

Abstract

PhD Thesis Title:

Audiovisual production 2.0 as a critical tool of social activism and political intervention in the XXI century.
The 15Mbcn.tv collective (2011-2014) as a case study.

Abstract:

This research studies the activist audiovisual of social and political intervention field, deepening the emergence of video activism 2.0 in the XXI century. We refer to a number of alternative and political audiovisual works, of denunciation and resistance, leveraging the accessibility, ease, immediacy and versatility offered by current technologies (audiovisual, computers, telematics and communication) and new global digital scenarios of the web 2.0. Performances where the old and the new, the past and the present, clearly converge. For the purposes of accounting for our research objectives, we proceeded to conduct a descriptive study, organized in two stages. We did a systematization of research on various audiovisual productions of political intervention from the militant cinema, video activism of the eighties and nineties, to the audiovisual activism century and its interaction with the network. Here we identify goals, tactics and strategies to characterize and differentiate them according to their experimental, aesthetic, critical and political aspects. In a second step we conducted a case study with reference to the Catalan audiovisual collective: 15Mbcn.tv. This stage combined qualitative and quantitative (a methodological approach of mixed type) to understand the characteristics that the analyzed experience acquires. The study results allowed us to elucidate what is old in the new and what is new in the new, that is, specify the characteristics and specificities of current audiovisual works and their similarities and differences about their background. In that vein, the detailed analysis of the collective 15Mbcn.tv was a relevant contribution in order to make these reflections from the investigation of a particular contemporary paradigmatic case. On the other hand, we seek to understand the role of technological change in discursive, narrative, aesthetic and dissemination strategies of these practices of resistance, insistence and intervention in the video activism 2.0. Finally, and considering the results of the study, we share some thoughts around the limitations and potentials of these audiovisual practices as tools of aesthetic-critical-political intervention and as a tool of social and political transformation of consciousness in the particular context in which they develop.

Keywords

Videoactivism, audiovisual, radical cinema, political, social movements, video, web 2.0