
The purpose of the IADIS Visual Communication (VC) 2009 conference was to address the main issues on Visual Communication, Photography and Technology.

The proceedings of the IADIS Visual Communication 2009: Creative Industries, Photography and Culture were jointly published with IADIS Web Virtual Reality and Three-Dimensional Worlds 2009 and IADIS International Conference on Computer Graphics and Visualization 2009. These events received 174 submissions from more than 27 countries. Each submission had been anonymously reviewed by an average of five independent reviewers, to ensure that accepted submissions were of a high standard. Consequently only 25 full papers were published. The overall acceptance rate (including the special sessions) corresponded to about 22%. A few more papers were accepted as short papers, reflection papers, doctoral consortium and posters. Extended versions of the best papers were published in the IADIS International Journal on Computer Science and Information Systems (ISSN: 1646-3692) and also in other selected journals, including journals from Inderscience.

The submissions were accepted under the following main areas:

**Visual Communication**
- Visual Language / -Literacy / -Rhetoric
- Persuasive Communication
- Semiotics
- Genres
- Epistemic, episodic and the conceptual
- Storyline and Hyperstructure

**Photography**
- Journalism, Documentary and Autonomous
- Graphics, Art and Design
- Spatial Composition
- Daylight Studio
- Autobiographic
- Portrait, landscape, fashion, architecture
- Creative Imagery
- New Generation Cameras
- Didactic Careers
- International Consortia for EU Projects

**Psychology**
- Visual / Subliminal Perception
- Gestalt, Cognitive Style
- Ethnographic / Historical Themes
- Galleries
- Imagery Software

**Technology**
- Light, colour, lenses, 3D scanning and printing
- WWW-based Image Spaces
- Flickr, MySpace,
- Archiving
The Conference included the presentation of full papers, short papers, reflection papers, doctoral consortium and posters and also one keynote presentation from an internationally distinguished Researcher - Dr. Roberto Muffoletto, Coordinator New Media & Global Education, College of Education Appalachian State University, USA.

Keynote Presentation:

**THE PHOTOGRAPHIC MOMENT, A VISUAL EXPERIENCE** by Dr. Roberto Muffoletto, Coordinator New Media & Global Education, College of Education Appalachian State University, USA

**ABSTRACT**

At its very essence a photographic moment is a visual experience, it is a moment of recognition. There are two major ways to consider the making of photographs: First, as a decisive moment where the external world appears to take form: form emerging out of the confusion, the disorder of the world, a decisive moment. Second, is to impose idiosyncratic form, a moment of recognition, an act on the external world, a moment of decision. How we understand these two dialectics defines our relationship to the photograph as a visual experience, as a result of our own consciousness. As we all become more connected, networked through a fluid digital media environment, quests for individual expression within a diminishing cultural horizon, makes it even more critical that we explore the relationship between the photograph, its creation, and its meaning.

Conference Best Paper:

**CULTIVATING HOSTS: THE DEVELOPMENT AND USE OF ICONS IN MULTI-STEP VIRAL MARKETING CAMPAIGNS OF MOVIE FRANCHISES** by Rocio Núñez, University of Pennsylvania, USA.

Abstract:

An in-depth look at how motion picture advertisers harness the power of word-of-mouth in the promotion of movie franchises points to recognizable visual icons as a way to incite an audience that is both able and willing to participate in multi-step information-seeking campaigns. The development of such iconographies hints at a cultivation process that involves many layers of audience recognition and cognizance of movie elements such as genre, and style. Insight from industry workers also suggests how new technologies contribute to icons and viral marketing and why these may represent the future of movie marketing.


The IADIS International Conference Visual Communication 2009: Creative Industries, Photography and Culture 2009 was supported by FCT – Fundação para a Ciência e a Tecnologia, Portugal.

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