**DOSSIER - PRESENTATION DOSSIER VIC – IAMCR 2022**

# Technological & Cultural Changes in the Digital Era

*Cambios Tecnologicos y Culturales en la Era Digital*
*Mudanças Tecnológicas e Culturais na Era Digital*

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The Dossier "Technological & Cultural Changes in the Digital Era" is a proposal of VIC – Visual Culture WG – of IAMCR – International Association for Media and Communication Research – as a tribute to China, venue of IAMCR Conference Beijing 2022. Two of the texts are by Chinese authors as representatives of their host country. The Dossier will be published in *Famecos*, Brazilian Journal, whose Editor gently accepted the idea of having texts by IAMCR members. The Dossier includes researches about the theme, from diverse points of view, emphasizing what occurred especially with the advent of the digital period that brought relevant changes in technological and also cultural areas of communication. The Dossier will be launched during IAMCR Conference-Beijing 2022, within July 11 to 15.

Here are the abstracts of each of the texts. Three of them are co-authored.

Linuo Zhao (Beijing Foreign Studies University) proposes to describe "metaverse", a word that became relevant as framework of digital world and synthesis of three computer technologies, XR, Game Engine and Blockchain. The author explores three types of art, including films, literature, games, music notes and network art that emphasize the participation, the gameplay and the Presentation Dossier VIC 2022 financial attribute of art instead of imitate the halo of art.

"Technology-driven Virtual Production: advantages and new applications of game engines in the Film Industry" is the title of Dong An (Shanghai Jiao Tong University). The proposal of the author is to research Unreal Engine and Unity to clarify the application prospects of the game engine in four aspects: Digital humans with high fidelity, Real-time ray tracing in complex scenes, In-Camera VFX, and Remote collaboration in the post-pandemic era.

"Visual culture and hybrid communication: new advertising forms applied to theatre" is the title of authors Pablo Díaz-Morilla and Andrea Castro-Martínez (Universidad de Málaga, Spain), whose aim is to develop

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a dialog between publicity and theatre in order to verify the possibilities of the use of strategies that allow to establish new kinds of relationships with spectators, offering experimental events during the post-pandemic era.

"The Ethics of Realism as a New Media Language" is the title of Arnau Gifreu Castells (University of Girona, Spain) and Joshua Fisher (Columbia College Chicago, USA). The authors believe that "reality, represented with fidelity, always surpasses fiction" and argue that non-fiction forms as documentaries, journalism and cultural heritage can offer an approach to the ethics of realism in immersive factual media.

Sebastian Aravena Ortiz (Univ. of Leicester, United Kingdom) and Pamela Gatica Ramírez (Univ. of Chile), in their research "Visual Design as Complement for Photography in South American Conservationist Digital Communication", argue that digital media has enhanced the visual languages used by environmental conservation organizations, allowing them to control the meaning of their images. The study intends to explain the relation between photographs and visual design, analyzing images of wildlife in Chile, Argentina and Colombia.

"Anachronism and cinematic intermediality in `post-cinema´ environment" is the title of Raymond Watkins´s study (The Pennsylvania State University, USA), which explores some of the philosophical and aesthetic characteristics of cinematic anachronism as a way of arriving at a better understanding of cinema, especially in its relationship to contemporary visual technologies in our current "post-cinema" environment.

José Claudio Siqueira Castanheira (Universidade Federal Fluminense, Brazil), in his text "The ephemeral blink of an eye: material archives, digital files and the framing of memory", expresses Godard´s concern about the possible end of material support of films submitted to online platforms such as Netflix. The author proposes some reflections on the fleetingness of the filmic experience, which should be preserved as a material framing of memory.

In his article "The construction of family in German feature film during the digital era," Thomas Wiedemann (LMU Munich) examines images of domestic life in 20 outstanding German feature films from the past ten years. Given the state sponsorship of film production in Germany, the author argues that despite technological changes, national film output mainly constructs idealistic family scenarios that plead for cohesion and are hardly progressive.

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