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Comic Art Working Group

Abstracts of papers presented at
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Id: 12048

Title: La influencia de la caricatura y el dibujo animado para la elaboración del arte visual dentro del género de música electrónica dance.

Session Type: Individual submission

Authors:
Name: Citlaly Aguilar Campos
Email: citlaestrella (at) hotmail.com
Country: MX (Mexico)
Affiliation: UNIVERSIDAD NACIONAL AUTONOMA DE MEXICO. FACULTAD DE CIENCIAS POLITICAS Y SOCIALES

Abstract: En la actualidad los medios masivos de comunicación, las nuevas tecnologías y la cultura popular están estrechamente ligados, tal es el nexo que géneros como la música electrónica dance (EDM) se ven influenciados por expresiones como la caricatura y los dibujos animados para crear sus propios soportes visuales que interactúan con sus respectivos espectadores. Se transforman en piezas artísticas contemporáneas que generan toda una experiencia estética en tiempo real con los asistentes. A través de la teoría de Hans Jauss y Paul Ricoeur se explicará de qué forma disc jockeys como David Guetta, Major Lazer, Dada Life, Burns, Delta Heavy, FatBoy Slim y Steve Aoki utilizan caricaturas y animaciones como recursos vitales para influenciar y adherir a su audiencia través del arte visual que crean para sus presentaciones y materiales.

Id: 12114

Title: Comic for the popularization of science in Mexico

Session Type: Individual submission

Authors:
Name: Sergio Sánchez Sánchez
Email: sergei.sanz (at) gmail.com
Country: MX (Mexico)
Affiliation: Universidad Nacional Autónoma de México

Abstract: Cómic para la divulgación de la ciencia en México

México es el país de miembro de la Organización para la Cooperación y el Desarrollo (OCDE) y de toda Latinoamérica que menos invierte en ciencia, menos del 1% del Producto Interno Bruto. Lo que también incide en que la percepción de los científicos entre la población sea considerada como una actividad peligrosa.

La divulgar la ciencia entre el gran público mexicano es un esfuerzo que requiere de la participación de distintas instituciones tanto académicas, la Academia Mexicana de la Ciencia y museos interesados en mostrar de manera divertida y con ejemplos las aplicaciones de la ciencia en situaciones cotidianas.

El cómic Dime Abuelita por qué… es una historieta que narra las aventuras y peripecias de Leo, un estudiante de preparatoria y de su abuela Emi, una científica que le guía en su camino para descubrir las manifestaciones de la ciencia en la vida cotidiana. La periodicidad de la publicación es mensual, contiene dos historias en cada número y en ellas se explica de manera sencilla para el público temas científicos.

En el desarrollo y edición del cómic y los argumentos participan personas dedicadas a la ciencia como físicos, químicos, astrónomos, quienes asesoran a los editores para mostrar los temas científicos con exactitud y al mismo tiempo hacer que los lectores se interesen por querer leer más e investigar por ellos mismos.

Situado en un paradigma interpretativo, el análisis del cómic Dime Abuelita por qué… busca generar entre los lectores una conexión emocional con referencias culturales mexicanas, tal como es la canción de Francisco Gabilondo Soler "Cri-Cri", con su canción infantil "Di por qué".

El cómic Dime Abuelita por qué… es un medio para divulgar la ciencia en el público mexicano y en particular a los jóvenes de cursan el bachillerato, además está disponible en versión digital, con lo que busca llegar a los usuarios de las tecnologías digitales.

Id: 12309

Title: BULLYING REPRESENTACION, NARRATIVE AND INTERACTION OF THE COMIC

Session Type: Individual submission

Authors:
Name: Alejandra Patricia Gómez Cabrera
Email: patriciagomez444 (at) hotmail.com
Country: MX (Mexico)
Affiliation: Universidad Nacional Autónoma de México (UNAM), Posgrado en Ciencias Políticas y Sociales.

Abstract: Social Representations is an integrative perspective of the individual and society; speech and interaction are the result of social thought, those mental processes that originate in coexistence. Authors like Mead (1973) and Moscovici (1979) have laid the foundation of this theoretical and methodological approach. This means that the attitudes, feelings, beliefs and rules are created in everyday dealings with others and affect social relationships in a certain way.

In the field of bullying, comic is a discursive tool where we can identify the point of view of the protagonists involved in this reality and the main interpretations of the student's community on this topic. The information of this research was obtained from interviews and comics, designed by 120 students from the Universidad Nacional Autónoma de México integrated in teams of four members. From this information it is possible to identify the mechanisms involved in the bullying, its impact on the living and the scope of this problem in the biographies of the students.

In the images and dialogues contained in the comics is possible to see events of physical violence: death is a constant representation in their stories. However, it also shows events with more subtle violence, which is the subject of this research study: symbolic violence analyzed by authors like Maturana (1997) and Elias (2008).

The main results of this research are: the presence of bullying as a result of the displacement of the violence experienced in the family, category analyzed by Freud (1993). The use of the ridicule as a means of stigmatizing the other, research developed by Goffman (2008) and Liberman (2005); as well as the emotional asymmetry between the victim and the aggressor, concept approached by Collins (2008).

The interest in analyzing the symbolic violence in the narrative of the comic, responds to the expressive creativity of this tool. The interest of the creator focuses on how to tell a story using imaginative resources and personal experiences. Comic, therefore, is a methodological technique to know the spontaneous thinking of students about bullying. This violence precedes other forms of more complex aggression. It is possible to prevent

violence in a playful context by using the comic and at the same time, study the causes and consequences of bullying on students.

Id: 12610

Title: From phylacteries to balloons: consequences of epistemological evolution in pictorial representation of support of the discourse.

Session Type: Individual submission

Authors:
Name: Fabio Mourilhe
Email: funkstroke (at) yahoo.com
Country: BR (Brazil)
Affiliation: UFRJ

Abstract: The objective of this work is to establish a parallel between outlined supports of discourse and its enclosed text, which represent speech in sacred, humor and comic images (phylacteries, labels and balloons), and the evolution of representation and knowledge in renascence, classic and modern eras, considering some hypothesis stated by Foucault in 'Order of things: an archaeology of the human sciences'. In spite of functional differences of these supports, it is possible to consider their occurrences as marks in an evolutionary flux of the subject-thinking binomial, showing changes by which representation endured through time. From supports of discourse used in representations, phylacteries are the closest to the object designated, paper or parchment that carried verses. As a support, phylactery did not conduct a magical specific meaning, but had the function of conducting a content that reflected systems of symbols that characterized this period. Balloons and labels, moreover, indicated the idea of smoke. Their representative relation with the power of speech and thought proves to be arbitrary. Although, balloon in Modern Era, as metalanguage, acquires eventually form and consistency in the representational level, resulting in a pure presentation. Captions, on the other hand, showed, in Renascence, commentaries and interpretations about prayers and magical principles conducted by the phylactery; and critical commentary in classical period. They acquired the role of leading text, before the emergence of Modern balloon, in the same period when literature arose in 19st century. Critical commentary and questioning were articulated simultaneously in labels and captions of humor cartoons. Different from the episteme of this period, however, in this context, they were applied in a chaotic way. Traditional order of reading could be followed, but not as a requirement, suggesting the possibility of an open order of reading. The content of labels, in the same way, with mocking, departs from an ordered organization of thought. This chaotic feel continuously prevailed in the mischief that featured in the first comic strips. Thus, the determination of the subject that characterized Classical period proved to be paradoxical in humor cartoons of this time, because the subject-thought binomial emerges in a critical and chaotic background, where, eventually, it was already possible to perceive fragmentations of the subject with the inclusion of representations of the act of speaking in excess and to the extreme. The representation of the act of speaking taken to the extreme was widely presented since references to advertising invaded Modern world, imposing itself as 'a priori' and reflecting itself in human behavior: the excess of voices

of the posters included in the work of Cruikshank later appeared in the work of Opper as characters' voices, indicating the 'power of speech' and 'the language of the walls' as new transcendentals.

Id: 12851

Title: "Remember, Remember, the Fifth of November': Memory, Magick, and Manifestation in the Viral Pop Cultural Transmission of Alan Moore's V for Vendetta

Session Type: Individual submission

Authors:
Name: Peter J Roccia
Email: rocciap (at) macewan.ca
Country: CA (Canada)
Affiliation: MacEwan University

Abstract: At this point in time, it is safe to say that Alan Moore's V for Vendetta has conquered the world, incrementally, clandestinely, irrevocably. This paper tracks the viral pop cultural transmission of Moore's Work from its roots in history and cultural practice as Guy Fawkes Night; to its mass distribution through Wizard, DC Comics, and the Wachowski siblings' film; to its 21st-century manifestations as a material (and virtual) sign for protest through Anonymous, Occupy Wall Street, the Arab Uprisings, Turkey's Taksim Square, and Ukraine's Maidan Nezalezhnosti. We analyse this line of transmission against the backdrop of three critical, theoretic frameworks. (1) We use Susan Blackmore's memetics to explain V's transmission of its code, rather than its material, throughout the world. (2) We then apply Roland Barthes' second-order sign systems to demonstrate how V's mythic content is both emptied and retrieved, and then emptied again, through time. (3) Lastly, we employ Bruno Latour's Actor-Network Theory (ANT) to describe how V could appear, contradictorily, as part of both the Maidan and Anti-Maidan protests in Ukraine. Next, we supplement these theoretical approaches with Alan Moore's own recurring motif of the Magickal Link (drawn from Kabbalah and Aleister Crowley's Magick in Theory and Practice) as illustrated in most of his Major Works (Watchmen, Lost Girls, Promethea, League of Extraordinary Gentlemen, and his current Lovecraftian opus: The Courtyard / Neonomicon / Providence). Through this study, we hope to achieve two things: (1) the construction of a working model for viral pop cultural transmission as a composite theoretical approach, rather than just an encapsulation of any one theory, and (2) the derivation of the sequential episteme embedded within the comic book medium itself. Thus, by using the Works of Alan Moore as a test case, we hope to assemble an overall explanatory mechanism for the recurrence, repression, and (re)membering of cultural, political, and social content through its various, and viral, manifestations through time as ritualized objects and pop cultural artefacts.

Id: 12909

Title: The Charlie Paradox: cartoons, visual narratives and a boy on the beach

Session Type: Individual submission

Authors:
Name: Geisa Fernandes
Email: geisaf (at) hotmail.com
Country: BR (Brazil)
Affiliation: Observatório de Histórias em Quadrinhos (ECAUSP) - Area de Narrativas Dibujadas (UBA)

Abstract: September 2 2015: a three-year-old Syrian boy named Alan Shenu drowns in the Mediterranean Sea, close to a Turkish beach. Pictures of his body taken by the Turkish journalist Nilüfer Demir are quickly spread around the world. Initially reported as Aylan Kurdi (the Turkish word for Kurdish, his ethnic background), the boy gave a human face to the refugee crisis in the European continent. The compelling image of his small body, face-down on the edge of the water, wearing a red t-shirt and blue pants embodied the Syrian refugee crisis and increased significantly public support for refugees, pressuring European governments to act. The tragedy of Alan happened eight months after the terrorist attacks at the Charlie Hebdo offices in Paris which killed twelve people but despite the gap in time, the death of the boy was responsible for another controversy involving the satirical magazine: less than two weeks after the death of Alan, his iconic image on the beach was used in two montages. The cartoons attracted a lot of criticism from those who view the use of death of Alan for satirical purposes as offensive. The author, French cartoonist Riss (Laurent Sourisseau) had been himself badly injured in the attack against Charlie Hebdo and succeeded Charb as editor on the satirical magazine. Four months later, another polemic concerning Riss and the deceased refugee boy came to light: the caption for a cartoon published in the magazine asked what Alan would have become if he had grown up. The answer represented a scene in connection with a string of sexual assaults in Cologne, Germany. Just as it happened to the first caricature, this one raised a fierce debate on the media, especially on the social networks. There were basically two strong opposed interpretations: those who were outraged by the use of a dead child for satirical representations and those who understand that the magazine was, once again, simply exercising its right not only to free speech, but to its own discourse. If there was once a common language between Charlie and its readers, built in decades, this equilibrium was undoubtedly broken and the new "average reader" might not be yet totally known, but it is for sure not the same old time French speaking fellow anymore what implicates that the drawings of Riss were interpreted by a audience not aware of the rules of French visual narratives, but then again: an image could hold more information than a thousand words, it is said. The present article discusses how the interpretation of visual narratives are indissolubly linked to other narratives, such as cultural, social and political ones. It is our goal to compare different visual representations of the death of Alan to the polemic cartoons published in Charlie Hebdo

in other to verify how the common sense about an image being worth a thousand words is not always valid, at least not for political cartoons.

Id: 12964

Title: Effects of Satirical programs in stimulating political awareness among youth.

Session Type: Individual submission

Authors:
Name: umair Nadeem
Email: umair.nadeem (at) uog.edu.pk
Country: PK (Pakistan)
Affiliation: University of Gujrat, Pakistan

Name: Sidra Umair
Email: brightsaba (at) gmail.com
Country: PK (Pakistan)
Affiliation: Ministry of Communication.

Abstract: Technological advancement has increased the viewership of television as television has become an important member of our family. Television provides information regarding education, current affairs and entertainment etc. Information provided by television keeps us up to date about innovative happenings going around. The political satirical shows, portrayed by television is an advanced trend in the today's era of progression. Satirical shows are purely comedy based as their purpose is to provide political information in a hilarious manner. Serious news along with the mixture of humour, satire adds beauty to the desired information and people also get entertainment along with information. Purpose of this study will be to explore the popularity of satirical programmes among university students and to know the influence of satirical programmes in shaping public opinion. Satirical programs play an influential role in shaping public opinion and helps students to take political decisions. Satirical shows helps to learn more as compared to serious talk shows. Students regularly watch satirical shows to create awareness and enhance knowledge regarding political happenings. Political information provided by these entertaining shows increases general knowledge of the students. Satirical shows besides possessing element of humour and comedy fulfils the function of education also. The universe of the study will be selected universities. Survey method will be used for data collection of students of selected universities.

Id: 13210

Title: La importancia de la animación como discurso

Session Type: Individual submission

Authors:
Name: Jorge Salvador Anaya Martínez
Email: jorgeanayamartinez (at) hotmail.com
Country: MX (Mexico)
Affiliation: Universidad Nacional Autónoma de México (UNAM)

Abstract: El trabajo busca mostrar la importancia que ha tenido la animación a través del tiempo para presentar al espectador un discurso por parte de sus realizadores para legitimar o criticar a quienes ejercen el poder. Para ello, la presentación se dividirá en tres partes. En un primer momento, se expondrá cómo las animaciones han servido para expresar la opinión política de quienes los realizan y que, tomando en cuenta el público al que se dirigen y el objetivo que pretenden, pueden ser las versiones de los poderosos o crítica a los mismos. En la segunda parte, se presentarán los casos de Estados Unidos en la Segunda Guerra Mundial a través de cortos de Popeye, además del japoneses a través de la animación conocida popularmente como "Momotaro contra Mickey Mouse" del mismo periodo y de un periodo más reciente "La tumba de las luciérnagas" a fin de mostrar el punto de vista expresado en ellos a través de escritos relacionados con el análisis del discurso. Finalmente, a manera de conclusión se expondrá porqué es importante conocer el valor discursivo de las animaciones y rescatar el valor más allá de lo lúdico con que cuentan estos productos culturales.

Id: 13302

Title: Exploring the Differences and Similarities: Adult and Children's Cartoons in Kenya

Session Type: Individual submission

Authors:
Name: Levi Obonyo
Email: lobonyo (at) gmail.com
Country: KE (Kenya)
Affiliation: Daystar University

Abstract: Cartoons have been part of journalism for centuries with the understanding that they provided a quick means of communication. And journalism has deployed the use of cartoons with resultant powerful effects. The caricatures have had effects on, some say, the circulation of newspapers but also on the images of the individuals that have been caricatured. Today there is hardly a newspaper of worth in Kenya that does not publish cartoons. Cartoons are also widely used in educational literature to introduce children to learning. Children's books in primary schools liberally apply cartoons as a means of introducing young learners to their lessons. Sometimes it has been the same cartoonists who have caricatured for both newspapers and magazines on the one hand and primary school books on the other. What however, if any, are the similarities and differences between the caricatures designed for children and published in the books for learners, for that matter, and the cartoons published in newspapers and magazines for adult consumers?

Early Kenyan cartoonists caricatured for both types of literature. Terry Hirst, for example, started drawing for Children's books before diversifying to become a cartoonist for Joe Magazine. The cartoonists that followed in his steps have largely done the same – drawing for both popular literature but also for children's literature.

This paper, through content analysis, examines cartoons appearing in children's reading literature, such as books, and compares them with material appearing in general circulation media exploring the similarities and differences, if any, which may exist in these two types of cartoon literature. The study explores whether the material appearing in adult reading literature is more abstract, less detailed, and more difficult to decipher compared to the caricatures published in children's literature. Further, the paper investigates, through in depth interviews, the position of cartoonists who caricature both for newspapers and other popular readings, and children's material to understand their considerations when drawing. What are the factors that the cartoonists deliberately take into consideration in coming up with material for the two different types of audiences? What are the ethical boundaries that they take into account? How are these differences manifested?

Id: 13450

Title: Representations of Palestinian identity in Joe Sacco's comics journalism

Session Type: Individual submission

Authors:
Name: Vinicius Pedreira Barbosa da Silva
Email: pedreirabarbosa.vinicius (at) gmail.com
Country: BR (Brazil)
Affiliation: Universidade de Brasília

Abstract: This article discusses representations of the Palestinian identity in Joe Sacco's comics journalism. Based on the theoretical framework of cultural studies, comics and narratives, the work presents our first reflections on the author's production about the issue of Palestine. We aim to understand the represented Palestinian identity according to the narration of a nation amidst historical events, collected testimonies, images and memories at the everyday life in the occupied territories.

Id: 13722

Title: Horror comics by female authors: a comparison between The Mountain with Teeth by Alejandra Gámez (México) and Through the woods by Emily Carroll (Canada)

Session Type: Individual submission

Authors:
Name: ira erika franco
Email: ira.franco (at) gmail.com
Country: MX (Mexico)
Affiliation: unam

Abstract: For the longest time, comic books have depicted and reinvented the horror genre, revealing the nature of fear and disgust in all its profound significance for society in general. Nevertheless, this genre has only been explored by women in the last few decades, and their visions of fear and horror as authors are seldom explored.
What exactly are women afraid of? If my proposal is accepted, I intend to dissect the nature of horror in two authors, Emily Carroll (Canadian) and Alejandra Gámez (Mexican) both of whom, in my opinion, share some similarities within their obsessions and the narrative mechanisms.
I suspect one of their techniques to provoke fear and alienation to the reader is to uncover, violently, the "sheets of intimacy", so to speak. Unlike their fellow male comic authors, which very commonly use the arrival of strange creatures from another planet or undead spirits —usually as vehicles of invasion and domination at a large scale— to convey the sense horror, Carroll and Gámez depict dread in intimate, every-day life situations. In Carroll, for instance, horror lies within the four walls of one's room, often revealing the claustrophobic nature of memories and trauma. Horror is within Carroll's characters nature: their isolation is fertile ground for the returning of lost friends or relatives, not always with the best intentions. For Gámez, horror genre is the opportunity to reveal the unexpected in our most treasured relationships —that our partner is holding us so tight because he is already dead, for example, or that humans used to be insects only we've forgotten and need to be reminded by best friends—.
I believe both comic authors share some common techniques in the way they depict musicality of words: their characters usually "whisper" to themselves o narrate through words written in between panels, without speech bubbles, as if there was an omnipresent narrator similar to a fairy tale. Although Carroll is obviously more crafted in terms of lettering and poetry, both works have a common taste for open endings that extend the horror being lived by characters in the reader's mind.
Another point in comparison is that both authors started their work as an independent webcomic, which later gave place to printing, due to their evident talent. The way they used the web format as part of their narrative —delaying the plot's resolution, for example— is comparable and certainly interesting to study.

Id: 13801

Title: POLITICAL ENTERTAINMENT AND DEMOCRACY IN PAKISTAN: EXAMINING THE ROOTS OF MEDIATED DELIBERATION IN POLITICAL COMEDY SHOWS

Session Type: Individual submission

Authors:
Name: sobia abid
Email: sobia.abid (at) uog.edu.pk
Country: PK (Pakistan)
Affiliation: Ph.D fellow in communication studies at university of Gujrat, Pakistan

Name: Muhammad Zahid
Email: zahid.bilal315 (at) gmail.com
Country:
Affiliation: Center for Media and Communication Studies, University of Gujrat, Gujrat, Pakistan

Abstract: Portrayal of Politicians in TV comedy shows is getting popularity in Pakistan. These programs are projecting images of politicians through different modes of comedy including: satire, parody, mimicry and animated dummy characters. These political entertainment programs may have been successful in providing better sphere of political deliberations, presenting salient features of mainstream political parties' leaders, since last decade. It has been observed that viewers are taking their talking points for political discussion form these programs. This study argues that entertainment seems more effective to provide evaluation of politicians as compared to the traditional news and current affairs programs. Analysis of Treatment of political comedy can provide an assessment of mediated deliberation in understanding democratic environment of society. Therefore, political comedy is a good strategy to explain the political public sphere. Data for the analysis, in this research, have been collected employing content analyses technique of two popular representative programs of 'GeoTV' and 'Dunya TV'. Khabarnaak and 'Hasbe Hall'e the programs broadcast respectively in both Television Channels. Findings show that TV comedy programs are providing enough aspects of politician's life and their politics for the understanding underlying political sphere.

Id: 13810

Title: Researching, Analyzing, and Writing about Comic Art

Session Type: Individual submission

Authors:
Name: John Anthony Lent
Email: jlent (at) temple.edu
Country: US (United States)
Affiliation: International Journal of Comic Art

Abstract: This seems like a too basic presentation to a group of researchers of comic art. But, I believe it is vital for a few reasons: 1. In the ridiculous publish or/and perish world of academia, it seems much research is hastily put together, fast food like, 2. Much research follows what's in vogue (U.S. superheroes, gender and comics, superstars such as Alan Moore, Frank Miller, etc.), when so many other topics are begging to be studied, 3. There is a tendency in some quarters to abandon systematic research and analysis methodology, and 4. We still have not supported or encouraged to any degree the development of theory or techniques more relevant to non-Western parts of the world. These claims come from reading and editing many hundreds of submitted manuscripts to journals I have edited and grading many more graduate dissertations and papers.

In this presentation, I will explore contemporary comic art scholarship relative to what is there (often in abundance); what is missing in topics; theoretical frameworks used, with what effect; innovations in comics theory; research approaches (historical method, interviewing, content/textual analysis, use of public documents, surveys, observation, etc.) and their proper uses; why some research and theory approaches emanating in the West may not work in other parts of the world, and organizing and writing research papers.

Id: 13888

Title: Back to the Future with The Frameside Lounge: Diversifying the Spread

Session Type: Individual submission

Authors:
Name: Sanabelle Ebrahim
Email: sankofabookmarket (at) gmail.com
Country: ZA (South Africa)
Affiliation: University of KwaZulu-Natal / Book & Design Fair Durban

Name: Mikhail Peppas
Email: visualvoicemikhail (at) gmail.com
Country: ZA (South Africa)
Affiliation: Durban University of Technology / Board Game Champions

Abstract: The Frameside Lounge (FSL) was originated by Book & Design Fair Durban as a 'comic-comfort' narrative space where participants can exchange ideas, graphic novel storylines, sketches, cartooning; buy and swap comics and indulge in fantasy cosplaying and dramatisation. The project was piloted as a pop-up experience at a conference in Durban in 2012 hosted by the International Association for Media and Communication Research (IAMCR). The FSL concept has expanded in presence and impact through pop-ups at IAMCR 2013 Dublin, IAMCR 2014 Hyderabad, the International Union of Architects 2014 World Congress Durban, IAMCR 2015 Montréal and the Book & Design Fair Durban 2015.

FSL activations include:

-       Pre-conference opportunity for the Comic Art working group to design a cartoon style Frameside Lounge T-Shirt and 'frame-centric' pin-on badges and stickers for IAMCR Leicester
-       Storyboard frames mounted on display stands with visitors encouraged to enrich the storyline and illustrative process by continuing and contributing to graphic narratives
-       Provided pre-set follow-on frames linked to a 'start-off' storyline with background material on characters and environment supplying a dramatic pool with prompts and cues drawn at random by participants
-       Graphic materials from origin countries of participants placed on coffee table for browsing and engagement
-       Hello Kitty, He-Man and BunnyKat sketch marathon based on displayed figurines
-       Video postings of activations and delegate interactions and comments on the 'Down BunnyKat Lane' channel on YouTube
-       Tabletop board game demonstrations and playing opportunities in the unplugged format. Board game suggestions for future game development that incorporates cultural intelligence drawn from the lifestyle practice of participants both local and international

as part of the integralist theme referencing the global Maker Movement

Comic art product from joint-creations conceptualised at previous FSL experiences will be on display at the 60th anniversary of the IAMCR in 2017. As part of the futuristic ambitions of the project, the FSL at IAMCR Leicester provides the ideal opportunity for gathering data and details to be fed into the production and programming of 'Board Game Championships and Graphic Narratives 2022' scheduled to coincide with the Commonwealth Games in Durban, South Africa. Memory, commemoration and communication merge into crowd-sourced material from FSL Leicester as part of a "Catalogue of Thrills" that will be widely distributed in digital and print formats.

The theoretical framework of the action research project is underpinned by two theories: Syntactic Theory of Visual Communication selected for its communicative power of blending words and images that impacts on the comic art and graphic narrative formats, and Communities of Practice for its focus on the knowledge dimension foregrounded by a sense of community amongst diverse cultural groups. Ethnographic appropriation is identified as a lens to gather variations in cultural diplomacy.

Attractions have featured writers and artists conversing with the public and sketching comic book characters such as BunnyKats and Leaping Leprechauns reading miniature classics on the fantastical BooK Bench. Collaborative entrepreneurship for local and international visitors to the FSL is fostered through the graphic narrative, comics, cartooning, cosplay and board gaming.

Id: 13910

Title: Comics to TV: The Next Generation

Session Type: Individual submission

Authors:
Name: Sara Al-Nassr
Email: saraalnassr2016 (at) u.northwestern.edu
Country: QA (Qatar)
Affiliation: Northwestern University in Qatar

Name: Kauthar Odwan
Email: kautharodwan2016 (at) u.northwestern.edu
Country: QA (Qatar)
Affiliation: Northwestern University in Qatar

Abstract: From the very early Tintin to the current leading multimedia Marvel franchise, the adaptation from comic books and magazines to television series has always been a sure way to expand audience, make profit, and achieve horizontal integration. This trend of adapting comic book characters into television heroes has recently found its way into Arab children's television. The popular 1970's magazine Majid is now the main character of an animated series as well as the face of a children's TV channel.

The show, aimed at 7-14 year olds, follows the adventures of 12-year-old Majid and his friends as they discover historical landmarks in the United Arab Emirates. Through his adventures, Majid learns valuable lessons about history, culture, and traditions. He is portrayed as an ideal, inquisitive, and patriotic child. The series aims to not only provide entertainment, but also to reinforce national pride, morals and traditions in children.

Both in its textual and audio-visual form, Majid entered the everyday life of Arab children offering a unique lens to examine the construction of role models for youths. The purpose of this study is to explore continuities and changes in Majid's voice, identity, and persona as a television hero. Particularly interesting is the move from a Pan-Arab print publication to a localized Emirati television show, as shown by the use of a local dialect instead of the Modern Standard Arabic language, among other changes.

In-depth interviews with the show's producers and writers serve as the paper's empirical base, together with access to production documents and reports. Although comic books have been turned into shows and movies for decades, the case of Majid highlights the application of these global practices into more local contexts. As such, a case is made for the need to explore these local adaptations and their ability to develop indigenous role models.

Id: 14156

Title: El Peso Hero

Session Type: Individual submission

Authors:
Name: Edna Nelly Becerril Lerin
Email: ednanelly (at) yahoo.com.mx
Country: MX (Mexico)
Affiliation: Universidad Nacional Autónoma de México

Abstract: No tiene capa que le permita volar, busca hacer justicia, y por ello combate a los cárteles de narcotraficantes de la frontera México-Estados Unidos, así como a los delincuentes dedicados a la trata de personas. Es el Peso Hero y toma su nombre de la moneda mexicana que resiste una y otra vez la devaluación ante el incremento del dólar. Héctor Rodríguez creó en 20003 la historieta para que sus alumnos de segundo grado de la escuela bilingüe, Junkins Elementary School de Carrollton pudieran desarrollar el gusto por la escritura, así como mejorar habilidades de redacción ya que se inspiran en el Peso Hero para escribir sus propios relatos.

El Peso Hero es mexicano, viste camisa blanca y jeans, sólo tiene un súper poder: la fuerza que utiliza para combatir a los delincuentes, habla español aunque también puede responder a otros personajes en inglés.

En el primer volumen de este cómic, el superhéroe lucha contra una red de tráfico de drogas y un sistema político corrupto. Las historias se ubican en la frontera de México con Estados Unidos pueden tener como escenario, la frontera con Chihuahua, Tamaulipas, Sonora, zonas fronterizas donde la violación a los derechos humanos de los migrantes es la constante.

Los primeros números presentaron temas presentes en el imaginario social de los inmigrantes: deportaciones, trata de personas, abuso de autoridad por parte de los integrantes de la patrulla fronteriza, problemas que enfrentan los migrantes y que son parte de su accionar cotidiano.

Sin embargo, el pasado mes de julio de 2015, el Peso Hero dio un giro, al presentar un póster donde el Peso Hero golpea a Donald Trump, precandidato a presidente para las elecciones presidenciales de 2016 por el Partido Republicano, con lo cual, nuestro héroe no sólo representa a los mexicanos inmigrantes, también integra a los latinos que viven en Estados Unidos y que han sido afectados por las palabras de Trump, Y es que la estrategia de Trump intenta frenar la inmigración ilegal a los Estados Unidos, al tiempo de erradicar a los migrantes mexicanos, Trump ha propuesto impedir la entrada de todos los refugiados sirios y deportar a cerca de 11 millones de inmigrantes ilegales de territorio estadounidense. Por ello, el Peso Hero lo combate y con ello construye identidad en torno a un tema fundamental : la migración en los Estados Unidos.