VILNIUS TECH

Vilnius Gediminas
Technical University

6th International Conference „Visuality 2021: „Media and Communication"

ABSTRACTS

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John Howkins

University of Lincoln, UK; Shanghai Theater Academy, China

TEN LINKS BETWEEN CREATIVITY AND VISUALITY

I will describe global trends in the creative economy and in the future of work. I will refer to the pandemic and the shift to hybrid work. I will then describe the origins of creativity and how people articulate their ideas to themselves and to others. I will describe the shift from right-hand brain functions to left-hand brain functions, from orality to literacy and visuality, and from innovation to creativity. Throughout, my focus is creativity and the nature of creative work.

Nico Carpentier

Charles University in Prague, Czech Republic; Free University of Brussels, Belgium

DISCURSIVE-MATERIAL STRUGGLES OVER THE ENVIRONMENT. THE DOCUMENTARY FILM „KIRUNA - A BRAND NEW WORLD" AS AN AUDIO-VISUAL INTERVENTION

The talk starts with a theoretical discussion on discourse theory, enriched by new materialist approaches, to develop a theoretical framework that does justice to the idea that the discursive and the material are entangled, in particular when it comes to the environment. Still, discourse-material assemblages centred around anthropocentrism and dualism remain hegemonic, and at the same time, need to be reconsidered if a more sustainable relation towards the environment is to be developed. "Kiruna - A Brand New World" (2019) is a documentary film directed by Greta Stocklassa that allows reflecting about how particular signifying practices, such as documentary film, can contribute to these reconsiderations. The analysis will demonstrate how the documentary film shows the workings of the hegemonic cluster, but also visualizes the gaps in, and limits of, the hegemony of anthropocentrism and dualism. Second, the film also gently highlights the discursive-material struggles over hegemony by giving voice to those who identify with counter-hegemonic discourses, and by representing the soil as having material agency, resisting its exploitation.

Franz Fischnaller

Albertina Academy of Fine Arts, Italy

SHAPING THE FUTURE OF IMMERSIVE GIGAPIXEL EXHIBITS

Trans-disciplinary knowledge creation and strategic collaboration across the field of Art, design, humanity, cultural heritage, science and technology.

Algis Mickūnas

Ohio University, USA

REFLECTION: VISUALITY AND VISION

The ancient proclamation that the medium is the message has become an empty rhetoric – similar to saying that the radio waves are the message. Hence, the presentation is designed to explicate the most fundamental principles of media – including images, the nature of reflection (image of…) and the issue of time in all images/visuality and vision. The latter is a "silent" presence without which there cannot be an awareness of "images" in any mass medium – including advertisements and scientific searches for images in human brain physiology – ala Dennett and others. In addition, the question of "reflection" will play a role, specifically since all philosophical and scientific ventures are premised on "reflective" awareness.

Asta Zelenkauskaitė

Drexel University, USA; Vilnius Gediminas Technical University, Lithuania

SOCIAL MEDIA AND ITS GLOCAL RELATIVISM FOR MASS MEDIA INNOVATION

Mass media has been constantly reinventing itself by introducing new media genres, content types, formats, and more recently, media convergence e.g., by including social media into mass media broadcast or providing more spaces for audiences and publics to interact through mass media platforms, typically designated for professionally-generated content. Mass media have also diversified themselves by nurturing local, global, and/or glocal profile(s) reflected through their modus operandi and types of content. I argue that social media complicate the notion of glocalism when used for mass media innovation by creating new archetypes of glocal relativism. The underlying assumption of this argument is against the notion that social media represent a global phenomenon. Such a universality is contested not only from the access

perspective but also on the grounds of the specific social practices, juxtaposing technological social media adoption. Such a relativism is exemplified through social media as serving glocal needs through the lenses of 1) social media as a (news) sources for mass media; 2) social media as an interpretative "public sphere" for its users; 3) social media as a (temporary) "visible" platform for mobilization. The flip side of glocal social media is addressed through the lenses of 4) vulnerabilities within the media infrastructures, and 5) glocalism a product of online/offline geographic reframing. To conclude, while "glocal" has provided potentials for a symbiotic relationship between users and media organizations, leveraged by crafting niche-based, diverse, and/or specialized content formats, and types, yet such a crystalized glocal niche media content with its niche audiences has been found to be a subject for a targeted commercial and political influence. As a result, such a glocally-grounded convergence poses vulnerabilities: a symbiotic relationship can be subverted and transformed into parasitic.

Joseph J. Pilotta

Ohio State University, USA

HOW DO MEDIA WORK?

In our post -truth era it is important to take a critical look at our global media environment and understand how did we get in this situation?

Our starting point is somewhat arbitrary with the tele-visual-audial -experience of (McLuhan world) the world of perspective rationality which will provide us the foundation for our interrogation. we will find that our media is more than messages, codes, artifacts, discourses, signs and signals, but rather styles of communication media are space/time/movement modalities   where truth may only show up in one dominant style of communication.

The implication of communication media as style requires a rethinking of what media can do or cannot as we come to a different way of analyzing and deploying communication media.

Svitlana Pryshchenko

National Academy of Culture and Arts Management, Ukraine

VISUAL LANGUAGE OF COLOUR IN ADVERTISING COMMUNICATIONS: STEREOTYPE VS. CREATIVITY

Our empirical research of cultural-aesthetic component in Advertising is directed at systematization of visual means the advertising messages and complex definition of their functional and graphic specifics in global info space. The visual language of Colour in Advertising communications is represented by the logical reflection of socio-cultural state of Society during definite periods. The aim is to characterize problems of Advertising Graphics, such as: the means of visualization, the visual stamps, the stylistic aspects and tendencies of its contemporary development. For scientific study of the visuality defined the following methods: system-structural, socio-cultural, axiological, art-historical, and semiotical. Structure of the research reflects conducted retrospective analysis of ads consistently considering semantic aspects of colour harmonization of advertising products. We study the aesthetic understanding of colour harmony, and confirm the substantial influence of Art Styles on the advertising creativity. Advertising is considered in frames of Mass Culture, in transcultural and regional specifics also.

The Ambient advertising and WEB advertising, and new visual means as the Future of Advertising communications we are generalizing in a cross-cultural context: regional styles in Eastern Europe are replacing the Swiss international style. The main aesthetic problem of Outdoor in Eastern European cities consist in extreme pollution of Ads information. In contrast, in the central areas of many large cities of Western Europe, there are almost no large billboards and "colour advertising noise". The comparing analysis of aesthetic aspects of advertising products and, especially, visual stereotypes and functions of colours in Advertising are provided. The nowadays visualization of advertising ideas is presented by us as a synergy of colour, creativity, and digital technologies. So, creating visual images is a difficult task in terms of targeted psycho-emotional and associative impact on consumers in different cultural regions, taking into account ethno-art traditions.

Jūratė, Černevičiūtė

Vilnius Academy of Arts; Gediminas Technical University, Lithuania

Lina Liebutė

Vilnius Academy of Arts, Lithuania

VISUAL SKETCHES, USING CULTURAL PROBES METHOD, IN CO-DESIGN

Designers trained in the arts are capable of capturing fleeting moments and structures that others find ephemeral, imaginative for serious research. They are also trained to imagine problems and opportunities to see whether something is necessary or not. J.Dewey argued that aesthetic practices, taking art as his prime example, are about translating experiences from one situation to another via some form. D.Schön developed his theory of reflective practitioners, drawing attention on the drawing and sketching done by designers as a necessary tool for designers in getting to grips with new and ambiguous situations. Sketching enabled the designer to relate to the "detail and the whole" - one may in sketching switch from detail to whole and back again, also between reflecting on the situation and attempting to relate to it through various solutions.

Cultural probes method has brought visuality to the field of research and connect the designers with people and places for which they design. To leave ample room for designers' imaginations and provoke the participants, the elements of surrealism, literature and situationism are integrated into the aesthetics of cultural probes kit. Adapting these elements helps to create a spontaneous and playful approach to ordinary questions. This method helps to achieve understanding and inspiration for designers who tend to think visually. We'll present an outcome in the qualitative study "When Nobody Sees", meant to research a small group of individuals who have experienced panic attacks. The purpose of this research was to find a solution for a visual communication product that would creatively communicate about panic attacks and anxiety to the target audience. The playful research environment opens up possibilities for innovative design solutions. The empathy that emerges among designers and the users ensures the relevance of the concepts developed after the research.

Arto Mutanen

Finnish Naval Academy; Finnish National Defence University, Finland

ON PHILOSOPHY OF COMMUNICATION

Communication is a cluster term which entails that it is only possible to have some sketchy characterizations on the philosophy of communication. However, as OED says in communication is about "transmission or exchange of information, knowledge, or ideas" which are intended "to be shared". Philosophy of language, which has been a major branch of analytic philosophy, offers an important approach to study philosophy of communication. (Dresner 2006.) So called one-world interpretation of language might be good for descriptive statements which have literal meaning. The situation become more complex if we also allow phrases, like metaphors or pictorial expressions, for which one-world interpretation is not any more a natural one. Possible world semantics offer a general semantical approach for us. It gives a natural interpretation of linguistic meaning as functions from possible worlds to extensions which characterizes the interpretation in different contexts the expression is used (Hintikka 1994; Hintikka & Hintikka 1989).

In communication several different kinds of linguistic expressions are used. They might be phrases, like metaphors, visual expressions, or jokes, which do not have literal interpretation. (Spooren 2018.) Possible worlds semantics interprets language as a function from possible worlds to extensions which as a flexible method allows us to analyse meaning of such expressions. As an example, we will analyse metaphorical expressions. The essential aspects in our analysis are the anchoring referent and the method of cross-identifying which show how the interpretation is constructed. Possible world semantics allow us to construct a dynamic semantics for communication. (Hintikka 1994.) So, possible worlds semantics allow us to interpret what it when we say that in communication, we are sharing knowledge.

Donata Bocullo

Vytautas Magnus University, Lithuania

EURO-PUDDING: EUROPEAN DESTINATION AND IDENTITY FORMATION THROUGH FILM CO-PRODUCTIONS

In a contemporary marketing world it is quite common, as well as popular, to use interdisciplinary fields for destination formation. The case of film induced tourism or film tourism as a result of destination image placement, formation and development through films with collaboration of other destination image stakeholders (film commissions, policy makers, private and public investors, scholars and etc.) is a now a common practice as well as a

developing field of research. Some researchers state that certain motion pictures increases the awareness of the places they depicted and have tourist inducing effects (Busby & Klug, 2001; Tooke & Baker, 1996; Riley, et al., 1998). What if, instead of measuring the effect of this strategy on increasing numbers of tourists, we look at possibilities of identity formation and communication through cinematic medium? What if, instead of focusing on one specific country destination, we look at formation of entire Europe and it diverse identity narrative? To understand this process we need to analyze "Euro-pudding" phenomenon. Euro-pudding - a television programme or (especially) a film produced by and starring people from several different European nations, and hence often considered to be lacking in coherence, individuality, or authenticity (1980s; earliest use found in The Guardian). The definition of "euro-pudding" is itself problematic and it also emphasize the core weaknesses of transnational film co-productions: lack of coherence, individuality and authenticity. Therefore this research focuses not only on euro-puding phenomenon, but also it analyzes european identity and its formation through film co-productions. The case of european identity or common european culture is itself problematic. Fragmentation and diversity that characterise European identity are also deeply etched across its cinema(s), the complexity of discussing European cinema becomes apparent (Everet, 2005).

Jonas Miklavčič

University of Ljubljana, Slovenia

VISUALITY OF TIME: COMMUNICATING TIME THROUGH FILM IMAGE

The paper focuses on the concept of time as understood by Andrey Tarkovsky, whose film theory and practice were a direct reflection of this understanding. Tarkovsky understands time as a subjective category that we cannot measure and which is tied to our experience of life. The film image has the ability to literally capture this subjective time. Time captured on film is the basic material for a director, and the creation of a film can thus be understood as a sculpting in time. The time captured in the frame carries a specific tension, which Tarkovsky calls the "time pressure" and this allows the viewer to see and feel the time flowing in the frame on the screen. Tarkovsky also drew inspiration for the presentation and display of subjects and objects in his films from Japanese culture. In his theory, he cites the Japanese concept of "sabi", which denotes time visually imprinted in materiality, as he is convinced that the Japanese tried to master time aesthetically, and this is crucial aspect of film art as well. Perhaps even more crucially, however, Tarkovsky adapted all his filming techniques to the display and communication of time, abandoning the Soviet theory of editing and putting a single long shot in the primary place, as only this technique is able to show the captured time in a sufficiently authentic way, so that on the film screen viewers can observe life itself.

Fabio Bartoli

Pontifical Xavierian University in Bogota, Colombia

THE SEDUCTION IN THE AGE OF VIRTUALITY: A LOOK FROM KIERKEGAARD

This paper analyzes Kierkegaardian seduction in the context of the development of social networks in contemporary times. More precisely, a hypothetical scenario is proposed to determine what would happen if the seducers that Kierkegaard describes in the first part of Either/Or, Don Giovanni and Johannes, could act in our modern age in which virtual modes of social interaction exist and are prevalent. Furthermore, the intention is to establish what would happen to seduction, as Kierkegaard describes it, if it were to take place through social networks.

This question is very interesting because it connects seduction, one of the central axes of the Danish philosopher's reflection, with the massive spread of social networks and their influence on human relationships, a fundamental problem for understanding contemporaneity. In fact, it is undeniable that erotic relationships have been one of the spheres of social interaction most affected by the entry into the scene of social networks, not only because they have made it possible to put in contact a large number of people who are separated - even by huge geographical and cultural distances - as well as because they have brought with them an important modification to the dynamics of seduction.

Daiva Milinkevičiūtė

Vilnius University, Lithuania

THE COMMUNICATION FORMS AND NETWORKS OF LITHUANIAN SCIENTISTS AT THE BEGINNING OF THE 19TH CENTURY

At the beginning of the 19th century, in no other field was Vilnius as international as at the academic level. Professors and assistant professors of Vilnius Imperial University played an important role in the process of international dissemination of science. They had to face the changes and challenges, which took place in the academic world, methodologically substantiate their approach to science, and implement education reform in practice. Until now, the names of all these scientists have not been known, their scientific activities in a wider European context have not been studied, and a general picture of this significant group of scientists and lecturers as a modern group emerged in a class society. Vilnius scientists published their research abroad, went on scientific trips, belonged to foreign scientific societies, thus joining the European academic network focused on internationality. It is therefore important to find out what it looked like to be an academic who had a degree and did scientific and pedagogical

work in the first quarter of the 19th century, then Vilnius became part of the European science world. This report will present several examples of scientific communication with Western countries, the dissemination and forms of scientific news, and cases of transfer of more interesting scientific news.

Nuno Amaral Jerónimo

University of Beira Interior, Portugal; Vilnius Gediminas Technical University, Lithuania

José Carlos Alexandre

Polytechnic Institute of Guarda; University of Beira Interior, Portugal

Angelė Tamulevičiūtė-Šekštelienė

Vilnius Gediminas Technical University, Lithuania

LAUGH IN THE TIME OF CHOLERA

Since March 2020, reality has assumed itself the contours of interrupted times. The COVID-19 pandemic and the waves of fear it caused suspended the usual daily lives and reconfigured social forms consolidated and recognized by all (Lévy, 2020; Nogueira Pinto, 2020). Although pests play an important role in these redefinitions (Defoe, 1722; Manzoni, 1843), this type of suspension (or alteration) of the communities' ways of life is not caused exclusively by health reasons, as Mackay (1841) well demonstrated. This presentation has two main objectives. First, to seek a sense of humour and comedy in times of interruption and alteration of everyday routines. Second, to analyse humour as a highly contagious viral formula.

Ulrika Varankaitė

Vilnius Gediminas Technical University; Kaunas University of Technology, Lithuania

MEDIA INFLUENCE ON LISTENERS' VISUAL IMAGERY

Music listening is not only a pleasant form of entertainment, it is also a form of communication which is decoded and interpreted by the listener's mind. Usually music is associated with emotional experience, however there are other extramusical associations evoked during music listening, such as visual imagery. It is a cognitive sensation without the actual external visual stimulus, and it can be experienced as a memory or imagination, or a synthesis of both. This paper presents an empirical qualitative and interdisciplinary research with 24 listeners, results of which show that most subjects of the study experienced visual imagery as a response to music (~95% on average based on listening to different musical excerpts) and there was a

strong sociocultural influence on extramusical perception with a specific link being between audiovisual media products (e.g., films and music videos) and music-induced visual imagery. Since the music-induced associations were generally influenced by the listeners' sociocultural environment which they shared, it resulted in perceiving somewhat similar (and in some cases almost identical) associations and meanings induced by music even if the subjects were not familiar with the specific musical pieces. This reaffirms that music listening and especially its perception including visual imagery is more social than personal, as it may seem in some cases, experience since music exists within the same sociocultural context where the music is produced and the listeners come from. These and other empirical findings show how music listening is a complex but also rather creative process due to the audible music having the capacity to evoke various responses that include multifaceted extramusical associations full of emotional and visual content influenced by the sociocultural environment and, specifically, media.

Enriko Ceko

WBAF Business School, Albania

ANALYSING ISO 9001:2015 BASED ON A VISUALITY AND COMMUNICATION APPROACH

Visuality plays an important role in communication, and as a complex phenomenon includes variegated elements and aspects and requires complex analysis that is able to integrate methods and theories of cross-disciplinary studies, allowing us to explore and identify the most appropriate and efficient models, methods, strategies, channels and media for effective and efficient communication, including recently digital, intercultural, creative, science and technologies communication, etc, too.

Several challenging subject of relations between visuality and communication are collective intelligence, social networks, co-creation, social technologies, social innovations, creative industries, etc.

As per ISO 9001 : 2015, communication plays an important role on understanding clients' needs, desires and satisfaction, as well as understanding suppliers role on business, both of them (clients and suppliers) as stakeholders too, involving philosophical aspects of communication during this process, impacting to collective intelligence, technologies and working environment in all sectors.

Analyzing ISO 9001 : 2015, especially Chapter 4., Context of organization, Subchapter 4.2., Understanding the needs and expectations of interested parties, Chapter 5., Leadership, Subchapter 5.12., Customer focus, Subchapter 5.2.2., Communicating the quality policy, Chapter 7., Support, Subchapter 7.1.6., Organizational knowledge, Subchapter 7.4., Communication, Chapter 8., Operations, Subchapter 8.2.1., Customer communication, Chapter

9., Performance evaluation, Subchapter 9.1.2., Customer satisfaction, Chapter 10., Improvement, Subchapter 10.3., Continual improvement, etc, it is clear visibility and communication are important tools and activities to achieve desired quality, improving business processes for competitive advantage in all sectors.

Carlos Dias

Bruno Reis

Paula Lopes

Autonomous University of Lisbon, Portugal

THE LIES THAT WE DON'T SEE

Several studies have proven that we retain more from what "we see" than from "what we read". In addition to worrying about "fake news", we must look very closely at "fake videos". What we call deepfakes and which has become a serious threat to society and even to international relations. "To see is to believe". But in a world that is increasingly visual, can the image fool us? A world where in 2022 more than 82% of internet traffic is expected to be videos (Data from Social Media Today, 2020). Or where, on just one social network, Facebook, 8 billion videos are watched daily, on average. Will deepfakes become one of the greatest threats ever to life in society? Can they not only create fake content but also "hide" real content among dozens of fake versions? Especially because the spread of devices capable of capturing, editing and sharing images has increased a lot in recent years. And the risk of eliminating the "outrage and hope" social movements (Castells) born in social networks, when fighting fake videos? How to detect and combat deepfakes? How are citizens equipped to detect this sophisticated form of disinformation and manipulation? The objective of this exploratory study is to seek to identify the evolution of deepfakes and to understand the extent to which scientific research has allowed us to find ways to detect and prevent this phenomenon.

Basia Nikiforova

Lithuanian Culture Research Institute, Lithuania

FRAMING BORDERS VISUAL IMAGES FROM MIGRATION CRISIS TO PANDEMIC

Today artists and scholars showed tremendous interest in documenting the border's closures. They argue that the border closures around the world rather exemplify processes of a "bordering" everywhere. The emancipative potentiality of visuality becomes supporting voices of dissent through circulation of the "visual evidence", creating the image of new normality

and reflecting it through media context. Visual image of the important events allows "to extracts sameness even from what is unique". The mass migration and pandemic return us to reality of embodied and embedded world. In the migration case Europe has deal with an "alien body", in pandemic - with "infected sick body".

Methodological approach includes such general ideas as rejection from technological determinism and using the contemplative tradition in visual analysis that explains the power of visual communication in terms of a relationship between the image and the viewer. W. J. T. Mitchell used definition "double consciousness" as a key concept in this approach. He divides viewers on two kind that don't believe that images are living things and such which relate to images as alive being (Mitchell, 2005, p. 11). The "live images" metaphor follows to next step: viewer looks for sense and reasons of social events and crisis rather in the tools, things and objects than in the agent and humans.

 The mass migration and pandemic became a symbol of crises and mostly fit into catastrophe theory. In the mass migration and pandemic time, we have deal with the process of re-territorialisation. It ended the era of 'electronic landscapes' with its an entirely disembodied and dis-embedded virtual world. The mass migration and pandemic return us to reality of embodied and embedded world. In presentation we will show visual images of pandemic reality using photography, graffiti and graphic symbols.

Ina Pukelytė

Vytautas Magnus University, Lithuania

THEATRE AND COMMUNICATION DURING COVID-19: THE CASE OF KAUNAS NATIONAL DRAMA THEATRE

Performing arts are among the most challenged economical areas facing the pandemics. Their nature is to be in real contact with audiences in a certain space at a certain moment. However, this natural condition is not possible anymore and no one knows when it will be restored and what consequences it will have on the development of the field.
Lacking this face-to-face contact theatres turn to other communicative means and develop strategies of virtual communication. This is not an easy task and one could say that theatres are in a phase of experimentation where different means of visual and audio communication are tested. I will explore in this presentation the strategies that are used for communication with audiences at Kaunas National Drama Theatre. One can distinguish two phases in the development of virtual communication during the pandemics. The first one is related to spring 2020 wave, the second one started in November and continues up till now. My intention is to define which communicative strategies justify themselves and which do not achieve any response from the audiences. The presentation will rely on the analysis of the artefacts of visual and audience communication on the theatre internet means, as well as on the analysis of the intended theatre's goals and the results of the reception.

Gábor Kovács

Research Centre for the Humanities, Institute of Philosophy, Hungary

CITY AS AN ENCODED MESSAGE OF THE CIVILIZATION'S VALUES – LEWIS MUMFORD AND HIS PHILOSOPHY OF CITY

The book of young Mumford entitled Sticks and stones; A study of American architecture and civilization (1924) is a condensed version of his philosophy of city and a research program completed in his rich oeuvre. The title is telling: the starting point of Mumford is the idea that the architecture of a city is an objectified presentation of the value-system of the given civilisation. Stick and stones are not only sticks and stones: the material infrastructure is an embodiment of the values of the city dwellers and these of civilisation which are the basic motivating factors behind human actions. In other words: city is a mirror of civilisation; if the observer decodes the message encoded in sticks and stones he/she gets the value-structure of the civilisation having produced the city. However, there is a mutual interdependence: human beings living in the city are not only passive possessors of a heritage determining one-sidedly their actions but they modify and restructure urban spaces: sticks and stones form our values, at the same time our values influence the concrete arrangement of sticks and stones; as a consequence of this idea city-planning is vital important for the direction of a civilisation's future historical way. The paper intends to give a critical reconstruction of Mumford's philosophy of city.

Marina Valentukevičienė

Vytis Valatka

Vilnius Gediminas Technical University, Lithuania

THE IMPACT AND RESPONSE OF VISUALITY, MEDIA AND EDUCATION UNDER LOCKDOWN (CASE –STUDIES FROM ECO-DESIGN)

The presentation style of visual, ready-to-use examples is the best way to create holistic learning approach for the students. "Eco-design" subject was created for Master Students following general scope of this study when all materials should be presented visually using case studies and examples. The aims combined with observations and experience of global cultural differences, contributed to the design of the "lock-down response" case study and the provision of a wide range of Eco-design examples. The conclusions of this educational research suggest that simple guidance is an important element of visual tools for Master Students working on "Ecological masks, Green-house and Ecological hemp" projects. The general reaction of the students was that the case study of every team-work related to "Eco-design" from Spain, Ghana and Lithuania was very useful to the real practice in lockdown conditions.

By taking a general view of the results of this research it can be affirmed that there is no unique studies material that insures sustainability of Ecological design in all cases. For this reason all designers must take more responsibility in design of ecological products under lockdown situation. With the purpose to choose the most suitable study material it is important to change a nowadays attitude towards technologies to a more sustainable point of view. By choosing the best case study example for Ecological design purpose, it is important to follow a sustainable development policy: to evaluate the life quality of inhabitants and their ecological products life cycle. Additional knowledge of these above mentioned facts would improve the sustainable development of creative design studies, and also develop the correct attitude towards a globally sustainable living environment under lockdown situation.

Viktorija Priļenska

EKA University of Applied Sciences, Latvia

THE METHODOLOGY COMBINING VISUAL AND TEXTUAL REPRESENTATIONS FOR EVALUATING THE PERFORMANCE OF SERIOUS GAMES ON THE URBAN ENVIRONMENT RELATED TOPICS

Serious games - games, which are designed for the purposes beyond entertainment, are combining the engaging gameplay, efficient didactics, as well as clear and accurate representation of the domain in focus, e.g. spatial planning. Therefore, the design of serious games represents a challenge for game designers, who have to integrate the aforementioned domains seamlessly and coherently.

The existing approaches towards serious game design converge upon the idea that it is essential to test game prototypes as soon as possible with the prospective audiences. However, it remains unclear how to evaluate the processes and outcomes of play-tests meaningfully for game design.

The present research tackles this gap by suggesting the methodology for evaluating the performance of game prototypes at play-tests. The methodology was applied while testing a serious game on the topic of economic growth, spatial development and concomitant pollution with the university students of diverse curricula and study levels.

The methodology relies upon the mixed techniques of data capture and analysis, which integrate (1) visual and textual means of representation, and (2) evaluation of the in-game experience as stated by the participants and as perceived by the observer.

The aim of the research was twofold, (1) to evaluate the mechanics of the game prototype, and (2) to evaluate the efficiency of the proposed evaluation methodology.

Miglė Eleonora Černikovaitė

Vilnius Gediminas Technical University, Lithuania

THE IMPORTANCE OF VISUAL ELEMENTS IN DIGITAL COMMUNICATION

The aim of the paper - to examine the impact of different visual means on digital communication, exploring specifically the impact of visual elements on the effectiveness of newsletters. By analyzing different sources about design, its graphic means, point, color, the composition tries to discuss every aspect that influences a person's emotional state, which influences the final decision to use one or another product or service. Factors such as the excess of graphic design, the wrong place and time of presentation, and the quality of the graphic design itself often determine the results of digital communication. The article will apply quantitative research, questionnaire survey and qualitative content analysis. After the research, it was eluded that the user, evaluating the design of the newsletters submitted to him, captures the graphic elements in search of design accents. Empirical research has revealed that illustration helps to create a solid composition whose underlying emphasis is on the connection of the elements used in the design. Based on the research data, it was found that after eliminating the photos, the interviewee's attention shifts to the text and color, and only later to the color and text. From this it can be concluded that the color index is not primary. The font used is more important. The study revealed a relationship between written textand icons that complement and explain each other. By summarizing, visual communication is best suited to the user to accept constructive information and verify that schematic presentation of information is equivalent to visual material when communicating in a virtual environment.

Liudmila Starostova

Boris Yeltsin Presidential Center, Russia

NEW METHODS OF SPEAKING ABOUT THE AVANT-GARDE ARCHITECTURE HERITAGE: THE ANALYSIS OF THE COMPETITION „MY AVANT-GARDE"

The legacy of the Russian avant-garde in architecture, fine arts and design is one of the well known international brands. The images and style of avant-garde of the 1920s and 1930s also became fashionable inside Russia. However, the bulk of the population still hardly knows and appreciates this heritage. The inclusion of the avant-garde images in modern design and advertising does not lead to preservation of monuments and growing popularity of heritage among modern audiences.

The project «Avant-garde Territory» began it's work in June 2020 and has set itself the goal of finding new methods of speaking about the avant-garde heritage. As part of this program, the

«My Avant-garde» video competition was held in the fall of 2020. The result of the competition was the list of 19 video clips, which demonstrated the range of motivations for addressing the topic of avant-garde architecture and the difference in approaches to understand this heritage.

The author of the competition «My Avant-garde» will present the analysis of the experience of new methods of communication about avant-garde architecture, taking into account modern communication technologies and the mindset of a modern audience.

Borbála JÁSZ

Research Centre for the Humanities, Institute of Philosophy; University of Technology and Economics, Hungary

VISUAL COMMUNICATION AND REPRESENTATION IN ARCHITECTURE

This paper analyses the symbols of power in the form language of architecture. For showing the similarities among different styles and eras, the case study of Renaissance and Baroque will be presented in three main points.

In the first session, the historical background of the Renaissance and Baroque and their later renewals (historicism and today's neo-historicism) will be presented. Moreover, the cultural and ideological content as the basis of an artistic era or style will be shown.

In the second session, I introduce a classification of different Renaissance and Baroque styles, the original, the historicist version, the so-called Stalin's Baroque and historicism as a conservative way in nowadays reconstruction processes. The aspects of the analyses are as follows: usage of symmetry, ontological value, originality, social and political power.

In the third session, I argue that the original motifs of Renaissance and Baroque architecture were used in various forms and scales from the extra-small to extra-large. Because of the usage of the – seemingly – same ornaments in all mentioned areas, the feelings of the users are similar: the representation of the – central – power. In the case of Renaissance architecture, the visually communicated content is different in the mentioned eras. In contrast to humanism, the visually communicated content in the renewed versions of Renaissance is not the renewal of antique knowledge but the antique democracy.

In this paper I analyse tendencies of visual representation in different versions of Renaissance and Baroque, from the small scale of individual buildings to the large scale of urban design. Finally, I show case studies for symbolising the conceptual usage of visual communication in the spirit of ideological transformation.

Maciej Białous

University of Bialystok, Poland

VISUAL LANGUAGE OF CULTURAL INSTITUTIONS DURING A COVID-19 PANDEMIC: THE CASE OF INSTITUTIONS FROM THE PODLASKIE VOIVODESHIP, POLAND

It is well known that the COVID-19 pandemic has profoundly affected most aspects of social reality. It is no different in the case of the cultural and creative sectors. In Poland, as in many other European countries, sudden restrictions on the activities of cultural institutions and other organizers of cultural events. Furthermore, restrictions on mobility of cultural participants (i.e. cultural tourists) meant that cultural life changed almost overnight in spring 2020. Cultural institutions, NGOs or enterprises from cultural sector, not only had to quickly adapt to the dynamically changing requirements and expectations, but also - gradually - to plan further activities, assuming that the restrictions period would be extended and it is difficult to predict its ending. On-line communication between organizers and audiences, especially with the use of social media, has become crucial, and the attractive use of visual language could prove to be a measure of its effectiveness.

The proposed paper is based on an analysis of secondary data – websites and social media pages of cultural institutions in Podlaskie Voivodeship, Poland, between March and July 2020, the period of harsh restrictions during the first wave of the pandemic. It reveals various strategies of using visual language by cultural institutions and reflects on their supposed effectiveness.

Kristina Stankevičiūtė

Vilnius Gediminas Technical University, Lithuania

Catarina Moura

University of Beira Interior, Portugal

Nuno Amaral Jerónimo

University of Beira Interior, Portugal; Vilnius Gediminas Technical University, Lithuania

FUNNY IN PINK: VISUAL IRONY IN FASHION MEMES

The 21st century's artistic landscape is increasingly hybrid, standing as a growing blend of forms, contents and genres. Internet memes may be one of those hybrids, combining non-linear, fragmented narratives to convey cognition and meaning through multiple layers of humor.

As visual documents on the Internet, memes have mutated to a form of dry, sarcastic humor and have become progressively more popular, engaging and stimulating, expanding our perception and triggering richer and more inspiring interpretations of reality through shared references of popular culture and the globalized world.

Just like a joke, anonymously shared by many through times and places, each meme will translate new understandings and evoke new interpretations, broadening its ever-shifting narrative with multiple, non-related ramifications of humor and reinforcing its fragmented nature.

Fashion memes - memes communicating fashion-related messages - are usually created for the purpose of expressing opinions on fashion. Lithuanian fashion world hosts a unique creator - the fashion critic Pink Poodle, a social networks' persona, and the most prolific creator of original fashion memes.

Pink Poodle uses memes manipulating popular cultural references and information through some sort of contrast or imitation shown by an image and, sometimes, text ¬— each of them with their own layer of meaning.

This proposal intends to analyze Pink Poodle's memes, to understand their codification. Our goal is to determine their intended connotations, identifying cultural references and, with them, types of humor. The common ground must be a shared heritage of references, some of them conscious, some not. Without recognition, there could never be connotation. A shared cultural experience, conscious or unconscious, maximizes a meme's impact. As any kind of humor, meaning includes as much as excludes. Memes are one added proof that, being polysemic, an image's meaning is not necessarily more accessible.

Katarzyna Molek-Kozakowska

University of Opole, Poland; Vilnius Gediminas Technical University, Lithuania

Agnieszka Kampka

Warsaw University of Life Sciences, Poland

VISUAL RHETORICAL LITERACY: RECOMMENDATIONS FROM A STUDY OF AN INSTAGRAM-BASED ELECTION CAMPAIGN

This presentation focuses on visual rhetoric in political campaigning and synthesizes several strands of current research devoted to the rhetorical potential of communicating with visuals in online environments. It uses rhetorical concepts of identification and manoeuvring, as well as such categories as self-promotional strategies, affordances and topoi, to discuss the implications of an abductive analysis of a coded corpus of 1976 Instagram images posted during 2019 European parliamentary election campaign in Poland. On this basis we offer recommendations related to increasing the social media users' awareness of patterns of visual

rhetoric, which, in turn, might lead to enhancing public visual literacy. In the context of increasingly strategically designed online political communications, scholarship should offer guidance on how to parse images according to how they (mis)represent political reality to fit the purposes of elite communicators and how to judge if the images advance the interests of the communicators in an (un)ethical way.

Lucy Baxter

Queen's University Belfast, Northern Ireland

HOW VIRTUAL REALITY IS ENABLING VISUAL ART TO BE USED AS A HEALTHCARE INTERVENTION

Virtual Reality is an exciting, innovative space in film making, with cutting edge animation and live action interventions in health and social care being used to treat everything from abuse trauma and PTSD to phobias and social anxiety and now mental abuse. This paper will concentrate on how creative technology is expanding the reach of film making, using my work in live action Virtual Reality and the Mental Abuse Matters VR Project as a case study.

Vaida Nedzinskaitė-Mitkė

Vilnius Gediminas Technical University, Lithuania

HISTORICAL COMICS' SUPERPOWERS

Comics are an indisputable part of popular culture. Additionally, the production of this form of entertainment is relatively cheaper compared to any other audio-visual media products. This fact is very favourable for smaller countries that do not have the economic capacity to create historical films or video games. In this article author explores Lithuanian historical comic books and its ability to fill a demand of the local historical genre in popular culture and, in turn, to contribute significantly to the formation of a modern national identity among the youngest generations of the country. Additionally, author discusses the challenges and opportunities for comic media to emerge in an educational context.

Béla Mester

Research Centre for the Humanities, Institute of Philosophy, Hungary

VISUAL REPRESENTATION OF THE INTELLECTUALS AND PHILOSOPHERS IN THE HUNGARIAN REFORM ERA (1825–1848)

Under conditions of the establishment of machinery of the modern cultural industry, visual representation of philosophers, other intellectuals as figures of the cultural life, acquired a special role within a relatively short period. In the context of the East-Central European cultural nation building, portraits made in this crucial epoch created a solid visual canon of the national classics; their figure appear in the school textbooks, on the monuments and in the handbooks in the form as they were painted, or carved in these distinguished times. Another visual feature of this cultural transition is the changing structure of the public realms of the cities, because of the functional transformation of the usage of urban places, from the public cafés and private saloons to the fixed places of the political mass meetings. In the Hungarian case, Reform Era (1825–1848) was this crucial epoch, from the establishment of the Hungarian Scholarly Society (today: Hungarian Academy of Sciences) till the revolution and war of independence in 1848–1849. In the first section of the planned presentation it will be offered an overview of the appearance of the portraits of the known intellectuals as the supplements of illustration in the form of engraving in the cultural periodicals as commercial gift for the constant subscribers. In the non-censored press of the revolutionary period appeared the genre of caricature as a counterpart of these 'star-portraits', as it will be shown in the second section. In the third and last section it will be analysed a tension of these highly individualised portraits both in the idealistic form of 'star-portraits' and the caricatures, and the appearance of the same figures within the visual representation of the revolutionary mass-scenes. The most emblematic location is from this point of view is the place around the Hungarian National Museum in Budapest.

Zsolt, Batori

Kodolanyi Janos University; Budapest University of Technology and Economics, Hungary

PHOTOGRAPHIC ABSTRACTION IN 'HUERTA Y CIUDAD': A CASE STUDY

This paper explores the various forms of visual abstractions in photography trough a case study of a number of images from my photography series 'Huerta y ciudad' (The orchard and the city). I argue that Kendall Walton's (1970) system of standard, variable, and contra-standard aesthetic properties is especially useful for refining important distinctions among the ways abstractions may be utilised in photographic works. The types of abstractions are important

creative choices in all the three distinct categories, and these choices result in photographic properties that are constitutive to the photographic meaning of both particular images and photographic series as well.

Photographic abstraction is one of the important photographic means of the general artistic modes of presentation Arthur Danto (1981) discusses. According to Danto, the way artworks present their content is also part of their artistic meaning, and thus to be taken into account when interpreting the artwork as a whole. While of course not all photographs are artworks, the specific kinds of photographic abstractions utilised for the construction of photographic meanings are also to be interpreted when interpreting the artistic and non-artistic meanings of photographs. When Roland Barthes (1981) introduces his notion of punctum, his explication and examples also indicate that punctum might well be the result of an interplay between the kind of photographic abstraction utilised and the depicted content of the image. For as Barthes argues, depicted content alone may only result in studium, when our interest in the photograph is based on and extends to our interest in the phenomenon itself that is being depicted in the image. Our interest in the photograph only transcends the depicted content when punctum stabs us with the way the depicted content is presented by the image.

Tomas Mitkus

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ADULT ANIMATION: AN OVERVIEW OF CENSORSHIP AND SELF-CENSORSHIP IN WESTERN COUNTRIES

Today adult animation is the fastest growing segment in the industry. However, adult animation is also the least researched topic in animation field. In this article, the author explores what key elements hinder the growth in this animation segment with the focus on self-censorship and how it affects the modern adult animation production. Also, the author discusses the concept of censorship in animation and its historical development. In other words, the genesis, and then reform formal censorship systems to age rating systems. And, while technically, with the abolition of the formal censorship system, today animators can create content of any kind, adult animation in the Western world has only begun to grow relatively recently. This paper investigates the key reasons that motivate self-censorship in animation to exist today, even when all the data show that never before in the history of this medium the adult animation segment had such great conditions to get a funding and to reach its audience. Additionally, the author examines the concept of mature themes from the perspective of Western censorship apparatus.

Zenona Atkočiūnienė

Vilnius Gediminas Technical University, Lithuania

Daiva Siudikienė

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MANAGING THE INTERACTION OF COMMUNICATION, KNOWLEDGE AND CREATIVITY FOR FOSTERING INNOVATION IN THE CREATIVE ORGANIZATIONS

In the context of global change, it is recognized that the ability of organizations, regions or even countries to remain competitive is closely linked to their ability to create innovations and to develop conducive environments for their creation. The topic of innovation is extremely important, so countries and organizations invest in innovations in various sectors and activities in order to increase operational efficiency, develop and implement new equipment, technologies, new management and marketing practices. It should be noted that communication is a significant part of the innovation process, in each phase of which it is important to promote the generation of ideas, explain the need for innovation, provide opportunities for new ideas, develop relationships both within the team and with other stakeholders (Zerfass, Huck, 2007).

Analyzing the sources of competitive advantage of modern organizations, several essential aspects are mentioned - the ability to effectively manage the knowledge of the organization, on the basis of which to generate new insights and create innovations. Some authors mention the notion of innovative knowledge and highlight the importance of knowledge applicability to create new products and services in order to get new markets and to solve problems of professional activity, cultural development etc. (Ode, Ayavoo, 2020; Ryan, Timothy, 2019). Ability of organizations to use their knowledge and competencies creatively generates the background for innovation. However, it is noted that many of innovation-oriented organizations have experienced organizational problems (Schork et al, 2016; Zerfass, Huck, 2007; Mast, Huck, Zerfass, 2005 ir kt.).

The world's socio-economic changes in the late 20th century have revealed the importance of the increased connection between culture and the economy. The impact of the creative economy on social development through intersectoral innovations in the creative industries has been observed (Makselis, 2014; Lazzeretti, 2012). Discussions on these issues indicated a particularly significant problem – the interaction of communication, knowledge and creativity in generating innovations in the creative organizations.

The aim of this report – to present a research that aims to determine how communication management solutions drive employee creativity in generating knowledge-based continuous innovation in creative organizations. In order to realize the goal, the following research tasks were formulated: to reveal the importance of communication management as an essential activity of an organization in creating innovations in the context of dynamic environmental change; to analyze the expressions of knowledge management as a potential factor of

innovation promotion; to reveal the links between communication, knowledge and creativity in the process of innovation creation in creative organizations. Research methods: qualitative - semi-structured interviews with representatives of creative industries organizations (publishing houses).

Research showed that competences in communication, creativity and innovativeness are related with the ability to generate new ideas and to apply new working methods in work activities. As innovativeness is about finding new ways to solve problems and responding positively to the new ideas, it requires to introduce new methods for fostering the creativity of employees in creative organizations, which is increasingly seen as the basis of competitive advantage which the organizations seek to achieve.

Gytis Dovydaitis

Vytautas Magnus University, Lithuania

CONCEPT CREATION IN ACTION: INTERNET SPACE AS A METEOROLOGICAL PRESSURE SYSTEM

The spatiality of the internet is a complex phenomenon presupposing a wide range of ideas: that there are certain and different environments which can be characterized, that there are subjects moving within them, that these spaces are built and governed by certain stakeholders, just as that these spaces are being employed for certain ends by their users, and much more. There are some attempts to describe the internet from a spatial perspective: Manuel Castells speaks about space of flows, Benjamin Bratton proposes the idea of The Stack, other body of authors employ the heavily disputed term of "cyberspace", but each of these efforts observes the internet as a part (though a major one) of a larger spatial architecture, lacking a conceptualization of the internet as spatial architecture itself. As Geert Lovink had noted, the internet and digital culture as a whole introduces new dynamics into the sociocultural landscape, hence requiring the development of new concepts as the most productive approach to comprehend and actively shape the digital culture. This paper employs the concept creation machinery conceptualized by Deleuze and Guattari in "What is Philosophy?", and principles of paralogistic thinking proposed by Lyotard, finally arriving at a new conceptualization of the internet space as the meteorological pressure system. This is an invitation to see the internet and movements occurring within it from a new perspective: where temperatures rise and drop, winds blow and dissipate, fogs come and go; where limits of spatial characteristics are forming different climates, governed by the Coders and employed by the Users; where each part affects the whole to some extent, and can potentially bring out various chain reactions. Such a conceptual system opens up the possibility to see the internet as a coherent spatial structure, filled with becomings and intricate relationships.

Marina Garanovich

Perm State National Research University, Russia

Omar Larouk

University of Lyon, France

THE ROLE OF SOCIO-PERCEPTUAL STEREOTYPES IN THE PROCESS OF HUMAN PERCEPTION BY A PERSON: AN EXPERIMENTAL SOCIO-PSYCHOLINGUISTIC STUDY

The relevance and scientific novelty of the study is that it has been experimentally proven that, in addition to social factors of a person, social and perceptual stereotypes have a significant impact on the processes of perception. Varieties of this type of stereotypes, being quite stable cognitive formations functioning in the linguistic consciousness of native speakers, act as a kind of "filter" through which the perception of the surrounding reality takes place, including the perception of a person by a person. Socio-perceptual stereotypes turn out to be very important supporting elements in the process of perception. An original socio- and psycholinguistic experiment with the presentation of a photo of an unfamiliar girl to 80 informants who differed in the factors "gender" (men and women), "age" (young and older generations), "education" (higher and secondary) demonstrated that the actualization of a particular type of socio-perceptual stereotype (socio-associative; anthropological; ethno-national; socio-status; socio-role; expressive-aesthetic; verbal-behavioral) in the verbalized perception of a stranger depends on the speaker's social affiliation.

Ewa Wylezek-Targosz

University of Silesia, Poland

I PLEDGE ALLEGIANCE TO THE FLAG – THE POLITICAL MEANING OF AMERICAN FLAG IN VISUAL ARTS

Seldom does one see a more recognizable flag than the American Star-Spangled Banner. Its vivid colors and clear symbolism evoke the feeling of pride and belonging for nearly 329 million citizens. What, to many Europeans (and not only) is astounding is the fact that children across the country express their fidelity to the flag. American identity is largely based on this symbol and, for this reason, the "Stars and Stripes" is worth examining, especially in the lieu of recent shootings and American gun culture. In my paper, I wish to analyze and common upon visual artistic representations created by, among others, Dread Scott (What is the Proper Way to Display a US Flag?) and Sean Scully (Ghost Gun).

Omar Larouk

University of Lyon, France

Marina Garanovich

Perm State National Research University, Russia

ANALYSIS OF EDUCATIONAL INFORMATION SERVICES OFFERED BY THE SOCIAL NETWORK VISUALITY: CASE OF YOUTUBE AND DAILYMOTION

The cultural industries are undergoing profound changes driven by digital uses and the dematerialization of content. These changes are generating multilingual content through the production and massive distribution of digital multimedia data. Indeed, online social networks allow users to create a virtual network of friends and/or professional relations. Grouped in communities, users are connected and interact with each other, via these generalist social networks or organized around a specific theme.

We have entered an informational world, where producers and consumers of documents meet, via the web. The information conveyed in these documents, via heterogeneous Social Networks (SN), evolves so fast that updating becomes necessary. Nevertheless, this information published on these platforms comes from the general public, but also from academic institutions or companies. The proliferation of profiles contains more and more a flow of video data but also composite data (textual, iconographic, sound, etc.) produced by these users, but also by libraries, corporate communication units, etc.

For example, YouTube [http://www.youtube.com/] offers freely accessible visual content in a wide variety of languages, including videos from users, television channels and major research organizations. Viewed by more than 2 billion users each month worldwide with more than 82,000 videos viewed per second.

Similarly, Dailymotion: [http://www.dailymotion.com/] offers hosting and video sharing services. Online video viewing exceeds 2 billion views per month by 160 million active users / month (worldwide) in 2020.

All types of content (videos, lives and playlists) can only adopt one visibility state. This visuality must be evaluated according to the services rendered to the users. Indeed, the new services oriented towards the user (search for information, video, and/or images; or to launch monitoring operations, entertainment, etc.).

We are going to evaluate the informational services related to the visuality of the contents by concentrating our observations on the essential macro-criteria such as: - usability services, information search services, personalized access and recommendation services, documentation services, and participative services.

Rozália Klára Bakó

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Gizela Horváth

Partium Christian University, Oradea, Romania

FROM VIRTUAL TO REAL: TWO CREATIVE BOOK PROJECTS

The twenty-first century "is literally turning verbal dominance upside down by documenting the power of visual cognition" (Pettersson 2020: 11). Multimediality, hypertextuality and interactivity of online spaces enable creative ways of presenting the self both on the front stage and back stage – as Goffman (1959) would put it. Given the affordability and convenience of the online self-expression, why would anyone turn her social media posts into a book? How do image and text, online and offline intertwine as spaces of self-expression?

We propose a comparative case study of two creative book projects: both were created online first, and then published offline in almost classical, paper-based formats; both were born in crisis situations. Kövi Sára: Balettka is a book born on the Wordpress blog platform from 2007 to 2008 as a series of visual poems, and published in 2008 – a year of disruption and financial crisis (Bakó 2008). Unconventional ballerina drawings and the associated ironic poems elicit a worldview stuck between constraints and freedom, between vulnerability and power. Egy fal között (Between a Wall) (Horváth 2020) is a genuine artwork commentary diary first published on Facebook, documenting the first two months of the COVID-19 crisis, and then turned into a book. The visual design has an experimental format: QR-codes epitomise the online medium, while charts reffer to the actual stage of the pandemic. The images are as important as the text itself. Using collaborative self-etnography we explore similarities and differences between the two book projects, connecting philosophy, sociology and art in a creative dialogue.

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Dario Martinelli

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ON, THROUGH AND IN-BETWEEN: ON THE NOTION OF "SCREEN" IN AUDIOVISUAL COMMUNICATION

When we think of a screen within the terms of any communicative process, we usually think of it as a "neutral" object, an impartial mediator whose sole raison d'être is that of allowing the receivers of a text to actually access that text. In this sense, it is difficult to think of it as a generator of meaning, an "engine" of sense. In principle, we may maintain that the only meaningful connection that occurs between the senders and the readers of a text is a "mental" one: two (or more) minds connecting (through but not because of technology) and sharing meaningful information. All that is left is passive mediation.

In this presentation, instead, we suggest and discuss an active role played by screens in the creation and conveying of sense in audiovisual communication. Using such scholarly areas as screen theory and apparatus theory as points of departure, but developing the notion in a more decidedly semiotic and filmological direction, we shall here support the idea that, to many extents, "it is the spectacle that creates the spectator" (to use a popular phrase), and not only vice versa. Within this frame, along with everything else, the screen is "part of the spectacle" too - and in fact it is so more and more often these days: be that the grandeur of multi-hall cinemas, or the tiny scale of a Netflix series enjoyed on a smartphone. It makes therefore sense to try and systematize and elaborate on the communicative functions that screens perform per se, adding and/or variating on what the actual audiovisual text conveys.

Ilona Vitkauskaitė

Vilnius University, Lithuania

LITHUANIAN POPULAR CINEMA AND CONSTRUCTION OF NEOLIBERAL IDENTITY

The relatively new phenomena of popular/commercial Lithuanian cinema is still often overlooked by scholars. So far, these films are only analyzed in individual reviews, and their evaluations are usually based on the criteria of artistry. Needless to say, this focus often leads to a totalizing judgement of such films as cheap and tasteless entertainment. However, recalling Antonio Gramsci and his concept of hegemony, it can be said that popular cinema, although trivial and schematic at first glance, conveys a hegemonic world view, therefore supporting and strengthening the dominant socio-political and economic system. Popular culture in general and films in particular also participate in constructing us as social actors, at the same time acknowledging and shaping our desires. Therefore, popular films are much more than

'cheap entertainment' - they are also 'saturated' with ideologies, what makes them well-suited objects of analysis for exploring the role of representations in the maintenance of social structures, formation of individual and social identities and practices, and normalization of certain lifestyles, values and beliefs.

The following paper investigates how neoliberal ideology as well as desires and fantasies of the post-Soviet transformation are expressed in Lithuanian popular films. The findings of the paper are based on a textual analysis of two film case studies, 'Tarp mūsų, berniukų' (2016) and 'Klasės susitikimas. Berniukai sugrįžta!' (2017).

Bojan Žalec

University of Ljubljana, Slovenia

HARTMUT ROSA'S RESONANCE THEORY FROM AN ETHICAL PERSPECTIVE

In the paper, the speaker deals with the integral theory of resonance developed by the German sociologist Hartmut Rosa. The speaker considers its ethical aspects. Rosa's theory has aroused tremendous interest in recent years. It is very relevant to the most pressing problems of our era, appearing at various levels: from the most fundamental and global, ecological challenge, through populist anti-democratic movements threatening our Western liberal democracy, all the way to the question of meaning. The paper presents the importance of resonance in the just mentioned regards. This illumination is complemented and connected by the speaker with the treatment of resonance in terms of critique of modernity, resilience, recognition, responsibility and normativity. On this basis, he draws conclusions about the ethical significance of Rosa's theory of resonance and its limits.

Tomas Kačerauskas

Vilnius Gediminas Technical University, Lithuania

URBAN ANTHROPOLOGY: VISUAL ASPECTS OF THE VILNIUS SAINTS

The paper deals with interdisciplinary investigations of anthropological, visual, borderland, and phenomenological studies. I consider Sainthood in a city by reference both to urban anthropology and to visual studies. Analysing the visual aspects in the case of Sainthood cannot be separated from visual studies. Beside this, I appeal to the borderland (region) studies while analysing clashes between different confessions in such border cities as Vilnius. In taking an anthropological and phenomenological approach, I assert that the phenomena are real if they fall within the human (visual) experience, whether individual or social. In the paper, the theses

are developed as follows. 1. As with phenomenology, anthropology deals with the emergence of visual phenomena instead of refusing the miracles as unscientific. 2. The Saints also represent the symbolic walls or religious borders inside a city, inside a state and inside a region. 3. The life of a Saint should be extraordinary, and should provoke changes in the social order or even misunderstandings. 4. The canonization is like a narrow gate, not as much for the people as for the nations that have more or less political-religious weight. 5. The public cult of the Saints is inseparable from an identity of a particular city or state. 6. The declaration about the secular democratic state is double-dealing and leads to clashes between public and private spheres. 7. An anthropological approach means the way through heteronomous phenomena, instead of the way from generalization and unification. 8. Anthropological analysis of the Saints in a city integrates different theoretical approaches including visual one.

Veronika Urbonaitė-Barkauskienė

Vilnius University, Lithuania

FROM CONSERVATIVE TO EXPLOSIVE UNSANCTIONED VISUALITY OF THE URBAN SPACE: THREE DECADES OF CHANGING VILNIUS GRAFFITI LANDSCAPE

As an unsanctioned and usually anonymous form of visual expression in public space, subcultural graffiti has started occupying a significant part of urban landscapes – first starting with the East Coast of the USA cities like Philadelphia and New York in the1960s, and later in 1980s–1990s having disseminated in Europe and worldwide. In the beginning of XXI century, graffiti was diagnosed as a global phenomenon, functioning in all five continents as an urban subculture as well as universally recognizable and repetitive tradition of specific visual inscriptions. In my research I am interested both in historical dissemination and spatial aspects of graffiti in Lithuania (and especially Vilnius) from the late 1980s until these days. I try to grasp locally developed modes of graffiti writers' perception of space and local hierarchy of graffiti locations (spots) that at some point differs from universally accepted spatial graffiti canon. On the basis of 23 in-depth interviews with Lithuanian graffiti writers, active in the aforementioned period, I distinguish three stages of spatial Vilnius graffiti scene development. Local graffiti writers' perception of space changes from rather conservative spatial attitudes in the 1990s to the "explosive" period of the 2000–2010, the decade when Vilnius graffiti scene reached its widest variety of spots. This "Golden Age" period of Vilnius graffiti was followed by the shrinkage stage in 2010–2020, that happened due to the external causes, such as strong anti-graffiti media campaign and strengthened institutional control of urban space. In this last decade the local graffiti writers' perception of urban space hasn't changed much, however their spatial practice had to adapt to new standards and find new tactics for remaining visible in Vilnius.

Karolina Ferreira Fernandes

University of Bialystok, Poland

VISUAL CULTURE IN MODERN CATHOLIC CHURCH. NEW MEDIA – NEW PERSPECTIVE

In my presentation, I would like to focus on the growing role of visual symbols in the Catholic Church. Based on visuality concepts , I treat image not only as a work of art or religious symbol, but above all as a "socio-cultural fact" and one of the most important elements regulating the mutual relations between the visual and the social field. The popularity of individual symbols varies over time and reflects many social changes. The importance of religious symbols is also becoming less clear and subject to many subjective interpretations. It is important to emphasize the role of observers in the process of creating, receiving and decoding visual messages. This work will be based on my research on Catholic Church activities on social media.

Viktorija Lankauskaitė

Kaunas University of Technology, Lithuania

CREATURE CINEMA: GUILLERMO DEL TORO'S „SHAPE OF WATER" AND ITS AMPHIBIAN MAN

Creature cinema and monster films offer a powerful tool to address the issues in society as well as in ourselves. While the older films have imagined monsters only as threats and demanded for their destruction as a symbol of overcoming those issues, for a while now, the cinema landscape has been changing, and monster often appears as a character that is only misunderstood and unreasonably outcast, communicating new meanings to us (Bloom, 2010; Grant, 2018). From this point of view, Guillermo del Toro's films are worthy of attention, as they are often monster oriented and kind to the creatures depicted, proposing acceptance and inclusion, and such is one of the more recent examples of his work, "Shape of Water" (2017). While the film's storyline and its themes are important, the creature itself carries a lot of creative and thematic weight, so this presentation aims to take a closer look at the way (language, sound, image) the director constructs and portrays the Amphibian man in the "Shape of Water", and explores the inspirations, ideas and messages behind it.

Judita Kasperiuniene

Donata Bocullo

Vytautas Magnus University, Lithuania

COMMUNICATING SCIENCE FOR SCHOOL CHILDREN WITH COMICS AS A LEARNING TOOL

Science Communication (SC) is the common practice of communicating science-related topics to non-experts, mostly for children. In the field of SC, this usually extends to the communication of science, technology, engineering, and maths (in school education called STEM) topics. Focusing on the ways of learning this paper presents one of the visual SC techniques – comics that could help explain STEM to school children. Furthermore, comics are not just a useful form of teaching and learning, it is also a relevant medium. Based on scientific literature, empirical research findings, and practical cases, we analysed and evaluated comics creation tools and their applications. Using graphic narratives created by research participants (who are the future teachers themselves), we researched narratives presented in comics format and their application for developing STEM texts for school children. In our research, we initiate a discussion that comics — visual metaphor-based narratives — can make science more accessible and engaging to children, motivating them to learn, experiment, and create.

Vilmos Katona

University of Pécs, Hungary

REINVENTING THE FAÇADE: VISUAL COMMUNICATION IN ARCHITECTURAL DESIGN AND URBAN PLANNING

The need for communication has increased the importance of façades from the individual house to the greater urban megaforms and interiors. Façades carry messages and collective memories on different scales, not only allowing us to construe our built environment, but even inducing urban rituals. Façades are often regarded with a sort of benign neglect, and considered secondary to general plans, spatial structures and syntax analyses, though a thorough survey on architectural theory would show that façades as autonomous entities have their own history, and role in visual communication. From Vitruvius to Andrea Palladio, from Palladio to Gottfried Semper, and from Semper to Vincent Scully — not to mention philosophers like Friedrich Nietzsche, Martin Heidegger, Gilles Deleuze or Jean Baudrillard — several renowned thinkers have given us opportunities to better understand our cities, starting from their 'skin'. It is time to read these theories again, to develop a new practical knowledge, and to facilitate contemporary patterns of social interaction and cultural sustainability. The

fundaments of the tectonic culture are, both philologically and practically, derivable from two equal principles: the structure and the building's 'membrane'. However, the twofold nature of the tectonics is hardly represented in contemporary arguments, and the 'architectural phenomenologists' still prefer the dominance of structure over the buildings' meaningful 'dress'. Meanwhile, studying the urban gaps of Europe, the United States and the Third World, it may be noticed that there is a certain need for the re-enactment of aesthetics and social participation in architecture to overwrite 'terrain vague'. By building new stages of urbanism, our new experiences may converge into a comprehensive understanding of urban façades, and our tectonic culture in general. By deciphering aesthetics as the means of visual communication, we could also achieve long-term models of participatory city rehabilitations, the reuse of public space and social revitalization.

Joshua Onome Imoniana

Debora Kobayashi

University of San Paulo, Brazil

HOW DO INTERNAL CONTROL ENVIRONMENTS CONNECT TO SUSTAINABLE DEVELOPMENT TO CURB FRAUD?

The study examines how do internal control environment connect to sustainable development goal (SDG) to curb corporate fraud. Our methodology was interpretive which adopts discourse analysis following Laclau & Mouffe (2001) and Bourdieu (1994). Interviewing 20 respondents who are either independent auditors, internal auditors or employees of a conglomerate of ecommerce, analysis was triangulated with documentary analysis derived from control activities. Overall, we find no significant relationship between the connection of internal control functions (ICF) and the sustainable development goals aimed at curbing frauds inasmuch as efficiency is tied to policies, management tone, connection of management procedures to accountability, and enforcement and obedience of rules. Our analysis shows that the vast majority, within the dimensions of the control environment, find fraud manifest mainly by the lack of commitment to integrity and values, as well as the lack of supervision. Thus, after analyzing the sustainable objectives item 16 - Peace, Justice, & Strong Institutions of SDG we stress on building effective accountable and even institutions for discussions. The respondents are unanimous that the dimension in which fraud is mostly manifested is monitoring that attempts to substantially reduce bribery and corruption in all its forms. Through the sustainable development report dashboard, it is possible to infer that the biggest challenge remains objective 16 in the case of Brazil. The consensus was that similarity occurs in the institution's commitment to ethical values, aiming at integrity. We conclude that internal controls with the monitoring activities promote the path for more responsible and strong institutions. Unlike prior research that examines the conceptual framework in isolation this

study connects it to sustainable development. Our results indicate an implication in the internal control literature, to the practitioner's preparedness on the connection of ICF to the SDG in the fight against corporate frauds.

Alexey Timashkov

Saint-Petersburg University of the Humanities and Social Sciences, Russia

VISUALITY OF EMOTIONAL INFORMATION IN FAKE NEWS

The report focuses on the visual codes of emotions present in the emotional information which is provided by fake news on the media.

The point of departure for this report is given by psychological and physiological studies of the links between emotions and visuality (for instance, by P.A. Kragel et al.; Rebecca Lin et al.; Y. Takeshima, and so forth). This report applies their theoretical results to studying fake news and the ways their authors use certain visual codes to manipulate the audience. The examples of those codes are given and an attempt of their classification is undertaken.

The report is to underpin that visuality constitutes a kind of language of its own, non-verbal nature which is used to convey a message that does not necessarily conform to the verbal information but might even undermine it. In cases like that, the visual message may either be addressed to a different audience than the verbal message, or may serve as the primary one conveyed without any logical substantiation.

Eric Mark Kramer

Oklahoma University, USA

PROLEGOMENA TO AN ETHIC FOR DIGITAL MANIPULATION AND ONTOGENESIS

What if the cellular telephone/camera existed when Christopher Columbus was annihilating the peoples of several Caribbean islands. Or during the mass uprising of Spartacus. Or the attacks of the Huns, and so forth? In the case of Columbus, eventually, thanks to accounts from priest such as Francisco de Bobadilla and crew he was recalled and put on trial by the Court of Spain. Columbus was put in chains aboard La Gorda, his own ship. But this took a long time, and the verdict was ambiguous. Increasingly, we see the power of amateur video to raise and catalyze consciousness around police abuse and other infractions in violation of basic human rights. This power is magical. Seeing a severe injury during a televised rugby game or hockey

match has a visceral impact such that sports broadcasters will often warn the audience to look away. The truth of seeing is profoundly powerful. But images, including motion images, are increasingly manufacturable. What if a nation state with the technological prowess could manufacture convincing imagery that would enflame a nation to war? What if, on the other hand, we all presume that an increasing number of images we consume are "fakes," and we don't care? I propose to present an ethics regarding digital manipulation. It will lay a foundation for a means to address the burgeoning problem of nihilism resulting from an increasing inability to determine what is "real," from what is "fiction." Fast evolving graphical and visual technologies are enabling the proliferation of "deep fakes," "revenge pornography," and other fictions which can confuse audiences. If audiences become cynical about the metaphysical and epistemological veracity of images, if AI interfaced with digital image processing can manufacture images that defy our ability to discern real from fiction, we may then be facing a nihilistic attitude making the ability to offer evidentiary imagery to help resolve conflicts and address issues of justice impossible. Nothing short of the possibility for justice is at stake because justice ultimately is founded on the ability to determine true states of affairs.

Aistė Ptakauskė

Vilnius Gediminas Technical University, Lithuania

PRESENTATION OF „LITTLE INCIDENTS", AN AWARD-WINNING WEB SERIES PRODUCED BY VILNIUS TECH CREATIVE INDUSTRIES TELEVISION, FOLLOWED BY Q&A WITH THE CREATOR OF THE SERIES

"Little Incidents" is an award-winning web series produced by VILNIUS TECH students. It was an official selection of Seoul Webfest 2019 where it was nominated for Best Editing, Best Concept, and Best Sketch Comedy. In that same festival, the creator of the web series Aiste Ptakauske received The Best Creator Award.

In her presentation, Aiste Ptakauske will explain how she uses the process of producing a web series to help students take responsibility for their learning, as well as develop their abilities to work and communicate in interdisciplinary teams.

The web series will not be screened during the presentation. Thus, the conference participants are encouraged to watch it on their own time before the presentation. All episodes of the web series are available with English subtitles **online here.**

Ignas Staškevičius

Audrius Lelkaitis

Independent producers, Lithuania

SEARCHING FOR TRUTH IN A FUSION OF VISUAL COMMUNICATION: PRESENTATION OF THE FILM „ABSOLUTE TRUTH"

Some truths are better than others. One absolute truth is that we are all going to die. Creators of the 20 min length film "Absolute Truth" interview various prominent personalities on their thoughts of how to deal with a death in different fields: transcendental ethics and material substance.

The documentary transgresses into a musical, a living character – into the dead corpse, poetry – into triviality and vice versa.

The film will not be screened during the presentation. But it will be available exclusively for the conference participants **online here**.

Ron Ernest Ringer

JSC "Syntax writing", Australia

HUMOUR IN A TIME OF COVID

Humour – the ability to laugh at ourselves, other people and the world around us – is part of the human condition.

Humour can be immediately visual, i.e. as exoessed in film, cartoons, and in how we experience people and events. Imagination, the great visualiser! Each to their own; we all see the world through our own pair of spectacles.

So, it shouldn't surprise us to find humour in just about anything. Including the experience of COVID, which ecvokes so-called 'black humour'.

This short presentation and discussion is a brief exploration of how COVID and the myriad of related issues has been expressed in cartoons.

Luís Moreira Pinto

Lusiada University in Lisbon; University of Beira Interior, Portugal

TOWARDS A MORE CREATIVE CITY - PROMOTING THE STREET AFTER COVID-19

This is a contemporary subject, since tourism and the number of visitors to a city have practically disappeared or been suspended due to the current situation in the world. The crisis that has arisen with the emergence of the COVID-19 virus.

This article shows how some cities have been developing ways to attract people again to their historical centres and cultural or tourist areas.

The use of marketing and communication techniques, linked with new digital technologies, has been an essential tool in the dissemination of the memory and the cultural identity of the place.

In recent years, many cities have opted for artistic manifestations that seek to enhance their streets, either through urban art, the most used, or through creative initiatives such as the case of "Águeda", with Umbrella Sky, a festival that fills the city streets with colourful umbrellas.

These initiatives are mainly aimed at attracting visitors while beautifying the city.

The use of new materials, of new digital tools can be a tool that, always bearing in mind that the city is ultimately a human creation, of the zeitgeist and human knowledge, can and must contribute to a greater sustainability in time and space of the agglomerations, resuming good practices and sustaining itself in the reflective practice and the uniqueness of the people.

The pandemic, and the months of confinement, led to a reflection on how this issue of creativity and marketing of cities can reflect the real needs of the population, how new technologies can be applied to promote the cities, the streets, but above all, how important is a reflective knowledge about the city in which we live, walk, work: how important is creativity sustained on specificities and supported by technology.

Živilė Sederevičiūtė-Pačiauskienė;

Vaida Asakavičiūtė

Ilona Valantinaitė

Vilnius Gediminas Technical University, Lithuania

VISUAL MEDIATED DIALOGUE IN DISTANCE EDUCATION

Pandemic has changed the way people communicate, work, socialize. Mediated communication has become the norm. Internet became not only a mean of communication, creating and maintaining connections between people, but it is also a new way of being human in the modern world (Daniele Miller et al., 2016). Technology has increased and expanded our ability to connect with another person through new devices, but they will never replace actual meetings that cannot be controlled or edited" (Zimmermann, Morgan 2019: 35). People lately complain about loneliness and lack of intimacy even though technology has eliminated time differences and allowed direct and instant communication with each other. Using media we lose connection and dialogue with the person. A person becomes an object. Modern social reality is not conducive to maintaining close direct relationships and fostering a spiritual connection. Losing a relationship we lose the responsibility. Only dialogue allows us to become individuals who are not selfish and limited" (Johannesen 2000: 153).

When education has moved to the internet, the above-mentioned issues became crucial. The loss of the face-to-face connection influenced the process of communication between educators and learners. The change of personal connection in communication leads to the absence of responsibility. Virtual dialogue in digital space can be termed as a quasi-dialogue focused on creating and maintaining superficial, consumer, business, short-term relationships, which are not based on values and intrinsic connection. Directness, the certainty of emotions and feelings (or partially perceptible feelings) disappear here. Technology acquires an important role as an intermediary between the teacher and the student in order to "integrate both participants in the dialogue into a common learning outcome" (eg. computers, mobile phones, cameras). However, "interactive dialogue constructed through social networks only mimics the illusion of closeness, because the human face and voice remain inauthentic" (Asakavičiūtė, 2020). Without personal dialog education is not possible. It is possible to learn but not possible to transfer the values, to develop thinking. The study presents the view of the learners about visual contact during their distant lectures.

Margarita Gedvilaitė-Kordušienė

Vilnius Gediminas Technical University, Lithuania

COMMUNICATION OF STEREOTYPES ABOUT CHILDLESSNESS: CONTENT ANALYSIS OF NEWS PORTAL COMMENTS

Since the Internet shapes our lives in a way that people are daily and almost continuously online, Internet Studies are considered by scholars of social sciences as a crucial field that engages in thinking about the transformations of society (Fuchs, Dyer-Witheford, 2012). Comment section as one of Internet spaces may seem as a vehicle to discharge emotions, however, it also allows to communicate and create alternative interpretations of reality (Vinogradnaitė, 2009; Lyzenko, 2014). If some opinions can remain silenced in face-to-face format, the Internet comment section allows the expression of politically incorrect argumentation and has the potential to reveal a wide spectrum of opinions.

Based on the theory of social representations, the article focuses on communication of attitudes towards childlessness and childless women's role in society. One case representing the attitudes towards the role of childless women in society was selected from the news portal lrytas.lt (article 2021-02-25). The article was a critical response to the negative opinion towards childless women in politics expressed by well-known actress during one of the TV talk shows. A quantitative and qualitative content analysis of 409 comments of the article was conducted. The proportion of comments that had negative attitudes towards childless women in general or took a discriminatory position arguing that childless women should not be in politics, was the highest (43,1 %). The most common argument communicated in this group of comments was the lack of practical experience, thus such women could not understand needs of Lithuanian families well. Other group of commentators have chosen pronatalist, stigmatising and marginalising arguments speaking about childless women as being different, „other". More than one third of commenters (36,3 %) chose non-discriminatory argumentation and the rest (20,6 %) took the neutral position. Based on the social representation theory, hegemonic, polemic and emancipated representations of childlessness manifest in the analysed comments.

Eglė Jaškūnienė

Vilnius Gediminas Technical University, Lithuania

VISUAL COMMUNICATION: OBJECT AND RESEARCH FIELD

From the 20th century visuals are becoming one of the main formats of communication. It is chosen as a research object by representatives of various fields of science. Even in the interwar period A.A. Berger (A.A.Berger; Seeing is believing) singled out visuality as an object of visual perception, philosophy, and emerging sociology. In the paper, we will try to discuss, based on the results of modern research, which sciences today analyze the problems of visual communication.

Yong Liu

University Brunei Darussalam, Brunei

THE NEGOTIATION BETWEEN THE PREDOMINATED SACREDNESS AND THE SECULAR POPULAR CULTURE

Retrospect on Brunei's first feature film "Gema Dari Menara" (1968), commentators tend to focus on either its historical representation of Brunei's booming post-curfew years in the late 1960s as 'a time capsule of Brunei's lost pop history', or the film's propagandistic nature for Da'wah (religious propagation). In this paper, however, I will concentrate my observation on the aesthetic values of the film itself e.g. narrative structure, plot design, camerawork, characterize"ation and character relationship, as well as the resulting artistic effect manifested by these production elements collectively as a whole.

Putting all the propagandistic sequences aside, I would like to argue that "Gema Dari Menara", as a family melodrama, is carefully constructed and straightforwardly propelled by all the aforementioned filmmaking techniques. The dramatic fiction not only tells an intense familial conflict story revolving the theme of faith belief/loss rooted in the Bruneian tradition, it also implicates the necessity of internal negotiation between the predominated Islamic ideology and the more and more secularized Bruneian civil society at the time. The implicated negotiation may be unintentional or subconscious from the original making of the film, but it is well-balanced thus reflexive of the political and social reality of Brunei as a British Protectorate in the late 1960s, foreshadowing the coexistent status quo of the sacred MIB predomination and the secular popular culture in Brunei for decades.

Nerijus Stasiulis

Vilnius Gediminas Technical University, Lithuania

SPONTANEITY OF COMMUNICATION

Kant spoke about a spontaneity of understanding: the power of judgment combines the conceptual and the general with the sensual and the particular to form a specific judgment. The transcendental power of judgment is the mean between the thing-in-itself and the phenomenon. Hence, understanding is limited to the phenomenal side of the thing and cannot deal with the infinity of the thing-in-itself. On the other hand, the power of judgment reveals the truth, both about particulars and about general laws, because it stems from the thing-in-itself. Accordingly, the necessity which stems from the thing-in-self also manifests in the moral law which is just as necessary as the law of nature. We can assume, also based on the interpretation of Schopenhauer, that communication based on mere understanding is doomed to be a

miscommunication because the truth of a conversation can only stem from the thing-it-self. The thing-in-self, as prior to the principle of individuation and individuals, is what structures the communication among individuals and make them intelligible to one another.

Ina Nalivaika

Katsiaryna Zhuk

Belarusian State University (BSU), Philosophy of Culture Department, Belarusian

ON THE CREATIVITY OF EVERYDAY LANGUAGE

This paper will be aimed at revealing the creative potential of the language in its everyday use. Methodologically, the concepts for such revelation will be taken from the works of the three French philosophers (Maurice Merleau-Ponty, Michel de Certeau, Maurice Blanchot), whose ideas fall within the framework of phenomenological approach highlighting the power of living speech and the intertwining of I and the Other. Language, on its "non-discursive" level of linguistic intuitions, holds the creative power of articulating the silenced "otherness", disclosing the multiple faces of the Other and demonstrating the primacy of the plural. These thinkers reflect on the ambient nature of the language, which has not only the dual power to reveal and conceal what is spoken about, but also the ability to "dissolve" itself; therefore, despite its creative potential, the power of the language practices is easily omitted. Through the study of the language as it is used by ordinary people it is possible to withstand the instrumentalist view on it and to demonstrate how its polyphonic nature empowers creative expansion of the borders of the social systems and "provokes" dialogue. Despite his remarks on the inauthenticity of everyday language, Merleau-Ponty's definition of language as bodily gesture is a flattering attempt to even it with basic bodily ways to interact with the world, such as perception, which are situated within the domain of everyday life. Speaking act holds the characteristics of everyday practice, and by unfolding its tactical character, Certeau demonstrates the power of language in altering the present social situation, indicating how the otherness that was previously suppressed by monological power strategies and institutions enters the public space by reappropriation of speech.

Wadim Strielkowski

University of California, Berkeley, USA

Elena Korneeva

Prague Business School, Czech Republic

SOCIAL MEDIA IN THE 21ST CENTURY: SOCIAL NETWORKS AND THE PERSPECTIVES FOR DIGITALIZATION

In the 21st century, social networks begun to influence the business traditional media such as newspapers, television, and radio. Civil society and the media industry have created a "media economy" of civil society by making the production and distribution of media more transparent and accessible to the public and private sectors. Within a few years, the Internet has evolved from a mysterious tool used primarily by scientists and government researchers to a worldwide mass communication medium. Electronic communications such as media and the Internet have become the target of state 24-hour surveillance, which is ubiquitous. Very quickly, it expanded not only to include citizens' communications, but also to the communication of information to governments, businesses, and private entities. This paper focuses on the perspectives of the social media in the 21st century with a special stress on social networks and digitalization. It explores the evolution of social networks including some novel examples such as Clubhouse that gained its popularity thanks to the COVID-19 pandemic. The paper explores the perspectives for further digitalization of social media and draws new pathways for their further development.

Paulo Alexandre e Castro

Polytechnic Institute of Viseu, Portugal

THE PARADOXICAL VISUALITY: THE PARADIGM OF THE VISIBLE IN TIMES OF BLINDNESS

Visuality can be generically described as the quality of the visual, that is, as the given visual field in which a subject's attention is concentrated. In fact, the visual is intrinsically linked to human vision, and this presupposes the existence of a visible horizon from which (visual) images are given. However, this formulation presents something uncanny paradoxical because it forgets, on one hand, the broader status of the image (such as auditory and olfactory images) - seeing is not just a visual process (at least since Diderot we know it) and there are mental mechanisms in the visual constitution process that help to fabricate reality and that gestalt theory explained – and on the other hand, the possibility of seeing beyond what is visible, after all, everything (or almost everything) that presents itself in a digital and virtual environment it can be quite ontologically suspect. Based on some of these premises, we will trace a path of

analysis that leads us to the current blindness: unconditional faith in digital technology and the fragile hope of happiness in a way that rejects the reality of the visible.

Nikolina Lazetic

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EURYDICE'S SIGHT: BALKAN 'FEMININE' AND THEO ANGELOPOLOUS' ULYSSES' GAZE

Theo Angelopoulos' 1995 film "Ulysses' Gaze" is an elegiac weave of desire, myth and mnemonic intervention. Depicting an estranged filmmaker's journey through the conflict-riddled Balkans, the film prompts us to ask: is there history, or is history a misnomer for the tangled gossamer of canceled presents? Shot through with trauma, the region reads as stasis: a room of one's own in nobody's house.

On the surface, the title of Angelopolous' film and the theme of a 'journey home' are the only obvious parallels with The Odyssey. The paper, however, is a reading punctuated by Homer's epic. The visual narrative unfolds as a search for the lost reels, the first film ever made in the Balkans. My foci are the four women that guide the man's journey ─ all played by Maia Morgenstern, all representations of the women from the ancient epic ─ and the mytho-symbolic function of this recurring body, in-between refuge and refugee. The search ends in blood, in the then-besieged Sarajevo that herein reads as an underworld. The 'feminine' materializes as Eurydice: the ever-lost wife of Orpheus, gazing at us all along.

My reading of 'gaze' and the feminine (which comprises more than the women themselves) in the Balkans is aligned with psychoanalyst/artist Bracha Ettinger's process and series "Eurydice": oil paintings within halfway resolved photographs which provide vital architecture for the workings of re-memory. Heavy cognitive friction of visual and thematic elements centers the female form on the crossroad of myth, trauma and violence: Eurydice's gaze pulls us into her disrupted temporalities. The encounter with this interruption becomes a vortex of the eye, a generative abyss which sets in motion the cartographies of being without dissolving in language what is itself unspeakable.

Irena Darginavičienė

Vilnius Gediminas Technical Unicersity, Lithuania

Indrė Ignotaitė

Klaipėda University, Lithuania

THE USE OF THE TERM COVID-19 AND THE FORMATION OF TOTAL AND PARTIAL ENGLISH BLENDS

The global 'COVID-19' pandemic has thrown the world into turmoil and a resolution to the current situation is yet to be seen. Among all of the coverage regarding this troubling respiratory disease that is done by the global media, the government officials, the medical community, etc., it is also very widely discussed by the general public, especially on the various social networks of the Internet. Language users actively express their thoughts regarding the new reality of life. The research focuses on "Twitter" messages containing concepts related to the term COVID-19. The research aims to explore the ways the term 'COVID-19' has already become an ordinary word. the analysis deals with the selected "Twitter" messages, each containing at least a single new blend formed from the term 'COVID-19' .

Asta Petrikienė

Vilnius Gediminas Technical University, Lithuania

CHANGES IN LITHUANIAN THEATRE INDUSTRY IN THE CONTEXT OF THE COVID-19 PANDEMIC

Theatres could no longer perform in the usual premises, rehearsals were restricted. These unprecedented circumstances significantly changed the usual processes of creative work throughout the sector. Theatre artists reacted differently to the new conditions dictated by the pandemic: some chose the path of denial of mediated theatre, others sought ways to adapt and not only create but also present performances to viewers online. The aim of this paper is to review the dynamics of theatre attendance in Lithuania in 2019–2020 period. Yearly reports of state funded theatres data reveal how many spectators visited Lithuanian theatres physically and how many performances they watched online. The analysis of this data will provide an insight into the changes in the number of viewers compared to the previous, pre-pandemic years and answer the question of whether the performances on the Internet platforms has attracted a significant number of online audiences. The results of the analysis also are indicative of the sustainability of the demand for previews of performances online.

Viktorija Žilinskaitė-Vytė

Vilnius Gediminas Technical University, Lithuania

COVID-19 QUARANTINE'S INFLUENCE ON PERCEPTIONS OF BOUNDARIES BETWEEN REALITY AND VIRTUALITY

During pandemic leisure activities were suppressed by quarantine regulations. Part of leisure activities became online activities. Presentation analyses, how previously onsite leisure is mediated and perceived by media during pandemic.

Dalia Marija Stančienė

Klaipeda University, Lithuania

PETER SLOTERDIJK'S MEDIAPHILOSOPHY: SPHERICAL UNIVERSALIZATION AND THE SOCIAL BUBBLES OF COVID-19

Famous German intellectual Peter Sloterdijk claims that contemporary philosophy manifests itself in non-philosophical spheres such as: social strife, madness, suffering, clinical practice, technology, etc. He thinks that human being still is looking for her/his place in the Universe and that this attempt, in spite of the two thousand years of metaphysics, is doomed to failure.

To prove this statement, Sloterdijk performs universalization of spherical coordinates of being and its modifications. Reality no longer has an ontological basis and is analyzed in a purely symbolic order. According to him, the concept of the sphere symbolizes the two-millennium history of old European "spherical thinking" but modern intellectuals had forgotten that in the period from Plato to Leibniz almost everything that was said about God and the world was expressed in terms of spherology.

The simplest example is the basic principle of medieval theosophy which states that God is a sphere whose center is everywhere and perimeter nowhere. According to Sloterdeik, the individualism of the modern era means the subconscious implementation of this principle.

He analyzed the immunological theories of architecture which he associated with apartments and stadiums as separate non-communicative immune systems. In such systems, an individual acquires immunity that is resistant to the common social environment, for self-insulation helps to resist external influences. Sloterdijk's insights are relevant in the case of the COVID-19 pandemic when total lock down and severe control measures are introduced and the „pandemic" is used a mere pretext for their imposition.

To famous Italian philosopher Giorgio Agamben, the readiness of the majority of population to disown human rights and dignity, accept „self-imprisonment" in the social bubbles in exchange for illusory health security is the matter of great concern, for it is the shortest way to the global totalitarianism.