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MONOGRAPHS

TITLE

The Mediterranean, fiesta, and carnival. Cinema and the arts**MANUEL MILLÁN JIMENEZ.** University of Cardenal Herrera CEU

With a Bachelor's Degree in Fine Arts from the Polytechnic University of Valencia, Professor Millán also has a pre-EHEA Photography Degree from the School of Photography and Image at CEU San Pablo University. In 2017, he received his PhD in Communications with a doctoral thesis entitled, "The impact of Agustí Centelles' work in David Trueba's *Soldados de Salamina* and Agustí Villaronga's *El mar*". He currently teaches the subject titled, "Fundamentals of Audio-visual Communication", and Photography/Lighting Supervision", within the degree of Audio-visual Communication, Art, and Creative Thinking in Advertising/Public Relations and Journalism.

Moreover, he is a mentor for Final Degree Projects in Audio-visual Communication, and he teaches Art in the Industrial Design and Product Development Engineering Degree. Moreover, Professor Millán is a lecturer on the Master's Degree in Graphic Design and Communication, in which he imparts classes related to Digital Image: Photography and Video. He is also a member of the Organising Committee of the *Proyecta* Audio-visual Creation Contest and curator of the exhibition known as *MediArte* - Student Creative Exhibition, and coordinator of CEUPhoto.

SCIENTIFIC
COORDINATORS**JUAN RAÚL CRUZ SORIANO.** University of Cardenal Herrera CEU

Professor Cruz Soriano has a Bachelor's Degree in Information Science with a specialisation in Audio-visual Communication from CEU San Pablo University as well as the Polytechnic University of Valencia. He also holds a Master's Degree in Secondary Education and Vocational Training from UCH CEU. After dedicating time to the professional world of film, TV, and radio, in addition to managing his own audio-visual production company, Professor Soriano began teaching at the University of Cardenal Herrera CEU in 2001.

Due to his work experience and musical education, he specialises in music and audio. He currently teaches the subject of Sound Recording and Editing, as well as Sound and Music Production Design, in addition to serving as a mentor for Final Degree Projects in the speciality of Music Production.

At the same university mentioned, he also coordinates the project aimed at outfitting technical equipment and developing the sound and radio facilities at the Audio-visual Production Centre. Professor Cruz Soriano is the co-founder and organiser of the *Proyecta* Audio-visual Creation Contest, co-founder and curator of the *MediArte* exhibition, as well as the founder and director of the University's musical production company, CEU Música. He has participated as a resident expert on various TV and radio programmes and has produced adroit reports related to forensic sound. Professor Cruz Soriano has also imparted courses and given lectures at the following locations: The Forum for Communication Research at Complutense University of Madrid; Congress of New Technologies at UCH CEU; Congress of Communication and Thought at the University of Seville; and *EVES* (Valencian School of Health Studies - *Generalitat Valenciana*).

	<p>He combines his teaching activity with artistic and musical creation and has worked as a music producer and sound engineer on various productions with artists such as Óscar Navarro, José Franch Ballester, Jorge Pardo, Estrella Morente, the Valencia Orchestra, Ara Malikian, the Orchestra of the Generalitat Valenciana, Isabel Rey, Soledad Giménez, Paquito de Rivera, Pablo Zinger, and Ainoa Arteta.</p>
<p style="text-align: center;">DESCRIPTION AND THEMATIC AREAS</p>	<p>Overview:</p> <p>The <i>fiesta</i> permeates the entire filmography of the Valencian filmmaker Luis García Berlanga. To a greater or lesser extent, it is present in all of his work. In his case, this popular celebration emanates directly from his beloved <i>Fallas</i>, which is as an unmistakable sign of the jubilant, anarchic, and carnivalesque nature of his film creations. This cinematic world is circumscribed to the Mediterranean area in the Spanish context, yet like a trail of gunpowder that evokes the equally pyrotechnic referential context, it could very well extend to the rest of the countries and directors of the Mediterranean region in which his works are set.</p> <p>In fact, his filmmaking is very close to the equally playful, ludic, and festive films of directors such as Jean Renoir of France, Federico Fellini of Italy, Ferzan Ozpetek of Turkey, and Michael Cacoyanis of Greece, just to name a few. Bound by this Mediterranean essence, the filmmakers seem to show the light that fills these lands in their film narratives, which we intend to explore in this international congress in order to discuss the festive character that unites them. In any case, this celebration is characterised by a carefree, joyful spirit, which simultaneously reveals a certain desolation.</p> <p>We would like to encourage all those who are attracted to this theme to discover the aspects that characterise the popular <i>fiesta</i>. How are the various artistic and cultural manifestations imbued with the <i>fiesta</i> and the rituals that shape it? Does it permeate the film experiences of Mediterranean directors to the same extent? How do artists from different disciplines nourish themselves from its essence? Has the <i>fiesta</i> lost its symbolic character and simply become a spectacle devoid of meaning? Are we facing some sort of jubilation which, having degraded the <i>fiesta</i> to its most commercial expression, barely serves as a relief due to the futility of broadening the emotions that are put into play by the event itself?</p> <p>Starting with Berlanga in the centenary year of his birth, we encourage you to follow the trail of the different artistic and cultural manifestations that emanate from the festive, carnivalesque character of the Mediterranean geography. Establishing the appropriate connections as well as detachments from other creators, both Mediterranean and European, who are equally concerned with the ever-popular <i>fiesta</i> so dear to the heart of the Valencian filmmaker (whose films can be described as "<i>falleras</i>, pyrotechnic, and shot on the basis of instantaneous inspiration"), might give rise to relevant reflections now that isolation and social distancing are imposing themselves in opposition to a more festive spirit.</p> <p>Keywords:</p> <p>Cinema, art, culture, The Mediterranean, <i>fiesta</i>, carnival.</p> <p>Subject areas:</p> <ul style="list-style-type: none"> · The Mediterranean Essence · Carnival and popular festivals

	<ul style="list-style-type: none"> · Cinematographic analysis · Cinema and history · The arts, cinema, culture, and carnival · Cinematic aesthetics · Photographic aesthetics · Musical aesthetics · The personage and work of Luis G. Berlanga
<p style="text-align: center;">CALENDAR</p>	<ul style="list-style-type: none"> · Deadline to receive manuscripts: 15/01/22 · Double-blind peer review phase deadline: until 1/04/22 · Editing, proofreading, and translation phase: from 1/04/22 until 30/06/22 · Monograph publication: 15/07/22 (DOXA n.º 35)
<p style="text-align: center;">BASIC STYLE GUIDELINES</p>	<p>Manuscripts received shall have a minimum of 5,000 and a maximum of 10,000 words. They should be sent in Word format (.doc/.docx), Times New Roman font, size 12, single-spaced, standard margins.</p> <p>They must include (in both Spanish and English), title, abstract (between 150 and 200 words), and a maximum of 5 keywords. Each author must provide the following: name and surname, e-mail address, ORCID code, and a brief CV of approximately 120 words.</p> <p>Content shall have the structure of a scientific article: introduction, methodology, results, and conclusions.</p> <p>Headings shall be numbered in Arabic numerals following the standard structure 1., 1.1, 1.1.1, etc. Tables and/or figures shall be numbered in Arabic numerals from 1 to infinite, indicating source and authorship.</p> <p>Citations shall be presented in the text in Harvard format (e.g.: Bauman, 2010: 126), not in footnotes. The bibliographic reference section shall include only the works cited in the paper, which shall be mostly current and shall be presented in APA format with indication of the DOI when available.</p> <p>Consultation of the complete publication guidelines on the journal's OJS platform is recommended (https://revistascientificas.uspceu.com/doxacomunicacion/about/submissions), as well as the last issue published, in order to observe the style and final layout of the articles.</p>
<p style="text-align: center;">RULES FOR SUBMISSION AND PUBLICATION</p>	<p>Texts must be sent through the OJS platform of the journal Doxa Comunicación in RECYT, the direct link of which is: https://recyt.fecyt.es/index.php/doxacom/information/authors</p> <p>Submissions by email will not be accepted. Authors must register on the platform and complete all the metadata required in the submission process. Authors must ensure that the version of their manuscripts is anonymous (deletion of the digital traces of authorship that appear in the document properties is recommended).</p> <p>Important notice to authors: Since 2016, all scientific articles and essays published in Doxa Comunicación have appeared in both Spanish and English. The author shall provide a quality translation of his or her manuscript if it passes the external double-blind review process and is accepted for publication.</p> <p>The journal has selected a group of native translators with notions of the journal's field of knowledge, with whom it has been agreed to offer an advantageous price for authors who are unable to provide a quality translation.</p>

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