Istanbul where women dervishes whirl alongside their male counterparts in public ceremonies. This research combines ethnography (online and offline), YouTube search engine analysis, an investigation of UNESCO's policies and practices as well as Mevlevi Sufism in Turkey and critical theory from software studies, new media, digital humanities and heritage studies.</p>
<p>Sandra Rodriguez, PhD Candidate University of Montreal</p>	<p>Beyond Slacktivism Understanding Collective Action and Social Engagement Among a Web 2.0 Generation</p>
<p>Sandra Rodriguez first graduated from a background in film production before completing a Master's degree in Communications and International Relations at the University of Leuven (Belgium) and the University of Quebec in Montreal. Besides her work as a documentary director – she has just presented her latest film in Oaxaca and Trento Film Festivals – she is a PhD candidate at the Department of Sociology of the University of Montreal. Member of the Research Group on Institutions and Social Movements (GRIMS), she has authored papers on Web 2.0 and collective actions, as well as a book on media uses by international NGOs. Her thesis focuses on Citizen and Social Engagement among the “Information Age Generation” (20-35 years old).</p>	<p>This communication explores the complex relationship between increasing uses of social media applications and how a younger generation gives meaning to collective action and social change. Drawing on two series of in-depth interviews conducted with 136 young adults (20-35 years old) between 2009-2012, we look beyond typical characterizations of a techno-savvy generation to explore how the Web 2.0 influences their understanding of political and social engagement. Whereas a large part of the debate has focused on the role played by social media in the diffusion of new repertoires of action by transnational movements and cyberactivists – from the Arab Spring to #YoSoy132 – studies also suggest online practices may transform the <i>meanings</i> and <i>definitions</i> associated with “collective action”, “collectivity” and “social change”. Yet, surprisingly, very little attention has been given to the analyzing and reconstruction of these meanings. More has been argued about the causal role of Twitter and Facebook in recent events than on the actual weighting of alternatives, values and reasons that motivate young people to use such tools when striving to produce change. Therefore, this communication aims to transcend the barriers that divide organizational and techno-driven perspectives, by taking into account the role played by virtual networks in the circulation of new interpretations and meanings. Arguing for a multidisciplinary approach, we suggest the need to rethink what we analyze as social engagement and participation, by tapping into an older definition of “cultural drifts” (Blumer 1969) and underlining</p>

	the relational dimensions in the sharing of experiences through “interpretative networks”.
Penny Siganou, MA University of Toronto	"Not all people exist in the same Now:" Contemporary Video Art from Latin America
I hold a BA in English from the University of Athens, Greece (2010) and a recently completed MA in Spanish and Latin American Literature from the University of Toronto (2013). My research interests include experimental writing forms, installation and performing art projects from Lusophone and Spanish speaking Latin America. I am particularly interested in comparative approaches between experimental literature and contemporary participatory narratives.	According to the British scholar Perry Anderson, “modernity” and “postmodernity” emerged as aesthetic concepts from the capitalist periphery of Hispanic America to become appropriated by Eurocentric discourses as epochal rather than aesthetic categories only retrospectively (1998). Ever since the demarcation of such a periodical boundary, the dissonances between “modernity” as a historical period, “modernization” as a process of social construction and “modernism” as a system of cultural production have provided the terrain for the theoretical exploration not only of the relationship between the centre and the periphery but also of the various “modernities” that coexist within the latter alone. A philosophical ally of Anderson, Fredric Jameson described postmodernity as a crisis of historicity (1984). Examined in this light, the modern Latin American cultural scenario was characterized by the Argentine critic Néstor García Canclini as a project for a “semi’ continent” (1989). In the present paper, I examine video art installations by three Latin American visual artists: Oscar Muñoz’s “Project for a Memorial” (2005), Alexander Apóstol’s “Yamaikaleter” (2009), and Ernesto Salmerón’s “29 documents on the post-post-post revideolution in Nicaragua” (2003). As a time based digital medium that moves flexibly between the site of the artist’s practice and that of art’s intervention, I consider video installation as endowed with the potential to reproduce an aesthetic unevenness, extrapolating from the social reality of which it emerges at each time. More particularly, in the selected works, the composing narrative threads—plot, time and site specificity, visuality, audibility—become dissolved within the horizon of self-contained storylines, thereby creating an irrealist effect to address issues such as rightful existence in geopolitically contested zones, the failure of modernity in the urban Latin American periphery, the vindication of history by overriding nationalist discourses. I argue that through its dissonant aesthetics, this artistic practice harks back to what the Marxist philosopher Ernst Bloch

	<p>theorized as “the simultaneously of the non-simultaneous.” In the scope of my paper, I also consider the appropriation of technology as an “international artistic language” by Latin American artists along with its implications in recent discussions on Latin American cultural production (Mosquera 1996)</p>
<p>Matthew Ryan Smith, PhD OCAD University and Fleming College, Toronto</p>	<p>Bill Burns: Dogs and Boats and Airplanes</p>
<p>Matthew Ryan Smith completed his Ph.D. in Art and Visual Culture at Western University in 2012. His current research addresses affect, trauma and the ethics of spectatorship in contemporary photography and video practices with special attention to indigenous perspectives. Matthew’s writings have been featured in several Canadian and international publications including C Magazine, ArtUs, FUSE, and Magenta as well as numerous exhibition catalogues. In 2012 he curated a group exhibition at the McIntosh Gallery in London, ON entitled "Some Things Last a Long Time," which investigates the viewer’s relationship to autobiographical artwork. He has forthcoming publications in the “Canadian Journal of Native Studies” and “TOPIA: Canadian Journal of Cultural Studies.” Recently, Matthew was included in Artinfo Canada's "Top 30 Under 30, a list of those Canadians, thirty years or younger, who we consider to be showing great industry and promise in the art world."</p>	<p>Canadian artist Bill Burns’s recent opus “Dogs and Boats and Airplanes” is a multi-sensorial, interdisciplinary project that engages cinematic appropriation, quotidian social phenomena and community participation. Comprised of drawings, a photographic series, a photo book, a postcard book, a vinyl album featuring songs performed by a one-hundred voice live choir, a video and a print series, this heterogeneous body of work has been widely exhibited both in Canada and internationally during various stages of development; unfortunately, it has yet to be presented together as a collection in its entirety. In effect, “Dogs and Boats and Airplanes,” much like his earlier series “Safety Gear for Small Animals,” represents a profound immersion with animal and mechanical interactions in the post-industrial world.</p> <p>Burns’s subject matter has often involved animals as signifiers of socio-political ills, current ecological debates and complex moral quandaries. The “Dogs and Boats and Airplanes” project continues on this trajectory, though for different ends. For viewers, the intensity of Burns’s level of engagement with his subject matter may border on the overly enthusiastic, perhaps even the obsessive. That being said, his opus remains as much an autobiographical utterance as it does a rigorous aesthetic undertaking. It also stands as a nuanced engagement with dimensionality, with instruments and energies that influence our perception of art.</p>
<p>David Sweeney, PhD University of Glasgow</p>	<p>Comic Books in the Age of Digital Reproduction: Production, Consumption and Narrative</p>
<p>David Sweeney is a lecturer in the Glasgow School of Art's Forum for Critical Inquiry specialising in popular culture. Recent publications include the essays 'I Spy: Mike Leigh and Britpop' in Devised and Directed by</p>	<p>DC comics recent 'digital first' titles Batman Beyond 2.0 and Justice League Beyond 2.0 differ significantly from the publishers' other digital offerings in that they are specifically</p>

<p>Mike Leigh (2013) and 'From Stories to Worlds: The Continuity of Marvel Superheroes' in the Summer 2013 issue of Intensities: The Journal of Cult Media.</p>	<p>designed to be read on-screen Because of this, the writers and artists involved in producing these comics have devised new methods of storytelling. Furthermore DC uses the website comiXology.com to host their digital comics, most of which are simply scans of their print equivalents; the site offers readers the option of using their patented 'Guided View reading technology' which uses a variety of cinematic devices such as pans, close-ups and pull-backs, in the presentation of the narrative. Guided View is undeniably effective with the 'digital first' titles mentioned above but the application of the software to analogue comics to is not always as successful, as I demonstrate with reference to such 'classic' comics as Frank Miller's The Dark Knight Returns and Moore and Gibbons Watchmen.</p> <p>Even with the 'digital first' titles Guided View involves a certain loss of control for readers whose experience is dictated by the 'camera' movements of the software. I discuss this with reference to Laura Mulvey's 'Visual Pleasure and Narrative Cinema', Roland Barthes The Pleasure of the Text and my own doctoral thesis.</p> <p>ComiXology.com also hosts the titles produced by the digital comics publisher Thrillbent although their comics are not available in Guided View. I compare the narrative strategies of Thrillbent with those of DC concluding that while both offer new forms of storytelling it is Thrillbent's comics which are the most genuinely innovative.</p>
<p>Mary Weinstein, PhD Universidade Estadual do Estado da Bahia (UESB) Brazil</p> <p>Professor of Journalism at the Faculty of Social Communications, at Southwest Bahia State University (UESB), Mary Weinstein has a B.A. in Social Communications and a M.A. in Performing Arts. She is a PH.D. in Culture and Society at the Social Communications Faculty of the Federal University of Bahia (UFBA). As a journalist, she worked at TV Bahia, affiliated of Globo Network, and at A Tarde newspaper, as a heritage and city specialist. At</p>	<p>New Approach on Communication</p> <p>This is an initial study about the new perspective that apparently modifies the trajectory among the media, the public and the government agendas, the ones described by the theory of agenda-setting (MCCOMBS, 2007). This research focuses on the dichotomy between the society conflicts and the coverage offered by the mainstream media and the alternative one, usually proposed with a strong critical approach towards the social situation. The press in Brazil, including journalistic broadcasting, has been mainly focused on interests that mostly are matched with the government ones. This means that the press and the government are very often</p>

<p>UESB, her research project is about journalism and urbanism fields, and she is the editor of Oficina de Notícias newspaper.</p>	<p>at the same side of the agenda dispute and that the media is easily shaped in an official and predictable way. This study points out the contrast between information that comes from different sources – the one that is published by traditional mass communication networks and the one that comes from the streets through new media, which is formulated by individuals that before the digital possibilities were strictly audience. This work emphasizes the difference between the form and the content of information brought up by the established media and the one made possible by the digital technology. We analyze fragments of the conventional and standardized broadcasting and the short movies made by alternative groups, like Grupo de Interferência Ambiental – GIA, to demonstrate the discrepancy of proposals and approaches towards urban problems.</p>
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