SPECIAL ISSUE

Studies in Audiovisual and Multimedia

CALL FOR PAPERS

Call for papers for *Comunicação Pública* no. 34 (June 2023)

Special Issue: Studies in Audiovisual and Multimedia

Editors: Catarina Duff Burnay (Faculdade de Ciências Humanas da Universidade Católica Portuguesa) and Paulo Nuno Vicente (Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa)

Languages: Portuguese; English; Spanish

DEADLINE FOR SUBMISSION: 13 February 2023

Abstract

The potential of the digital world has challenged established assumptions about audiovisual and multimedia as contexts and objects of study. Screens multiply, content access devices hybridize, emerging media become increasingly important in everyday life, texts are fragmented and become more complex and the receiver acquires a dual and simultaneous status of consumer and producer. The special issue "Studies in Audiovisual and Multimedia" aims to explore the process dynamics of creation, distribution and reception, map their main technological and social changes and envision and understand the impacts on the industry and on the cultural practices of individuals.

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Description and Framework

Kyle Nichols (2006), when discussing the future of television, has replaced the concept of broadcast with something closer to genetic engineering, with viewers working in their personal multimedia laboratories, bringing together content, channels and platforms according to their tastes and desires. Almost two decades later, this reality gains importance, especially among the younger population. Born and/or raised within an evolved technological bubble, the must see generations become proficient in choosing and accessing content and, as a result, in the immediate satisfaction of their informational and recreational needs. The author has predicted that the elderly would maintain a close relationship with the television and the television set, transforming the flow of Raymond Williams

(1974) into a strategy for reception rather than production itself. If this scenario, marked by the diversification of access to sources, increases the supply and the technical improvements of devices, it will also make consumption more flexible and increase the pressure and demand on the producing entities. Faced with a media environment without defined borders, where the internet obtains the status of a medium by directly enabling experiences and content (Johnson, 2019), they have to choose "wars", "weapons" and "tactics", according to its nature, positioning, resources and market objectives, for decision making.

Cyclically, technology enhances the emergence of new cultural objects (Manovich, 2001) in a process of media convergence (Meikle & Young, 2012), making it crucial to pay attention to the technical environment and the social impacts beyond production and distribution platforms and forms of access. In this sense, in an approach to the developments of the last decade, it is necessary to look critically, for example, at the principles of Artificial Intelligence, to better understand the implications of the buzzwords automation, algorithm and recommender systems when used in reference to video streaming platforms, digital social networks or even digital editorial projects. At the same time, it is important to disentangle and analyze the socio-technical effects of its use in decision-making processes, in the levels of user involvement (with platforms and content), in market performances and, more broadly, in the implications of the potential datafication of the life and social dynamics (Møller Hartley et al., 2021; Couldry, 2020; Van Dijck, 2014).

The context described has been shaping what is understood by television (Lotz, 2007, 2017, 2018, 2021, 2022), but also by audiovisual and multimedia as concepts. The articulation of sound and moving image, although directly connected to the small screen, represents devices and contents operating simultaneously in a wider and markedly inter, multi and trans media way. These dynamics still have to be envisaged and worked on in accordance with the social fields in which they take place and the *habitus* of different sociodemographic groups (Bourdieu, 1976) and with the geographical and cultural environments in which they operate, taking into account the opportunities and constraints provided by the contexts of globalization (Giddens, 1995; Featherstone et al, 1995), as well as by the ideas of mobility, representations and identities (Morley, 2000; Hall, 1997; Hall & du Gay, 1996).

Objectives and approaches

Taking into account these lines of thought, the special issue "Studies in Audiovisual and Multimedia" accepts contributions that cross different experiences of production/creation and reception, among others, in the following thematic areas:

- Post-Television and "ecranization" of society
- Audiovisual streaming platforms: production, distribution and consumption
- Multimedia and gamification contents

- Taste platforming
- Automation and Big Data
- Algorithms and Algorithmic Literacy
- Audiovisual, Representations and Identities
- Regulation of new media environments
- Audience measurement, reception studies, fandom
- Audiovisual production and sustainability (green production)
- New media narratives: genres, formats, strategies
- Language and multimedia practices (narrative universes)
- Interactive Digital Games
- Virtual, Augmented and Mixed Realities
- Archive(s) and Memory(ies)
- Immersive practices (journalism, entertainment, fiction)

KEY DATES

1st Call for Papers: 15 September 2022

Deadline for Submissions: 13 February 2023

Deadline for submitting the final version of accepted paper: 15 May 2023

Publication date: 30 June 2023

Submission guidelines:

Articles must be submitted online via https://journals.ipl.pt/cpublica/index . Authors are required to register in the system before submitting an article; if you have already registered, simply log into the system and start the 5-step submission process. Articles must be submitted using the pre-formatted template of *Comunicação Pública*. For more information on submission, please read Information for Authors and Guidelines for Authors.