

## TRANSCULTURAL CINEMA DEBATED IN A KNOWLEDGE NETWORK: POSTCOLONIAL HYBRID MEANINGS WITHIN RESISTANCE CINEMA

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### Abstract

This paper aims to present a *Knowledge Network on Transcultural Communication*, a work in progress organized in Archives, Knowledge Bases and Virtual Museums. One of its substantive parts, the *Knowledge Node Transcultural Cinema*, gathers knowledge and sources (*Film Studies* texts, photos, videos, etc.) about critical cinema and resistance cinema. This node articulates theories and postcolonial concepts to analysis/interpretations based on examples of film images and videos that include postcolonial representations. The “clash of civilizations” is a core idea underlying the debate on dissent and / or consensus among cultures and about postcolonialism. The dissimilarity between colonial / postcolonial societies and cultures, often takes the form of a “conflict of meanings.” And the discursive resistance against colonialism is often based on mobilizing hybridizations. Contemporary cultures are essentially “hybrid cultures”. Such hybrid nature is present in many images and sounds of resistance cinema, and it is urgent to emphasize its characteristics, for example central dichotomies transmitted by authors of this cinema genre: “colonizer / colonized,” “identity / difference,” “power / no power”. Resistance film audiences can see and criticize, in a participatory way, the worldviews and discourses shared by cinema imagination / activism in cinema, contributing to a common, global and critical culture / knowledge.

### Keywords

Transcultural cinema in a knowledge network; postcolonial iconic representations;  
hybridization; conflict of meanings; resistance cinema audience

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### OBJECTIVES: A KNOWLEDGE NETWORK ON TRANSCULTURAL COMMUNICATION

This paper aims to discuss the urgency of *Knowledge Networks* construction, for the study and dissemination of content on *Transcultural Communication*, especially in academic contexts and research. In particular, it seeks to circumscribe the contribution, by Lusophone communities, to heritage and memory genealogy, and to global intercultural and digital identities, in connection with the reverse process, the influence of our globalized world within Lusophone societies (Arenas 2011; Martins, 2015).

This purpose will be achieved through actions and reflections on the areas of Communication and Cultural Studies, and through the management of cultural resources and knowledge, both material sources (e.g. paper documents) and intangible sources such as oral and digital data.

One of the parts of this Knowledge Network focuses on *Transcultural Cinema*, gathering knowledge and sources (*Film Studies* texts, photos, videos, etc.), especially on critical and resistance cinema.

## METHODOLOGY

Through the following general methods applied to the Knowledge Network and its implementation phases (Figure 1), this design is intended to provide *scalability*, i.e. the ability to handle an increasing amount of work. It also aims to develop *interoperability of technologies*, that is, the ability to communicate among different systems of information technology and among software applications. *Portability* can be achieved through the use of Smartphone's, like the iPhone, by participants using information and knowledge provided by the Knowledge Network, and reintroduced by them critically within this network.

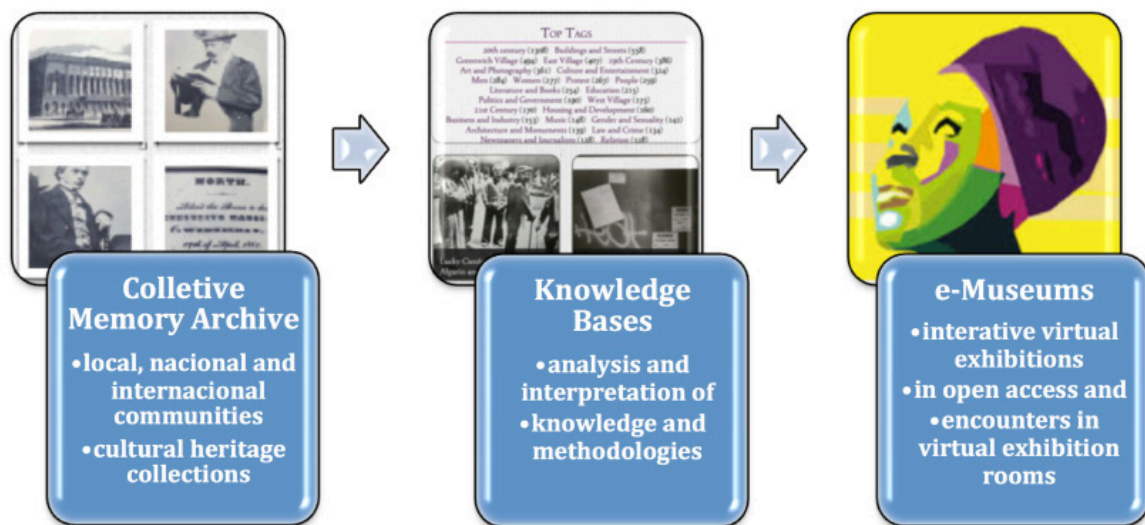


Figure 1: Knowledge Network Implementation Steps

### COLLECTIVE MEMORY ARCHIVE: RESEARCH AND INFORMATION RECORDING IN COLLECTIONS

The relevance of cinema collections' archive stands in a Caroline Frick reference (2011, p. 154) to José Manuel Costa, the current Director of the Portuguese Film Archive – Museum of Cinema. Costa alerts today's archivists, who he denominates 'transition archivists', to the challenges of preserving cinema heritage in an uncertain and contradictory actuality, where digital media became central.

Thus, in this context the first step towards the implementation of a Knowledge Network is the *Collective Memory Archive*, a concept that should be clarified soon, because it is one of the central ideas of this text and it is often prone to ambiguous or even incorrect interpretations.

*The everyday sense.* Nowadays, an archive cannot be understood only in the common sense connotation, that is, frequently associated with something "immobile" and crystallized in the "past."

*The terminology of Documentation and Information Sciences.* Let us consider the daily routines of the professionals who organize the sources of information and knowledge within libraries, archives, documentation / information centres, university and other

research institutions repositories, while they process and disseminate primary, secondary and tertiary sources and various types of meta-data. In this social context, a second meaning emerges: it is possible to distinguish, among others, *historical archives* and *current archives*, the latter designed to document and report the daily activities of organizations and institutions. The Collective Memory Archive here proposed is intended to include these two dimensions: on one hand, the historical and cultural heritage's memory; on the other hand, the current collective memory forged in research and storage of collections of testimonies and recent stories about local, national and international communities, who work equally as active producers of such content.

The *philosophical interpretation*. A third idea of the “archive” is visible in the reflections of authors such as Jacques Derrida (1996). This philosopher defines the origins and nature of the archive as a privileged social space, connected to the power of the *archons* or magistrates in ancient Greece. Such a “command place” “took place” as a historical event when it was possible to keep it, permanently, in a “place”, both physically and politically. In other words, the archive itself was confined in a private territory closed to public access. On another occasion, at a session in the *Collège Iconique* on June 25, 2002, Jacques Derrida discusses the image in cinema, in terms of archive and memory of vision, commenting on the movie titled *D’ailleurs Derrida*, directed by Safaa Fathy.

For his part, Michel Foucault (1969) outlines the historical and socio-political processes for the admission of vast “official bodies of knowledge” inside archives, and the related processes of omission, at these sites of power and discourse, concerning “subjugated knowledge” that are thus erased from the collective memory.

The *sociological and anthropological understanding*. As for the place of the archive in contemporary society, the anthropologist Arjun Appadurai (2003) refers to Internet archives as “prostheses of individual’s experience”, and in terms of building instruments of a “popular collective memory” by communities including “unofficial actors.”

Another reflection focuses on public art as an indicator of urban otherness and, in particular, as an unprecedented reformulation of memory spaces, writing and archive in Lusophone societies and cultures, both within physical territories of the metropolis as within digital places (Andrade, 2009, p. 161). This essay underlines the clash and debate between two forms of registration and interpretation of urban memory, operated by “legitimized art” and the “urban marginal arts” (partially of African roots) and their possible dialogue in terms of interculturalism.

#### CONTENT, MATERIALS AND RESEARCH

The topics within the problematic of Transcultural Cinema are organized into *rhizomatic networks of content*, as one of the possible paradigms. Gilles Deleuze (1986, 1987) defines the rhizome as a configuration of knowledge including closely related topics together in a decentralized and not hegemonic network that is, not privileging a central point *ad eternum*. In this light, some examples of possible projects are the following ones:

- *Liberation Cinema in Africa: the origins* (Figure 2).
- *Lusophone Cinema Authors: reciprocal influences* (Figure 3).
- *Lusophone African Cinema: texts* (Figure 4).
- *Movies Events: mixed media and intermedia* (Figure 5).

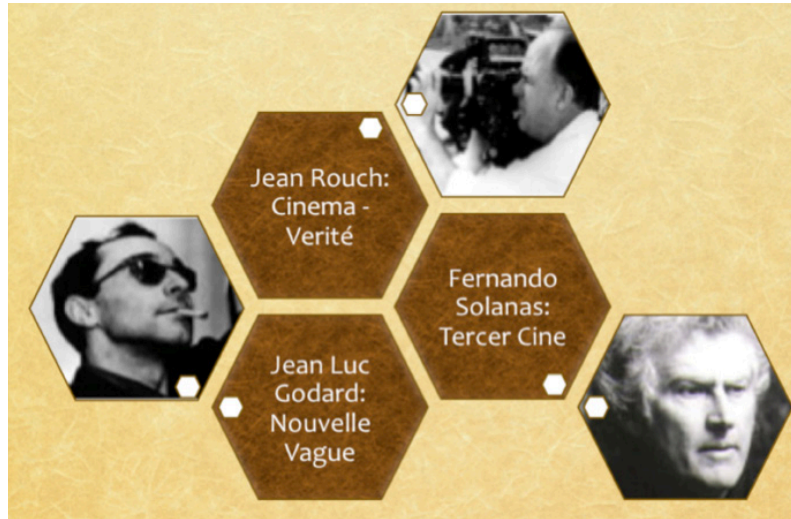


Figure 2: An archive node's example to develop: a rhizome network depicting political inspirations for the Liberation Cinema in Africa

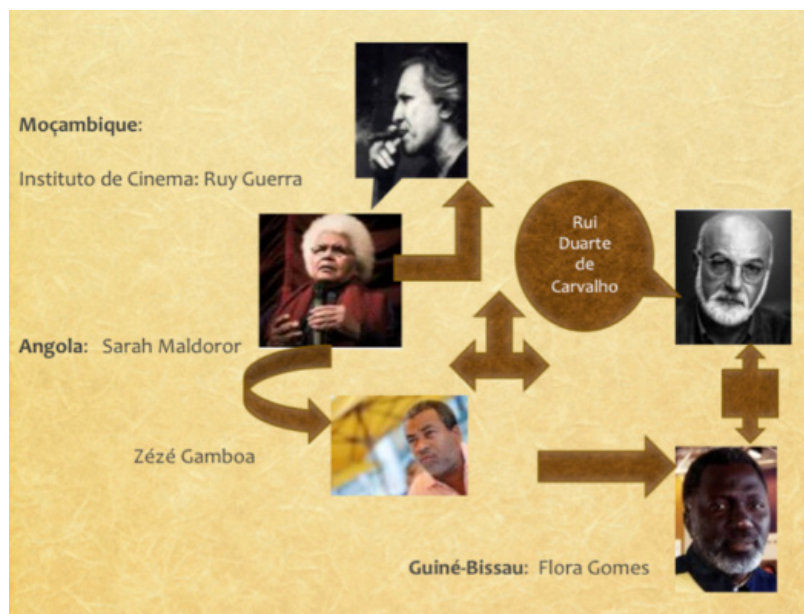


Figure 3: Another example of an archive node: which rhizomatic network of inter-influences were woven between authors of Lusophone Cinema?



Figure 4: Example of a textual node archive including books, magazines, administrative documents, blogs, etc., on Lusophone African movies



Figure 5: Example of an archive node in mixed media / intermedia about film events: festivals, conferences, interviews, debates, etc

**KNOWLEDGE BASES: ANALYSIS AND INTERPRETATION OF INFORMATION AND KNOWLEDGE**

A Knowledge Network in general and a particular *Knowledge Base* not only gather data and facts but also circumscribe and reformulate knowledge. This is achievable through means and methods available today not only to experts but also to ordinary citizens.

In other words, Knowledge Bases are defined as instruments for deconstruction and reconstruction of knowledge, that focus on the analysis and interpretation of materials and archival sources concerning various areas, in order to transform the respective information into knowledge. Therefore, knowledge of cultures and cultures of knowledge are extracted from the seminal social fabric, as well as methodologies developed not just by experts but also by laypeople.

For data collection, specific software's facilitate the construction of questionnaires, interviews, direct observation, biographies, action research. An example is NVivo software. Furthermore, this and other software's provide the treatment of qualitative and quantitative data by a team responsible for the knowledge base, and the sharing of comments and suggestions among the team and users, during the actual work in progress.

This strategy is founded on: (a) participation and collaboration within digital social networks in Web 2.0 or Social Web (Facebook, Twitter, Instagram, Pinterest, etc.); (b) organizing cooperation in Web 3.0 or Social Semantic Web. Web 3.0 means a recent age of the Internet, proposed by Tim Berners-Lee, who had already implemented the key components that led to the World Wide Web in 1990.

In a synthetic way, the differences between these versions of the Internet are the following: at the beginning of the implementation of the World Wide Web, later named Web 1.0, users only read information and usually were not able to write, except the programming professionals or other computer technicians. In social networks of Web 2.0, since the first decade of XXI century, users are able both to read and write information. Concerning Web 3.0, via websites, wikis, networks or other means, the users, rather than just sharing sources, data and relatively little structured content (as they did within Web 2.0), at Social Semantic Web 3.0 they seek to clarify the profound meaning of information and of the links that they perform (Andrade, 2011, pp. 169-171). For example, in the network of knowledge here presented about cinema, both expert's participants and laypeople, under certain conditions, can build collectively *Poles or Nodes of Knowledge*. In particular, the *Knowledge Node on Transcultural Cinema* aims to articulate the following two approaches.

#### **GILLES DELEUZE AND THE 'CINÉMA DE RESISTENCE'.**

This section includes discussions on theories networks and texts of *Film Studies*, for example, retaking the concepts of *rhizome* and *Resistance Cinema* woven by philosopher Gilles Deleuze (1986, 1987) and applied to Transcultural Cinema. As mentioned, the rhizome means a decentralized network of content, practices and concepts. And a *Rhizomatous History* is defined as a reflection on the diachrony of social and cultural processes, within a vast global network, where there is not exactly a hegemonic centre. In the case of Transcultural Cinema, the web includes the agents and contexts of production, distribution and exhibition of cinema that reflect realities and cross-cultural conjunctures, as within Lusophone communities. Such an approach works through the analysis and interpretation of sample images and sonorities of films and videos that testify the organization of economic, political and cultural networks, at global and local levels. Such

networks are detectable within the contexts and representations produced and reproduced by both colonial and post-colonial agents of discourses and of counter-discourses.

This discursive production can be interpreted through a typology of cinema images and a critique of the very theoretical conceptualisation nature, developed by Gilles Deleuze. He forges a taxonomy and a “practice of concepts” within a history of aesthetic forms, departing from Bergson’s theses on movement and on Pierce’s theory of signs (1986, 1989). Let’s briefly clarify these ideas together with some examples.

Deleuze understands “images-action” as those that refer to the different situations of the film, which motivate the characters but can also may be modified by their action. “Images-perception” and “images-affection” are more subjective images connoted with the first plans and still images. “Images-movement” translates the movement of characters within the scenes or through the views constructed by the filming camera.

As for the idea of “percept”, it is defined as a concept not so much built from a rational foundation, but forged through the perceptions and feelings of a subject. In the case of cinema, the people who produce the respective flows and images networks are, among others, the directors, the critics or the spectators of a movie.

Some examples of this rhizomatic and conceptual cinema are movies I made as a filmmaker and member of the Paris Film Coop, and still a student at the Université Paris VIII, in various disciplines of cinema and in the lessons of Deleuze and Lyotard, who was also a member of this cinema cooperative. These works are now lodged at the Museum Serralves.<sup>1</sup>

## TRANSCULTURAL CINEMA IN A POSTCOLONIAL WORLD

Another substantial network area of Transcultural Cinema articulates, on one hand, *theories and postcolonial concepts* and, on the other hand, the analysis and interpretation of sample images and sounds of films and videos that testify postcolonial representations.

### DISCUSSION ABOUT THEORIES AND POSTCOLONIAL CONCEPTS

The “clash of civilizations”, to use a well-known and remarkable concept of Samuel Huntington (1996), is a core idea underlying the debate on dissent and / or consensus among cultures and about postcolonialism.

As Homi Bhabha argued (1994), often dissimilarity among colonial and post-colonial societies/cultures, takes the form of a *conflict of meanings* that, to a greater or lesser extent, is subjacent to all images. And the resistance against colonialism often relies on

<sup>1</sup> *Film Saboté Spatial n° 1* was made in 1975. It was a resistance film against the dominant system of economic, political and discursive distribution / exhibition of movies, regulated by classic film industry, and particularly regarding the projection time in a commercial cinema room. The traditional projection time of a movie (usually between 1h 30 ‘and 2 hours), was sabotaged in this work consisting of a montage of film frames in a artisanal mounting table. In it, the “spectator-author” deconstructs the images of the film according to the time and space of his own fruition. Thus, images-action and images-motion are those images that the spectator-author mobilizes within the film assembly process, which resembles a decentralized rhizomatic network. The images-perception and images-affection correspond to the perceptions and sensations brought about by the spectator-author in the film that he co-directs.

the mobilization of *hybridization*. For Nestor Canclini (2001) contemporary cultures are already essentially “hybrid cultures”.

Hybridization is defined as a mode of action and knowledge associated with the hybrid, through which social actors, while they merge their essences and experiences, generate new productions and reproductions of themselves.

In the hybridization process, and according to Bhabha, the “denied” knowledge by colonialist powers is returning and may suggest alternative “*recognition rules*” to contemporary postcolonial societies and cultures. This idea is useful, especially if we articulate it with the more political approach on resistance advocated by Edward Said (2004) and others.

The hybrid nature and culture are present in countless iconographies of *resistance cinema*, such as the images of migration (Rego, 2014). In particular, it proves to be useful to analyse the central oppositions transmitted by resistance cinema authors mentioned in the present text in section “Collective Memory Archive”, as “colonizer / colonized”, “identity / difference”, “power / powerless”, as well as the possible, probable and interchangeable hybridizations among such dichotomies.

#### THE RECONCEPTUALIZATION OF POSTCOLONIAL ARENA

In recent decades, *multicultural communication* and *intercultural communication* have emerged as central themes of contemporary clashes, combats and debates. For example, just think of the current phenomenon of “clash of civilizations”, above mentioned. This process is largely due to a lack of communication among Western and Eastern societies and cultures. A second example is the *multiculturalism* theory engendered by Charles Taylor (1994). But we need to go a little further, because this concept, as interculturalism and transculturalism, has acquired different connotations and easily cause semantic ambiguities.

In fact, there is currently an intense debate about these concepts, which presents itself as an expression of singularities and dissimilarities of cultures in which each author speaks. To deepen the main contours of this discussion, see among others, Wolfgang Welsch (1999), who articulates the concepts of intercultural, multicultural and transcultural, showing that the latter term contains a deeper sense of interaction between cultures than the other two formulations.

Note that the present text only seeks to make a few and brief considerations about the singular and differential meaning of those three ideas, in order to link them with the central issue discussed here, that is, the communication among cultures portrayed by cinema and disseminated by knowledge networks.

As mentioned above, multiculturalism and interculturalism must not be confused with transculturalism, although it is possible to articulate these three concepts, not least in terms of their genealogy. In fact, these processes arise in certain historic and social contexts, intensely articulated within an evolutionary temporality (Figure 6), and, in other situations, they are contemporary in the same social fabric.



In a succinct definition, it should be noted that multiculturalism postulates and legitimates differences between (multiple) cultures, often within a given society, which may or may not be related to each other. For its part, interculturalism is a reaction against multiculturalism, looking for (inter)-relate these different cultures more intensely. Authors on interculturalism protested against a certain passivity of policies and communities who subscribe multiculturalism, because they only recognize diverse cultures in the same territory, but do not promote the inclusion of their representatives in a given host society. Finally, transculturalism implies that we are entering a world beyond (trans) its own culture as we know it. In this discussion, a central author is Jeff Lewis (2002, p. 24), who, departing from Gramsci and Foucault, emphasizes, among other traits of transculturalism, the transformations of culture and of its flows, and the consequent need to rethink such changes within the current knowledge and power systems, in terms of meanings and their relations (meaning-making), shared by social agents.

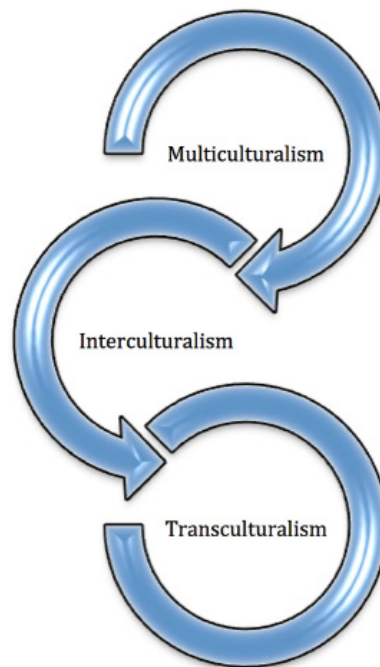


Figure 6: The dialectics of culturalisms

Let's see how transcultural communication was constituted, social and sociologically. Throughout world history, sameness and otherness confronted each other. Sameness is defined as the nature and the cult of itself, of identity, of uniqueness and of hegemony. Otherness means the essence and proselytism underlying the other and differences be they ethnic, economic, political, cultural or discursive.

Europe developed very diverse knowledge and cultures. However, in Western modernity, knowledge was constituted as hegemonic, particularly scientific and technological knowledge. In this process, many European cultures, especially those less subscribing instrumental and technological rationality, as some popular cultures, were often relegated for marginal positions.

Ideology and knowledge of colonialism imposed a similar hegemonic process within non-European cultures worldwide. Nevertheless, inside many non-Western societies and in specific historical time frames, some cultures acquired a relatively dominant position in confrontation moments with local knowledge institutions. Other times, these non-Western societies have developed consistent and hegemonic scientific systems, that partially dominated their own cultures, for example within Chinese and Arab societies.

In sum: (a) on one hand, in some core countries, as in Europe, processes and practices of *Eurocentric sameness* pursued a search for *identity*; while phenomena and actions of *otherness* were often based on *differences*; (B) on the other hand, in peripheral countries, sameness processes also occurred through the marginalization of their own differences and of any other identity, including European identity.

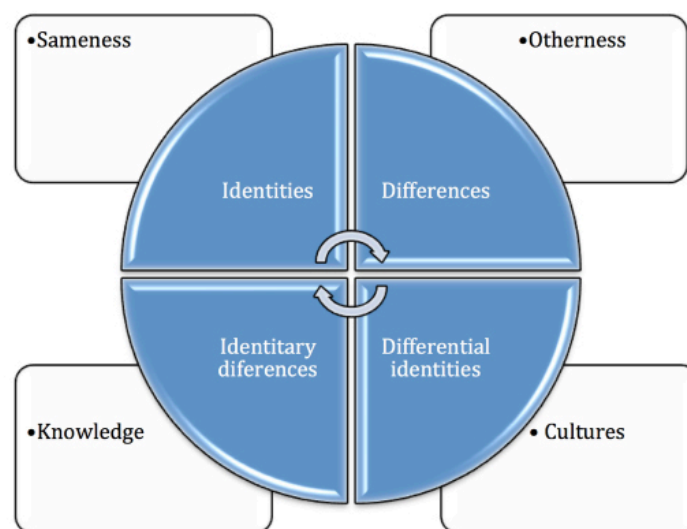


Figure 7: Identity differences and / or differing identities?

In other words, under certain historical and social conditions, apparently dissimilar societies and cultures may have common traits that are unthinkable within a less attentive approach. Other times, a permutation of sociopolitical and cultural practices occurs, circumscribing complex global strategies still insufficiently discussed. Some examples are the strategies named *exclusive hegemony* and *shared hegemony* among various world powers. Such processes are sedimented in tactics such as *social translation*, that is, the passage and conversion of different paradigms across the economic, political and ideological spheres; or *social cloning*, which means the export of similar tactical models among different social fields (Andrade, 1999).

In fact, multiculturalism and interculturalism not only mean a multicultural or intercultural relationship between the West and its Other(s). Europe was sometimes multicultural, other times intercultural, and today is immersed in a stage where the transculturalism seems more decisive. Within this context, it is urgent to know *how to communicate not only among multiple contemporary differences, but also how to communicate the common traits among different cultures and knowledge's*.

For some authors subscribing transculturalism, present-day cultures are being dissolved in *post-cultures*. Post-cultures cannot be included in a single, hegemonic cultural paradigm, but constitute social configurations where social agents cultivate cultural differences in relation to a single model of thought and practices. For example, Omar Lizardo (2011) shows that Bourdieu should be considered as a post-culture author in that he revolutionized the way we think culture. Among other strategies, he did so through the philosophical concept *habitus* forged by Aristotle. Bourdieu understands culture as a set of body experiences and perceptions, and as a set of cognitive structures of classification and judgment, with which social actors produce and reproduce their knowledge of the world.

Thus, cultures today are transformed into *polyphonic knowledge* and *knowledge in progress*, within one or more *trans-cultures*. Such trans-cultures act as hybridizations among various originating (that is, seminal) cultures, transforming these cultures into an original knowledge, which acquires, in this process, a different nature regarding those originary cultures.

Furthermore, we find ourselves today in a *Europe of diasporas*, as exemplified by the case of Islamic immigrants in Portuguese-speaking countries (Tiesler, 2007).

It is not possible to define the phenomenon of diaspora through a single and hegemonic form. One of these strategies is to delimitate such process within a typology that articulates various modes of displacement of people and goods inside various social spaces and times. We may distinguish the most visible *economic diasporas* as regards migrants from multiple origins, who can produce “economies of relation” within Lusophone spaces, among other social contexts (Sansi, 2013); *political diasporas*, as the dramatic actuality of refugees from war in Syria; *educational diasporas* (trainees or, in Europe, the exchange of teachers / students in the Erasmus program; *scientific diasporas* (e.g., the brain drain, but also some career strategies that include partnerships, regular travel to conferences and international exchanges, bidirectional transits under European and international research projects, and *cultural diasporas* (artist residencies, etc.).

Diasporas, like other social figures of intercultural communication, produce today, new *identity differences* (Figure 7). This happens more intensely in the context of transcultural communication. The identity differences mean the fusion of knowledge and cultures, between the Same and the Others, in unifying specific territories of immigration, as contemporary Europe, where knowledge and identities of modernity stood a hegemonic position for centuries. In addition, novel *differential identities* (Figure 7) occur, which are amalgamating cultures and knowledge among the multiple Others and Same, especially within the non-Western societies, where culture and differences appeared as more prominent than knowledge, in recent centuries. An example is contemporary Syria, a scene of conflicts that call into question the supposed official and hegemonic identity of the state, which is being replaced by a hybridization of sensibilities that is based on multiple and different ethnic, political, cultural and religious communities.

In other words, perhaps more in line with the reality of our current post-colonial societies, diasporas take new clothes, for example, through the issue of uncontrolled flux of migrants, displaced persons and refugees from multiple areas of poverty and local /

global conflict. In this context of multiple and decentralized postcolonial crisis, where the Lusophone world is included (Chabal, 2002; Fiddian, 2001), it is necessary to reflect on the incommensurable forms of hybridization that are occurring.

In particular, it is urgent to emphasize the role that *hybrid literacy's* fill in a postcolonial redefinition of Europe (Andrade, 2014). A literacy is defined as a set of reading and writing strategies relating to a given mode of knowledge, such as scientific literacy and artistic literacy. Hybrid literacies articulate several modes of knowledge, for example the scientific and technological literacy, which allows the dialogue between science and technology. Hybrid literacies in general are a necessary condition for the deconstruction of colonial discourse and the subsequent reconstruction of literacies and postcolonial literatures, not only within each culture, but also within the cultures of others. In particular, literature has been a central arena to decode deep meanings of imaginary Lusophone geographies (Madureira, 2007).

*Digital literacy* is a recent configuration of hybrid literacy, as it creates conditions for the establishment, in cyberspace, of profound mutual contacts among different traditions of literacy and of multivocalities. For example, Eastern and Western scientific communities exchange knowledge and modes of reading/writing, extensively and intensively, via scientific networks in cyberspace. Digital literacies may take the form of *transmediatic literacies*, when they connect, in particular, different media. Various works of *experimental literature* use this transmediatic literacy, when they suggest narrativities that use hybrid media, such as text, photographs and maps linked to multimedia devices, which cause multimodal readings and writings (Andrade, 2014, p. 137).

Note that in the specific case of scientific literacy, many concepts were forged in Lusophone social realities and communities, by scientists acting in these contexts, be them of Lusophone origin or not. A second meaning of these *Lusophone concepts* are the ideas developed in non-Portuguese speaking contexts by scientists from Portuguese-speaking origin. Here are some examples of concepts related to contemporary postcolonial reality: *thinking back; transmediatic knowledge; common writing society; common webs of conflict and meaning; co-ordinary literature* (Andrade, 2014).

Furthermore, in order to capture the complexity of these phenomena, among other reflective strategies and good practices, it is necessary to build a *Hibridology*. This concept has also been defined in the text above mentioned (Andrade, 2014, p. 124), where the postcolonial is faced with cyberspace and social networks. Hibridology means the study on the hybrid and on the historical and social processes of hybridization, and the implementation of its conclusions in emancipatory actions in the social fabric.

As it turns out in the central part of Figure 8, one of Hibridology's strategies is the *genealogy of European and global identity differences*, to clarify the process of identity differences, equally referred above. Such an identity and differential process was initiated largely by Portugal and Spain, countries that conducted the first phase of globalization, according to Immanuel Wallerstein (1974). Hence one cannot understand the Western differential identities (or non-Western ones), made of identity differences in confrontation, without study them from a historical point of view, and without reflecting on the

intervention of Portugal, among other colonizing countries, in the global historical, economic, political and cultural scenes.

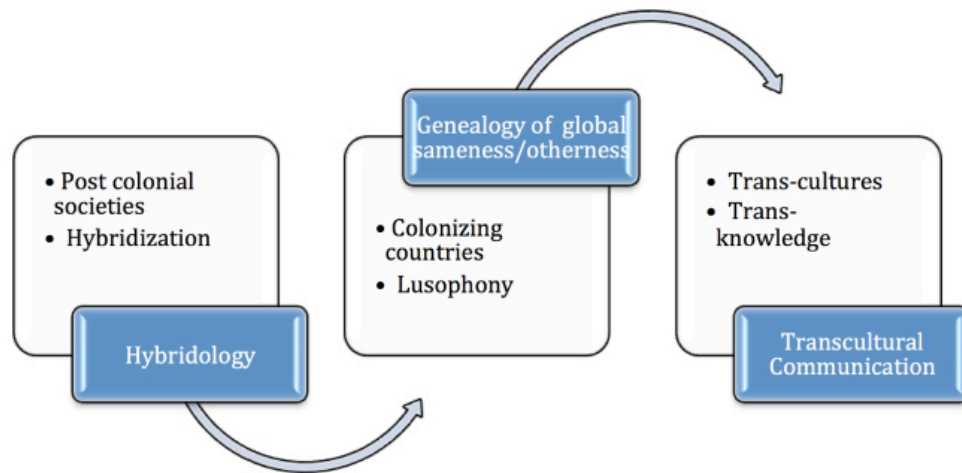


Figure 8: The genealogy of identity differences and of the European and global differential identities

Thus, the present text suggests a historical and sociological research, organized through Archives and Knowledge Bases, and disseminated through Visual Museums, on the contribution of Lusophone communities and Countries for the construction, deconstruction and reconstruction of several “samenesses” and “othernesses”. They have historically been forged through intercultural communication or within lack of communication among multicultural societies and cultures. The concept “multicultural incommunication” is used when there is or there is little effective communication between multiple cultures, so that we can develop a more intense dialogue and cooperation between them. Today, these differences but also identities in general, arise increasingly based, on transcultural communication, a communication regime that is based, among other traits, in the process of trans-cultures and trans knowledge’s. We need these concepts:

Recall that *trans-cultures* are defined as sets of hybridizations among various starting cultures, transforming these cultures into knowledge. *Trans-knowledge* is a miscegenation of initial forms of knowledge, which are changed to something unique, unlike that originating knowledge. This new reality may call into question some acquired notions. For example, social inequalities, in addition to and in conjunction with the economic and political sphere, have to be understood today as increasingly active in the cultural and discursive spheres.

#### POSTCOLONIAL TRANSCULTURAL CINEMA

It is also urgent to emphasize the above questions within Critical Film Studies. An important discussion (Grieverson, 2008) traces the historical and institutional roots of this scientific area (professional organizations, methods, economies of publishing, etc.), and emphasizes its importance for understanding not only the film, but society itself.

In this context, some additional questions may arise: Transcultural Cinema is a hybrid cinema? This means a fusion or differentiation of works and / or film genres, across specific borders, passages or repulsions among them? And is there is a Hibridology of these genres that may reflect on their possible miscegenation?

On the films reception side, *resistance cinema audiences* can observe and criticize, in a participatory manner, worldviews and discourses and counter-discourses transmitted by the imagination and / or the activism in cinema, contributing collaboratively for a common and global ground of critical culture and knowledge.

Such processes also occur within cyberspace. In fact, participation in internet sites and digital social networks can help greatly, under certain conditions, to the building of a not only political but also cultural democracy in Lusophone countries (Salgado, 2014).

#### **VIRTUAL MUSEUMS: DISSEMINATION OF INFORMATION / KNOWLEDGE AND IMPACT STUDIES**

Finally, Virtual Museums propose *interactive virtual exhibitions* of contents previously analysed and interpreted in an *open access* regime. These contents are inscribed and written within texts and materials in 2D but also in 3D virtual worlds or metaverses. Among the e-museum presentation formats, the following stand out: digital storytelling, educational games, augmented reality, mobile devices, physical computing, etc. In short, virtual museums aim the encouragement of *digital meetings* in virtual showrooms that provide a deeper interpretation of digital cultural heritage.

#### **CONTENTS**

The diffusion of information and knowledge through Virtual Museums and the respective studies on content sharing, may occur in various institutional or local cyberspace, from scientific repositories to digital social networks.

#### **USERS / AUDIENCES**

The Knowledge Network here analysed intends to maintain and eventually create diverse audiences segments: students, teachers, researchers, citizens in general, as well as other potentially disadvantaged visitors, such as pensioners, disabled, immigrants, refugees, etc. It is central to sensitize such audiences for scientific, technological and artistic events and products, related to the themes above discussed.

It is also crucial to measure the *impact of knowledge* on these public profiles, through sociological studies on social actor's networks and about means / modes of dissemination / advertising content.

#### **LOCAL / GLOBAL UTILITY AND IMPACT OF THE KNOWLEDGE NETWORK**

Indeed, the Knowledge Network on Transcultural Communication aims to promote and share paradigms and agendas of information / knowledge; but also develop contacts

between different interests and investment contracts, involving various stakeholders such as universities, creative industries, spin-off and start-up companies, and European national and sectoral policies actors, etc..

Such action is to be undertaken in the Knowledge Network and its *Social and Cultural Platform* (that is, the participating local and global communities), in particular through research, treatment and dissemination of useful materials and sources, either target to these communities of practices or for teaching and research on *Lusophone Cultural and Digital Heritage*, *Transcultural Communication* and *Digital Humanities methodology*.

## CONCLUSION

The Transcultural Communication Network is here revealed as a collective and democratic project, combining the knowledge of the expert to the ordinary citizen knowledge. As such, it can only be undertaken through the participation of a wide range of social and cultural actors: not only researchers, teachers and students, but also the general public and, in particular, members of local communities, cultural institutions and organizations. For all of them, transcultural communication enables an immersion within our “*research society*”, but as well a critical distance to some of its conditionalisms. Such emergent paradigm named “*research society*” may be defined as the contemporary social context of search/research, where everyone is called to participate in the process of transformation of information into knowledge. Research society constitutes not just the future but partly the present, as we are already edifying it in a daily basis, more or less consciously, when we enter at Google, Wikipedia, etc. (Andrade, 2011).

This process extended to global society can mobilize filmmakers, cinema associations’ members, and moviegoers in general, to the need for their contribution to the construction of a section named “*Transcultural Cinema*” within the Transcultural Communication Network. Such collaboration, among other aspects, contextualizes cinema in its economic, political and cultural conditions. On the one hand, within the framework of directing / production, it is central not only to film on postcolonial social agents, but also and essentially shooting in partnership with these agents. On the other hand, the participation of citizens can occur not only as actors or extras, but also through their support in building archives including photographs and video footage, from life stories, interviews, or the collection of personal, family or professional archives. Finally, the distribution sector may establish mediations through commercial networks of theatres articulated to social and academic networks. Such a collective work in progress aims to establish a public that, in addition to better understand the post-colonial societies, interpret more deeply the actual filmmaking process as a whole.

In short, Transcultural Cinema unveils not only its social dimension but also its sociological dimension. In other words, filmmakers in collaboration with its audience, while analysing social issues, could provide valuable help for reflection and combating social inequalities, in a possible partnership with film critics and social scientists. //

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