Photography on Instagram:

self-representation, identities and new ways of sociability

An analysis about the representations of self on photos posted by students from Pompeu Fabra University and from the Federal University of Rio de Janeiro on Instagram

TESI DOCTORAL UPF / 2016

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ABSTRACT

The new ways of sociability and self-representation carried on by the technological advances and the internet, together with the central role of the image in contemporaneity are the main themes of this investigation which analyses digital photos shared by young university students from Pompeu Fabra University (UPF) and form the Federal University of Rio de Janeiro (UFRJ) on Instagram.

Along this research we shall discuss globalization as the responsible for creating and disseminating models of self-representation, the building of multiple identities on the internet and how the advance of technology and the cellphone culture created new ways of sociability and made tools available so that users can represent themselves and their daily life on the social networks. The transition of analogic to digital photography, the passage of the family album to the affective album and the new relation of the subject with their own image through the cellphone cameras are also themes that will be approached in this research.

As case study we intend, in a general scope, to map the most photographed themes by UPF and UFRJ students, trying to find similarities and differences on the ways of self-representation of their lives in an aesthetical and social representation bias over the photos they post on Instagram, checking if there is a model they follow for self-representing themselves created by the web logics or if these

ways of self-representations are more connected to the culture of the place they live.

RESUM

Les noves formes de sociabilitat i d'autorepresentació, a partir d'avenços tecnològics i Internet, i el paper central de la imatge en la contemporaneïtat són els principals temes que es tracten en aquesta investigació, que realitza un anàlisi digital de fotografies que han estat compartides pels joves estudiants de la Universitat Pompeu Fabra (UPF) i de la Universitat Federal de Rio de Janeiro (UFRJ) a través d'Instagram.

En aquesta investigació es discutirà sobre la globalització com a responsable de la creació i difusió de models d'autorepresentació, sobre la construcció de múltiples identitats a Internet i sobre com els avenços tecnològics i la cultura del mòbil han creat noves maneres de relacionar-se i noves eines per a que els usuaris puguin presentar-se a si mateixos i la seva vida diària a les xarxes socials. La transició de la fotografia analògica a la digital, el pas de l'àlbum de família a l'àlbum afectiu i la nova relació del subjecte amb la seva pròpia imatge, a través de la càmera del telèfon mòbil, són també alguns temes que es tracten en aquesta recerca.

Hem intentat, d'una forma generalitzada, fer un mapa de quins són els temes més fotografiats pels estudiants de la UPF i la UFRJ,

buscant les similituds i diferències en les formes de presentació de les seves vides des d'un punt de vista estètic i social de les fotos que envien a Instragam, comprovant si segueixen un model per presentar-se creat per la lògica web o si aquestes formes d'autorepresentació estan més connectades al lloc on viuen.

Paraules clau: Fotografia, Xarxes socials, mòbil, autorepresentació, identitats.

RESUMO

As novas formas de sociabilidade e de autorrepresentação calcadas no avanço da tecnologia e da internet, e o papel central da imagem na contemporaneidade são os temas principais dessa investigação que analisa fotografias digitais compartilhadas por jovens universitários da Universitat Pompeu Fabra (UPF) e da Universidade Federal do Rio de Janeiro (UFRJ) no Instagram.

Ao longo dessa pesquisa discutiremos a globalização como responsável por criar e difundir modelos de representação, a construção das múltiplas identidades na internet e como o avanço da tecnologia e a cultura do celular criaram novas sociabilidades e disponibilizou ferramentas para que os usuários representem a si e ao seu cotidiano nas redes sociais. A transição da fotografia analógica à digital, a passagem do álbum de família ao álbum afetivo e a nova relação do sujeito com sua própria imagem através das câmeras dos celulares também são temas que serão abordados nessa pesquisa.

Como estudo de caso pretendemos, em um âmbito geral, fazer um mapeamento dos temas mais fotografados pelos alunos da UPF e da UFRJ, e tentar encontrar semelhanças e diferenças nas formas de representação da sua vida no viés estético e da representação social nas fotografias que postam no Instagram, verificando se há um modelo que seguem para autorrepresentação criado pela lógica da web ou se essas formas de representar-se estão mais diretamente ligadas a cultura do local de onde vivem.

Palavras chave: Fotografia, Redes Sociais, Smartphone, Autorrepresentação, Identidades.

CONTENTS

- **List of Images**

Image 35	247
Image 36	247
Image 37	248
Image 38	248
Image 39	275
Image 40	276
Image 41	293
Image 42	294
Image 43	294
Image 44	302
Image 45	303
Image 46	304
Image 47	308
Image 48	309
Image 49	311
Image 50	312
Image 51	315
Image 52	316
Image 53	318
Image 54	319
Image 55	322
Image 56	323
Image 57	324
Image 58	325
Image 59	326
Image 60	329
Image 61	330
Image 62	331
Image 63	332
Image 64	334
Image 65	338
Image 66	344
Image 67	345
Image 68	345
Image 69	346
Image 70	346
Image 71	347
Image 72	349

- **List of Charts**

- **List of Organization Charts**

Organization Chart	Page
Organization Chart 01	22
Organization Chart 02	23
Organization Chart 03	257
Organization Chart 04	257

- **List of Tables**

Table	Page
Table 01	25
Table 02	28
Table 03	150
Table 04	239
Table 05	249
Table 06	252
Table 07	365

- **List of Initials**

UPF	Universitat Pompeu Fabra
UFRJ	Universidade Federal do Rio de Janeiro

1   Introduction

Exhibition, narcissism, egocentrism, individualism, never in such a small space of time we have so exhaustively head these words in order to try to explain the contemporary phenomenon of the self-centered subjects worried about showing their own image in public. A series of posts came to tell and exhibit in details everything that before the social networks was generally kept as subjects to be discussed and handled in the private scope, a time when discretion was looked for by common citizens and celebrities (when they felt invaded, for example, for being photographed by paparazzi). Times have changed and through the technological advance, a common saying was made true: "Out of sight, out of mind". Nowadays it is important to be seen on the social networks not only to be remembered, but also to be commented on and out of them. And going further: in order to exist on the virtual environment, building our own identities and interacting with other users within the very own logics of this environment.

Thinking about the new configurations of human relations, many times mediated by computers or by the cellphone, it is interesting for us to think about the building of the individuals' own identities made through the presentation of images of themselves or through the self-representation of their own lives made by photos published on the social networks, specifically (in the scope of this research) those published on the application Instagram. This photo social network seems rather efficient for the study of images in the contemporaneity

when it is intended to investigate the representation of common people as they use Instagram to create a profile and to post photos of their daily life, of themselves spontaneously. This large number of posted images are mostly available for the access of the public without restrictions. The app has become a way of communicating, relating with other users, besides becoming a space for the building of identities having photography as the object that triggers these possibilities either of communicating or the building of identities.

In this research, we shall understand, through the analysis of photos by students from Pompeu Fabra University (*Universitat Pompeu Fabra*) and from Federal University of Rio de Janeiro (*Universidade Federal do Rio de Janeiro*), the aesthetical and social representation choices these students make when taking photos, which when posted on their Instagram profile will be the instrument for building discourses about themselves. We shall analyze the photos trying to understand; what is photographed; what are the aesthetical choices made by the subjects to represent themselves and how the subject socially represents themselves in the images.

We shall consider, when analyzing the photos posted on Instagram, choices related to the image's aesthetics such as color, framing, frame form, dimension of the object in the image, among others. We will also approach social aspects represented on the photos interpreted from the poses and expressions made by the user in order to build their identities and to narrate their own daily life. We will still make a big mapping of what is photographed by the students when they are

shown in the image and when they photograph their daily life without being in the photo.

For each analyzed category, we will make a comparison between the percentage found for the students from the Catalonian university and from the Carioca university, then the results will be presented on charts which make the data visualization and the comparison easier. We were interested in establishing a relation between the social and aesthetical choices for each individual's self-representation considering their localization and observing if there would or wouldn't be considerable differences between the ways of self-representing themselves according to the city where they study, or if the logics of the models created or reproduced within the social network would homogenize the choices for self-photographing.

From this study, we intend to observe if the models spread by the mass culture continue to be reproduced on social networks, in spite of the fact they are considered a space not only of reception of contents but also of generation of messages by the users or if the local culture would be overpowering or blending to these hegemonic forms of self-representation. From the results obtained, it is possible to generate indicators for the formulation of public politics which can attenuate the cultural diversity which is rather vaunted by organs such as the UN. In other aspects, the obtained results could subsidize the creation of products which attend the specific demands of each region.

We began our research discussing questions connected to the globalization phenomenon, thinking about how the decentralized

production processes of goods and materials took society to a new logic of consumption; besides the influence the local cultures suffered after a bigger displacement of individuals over many countries and the incorporation of new habits of consumption. In this aspect, we discussed the changes certain cultures suffered because of the contact with other habits and traditions, besides thinking about how the diffusion of information and the communications technology advance contributed in a way which certain cultures could be known and recognized by other peoples through the identification or their differentiation between them. These processes allowed the hybridization of culture, besides favoring in some cases the standardization of the consumption desires and behavior in the globalized society.

We point out the globalization process, especially the fast exchange of information along with the technology developing, as one of the responsible factors for creating behavior, aesthetical and consumption standards in contemporary society. We believe the ways of self representation of the individual (whether it's on images, spoken or written text) can also suffer influence and be reproduced according to some standardized models of behavior understood as "acceptable" or "preferable" over others. It is within this discussion that we shall try to observe through the images used for the case study of this research, if the local culture from the cities of Barcelona and Rio de Janeiro could reflect aesthetical and social representation differences in the photos posted on Instagram.

We think the subject's identities as a building that is culturally made through discourses (text and image) with which they identify with or differentiate from individually and collectively. These discourses about themselves generate the feeling of belonging and well-being of the subject inside that identity which can be multiple and which we believe is always in building process, so we always opt for the use of the plural expression "identities".

This way, we understand that some institutions represent – among them we highlight the communication media – central places of identity and meaning building nowadays. It happened due to the legitimator role they occupy in the life of the ordinary individuals and due to the referential role they play in the propagation of discourses and value judgment, incorporated by the subject as their own, in a process of identification and creation of a sense of belonging generated by the recognition of self in these discourses. We highlight the central role of the internet and the changes it generated in the building of identities of the subjects especially for decentralizing the production of narratives, opening a larger field for individual and singular or authentic discourses, as well as the new ways of sociability generated by the virtual communication.

As a mark of this new model of communicating and being of the subject in the contemporary world, we highlight the advent of web 2.0, which, among other characteristics, allowed a bigger interaction between individuals online and enabled the creation of online social networks, a term that is popularly referred to as "social networks". From the use of these networks to interact and communicate, other

questions came to be discussed along this work, as for example, the multiple identities that the subject can assume online, virtual reality, exhibitionism and the strategies used by the users to self-represent themselves in these places of socialization.

We also highlight the cellphone culture and how this object modified the subjects' relation with themselves and with "others", as it has become a sort of portable personal computer no longer having as its main function the telephone communication between two or more people. The cellphone has become a totally customizable object with apps that dialogue with the personal interests of each individual, taking on functions such as notepad, calendar, journal, photo camera, video camera, GPS, bank, among many others. We will discuss how the evolution from cellphones to smartphones influenced and modified the ways of communication between individuals and their connection to the exterior world and how it provided users with tools that value the self-representation of the subjects by themselves, favoring instant detailed communication (with photos, videos, text, audios) at different moments of the subject's day, which are now shared through the smartphone.

Photography plays a central role in this research and we came to approach it thinking about today's context in which image occupies a prominent position in the ways of self-representation of the subjects. It happens due to the ease of taking photos with cellphones (in other words, each individual can show the world and themselves through their eyes) as well as due to the ease of sharing (thanks to the fast connection of the cellphones to a mobile internet), and also due

to the apps available on the smartphones, so that images are quickly shared by different means (WhatsApp, Facebook, Instagram, Snapchat, etc.).

Along our dissertation, we still approached aspects of the analogic to digital photography transition highlighting the changes in the technical processes of photography and the implications these changes bring for the individuals in their ways of relating with the photo camera and the photo itself. We can give the recent example of the arrival of frontal cameras on cellphones which enables the photographer to see themselves on the camera display at the same time they take the photo. This simple change can be one of the responsible for the large number of photos taken of ourselves by ourselves which got to be known, since 2012, as selfies. So, we will try to establish a connection between the technical changes of photography and their reflex on the use that society makes of the photo images.

Besides that, the new ways of keeping photos and the relation between the albums with analogic or digital photos are themes approached in this investigation, when thinking about the functionality of the album, in the past, as a memory support and today when its primordial function is to connect individuals around images posted on sites or shared over the social networks. The subjects represented on these photos as well as the ways in which they are represented through these images are also themes to be developed along this dissertation, because it seems to us that there has been a significant change in the individuals represented in the photos:

previously the family occupied a central role in these representations and today it seems to be the friends or acquaintances who do so.

In the empirical part of this research, we elected the app Instagram and the photos posted on it as our object of study. Despite accepting video posts the focus of the app is photography and this was the first cellphone app exclusively created to allow the quick manipulation and publication of images online in a social network format. According to the latest published data made by the company on 2016 first semester, there are more than 500 million users subscribed to it (INSTAGRAM, 2016). From the creation of a profile destined to the observation and data gathering for this research, we got in contact with the photos posted by students from Pompeu Fabra University and from the Federal University of Rio de Janeiro for two years more. The photos that compose our sample were captured along two days, in June, 2015. There are 16 students from each institution, 40 photos from each of them, adding 640 images per institution and 1280 images analyzed in the total.

From the bibliographical research in books and scientific papers that helped us to build the knowledge that serves as a basis for our investigation, we came across a challenge and the proposal to contribute for the study of the social networks and for the comprehension of young students' behavior from these universities on Instagram. Because of the topicality of the object of our study we had to go for scientific articles with research results that related to our theme and yet the reading of opinionated texts for many times from magazines and newspapers.

1.1 Theoretical framework

As days go by, the social relations need to be thought about having as basis the advance in the developing of technology besides the processes connected to globalization, that was the responsible not only for great changes in the economical scope but also directly influenced the representations of the cultural life in numerous countries. With globalization, there was an intense exchange of material goods in the commerce practices and of immaterial goods due to the increase of the circulation of people verified everywhere. These displacements proportioned the discovery of the new and of the other, the culturally distant; and, finally, the knowledge and the possibility of the incorporation of habits and costumes from a culture to another.

At the same time, the technological advances in the media allowed information to be propagated increasingly faster and that the interaction between the subject gained more speed through the development, later, of the mobile phone network and the internet. Today, in many cases it happens instantaneously. The consumption habits, information access and the communication between people were all strongly influenced by the access to the internet and the development of means of communication that allow it to happen instantaneously. These factors ended up changing the relation of the individual with themselves and with society, because the new dynamics of the immediate and fast access (in some cases) to information has forced this individual to deal with time, with the ones they interact and with their own identity in a different way.

Therefore, the fast changes that happened as a consequence of globalization and the technological advance, provided identity changes. According to Zygmunt Bauman (1998), we live in a "liquid modernity" in which everything is temporary, ephemeral, liquid, because it is incapable of maintaining its form. There would not be any root, because anything could be dismantled at each moment that goes by. We understand that the media and in the specific case of our research the social networks, have become a new place for the building of identities and searching for (even if another building quickly replaces the first one) some roots or a feeling of belonging. At the same time, the networks follow the idea of liquidity proposed by Bauman (through the great information flow contained and updated on the news feed), we realize the increasing need for trying to find identities by building narratives about ourselves and about the ones nearby in an attempt to create bonds and roots in this new way of sociability proposed by the web 2.0, but which are quickly substituted and deconstructed by other new ones facing the speed in which these changes happen on the internet itself.

We shall study identities in the perspective of the Cultural Studies, which appear in England in 1960 with authors that begin investigating the social representations which at that moment did not have visibility in the academic environment, especially in questions connected to gender, young people, immigrants becoming important subjects of study.

In this work, we understand identities as a construction that characterizes the post-modern subjects oppose to the illuminist and

sociological subject (HALL, 1996). These identities are fluid and adaptable to the environment in which the subject is found (BAUMAN, 2005), and an always transitory result of identification processes (SANTOS, 2001). The identities decreasingly depend on the territorial borders or the conformation of State-Nations and on the contrary will increasingly depend on a feeling of original belonging in the creation of modern press (ANDERSON, 1989). Anderson's "imagined communities" is a concept that converges with the idea developed by Appadurai (1991) according to which the imagination that is expressed through the media, in general, is what will reinvent the bonds of the communities with a lost origin. This way it seems relevant to us the role of the communication media in many communities. (MARTIN-BARBERO, 1997).

In the context of a globalized and de-territorialized world, whether through the media, including press and entertainment industry, the populations will imagine new ways of living, new ways of recognizing themselves, identifying themselves with their origins, their habits, once real life seems rather empty we need these mediations in order to understand the meaning of the human relations and experience sensations maybe away from our possibilities (MARTIN-BARBERO,1997).

The building of the identity is also connected to the way the individual connects to others, as long as there is a process of construction of identity, which may happen by means of identification or differentiation between themselves and the other. In

other words, how the individual recognize and differ themselves from the moment of socialization with other individuals.

We understand the event of web 2.0 as a changing factor for the ways of sociability of the subjects from the moment the interaction between them and other individuals begun over the mediation of the social networks whether through the computer or the cellphone (MARWICK, 2013). Interactivity specially, was one of the characteristics of this communication model which allowed the user to assume a new role in this communication model in which they transform themselves into consumer, generator and distributor of contents at the same time (JENKINS, 2008). These characteristics have reorganized the interpersonal communication in a process which Manuel Castells (2009) call self-communication of the masses.

Within this communication model, we highlight the social networks as the place of sociability, building identities and self-representation in the contemporary world. The connections with friends, followers, fans (names that change according to the social network which is being referred to) can be restricted to people with whom you already socially relate outside the social networks or with new people who do not necessarily occupy the same time and physical space the user does (BOYD, ELLISON, 2008), but for whom you intend to tell, show your own family, thoughts, wishes among other subjects which are reciprocally exchanged by "friends" on the social networks (BOYD, 2008).

Communication between individuals made through social networks has evidenced the multiple identities of the subjects (SANTAELLA, 2004) through the possibility of the subject to take on multiple personas in each one of the networks evidencing different characteristics of themselves. The same way, the environment of the social networks created in the subject the necessity to take to the networks some practices that were understood as "confessional" and in this meaning would occupy the sphere of their private lives. These subjects came to occupy the public sphere of the local social networks where known or unknown "friends" came to participate in intimate questions of the users who now deliberately publish these aspects of their life on the social networks (SIBILIA, 2008). This way, social networks would be similar to the confessional journals with contents connected to the subject's intimacy, written little by little but aiming at the publishing of these contents (RETTBERG, 2014).

On the contrary, authors such as Homi Bhabha (2011) highlight that in the virtual environment the subject is not necessarily what they say they are and that the instantaneity of the information exchange and messages inherent to the social networks can deprive daily life from the history and memory and the debate over cultural differences. Instantaneity and immediacy have taken the public to be always online and available to others in the virtual environment what led the subject themselves to give up even in the virtual environments, private moments as they are always available in chats, social networks, etc. (PINCHOT, PAULLET, ROTA, 2010).

In the aspect of the new ways of sociability, we highlight the influence of the development of the cellphone into smartphone as a factor that has contributed for the changes in the ways the individuals relate between themselves, with themselves and the ones around. The gadget that was previously used to make voice calls has now been used as a personal computer in which the user accesses the bank, books, listens to music (PINCHOT, PAULLET, ROTA, 2010), etc.; besides having become a mobile, flexible and customizable object more connected to the individual than to the place (as it happened to the landline phone). (GOOGIN, 2004).

The same way cellphone use modified the ways of sociability in contemporaneity it has also transformed the individuals' relation with photography. The incorporation of photo cameras on cellphones and the new way of communicating through the phone screen, as Ito, Okabe and Matsuda (2005) defend, made individuals see the world from a new perspective in which images adequate to the cellphone screen size. And also where everything is photographed and filmed through this screen (ITO, OKABE, MATSUDA, 2005), at the same time that if compared to the photo cameras, cellphone allows the user to record and photograph and distribute images immediately through the same gadget (OKABE, ITO, 2003).

 Photography taken by cellphones differs from the traditional triangle scheme formed by: photographer, photographed and the one who sees the photo, proposed by Roland Barthes. (BARTHES, 2011). Cellphone taken photos allowed the photographer to occupy the three positions simultaneously: photographer, photographed (specially

through the selfies) and the one who sees the photo (we can see the result while taking photos over the display). Cellphones equally revolutionized the relation of the individuals with photography, because besides taking on the position of photographers it is now possible to manipulate the image with a few clicks and quickly share them with their audience through the social networks installed on the same cellphone. Instantaneity of all the process, if compared to analogic photography, and the possibility to quickly share it online point out to the connectivity function photos acquired nowadays. (CRUZ, 2013).

In connection to the ways of self-representation of the subject in contemporaneity, we reach out once more to the concepts developed by Erving Goffman (1956) when he thought the social interactions of the individual as a role-play in the metaphor he creates with theater: where the individual would role-play for the audience aiming at meeting their expectations. During our research, we go back to Goffman's concepts in order to understand – even if in an environment of virtual relations on the social networks – if the individual would act the same way trying to please their audience which would be their friends or follower in the social networks. That being said we sometimes get back to the meaning given by Goffman (1956) and also elaborated by authors such as Paula Sibilia (2014) who understand the actions of the individual as a performative way of living life and narrating their own happenings, always focusing at the audience's reception.

In the scope of our research, it seems useful the division made of the three eras of photography (SARVAS, FROHLICH, 2011) into: portrait era (1839-1888), Kodak era (1888-1990) and digital era (1990-today). This division helps us understand the fundamental role of the North-American company Kodak for the creation in individuals of the need to photograph "moment" which would be eternalized by the photo (POU, 2013), different from the previous moment when photography was almost exclusively practiced by professional photographers.

Kodak released cameras which allowed, for the first time, ordinary citizens to access (because of the ease to handle the equipment and the price) photo cameras less complex than the professional ones, inaugurating in these individuals the position of photographers of their own lives and encouraging them to take spontaneous photos, of unexceptional moments without worrying about the "perfect image" as the professional photographers would. (PHILLIPS, 2013). The arrival of digital cameras and later the cellphones with photo cameras will once more change the connection of the subject with photography, because specially after the event of the cameras on cellphones the photo camera became a personal object and not a family object anymore, as it had been for a long time.

The consequences of these changes in technology of digital cameras were reflected in changes in the very ways of keeping personal photos, before in family albums, now in affective albums (SILVA, 1998). The family album played the role of memory, where through the photos kept the family could recall eternalized moments such as

weddings, trips, christening ceremonies of close relatives. (EDWARDS, 2006). The affective album – which is directly connected to digital photos and online albums – plays a role which is more connected to the connectivity of individuals with others because through the image which is shared online people intend to make it seen and commented by other people, not only close relatives – as it usually happened with the family album. (CRUZ, 2013).

The transition of these forms of keeping from analogic to digital and the album function (from memory for the family album to connectivity for the digital album) also point to new changes in the subjects represented in these photos themselves. Armando Silva (1998) proposes a displacement of the representation of family as the main theme of photos to the representation of friends and acquaintances in the context of the digital photo.

From this perspective, we are interested in comprehending how in contemporaneity the subjects use photography to build identities and create sociability that transits from the virtual to the real environment and vice versa. So, along this dissertation, we will study photography taking into consideration the changes made, through the technological advance, in the different ways of photographing ourselves, in other words of representing ourselves, today. Consequently, we will think about the connectivity function photography took on in contemporaneity, besides studying the ways of representation of the subject nowadays through their own image and the building of identities and sociability from the perspective in

which the images of self, of close friends and of daily life assume the public space allowing these constructions.

The arrival of the frontal camera in some cellphone models is a symbol when we think in terms of the self-representation of subjects. From the possibility of seeing our own image on the cellphone display and at the same time taking the photo, a new kind of self-portrait is born, and named selfie – creating a new aesthetics for the self-representation of subjects that are now photographers and photographed objects in a large number of images posted on the social networks. According to Alice Tifentale "the selfie as a product of the advancement of digital image-making and online image-sharing as well as a social phenomenon that at the same time serves as a means of individual and creative self-expression". (TIFENTALE, 2014, p. 4).

The ways of keeping photos and the paper of the album as an object of memory are discussed themes in this investigation through the position of the researcher Armando Silva (2008) concerning the family album and its transformations for the context of the digital photography, the internet and the creation of digital albums on the social networks. In order to understand the question of the representation of individuals through technology and in the context of the digital world we used authors such as Jill Walker Rettberg (2014), Gerard Goggin (2006) and Manuel Castells (2000).

Despite this research having as object of study a recent phenomenon of the social networks, Instagram (launched in 2010), we have found other researches that analyze the application, which served as

theoretical basis and methodological inspiration to spark our discussion. Among the main authors are Jill Rettberg (2014) on her book "Seeing ourselves through technology" especially when she discusses the cellphone culture and the manipulation of images nowadays. The article "I`m going to Instagram it! An analysis of athlete self-presentation on Instagram" by Lauren Reichart and Jimmy Sanderson published in July, 2015, which helped us to think the methodology used for this research, based on questions similar to the ones in this investigation and finally the research coordinated by Lev Manovich and published online in 2014, "Selfiecity[1]". This investigation was inspiring and instigated us even more to think about the demographic-cultural question and the representations of the subjects as a way of expression of the local culture.

1.2 Research Hypothesis and Objectives

This dissertation goes from the hypothesis that digital technology and the internet created aesthetical, themes and social representation standards for the self-representation of the subjects that are independent on the local culture of these individuals. It seems that the access through technology give new tools for ordinary people to improve their self-representations and internet allow them to share these contents in different websites. However, despite having these

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[1] Selfiecity < selfiecity.net > was a research coordinated by Lev Manovich which analyzed more than 3000 selfies taken in five different cities around the world. The goal was to verify how the demography of the individuals influences the poses and expressions at the moment they photograph themselves.

possibilities of self-representation in their hands, subjects would still appeal for global and hegemonic standards as references to represent themselves.

The objectives of this investigation are:

-Showing how technology, globalization and cultural exchange created standards of social behavior;

-Explaining how the communication media act in the building of identities;

- Evidencing how the internet gave visibility to the multiple identities of the subjects;

-Understanding how the internet and the cellphone culture created new ways of self-representation and sociability of the subject in connection to that one established by the mass culture.

-Highlighting the fundamental role of the image for the representation of self and for the building of the narrative of ourselves in contemporaneity;

- Revisiting historic and technological evolution processes that changed the connection of the subject with photography;

-Pointing out the differences and similarities of the photos in the analogic and digital eras in the scope of memory and social representation;

-Trying to establish connections between different cultures and ways of self-representation through the images on Instagram.

- Verifying if the choices of aesthetical representation in photos are equal or different according to the local culture of the subject;

- Verifying if the theme of the photos is equal or different according to the local culture from where the subject lives;

- Verifying if the representations of the subject in the photos are equal or different according to the local culture form where the subject lives;

- Compare the results from the Universitat Pompeu Fabra`s students and the Universidade Federal do Rio de Janeiro`s students.

1.3 Object of study, sample and methodology

The object of study of this investigation are photos shared by students from the Universities Pompeu Fabra[2] and Federal do Rio de Janeiro[3] on their profiles on the app Instagram. The sample will be composed by 16 profiles from each institution were selected, following the researcher's previously established criteria, adding up to a total of 32 profiles. From each profile 40 photos were selected (following the researcher's established time criteria), adding up to a total of 1200 photos for the sample that was analyzed posteriorly.

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[2] University located in the city of Barcelona, Spain. We will refer, along this dissertation, to this university by using the initials UPF.

[3] University located in the city of Rio de Janeiro, Brazil. We will refer, along this dissertation, to this university by using the initials UFRJ.

First we created an analysis category "type of photography" in order to map what these students are photographing. Over a previous observation of what was usually found on posts, we created two possibilities for the types of photos: when the subject is represented in the photo and another one when the subject is not shown in the image.
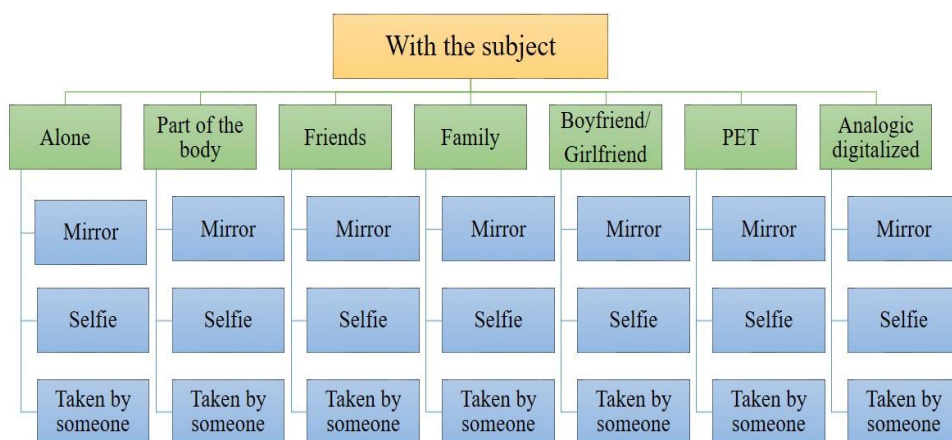
Organization Chart 1: Photos with the subject
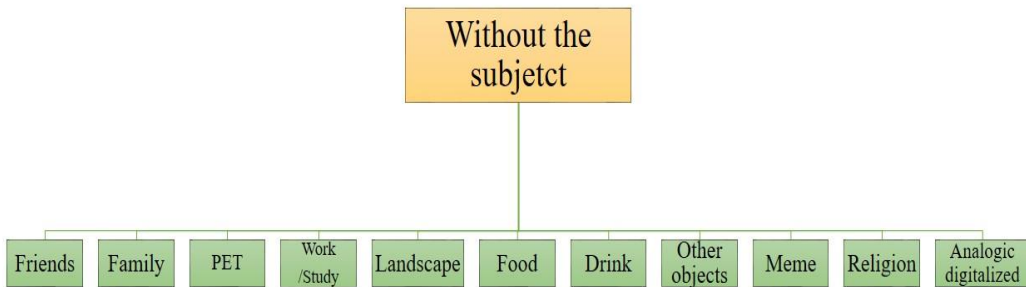
Organization Chart 2: Photos without the subject

Being a research focused on the analysis of image and self-representation made by the individuals and through these very means, we used a multidisciplinary methodology which used criteria of image analysis from semiology, based on image analysis proposed by Martine Joly (2000, 2009), María Acaso (2011) and Lorenzo Vilches (1988); together with other criteria created for the analysis of social representation in what concerned how the subject represented their daily life in a more social approach of the image.

In the sense of the image analysis from these two aspects (aesthetical and social representation), we used the notion of the idea of plastic sign and iconic sign to differentiate them. The plastic sign intends to detail the image in a technical way not so worried about its relation of resemblance or representation of the object that is connected to the iconic sign and its direct relation with its referent, in other words, with that which is being represented in the image.

There are specific plastic signs which have a conventional character and is created by the author of the image according to their intentions on the representation they will make in a certain moment through photography, and non-specific plastic signs correspond to all visual perception there is within an image and allow its connotation with a message, these signs directly relate to our perception.

For the analysis of the plastic signs, the following categories were created (thinking about the aesthetical choices in order to self-represent in the image): frame form, shot types, perspective, orientation of the photo, color, lighting, number of photos on the same image, intervention and dimension of the image. We present a chart below made by the author, which sums up the categories and sub-categories that shall be analyzed in this research concerning the aesthetical choice of the students in their photos.

ANALYSIS	LARGE CATEGORY	CATEGORY	SUB CATEGORY
Aesthetics	Specific plastic sign	A)The frame	A1) Square photo A2) Rectangular photo A3) Panoramic photo A4) Fish eye photo
Aesthetics	Specific plastic sign	B)The framing or shot	B1) Long Shot B2) Full Shot B3) Medium Shot B4) Close-up B5) Extreme Close-up
Aesthetics	Specific plastic sign	C) Perspective or angle of the shot and the choice of the objective	C1) Normal: C2) High-angle shot: C3) Low-angle shot

Aesthetics	Specific plastic sign	D)Orientation of the photo	D1) Horizontal D2) Vertical
Aesthetics	Specific plastic sign	E) Number of photos within the same image	E1) One photo E2) Two photos E3)Three photos E4) More than three photos
Aesthetics	Non-specific plastic sign	F) Color	F1)Predominant saturate colors F2)Predominant desaturated colors F3) Black and white

Aesthetics	Non-specific plastic sign	G) Lighting	G1) Artificial G2) Natural
Aesthetics	Non-specific plastic sign	H)Dimension	H1) Small H2) Medium H3) Large
Aesthetics	Non-specific plastic sign	I) Intervention	I1) The use of text: I2) The use of emoticons I3) Text and emoticons used simultaneously I4) Photo image only I5) Framed square

Table 1: plastic sign categories

For the analysis of the iconic sign (thinking about the social representation of the subjects in images) the following categories were created: emotion, body posture, represented activity, number of people in the photo, environment. We present a chart below made by the author which sums up the categories and sub-categories that shall be analyzed in this research concerning the social representation of the students in their photos.

ANALYSIS	LARGE CATEGORY	CATEGORY	SUB CATEGORY
Social Representation	Social Representation	J) Body posture	J1) Posed J2) Spontaneous J3) Not-available
Social Representation	Social Representation	L) Posing	L1) Affection L2) Formality L3) Sensuality L4) Exhibitionism

Social Representation	Social Representation	M) Represented activity	M1) Work/Study M2) Physical Activity M3) Leisure M4) Travel M5) Exhibitionism M6) Religion
Social Representation	Social Representation	N)Number of people in the photo	N1) One N2) Two N3) More than two N4) Not-available

Social Representation	Social Representation	O) Environment	O1) Indoors O2) Outdoors O3) Not able to be seen O4) Not-available

Table 02: Social Representation Categories

For the presentation of the results of the analysis we created bar charts which always put the results of students from UFRJ – represented by the color blue on the charts – next to the results found for UPF students – represented by the color orange – in percentage. Below, there is an example of how the charts are presented for the analysis of the results of the sample:
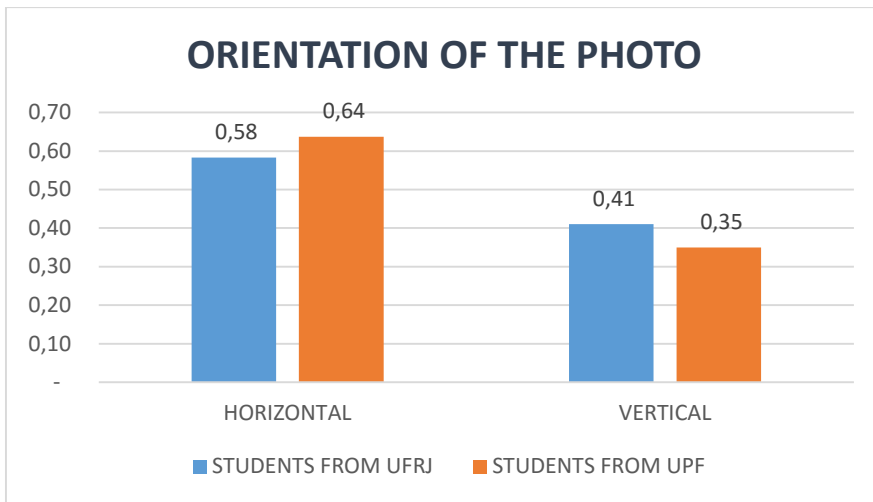
Chart 1: Orientation of the photo

The results found in the analysis were statistically tested according to Student's t-test (T-statistics), aiming for the verification of whether the values relative to each category of analysis presented or not statistical difference. The specifications of the criteria established for the application of the test will be better explained in the chapter destined to the data analysis and the results found will be presented along the specific text for each analyzed category.

2 Identities, culture and new ways of sociability

We shall discuss globalization on this chapter trying to understand the effects it has caused in the ways of living and how it has influenced the cultural representations of society, searching for a further comprehension of how the possible homogenization of culture could be one of the factors that leads young people to self-represent themselves through the photo cameras in their cellphones. We understand that it was specially the dislocation of the individuals between cities and countries that gave them access to products that were previously not a part of the basic "necessity" for that society or group and we highlight the technological revolution (from the 60's on)[4] as one of the main factors that sparked the transformations on the ways of living and communicating in contemporary society; also modifying the ways of constructing and affirming identities.

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[4] We understand the technological revolution in the sense given by Manuel Castells as a moment characterized by new communicational processes, based above all on new information and communication technologies. "Despite not determining the historical evolution and the social change by itself, technology (or its absence) molds the capacity of transformation of societies as well as the uses they, through a conflictual process, decide to give to its technological potential". (CASTELLS, 2007, p. 8). Translated by the autor: "Embora por si mesma não determine a evolução histórica e a mudança social, a tecnologia (ou a sua ausência) molda a capacidade de transformação das sociedades assim como os usos que aquelas, através de um processo conflitual, resolvam dar ao seu potencial tecnológico". (CASTELLS, 2007, p. 8).

2.1 Culture and globalization

We understand the globalization phenomena in this investigation as a moment in which the technological and communicational innovations came to articulate markets in a global scale. This conjunction of "technological and mercantile changes only gains global shape when it establishes planetary markets in communication and in the money circulation, it consolidates itself with the extinction of the USSR and the exhaustion of the bipolar division of the world" (CANCLINI, 2007, p. 41)[5]. From this bipolar division of the world, other markets (not legitimate for not being in the bipolar axis) came to be explored, with the existence for example of tax incentives in certain countries to "lure" companies that would end up being known as multinationals. There also were adjustments in import taxes so that products from other countries could be imported and soon marketed by an increasingly bigger number of customers, which were enabled to have different products with various prices and a wider variety of goods with viable prices.

> Globalization has an undeniably material aspect in so far as it is possible to identify, for instance, flows or trade, capital and people across the globe. These are facilitated by different kinds of infrastructure – physical (such as transport or banking systems), normative (such as trade rules)

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[5] Translated by the author: "Tecnológicas e mercantis só ganha contorno globais quando estabelecem mercados planetários nas comunicações e na circulação de dinheiro, e se consolida com o desaparecimento da URSS e o esgotamento da divisão bipolar do mundo." (CANCLINI, 2007, p. 41)

and symbolic (such as English as a lingua franca) – which establish the preconditions for regularized and relatively enduring forms of global interconnectedness. […] But the concept of globalization denotes much more than stretching of social relations and activities across regions and frontiers. For it suggests a growing magnitude or intensity of global flows such that states and societies become increasingly enmeshed in worldwide systems and network of interaction.(HELD, MCGREW, 2000, p. 3).

Another characteristic of globalization was the decentralized manufacturing of products made in a fragmented way in different countries, privileging those where the smaller labor for the production of a certain product was offered. For example: the production of a car from a company established in Germany started to be made in different countries – each one manufacturing a specific part. This culminated in a decentralized manufacturing of the product. The companies aimed to find places for production where the raw material and labor were cheaper for the manufacture of that product, searching for lower production costs and a higher profit on the time of the sale. It is still interesting for some countries, however, that the multinational companies – as they got to be known as – set up factories in their countries, because in spite of the fragmented production, it would still be worth for the countries to give tax incentives so that the company could physically establish themselves there generating jobs and propelling the country's economy.

This way of producing and trading had some countries increasingly "gaining investors" in their region, as some foreign factories were being installed in these territories driving the local economy. There is a series of benefits and incentives for the investors which install themselves into developing countries, aiming at a higher revenue and profit for the company with labor from the worker that is usually way cheaper than in the country where the company comes from. Nowadays it is not rare to see scandals that denounce the exploration of the human being by companies and brands that hire very cheap labor – many times with work exploration denounces – aiming at an increased profit.

The movement of internationalization and displacement of production and of a global labor was called "transnationalization". In the juncture of transnationalization the countries were adapting to the "new system" thinking about a global market, as the products started circulating faster between countries with a lower cost production for the companies to continue profiting, reaching a higher productivity.

> Simply put, globalization denotes the expanding scale, growing magnitude, speeding up and deepening impact of interregional flows and patterns of social interaction. It refers to a shift or transformation in the scale of human social organization that links distant communities and expands the reach of power relations across the world's major regions and continents. But it should not be read as prefiguring the emergence of a harmonious world society or as a universal process of global integration in which there is a growing convergence of cultures and civilizations. (HELD, MCGREW, 2000, p.3).

To follow this accelerated rhythm of this new way of production and trading other areas improved and developed such as transportation for example. To be able to handle the decentralized production it was necessary to invest in the transportation of products by planes, ships, trains so it could get all over the world in the shortest time possible. The globalization movement begins with the market basis and the new way of trading and producing, however, the changes quickly fall over the individuals who are reached by this new model, either by the new way of consuming or by the new way to adapt as a citizen of this new world that is presented. "As the different areas of the globe become interconnected to each other, social transformation waves virtually reach all the surface of the earth and the nature of modern institutions". (GIDDENS apud HALL, 2001, p. 15)[6].

When the geographical borders "fall" (for countries where there are commercial treaties) and people start consuming products that maybe before were of difficult access in some countries, besides other changes arising from the contact with foreign languages and with people from different cities, states and countries, there is also an access to another culture with differences and similarities in connection to that which we are inserted. There was also, starting with the globalization movement, an intensification of the migratory

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[6] Translated by the author: "A medida em que áreas diferentes do globo são postas em interconexão umas com as outras, ondas de transformação social atingem virtualmente toda a superfície da terra e a natureza das instituições modernas". (GIDDENS apud HALL, 2001, p. 15).

and tourist flow, besides an increased ease of consuming cultural products from other countries such as movies, series, music, food.

> Globalization, which intensifies international competition and disrupts the endogenous cultural production, favors the expansion of cultural industries with the ability to mix and at the same time contemplate in a coordinate way sectoral and regional diversities. It destroys or weakens the inefficient producers and grants to peripheral cultures the ability to encapsulate themselves in their local traditions. In a few cases, it gives these cultures the ability to stylize and spread their music, their festivals and their gastronomy through transnational companies. (CANCLINI, 2007, p. 22)[7].

The access to cultural products arriving from different countries, together with their diffusion and incorporation by other societies and cultures are some of the consequences of the globalized world. It is exactly this part of the globalization effects over individuals, especially the access to material goods and the standardization of the behavior models and of that which should be desired (independent of the geographical localization of these individuals), that interests us in the scope of this investigation. We intend from here and along it to discuss how the "democratized access to information" and the access

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[7] Translated by the author: "A globalização, que acirra a concorrência internacional e desestrutura a produção cultural endógena, favorece a expansão de indústrias culturais com capacidade de homogeneizar e ao mesmo tempo contemplar de forma articulada as diversidades setoriais e regionais. Destrói ou enfraquece os produtores pouco eficientes e concede às culturas periféricas a possibilidade de se encapsularem em suas tradições locais. Em uns poucos casos, dá a essas culturas a possibilidade de estilizar-se e difundir sua música, suas festas e sua gastronomia por meio de empresas transnacionais". (CANCLINI, 2007, p. 22).

to the same objects of desire can lead to the creation of aesthetical standards for self-representation, through the fast spreading of products and behaviors which overtake the ways of self-representation from the locally rooted culture.

> Globalization refers to those processes, operating on a global scale, which cut across national boundaries, integrating and connecting communities and organizations in new space-time combinations, making the world in reality and in experience more interconnected. Globalization implies a movement away from the classical sociological idea of a "society" as a well-bounded system, and its replacement by perspective which concentrates on "how social life is orders across time and space" (Giddens, 1990, 64)". (HALL, 1996, p. 619).

In Brazil, for example, beginning some decades ago, there has been a boom of Japanese food restaurants. It probably happened because the Japanese immigrated to other countries for different reasons and took one of their cultural traditions with them, the food. They started cooking for a small group of immigrants and soon locals began tasting that food which pleased them and that kind of gastronomy that previously didn't have any connection to Brazilian cuisine started gaining fans. Nowadays however, besides the big amount of Japanese food restaurants, some dishes have been reinvented or created with some ingredients that are more common in Brazilian cuisine for example the insertion of some kinds of fruit which are not usually used in traditional Japanese food like sushi for example.

The intention is to show through this example how the context of the globalized world made that – through the dislocation of people, products and information – other cultures or their aspects could more quickly become part of another country, in other words in order to eat Japanese food you don't need to go to Japan. Furthermore: besides incorporating the gastronomy, in this case our culture example, there still is the insertion of characteristics from the local culture in that previous one – for example, adding fruit or sweet sauces from the Brazilian taste into the Japanese food.

> The identities are neither rigid nor immutable. They are transitory and fleeting results of identification processes. Even the apparently most solid identities such as the women's, men's, African country, Latin American country or European country, hide negotiations of meaning, polysemy games, shocks of temporality in constant process of changing, responsible in the last instance for the succession of hermeneutic configurations which from time to time give a body and life to such identities. Identities are therefore identifications in course. (SANTOS, 2001, p. 135)[8]

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[8] Translated by the author: "As identidades não são rígidas nem, muito menos imutáveis. São resultados sempre transitórios e fugazes de processos de identificação. Mesmo as identidades aparentemente mais sólidas, como a de mulher, homem, país africano, país latino-americano ou país europeu, escondem negociações de sentido, jogos de polissemia, choques de temporalidades em constante processo de transformação, responsáveis em última instância pela sucessão de configurações hermenêuticas que de época para época dão corpo e vida a tais identidades. Identidades são, pois, identificações em curso". (SANTOS, 2001, p.135)

According to Peter Burke (2009) the cultural hybridism, even if it's not usually a process rather than a state as it refers to the exact moment when cultural mixes are happening from the encounter of distinct cultures and the appearing of a "new culture" which is impregnated with characteristics from these other ones which had been in contact. We should draw attention to the fact that at the same time there is the hybridization, there are moments of resistance that deny in a certain way this hybrid behavior, trying to keep the cultural tradition of a determinate people or determinate region in its "pure" form.

> In this context, in which various scales blend, the cultural creation itself is taken by a tension of the same kind: it consists on putting in relation, on the one hand, local imaginaries which should always accommodate the density of the places, their sociability, their memories, and, on the other hand, the techniques, the sets of images and discourses of the global network, which circulates virtually without hindrance, stripped of all historical rootedness. (AGIER, 2016)[9].

It is curious to think how the local culture tries to reinvent and create a resignification of itself in some places as a reaction to the attempt of homogenization that globalization could suggest to a determinate

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[9] Translated by the author: "Nesse contexto, em que várias escalas se misturam, a própria criação cultural é tomada por uma tensão do mesmo tipo: ela consiste em colocar em relação, por um lado, imaginários locais que devem sempre acomodar a densidade dos lugares, de suas sociabilidades, de suas memórias, e, por outro, as técnicas, os conjuntos de imagens e os discursos da rede global que, por sua vez, circulam praticamente sem obstáculo, despojados de todo enraizamento histórico". (AGIER, 2016).

place. In spite of the strength of this attempt and the powers it holds, including for having a homogenization discourse constantly broadcasted by the great media in either publicity or in the soap opera and news discourses, there is a certain of resistance from the people from a determinate location. As if their traditions and local culture in fact gave them more meaning to their identities, or maybe to those that concern their local deepest roots in the comprehension of understanding who they are and justifying certain characteristics, habits or ways of living looking at the local tradition seems to make sense for these people who fight for the preservation and reinvention of the local culture. "Within the discourse of global consumerism, differences and cultural distinctions which hitherto defined identity become reducible to a sort of international lingua franca or global currency into which all specific traditions and distinct identities can be translated. This phenomenon is known as "cultural homogenization." (HALL, 1996, p. 622).

Néstor Canclini (2007, p. 33) states that "logically consistent structures should be elaborated, which could be contrasted with the ways in which the global "parks" in every culture and with the ways in which the place is restructured to survive, and maybe something could be gotten out of the exchanges that globalize themselves"[10]. We understand this statement as a positive point of view towards how the local cultures reinvent themselves, in spite of the massive and

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[10] Translated by the author: "há que elaborar construções logicamente consistentes, que possam ser contrastadas com as maneiras como o global "estaciona" em cada cultura e com os modos como o local se reestrutura para sobreviver, e talvez tirar algum proveito das trocas que se globalizam". (CANCLINI, 2007, p. 33)

42

constant attempt of overlapping from the "global culture". When we compare his vision to the vision of other theorists such as Zygmunt Bauman's who says that "being local in a globalized world is a sign of deprivation and social degradation" "(…)localities are losing their meaning-generating and meaning-negotiating capacity and are increasingly dependent on sense-giving and interpreting actions which they do not control" (BAUMAN, 1998, p.3).

The loss of the ability to generate senses as Bauman (1998) points in the local cultures, happen because sometimes it becomes very hard to "be heard" or to stand in before a much powerful global culture – in the terms of being able to get visibility of your discourse that when reaching a number of people ends up muffling, for many times, the production of meaning made by a smaller group that could hardly spread their voice in a way as efficient as the globalizing discourse. It is necessary to understand that what we know about globalization and globalizing culture relates to a set of narratives obtained by partial approximations, in many divergent points. (CANCLINI, 2007).

> Even that which eventually persists from the Brazilian or Mexican culture in a soap opera, from the French in a perfume, from the Japanese in a TV, is integrated into discourses and practices that we can see multiplied by sixty or a hundred societies. The globalized era is this where, in addition to effectively relating ourselves to many societies, we can also locate

our fantasy in multiple scenarios at once.
(CANCLINI, 2007, p. 30)[12].

Even the fantasy that we can have or imagine seems to be into these narrative possibilities that represent us and in which the local and global culture are also represented. As Canclini says, even if a soap opera is produced in Brazil containing typical elements from Brazilian culture it will be exported to many other societies and cultures and they will enjoy, have fun and fantasize with the same elements used in the narrative that also make Brazilian people fantasize and dream. When we talk about the cultural products that we have access to in the globalized world, as we already mentioned above as part of the gastronomy, audio-visual, music, etc., we also refer to a small share of that culture that is spread over different means. In order to create a narrative that is effective and can serve diversity it is common to use stereotypes that directly reach a great amount of individuals who identify themselves in an effective way but it also serves to reinforce models and standards that should not be generalized as cultural characteristics that are common to everybody. The problems with stereotypes are its generalizations,

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[12] Translated by the author. "Até aquilo que eventualmente persiste da cultura brasileira ou mexicana numa telenovela, da francesa num perfume, da japonesa num televisor, é integrado em discursos e práticas que podemos ver multiplicados em sessenta ou cem sociedades. A época globalizada é esta em que, além de nos relacionarmos efetivamente com muitas sociedades, podemos situar nossa fantasia em múltiplos cenários ao mesmo tempo". (CANCLINI, 2007, p. 30).

because they end up not contemplating the representations of diversity.

The narratives tend to use for the construction of its discourses unveiling the popular imagination "archetypes (imagistic and symbolic contents seen as universal), which project themselves as prototypes (conceptual models, first identity) and by seeing themselves well received and approved, they transform into stereotypes (steady standards fit for generalization)" (TRINTA, p. 156)[13]. As it was mentioned, for example, the soap opera may depict Rio de Janeiro as a city with big social conflicts, but still with happy people who enjoy a life full of samba. By disseminating this image of Rio de Janeiro through different means (TV, cinema, newspapers), a stereotype of the city and its inhabitants is created however it can't handle the diversity of the different individuals who inhabit the city and by using this stereotype it makes people in other cultures think that everyone residing in Rio de Janeiro lives like this.

As we can see, globalization brings to societies new ways for them to connect between their equals and different ones, building their own identities and the collective identity, "globalization might lead to a strengthening of local identities, or to the production of new identities" (HALL, 1992, p. 308). The subject faces a new world, which presents itself before them in connection to the space

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[13] Translated by the author "Arquétipos (conteúdos imagísticos e simbólicos tidos por universais), projeta-os como protótipos (modelos conceituais, identidade primeira) e, vendo-os bem recebidos e aprovados, transforma-os em estereótipos (padrões fixos e aptos à generalização)" (TRINTA, p. 156).

and time, besides experimenting in their daily life the cultural differences between them and the Others. Later we shall see how the subject builds their own identities in the contemporary world and the role of the media in this building process.

2.2 Media and the building of the subjects' identities

In the context of the mediatized world we live it is necessary to understand how the social connections have been modified by the media the same way as it is necessary to think about how the internet and the social networks as changing the subject's connection with themselves and with others from this new place of construction of individual and collective identity. Contemporary life awakens uncountable desires in the individuals both in the sense of having access to the technologies and products as in experimenting being another one apart from themselves in a new context in which it is allowed and acceptable to be many.

Nowadays, it is not necessary (and maybe somewhat unlikely) to be only one and that is the exact point that leads us to reflection about identities in post-modernity. We shall discuss the amount of responsibility of the media concerning this new possibility of taking on multiple identities, as today it also represents a place of sociability, intimacy and the exchange of experiences among individuals. This experience exchange is revealed by the information and discourses exchange in the form of text, steady or moving image and by the

integration of individuals through these narratives of one or more discourses in which people resort to talk about themselves.

In order to understand this construction of meanings as a plan or in group or communitarian scope, it is necessary an understanding in the representation on ourselves, which is made through the efficient mediation of the media. It is necessary to think how the media with its different means build narratives that are repeated in its discourses and soon incorporated to the discourse of the individuals about themselves and others, in a movement of identification or denial of these narratives that carry within themselves assertions about different themes and points of view on situations that occur in the world.

The novelty that came to exist with the democratized access to the internet and a wider use of the social networks, specifically, is the one in which the subjects – which in a previous moment occupied the place of "subjects represented by the media" – came to build by themselves their own discourses that are directly published on the internet without having to go through the criteria of selection of relevance for publishing as in traditional media.

> A primary difference between mass media and new media is that new media allows for direct interaction between media producers and consumers. Sites like YouTube and Facebook are full of videos, pictures, and text created primarily by "regular people." Some people have become very well-known as the result of a popular blog, YouTube channel, or internet meme. These micro-celebrities often use social media to strategically increase their popularity with their audience (Senft 2008). Unlike traditional

> celebrities, who remain sequestered from the public by a coterie of agents, managers, and bodyguards, people who use social media to stay in touch with their fans are expected to be accessible and "real". (MARWICK, 2013, p. 366).

This media that often have legitimate spokespeople with credibility to make certain discourses public. In other words, with the democratization of the internet and its platforms, the ordinary subject now has at their own hands the necessary tools to articulate and make their own discourses public, creating a new logic for contents distribution which is marked by the diversity of these antagonist discourses, complementary, not homogeneous, coming from many places, at different times, thus decentralizing the place of construction of identities.

It is necessary to understand how the changes in society arising from globalization and the consequent changes in the consumption habits, in displacement and in relating between oneself and the contemporary societies as well as the technological changes, and we highlight the developing and democratization of the internet, changed society through the speed which they started communicating and sharing information and experiences. With the time of communication imploding and shrinking to the insignificance of the instant, the space and the space limiters no longer matter, at least for those whose actions can move in the speed of the electronic message. (BAUMAN, 1998).

Thinking about the changes in society over the optics of the technological development and the development of the means of communication is fundamental in order to understand the organization and the ways of representation and creation of identities in societies. Thinking, for example, how since the creation of the Gutenberg press people knew a new way of thinking and spreading the literacy until the observation of the consequences of the arrival of television as a way of creating a common repertoire between physically distant subjects and finally reflecting about how the sharing on the mobile internet gave subjects efficient ways of self-representation are just some examples of how the technology and communication advance directly influence the connections between individuals. All these technological advances result in a change of thinking and knowledge about culture, society and the formation of identities.

This way we emphasize the idea of how identities are socially built through the culture and human connections in discourses created to talk about oneself and about others. Identity has not always been understood and seen as a construction, for a long time it was believed to be unified and stable, a real contrast to what we understand nowadays as not continuous and fragmented. Hall (1996) differentiates three types of identity when he typifies three kinds of subjects: the enlightenment, the sociological and the post-modern. The criteria of his differentiation is in the connections between them and technology or their connections with other individuals.

Generally speaking, the author classified the enlightenment subject as the one who believed in rationality and in their development; in their biographical path, they remained essentially the same, "identical to themselves". The sociological subject built themselves in connection to the other, in the symbolic exchange or even in consumption practices. The post-modern subject and their identities would be historically established, being possible for them to take on multiple identities along the time, without settling them down in one of them though. This is the context of the contemporary world that interests us when thinking about this work, with changes that lead to changes in the subject and in the building of their identities. Hall (1996) claims that the post-modern subject is fragmented because they are "composed not of a single, but of several, sometimes contradictory of unresolved, identities. (…) The very process of identification, through, which we project ourselves, into our cultural identities, has become more open-ended, variable, and problematic." (HALL, 1996, p. 558).

This is due to the technological development and the great speed the information in which the concepts, and the cultures about the Other are consumed and absorbed by the contemporary societies. In a way the media has today a central importance in the building of the subjects' identities, because they are responsible for providing access to certain discourses and narratives that give "tools" for the subject to build the discourses about their own cultural history and finally about themselves.

50

The access to the internet have been transforming the possibilities of the constructions of discourses about oneself and therefore the building of identities through the diffusion of diversity by voices that take other points of view different from those used by the mass vehicles as hegemonic[15] discourses. This is possible because communication over the internet has decentralized the production of meaning – previously massive and elaborated by specialized institutions – enabling different individuals to generate content and discourses that don't attach to the private scope of group discussions anymore, and giving people the possibility to publish online in different communicational platforms that they have gained in the public scope and come to be listened without the need for legitimacy previously given by the traditional media. "In fact, these biographical fragments distributed to society by the media tend to weigh on the way that individuals think about what they are, what they wish to do and what can they be." (VAZ, 2014, p. 3)[16].

> […] with the advent of the internet and online
> communication, people were afforded more

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[15] In order to understand this sense of minority and hegemony we resume to the concept of hegemony established by the Italian theoretician Antonio Gramsci. The philosopher explains that we can understand hegemony as a form of power characterized by a totalizing dominant generalized posture, obtained, however, by a consensus. Gramsci points to the close relationship between hegemony and economy, emphasizing that it is established especially when the will, interests and needs of the allied classes become tangible signs of economic needs generated by a particular mode of production. In formulating its economic project, it is necessary that the hegemonic class consider the needs of all the allied classes so you can thus keep your order without conflict. (MUSSE, 2012, p. 47).

[16] Translated by the author. "De fato, esses fragmentos biográficos distribuídos à saciedade pelos meios de comunicação tendem a pesar sobre o modo como indivíduos pensam o que são, o que desejam fazer e o que podem ser." (VAZ, 2014, p. 3)

> control over their self-presentation, with the ability to engage in impression management virtually, without an audience being physically present to counteract self-presentation claims. (…) Indeed, while a person can attempt to highlight certain self-presentation aspects via face-to face interaction, the configuration processes afforded by online sites offer people a greater degree of customization in this respect. (SMITH, SANDERSON, 2015, p. 344).

Internet and the cyberspace, through their tools, give autonomy and freedom to the user. Lorenzo Vilches highlights that this "is the new economy, culture and human dialogue field" (VILCHES, 2003, p. 32)[17], different from the moment previous to the democratized access to the internet. Mass culture thought about individuals and their behaviors as a uniform mass, which could easily be pleased, convinced and persuaded.

In connection to the mass communication, it was understood that a great part of the audience would be passive and would passively absorb and accept the contents made available for them, keeping an almost impassable distance between message senders and receivers. As an example, we remember that in certain cultures the power of television in guaranteeing the building of a national identity through its discourses was/is undeniable, especially in Latin American countries where television culture is deep-rooted (ESCUDERO, 2013). It applies to Dominique Wolton's (1996) concept when he

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[17] Translated by the author. Lorenzo Vilches ressalta que esse "é o novo campo da economia, da cultura e do diálogo humano." (VILCHES, 2003, p. 32), diferente do momento anterior ao do acesso democratizado a internet.

52

says that television would create "social bonds", independent of the geographical distances between individuals, from the moment it shares and creates a symbolic knowledge that is distributed by many. We should emphasize that even television is adapting itself to the internet era though smart TV's and the convergence with internet contents.

Culture happens and takes part of the identities' game also being consolidated, built and in a certain way spread through the media, because it creates symbols that are repeatedly shared, stereotyping sometimes aspects of a certain culture by visual, verbal and textual discourses. The process of identification of the subject with these symbols and stereotypes happens quickly because of the feeling of representation they offer individuals.

> By identity, I understand the process by which a social actor recognizes themselves and builds meaning mostly based on a certain cultural attribute or set of attributes, to a point where there is the exclusion of a broader reference to other social structures. Identity statement does not necessarily mean inability to relate to other identities (...) or embrace the whole society under that identity. (CASTELLS, 2000, p. 39)[18].

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[18] Translated by the author. "Por identidade, entendo o processo pelo qual um ator social se reconhece e constrói significado principalmente com base em determinado atributo cultural ou conjunto de atributos, a ponto de excluir uma referência mais ampla a outras estruturas sociais. Afirmação de identidade não significa necessariamente incapacidade de relacionar-se com outras identidades (...) ou abarcar toda a sociedade sob essa identidade. (CASTELLS, 2000, p. 39).

The main problem we pinpointed is that in many cases the hegemonic discourse that is propagated by mass media vehicles can't handle the diversity from certain peoples and as they can't see their discourses being aired they may feel excluded, not represented and identify themselves as a minority as they are neither seen nor listened by traditional media. We must emphasize that there is a space dedicated to the "ordinary" citizen in the traditional media but when it comes to the program schedule we know this space is reduced and limits itself to entertainment and talk shows or sometimes as a source or character in news reports to testify about a certain fact in order to add drama to that report.

However, we should not simply blame media for not showing the possible diversity representations and set the internet as a totally democratic place for representations. In fact, the internet made another logic of communication possible, more direct, more diversified, with more voices, but it is necessary to emphasize that there still is a large number of people without access to the internet and without the possibility to buy equipment such as computers and cellphones that enable the access to it. There is an issue connected to the possibility of purchasing this equipment that would be linked to the purchasing power and another one linked to the idea of authoritarian systems that control the internet access to their people. "The speed of technological diffusion is selective both socially and functionally. The fact that countries and regions present differences concerning the right moment to give their people the access to the

power of technology is a crucial source of inequality in our society".
(CASTELLS, 2000, p. 52)[19].

Nevertheless, the internet gave to who previously occupied the mere
status of message receiver the chance to become a generator, sender,
and also receiver of contents because the ordinary citizen came to
have at their reach the tools so that they could express themselves
through their world vision, speaking about subjects that are closer to
their daily life and which usually don't fit the representations based
on stereotypes frequently used by mass media. It became possible to
see a bigger diversity of ways of representation through blogs,
photography dedicated sites such as Flickr, video sharing sites such
as YouTube[20], among many other platforms that have been created.
They made a new way of communication available and specially the
distribution of new points of view and discourses in various contents
that could be accessed as long as there was a good internet connection
at hand.

In 2003, the "social networks" or "online social networks" appeared
with different proposals and personalized tools for the working of
each specific network. This new way of connection and interaction
among individuals, culminated also in new ways of self-representing,
other ways of relating between individuals, new ways of producing

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[19] Translated by the author. "A velocidade da difusão tecnológica é seletiva tanto
social quanto funcionalmente. O fato de países e regiões apresentarem diferenças
quanto ao momento oportuno de dotarem seu povo de acesso ao poder da
tecnologia representa fonte crucial de desigualdade em nossa sociedade."
(CASTELLS, 2000, p. 52).

[20] YouTube is a global video sharing created in US in 2005.

and keeping memories and also new ways of mobilizing and socializing. "The architectural heritage of the Internet and the new codes have allowed collective interpersonal communication to reorganize and have also given way to social media as "a new form of interactive communication, the self-communication of the masses" (CASTELLS apud GARCIA, 2014, P. 166)[21].

Understanding the new context of human relations, of the ways of web communication and the different strategies of self-representation, we understand the construction of identities of the subjects in the virtual environment as a new space that gave autonomy to the individual to manage their own image and publish their discourses. These subjects no longer follow only the mass culture in which the different voices should be part of a univocal mass bigger than individuality itself. "Identity construction has become explicit through social media: users self-consciously create their online persona by choosing information and materials that others can see and by interacting with each other". (MARWICK, 2013).

We believe that web and especially web 2.0 (responsible for a bigger online interactivity between people), have put the ordinary individual that used to occupy only the role of receiver in the communicational logic based on senders by one side and receivers by the other, in a

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[21] Translated by the author. "La herencia arquitectónica de Internet y nuevos códigos han permitido que la comunicación interpersonal colectiva se reorganice y conforme dando lugar a los medios sociales como "una nueva forma de comunicación interactiva la auto comunicación de masas" (CASTELLS apud GARCIA, 2014, P. 166).

new place where they take two positions at the same time: sender and receiver, constantly changing between these two positions.

In the new standing order in which it is necessary to be in two different places (real and virtual) the subject finds out that it is possible to take on different identities in each of them simultaneously and paradox to this freedom of "being many", the subject stars desperately searching for some characteristic that is authentic and from within themselves in order to feel unique and different from the others. So we understand that contemporaneity opens a moment when the I is more important than the We. The subject starts talking about themselves, taking pictures of themselves, writing about themselves creating narratives and stories that can give a meaning to their own existence.

> […] with the advent of avatars, users have been able to emphasize and minimize certain aspects of self, such as appearance or behavior. This has become possible because users are now editors and creators – designing and creating their self-representations, choosing what to bring to the foreground or hide in the background. Maintaining multiple blogs means that the blogger can create different personas to suit each blog, and so the self is effectively broken up with its varying readerships receiving different information.(BULLINGGAN,VASCONCELOS 2013, p.103)

At the same time, it is desperately done (as you can see by the amount of publications about oneself online) because the subject is stricken by an overwhelming emptiness when they realize they are just like

"the others" from whom they are trying to be different from, and therefore searches within themselves for something that could be this differentiation creating ways of expressing themselves which they see as an authentic characteristic of their personality. Assunção (2013) draws attention to the writings about self as a way of narrating intimacy, but we believe that what this author describes as writing can be applied to any way of narration of the subject about themselves:

> There is nothing more individual than those writings about oneself, nothing better represents the intimate figurations than this desire to become one in a world without color and shape: the important thing is to narrate and to be narrated. The saying about oneself implies, in this sense a care with themselves, as it aims to ensure an "I" that stands out, which goes away from the other, from the stillness, sometimes trough excess and also through excess they search for their self-reference in the illusion of being an individual in the midst of this lump and liquid mass. (ASSUNÇÃO, 2013, p. 125)[22].

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[22] Translated by the author. "Nada há de mais individual que essas escritas sobre si, nada representa melhor as figurações do íntimo do que esse desejo de se tornar uno em um universo sem cor e forma: o importante é se narrar e ser narrado. O dizer sobre si implica, nesse sentido um cuidado consigo mesmo, na medida em que visa assegurar um "eu" que se destaca, que se descola do outro, da mesmidade, às vezes, pelo excesso e também pelo excesso busca sua autorreferência na ilusão de ser um indivíduo no meio dessa massa informe e líquida". (ASSUNÇÃO, 2013, p. 125).

The exhibition of intimacy together with narcissism and exhibitionism are today's agenda and we will search for comprehension along this investigation of how the internet and its new configurations in the ways of communicating have been praising these characteristics in subjects, who, as pointed above, seem to need to expose themselves and their own intimacy – that which would be more ingrained into ourselves – as an attempt to separate themselves from the others and in a way to create an authentic way of trying to show themselves to other people – the ones who are our interlocutors – as unique and "special".

Despite enabling individuals to represent themselves in an "autonomous" way (giving them freedom of aesthetic choices and contents to post),   it seems that the authenticity of the representations quickly became a formal and aesthetic model to be followed by other individuals to represent themselves (and to be accepted by a certain group as the "speak the same language"). Maybe the standardization of what is consumed will continue to happen in the virtual environment, but may be more ephemeral and changeable given the speed in which the new contents are produced, distributed and accessed in different platforms daily. Along this work we shall comprehend how it occurs through the images posted on Instagram by university students from Pompeu Fabra University and from Federal University of Rio de Janeiro.

2.2.1 Virtual reality and the new sociability

The evolution of technology and the technical improvement in the process of distribution of information led, along the history of communication, to deep changes in the connections between the individual and society by the access of information and the possibility of generating information about ourselves and our reality as ways of building one's own identity, as we highlighted in the previous chapter. We understand that the possibility of communication through the virtual environment and the internet – when they became available to society in a more democratic way – culminated in deep changes on the ways of sociability of the individual, building a more self-connected society – at least in the virtual environment – and at the same time more individualistic and worried about its own universe and, the same way, about those who share common interests what could be interpreted by some as a negative consequence when trying to maintain themselves inside the comfort zone, moving away that which is new and different.

> However extraordinary may be the manifold possibilities of online ontologies - (you do not have to be who you say you are) - or the ones of the email epistemology (what you see is not what you get or what you need to know) - there is a danger that "presentism" and concurrency celebrated on the network on behalf of instant "connectivity", can deprive the daily life of its historical memory and their ability to record the

> conflicts caused by cultural differences. (BHABHA, 2011, p. 144)[23].

The event of the internet not only changed the ways of communicating and socializing between individuals but it also opened a new way of connecting to space and time which with as well as communication became more fluid and relative. Miguel Garcia (2014, p. 165) points out that "New media and new technologies eventually transform the meaning of what it is to communicate, reorganizing and expanding the possible limits of collective interpersonal communication; which means, in practice, the reorganization of reality itself "[24]. The big transformation brought about by this new way of communicating and interacting through the virtual environment maybe has been the possibility to create new realities in which there is no need for individuals to occupy the same physical space in order to make the communicational exchange happen.

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[23] Translated by the author. "Por mais extraordinárias que sejam as possibilidades multiformes das ontologias on-line – (você não precisa ser quem você diz que é) – ou das epistemologias de e-mail (o que você vê não é o que você obtém ou o que você precisa saber) -, existe o perigo de que o "presentismo" e a simultaneidade festejados na rede, em nome da "conectividade" instantânea, possam privar a vida quotidiana da sua memória histórica e da sua capacidade de registrar os embates provocados pela diferença cultural". (BHABHA, 2011, p. 144).[23]

[24] Translated by the author. "Miguel García (2014, p. 165) aponta que "nuevos medios y nuevas tecnologías acaban por transformar el significado de lo que es comunicarnos, reorganizando y ampliando los límites posibles de la comunicación interpersonal colectiva; lo que supone, en la práctica, la reorganización de la realidad misma".

This reorganization of society happens because of the ways the exchanges between subjects in the virtual world structure themselves as well as because of a new dynamic interaction between them in a different way as it was previously characterized, for example, by Peter Berger and Thomas Luckman (1996) who defend on the book "The social construction of reality" that "in the face to face situation the other is completely real" (BERGER, LUCKMAN, 1996, p. 47). The authors go on explaining that:

> This reality of everyday life, and as such massive and compelling. To be sure, another may be real to me without my having encountered him face to face – by reputation, say, or by having corresponded with him. Nevertheless, he becomes real to me in the fullest sense of the word only when I meet him face to face. Indeed, it may be argued that the other in the face-to-face situation is more real to me than I myself. (BERGER ,LUCKMAN 1996, p. 43-44).

The authors defend that reality happens in the moment of physical contact between individuals, what would limit us regarding the comprehension of today's moment of connectivity and interaction over the web which contemporary society have been using more intensely since the event of the web 2.0. Through it despite not sharing the same physical space with the interlocutor many times it is possible to make instant decisions through the message services such as SMS or WhatsApp; to make bank operations, to shop, to chat, etc.; in other words, take actions in the virtual plan that will directly affect the real plan, understood as the place of physical matter where

everything is touchable. In these cases, the physical presence of two individuals is not necessary for the interaction to be real, for the results of the communication and actions in the "virtual space" brings about practical effects in reality, without the necessity of the face to face interaction in order to give the real meaning to what authors called real, what through our understanding would happen according to Berger and Luckmann by the concrete material and physical meetings between individuals. Michel Maffesoli (2015) defends that:

> In premodern societies, particular stories or "local chronicles" prevailed. Today we live the return of these local stories, which now have the help of technological development. We are in the heart of what I call "time of the tribes." As the disenchantment of the world led to loneliness, Facebook, Second Life etc., for better or for worse, have recovered the "communitary ideal". There is this technological development another way of living the social bond or, as I think more appropriate to say, the "societal bond." That is, we come to a society that emphasizes the relationship with each other. And that requires us to change our way of looking at society. It is no longer the case of being optimistic or be pessimistic, but of observing the world as it is. (MAFFESOLI, 2015)[25].

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[25] Translated by the author. "Nas sociedades pré-modernas, prevaleciam as histórias particulares ou "crônicas locais". Hoje vivemos o retorno dessas histórias locais, que agora contam com a ajuda do desenvolvimento tecnológico. Estamos no coração do que chamo de "tempo das tribos". Assim como o desencantamento do mundo conduziu à solidão, o Facebook, o Second Life etc., para o melhor e para o pior, recuperaram o "ideal comunitário". Há nesse desenvolvimento tecnológico outra maneira de viver o laço social ou, como acho mais adequado dizer, o "laço societal". Isto é, chegamos a uma sociedade que enfatiza a relação com o outro. E isso nos obriga a mudar nossa maneira de analisar a sociedade. Não é mais o caso de ser otimista ou de ser pessimista, mas de observar o mundo tal qual ele é". (MAFFESOLI, 2015)."

This way, even if in a different way as the reality defended through the face to face meeting relation, we understand that the internet kept in us the need to relate with the other, however, not necessarily occupying the same physical space. What seems to be crucial for the discussion in this dissertation is exactly what Guiddens (2000) based on Goffman (1956) say about the interaction between the subjects from a socially identified position.

When the author wrote the book "The Presentation of Self in Everyday Life" he certainly couldn't imagine the relations between individual given in the scope of the virtual connections, after all there was neither internet nor social networks at that moment, however, we still believe that the concepts established by Goffman (1956) about the ways of interacting and relating with the "other" are useful for the contemporary sociability forms of interaction – even if they also happen in virtual environments – when the subject acts looking for the acceptance of the other by their representations online – what maintains the logic of the interactions proposed by Goffman based on the "performance of the subjects' who look for pleasing/surprising/satisfying the expectations of the other.

> Indeed, the ones who interact do it from socially identified position which affects the expected answers and actions. The subject has a set of attributes that are assigned to them by the cultural structures in which they are found and as Giddens suggests, change the way they relate to others, "the socially defined expectations, are the ones that an individual have occupying a certain position or social status"(2000, p. 129).

64

(SALAZAR, EDWARDS apud GUIDDENS, 2015, p. 5)[26].

We understand that the social relations and the social networks on the internet are based on interaction and contact between people as a fundamental element for their use and success. For this network to form it is necessary the existence of at least two interlocutors so that the connection can be established and this then it can lead to different kinds of interaction between these people through distinct ways of communication (speaking, video, photo, text) destined to somebody with whom you want to establish contact and so on the other hand certain acceptable or unacceptable behaviors are expected inside that communications environment which is established so that they can be socially accepted. According to Goffman (1956, p.2) "the individual will have to act so that he intentionally or unintentionally *expresses* himself, and the others will in turn have to be *impressed* in some way by him."

We must highlight that the representation thought by Goffman was based still in the relationships of face-to-face meetings, however it still seems pertinent to apply these concepts developed by him and

[26] Translated by the author. "En efecto, quienes interactúan lo hacen a partir de una posición socialmente identificada y que influye en las respuestas y acciones esperadas. Los sujetos poseen un conjunto de atributos que les son asignados por las estructuras culturales en las cuales se encuentran, y que, como Giddens sugiere, modifican la manera en que se relacionan con los demás: "son las expectativas, definidas socialmente, que tiene un individuo que ocupa una determinada posición o situación social" (2000: 129). (SALAZAR, EDWARDS apud GUIDDENS, 2015, p. 5)

we see this applicability on relationships established between subjects through the social networks on the internet.

> While a person can attempt to highlight certain self-presentation aspects via face-to face interaction, the configuration processes afforded by online sites offer people a greater degree of customization in this respect. Accordingly, Kim and Papacharissi (2003) noted that online sites allow people to emphasize salient identities that perhaps are not appropriate or desirable to display in face-to-face contexts. (SMITH, SANDERSON, 2015, p. 344).

For Goffman (1956) the representation of self can be expressed by verbal and non-verbal messages through a performance of oneself aiming at always pleasing and impressing their audience (others). This was, the subject would now act in a way which their behavior could be interpreted in an effective form, in other words, the subject will act by expressing themselves in a convincing manner in order to be well interpreted and soon accepted by the "other" or "others".

> Social behavior and communication, then, involve much more than people bouncing "messages" off each other to a large extent, behavior is shaped and modified by the socially defined situation in which people find themselves. While there remains much individual variation within a given situation, there is also a larger consistency in the patterned variations most people exhibit as they move from one type of situation to another. (MEYROWITZ, 1986, p.37)

The representations of self form part of a kind of a representation game in which the subject presumes what their audience hopes for and considers appropriate as an attitude in a certain situation and comes to act to satisfy or impress their audience from what they presume it wants to see/hear. Goffman (1956) also reveals that there is a series of strategies to self-represent that will be used according to the audience in different contexts, from different audiences and different intentions by who represents themselves.

We think about how the subject can create according to their intentions, different identities and different representations of themselves inside different social networks according to the impressions they want to give their audience. This way, the subject represents themselves and watches this audience also participating in this same game of representations specially in the virtual environment. We highlight the possibilities of the virtual environment because through the possibility of being in different environments of online representation the subject can create different identities in order to best represent themselves to their audience on that social networks, vlog or blog, for instance. Each one of these virtual spaces enables the subject to self-represent themselves in a different way, because each of these media will demand certain abilities from the individual in order to represent themselves with efficiency to the audience wheatear it through a steady image, text of moving pictures.

> Online lifestyles that allow us to pass without any expense from the condition of stubborn spectators of the life of others - a place that is

offered to us, we like it or not, in the cultural horizon - to the condition of actors, main actors, creators of our own fictional character in a kind of grand distributional equity: to each one, a screen, not only to see but to be seen, to finally link appearance and existence, confirming in a "democratic" mass, this early intuition of Hannah Arendt (1974) defining the appearance as the constitutive feature of modernity. (ARFUNCH, 2014, p.29)[28].

In the digital and social networks environment, however, this need to impress "others" becomes bigger every time because concerning the dynamics of the social networks, the acceptation of oneself and their own identity is directly linked to the success of their posts, what would be measures by the number of likes, shares and comments that a certain post would get.

The emptied success is "personal and non-transferable", it depends on the public acclaim, the admiration desire and the approval of personal qualities. Being increasingly more connected to appearance and vanity – and the over-appreciation of self – narcissistic culture comes to be ratified not only by the media but also by publicity and fashion which tends to reflect social-economic, cultural and

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[28] Translated by the author. "Modos de vida on line que permiten pasar sin desmedro de la empecinada condición de espectadores de la vida de los otros – tal el lugar que se nos ofrece, queramos o no, en el horizonte cultural – a la de actores, protagonistas, creadores del propio personaje ficcional en una especie de grand equidad distributiva: a cada uno su pantalla, no sólo para ver sino para ser visto, para enlazar finalmente aparencia y existencia, confirmando así, en una masividad "democrática", esa temprana intuición de Hannah Arendt (1974) al definir la aparición como el rasgo constitutivo de la modernidad". (ARFUNCH, 2014, p.29).

> technological changes over time, always permeated by subjectivity. (LIMA, 2015, p.6)[29]

We dare to say that in the virtual environment the ways of expressing of the individual have gained so many narrative resources and an incalculable possibility of reach that these people highlight certain characteristics of their personality which they find favorable for their image in search for acceptance what makes them behave as not only acting as Goffman proposes, but also doing a performance of themselves in the virtual environment as author Paula Sibilia (2014) proposes:

> So if living is like acting and staging, to "be someone" is equivalent to playing a character, and if life tends to look more and more like a media narrative, this is because we usually emphasize our gestures and actions "for those watching", retaking the words of Richard Schechner. As if we were all the time doing performances. (SIBILIA, 2014, p. 45)[30].

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[29] Translated by the author: "O sucesso esvaziado é "pessoal e intransferível", depende da aclamação pública, do desejo de admiração e da aprovação de atributos pessoais. Estando cada vez mais ligada à aparência e a vaidade – e à supervalorização do "eu" – a cultura narcisista passa a ser ratificada não somente pela mídia, mas pela publicidade e pela moda, a qual costuma refletir as transformações socioeconômicas, culturais e tecnológicas ao longo dos tempos, sempre permeada pela subjetividade. (LIMA, 2015, p.6)

[30] Translated by the author. "Então, se viver se assemelha a atuar ou encenar, se "ser alguém" equivale a interpretar um personagem, e se a vida tende a se parecer cada vez mais com uma narrativa midiática, isto ocorre porque costumamos sublinhar nossos gestos e ações "para aqueles que assistem", retomando as palavras de Richard Schechner. Como se estivéssemos o tempo todo fazendo performances". (SIBILIA, 2014, p. 45).[30]

It was learnt through the tools offered by the technological advance to develop a new way of living together and sociability. After the event of the internet in a high scale (with 2G, 3G, 4G, Wi-Fi and others) the ways of connecting with the city and with those who are around us have changed and in spite of all the attempts of questioning and criticizing this model of interaction, it is most unlikely to recede to the moment prior to the internet. So the study and analysis of the changes happening in our daily life are indispensable once they are modifying the actual way of constructing reality and the relation and the information exchange between the subjects.

This way of connecting to networks implies an interaction between individuals in the virtual environment that happens through exhibition in exchange for some kind of interaction (a like, message sharing) on the social networks that vary according to the network used, but that (even with tools that have different names according to the favorite network) are based on the possibilities of commenting, liking, and sharing posts.

> The initial design of Friendster[31] restricted users from viewing profiles of people who were more than four degrees away (friends-of-friends-of-friends-of-friends). In order to view additional profiles, users began adding acquaintances and interesting-looking strangers to expand their reach. Some began massively collecting Friends, an activity that was implicitly encouraged through a "most popular" feature. The ultimate collectors were fake profiles representing iconic fictional characters: celebrities, concepts, and

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[31] Friendster was a social networking site released in 2002.

70

other such entities. These "Fakesters" outraged the company, who banished fake profiles and eliminated the "most popular" feature. While few people actually created Fakesters, many more enjoyed surfing Fakesters for entertainment or using functional Fakesters (e.g., "Brown University") to find people they knew. (BOYD, ELLISON, 2008, p.216)

With the networks' own dynamics, the user can also raise expectations concerning what will be published by a certain profile and will react to each one of them by liking or not (as the button unlike is not available the reaction happens by the act of not interacting with the contents).

If today we live performing to "those who watch", emphasizing our daily behaviors in order to seduce viewers, it is because the current living conditions lead us to do this: calculate, study, rehearse and frame our own gestures of everyday life, as if the goal was to frame them so that the public can enjoy them. (SIBILIA, 2014, p. 45)[32].

In the fast context of the news feed, photos or videos and of a programming system that increasingly aims at personalizing the posts that will be seen by the user according to their preferences, the need to "perform" targeting at pleasing the audience becomes bigger every

[32] Translated by the author. "Se hoje vivemos performando para "aqueles que assistem", acentuando nossos comportamentos cotidianos visando a seduzir os espectadores, é porque as atuais condições de vida nos levam a fazer isso: calcular, estudar, ensaiar e emoldurar nossos próprios gestos do dia a dia, como se o objetivo fosse enquadrá-los para que o público possa apreciá-los". (SIBILIA, 2014, p. 45).

time, after all one of the objectives of the networks is precisely the affirmation of your identity through the very mechanisms offered by the social networks on the internet.

2.3 Web 2.0 as a place of interaction between the subjects

We moved from web 1.0 which was static and unidirectional (still keeping the logic that the media is a sender and the user only a receiver of contents) to web 2.0 which is dynamic, multidirectional and collaborative. This new way of communicating has been causing big changes because the individual does not represent any institution or communication company for example they can make a video which may generate enormous interest online in a new communicational model where common individuals speak directly to common people without the necessity of mediation from others to make it and represent them. This way of communication has been modifying the connections between the subjects with the media and changing their own interpersonal relationships. "Web 2.0 then is not so much characterized for being an informative place, but for being a meeting place, which is focused on the interaction and social networks. The structure is not hierarchical, but rather horizontal, since they are dependent on the user". (HUGET, 2012, p. 14)[33].

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[33] Translated by the author. "La web 2.0 se caracteriza, entonces, no tanto por ser un lugar informativo, como por ser un lugar de encuentro, que se orienta a la

72

> The rise of SNS[34]s indicates a shift in the organization of online communities. While websites dedicated to communities of interest still exist and prosper, SNSs are primarily organized around people, not interests. Early public online communities such as Usenet and public discussion forums were structured by topics or according to topical hierarchies, but social network sites are structured as personal (or "egocentric") networks, with the individual at the center of their own community. This more accurately mirrors unmediated social structures, where "the world is composed of networks, not groups" (Wellman, 1988, p. 37). (BOYD, ELLISON, 2008, p. 219)

Because of this interdependency created with the user, we also observe some characteristics related to the content that has been published. We can't say that this content is of great aesthetical or informational quality, previously thought, produced and following a previously thought ideology. By the web's own logic and its consequent instantaneity much of this content end up as being rather personal, opinionated, as well as in their discourse as they are in the formats that they are recorded, so they transmit intimacy and the point of view of the one who generated the content – the author of the message.

> At a base level, most people have a voyeuristic streak and want to keep up with the details of

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interacción y a las redes sociales. La estructura no es jerarquica, sino más bien horizontal, ya que son webs dependientes del usuario". (HUGET, 2012, p. 14).

[34] SNS means Social Networks Sites.

> other interesting people just because they can. Biological programming makes us believe that individuals who are sharing personal details are indicating trust. In an unmediated society, social currency is a means to building a relationship. People reciprocally tell each other about their family, thoughts, and desires. Friendships are built on mutual knowledge of each other's lives and the lives of those they know. Social and emotional support is one of the outcomes of such friendships. (BOYD, 2008, p.17)

In contemporaneity, the subjects' need to share personal experiences is latent and through the digital media they find the space and possibility to express themselves and so, communicate. "In every single individual, even in the simplest symbolic act of creation, lies the will of expression, of permanence, of perseverance, of affirmation of difference, to affect others and the world. (DELEUZE y GUATARI apud HUGET, 2012, p. 18)[35].Especially after the process of digitalization, photography and cinema have been going through grand changes along the last decades, including from the point of view of the changes connected to the function that photography and video assumed when they became part of the instruments for the subjects to connect to themselves and others.

> The practice of digital personal photography is both consistent with and different from prior

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[35] Translated by the author. "En cada individuo singular, aun en el acto de creación simbólica más simple, reside la voluntad de expresión, de permanencia, de perseverancia, de afirmación de la diferencia, de afectar a los demás y al mundo". (DELEUZE y GUATTARI apud HUGET, 2012, p. 18).

> photographic practices. Personal photography as an important element of daily life, memory, relationships, and identity has been remarkably successful, and its practitioners have been resourceful in adapting new technology to enduring practices as well as in exploiting its new possibilities. (VAN HOUSE, 2009, p.1081).

Besides the changes in the processes of production that are no longer centralized on the hands of big producers and agencies, there was also a noticeable change in the new ways of distribution of the visual contents, especially with the arrival and incorporation of the social networks in the daily life of individuals. Even if we still are in this moment of transition in which the moment of adaptation of the traditional media to this new scenery is clear as well as the insertion of new actors as content producers in this new logic, this way of communication demands both a narrative and a different structure from the previous one. It is noticed in particular when we think about the fragmented audiences and about the singularized consumption – which are outstanding characteristics of the web communication.

> The effect of new media such as internet and virtual reality among others, is to strengthen the decentralized communications and multiply the kinds of reality we find in society. The full range of practices included in the communication via networks - e-mail, messaging, video conferencing etc. - constitute a multiple subject, unstable, changeable, diffuse and fragmented, ultimately, an unfinished constitution, always in project. (SANTAELLA, 2004, p. 52)[36].

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[36] Translated by the author. "O efeito das novas mídias, tal como internet e realidade virtual entre outras, é potencializar as comunicações descentralizadas e

We must mention the vast web platforms that eventually fomented this idea of self-representation or of representing one's reality and their daily life through their own point of view. The creation of YouTube and Vimeo[37] as free platforms for video sharing on the web revolutionized the ways of self-representation because of their easy video propagation. To measure what has been happening in YouTube for example, it's only necessary to know the information shared by the company that in every minute 100 hours of video are uploaded on the platform. (TANJI, 2013).

Besides that, web 2.0 favored a new kind of narrative conceptualized by Jenkins (2008) as transmedia narrative. According to his concept nowadays, a story develops itself in multiple media supports and each one contributes for the content in a distinct and adequate form to the media to which it refers to, however working for that same narrative that serves like a "motto" for all other ramifications. In other words, a movie may have a website, be made into a TV series, be changed into a videogame, have a comic book; the more ways for publishing and developing the narrative, the better. (JENKINS, 2008). "The multiplicity of formats, ultimately, also points to a multiplicity of actors, to the paradigm shift from the already old modern individual to the community, in what has been called "transmedia culture." Or,

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multiplicar os tipos de realidade que encontramos na sociedade. Toda a variedade de práticas inclusas na comunicação via redes – correio eletrônico, serviços de mensagens, vídeo conferência etc. – constituem um sujeito múltiplo, instável, mutável, difuso e fragmentado, enfim, uma constituição inacabada, sempre em projeto". (SANTAELLA, 2004, p. 52).

[37] Vimeo is a video sharing website, created in 2004.

in other words, the best starting point for this exhibition" (GABRI, 2013, p. 61)[38].

Certainly, the new ways of working the contents and the narratives in different supports demand different forms of creating narratives that aim at reaching a different kind of consuming public. Different if compared to the previous model when products that were elected and worked by the cultural industry in order to become objects of desire almost indispensable for that mass of consumers were thought. With the new ways of connecting to the media contents, especially the contents from that nontraditional media the user has also become a new kind of consumer. A consumer who is able to choose what they want to buy and consume because they have online access to different stores, prices, brands all over the world, not depending anymore on that which is offered as an object that "must be consumed". This new consumer now must be seduced by the companies to choose a product over the other because many options are available and the consumer elects the one that suits them better.

> According to Carrillo and Castillo (2011) the digital generation seeks experiences and not just content, and that search becomes the center of the interactive experience that demands. We consider, therefore, that the brands and companies that want to carry messages to young people must adapt to their consumption patterns. Even schools and universities should and need to

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[38] Translated by the author. "La multiplicidad de formatos, en última instancia, apunta también a una multiplicidad de agentes, al cambio de paradigma del ya viejo individuo moderno a la colectividad, dentro de lo que ha dado en llamarse «cultura transmedia». O, en otras palabras, el mejor punto de partida para esta exposición". (GABRI, 2013, p. 61)

> adapt, offering digital experiences, from our point of view, the more interactive the better. (MERCEDES, 2015, p. 52-53)[39].

Internet therefore, modified the consumer market that slowly stopped thinking about its consumers as a mass and started working with the idea of niches. These niches would focus on a kind of consumer who has a specific interest, for example a TV program or a movie. Adapting the contents when there is a media change, this same consumer would still be interested in continuing living that experience made available by those characters or that story they knew in a movie, for example. Today a continuous involvement experience with the story is sold in different ramifications that can be followed in different ways according to the media, highlighting the idea of consuming the experience provided by seeing/reading/playing with those characters with whom we identify so much and finally, feeling ourselves as part of their worlds.

> Convergence occurs in the brains of individual consumers and through their social interactions with others. Each of us constructs our own personal mythology from bits of information extracted from the media flow and transformed into resources through which we confer meaning

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[39] Translated by the author. "Según Carrillo y Castillo (2011) la generación digital busca experiencias y no simplemente contenido, y en esa búsqueda se convierte el centro de la experiencia interactiva que demanda. Consideramos que, por ello, las marcas y empresas que desean llevar mensajes a los jóvenes deben adaptarse a sus formas de consumo. Incluso las escuelas y universidades deben y necesitan adaptarse, ofreciendo experiencias digitales y, desde nuestro punto de vista, cuanto más interactivas mejor". (MERCEDES, 2015, p. 52-53).

to our daily life (JENKINS apud CASTAÑO, 2012, p. 6)[40].

Within today there are many subjects who through art, texts and interviews question and draw attention to a very recent phenomenon which is looking all the time at the cellphone screens even in an environment of interaction with other individuals, nothing seems more interesting than the screen of the phone itself, in other words, the screen that connects me to a "world created by me". It is becoming increasingly more frequent to enter restaurants, subway stations, to walk on the streets and observe people looking down, not interacting with the public space around but in some way connected to other people and information which they wish to share their own time and exchange information with.

The two minute and ten second video "I forgot my Phone" made by My Science Academy and shred online in 2014, reveals the journey of a young woman who spends the day surrounded by people interacting with their cellphones; however, she does not have hers. The video shows day by day situations as for example, a trip to a restaurant with friends when everyone is at every time showing things to one another on the cellphone, seeing something on their own

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[40] Translated by the author. "La convergencia se produce en el cerebro de los consumidores individuales y mediante sus interacciones sociales con otros. Cada uno de nosotros construye su propia mitología personal a partir de fragmentos de información extraídos del flujo mediático y transformados en recursos mediante los cuales conferimos sentido a nuestra vida cotidiana". (JENKINS apud CASTAÑO,2012, p. 6).

screens and still taking pictures of the food while she tries to tell a story but nobody pays attention. In addition, other scenes are shown for example a wedding proposal or a trip to the bowling station where the cellphone seems to be the protagonist of the story.

This is an example among many other similar ones that are shared online in an attempt to draw attention and open the users' eyes for the "importance" of personally talking to others, exchanging experiences in loco, criticizing the new habits acquired a little more than 20 years ago by contemporary society which seems to look more and more to their own scree. Lorenzo Vilches remembers that the telephone took up on other functions in contemporary society that are not limited to the act of communication "but a way of isolation in cities filled with cars, where the only hope of mobility comes to be a permanent connection to something or somebody". (VILCHES, 2003, p. 33)[41]

2.3.1 My cellphone, my world

More than a gadget used for communication between individuals the cellphone has become today part of the life of a great share of the population, object of desire for many and a tool for paying bills, taking pictures, listening to music and communicating with other in various forms, weather by text, voice messages, photos or videos.

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[41] Translated by the author. "Lorenzo Vilches lembra que o telefone assumiu outras funções na sociedade contemporânea que não se limitam ao ato de comunicar, "mas uma forma de isolamento em cidades saturadas de automóveis, cuja única esperança de mobilidade passa a ser alguma conexão permanente com algo ou com alguém". (VILCHES, 2003, p. 33).

The cellphone concentrates in itself different functions and uses that ended up modifying the ways of connection of the subjects between themselves and others as through the cellphone screen the windows of the world you want to live in open in a personalized way to make the user always feel at home.

It is possible to have an idea of the dimension of the use and insertion of this gadget in the world following data from the 2014 report made by ITU[42]. There are almost 7 billion mobile phone subscriptions all over the world, in other words, just by looking at those numbers we could say that virtually all the people in the world have a cellphone subscription. However, the data reveal that there still are 450 million people in the world without cellular signal (ITU REPORT, 2014), what makes us think that obviously many people in the world have more than one subscription and even if we mention that a great part of the population has access to the cellular signal, a significantly number of individuals don't even have the signal to use it.

> There is reliable data on a global level that is: 50% of the world's adult population has a smartphone these days. The projection for 2020 is that the percentage is 80% of the world's adult population. […] And the smartphone by definition have access to the internet, because otherwise it is not "smart". Traditional statistics of internet use are absolutely antiquated because they count the internet in people's homes and today is not so. Most people do not use the internet at home, but in the smartphone, at work, on the street. So the so-called digital gap is almost

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[42] International Telecommunication Union was founded in 1965 and is a UN agency specialized in technologies of information and communication.

overcome. It is mainly a generation gap. When my generation disappears, the access will be universal. (CASTELLS, 2015)[43].

The cellphone we know today has become object of desire and one of the gadgets that can perform more functions in a single system: voice calls, text messages, photo camera, video camera, credit card, radio among many others. Gone were the days when the cellphone was an exclusive equipment to make phone calls for it has become an essential gadget in daily life, because through it we can look at ourselves and recognize ourselves by all the applications and accessories we use to identify it and customize it in an attempt to make it unique as we also feel. According to Gerard Goggin "the decoration and modification of cell phones have become an important way that people express their identity" (GOGGIN, 2006, p. 5).

> [...] Nonetheless, it is safe to observe that in the more two and a half decades since it was first market commercially, the cell phone has become much more than a device for voice calls – it has become a central cultural technology in its own

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[43] Translated by the author. "Existe um dado confiável em nível global que é: 50% da população adulta do mundo tem um smartphone atualmente. A projeção para 2020 é de que a porcentagem seja de 80% da população adulta do mundo. Portanto, a difusão de smartphone no Brasil é também, no mínimo, de 50% da população adulta. E o smartphone por definição tem acesso à internet, porque senão não é "smart". As estatísticas tradicionais de uso de internet são absolutamente antiquadas porque contam a internet nas casas das pessoas e hoje não é assim. A maior parte das pessoas não usa a internet em casa, mas sim no smartphone, no trabalho, na rua. Então, a chamada brecha digital está praticamente superada. Ela é principalmente uma brecha de idade. Quando a minha geração desaparecer, o acesso será universal". (CASTELLS, 2015).

> right. Telecommunications has undergone a radical shift from being about voice (or fax) communications to becoming: mobile, flexible and customizable; associated with a person rather than a household (at least in some societies and situations); and communications and services hub. (GOGGIN, 2006, p. 2).

And more than that: after the event of the mobile internet the cellphone has become an indispensable object for the connection with other individuals and brought a possibility of fast and efficient resolution of processes that could previously demand a "great loss of time"; as for example the possibility to pay bill using the bar code reading which is nowadays possible by using a cellphone. New habits have been created and are slowly being assimilated by individuals, for they are new ways of relating with the object that comes to solve and optimize the time previously spent with other activities, besides presenting a new way of dealing with bureaucratic, professional and even personal matters when all the demands can quickly be solved with a few clicks in the space and time that are more convenient for the user.

> Many mobile devices today can also access the Internet and run a variety of applications, making them the equivalent of a pocket-sized computer with wireless Internet access. People can now conduct banking, check sports scores and stocks, read news, watch YouTube videos, play games, find directions and maps, book travel plans, and lookup information at the touch of a button – from anywhere. The boundaries of activities and locations are becoming blurred. (PINCHOT, PAULLET, ROTA apud AGRE, 2010, p. 2).

The cellphone culture modified and has been modifying the new ways of sociability, each individual's way of being in the world, because in fact the fast connection with others ended up privileging the experience exchange and the different ways of constructing identities in the contemporary world. The cellphone, through all the tools it offers, from the possibility of sending text, speaking, listening to music, taking pictures and recording videos, gave individuals basic tools so they could instantly create narratives and registers about their daily lives themselves what subtly made them change their own lives and the daily events such as going to the gym, a business lunch or even those more different events – a trip or a dream come true – in relevant situations not only for themselves but also for all their "audience" who interacts in the posts. After all, today, every experience is possible to be shared, because it is unique and incomparable as there is the possibility to individualize each one of them through the story or the visual or audiovisual register of each experience through a particular point of view by each individual that becomes singular.

This today's necessity to be online and share our own experiences was made possible by the wireless networks sharing and the 3G and 4G connections available for cellphones. People look for and pay for a cellphone internet that enables a broader access and a bigger data sharing for smaller prices, the important thing is being connected no matter where you are. When communication between people who were far away from each other was made by the telephone it was common for a person on vacation to opt for being disconnected.

Today the furthest the person goes the cellphone accompanies each individual who carries a personal number and no longer a telephone number as for example a household number that was shared by the people who lived there. The cellphone individualized not only the instrument – each one has theirs – but also the contact numbers or what today has become almost a personal identity number after all each person must have their own cellphone bill and their own number.

> There is no longer any assumption of private time – people are increasingly expected to be accessible at all times, and physical location is no longer of any importance or concern. Problems can arise as the boundaries between personal time and times when people are expected to be available continues to blur. (PINCHOT, PAULLET, ROTA, 2010, p. 1-2).

The cellphone has become an – virtually indispensable – object that can be customized according to the client's preference thus in their gadget there will be application, games, music, films, books available for download that match the specific interest of that user. For example, if the user is interested in photography they can download a set of different apps to their cellphone that will give them the possibility to edit the picture, make the photometry, take panorama pictures or even take photos as if they were using a specific lens among other possibilities. In other words, in each specific cellphone we can find different uses and interests of that user that could reveal a lot about their tastes and preferences.

The cellphone enables the subject to be increasingly closer to those things which they want to spend their time with: wheatear it is reading newspapers, watching videos, playing games, listening to music, more and more making the world inside the gadget more fun and the time better enjoyed by doing the activities in which they feel pleasure, creating a perfectly customized world for each person. The "danger" resides in not dealing with differences anymore making people look at their cellphone screens where they interact with a world deemed perfect for themselves.

The use of the cellphones and smartphones has just turned to a health issue and science has named the disease of the ones who are dependent of the use of cellphone: nomophobia. The word comes from the expression "no mobile phobia" and refers to "discomfort or anxiety presented when people are not with their cellphones. The definition was coined some years ago in England, after a research from the company SecurEnvoy that showed that 66% of the English people suffered of a fear of losing or not being near their cellphones". (SORDI, 2014)[44].

The nomophobia disorder affects people in different ages that feels a distress or even panic when imagining they might be away from their cellphones. Besides concentration difficulty, anxiety of being away from the gadget and loss of interest in other activities being observed

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[44] Translated by the author. "A palavra vem do uso do termo em inglês "no mobile phobia" e "se refere ao mal-estar ou ansiedade apresentados quando essas pessoas não estão com seus celulares. A definição foi cunhada há alguns anos na Inglaterra, após uma pesquisa da empresa SecurEnvoy mostrar que 66% dos ingleses sofriam do medo de perder ou estar longe dos seus telefones celulares". (SORDI, 2014).

as symptoms the disease should soon be included in the Diagnostic and Statistical Manual of Mental Disorders a publication from the American Psychiatric Association adopted as the main international guide for the diagnostic of mental diseases. (SORDI, 2014).

Besides some symptoms listed by the report we mentioned above there are in this new disorder two phenomena that draw our attention to this kind of behavior. The first one refers to the addiction to keep "checking" the phone from times to times to see if there is something new going on – news that the user could not miss or take some time to see. The other one would be a possible emptiness, a possible moment of loneliness where one must care for the "real life", for the differences, difficulties and immediately to set themselves free from this feeling the user would be constantly connected to their social networks seeing, sharing their experiences in an attempt to interact all the time with their interlocutors on the social networks.

In 1997, a toy called "Tamagotchi" was released in Japan which basically worked as a virtual pet and became a fever among children and young people precisely. The great challenge the toy posed was not letting your Tamagotchi die: it was necessary to spend some hours a day to keep it fed, showered, and still happy. This could be managed by playing games as much as you could with your pet. This toy became a big trend showing how people voluntarily chose to buy an entertainment toy that they would have to spend time with and that would keep them busy just like some other "being" for days. The biggest challenge was that your pet didn't die and became increasingly happier…

> The Tamagotchi, released in 1997, a virtual creature housed in a plastic egg, serves as a reliable primer in the psychology of sociable robotics—and a useful one because crucial elements are simplified, thus stark. The child imagines Tamagotchis as embodied because, like living creatures and unlike machines, they need constant care and are always on. A Tamagotchi has "body enough" for a child to imagine its death.18 To live, a Tamagotchi must be fed, amused, and cleaned up after. If cared for, it will grow from baby to healthy adult. Tamagotchis, in their limited ways, develop different personalities depending on how they are treated. As Tamagotchis turn children into caretakers, they teach that digital life can be emotionally roiling, a place of obligations and regrets. (TURKLE, 2010, p.37).

Would cellphones be following the logic intended with the Tamagotchi? Meaning that we would voluntarily and for the necessity of always having "someone who needs our care around" choose to spend hours of our days interacting with something/somebody from the virtual world? Cellphones nowadays, even not being a toy or having the intention of simulating a pet, seem to be generating in the individual this constant need to "check" if everything is all right with the gadget or if there's a message – a notification – of a new mail, a text message or some interaction from friends on the social networks in an immediate logic in which everything must be instantly seen and answered.

This dependency between the subject and their Tamagotchi (which today can be downloaded as a phone app) is voluntary at first and based in a constant need to interact and care for the Other, even if this

other is virtual and the physical contact between these parts can happen in a specific given moment or never happen at all. What happens is that even in a virtual way, the individual feels pleasure and feels that there is somebody who depends on them and asks for their attention almost every time, because it will feel "happy" the more time you spend with it, care for and entertain it.

In the movie "Her", directed by Spike Jonze and released in 2014, the main character Theodore buys a new computer/cellphone system which is a voice that interacts with him having conversations about the most diverse themes (which "surprisingly" always pleased its owner), becoming a part of his day by day in different moments, from leisure to work. In its genre classification the movie is a "science fiction", however we keep on thinking how many steps away from this "science fiction" we are, as, despite showing technologies in a level we still don't have access to as common citizens, the movie seems really credible in connection to something we already have at our hands.

On "Her", Theodore falls in love for the "voice" and gets in a conflict after being abandoned by "it" – who realizing the suffering it has been causing its "owner" decides to break up the relationship between them. This universe may seem a little distant for some, but let's not forget the theme that is permeating this discussion concerning what in fact attach individuals to their cellphones and to what is carried in them. The need for connecting to someone, giving and getting attention, listening and being heard, in other words, having a person to frequently interact with seems to be something

which individuals have been searching through technology and the speed in the answer they may obtain to their wishes of not feeling alone. Besides being connected to "people" who seem to even guess what our necessities and reactions before all the situations around are – for knowing their "owner" so well always pleases them saying or reacting as they wish.

In almost every moment technology can handle – when you have a good internet connection or applications that don't need connection – creating mechanisms to overcome the individual's loneliness in the world. What happens is that in the situation of this new connected time, the demands and pleasures of the individuals have to be solved and satisfied in the same speed as they appear, because a little further it will be another search and another need that will have to be quickly satisfied too, because we no longer search for long lasting experiences, we want all of them to be lived and quickly satisfied for the coming of others yet to be experimented.

> Thanks to the hoped-for infinity of mundane experiences yet to come, eternity may not be missed; its loss may not even be noticed. Speed, not duration, matters. With the right speed, one can consume the whole of eternity inside the continuous present of earthly life. (…) One cannot perhaps take the time-lid off mortal life; but one can (or at least try to) remove all limits from the volume of satisfactions to be experienced before reaching that other, irremovable limit. (BAUMAN, 2003, p.170).

A working operational system as the one proposed by the movie "Her" is yet to be known, however, it is already available on the iOS

system a robot character to whom you can ask some questions about the weather, ask it to find a certain song, ask it to find your contacts among other functions that make the subject spend less time typing and searching for information when this new "friend" named "Siri" can do it for you. We don't know yet if "Siri" will be so advanced as the model we saw on the movie "Her" giving us the possibility to have conversations, make confessions and also the questions about weather and traffic. But we do know how the companies working with technology have been worrying with the studies and advances in the artificial intelligence field. Nowadays this system is defined as a "personal assistant" and is only available in the iOS system, as it bought the company that developed the system, therefore it is – still – not available to other systems such as Android and Blackberry.

Cellphones have become desire objects that change and advance in their own technologies, in the development of better systems, photo cameras in a short time and as almost indispensable objects in the life of everyone they end up moving a big market that releases and reaches the users desire to have the "best phone", this way they can guarantee more efficient and fast communication with the highest quality. Cellphone consolidated itself as an object of desire and almost essential in the life of each individual who carries in it an important part of themselves – confidential data, image and video registers, contacts, applications – and losing the gadget today can be more compromising – with all the different meanings this word may cause – than losing a wallet or even a personal computer as it became an object that covers everything a computer has and a little more: it

became a reflex of our tastes, confidences and feelings. Maybe by seeing what's in somebody's phone we may know them more deeply and better than on hours of conversation.

Ito, Okabe and Matsuda (2005) make an important observation in their article "*Uses and possibilities of keitai[46] camera*" when he points for a change in the very way the individual sees the world from the moment they start seeing reality always as fragmented and framed by the cellphone screens.

> The experience of seeing people and objects framed with a small camera and viewed on *keitai* monitor may result in a new way of seeing things. In our everyday lives the convenience of taking, storing, and viewing photos on a *keitai* handset is part of the recording of the social and cultural context in which we find ourselves on the recalling of the situation in which the recording took place. (ITO, OKABE, MATSUDA, 2005, p. 307).

We frequently photograph and register moments that were previously considered silly or unworthy of a photo because we had to spend money on photographic film, developing, etc. Maybe the possibility of photographing and sharing the register of a certain moment for others with a few clicks over the cellphone has changed the way we relate to the daily life and the people around. In the next chapter, we shall try to better understand how photography changed itself over the years in a way of registering that speaks more and more about the

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[46] Keitai means cellphone in Japanese. The authors preferred to keep the word untranslated to English.

life one has or intends to show they have with the advance of the technologies and the new ways of communicating.

2.3.2 Constructing the image of ourselves on the social networks

In order to be successful in this new 'exhibition of self' relationship fomented by the social networks the subject started thinking and working their own image in a non-modest and non-natural way, but rather in a conscious and thought out way. By "image of self" we refer to the photos and videos posted, but also texts, shared items and comments which are most of the times thought out before being published on the networks because today, besides the power to self-represent the subject knows how strong and efficient the construction of their identities online is. This way, they have become (through technological availability and knowledge about who they want to be) the managers of their own images, taking care so that each text and image say something to their followers and don't come around unnoticed, in other words so that in exchange as an approval of that which is exhibited a "like" is received and the more the post is viewed more viewed is the subject, besides being more cherished and valued in the social networks world.

> In that inter subjective building of the personal image - which some call inter identity – people seem to play, for the youngest, seeking approval, the accentuation of the definition and role of the creation and a marked difference from adults, the belonging to a community, but a sectored

> community, configured according to certain patterns of distinction. An online identity that is updated all the time and forms a part of the being, of existence and experience in a pure present and perhaps revealing a symptom of global isolation, linked to an emotional fragility that involves both the fear of rejection before such exposure. (ARFUNCH, 2014, p. 30)[47].

It is certain that this "knowledge of strategies to work with our image" was not always as it is today. This knowledge about the management and construction of one's own image online was something developed as the subjects came to use this virtual space as a space for sociability and construction of identity. Especially between the public formed by young people and children for many times it has been reported cases of social network "misuse", warning parents and the young people themselves about the need to explain and alert them about how certain subjects and images can reach millions of people's eyes in a few minutes. It is not rare to find news about teenagers who have had their images exposed online for having sent sensual photos to their partners who then spread it among friends

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[47] Translated by the author. "En esa construcción intersubjetiva de la imagen personal – que algunos llaman identidad intersubjetiva – parece jugarse, para los más jóvenes, la búsqueda de aprobación, la acentuación de la definición y el rol de la generación y una marcada diferencia con los adultos, la pertenencia a una comunidad, pero una comunidad sectorizada, configurada de acuerdo a ciertas pautas de distinción. Una identidad on line que se actualiza todo el tiempo y forma parte del ser, de la existencia y de la experiencia en un puro presente y que quizá revele un síntoma de soledad globalizada, ligado a una fragilidad afectiva que involucra al mismo tiempo el temor al rechazo ante tanta exposición". (ARFUNCH, 2014, p. 30).

who also quickly share them among other friends. The viral image exposes the couple's intimacy in a compromising manner on the networks.

> First, there are the images we have taken, grabbed to our own phone, or grabbed through the network and downloaded onto our computers. Next, there are the images we choose to grab to circulate via social networks—or those grabbed without our consent by someone who hacks our accounts, accesses our phones, or forwards something sent privately to the public. From there, our images circulate through networks via grabbing terminology such as "share" and "forward." Of course, once an image begins to travel around the Web, the grab is truly at play, because it is impossible to control where an image will wind up. (SENFT, BAYM, 2015, p. 1598).

The application *Snapchat*[48] consists in sharing (to friends in a public network or in private messages) photos and videos that can be visualized within a 24 hour period by each user, after this they are automatically "erased" and remain available only for the account owner. One of the initial problems with this social network was that many users "printed" the screen with the photos that were sent and the idea that those pictures should be fleeting and consequently would not leave "evidence" ended up going down south and compromising many users, once again by what we call irresponsible or inappropriate use of somebody's image without previous

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[48] Snapchat is an image-based messaging application, created and developed by Evan Spiegel (a student from Stanford University) and released in September 2011 for Android and iOS systems.

authorization for public disclosure. Nowadays the app adverts new users that it allows screen prints of the images and video frames published.

Social networks created new dynamics for connections between individuals, but mainly modified the way the subject constructs itself in this environment, because the profile created on the social network can assume different identities and show a part of what you are or intend to be by valuing or not showing that which the subject judges to be the best to be shown or their worst that should be kept to oneself and maybe those few with whom they have face to face relationships and may know about those "weaknesses". There are some devices in many social networks that enable the user to manage who will be reached by the published message through filters that restrict or publish the privacy of the messages, in other words, besides managing their own image the user chooses with whom it will be shared.

> After joining a social network site, users are prompted to identify others in the system with whom they have a relationship. The label for these relationships differs depending on the site—popular terms include ''Friends,'' ''Contacts,'' and ''Fans.'' Most SNSs require bi-directional confirmation for Friendship, but some do not. These one-directional ties are sometimes labeled as ''Fans'' or ''Followers,'' but many sites call these Friends as well. The term ''Friends'' can be misleading, because the connection does not necessarily mean friendship in the everyday vernacular sense, and the reasons people connect are varied. (BOYD, ELISSON, 2008 p.212)

People try to be noticed by others at all the time, to draw the attentions of each one of the thousands of friends with whom they are connected to on the social networks. The amount of friends and information make the individual feel like "another one in the crowd", and this leads them to look for strategies to be seen and to contrast in the midst of the infinity of posts, opinions and sharing of contents, which the users are exposed to each time they open the window of a certain social network. The subject tries to create new forms of narrating themselves at each post and feel valued, special, different and unique.

In the new relations arising from the contact and sociability mediated by the social networks the individual became increasingly more exposed to the looks of the other in a two-lane road: you can show what you want to who you want. In some social networks such as Facebook and Instagram (even if it is in a distinct way) it is possible to control one's own privacy on the network, this means that the user can choose who they want to share their contents to. On Facebook in order to "friends" see the posts they have to be previously accepted by the profile's owner as a friend. On Instagram, the user can choose between public or private profile. When it is public the user doesn't choose who will or won't follow them, this option is only available for the users who opt for the private profile which means that their posts will only be seen by those previously authorized to be followers.

> With Facebook, participants have to consider how others might interpret their actions, knowing that any action will be broadcast to everyone with

whom they consented to digital Friendship. For
many, it is hard to even remember whom they
listed as Friends, let alone assess the different
ways in which they may interpret information.
Without being able to see their Friends' reactions,
they are not even aware of when their posts have
been misinterpreted. (BOYD, 2008, p.16)

From the moment of the creation of a profile on the social networks,
it becomes a window in which you put all the things you want to be
seen and admired by other users. As in the windows of a shop that
you put the goods that draw attention, the more beautiful, different,
the products that can dictate fashion and become object of desire of
the biggest number of consumers. The novelty is that in the case of
the social networks the window exposes a new kind of product: life
itself and its fragments. In this place, each individual is responsible
for creating through text and images the messages that will build the
narrative of themselves for themselves and for others.

What makes social network sites unique is not
that they allow individuals to meet strangers, but
rather that they enable users to articulate and
make visible their social networks. This can
result in connections between individuals that
would not otherwise be made, but that is often not
the goal, and these meetings are frequently
between "latent ties" (Haythornthwaite, 2005)
who share some offline connection. On many of
the large SNSs, participants are not necessarily
"networking" or looking to meet new people;
instead, they are primarily communicating with
people who are already a part of their extended
social network. (BOYD, ELLISON, 2008, p.
211).

Different from the time when contact and the knowledge about the other happened in the scope of the physical meetings and about each one's interpretation about what was seen or heard in the social networks this dimension was re-signified. If, before the person went out with some four or five friends to sit in a cafe and talk about a certain topic, today they do it quickly just by posting something on their Facebook wall. From this moment on they will be able to "dialogue" with as many friends they have and, simultaneously, be able to see comments about the issue and yet connect with other users – giving more projection and coverage to the message – who are debating the same issue through the use of hashtags on the post, for example.

With the event of web 2.0 people could use the internet to connect with other people, not necessarily occupying the same physical space, to talk about subjects and interests that for many times had been impossible to discuss within that groups of friends from school, work of even the family. Internet broke that barrier, because it became easier to find people with the same interests and bond with them – even if this bond is quickly broken – while a certain subject remains the interest of these individuals. So, the internet became a space where people could talk about themselves or about themes related to their daily life without necessarily knowing who they are addressing to. For example, even before the social networks boom, blogs played an important role for people to share their opinions and points of view about experiences lived by them or about impressions and critics towards movies, books, soap operas.

> Over the last decade, the worldwide web has welcomed a wide spectrum of practices that could be called "confessional". Millions of users around the world - "ordinary" people, just like you and me - have appropriated the various tools available on-line, which never cease to emerge and expand, and use them to publicly disclose their privacy. This is how a real "festival of private lives" was unleashed, offered shamelessly before the eyes of the whole world. The daily confessions are there, in words and images, available to anyone who wants to snoop, simply by clicking. And indeed, all of us tend to click. (SIBILIA, 2008, p. 32)[51].

This new place to talk about ourselves not only found people willing to open their lives and share their views on the experiences, but also found at the same time other individuals seeking this type of more personal content, where they felt identified with the experiences shared. Indeed, along with the growing number of users of such networks companies have found a new way to sell their products by detecting their target audience, for example, through the news feed of Facebook users, analyzing the main publications with which they interact. This led social networks to become an extremely profitable

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[51] Translated by the author. "A lo largo de la ultima década, la red mundial de computadoras viene albergando un amplio espectro de prácticas que podríamos denominar "confesionales". Millones de usuarios de todo el planeta – gente "común", precisamente usted o yo – se han apropiado de las diversas herramientas disponibles on-line, que no cesan de surgir y expandirse, y las utilizan para exponer públicamente su intimidad. Así es como se ha desencadenado un verdadero festival de "vidas privadas", que se ofrecen impúdicamente ante los ojos del mundo entero. Las confesiones diarias están ahí, en palabras e imágenes, a disposición de quien quiera husmear, basta apenas hacer clic. Y, de hecho, todos nosotros solemos dar ese clic". (SIBILIA, 2008, p. 32).

business for companies that now use this space as an efficient way to reach their target audience.

This communication and sociability model, gave these common individuals a new possibility: the perspective of suddenly becoming internet stars. The intention to become popular and famous online is what makes many users take their own lives as a celebrity life, in search for eventually becoming one as celebrities today occupy a place that go way beyond the simple apparition in the media. They have become today a reference in behavior, role models (to possible fans) in fashion, behavior, opinions, after all being a celebrity became a synonym of a successful person in our society.

> The term celebrity is not simply a noun but an adjective that signifies that someone possesses the quality of attracting attention. So we have celebrity chefs, celebrity authors, celebrity fiction, celebrity diets, celebrity workouts, celebrity psychiatrists, celebrity therapists and celebrity doctors. Success in virtually every profession is associated with a celebrity status. (FUREDI, 2010, p. 493)

Besides the transformation of ordinary people into celebrities, there is a demand from society itself for these individuals: "this demand for celebrities is easily readable as simply the general public (the masses) needing or wanting a heroic, fantasy, escapist or friendly figure with whom to identify or believe in, or to indulge vicariously in a diverting piece of 'lurid' gossip". (HOLMES, REDMOND, 2010, p. 2). The strong changes caused by the event of web 2.0 concerning celebrities were: the possibility of common people to

become celebrities on the social networks and the "humanization" of celebrities when they use the social networks in order to directly communicate with their fans or followers.

> The paradox of the extravagant lifestyle and success of the stars being perceived as ordinary may be explained in several ways. First, stars can be seen as ordinary people who live more expensively than the rest of us but are not essentially transformed by this. Second, the wealth and success of the stars can be seen as serving to isolate certain human qualities (the qualities they stand for), without the representation of those qualities being muddied by material considerations or problems. Both of these explanations fit with notions that human attributes exist independently of material circumstances. Stars may serve to legitimate such notions. Finally, stars represent what are taken to be people typical of this society; yet the types of people we assume characterise our society may nevertheless be singularly absent from our actual day-to-day experience of society; the specialness of stars may be then that they are the only ones around who are ordinary! (DYER, 1998, p.45)

The necessary transition to be done in the understanding of what celebrities are in contemporaneity is specifically connected to the displacement of the ways they are produced. Not exclusively by the movie industry or TV anymore, for example, but through other platforms such as blogs, vlogs and profiles created on the social networks like Facebook, Instagram and Twitter.

> A primary difference between mass media and new media is that new media allows for direct

interaction between media producers and consumers. Sites like YouTube and Facebook are full of videos, pictures, and text created primarily by "regular people." Some people have become very well-known as the result of a popular blog, YouTube channel, or internet meme. These micro-celebrities often use social media to strategically increase their popularity with their audience (Senft 2008). Unlike traditional celebrities, who remain sequestered from the public by a coterie of agents, managers, and bodyguards, people who use social media to stay in touch with their fans are expected to be accessible and "real". (MARWICK, 2013, p. 366).

This admiration and projection is connected with the internet's communication model that allowed to "humanize" and make celebrities closer to common life, in other words closer to what one can be/have. Many artists manage their own online accounts which they use to air their views about a certain subject and also to show themselves at all the time as an ordinary person that lives an "normal" life. In this context the concept of micro celebrities is created.

Micro-celebrity can be understood as a mindset and set of practices in which audience is viewed as a fan base; popularity is maintained through ongoing fan management; and self-presentation is carefully constructed to be consumed by others. Just as we now see 'regular' people adopting micro-celebrity tactics to gain status online, we also see famous people using similar techniques on social media sites to maintain popularity and image. We argue that 'celebrity' has become a set of circulated strategies and practices that place fame on a continuum, rather

than as a bright line that separates individuals. (MARWICK, BOYD, 2011, p. 140)

In his book "Life: The Movie" (2000) author Neal Gabler makes a long historic account about the media transformation and how entertainment gained importance on the newspaper and consequently how the news that should be next to impartiality of the facts ended up being "contaminated" by entertainment, because as the author concludes it sells more. This way, he arguments, little by little and through a historic report how society came to live their life as if they were in a movie in which they play a role to tell a story to the audience. The author states in the beginning of the book that "(...) that audiences need some point of identification if the show is really to engross them. For the movies the solution was stars. For the life movie it is celebrity." (GABLER, 2000, p.109)

> It is a society in which celebrities become paragons because they are the ones who have learned how to steal the spotlight, no matter what they have done to steal it. And at the most personal level, it is a society in which individuals have learned to prize social skills that permit them, like actors, to assume whatever role the occasion demands and to "perform" their lives rather than just live them. The result is that *Homo sapies* is rapidly becoming *Homo scaenicus* - man the entertainer. (GABLER, 2000, p. 117-130)

Celebrities are easier to reach because by becoming news or showing up on the media virtually anyone who is reported can become a

celebrity, because they stand out from the anonymous mass even if the "fame" lasts only some seconds or minutes. And everyone wants to show up on the media, after all only the one who deserves attention becomes news or shows up on the news, because they "would have something to say" being chosen to appear among so many others. Besides that, the virtual environment and the social networks inaugurate a new space which allowed the interaction between celebrities and their follower fans. For example, a message can be replied by a celebrity to a fan or a photo can be commented by them giving a sensation of proximity to that celebrity which seemed to be "so distant" before.

> The fan's ability to engage in discussion with a famous person de-pathologizes the parasocial and recontextualizes it within a medium that the follower may use to talk to real-life acquaintances. As we have seen, Twitter makes fans accountable for rude comments, taking the subjects of gossip out of the realm of fantasy and repositioning them as 'real people'. Traditional settings for in-person celebrity–fan interactions, such as autograph signings and award ceremonies, are highly managed and limited in scope. In contrast, although Twitter conversations are mediated, they appear off-the-cuff, contributing to a sense that the reader is seeing the real, authentic person behind the 'celebrity'. (MARWICK, BOYD, 2011, p.148-149)

This construction of the desire to be a celebrity was especially promoted by television, a vehicle that changed the coverage of

events, news, sports into spectacle and every spectacle demands a celebrity. Television became a celebrity making machine and they could disappear in the same speed they appeared because everybody wants their 10 seconds of fame. As researcher Aluízio Trinta (2007) states, for a long time being is being on TV, which means that the subject in fact felt visible to others when they were on TV because they would have something to say to a crowd that didn't even knew them. With the internet other mechanisms were reinvented in the logic of the celebrities, because it is no longer necessary that the traditional media determines who can or cannot have their seconds of fame, because the subject can reach fame by themselves and by their own discourses via text, photo or video published online and they may please many users becoming a rather spread and shared content on the social networks.

> There is therefore the need to mark what makes them different to ensure the performance of that individuality and, of course, the discourses appear as forms of this self-representation. This rupture caused between the public and the private, it seems, arises as a cry for existence, as safety that responds, beyond the mere exhibition, in addition to the already denounced fragmentation of the subject, given the denial of Cartesian existence, a new formula "expose myself, therefore I am ". (ASSUNÇÃO, 2013, p. 125)[52].

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[52] Translated by the author. "Há, portanto a necessidade de marcar aquilo que os torna diferentes para assegurar o desempenho dessa individualidade e, como se sabe, os discursos surgem como formas dessa autorrepresentação. Nessa ruptura provocada entre o público e o privado, parece-nos surgir como grito de existência, como garantia que responde, para além da mera exposição, para além da já

Increasingly more worried about their own image and its construction on the social networks, the contemporary subject acts as someone who falls in love for their own image, an image no longer reflected on the water as in the Narcissus myth, but in love for the image seen through the different screens, where today each one sees themselves, however not like an identical inverted reflex of their own image as it would be in the mirror, but as that which "I want to see", better yet that which "I want to be", a situation where the subject explores their own image through angles, dimensions, poses they judge to be "the best" image of themselves.

> What Narcissus sees in the reflection of himself on the water is the I object, the identity reflected in this new technology, adapted to the proportions proposed by the new media. Thus, in the digital social networks the subject is fascinated by watching their distorted self-image that the tool gives back, thinking that they control its creation and analyzing how it could, from it, model impressions about others, how to translate their identity in the new environment. (CASTAÑO, 2012)[53].

Researcher Christopher Lasch (1978) has a study on "narcissism culture" which he believes was directing American society when he

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denunciada fragmentação do sujeito, diante da negação do existir cartesiano, uma nova fórmula "Exponho-me, logo existo". (ASSUNÇÃO, 2013, p. 125).

[53] Translated by the author. "Lo que Narciso ve en el reflejo de sí mismo en el agua es el yo objeto, la identidad reflejada en esa nueva tecnología, adaptada a las proporciones que propone el nuevo medio. Así, en las redes sociales digitales el sujeto queda fascinado al observar la propia imagen deformada que le devuelve la herramienta, pensar que controla su creación y analizar cómo podría, desde ella, modelar las impresiones sobre los otros, cómo traducir su identidad en el nuevo entorno". (CASTAÑO, 2012).

published his book in 1978. More than thirty years after the first edition, contemporary society seems to suffer from the same symptoms. At that moment, the author explained how the causes that would lead the subject to the state of selfishness in which he would believe the world could become a mirror of the self.

> Thus they deprive themselves of any basis on which to make connections between the narcissistic personality type and certain characteristics patters of contemporary culture, such as the intense fear of old age and death, altered sense of time, fascination with celebrity, fear of competition, decline of the play spirit, deteriorating relations between men and woman. For these critics, narcissism remains at its loosest a synonym for selfishness and at its most precise a metaphor, and nothing more, that describes the state of mind in which the world appears as a mirror of the self. (LASCH, 1978, p. 33)

Lasch (1978) believes that society, through its social behavior and the values it propagates encourages narcissistic attitudes in contemporaneity. It happens because of the absence – in contemporary societies – of traditional cultures and historic narratives, elements that would give a meaning to the life of individuals that would come from a feeling of belonging. In the absence of these references, the contemporary subject begins to overvalue themselves because it would be where to find known references in order to affirm themselves. "In a nascissistic society – a society that gives increasing prominence and encouragement to narcissistic traits – the cultural devaluation of the past reflects not only the poverty of the prevailing ideologies, which have lost their

grip on reality and abandoned the attempt to master it, but the poverty of the narcissist`s inner life". (LASCH, 1978, p. xvii).

Beatriz Sarlo (2007) This way, we observe the appreciation of the role of "me" from what Sarlo called "subjective turnaround" as the responsible for disseminating personal and intimate narratives filling a gap that was previously occupied, maybe, by tradition and historical narratives or even institutional ones. The leading figure of self in contemporaneity led therefore to the creation of the "narcissism culture" (LASCH, 1978) which seems to be even more praised after the dissemination and popularity of social networks as tools which enables a wider exhibition of self.

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> Due to a series of factors from contemporaneity, such as the weakening of the historical sense for example, Lasch claims that without the conscience about the past, present and mainly future, 'it makes sense to live just for the moment, to glue our eyes to our own "personal performances', we've become specialists of our own decadence, we cultivate a 'transcendental self-attention' (LASCH, 1983, p.26). In other words, the experience of looking at ourselves, as Narcissus did, becomes and imperative. Thus a

centrality on self emerges and the individual
survival becomes the goal of this contemporary
narcissism. (LIMA, 2015)[54].

People begin to seek and build the same or another identity in the context of social networks where the individual seeks to live someone who assumes characteristics of their own invented celebrity or plays a character with the characteristics they would like to show and are not able to do so in everyday life with other individuals. In this virtual environment the subject can be many, assume other names, express themselves free from shyness. The subject will be responsible for building narratives about themselves in as attempt to become unique and different from others, in a quest for singularity and authenticity. It happens in the scope of the daily and real life when the subject for example gets a different haircut, gets a tattoo, wear "trendy" clothes for instance. Each one of those choices can help them creating differentiations in connection to a majority that follow standards of behavior.

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[54] Translated by the author: "Por causa de uma série de fatores da contemporaneidade, como o enfraquecimento do sentido histórico, por exemplo, Lasch afirma que sem a consciência de passado, de presente e, principalmente, de futuro "faz sentido vivermos somente para o momento, fixarmos nossos olhos em nossos próprios 'desempenhos particulares', tornarmo-nos peritos em nossa própria decadência, cultivarmos uma 'auto-atenção transcendental' (LASCH, 1983, p.26). Ou seja, a experiência de olhar apenas para si mesmo, como fez Narciso, passa a ser um imperativo. Emerge daí uma centralidade no eu e a sobrevivência individual torna-se meta desse narcisismo contemporâneo". (LIMA, 2015).

Even if the attempts to differentiate themselves are mostly shown through the body, when it comes to self-representation on the social networks the subject makes use of technology to customize and personalize their posts, for example. In connection to the photos posted, there are several applications and tools to help editing images, whether they are filters, color correction, insertion of other graphic elements in the photo.

Erving Goffman (1956) was one of the pioneers in theorizing about the representation of "I" and despite using the mechanism of the theatre to exemplify the role that the subject performs before others, their audience, his concepts remains extremely valuable and can also be thought in the relations that interest this investigation which is the representation of "I" on the social networks. Goffman (1956) highlights that the actions of the individual aim at impressing others through the ways they express themselves, consciously or not. And the others, ultimately "the others are likely to find that they must accept the individual on faith, offering him a just return while he is present before them in exchange for something whose true value will not be established until after he has left their presence." (GOFFMAN, 1956, p.2).

The author follows the reasoning of the relationship I *versus* others justifying that in the interpersonal relations we are based in inferences of what we can learn about the other. In this point it interesting to think how indeed an individual start, and once again consciously or not, creating an image and in the case of the social networks a "idealized I" who besides representing what one wants to

be, also offers others messages about themselves which after being interpreted will not only infer information about me but also create judgment about who I present myself to be from that which I present as "my own life" on the social networks.

Goffman (1956) puts the individual as someone who is aware of the role they play in connection to the others and being aware, ends up making the ones who interact with them learn about themselves the image they want to show of themselves aiming at being treated by the other in a way it is interesting in a determinate situation. For the author the individual has control about the definition of the situation other may formulate.

> […] he *(the individual)* can influence this definition by expressing himself in such a way as to give them the kind of impression that will lead them to act voluntarily in accordance with his own plan. Thus, when an individual appears in the presence of others, there will usually be some reason for him to mobilize his activity so that it will convey an impression to others wish it is in his interests to convey. (GOFFMAN, 1956, p.2).

Thinking about this perspective we understand that what Goffman (1956) already said concerning the representation of self in the daily life paved in the period of the "face to face" relations, continue to be applicable concepts to the phenomenon of the internet and the social networks – ways of representation of self that specifically interest us for this research. The individual seems to inhabit a moment of awareness of their role as a spokesperson of themselves, being the only responsible for constructing and representing themselves on the

social networks using tools that are offered in a way they can perform for their audience searching and finding – if they use good strategies to show up to their public – the recognition and acceptance they are willing to find.

The strategies used by individuals with the intention to please their audience in general will depend on what the sender (individual) believes will satisfy while acting the majority of the audience. Thinking in terms of the majority and aiming at pleasing a common taste and following standards accepted by that group which they connect to and from whom acceptance is expected there is a risk of repeating already accepted standards and reinforcing consolidated stereotypes as acceptable by that community. Therefore, there is a risk of self-representing themselves in a way that postures and attitudes which are known to be acceptable are repeated not always creating authentic and different ones. There's a paradox here, because at the same time we realize each individual has a need to be different and unique they continue repeating standards to guarantee the acceptance of their identity. "(…) when the individual presents himself before others, his performance will tend to incorporate and exemplify the officially accredited values of the society, more so, in fact, than does his behavior as a whole." (GOFFMAN, 1956, p. 23).

3 Narratives of self in the contemporaneity

Talking about self and building a narrative about self, have always been inherent needs of the human being concerning socialization, the building of one's own identity or a way of understanding ourselves better. In modernity, the common way to build a discourse or a vision about self and about one's life were the spoken language or written language which occupied, in general, the private scope. The self-representations were also shown through the arts, as in self-portrait paintings our autobiographic books. In the post-modernity an enormous range of possibilities are created so that the subject is able to make a narrative about themselves in spoken form, written form, through steady or moving images, info graphics and there was, above all, a change in the place occupied by this discourse that live today in the public scope.

Many changes led to these transformations whenever they are connected to the new ways of thinking about self, and as a consequence the way of thinking about the other. Specifically how technology and the means of communication collaborated for the dislocation of the narratives of self to a place where intimacy turns to a spectacle in an environment in which is possible to manage information about one's own life assuming more than one identity, becoming a subject of multiple identities, always in construction. It has become necessary to think this change of position over the last decades and in the consequent change of intensity given to the recognizing that legitimates itself through the eye of the other, especially when this subject decides to transform their lives in a story

that should generate interest, curiosity, envy in its small, but not less important, "audience".

In modernity, the speech about self was for a long time restricted in the scope of the private life, being only told to the ones with affective proximity (close relatives), during a confession to the priest or almost in the same act to a therapist. In the writer form, this confession was given, in general, in private notebooks or diaries where it was possible to unburden and write what was intended without having to expose or wait for the exchange of information with a second part, so these pieces of information about self were not exposed and occupied the private scope of life. Sentimental and emotional issues, anguish, doubts, betrayal or anything out of the ordinary standard of that time should be kept almost as a secret, as a subject to be spoken about and revealed little by little because it could cause embarrassment and even more it could be judged and interpreted by the other that could be full of prejudice what would end up making the individual, that expressed their own will, feel ashamed. This other one that is different from me, which interprets what I say in the way that suits them and by whom up to a determined point could make me feel ashamed of what I feel/am, when I don't follow the moral and behavioral standards of what is considered acceptable.

Nowadays however, there was a displacement of the position of this subject that later could hesitate to expose something that was rather intimate for fearing the reaction of those around them. Today it is the opposite, there is a display of intimacy, of private life, of the fears and even traumas suffered by the subject. The internet enabled these

subjects to find in a faster way and even only virtual, those who they can identify themselves with and could feel and think the same way, encouraging them to expose, without fearing the look of the other, that which they felt and thought without fearing the judgment of this other one. In this sense we understand that the internet and the social networks came to occupy the role of the intimate diaries that used to keep fears and secrets only for themselves, today however, on the contrary this diary came to be public and the more it is seen and commented by others, the better. "The serial nature of most digital self-representation is closely connected to the tradition of the diary, which is written bit by bit over a period of time". (RETTBERG, 2014, p. 44).

3.1 The daily life as a narrative

The spreading of the Technologies has been responsible through the course of history for the possibility of ordinary citizens to access knowledge and the apparatuses that enable the building of narratives about self and its own history and, in the case of this investigation, what interests us is thinking about these possibilities as a way of building the identities and some new sociability in the contemporary world. The possibility of photographing and filming, which was formerly restricted to a select group that could afford the equipment and pay for the process of developing the pictures, today is a knowledge and even a necessity for those who relate specially with

young people and children that were already born in the current context of the digital technology and are known as "digital natives".

In the moving pictures, the intervention of the familiar 16mm cameras and Super 8mm, caused a radical change of reference with important consequences for the video, while in photography the lighter and cheaper cameras and the price of the accessible films always enabled the subject to make their own register in the moments deemed relevant. Concerning the moving image, it meant that for the first time the masses had the possibility to represent themselves through the moving pictures. It happened, in the beginning, with individuals started recording their own daily life, family events and trips, for example with the movies known as family movies and road movies. Many time, these movies were produced without any cinematographic pretension, but with the only wish to register those moments and create a truly personal familiar memory.

The technological development was fundamental so that the act of recording or filming could have become little by little, more well-known and accessible with the passing of the years. Jean-Louis Comolli (2008) says that today it is almost impossible to imagine that someone still doesn´t have the knowledge or the knowing of what it means to film. If somebody sees a camera, before long they have the notion of the consequences that can generate those images in the context of the contemporary world.

> This way of filming corresponds to a subjective way that the one who films feels, independently of the exposure and focus of the image. The light, the exposure, the movements of the camera,

aren't but means that allow oneself to indirectly submerge the reality that is filmed. (ALLARD, 2010, p. 260)[55].

In the same way photography worked as what we believe was even the most common form of registration of the daily life, once it would be much more financially accessible as it demanded a less complex knowledge concerning the photography techniques. These records (in pictures or videos) appeal to elements from reality to build its narratives, which need to be comprehended as important for the "…building of collective imagination, whereby people recognize themselves and represent what is their right to wait and wish".[56] (MARTÍN-BARBERO, 2001, p. 26). In the contemporary world the images are the forms of central representation, because they produce the discourses we reproduce about ourselves and others, each one admitting the best discourse to talk about themselves in different medias.

We live in a swirl of images and echoes that arrest experience and play it back in slow motion. Cameras and recording machines not only transcribe experience but alter its quality, giving to much of modern life the character of an enormous echo Chamber, a hall of mirrors. Life

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[55] Translated by the author. "Esta manera de filmar corresponde a una manera subjetiva en la que siente lo que filma, independientemente de la exposición o de la nitidez de la imagen. La luz, la exposición, los movimientos de cámara, no son más que los medios que le permiten sumergirse indirectamente en la realidad que filma". (ALLARD, 2010, p. 260).

[56] Translated by the author "... constituição de imaginários coletivos, a partir dos quais as pessoas se reconhecem e representam o que têm direito de esperar e desejar". (MARTÍN-BARBERO, 2001, p. 26).

presents itself as a succession of images or electronic signals, of impressions recorded and reproduced by means of photography, motion pictures, television, and sophisticated recording devices. Modern life is so thoroughly mediated by electronic images that we cannot help responding to others as if their actions – and our own – were being recorded and simultaneously transmitted to an unseen audience or stored up for close scrutiny at the same later time. "Smile, you`re on candid camera!". The intrusion into everyday life of this all seeing eye no longer takes us surprise or catches us with our defenses down. We need no reminder to smile. A smile is permanently graven on our features, and we already know from which of several angles it photographs to best advantage. (LASCH, 1978, p.47).

Specially in photography, the digital technology modified all the photographic process considerably since the moment to shoot the picture up to storing it. A little before the dissemination of the digital culture (late 90's, early 2000's) the relationship between the photographer themselves and the person photographed was very different from the one established by the digital culture. Over the limitation of the number of pictures that could be taken they were planned and thought before being taken, even because they would only be seen after the process of developing. Only then they were put on an album, where it was shown to those which we would like to share those moments eternalized by the click of the camera.

The self-portraits represent not only the ability of the author of the image to experiment but also their will of independence and

autonomy in the process of solitary creation. Much of what is produced today reveals the artist in search of self-knowledge made through a creative art process that allows this "inside look" over the observation and the interaction of the subject with their own body. This self-representation is also made in the movies or in experimental videos that put the director of the movie as the represented subject and actor that will live the experiences in first person or will get back to the past by visiting filmed file images, for example during childhood. Nowadays with all the technology available a growing necessity of the individual to tell their particular story is observed, their intimate desires, the need to revisit files to understand their own relationship with the world and to feel connected to a root, anywhere or any past time that can give a meaning for their existence in the present time.

It is no difficult to find movies today that bring back images recorded in the past, moving pictures or steady images. They are usually used to build a fact or a time, for example, in a documentary, or are they used by directors to talk about their own experience with the past through experimental films or poetic ones. Some of these movies have as an objective the director's search to relive or to try and find again and understand the past over these images that were recorded in another time and have an affective meaning.

> With the introduction of the home video, there is an emersion of families that keep their records in an audiovisual form. And it implies not only a mechanical change in the way used, but another conception of the personal image file, and

> therefore a new way to live the memento. (SILVA, 2008, p. 56).[57]

Thus, we understand that nowadays and through all the technological evolution and its own more accessible apparatuses both in cost and in handling, it's possible to observe today what we call a current tendency of filming and photographing one's own intimacy and expose it, a thing that differs the daily life registers made today from the ones made while super 8 cameras were used for example.

The access, the mobility and the connectivity that cellphones offer today transformed the relationship of the subject with the daily life registers. The frequency in which they are made and the immediacy which they can be shared sets up the changes in the perspective people narrate themselves and their own day by day on the social networks and the internet.

> Digital images are often posted on blogs, personal and family websites, dedicated image-sharing sites like Flickr.com and KodakGallery.com, and social networking sites like Facebook.com and MySpace.com. Internet sites make images available from anywhere there is an Internet connection. (VAN HOUSE, 2009, p. 1081).

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[57] Translated by the author. "Com a introdução do vídeo doméstico, surgem famílias que guardam suas recordações de maneira audiovisual. E isso supõe não apenas uma mudança mecânica do meio utilizado, mas outra concepção do arquivo de imagens pessoais e, por sua vez, uma outra maneira de viver a recordação." (SILVA, 2008, p. 56)

The ease and agility reached because of cellphone application such as Instagram – an application created in 2010 and initially dedicated only to the publishing of pictures with over 200 million subscribed users – changed the way of narrating the day by day and also socializing with other individuals in the daily life.

> Stephen Marche has argued that the ease of taking and disseminating selfies prevents these images from entering the rarified field of art: "We still think of photographs as if they require effort, as if they were conscious works of creation. That's no longer true. Photographs have become like talking. The rarity of imagery once made it a separate part of life. Now it's just life. It is just part of the day." (TIFENTALE, 2014, p. 14)

Telling one's own experiences through static or moving pictures and the ease to share these activities online, has made the exposure of themes that were previously a part of each individual's privacy more common. It has become a trend on Instagram to publish pictures of meals, posting photos in the mirror or even posting photos after a sexual intercourse using hashtags that make the picture available to be seen by other users that used the same tagging making them part of a community that identifies itself through the pictures. In this specific case for some time it was a trend among teenagers to use the hashtag #aftersex to tag the pictures takes after the sexual act.

In spite of the fact that the time for a video post on Instagram is one minute, it is notable the success of the tool and the possibility to share with even more factuality the moment which is being lived. There are many kinds of users and not all of them "dominate" the filming or

photography techniques, but it doesn't seem to be a problem for a video to be published online. It seems to be more important to "show the experiences lived in the moment" than the beauty or reflection of the moment that is being lived and it comes to matter the best angle or frame creating a snip of the moment lived and a new image of self idealized or not, choosing that which is considered important or relevant to be shared among other users and themselves. "For the most part, however, our everyday photos are not intended as art. They are a way of heightening our own daily experiences and making them special to ourselves." (RETTBERG, 2014, p. 26).

The possibility to photograph with cellphones changed the way we create pictures, today people photograph a lot and a little of everything. The picture is not an event anymore or not necessarily the caption of an extremely curious, different, programmed or rehearsed moment. On the contrary it has turned, due to the speed and ease of visualizing the registered material (as we will analyze deeper ahead in this work), to the photographing of what previously could be considered trivial or not important as for example pictures of food at lunchtime. "The rapid spread of phone technology for making photographs has only exacerbated this situation: we all now live our lives in the presence of pictures." (EDWARDS, 2006, p.2). Thus there was a displacement of the theme of what is photographed and today's photography made by ordinary people came to register and keep the most common moments of the daily life of anyone, thanks to the instantaneity and quickness of the picture taken by cellphones.

> Keitai[58] camera users are taking photos of serendipitous sightings and moments in everyday life (rather than special planned events that have traditionally been documented by amateur photography… […] with the keitai camera the mundane is elevated to a photographic object. (KATO apud GOGGIN, 2006, p.7)

Photography no more registers moments with the function of memory (which would make good and special moments captured by the pictures eternal) and now it registers daily moments with the function of connectivity among individuals that will interact over images published on the social networks. We'll later approach this issue in this investigation to reason the new function of photography in the contemporaneity.

3.1.1 The portrait era, Kodak era and digital era

Beyond the time of the photography described above it seems interesting the division in three parts we found in the article "From Snapshots to social media" (SARVAS, FROHLICH, 2011) and the characteristics that the authors designate for each one of them. We highlight the relevance of the Kodak era because it changed all the way to think photography by giving the possibility of the common subjects, for the first time, to self-represent themselves and create their own memories, being able to keep in images the moments that

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[58] Keitai means cellular in the Japanese language. The author of the book "Cell phone culture in everyday life" (2006) opted for the use of the untranslated term.

represented for them some experience that couldn't be forgotten and therefore it should be photographed to be eternalized.

Certainly while the act of photographing limited itself to professional photographers there wasn't the need to register "each good moment", this need was created by the market and ended up being a habit in the life of the families. When discussing these photography eras, we also draw attention to how the evolution of the technology of the photo cameras were responsible for the change in the social use we make of photography and how we connect to the images nowadays.

> The mass-amateurization of photography, and its renewed visibility online signals a shift in the valorization of photographic culture. If, in the past, the arena of public photography was dominated by professional practitioners, currently the work of specialists is appearing side by side with images produced by individuals who don't have the same professional investment in photography. As a result, the roles of the professional photographic image and that of a snapshot are changing. (RUBISTEIN, SLUIS, 2008, p. 11).

The portrait era can be set from the years of 1839 to 1888: in this period the knowledge about photography was restricted to the photographers of this time who were responsible for making in its great majority, family, wedding pictures and they were known as portraitists and artists. The photographer owned the technical knowledge about the functioning of the camera and was hired to be present in certain relevant occasions or in previously scheduled dates

to make a register about a determined event or moment. The view over the family or the events that were usually photographed was given by the view of the professional photographer who used the technique to follow the esthetical standards of representation of the referred period. "Since 1888, photography left the studio and entered the home. In the ensuing century, the camera has become the family's primary instrument of self-knowledge and self-representation—the primary means by which family memory is perpetuated, by which the family's story is told". (HIRSCH, 1999, p. vxi).

Kodak era goes from 1888 to 1990: it can be understood as a great moment of changing for photography. First because the company created cheaper and easy to handle cameras so that they could be used by common people, second because the possibility of having not only the professional photographers shooting pictures brought a new meaning to photography, much closer to the intimate and affective universe of the one who photographs. It's curious how Kodak using the slogan "You press the button; we do the rest" simplifies the photographic act to "just a click". In other words, the new photographer wouldn't have to have a great knowledge about the technical questions of the camera and they should just "press the button"; and so Kodak would be responsible for all the rest.

Jordi Pou (2013) draws attention to a curious fact which is the necessity to photograph created by Kodak. If before that people lived without the necessity (or without the possibility?) of photographing their daily life, there came the necessity according to the author to register, develop, and then eternalize the good moments lived and

also intimate moments that would only interest this new amateur photographer and their next to kin: birthday parties, family trips, marriage ceremonies, etc.; however now over the perspective of a closer look of the one who is photographed.

> [...] photography changed from an almost alchemic complicated operation to a social daily life practice for thousands of millions of people all over the world who suddenly felt the need to conserve memories by registering the Kodak moments of their lives. On vacation, anniversaries and birthdays, or simply at home, cameras became omnipresent. (PHILLIPS, 2013, p. 34)[59].

Digital era begins in 1990's and follow up to today taking us back to the moment of instantaneity and the possibility to store photos and see them on the camera and cellphone displays making the old film rolls and analogic cameras lose space in the market to be gradually substituted by the new technologies.

> [...] the combination of digital photography and the internet is opening up new possibilities for the use of images. Things may change in this respect, but at the moment the internet allows access to all manner of images and makes it relatively easy for groups or individuals to circulate photographs in innovative and critical ways, which would

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[59] Translated by the author: "[...] la fotografía pasó de ser una complicada operación cuasialquímica a popularizarse como una práctica social cotidiana para miles de millones de personas de todo el mundo que de repente sintieron la necesidad de conservar los recuerdos registrando los momentos Kodak de sus vidas. En vacaciones, bodas y cumpleaños, o sencillamente en el hogar las cámaras se hicieron omnipresentes. (PHILLIPS, 2013, p. 34)

previously have been unavailable or difficult to
view (EDWARDS, 2006, p.135)

Obviously, as it is common to be, there's a group of individuals who
fight for this technology not to disappear and there still are some
brands today like "Lomography"[60] that sells only new cameras with
an old design and that work only with film rolls but turned to a nice
or trendy apparatus for the cool people, in other words an object of
desire for collectors or individuals interested in the analogic process
of photography.

It is certain that in the beginning digital cameras caused a stir and
moved the rather stagnant photography market as an analogic camera
could last for years just needing a roll change. Digital cameras
created the necessity of acquiring other kind of knowledge together
with new equipment because each one of them could result in the
choice of a different camera. We saw ourselves forced to understand
more about pixels, cables, software and names of which we have
never thought about saying and even more understanding their
functions to be able to talk about the issue or to buy the best camera.
Curious enough in search for the ideal picture for our eyes, we started
to dedicate time to the treatment of the image what is called post-

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[60] Lomography describes itself on their website as "a globally-active organization
dedicated to experimental and creative photography. With millions of followers
and friends across the world, the concept of Lomography encompasses an
interactive, vivid and sometimes even blurred and crazy way of life. Through our
constantly expanding collection of innovative cameras, instant products, films,
lenses & photographic accessories, we promote photography as an inventive
approach to communicate, absorb and capture the world". (LOMOGRAPHY,
2015).

production, treatment or manipulation of the image. This service in general is made by professionals of the image however some cellphone applications or even the social network Instagram started to easily incorporate this manipulation technique in a didactic manner so that ordinary people (not photography professionals) could use these resources. In other words unless you don't want a photography professional it's not always necessary to be able to use complex edition and treatment programs for editing and treating the image like *Photoshop[61]*, for example.

One large transformation, which we'll go on further detail in the following subchapter, is in connection to the concept of the photo album. The evolution to the digital era changed, besides everything that has already been mentioned, the way to keep the pictures. In the Portrait era they were hung in the walls of the home, as a painting. In the Kodak era the film should be developed and the pictures turned to an object possible to be handled when printed on paper. This way it was rather common that the pictures were put in an album and soon divided into themes or subjects according to the criteria of the one who organized the album. With digital photography the most common destination of the pictures are folders in the computer which we name according to a place, time or occasion in which the pictures were taken. In the next subchapter we'll approach the virtual albums and most specifically the albums we create on the social networks like Facebook or Instagram. The digitalization of photography has

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[61] Photoshop is an image editing software released by Adobe Systems in 1990.

changed not only the means by which photographs are made, but also the way that they can be stored and circulated. (EDWARDS, 2006, p.132).

Perhaps the most recent technological advance and the one that changed most significantly the way we connect to pictures was the possibility to take pictures with the cellphone. The first commercialized *camera phone* was called Sharp J-SH04 and it started being sold in Japan in the end of the year 2000.

> For the first time in history an equipment which the main function is not taking pictures is massively used to do so and share them. Of global implementation and easy to use, it finds in its partnership with the internet the solution to enjoy all the characteristics of the new axis of the photography of the 21st century to the maximum. (POU, 2013, p. 200)[62]

Other models came to be developed until we reach the year 2007, when the first smartphone was released, which changed all the concept of mobile phones, computer, internet because through this gadget that came to be known as *smartphone* not only our way to relate with our reality was changed but also the way we live reality, because from that moment on we had all the possibilities at hand: internet, applications, camera, social networks…

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[62] Translated by the author. "Por primera vez en la historia un equipo cuya principal función no es hacer fotografías es usado masivamente para hacerla y compartirlas. De implantación global y uso sencillo, encuentra en su alianza con Internet la solución para aprovechar al máximo las características del nuevo eje de la fotografía del siglo XXI" (POU, 2013, p. 200).

Eliminating the camera from the practice of photography removed a barrier to spontaneous image capture, allowing anyone with a telephone to participate in the documentation of their immediate environment. The ability to take photographs without becoming a photographer is appealing not only because it makes photography less technological but also because with the absence of the camera the photographer does not become an observer but remains intimately connected to the subject of photography. At the same time, the act of wearing a camera at all times opens up a different relationship to space, turning everything in one's immediate environment into a potential subject for a snapshot. (RUBISTEIN, SLUIS, 2008, p. 21).

There is a massive transformation undergoing nowadays in what concerns domestic and personal photography, when there is a generation conflict which interprets and lives differently the use of photography: those who still live and see photography as the image of the "Kodak moment" that should be registered to remain in the memory and a new generation that takes pictures to communicate and not necessarily with the purpose of registering the moment for posterity. It is interesting to think about this change, because from the moment in which is more and more common for each individual to have their own camera, or better yet, their own smartphone which enables them to instantaneously share this picture with friends which the subject is connected to, in other words their network, this picture transforms itself in message and in communication and not only an object of memory.

> Within the broader ecology of personal record-keeping, archiving and communication technologies, camera phones occupy a unique niche. In comparison to the traditional camera, which gets trotted out for special excursions and events -- noteworthy moments bracketed off from the mundane -- camera phones capture the more fleeting and unexpected moments of surprise, beauty and adoration in the everyday. They also invite sharing that is more immediate, ad hoc and ongoing, such as a dad e-mailing a baby photo to a mom or a teenager showing a picture of her current crush to a friend in a fast food restaurant. Most photos are not e-mailed to others, much less mob logged to the Net, but are shared in more lightweight and opportunistic ways. (OKABE, ITO, 2004).

The ease and speed in which the pictures can be taken and passed on today change completely the contemporary photography scenario together with its social function. It has been recognized in this discussion that the "three eras" of photography evolved until they got to the current moment in which each individual has the autonomy and conditions to be the photographer of self and their own life, not necessarily with a professional technical knowledge connected to the photography technique itself as for example the knowledge about framing, depth of field, photometry that can as well be ignored by who has the camera, once the photography function itself has been modified. The one who photographs is not necessarily the one who has the technical knowledge of photography, it was common in the "portrait era". With "Kodak era" the amateurs learned the simple photography techniques and today in the "digital era" you just have to click to get a photo. The picture today comes to have a very similar

connotation of what writing had for the intimate diary. It comes to represent the personal register we make of daily life; however, we don't want it to be kept in secret yet to be seen by the biggest number of people possible.

3.2 The album

We intend to understand how the representation of self is formed by the albums making a connection of the family album and its characteristics marking its time in what we defined above as the "Kodak era" and the photo album in the "digital era" which we'll define as affective album. To establish these differences and to fundament the choice of the name given to the digital albums as affective albums we'll use some concepts of the pioneer research in this theme Armando Silva, explaining concepts that he brings as characteristics of the family album and, soon, applying and contrasting with the current moment to characterize the new model of the album that is used today, specially, the model that can be observed in the analysis we'll make later about our object with Instagram profiles.

3.2.1 The family album

The photo album has for a long time been a common object in the most different kinds of families, cultivated and assembled with grand care by any member of the family that dedicated their time to keep

these memories of lived moments in a set for eternity. The album as an object works as a kind of memory book and even an autobiographic book that helps to narrate certain happenings lived by that group of individuals that constitute a family.

Specially in the "Kodak era" - as we highlighted - the families were able to register in photos those moments they considered important to be eternalized. In general, cheerful moments that showed how the family had fun and spent good time together celebrating life and the happiness of sharing those moments. The lack of need to hire a professional photographer and having the power to decide what to register or not, generated in people the need to "make happy moments eternal" as if we looked to the pictures, after they had been developed, the memories of that moment of shared happiness could, in any way, give us hope that it would be possible to live them again or to give the sensation that "it was worth living this moment", providing a meaning to life itself.

The album was assembled by somebody who created a narrative logic to the images either by putting them together in chronological order (for example an album about vacations and places where the family have been to), by event (someone's birthday or wedding) or even an album that showed how was a certain year to the family.

> The family album memorialized high days and holidays, important rites of passage, but it left out funerals and divorces, illness and family feuds. The tight focus of the family album, encouraged by photographic manufacturers, falls on the cycles of family reproduction: weddings and ceremonies associated with greeting new

134

> children into the world, coming-of-age rituals, holidays and family gatherings, prized possessions, and so forth. Occasionally, a male relative may appear in military uniform, but public events rarely impinge directly on the experience of everyday life as it is depicted in the album. (EDWARDS, 2006, p.123)

This way, besides the paper photos it was very common to find notes next to them, whenever they referred to the date of the picture, the name of the people depicted and the place where the photo was taken. It reinforces the idea that the family album served as an object of memory that should have as much information as possible about a certain moment so that the "happy instant" couldn't be forgotten.

> The family album is a (domestic) selective archive system, with all the files, perhaps the most subjective of them all. It allows us to realign history, our history in such way we can eliminate aspects and moments we want to forget, or not remember, but also live, organize, present, represent, remember, reorganize and re-live our lives with our own rules through the images that make-up our album. (VICENTE, 2013, p. 13)[63].

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[63] Translated by the author: "El álbum de familia es un sistema de archive (doméstico) selectivo, como todos los archivos, quizás el más subjetivo de todos. Nos permite reordenas la historia, nuestra historia, de tal forma que podemos eliminar aspectos y momentos que queremos olvidar, o no recordar, pero también vivir, organizar, presentar, representar, recordar, reorganizar y revivir nuestras vidas con nuestras propias reglas a través de las imágenes que componen nuestro álbum". (VICENTE, 2013, p. 13)

According to Armando Silva (1998) it was not rare to find in albums that he used as an object of his analysis while researching what later became the book "Álbum de família: a imagem de nós mesmos" items that also served as extra information for the people who would see the album, it was not rare to find concert tickets, plane tickets and even, for example, locks of a child's hair. Silva (1998, p. 19) draws attention to another interesting characteristic connected to the family album which he classifies as a general quality of the album: "somebody narrates the stories, the family, its collective narrator; however, somebody else tells them, in general the mother, grandmother, the eldest daughter (…) This way, the album is not only seen but specially heard"[64].

> In the past the photos from our family albums were about our history, our family, the photos were organized from the past to the future with the intention of keeping memories, of preserving them from forgetfulness and which could be (re)lived sometime after by us or our descendants, so that we were allowed to use the album in its chronological structure in the private sphere. (VICENTE, 2013, p. 17)[65].

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[64] Translated by the author. "Alguém narra as histórias, a família, seu narrador coletivo; contudo, outro as conta, em geral a mãe, a avó, a filha mais velha (...) Dessa forma, o álbum não é só visto mas especialmente ouvido". (SILVA, 1998, p. 19).

[65] Translated by the author: "En el pasado las fotografías de nuestro álbum de familia trataban sobre nuestra historia, la nuestra familia; las fotografías se hacía desde el pasado para el futuro con la intención de guardar memorias, para preservarlas del olvido y que pudieran ser (re)vividas después por nosotros y por nuestros descendientes, para que nos permitieran usar el álbum desde su estructura cronológica en el ámbito de lo privado". (VICENTE, 2013, p. 17).

The photographic register would serve as an excuse to storytelling and remembering stories that connect directly or indirectly with a certain photo. Usually in this case the one who tells the story is the one who detains the "knowledge" about that past or about that story that should be passed on as a tradition to the other family members or friends, in other words, stories that should be remembered and therefore can't be forgotten. These narratives around the people from the family that are represented in the pictures help to keep identities the are reassured to the other while they are narrated through the stories behind that picture.

> More important still is the written and spoken accompaniment delivered by people who are showing the slides or albums-people that we might call "image custodians." During exhibition events, people show their pictures to others as part of face-to-face interaction-delivering verbal, ongoing commentary. (CHALFEN, 1987, p. 129).

From the technological evolution and the arrival of digital technology we observe that even the place from where you look at the photos (it was the material album before and in the digital process the computers and cellphones) interferes in the way the subject relates to the photo.

> But viewed on the computer screen, the amateur/family photograph occupies the same space as the video game, the film trailer, the newspaper and the artwork in a virtual museum. It becomes part of an endless stream of data, disassociated from the origins of the snapshot in

> the personal, the ostensibly real, and private life. (RUBISTEIN, SLUIS, 2008, p. 14).

To Armando Silva (1998, p.24) there are three prerequisites for the existence of the family album that would result in the act of storytelling that would be the narrative condition.

They are as it follows:

- The family: represented subject

- The picture: visual means of register

- The album: archiving technique

We still observe that for the scope of our research and for the thinking of the "digital era" as we pointed in another moment, it is necessary to develop even more these prerequisites connected to the family album, because at this point it is interesting to think how the idea of the family album still persists nowadays, however with new characteristics as we will think next, including what concerns the terminology "family album".

3.2.2 The digital album and the new ways of keeping

First, we would like to highlight how the family album's own function seems to have been modified by the digital context that is shown nowadays. As Edgar Gómez Cruz explains well in this part:

138

"The "natural" place of the digital image is not the family album, but what it constitutes through the practices that generate/process/distribute, with new uses that in many occasions are more of connectivity than memory. (CRUZ, 2013, p. 176)[66].

The author proposes that in today's context the functions of the albums are more of connectivity than memory. Even if in the first moment, the purpose of the album had been modified by the digital context, through our eyes it stills (even if it is not its main function), serves to store and file pictures. It would keep that function of memory designated to the family albums, so what we had was only a displacement of the function that is no more exclusively and mostly the memory, it is now the connectivity and then memory in a second moment.

The picture storing process has been fairly modified by the technological advance and by the arrival of the digital technology what caused changes not only in the way individuals relate to the photography but also in the way of keeping them, which definitely ended up transforming the function of the family album. The coming of the digital technology eliminated the need for film rolls and changed all the photographic process: since the moment of the click up to the waiting time to see the final result and also the way we relate

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[66] Translated by the author. "El lugar "natural" de la imagen digital no es ya el álbum familiar, sino que se co-constituye, a través de las practicas que la generan/procesan/distribuyen, con nuevos usos que, en muchas ocasiones, son más de conectividad que de memoria". (CRUZ, 2013, p. 176)

to the materiality of the photo and its publishing in the social networks, adding a public character to these images.

In the beginning of the digital era (1990), pictures were stored in a memory card with variable capacities and anytime its full capacity was reached, the images should be unloaded to a computer where they would be definitely stored or stored in a flash disk or DVD where they could be kept. Next, the card could be emptied, freeing space for the new pictures to be taken. This was the first way of storing in the digital era witch is very distinct from the previous limitation of the former process with film rolls which usually had from 24 to 36 shots. This restriction of photos by the film roll was limiting in a way and rather different from the way we relate to the image. The limitation of the number of photos certainly demanded each photo to be taken with importance because there would not be, let's say ten pictures of the same scene as we do today. People usually took one photo of each situation to "save" the film roll. When the roll was over, it was taken out of the camera and took to a laboratory so that the pictures could be developed and finally materialized in paper.

Beyond the digital cameras we should speak about the process of storing pictures in smartphones which have eliminated from the process the memory card. The pictures are taken and stored in the phone's own memory and later when they fill the space available, they are directly sent from the gadget to the computer so then can be deleted to open space for more pictures. It is rare for these pictures to be materialized as it used to happen in the analogic process, although there are people who still want to have the pictures printed in paper

to avoid them to suddenly disappear on case there is a technical problem for example in the reading of the memory card. The sale of cellphones with more storage capacity is constantly increasing because the maximum space to store applications, videos and photos is necessary. Nowadays people photograph as much as they can (or as long as there still is space to save the pictures). "Self-representation with digital technologies is also self-documentation. We think not only about how to present ourselves to others, but also log or record moments of our lives for ourselves to remember them in the future". (RETTBERG, 2014, p. 11).

The arrival of the internet and specially the social networks changed, once more, the ways of storing pictures and created new ways of building albums, as we'll see. In connection to storing, for example, today through Google the user can create an account and have some space on the "cloud". On the cloud different kinds of files can be stored, including pictures and to access the contents of it you just have to have access to the internet and a registered account. Evidently at first the space is limited and in case the user needs more it can be bought. This way of storing our memories in the midst of digital technology seems to be one of the most effective in the digital era because it frees the subject of the "fear" of losing all their memories in case of a malfunction in the computer, hard disk or flash card because everything would be "safe" in the digital space.

At the same time, we enquire ourselves, how many pictures have been lost for example in the old floppy disks? The images in this support don't stand a chance in the modern computers as it also seems

to be happening with the DVDs turning to obsolete as a way of storing files. It's not known for sure for how long these supports keep the files recorded in it, so with the technological advance and the creation of new supports there's a risk of losing millions of images, without them being materialized and also these images would never be seen by somebody different from the photographer that took them if they are not published. These ways of storing change as quickly as technology advances and while living in times of immediacy we don't worry about where these pictures will be stored in a few years.

On February 13th 2015, in a news article published by the brazilian newspaper "Estadão", Google' s vice president, Vint Cerf, alerted for an imminent "danger" of the digital images getting lost, stating that with the advance and creation of new software we should not always believe that these programs will be able to read previously digitalized files. "Old file formats we created or presentations may not be compatible with the latest version of the software, because retroactive compatibility is not always trustable", said Cerf to BBC during an American Association for the Advance of Science meeting. (AGUILHAR, 2015)[67].

According to the same News report Vint Cerf has already got a proposal for solving the problem, and it's being developed by a north American researcher: the creation of a museum in the cloud that

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[67] Translated by the author. "Formatos antigos de documentos que criamos ou apresentações podem não ser compatíveis com a última versão de um software porque a compatibilidade retroativa não é sempre confiável", disse Cerf à *BBC* durante um encontro da Associação Americana para o Avanço da Ciência. (AGUILHAR, 2015).

preserves the characteristics of each software and hardware so that even if they become obsolete they can still be accessed and read files that maybe are in a format that won't be used in the future anymore.

It is certain that this transformation in the way of storing pictures and memories creates a new way of relating to the pictures and giving different uses and meanings to it as a form of socialization.

> […] while printed photos are made to be stored as a memory, codified images or images on the screen tend to be assigned with a timeless value (of exchange), always susceptible to being recycled or reformed. Paper photography is an object to keep to yourself, while digital image appears as an object of work and distribution. (VAN DIJK apud CRUZ, 2013, p. 176)[68]

The lack of preoccupation, which results in people's trust in technology and the current ways of "keeping" the pictures makes us also think that in fact the purpose of photography may have been altered as researcher Van Dijk points out in the quotation above. Maybe the change is precisely in the meaning given to the photos: not as an object of memory anymore but as an object used for connection.

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[68] Translated by the author. "(…) Mientras que las fotografías impresas están hechas para ser guardadas como recuerdos, las imagénes codificadas o en la pantalla tienden a ser asignadas con un valor temporal (de intercambio), siempre suceptibles de ser recicladas o reformuladas. La fotografia en papel es un objeto para mantener consigo, mientras que la imagen digital aparece como un objeto para trabajarse y distribuirse". (VAN DIJK apud CRUZ, 2013, p. 176).

Single images, uploaded to a photo-sharing site can accumulate thousands of viewings and long strings of comments. Whilst an invitation to someone else's ''slide night'' of holiday snaps has been something to be avoided at all costs, the photo-sharing environment encourages a prolonged engagement with the image, where the act of viewing other people's images online becomes a form of leisure and a social activity. (RUBISTEIN, SLUIS, 2008, p. 18).

There are so many pictures taken nowadays by each individual that maybe those that really interest have already played their role in the moment it was distributed on the social networks or on Whatsapp or even by e-mail, also fulfilling the ephemeral and momentary role of registering the moment lived and making the picture a way of connecting with other individuals as a visual proof that the action really happened and the picture comes to work as a "document" that proves the living of a specific experience.

3.2.3 From the family album to the affective album

It is necessary to draw attention to the new ways of creating albums in the digital era, especially with the advent of web 2.0 and the social networks that intensified even more the purpose of "connecting" that the pictures occupy in today's scenario. To move further we'll recall the three basic conditions that were listed according to researcher Armando Silva so that the family album could exist: the family, the

picture and the album which would result in the telling or narrating of the lived events.

The album suffers a change in the contemporary society including the term "family album" once it's not always the family that is represented, the family is included but other people (such as friends) are also represented. On family albums, it was usual to see pictures from members of the family or close relatives as the central represented objects.

> Snapshot collections and family albums frequently provide visual "maps" of kinship networks. One family album may include three generations of people. An album maker's parents and children will frequently be found together next to aunts, uncles, cousins and fictive relatives. This is *not* to say that *all* members of a nuclear or extended family will be present in photographic symbolic form. Disliked relatives are likely to be selectively eliminated from this symbolic gathering. (CHALFEN, 1987, p. 95).

It is observed that today, as highlighted in previous subchapter, the subject of these photographs was modified and we believe that it happened, in particular, thanks to technological advances that allowed ordinary citizens to buy cellphones containing a photo camera and thus they began to register not only their daily life as well as themselves. The interaction of these individuals with the public space, with the city and places they go has been modified, it can now be recorded and more than that, shared with that group with whom you are connected.

Concerning the subjects who are represented by the photos we can highlight that the photos are not exclusive of the family members, but of people with whom moments and experiences are divided. This issue of the represented family has also been modified by the very changes that the concept of "family" suffered today because it is now known that many families have only one child or no child at all, there is an elevated number of divorces, there are families formed by people of the same-sex, in other words the traditional family does not follow the same structure anymore, thus it cannot be represented the same way. So, the person who is photographed today is not necessarily a family member, but individuals that are familiar in the affective meaning given to acquaintanceship.

> The evolution of a technique, photography, happens in parallel to the evolution of a social institution, the family, and the new technologies of the image happen parallel to the new ways of people getting together as a family. The picture comes to be data, while the noun family transforms itself in the qualitative of a way of being: familiarity. (SILVA, 2008, p. 196).[69]

So we highlight the first differentiation we can make of the traditional family album to the affective album (as we prefer to call it), once, as we showed above, the subjects represented in the albums today are not necessarily part of the family of the owner of the album, but

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[69] Translated by the author. "A evolução de uma técnica, a fotografia, corre paralela à evolução de uma instituição social, a família, e as novas tecnologias de imagem desenvolvem-se paralelas às novas formas das pessoas se juntarem familiarmente. A foto passa a ser dado, enquanto o substantivo família se transforma em qualitativo de um modo de ser: a familiaridade". (SILVA, 2008, p. 196).

people with whom this one relates affectively in this new relation of familiarity. That's why it is way more common to see more friend represented in the pictures today than a family pose as seen before. As we will discuss a little further it's also necessary to highlight the pictures taken of oneself, the self-portraits, which speak considerably about the current moment of the photos and at the same time can connote the loneliness of the subject (photographing themselves around the city) as well as egocentrism and narcissism. We will discuss these topics more deeply later.

The second point for the existence of the album would be the photo itself. In these terms, there are also some very significant differences, because the family album (in the same meaning as we are using in this research) makes reference to the process of analogic photography and the affective album uses pictures in the digital process. Therefore, we point this first differentiation between both of them: one is a chemical photography the other one an electronic and digital photography. This technological change modifies the way of connecting to the picture from the moment of taking it to the moment of keeping it; all the process was affected by the difference in the photographing processes in the analogic era and then in the digital era.

The album was another condition pointed out by Silva as fundamental for possessing the family album. In the "digital era" the album gains new formats and functions in websites of different categories, some of them specialized only in photography such as

Flickr[70], and Instagram[71], and other social networks as the defunct Orkut[72] and Facebook[73]which presents us with a space for "albums" that can be created by the user.

We can point a very interesting difference between the family/material albums and the affective/digital albums beyond the difference in its function, as we already said, the first would have as the main function keeping the memory and the second would have the function to connect. In the case of the family album in general, there was a family member who could be the mother (in most cases), the father or any other member who ordered the photos, made comments and organized the album. With the logic of the albums on social networks each individual is responsible for creating their own album and making a selection of those photos they want to be seen and shared, not having anymore their own story told by the selection of a family member. Each individual has their own album. They elect the photos to be published and share them with the group of interest. Thus, the representation of self happens to be taken by the subject themselves rather than by "another one"; as they start to manage their

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[70] Flickr was created with the intention of being a host and sharing site of photographic or graphic design images in 2005. It was created in Canada and today belongs to Yahoo.

[71] Instagram is a social network launched in 2010 with the format of a cellphone application that previously only shared pictures, but today it also accepts the sharing of 15 second videos. The app was bought by Facebook in 2012.

[72] Orkut was a social network created in 2004 and extinguished in 2014, this social network was affiliated with Google.

[73] Facebook was founded in 2004 and is still online having exceeded the function of social network serving as a space for chatting, making calls, publicity, among others.

148

own narrative of self that is made, in this case, through images. "With the storage and display facilities available, camera phones are already being used as a photo album, and of course the sharing, showing and talk around photo albums are an important form of sociality". (GOGGING, 2006, p.8)

It is obvious that each digital album also brings on itself the function of "saying something", of remembering, not forgetting therefore perpetuating the memory of that moment lived, but more that this function, as we already cited above, author Edgar Gómez Cruz draws attention to the functions he classifies as "emergent" from these albums:

> [...] making friends through mutual interests, hobbies and ways of seeing life or spreading specific class values and culture as well as personal values, are also an exercise in presumption of creativity and in technical skills, along with a way to advertise personal skills, sell products and services, find new job opportunities and contact distant relatives. (CRUZ, 2013, p. 177).[74]

Thinking about this model of affective/digital album is thinking about the new logic of taking pictures, is thinking about the amazing speed and agility in which they can be shared and seen by other users

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[74] Translated by the author. "(...) hacer amigos a través de intereses mutuos, aficiones y formas de ver la vida o propagar valores específicos de la clase y la cultura, así como los valores personales, y son asimismo un ejercicio de presunción de la creatividad y de las habilidades técnicas, además de una forma de publicitar capacidades personales, vendes productos y servicios, buscar nuevas oportunidades laborales y ponerse en contacto con familiares lejanos". (CRUZ, 2013, p. 177)

on the social networks. Certainly, and once more, we touch upon a fundamental point for the advance of the technology and the new ways of socializing generated by the social networks, there's no doubt that we should remember that today 70 million pictures are uploaded daily (INSTAGRAM, 2015) on Instagram, for example, it happens thanks to the possibility to take pictures and share them instantaneously through smartphones.

Below, we present a table (made by the author) that highlights the main differences in the fundamental characteristics of the family album and the affective album:

	Family album	**Affective album**
The family	- Family members - Friends and close relatives	- The individual by themselves - Friends - Close relatives
The photo	- Chemistry - Material - Printing	- Digital - Virtual - Post produced - Shared
The album	- Made to represent a group - Private - Memory	- Made to represent oneself - Public (social networks) - Connectivity

Table 03: comparative chart between characteristics of the family and the affective album.

In this scheme, we are able to observe some differences and transformations that the album suffered over the technological advance that goes from the evolution of the analogic technology to digital, which modifies the way of relating with the camera, the photo, the album and even the people around. This way, photography through the ease we have to register ended up making itself acquire a new function in the contemporary world as we'll discuss in the next subchapter of this thesis. It has come to represent the subject themselves making it an instrument for the formation of the individual and collective identity of a generation, serving as a narrative and discourse instrument about self.

At last, following and going forward with the album model proposed by Armando Silva for the affective album, we still have to think about the action that was tied to the photo album which was "telling" and narrating pictures reliving, remembering and creating stories of each one appearing in the photos, transforming them in real characters that carried within stories that shouldn't be forgotten. This function of telling/narrating is still alive in the digital era, however it certainly suffered modifications too, especially in the place and form in which this telling happens.

The photo and the album in the digital environment generate discussions, comments and interactions among individuals, in a different way though. You will rarely be seated next to another person looking at the album and making comments about each new photo you see (even because in many cases the digital album holds more than 500 pictures), and talking about each one of them or each

152

person in them would demand a time few people has got today. So narration shifts to the virtual environment and the explanation about the photo will be given over the caption, tagging of people and hashtags used, giving users who see the picture enough tools to make the necessary interpretation of the image. Barbosa in his doctorate dissertation "Evolució sociológica i narrativa de l`álbum fotogràfic familiar" concludes that:

> The digital album, however, marks a difference. They are self-explanatory. This is due to the technological ease of inserting textual comments and also the fact that the configuration of the photographs give us a clear idea of the final structure of the album (different from the configuration process of the analogic album). This gives more credibility and knowledge of the events, which are more easily able to be tagged. However, it is a phenomenon that I do not sit down as storytelling happens because it goes in the hypermodern era when each of the albums are each no more individual and the fact of belonging to a group is less visible. Therefore, the fact that there is a narrator to explain the images is less important. (BARBOSA, 2012, p. 190)[75].

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[75] Translated by the author. "L`álbum digital, en canvi, marca una diferència. S`expliquen per sí sols. Aixó es degut a la facilitat tecnológica d`inserir comentaris textuals, i també al fet que es configuren les fotografies un cop ja tenim clar l`estructura final d l`album (no sobre la marxa com passava en els analògics). Aquest fet dòna més seguretat i coneixement dels esdeveniments, que són més fácilment etiquetable. Tot i aixó, es un fenomen que no crec que segui anecdótic ja que passa en la era hipermodernitat, quan cada cap els àlbums son més individuals i el fet de pertànyer a un grup és menys visible. Per tent, el fet qui hi hagi un relator que expliqui les imatges és menys important". (BARBOSA, 2012, p. 190).

Thus, narration about the representations showed in the photos continue to happen, however with a shifting of the narration to the public space, among known and unknown people, the textual message also gains space not limiting itself just to the oral narration of the photo.

3.3 From self-portraits to selfies: narcissus mirror

In this subchapter we intend to approach the rather present way of speaking about oneself through images: the selfie. We will discourse about the use of the technologies that made this way of self-representation available and the apparatuses that appeared on the market to enable the new photographers to take the "perfect selfie". We will also seek to understand in this subchapter how this phenomenon of instant photography created new ways of representation of the subjects, the displacement of the private issues to the public environment and also approach the thematic of narcissism which leads to the making of a spectacle of one's own life and the transformation of such in entertainment. We highlight that this research on "selfies" is still very recent and therefore it is arduous to find publications that approach the theme, so we'll resort to academic articles and news articles from newspapers and magazines to assist us with the theoretical basis about the theme.

3.3.1 Brief history of the photos about self

In the year 2013, the word "selfie" was elected "word of the year" by the Oxford dictionary. In that year the use of the word in the English language had an increase in 17.000% (OXFORDWORDS, 2013) in its use, according to scholars who utilize a software to observe the appearance of new words and the increase in the use of some of them in society. The Oxford dictionary defines the word selfie as: "a photograph that one has taken of oneself, typically one taken with a smartphone or webcam and uploaded to a social media website". (OXFORD, 2013). "The incorporation of the term selfie in the official language is an example of the intensification of the habit of sharing images of the private life online. The habit of the self-portrait dates back to pre-history and through art history it was possible to follow the many forms of the representation of self over time". (ABDALA, 2014, p. 4)[76]

For the authors Theresa Senft and Nancy Baym (2015) the selfie is a photographic object, which transmits a human feeling in the form of a relation that can happen between the "photographer and photographed, between image and filtering software, between viewer and viewed, between individuals circulating images, between users and social software architectures, etc." (SENFT, BAYM, 2015, p.

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[76] Translated by the author: "A incorporação do termo "selfie" na linguagem oficial, exemplifica a intensificação do hábito de compartilhar as imagens da vida privada na rede. O hábito do auto-retrato data desde a pré-história e pela história da arte foi possível acompanhar ao longo do tempo a várias formas de representar a si mesmo". (ABDALA, 2014, p.4)

1589). The selfie would also be a gesture which could send different messages to different individuals, communities and audiences. This practice which is the result of a human action is spread in the digital space and even if it can be categorized as a daily life gesture from the individual, when it becomes part of the digital environment it ends up incorporating a logic which surpasses space and time where the selfie was originally produced. "It is perhaps for this reason that selfies function both as a practice of everyday life and as the object of politicizing discourses about how people ought to represent, document, and share their behaviors". (SENFT, BAYM, 2015, p. 1589).

We saw ourselves suddenly placed in a sea of self-portraits and got used to seeing relatives, friends or people we follow on the social networks without much intimacy showing themselves in different places and poses without any apparent shyness or worrying with the possible "bad fame" that the act of taking pictures of their own could generate for showing "egocentrism" or "narcissism". On the contrary the trend caught on and actually really quickly. In spite of the fact that selfies don't represent anything new in the photography field, because self-portraits have been made since the beginning of the history of photography; the way it turned to a habit today draws our attention, for it ends up explaining the behavior and preoccupation in contemporary society, especially among young people with their own image or at least among social network users who surely will now that the term selfie refers to the act of taking "a good selfie".

As already said in the previous subchapter, there was an age in photography named "portrait era" (1839-1888), a period when the photography register followed the painting aesthetics to make posed portraits which were made by portraitists. Slowly with the advance of the cameras this model started being modified. What happens is that technology at that time advanced slowly if compared to the current moment and the knowledge about photography was restricted to the few professionals who dedicated themselves to the line of business. There were either professional photographers or a few yet wealthy amateurs who could afford having a photo camera then and who could also afford having a studio to make the chemical process to develop photos.

It is our interest to remember that even in the most remote times of photography, when it was still taken by daguerreotypes[77], the self-portraits we call today selfies – conceptualized in the first paragraph – were already made. According to the article "Self and the history of self portrait photography" (2013), published by the online newspaper of Oxford University:

> Portraits were the most commonly produced type of photographs in the first decades of photography, comprising an estimated 95% of surviving daguerreotypes. Among these are some

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[77] The Daguerreotype was the first commercialized photographic process with the big public in 1839, the equipment was fairly used in the 19th century for the making of portraits. "The image was formed over a thin layer of polished silver, applied over a cooper coating and sensitized in iodine vapor, being presented in luxury decorated cases – initially in wood covered by leather and later in bakelite – with a golden metal passe-partout around the image and the other internal side provided with elegant velvet lining". (ITAÚ CULTURAL, 2015)

> exquisite self-portraits, including what may have
> been the first daguerreotype made in America,
> the self-portrait of the Philadelphia metalworker-
> turned-photographer Robert Cornelius.
> (RAWLINGS, 2013).

According to the article, Robert Cornelius' photo below may have been the first self-portrait made with a daguerreotype:
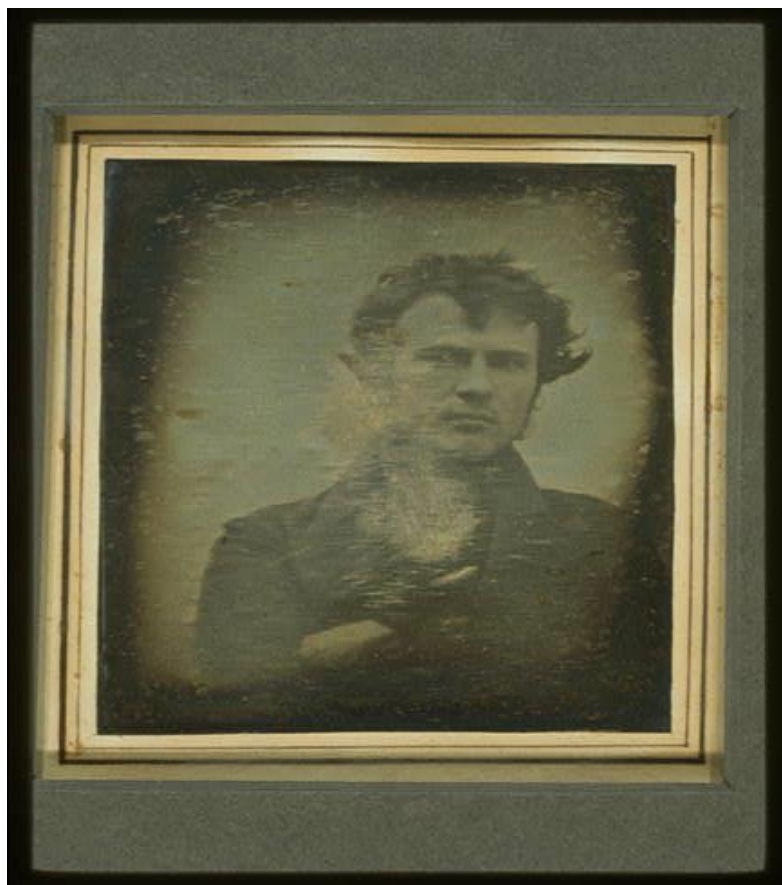
Image 1: self-portrait of Robert Cornelius

In the same article cited above, there are two general classifications of the types of self-portraits made using the daguerreotype. The first rather common kind of self-portrait which brought remnants of the painting of portraits is the one where the photographer presents themselves in the workplace. These pictures usually showed the photographer next to a photo camera or presented them in an environment revealing the place as a photo studio. Both situations depicted the photographer as a very skillful person able to adjust the camera, sit and look at it with the certainty that the picture would come out perfect. In the other category presented by the text the photographer positions themselves in the picture showing other photos as a way of showing the photography technique (new at that time) as "good art". This kind of photography seems to be made with the intention of showing the photographer's own work and selling it in the market, in other words, in this second type of self-portrait the photographer is presented as the seller of their own work many times holding or next to photos they had taken themselves.

It is important to highlight that this kind of self-representation was restricted to a highly specific group of professional photographers or some rare amateur photographers that could afford having a camera as a hobby, as well as in painting self-portrait wasn't the most common genre of representation in this period. Another way that according to Rettberg was created in 1925 by Anatol Josepho which allowed photography through a camera was the photobooth (instant photo booths placed on the streets), according to the author this attraction became very well-known and popular in parks and

department stores. To this effect the moment of the self-photography in this context gained a fun connotation, emphasized in the publicity made for this new technology "having your picture taken was 'no longer a chore – now it's a game', the ads proclaimed" (RETTBERG, 2014, p. 44).

All this movement of photography suffered a strong change, as already clarified in the subchapter about the photography eras, with the event of the "Kodak era", in 1888. The arrival of film roll cameras and accessible price of the film for the large part of the population slowly democratized photography and the new ways of representation. It's important to remember that this period was characterized by family photography and the register of day by day scenes and moments that should be remembered afterwards as birthdays, baptisms, trips, marriages.

> Since the beginning of the twentieth century the snapshot has been the archetypal readymade image: placeholder for memories, trophy of sightseeing, produced in their millions by ordinary people to document the rituals of everyday life. And yet despite being the most mass produced photographic product, the snapshot has remained highly private, concealed from public eye, and quite often an invisible image (RUBISNTEIN, SLUIS, 2008, p. 10)

Compared to the images produced by the previous photographic equipment, the daguerreotype, the quality of the image of the Kodak cameras was inferior and, not only because of that, the equipment suffered the constant "attack" from professional photographer who

justified the critics saying that kind of photography compromised art. It's important to emphasize this change of paradigm in photography, because so far it was seen as art, therefore it should be made by artists that are not the mass of the population but in fact singular and different individuals. However, Kodak company was obstinate and trustful in the change of paradigm that it could generate in society, with its new model of camera that took film rolls in its inside, made the photographic process easier and faster, besides selling equipment for affordable prices to the masses. This was in fact the biggest change the company was able to bring to photography and society (obviously always thinking about the profit they would have if they could convince people of how important it was to register the moments with their own camera): for the first time the ordinary citizens could manage to represent themselves and produce their own images.

Circumstantially, Kodak by suffering with the critics of many professional photographers at the time incorporated a speech for the consumers that is still imbedded in the way these people live photography as an entertainment up to today:

> Given the poor quality of the images from their cameras, the company stressed the fun aspect of photography and encouraged users to take pictures spontaneously. In the 1890s, for example, Kodak advertising focused on the pleasure and adventure of taking photos. Post 1900, however, after the invention of the Brownie[78] camera, the emphasis shifted to the

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[78] The Brownie camera was produced by Eastman Kodak and released in 1900 sold by one dollar. The intention of the company was to make photography accessible

importance of home and the preservation of domestic memory, and advertisements extolling the values of the home as "fruitful source of intimate activities waiting to be captured in a snapshot." (PHILLIPS, 2013, p. 38)[79].

The idea really seemed interesting: to be able to choose what one wants to photograph and how they want to photograph with no commitment on making art. Besides that, the company managed to little by little incorporate the idea that photography was fun and not art (as it was previously understood by the society in general). This change of perspective regarding the function of photography transformed forever the way to relate with the steady image, the created need to keep memories through photography and the different forms of self-representation.

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for the masses and democratize them, this was the camera model used to begin this project.

[79] Dada la mala calidad de las imágenes de sus cámaras, la compañía subrayaba el aspecto divertido de la fotografía y animaba a los usuarios a tomar fotos de forma espontánea. En la década de 1890, por ejemplo, la publicidad de Kodak se centraba en el puro placer y la aventura de tomar fotos. Después de 1900, sin embargo, tras la invención de la cámara Brownie, el énfasis pasó a recaer en la importancia del hogar y la conservación de la memoria doméstica, y los anuncios exaltaban los valores del hogar como "fecunda fuente de actividades entrañables que esperan ser capturadas en una instantánea". (PHILLIPS, 2013, p. 38).

3.3.2 The fun and spontaneity in photography

We should draw attention to two concepts that were created by Kodak company, but also incorporated by society and repeated until today when it comes to amateur photography. The first of them is using the word "fun" related to photography. Applying this term in 1890 really meant breaking the paradigm, once photography, as we said, was thought to be something that should be made by professionals and it was strongly connected to the artistic work, thus, couldn't/shouldn't be made by an ordinary person. Nowadays, this idea of photographing connected to fun or amusement continues to be strongly disseminated, experienced and lived; now, not with the intention to change the paradigm regarding the photographic making, but as a way of experiencing sensations and showing one's own view about a certain scenery, themselves or others, transforming this amusement in communication and interaction.

Another concept, which was disseminated by Kodak and became a reality until today, is the fact that the photo should/can be spontaneous. In the beginning of the 20th century selling the idea the spontaneous photo meant letting the consumer (who didn't know about the photographic techniques and many times saw it as something only professionals dominated) feel free to experiment, create their own way of photographing, make mistakes and lose the fear of not being able to reproduce the technically perfect photo. Today the spontaneous photo has its value, because different from the aesthetics that once marked photography, today the less posed the "closer to reality" it is, simply put, the more spontaneous the better.

Certainly with so many possibilities of inventing and reinventing oneself through the photographic register people came to also photograph themselves, the self-photos. Still during the Kodak era, a technique was developed so that more modern cameras were able to come with a function to help people take pictures of themselves which is the "timer" function embedded in cameras. The appearance of this function probably significantly increased the number of self-photos made by families, couples or by people on their own, to register a moment in which there was no other person available to take the picture. This function was certainly put on the equipment because the companies realized the necessity of the consumer to take pictures in situations when "everyone wanted to be in the photo" and there wasn't anybody to take it. It happens for example in a family birthday when you want to photograph all the family together but who wants to take the photo and be out of it? Another situation is when travelling and many times people find themselves in a place without anybody around and still want to have their register in the scenery: how to take a picture being in it and also showing the surroundings? It was thinking about this necessity that the "timer" function was introduced in the photo cameras.

This is a point that deserves importance: either in the self-photos or in the selfies the photographer disappears as a distant observer of the scene. The photographer becomes also a subject represented and they are responsible for the framing of the picture at the same time they put themselves in it. The vision of the photographer becomes the view of the subject themselves who is now represented through the

image, bringing even more realism and personality to the photos: I chose the best angle, positioned the camera and shot when I judged that the situation would satisfy myself as represented subject and photographer, "for I decide the time to press the button".

According to Barthes photography "can be the object of three practices (or of three emotions, or of three intentions): to do, to undergo, to look" (BARTHES, 2011, p. 19)[80]. In agreement with him the operator would be the photographer, the spectator the one who sees the image on the newspapers, books, albums, etc.; and the one who is photographed would be the referent of that image. In this case which we approach, the self-photos, there is the photographer and photographed occupying the same place and in the case of the "selfies" (taken by smartphones, or by the digital cameras with displays) we can see the three subjects who bring the photo to existence in one single moment: the photographers, the photographed and the spectators of ourselves, because we can see our own image over the camera display and, after publishing them on the web, we would indeed have this spectator in the sense proposed by Barthes as the one who "buys" the image.

Over some pages of his book "Camera Lucida" the author describes his sensation while photographed and narrates the anguish he feels knowing that his image in the photo can't represent his complete being, that which he carries deeply, for it is only an image. Barthes discoursing about his own being in the photo says that: "In front of

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[80] Translated by the author: "pode ser objeto de três práticas (ou de três emoções, ou de três intenções): fazer, suportar, olhar" (BARTHES, 2011, p. 19)"

the lens, I am at the same time: the one I think I am, the one I want others to think I am, the one the photographer thinks I am, and the one he makes use of to exhibit his art". (BARTHES, 2011, p.21)[81].

This quotation is rather interesting when we think about the absence of this view of the photographer as a stranger and when this view responsible for the "click" that will register the image is the own view of that same one who is being represented. This possibility as demonstrated in the quotation above by Barthes, takes from the photographed subject the judgment of the photographer, that is to say, from the looks of the other over oneself in the moment of taking the picture and takes out from the process pointed by Barthes the use of the image for the photographer's art, the photo comes to serve the interests of the subject that has now become: photographer, photographed and responsible for what will be done to the picture later. Therefore, the image now serves itself and the photographer themselves, who is also the photographed one and what they intend to do with it. So in a first moment this judgment in entirely personal and individualized. The vision one has when they take their own photo is the vision of oneself about themselves, about their own bodies and their own image.

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[81] Translated by the author: "Diante da objetiva, sou ao mesmo tempo: aquele que eu me julgo, aquele que eu gostaria que me julgassem, aquele que o fotógrafo me julga e aquele de que ele se serve para exibir sua arte". (BARTHES, 2011, p.21).

3.3.3 Technology stimulates self-representation

It is certain that the digital cameras significantly increased the number of self-photos taken in contemporaneity. It happens because one of the greatest revolutions in this kind of equipment which caused changes in all the process of relating to photography was the introduction of displays on photo cameras. These displays allow pictures to be seen even before they are taken in a bigger proportion than simply through the display. Furthermore, right after being taken the picture can already be visualized and the photographer can decide if the picture needs to be repeated or not, and yet they can consider what can be modified for the picture to improve using post production resources.

In the case of the digital cameras, the waiting time is changed making the possibility to see the result almost instantaneous. There is neither mystery, nor waiting to see the final result which in the previous process was possible only after the development of the photos. "One of the most welcome characteristics of the digital camera is the ability to view an image immediately after capture. Photographers appreciate the instant feedback. The camera screen is also a site of collocated viewing, especially when there is no computer at hand, such as during travel". (VAN HOUSE, 2009, p. 1080).

In the first cameras the display was steady what still generated the frequent need to use the timer when a self-photo was needed. Technology advanced however, and some cameras started to come with the moving display which enabled you to put it in the most

comfortable position to be able to visualize the photo that would be taken. Hence in determined situations, the display collaborated making easier to take pictures of self without making heinous framing mistakes. All you needed to do was turn the camera display to yourself and you could see your own image as in a mirror through which we see an inverted reflection of our own image.

The cellphone photo cameras always had a display which in this case refers to the cellphone's own screen, so the bigger the screen bigger the display. The big revolution in the cellphone photo cameras which really brought new ways of self-photographing was the coming of the frontal cameras. These frontal cameras enable the user to touch the screen and have their own image and the image of what is placed by the "front side" of the cellphone shown on the screen.

This improvement in the technology of the cameras on cellphones changed, together with the possibility to be online over the cellphone and the creation of applications dedicated to photography, dramatically the number of personal photos shared online. There's no doubt that the coming of the frontal camera made easier for the individual to become protagonist of their own photos and also made them able to see what the final result of the picture framed by themselves will be.

> Exhibition has become a necessary part of the photographic process. The photographs are no longer destined to be part of a family album that contemplates a private sphere. Many images are shared between users of different social networks

> and discussed and visualized by a large number
> of people. (BARBOSA, 2011, p. 159)[82].

The first time the hashtag selfie was used, according to Instagram was on January 16th, 2011 by Jenifer Lee (TESTA, 2013). Below we can see the picture that for the first time was tagged with the hashtag that has become a trend, #selfie. It can also be understood as a technological change of the self-portrait practiced by people who belong to a vain culture and who practice a visual culture.

Image 2: first published photo on Instagram using the hashtag #selfie

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[82] Translated by the autor: "I l`exhibició s`ha convertir en una part necessària del procés fotogràfic. Les fotografíes ja no estan destinades a formar part d`un álbum familiar que es contempla en un àmbit privat. Les nombreses imatges es compartreixen entre els usuaris de diferents xarxes de sociabilitat digital i son comentades i contemplades per un gran nombre de persones". (BARBOSA, 2011, p. 159).

The working of this frontal camera is like a hand mirror in which you see your own image replicated. . "Meanings are created by users as they match the possibilities of the technology to their ongoing and emerging goals, experiences, and activities". (VAN HOUSE, 2009, p.1073). As the user can move the "mirror" and it is possible for him to observe themselves from different points of view: higher, more to the right, more to the left, from in front, from the back… Therefore, the individual starts creating a new relationship with their own image, because the photography made from their own view will privilege the things that they as photographers consider to be the best to be shared. It is a new connection with our own body in which the user is the one to photograph themselves and share their own image on their account in the social networks and is also responsible for the post production made to the photos. Besides that, is the user who decides what time is the picture going to be posted, what will be the caption, depending on the social network you can even choose which group will be able to receive and interact with the picture. Sounds complex, doesn't it? In a text published on the New York Times, Jenna Wortham interviewed the author of book about technology Clive Thompson who claimed that: "people are wrestling with how they appear to the rest of the world (…) taking a photograph is a way of trying to understand how people see you, who you are and what you look like, and there's nothing wrong with that." (WORTHAN, 2013).

> Today's selfies are different in that they are a true vernacular genre. They are rarely exhibited in art galleries; instead they are shared with friends and followers on social media. Although early photographers often used the camera as a barrier

> to protect them from the viewers in their self-portraits (Borzello 1998, 142), the classic outstretched arm of the selfie taken with a front-facing smart phone camera very strongly includes the viewer in the space of the photograph." (RETTBERG, 2014, p. 9)

All this communicational process in which the user is responsible for their own image and the use that will be made of it can seem new and complex for some people, but for other digital natives[83] taking care of their own image on the internet is not so scary as it may seem for somebody who was born in other times, when usually a single identity was assumed, what is particularly different from the social networks where it is possible to assume many identities.

In this new context of the contemporary world in which the forms of sociability were definitely modified by the new ways of communicating, especially, after the arrival of the social networks the knowledge about self and the ways of managing our own profile on the social networks, in other words, how to work your own image and finding the type of discourse you want to make about yourself or who you want to be for that group which will access your shared information caused the "I" to be put in evidence over the last decades. Communication among people gained many more available tools and the photos are one of these tools that are commonly used in the private conversations on Whatsapp for example, or on the networks

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[83] Term created by Marc Prensky to refer to people who was already born inserted in the digital world with access for example to computers, video games, MP3 and the internet.

like Facebook. According to Jenna Worthan "receiving a photo of the face of the person you're talking to brings back the human element of the interaction, which is easily misplaced if the interaction is primarily text-based". (WORTHAN, 2013).

We understand that communication among people today is made by using the most communicative possibilities at hand which go from the individual and personalized production of videos, audios, photos; all available tools so that we can experience and more than that show a specific experience in the most details. After all, as we began observing in connection to communication in contemporaneity, more that living the experience it is necessary to show others that the experience was lived and try, anyhow, to make this a personalized experience, unique, different from the others. People try in any way possible to differentiate themselves from so many others and maybe become an internet celebrity. With the displacement caused by the social networks each individual came to have their own importance in managing their own profile and the possible success that they could reach, that strategies are created as we'll see in the subchapter below even to take a perfect selfie and get more likes.

When even Time magazine as referred by Paula Sibila (2010) elects "you" as person of the year it is clear that there was an spectacularization of the I who works their own life as the life of an artist.

> And who was person of the year in 2006, according to the respected verdict by Time? You! Yes, you. Or better yet, not only you but also

> myself and all of us. Or yet more precisely, each one of us: the "ordinary" people. A mirror shone on the cover of the publication and invited the readers to contemplate themselves in it, as Narcissuses satisfied by seeing their "personalities" glimmering in the highest media podium. (SIBILIA, 2010).[84]

The common individual receives here the legitimate certificate from a magazine that they have indeed become a celebrity, hence the status of someone who is famous and deserves to be treated as such. Certainly, this "award" was given to the common citizen because of the new possibility to behave this way, from the moment they become sender and manager of the messages published about themselves. With the increasing and the great number of connected users on the social networks there was a displacement in the role of this subject as generator of contents who has an audience (from friends to unknown people) and that before saw themselves unable to change the hierarchy of the communicational model where the big companies dominated the communication system and had the power to say who or what was or wasn't news.

The possibility to manage their own system of communication on social networks provided this ordinary citizen with the tools so they

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[84] Translated by the author: "E quem foi a personalidade do ano de 2006, de acordo com o respeitado veredicto da Time? Você! Sim, você. Ou melhor: não apenas você, mas também eu e todos nós. Ou, mais precisamente ainda, cada um de nós: as pessoas "comuns". Um espelho brilhava na capa da publicação e convidava seus leitores a nele se contemplarem, como Narcisos satisfeitos de verem suas "personalidades" cintilando no mais alto pódio da mídia. (SIBILIA,2010).

could build their own identity on the network, create their character (why not?) and present themselves for their interlocutors in a way of ensuring that at the same time they are being who they want to be and being able to become popular without having to appear in the traditional media or just gaining visibility and becoming important within that small group with whom they are connected to on the social networks.

3.3.4 In search for the perfect selfie

The desire or hobby of self-representation ended up stimulating the creation of other apparatuses or accessories for the photo cameras and cellphones, and they were rediscovered or reinvented to help the user take "the perfect selfie". The "perfect selfie" concerns the framing of the photo. Many times when the user wants to frame a group of people, for example. The maximum distance their arm can reach holding the camera won't allow them to frame everything they want to show in the photo. If there are many people posing for the photo it is possible that some of them won't "fit" in the framing or if the intention is to show the scenery of the photography it may be that the distance of the photographer's stretched arm won't be able to show all the environment. Therefore, some accessories became a trend in the search for the perfect selfie as we will see next.

As we said, selfie was chosen the word of the year in 2013, but in 2014 the new trend connected to selfies was called "selfie stick", also known as "selfie pole". The object according to Wikipedia can be

174

defined as "an instrument used to obtain selfies with a wider angle, allowing more people to appear in a single photo. It is similar to a photo monopod".

It was not rare to see the significant growing number of stores and street sellers selling this new "object of desire" of people from various ages, searching for the perfect selfie. Brazilian singer Paula Fernandes, when finding out about the new paraphernalia commented on her Instagram profile: "It doesn't even look like I took the photo" and "Selfie Stick is life" as she said. (VEJA, 2015)[85].

So huge became the trend that even in the carnival parade of Rio de Janeiro's special group of samba school's the accessory was prohibited for the people performing in it, because the stick could disturb the progress of the school and confound people walking the parade. Recently, as it has been done in several museums, the Palace of Versailles in France is about to make a rule forbidding the use of the accessory in the place. The prohibition is already being made by the security guards and is soon to become a regulation with the argument that the apparatus can damage valuable objects when near the works of art. MoMa and the Guggenheim in New York have already made the prohibition a regulation. (BBC Brasil, 2015).

In spite of the sales success and its constant use in search of the "perfect selfie", the object was found to have been used for the first time according to a news article published by "O Globo" in a photo

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[85] Translated by the author: "Nem parece que eu mesmo tirei a foto" e "Pau de selfie é vida" foram alguns dos comentários encantados da cantora" (VEJA, 2015).

dated back to 1926, which was found in a family album in England by Alan Cleaver, "the 88-year-old photo shows British man Arnold Hogg, Alan's grandfather, using a stick to take a self-photo with his wife Helen right after their wedding" (O GLOBO, 2015)[86]. We can see the picture below and as it was common in the family albums, it contains a short explanation about the picture together with the date.
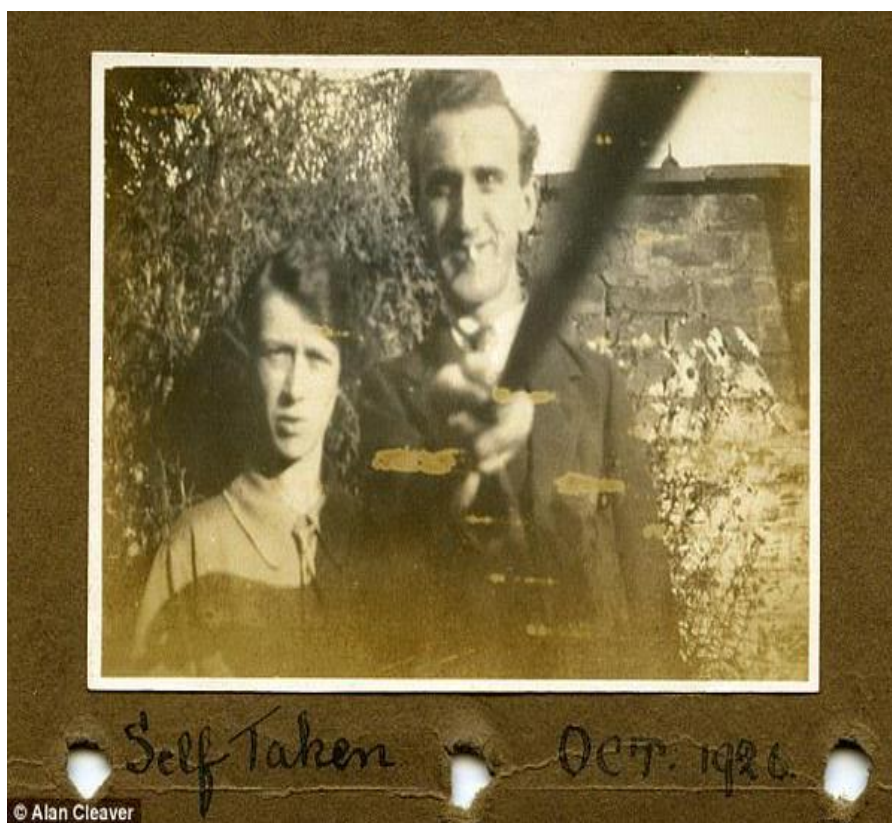
Image 3: Man uses a stick to take a self in 1926.

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[86] Translated by the author: "a fotografia de 88 anos mostra o britânico Arnold Hogg, avô de Alan, utilizando um bastão para fazer um autorretrato com a sua mulher, Helen, logo após o seu casamento." (O GLOBO, 2015)"

Technically thinking the selfie stick gives the photographer the possibility to frame more objects or people in the photo due to the longer distance of the camera from their body. The selfie stick turns to an extension of the photographer's own arm. In some accessories the size may vary according to the photographer's choice, in other words, this distance from the object to the camera can change according to the stick that will be used. The longer the distance the object is from the camera, the more elements will be framed, so the distance choice from the camera to the photographed object is connected to the photographer's intention and what they intend to frame in the photo.

It is expected the launching of a selfie taking drone[87]. The equipment is called "Zono" and it's a small video recording picture taking drone, conceived with the main function of taking selfies. Different from other drones it is not controlled by a remote control but by an application installed on the smartphone so the user can control the "flying object" and point it around to take the pictures. As soon as the photo is taken it sends the picture over Wi-Fi to a registered phone. The inventors of the "picture taking drone" put the project in a crowdfunding site and "in 37 days to the end of the funding the project has already reached three times its goal". (KURTZ, 2015).

Besides creating accessories and technologies such as cellphone applications that help getting a good framing or even post producing

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[87] A drone is an unmanned aerial vehicle or an aircraft without a human pilot aboard. (DRONE, WIKIPEDIA, 2016)

the photo, many news articles were published after the "discovery of the selfie" giving tips on how to take the perfect selfie. Most of these articles brought tips from photographers talking about light and framing for example, besides some specific tips concerning the use of the flash as how could it compromise the picture taken in front of mirrors. The article "8 dicas para tirar a selfie perfeita" published on the website "Dicas de Mulher" went further on other than technical tips telling the readers for example to "strike a pose", "pay attention to the makeup" and warning how your own image must be worked in order to get what is considered a perfect selfie.

> It doesn't matter the day, hour or place, the important thing is to be happy and look natural and the result will be a photo that will draw the attention of all your followers. If what you want is showing a special quality such as a six pack belly or a new haircut go for the images that are able to highlight what you want. This way everybody will notice and you get extra compliments! (DICAS DE MULHER, 2015)[88].

From these tips, it is possible to highlight some points in connection to the search of the perfect selfie: it is directly linked to the reverberation the photo will cause. In other words, the photo must be

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[88] Translated by the author: "Não importa o dia, a hora ou o lugar, o importante é estar feliz e aparentar naturalidade que o resultado será uma foto bonita e que chamará a atenção dos seus seguidores. Se o que você quer é mostrar algum atributo especial, como uma barriga chapada ou um novo corte de cabelo aposte justamente em imagens que são capazes de evidenciar o que você deseja. Assim, todos vão reparar e você ainda ganha elogios extras! (DICAS DE MULHER, 2015).

taken thinking about the way other people will see it, and these people are the ones to say, through likes and comments if the picture is good or not, or if what they see pleases them or not. So only through the looks of the other and their acceptance showed by the number of likes and comments, is that I reassure what I am and confirm what I think I am. If, as the magazine suggests, I have a haircut and I think it looks good or not the confirmation will only come over the success of my pictures on the social networks and by the number of likes that I get on my photos. In the words of Frédéric Faille, founder of the application Frontback (which allows you to use the phone's camera to take simultaneous photos with the front camera or the normal one) "The idea of the selfie is much more like your face is the caption and you're trying to explain a moment or tell a story". (WORTHAN, 2013).

However, it seems as the article indicates there are some ways to get to the perfect selfie and they go from technical worries to questions connected to the image itself that is about to be photographed. When the advice suggests you that "the important thing is to be happy and look natural" we reflect about how there is a social pressure for everybody to always be happy, in other words, the subject while user and photographer should show they are part of this community of happy people who enjoy each moment, after all "life is here and now". Besides that, looking natural means showing that the photo was spontaneous, that there were no worries with the pose (when in fact there was) and how there is an intention to show that the picture was naturally taken in a regular daily moment.

Retteberg (2014) draws attention for the amount of selfies that we take of ourselves repeatedly explaining that: "Perhaps the reason we feel the need to take another, and yet another selfie, is in part that we as the surrealists wrote in the 1928 never seem able to create a photo that will 'fully correspond to what you want to see in yourself." (RETTBERG, 2014, p. 43).

It is necessary to think about how the event of the social networks and Facebook and Instagram's big success generated, particularly in young people, a new necessity changing the previous place of photography. People photograph today to prove, show, and even more than that as we quoted Frederic Faille above: We take pictures to explain a moment or to tell a story. However, each individual tries, following the pressure to show happiness, to demonstrate how they can live their lives well, practice pleasant activities, among other stories they intend to tell with photography.

> There weren't many photographs on the Internet in the 1990s. Few people had digital cameras or scanners, and download speeds were so slow that images took a long time to load anyway, so our bodies for the most part were hidden. We imagined that the Internet was disembodied, anonymous and virtual. It wasn't until the late 1990s and early 2000s that webcams became popular, and we began to communicate with each other visually as well as through text. (RETTBERG, 2014, p. 12).

Nevertheless, despite all these connections that are available, these social networks users need approval of others – which is given

through likes and comments – to prove to themselves that the experience told by the photo was successful. It goes from the idea that the more likes the person got the more approval that person had, whether it's connected to their looks or the activity presented on the photo. All together comes the constant frustration, which is immediately inflicted, when they don't succeed in the post. Consequently, there is an incessant search for the approval of the other, in search for one's own identity which is enforced each time they post something "successful", so if they are accepted by the other. A dependency relation is therefore created which passes by the approval from the vision of the other over the individual and their experience that are being told on the social networks and here, we are concerned about the photos, where the approval of the other brings comfort and security and works as an indication: "you are in the right direction". So the fear of loneliness and insecurity inherent to each one when accepted by certain people is alleviated in a way.

> It is unimportant which place you are in, who the people are around you and what you are doing in that place filled with those people. The difference between one place and another, one set of people within your sight and corporeal reach and another, has been cancelled and made null and void. You are the sole stable point in the universe of moving objects – and so are (thanks to you, thanks to you!) your extensions: your connections. Connections will stay unscathed despite the fact that those connected by the connections move. Connections are rocks among the quicksands. On them you can count – and since you trust their solidity, you can stop worrying about how muddy and treacherously slushy the ground under your feet is at a time

when a call or a message is sent or received. (BAUMAN, 2003, p. 59).

We are almost 24 hours connected to other people through the social networks or through other sites available online, we also feel an enormous emptiness when we don't receive a message or we even feel disapproval when only a few people "like" our last post or photo or don't comment on them. These daily sensations are worrying in a certain way, because to enforce oneself and to feel loved we keep increasingly on relying on the feedback of the other, and it's impossible to dominate or predict the other.

The dialogic nature of identity represented by the symbolic interaction is not only present in the phenomenon of online social networks, but becomes a constant search for the look of others for confirmation of the very existence, at a time when introspection loses its importance over extroversion and permanent connection. The loneliness, the search and development of one's own space, of a rich and lush inner space, is a project in process of abandonment. Hence the lack of connection with the other bears a problem: there's no valuable interior to go for refuge. (CASTAÑO, 2012)[90].

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[90] Translated by the author: "La naturaleza dialógica de la identidad enunciada por el interaccionismo simbólico no solo queda encarnada en el fenómeno de las redes sociales digitales, sino que deviene en una constante búsqueda de la mirada de los otros para la confirmación de la mera existencia, en un momento en el que la introspección pierde peso a favor de la extroversión y la conexión permanente. La soledad, la búsqueda y el desarrollo de un espacio propio, de una interioridad rica y frondosa, es un proyecto en proceso de abandono, según Sibilia (2008). De ahí que la falta de conexión con los otros devenga en problema: no hay una interioridad valiosa en la que refugiarse. (CASTAÑO, 2012).

Speaking of it, some studies investigate how the social networks could influence the development of depression and in an article published on the website Slate (dedicated to art and technology) it is expatiated that some academic researches show at first the profile of the user and what they used to do on Facebook so that they felt depressed. When observing Instagram, it was realized that especially this application exclusively uses the tools that make people feel worse. Researcher Catalina Toma from Wisconsin-Madison University states: "I would venture to say that photographs, likes, and comments are the aspects of the Facebook experience that are most important in driving the self-esteem effects, and that photos are maybe the biggest driver of those effects (…) You could say that Instagram purifies this one aspect of Facebook." (TOMA apud WINTER, 2015).

What happens according to the researcher is that Instagram works with photos and they can give you the sensation of well-being and happiness quicker that a status update which uses text as message. That it because images are quickly interpreted and felt. The photos are indexical, in other words, they bring a strong representation together with the real moment lived by that person and the image is therefore the proof that the person had been traveling to a specific place, or have been to a party that looks fun, in the photo you can see people smiling and hugging each other. According to Hanna Krasnova from Humboldt University in Berlin "A photo can very powerfully provoke immediate social comparison, and that can

trigger feelings of inferiority. You don't envy a news story."
(KRASNOVA apud WINTER, 2015).

With so much information we receive and facing today's scenery in which we live our own life intensively, we also come to live the life of others with much intensity because every time we open our news feeds on the social networks we come across texts and photos that highlight how happy people are when performing a certain activity or enjoying a vacation trip. Thus we live surrounded by information about the life of common people who are part of our daily life in the activities, at work, at school and we still live with the same intensity or even more intensity with these people, seeing their posts, their photos and their thoughts about the daily events. All this exhibition of the common and daily life gained space in the contemporary world, especially by the democratization of technology and the creation of the social networks.

> All of that which previously concerned the prudish personal intimacy has been "evading" from the old private space, overflowing its borders to invade that place once considered public. What is searched in the voluntary exhibition that longs for reaching the global screens is exactly to show oneself: to build yourself as a visible character. On the other hand, this new legion of exhibitionists satisfies another general desire of the contemporary public: the desire to spy and consume the life of others. For these reasons, the walls that used to protect the individual privacy are getting full of holes. Their capacity to hide the intimacy from the nosy eyes

doesn't seem to be valuable anymore. (SIBILIA, 2010)[91].

From the incorporation of the social networks in the daily life of the increasingly more connected people, a new way of relating with ourselves and with the daily life is created in a new conjunction in the way we place ourselves as citizen of the world. What previously concerned the private sphere gains the new public space of the social networks and it is in this environment we find the connected subject talking about themselves and building and reassuring at each new publication the aspects of their own identity. However, there's no more of the delicacy that for a long time spoke about the "exhibition of the private life". Most of these people expose their own life in moments that could be considered before as pleasantly from the private sphere, because as Paula Sibilia says in her text "Celebridade para todos: um antídoto contra a solidão?" nowadays it is necessary to exhibit to become visible.

In an interview given to O Globo, on December 2010, sociologist Zigmunt Bauman observes the frailty of contemporary life and the

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[91] Translated by the author: "Tudo aquilo que antes concernia à pudica intimidade pessoal tem se "evadido" do antigo espaço privado, transbordando seus limites, para invadir aquela esfera que antes se considerava pública. O que se busca nessa exposição voluntária que anseia alcançar as telas globais é se mostrar, justamente: constituir-se como um personagem visível. Por sua vez, essa nova legião de exibicionistas satisfaz outra vontade geral do público contemporâneo: o desejo de espionar e consumir vidas alheias. Por todos esses motivos, os muros que costumavam proteger a privacidade individual estão se esburacando. Sua capacidade de ocultar a intimidade aos intrometidos olhos alheios já não parece tão valiosa." (SIBILIA, 2010)

constant search of the contemporary subject for sensations that need to be lived and enjoyed as if they justified, or better yet, eased the constant anguish inside which individuals live facing the new relation with time that was configured with the arrival of the internet, connections, mobility and social networks.

> In contemporary society we are trained since childhood to live fast. The world, as we are induced to believe, became a bottomless container of things to be consumed and enjoyed. The art of living consists in stretching the time beyond limit to fit in the biggest amount of exciting felling possible in our day by day. These feelings come and go. And they disappear as fast as the emerge, always followed by new sensations to be chased after. Hurry – and emptiness – is a result of it, of the opportunities we can't lose. They are infinite if we believe in them. (BAUMAN, 2009)[92].

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[92] Tranlated by the author: "Na sociedade contemporânea, somos treinados desde a infância a viver com pressa. O mundo, como somos induzidos a acreditar, tornou-se contêiner sem fundo de coisas a serem consumidas e aproveitadas. A arte de viver consiste em esticar o tempo além do limite para encaixar a maior quantidade possível de sensações excitantes no nosso dia-a-dia. Essas sensações vêm e vão. E desaparecem tão rapidamente quanto emergem, seguidas sempre de novas sensações a se perseguir. A pressa – e o vazio – é fruto disso, das oportunidades que não podemos perder. Elas são infinitas se acreditarmos nelas. (BAUMAN, 2009).

4 An image is worth a thousand words

With over 300 million subscribed users we intend to show how the social network of photo sharing Instagram works, trying to understand how its tools enable the interaction between people and the creation of what we conceptualized before as the virtual album through the platform and yet, how through the available tools mostly young people narrate their experiences and enforce their identity on social networks. Besides, we will present some aspects of the image as a sign.

4.1 A brief Instagram history

Instagram was released on October 6th, 2010 as an exclusive application for phones using the iOs system – Apple's operational system – and was conceived by Brazilian Mike Krieger and North American Kevin Systrom. Before naming the app Instagram, the partners had already developed another application called Burbn, which at that time Kevin Systrom defined as a "very complicated" app. In it you could check-in places, take pictures and make plans for the weekend. With a deeper analysis to the behavior of users of Burbn, they realized that "people weren't using Burbn's check-in features at all. What they *were* using, though, were the app's photo-sharing features. "They were posting and sharing photos like crazy". (GARBER, 2014).

So, on October 6th 2010, the first picture was posted on Instagram (as we'll see below) by its founder Kevin Systrom. A picture that says a

187

lot about the idea and the meaning of this social network: showing daily common moments, in which the user narrates details of their day by day through their own eyes and camera. He turns to be the photographer and editor of his own images and gives the tools so that millions of people can narrate themselves through their subjectivity for those who they are connected with. "The shift to the visual on the Internet and especially in social media has increased a lot since then. Facebook was originally created to show photos of people's faces, and today shared images are central to most social media. Our bodies are no longer hidden online". (RETTBERG, 2014, p. 12-13).
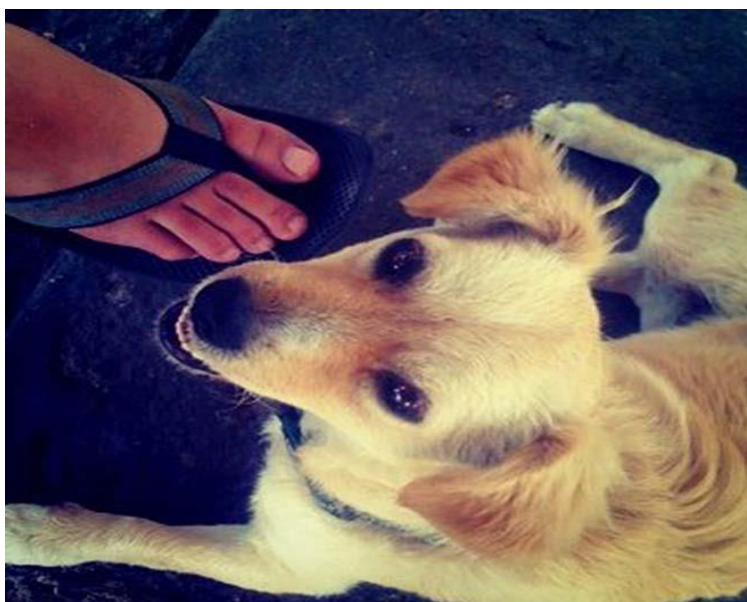
Image 4: first published photo on Instagram.

With less than a year online the app had in August 2011 more than 150 million photos posted, and in September of the same year would reach the mark of 10 million subscribed users. Yet in 2011, Instagram was named by Apple the app of the year.

The year 2012, was both of changing and growing for the social network. In April of that year the application was launched for the Android system and in the same month Facebook announced the buying of Instagram for 1 billion dollars to integrate it to their network. With these two new possibilities, in July 2012, the number of registered users went up to 80 million. In August of the same year a system to show maps that marked the exact location where the picture was taken was implemented. In November, Instagram's webpage was created making it not and exclusive thing for the phone screens anymore.

In February 2013, the feed function became available with pictures that could be seen on the web, in the previous version the user could only see some pictures that alternated on the user's profile page, but there was no possibility to see the profile of the ones followed by them. In July, Instagram make a new update now enabling users to also post videos on their profiles. These videos could be 15 seconds long and could be treated with some of the filters as the ones available for pictures and could also be edited in a simple quick manner by the user before publishing it. In September 2013, Instagram had more than 150 million users. Thinking about the privacy of their users in December 2013 Instagram launched a way of sending photos directly to some users in a private way, without having to share it in your public profile. In 2014, Instagram reaches 300 million registered users generating 2.5 billion likes a day and 70 million posts a day. In September 2015, Instagram "Direct" (messages directly sent to specific users) was upgraded keeping similar characteristics of what

is called "sharing" when it refers to the same function on Facebook. An arrow was included next to the "like" and "comment" tool right below the photos on Instagram. According to the official Instagram site, this change was incorporated to the app because "(…) people do this by @-mentioning friends in comments, so much that nearly 40% of comments include an @-mention. This update has made it easier to share content that you love". (INSTAGRAM, 2015).

In order to create an Instagram profile, the future user must create an account or join with the already registered Facebook account. They must choose a name by which they will be identified on the network which doesn't necessarily have to be the same name as in the Facebook profile. In other words, the register can be made with a name that can be different from the one that will appear when the user is mentioned by others or when they like other pictures. The user can insert or not a profile description to present themselves on their initial page. Yet in the moment of creation of the account the user must make an important choice, will their profile be public or private?

In case the user opts for the public profile any other registered user on Instagram or who uses the Internet to search that profile on Instagram will be able to see all their activity online, having free access to the photo that are published by the profile. If the user opts for a private profile, they have to accept who they want to be able to see their photos, and for this must accept the requests sent. Despite having a public or private profile, the user can follow as many people as they want and in case they want to follow someone with a private account, they also have to be authorized by the other user. Different

from other social networks, when somebody accepts the follower request on Instagram the person is not automatically followed back, in other words and user can follow another user and don't get followed back. The connection between followers doesn't happen like on Facebook for example that when you become friends with somebody else the two of you are simultaneously connected and share information on the app both ways.

The photos of the users who you are connected with are represented in the feed with images published in a sequence according to the time they were posted. Hence it's not possible to personalize what you see or which user would have priority to show up on the news feed. All the photos of who you follow are published according to the time they are posted on the social network and it's not possible to see the right time the photo was published because time seems relative to the moment the user accesses their feed. In other words, the photo can be displayed with the time indication like: two hours ago, 10 hours ago, 1 week ago and so on according to weeks. This time remains registered on the image according to the present time that serves as the time mark for the older photos. This way Instagram presents a different relationship with the "traditional" time as time presents itself to the user according to the people they follow, the moment in which the photos were published and the moment in which they are accessing the application.

> As a result of this distorted structure and presentation of time within the application (there is no specific time or "history" for each image) what we get is a coexistence or contemporaneous state in which all photos occur to us at the same

time, no matter how different they are, when or where they were taken. In a paradoxical way, the temporal image becomes atemporal. And as images become "timeless" (or better, time–thickened), we are all in the same times together. (HOCHMAN, MANOVICH, 2013).

Besides this time which we refer to of the moment in which the photo is posted, and how it is presented to the users on your feed we must highlight that these photos are not necessarily instantly posted by the user. We believe quite a few of them are but this is not a rule to be followed by everybody. The picture may have been taken with the cellphone in some other time and kept in the camera roll for days, months, years, and then posted in another moment. As it is also possible that photos taken with other cameras with greater quality are posted on Instagram so it's only necessary to open them on the cellphone.

In spite of all that, we found some characteristics in the social network which connect with the old way of taking instant photos and which we believe have a relation with the initial Instagram purpose, and it is with the Polaroid[93] camera, specially what concerns the colors of the photos and the instantaneity in with they are developed.

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[93] The Polaroid cameras were developed by Edwin Land and began being commercialized in the United States in the 50's. These cameras allowed pictures to be developed just a few seconds after being taken what represented big news at that time, because this process could take days. The camera was a huge success between the young people of the 60's and 70's coming to a production of 5 thousand cameras a day. Today the company is adapting itself to the new technologies and it is developing printing cameras but with digital technology in image caption. (POLAROID, 2015).

In convergence with the colors we make the connection with the available filters on Instagram to customize the pictures and connecting to the instantaneity in which they were developed we have this exact feeling in the photo sharing social network. Rettberg remind us that these filters are used for the building of the image of self and it is influenced by the cultural filters (RETTBERG, 2014, p. 35). In other words, the color tone choice in the photo is culturally established.

The Polaroid cameras represented a new change in connections with the photographic possibilities for amateur photographers. Steve Crist in the introduction of the book "The Polaroid Book" remembers that "the sensation of watching the development of the picture in our hands and the capacity to make technical creative adjustments while taking the photos was a completely astonishing experience!" (CRIST, 2004, p. 10).

If we observe only the Polaroid and the Instagram logos this proximity between their characteristics can be even stronger as we can observe in the images below. The reference Instagram makes to Polaroid is direct when it uses the same concept of the vertical colorful lines. On Polaroid's logo the color specter is wider: purple, pink, orange, yellow, green and blue. On Instagram only four of them are presented: pink, yellow, green and blue. What happens is that Polaroid's brand has been on the market for more than 60 years what makes it easily recognized by people who either had the camera or know the concept of photography with instant the development which it offers. When they make this direct reference on Instagram's logo

they intend to sell the same concept of instantaneity Polaroid presents, however instead of having the pictures developed you see them instantly shared on the social network. The concept is used but the materiality of the final result is changed. With Polaroid the subject has the photo instantly printed on paper and with Instagram you can see it shared with your network of followers in a few seconds.

The unobservant users may let this connection go unnoticed, however there is a message being sent, because when we see those colorful lines we make an instant directly or indirectly aware connection with the concepts presented by Polaroid. In other words, the image brings a direct connection with its referent – another logo – and soon creates a new meaning for what is seen, making new interpretations of that sign.

Image 5: Polaroid`s logotype

.   .   *Image 6: Instagram`s logotype*

Another characteristic over which we establish a connection between Polaroid and Instagram photos is in connection to the filters available for the user to alter the original image before uploading it on the app. On the instant development cameras, the image was chemically developed without the possibility of correcting and controlling the color as it was made in a laboratory for example. In the laboratory it would be possible to adjust things like saturation and contrast in the image. This way the Polaroid developed photos had a peculiar tone, less saturated and sometimes blurred. This happens, especially because the development cannot be controlled by the professional at the laboratory destined to develop the images. What matters in the Polaroid case is to be able to see the final result of the photo as fast as possible, almost instantly. That basically what Instagram brings back to its users, the possibility to, in a few clicks, take the photo, treat it and publish it. Furthermore, we draw attention for the changing that occurs in connection to the public that will have access to this photo taken.

When we think about Polaroid, the photo would certainly be developed and showed, shared and divided with those who were around at the moment of the photographic act, and which in a group accompanied the quick process of the development of the image. The sharing of the photo was restricted to those people who shared the same physical space and who were able to see the printed picture what in that moment meant the materiality of the photo itself. On the Instagram process, besides not having the development process of the instant photo, it is shared to a much more embracing network than

the one you are sharing the same physical space with, in the possibility of visualizing the photo. It obviously happens because Instagram was conceived with that intention of which in a few clicks the photo could reach its final process which was not the development of the picture itself but its publication on the social networks which will allow, quickly and finally instantly that different people have access to that image.

4.1.1 Filters and image manipulation for all

Instagram offers some tools called filters so that its users may modify the aspect specifically concerning the tone of the photo after it being taken, in the process of manipulating or editing the image. Along these almost five years in which the app has been available some new filters were incorporated giving more possibilities so the user can find the filter that adapts better to the message they want to transmit. According to the very site of the social network they say that "we`ve seen tremendous creativity within the community, not only in the moments they share, but in the time spent carefully composing and editing photos and videos to bring out emotions and make them beautiful". (INSTAGRAM, 2015).

Rettberg (2014) interestingly reflects about the use of filters having a function beyond modifying the color of the photo. For the author the filters became an important part to be discussed and understood in visual culture. The filter can refer to, as in the sense used on Instagram, the function of modifying the colors in a photo; however,

it is also a term used when for example the user opts for not receiving certain notifications about a determined person or opts for no seeing the publication of another friend or yet it doesn't allow them to see a certain publication from you. All those are within the meanings of the term filter in the universe of social networks.

> Instagram was one of the first sites to really popularize filters, and now they are everywhere, allowing us to make our selfies and other photos look brighter, more muted, more grungy, or more retro than real life. We don't just filter our images before we post them to Instagram, though: filter has become an important and far more general concept in today's digital culture. We filter our images, our email and our newsfeeds. (RETTBERG, 2014, p. 21).

The possibility of filtering for example the kind of information we see, the e-mails we get, or giving priority to publications of certain people who we are connected to, was in a certain way a possibility only made available from the moment these applications and social networks enabled the tools for the user to choose that which they want or don't want to see. However, the thing that concerns us for our context of discussion about Instagram is thinking about the filters as available tools for photo editing which change them creating effects and a new photo from the original one. It is in the edited photo which will soon be posted that the user will, through the filters chosen, be able to hide or highlight details in their photos, modifying above all the message they want to transmit with the photo through the reception that will be acquired from that image by other users.

We highlight the use of filters that are available in other applications on the cellphone. There are some image editing applications available for the moment before the photo can be shown to somebody or published as a way of transforming the reality (that would be captured by on the original photo) into a reality that pleases the author of the photo more. In other words, from that which we see in the original photo without treatment we choose what we want to highlight or hide by using filters. This way we can change into somebody we would like to be or change what we see and want to shot into something more interesting, beautiful, attractive. After all what we want with the publication of the photo is to interact, show a daily life flash, get likes on the social networks that work as a way for approving what we are or do.

In the most diverse photo cameras today it is possible to manipulate images with filters, some of them give a larger or smaller number of options so that the amateur photographers don't need to know how to use professional image editing programs like Photoshop to manipulate the images. Nevertheless, Instagram itself incorporates on the available image editing for the user other manipulation tools besides the filters which at first could be considered complex. However, these tools are presented in a so sensitive way that it is not really necessary to know an image editing software to use them. Today the app provides for example manipulations on brightness, contrast, warmth, saturation, highlights, shadows, vignette, tilt shift and sharpen for the images.

Despite being a cellphone application that intends to connect people through shared experiences over photos, the application gives its users the possibility to manipulate and edit the original image, so that they, the users, get satisfied with the result of the photo that will be published. We can point two questions connected to this: one is that with these tools, the user can indeed transform their reality or their photo in a more interesting, attractive image highlighting or hiding some information through manipulation, and also that at the same time the photo taken with cellphones which is seen by many traditional photographers as having bad quality, has been gaining more and more tools and possibilities so that the amateur photographer may have tools which a professional photographer uses to treat their images and then they can fell less amateur concerning the pictures they share. In an intuitive and fast accessing way, you can manipulate the original image and publish it on your profile.

The amateur photographer can show talent to work with the image, what was previously restricted to professional photographers with high quality (and high cost) equipment besides the knowledge about image editing programs which are not only expensive but also of greater complexity of use. What we can realize is that when these elements come to be available for the users access they get interest in using them and want to do so, showing that in the contemporary world and on the social networks the image has a great value and strength to talk about oneself and narrate their experiences and their daily life in an attractive manner for other users.

4.1.2 Tags and geolocation uses

On Instagram as well as on other social networks, what matters is being connected either to other people that are part of your daily life on the ordinary day by day activities or to those people you connect only through the social networks because of a series of other interests. With the intention of sharing the most information that can give more meaning and value to the experience that will be shared through the photo, Instagram provides other tools that complete the image and give more information to the reader of that image. "Tagging, commenting, titling and annotating of images are essential elements of participation in the social aspects of photo sharing which play a role in creating communities of users interested in specific images." (RUBISTEIN, SLUIS, 2008, p. 19).

Before publishing the photo on their profile, the Instagram user can add to the image a feature called "tagging". With this tool you can add the name of other user on the network who can be or not in the photo, or just tag other people who were at the place too but not necessarily in the photos. This information about tagging is available for all the users who have been tagged and consequently that photo will also appear on the profile of the tagged user. Besides giving more information about the published photo naming those people on it, tagging can also serve as a way for other users who identify themselves with your profile to find other people whit whom they will probably share common interests and this way increase even more the number of people they are connected to.

> Tagging is one system which rewards users by providing a tool for search and retrieval of photographs, while at the same time making large collections of photographs legible to other software. Tagging is crucial in helping computers to make meaningful selections of images that relate to its content or emotional significance. (RUBISTEIN, SLUIS, 2008, p. 19).

Another tool provided by Instagram for its users is telling where exactly the picture was taken. This way when the photo is published it simultaneously shows the name of the place where it was registered. The user who is interested and don't know the place for example can click on the place's name and be led to a map showing the exact location where the photo was taken. On the user's profile on Instagram it is possible to access a map that shows where the user took all the photos they posted.

> Photo-sharing and social networking sites now provide a platform for photographers to deliver their images to locations where millions can view them simultaneously. Being in the right place with the right phone is now enough to make you a photojournalist, or give you access to gallery wall space. Snapshots now appear not only in web-based family albums and diaries but also literally cover the face of the Earth: augmented by geographic coordinates they are superimposed onto screen-based online maps of the world. (RUBISTEIN, SLUIS, 2008, p. 10).

Supposing a user published a photo and added the place where the photo was taken which can be a nightclub for example. Every user

who wants to know more about the place and click on the name of the place, will not only see the exact location of the place on the map but also have access to photos from all the people who added the location of that place to their pictures. […] the way we present ourselves to our online audiences is no longer only by textual and visual cues such as status messages, photos, or videos but also through geocoded digital traces, geographical data visualizations, and maps of individual patterns of mobility. (SCHWARTZ, HALEGOUA, 2015, p. 1644).

> Digital expressions of the spatial self are becoming increasingly embedded in our spatial practices and the social production of space. As millions of people use these tools to annotate their physical locations and instantly share them with various social groups such as "friends" and "followers," the spatial self is becoming a prominent part of our daily life. However, the spatial self is not merely a byproduct of mobile social media use, nor is it simply an aggregation of geocoded data. The spatial self refers to intentional socio-cultural practices of self-presentation that result in dynamic, curated, sometimes idealized performances of who a user is, based on where they go. (SCHWATTZ, HALEGOUA, 2015, p.1647)

This way a group of people is instantly created who can be connected because of a common interest for example going to that kind of place. Observing the photos from many users who go to that place is it possible to have a dimension of how this place is, what kind of people go there and how their experiences are registered. From the

experience registered by other users the individual can have a dimension of what their own experience in that place could be, even if they have never been there, through the eyes of the other.

The Instagram user is also allowed to add a "description" to the photo as if it was a subtitle on that photo. In this description besides the text it is possible to add emoji[94] and hashtags. The emoji gives the message another image use with the expression on the "little faces" that are used to illustrate the written text. Hashtags as we exemplified above with the location of the photos, connect the users who apply them on their posts to an interest, word or feeling they wish to express in a short form and which relates to the image posted by the user. The hashtag selfie as we said in the previous subchapter, was first used on December 2010 by user Jennifer Lee. Obviously other selfies had been taken and posted previous to that, but as a description in a hashtag this was the first time it was used and it quickly spread to be used by thousands of users who identified themselves with the word and came to be part of a community which identifies their own photo as so.

4.1.3 Instagram album

We will understand the questions of the Instagram album as in the concept we discussed about the digital album which we'll call

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[94] Emoji has its origin in Japanese culture and it means ideograms which denote expressions and wishes (happiness. sadness, anger, pain, etc.) and is much used in the communications of young people over the internet.

"affective album". Instagram works for photography with two different contexts the first with the idea of the news feed where we can see different photos from different users as they are published online. The user sees those photos listed in a chronological way in connection with the last time they accessed the app to see photos. The second way we can understand the working of Instagram is the one which interests us now and this is its function as an album.

Every app user has their own page where all their published photos uploaded along the time using the application are available. These photos are at hand in chronological order always from the latest post to the earlier one. In the pictures below, taken from an online search, it is possible to see how this album format works on Instagram, which is also the user profile page.

On this profile the user uploads a photo of themselves so they can be identified by other users. Besides that, it is visible to any other user who accesses the profile and it is possible to get information about how many photos were already uploaded by the user, how many followers they have and how many people they follow. There is also visible to everybody who enters the profile a short biography written by the user containing what they think is relevant to display as information about themselves on their profiles, it is possible to include links to other pages on the internet too.

While all the information described above are visible to anyone who accesses a user's profile (unless they are blocked), the same thing doesn't apply to the photos. The user can choose whether they want a public or a private profile. In the case of the public profile the posted

photos will be able to be seen by anybody who enters the profile, however, if your profile is private only users you "allow" will be able to see them. It also applies to the profile page where no picture can be seen before the "authorization" of the owner in case the profile is private.

The pictures show the profile and album configuration on the smartphone (first picture) and on the webpage (second picture):

Image 7: Instagram`s smarthphone album configuration
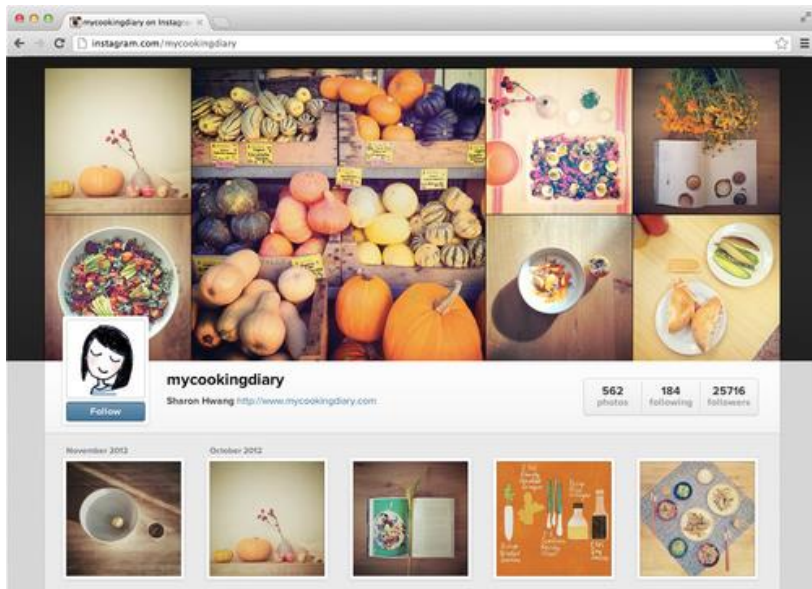
Image 8: Instagram`s website album configuration

We think Instagram more as an app that is attached to the instantaneity of the publications and the relationship between the user and the news feed than with the specific album function inside the app. However, it is necessary to touch upon this point because in one way or another it is through the observation of the posts history of each user that we can interpret the building of each user's identity given by the group of posts they publish and when observed as a set will build beyond a narrative in a single picture, a story that can be created about oneself by looking at the photo sequence that will end up revealing important personal aspects of that individual, as for example: places they go, what they think it is relevant to post, who appears in the photos, etc.

We should also think how the album plays a role of keeping memories, in this case of the moments lived by the user. We see the

function of the digital/affective album much more as of connecting people that the one of memory, because we understand that the use of the application is much more linked to interaction with other users than specifically keeping memories for posterity – as it would be in the family album. A family could have specific albums for different events of their life, for example a wedding album, a birth album or a thematic album such as "the first year of a child". However, on Instagram album we do not see a separation of the pictures by events. They are all together, what make us think it is more like a "life album", with the collection of the most important events of their life, than a specific thematic album.

> Completion of the first year of a child's life is highlighted by the taking of many snapshots during the "First Birthday Party." Although pictures may have been taken on days labelled "one week old," "one month old," "six months old," the first annual birthday is much more elaborate. Snapshots will include the cake, cards, candles, new toys, attending relatives, friends, and so on. The child will be allowed to make a mess while devouring the food; photographs will be taken before the baby is cleaned up. These images tend to celebrate behavior and presentation that will not be acceptable later in life. As such, these images also provide comic relief within the total snapshot collection. (CHELFEN, 1987, p. 81).

The family album seems to be defined by thematic events, while the digital album is distinguished by the depiction of daily events often saved in a common area, not always specified by events.   However, even if the main intention for the use of the app is creating an album

and not memory, it is evident that this register is being made and created also as a memory album, because the photos that are published are also kept and organized inside the app. So if we go back to the first photo posted by a user for example in 2012, we'll basically have (depending on the frequency which this user posts) a timeline of their own life in images: places where they have been, people who they met and where have they traveled. Different from the family album on the digital album

In this regard the Instagram album is in constant change whereas from every post published a new photo is also added to the user's photo album, and it also works almost like a public photo diary that is filled little by little with photos that have the appeal of being virtually instantaneous and from each user's daily life.

4.2 The sign

The term semiotics has been used since ancient times in the medical field with the function of interpreting the signs that are the symptoms or syndromes that lead to the diagnostics of a disease. In humanities the term appears in the end of the last century and it shows a desire to elaborate a "general science of the signs". In the beginning, most studies connected to semiotics were about the speech and consequently words and their meanings. We credit the paternity of this study to the North-American theoretician of logics Peirce and to the French linguist, Saussure.

Saussure proposes a sign system that expresses ideas and intends to create an inventory of these signs as well as the rules that govern their combinations. He opposes to that language understood as a socially limited set of elements and rules – speech – practiced in an unlimited form by everyone and that therefore produces an infinite amount of messages. The theoretician draws attention to all forms of existing communication, for example, gesture, rituals, signs, etc. This way, he points semiotics as a study that is way more embracing than linguistics; in fact, Saussure proposes that the studies he made in semiotics could be applied in linguistics – which embraces one of the fields of study of language. At the same time, in the United States, Peirce, a scientist, creates a science to study the signs, not having the philosophical questions at sight so much, but trying to elaborate a classification to understand the working of the signs. Later his studies would be developed in France specially by Roland Barthes and in the United States by Charles Morris. It's also important to mention Italian man Umberto Eco as a scholar and theoretician in the semiotics field and also all the others researchers that keep on developing studies in semiotics and sign analysis, in a continuous developing work on their theories and fields of analysis.

It's also necessary to remember at this point that in the specific case of this investigation we shall emphasize the reading of the signs of the photographic image, leaving the linguistic signs analysis aside. We believe this research is important because we live in a civilization that is surrounded by images and above all where people are worried about the management of their own image once the representations

made through them has been gaining more and more interpretations, value and uses, especially in the universe of the social networks where there are too much information and a little time for reading each message. In other words, each individual as the manager of their own image must know how to use it in an effective way, reaching their goals when communicating with their audience.

That being said, knowing how to use image in a way that fast and efficient communication is achieved, is increasingly more important in the contemporary world. This doesn't mean that language as in its written form is being substituted by images, we understand that they are used in different ways with different intentions by who use them, thinking, specially, about the best way to communicate in each environment. The building of the narrative of oneself is made through images produced by each individual that quickly gain the new public space of the social networks and they will be re-signified from the reading of the image made by other users contemplating the games of meaning and attempting of each individual to, through a single picture, be able to represent as many discourses about themselves and their identities as possible. "Image is a empty form which needs the interpretative competency from an observer, because, besides the general relation it established, it is needed the image to be filled with contents, experiences, geometrical relations, etc." (VILCHES, 1988, p. 26)[95]. After all, as we said in another moment of this research, the

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[95] Translated by the author: "La imagen es uma forma vacía y necesita de la competência interpretativa de um observador, porque, más allá de las relaciones que estblece, se necesita que la imagen sea llenada de contenidos, de experiencia, de relaciones geométricas, etc." (VILCHES, 1988, p. 26).

identities are being built also on the social networks through discourses made by ourselves and others about each individual through that which is presented to them.

Resuming what Barthes (1964) proposed in his work, any sign system (either meaning or communication) is connected to verbal language. He says that it is hard to find images that are not accompanied by verbal or written language. The author demonstrates that in all kinds of image whether in the movies, on TV, in publicity, on comic books, in photography, for example, the verbal language duplicates the visual substance and it maintains, in most cases, a structural relation with the visual message. In her book "La Imagem fija" Martine Joly explains in an effective way, also for this investigation, the relation of which Barthes (1964) referred to:

> As for the family or traveling photo, it has a primary role of group cohesion that occurs through collective verbalization that is caused by the photo and the common memory that is linked to it. In addition, this oral verbalization has often been written on the family or holiday album. (JOLY, 2009, p. 29)[96].

We shall draw attention to this statement and for an already possible transposition of this "verbalization" when it comes to the context of the analysis of the photos that we will make on Instagram. It seems

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[96] Translated by the author. "En cuanto a la foto familiar o de viaje, tiene una función primordial de cohésion del grupo que se produce gracias a la verbalización colectiva que provocan la foto y el recuerdo común que le está ligado. Además, esta verbalización oral a menudo consta por escrito en el álbum familiar o de vacaciones. (JOLY, 2009, p. 29).

rather pertinent to us to say that the cohesion of the group would be produced by the comments and talks that are generated from the experience of looking at that photo album, as in the example showed above, which can be a family or a travel album. In other words, the talk would give more substance to the image transmitted by the photo. In the specific case of the social networks which we shall analyze, we believe that this cohesion could be given by the comments from who sees the photo and even by giving a "like" on the picture. Through these attitudes the social cohesion generated by the image, in this case the photo, would be given.

On the artistic image it is usually possible to find a title or a subtitle for the work which gives us more information about the interpretation that is expected of that image. In the case of publicity, the verbal interferes graphically or orally as on TV for example. This way we realize that the image still comes most of the times connected to either the spoken or written word. In the specific case of Instagram these images can appear with a subtitle written by the author of the photo which besides words, can be accompanied by "emoticons" and hashtags that will bring more meaning and complete the message the person wants to send by giving more information for those who will read that image, in a certain way driving the interpretation it is expected from that image.

4.2.1 The notion of image as a sign

It is very common for us to have the notion of a sign understood as something that is "in something else's place" or as having a resemblance with what it really represents. We find all kinds of signs in the most diverse forms of representation, whether in mathematics, photography, written and spoken words (this one more complex in interpretation). The sign cannot exist by itself too, it is open to interaction and its interpretation can suffer different readings depending on the context of who interprets it or where it appears.

By existing, the sign generates a meaning process and therefore interpretation depending on its nature, context of manifestation, receiver's culture, in other words it's important to highlight that the sign is culturally meant and interpreted. For example: the reading of a Japanese ideogram will only be correctly interpreted by individuals that know Japanese ideograms and are able to read it for knowing in advance what that junction of forms and lines that create it mean. For a layman the ideogram will only mean a "drawing" and they'll not be able to find a meaning for that sign. For a person who cannot de-codify the ideogram it won't be nothing more than an image that can be generally represented as "Japanese language", but then the process won't be complete because this individual can't read the full message the ideogram brings.

Peirce defines the sign as "something that represents something to somebody in some aspect or character" (PEIRCE, 1938, p. 85). When Saussure wanted to describe the nature of the sign he proposed a two-

term structure: 'signifier' and 'signified'. These terms according to him are inseparable. The signifier would be the perceived material part of the sign that associates in a cultural and arbitrary way conventional to its meaning which then connects to a concept. However, the sign can also refer to an action whose representation may not be possible in this system of two and so a triad was created to explain this relation of the sign: signifier – referent – signified. Peirce builds on the same triad, however with another name: representamen – object – interpretant.

In an attempt to define the signs and their elemental structure, semiotics proposes a classification of the signs. In this sense we shall present the classification proposed by Peirce of what the three types of sign would be: icon, index and symbol.

The icon for Peirce (1938) is a sign in which the signifier has a relation of similarity with what it represents, in other words its referent. For example, if we see a photo in a postcard (signifier) of Copacabana Beach (referent) this sign may be considered iconic, because it resumes many characteristics of the referent: colors, forms, proportions, etc. It is important to mention that this sign may gain different meanings according to the cultural background of who interprets it, for example for a foreigner it may also mean: vacation, resting, summer, fun.

The index is a sign characterized by having a physical relation with what it represents, a casual relation that seems to work for almost all signs of nature such as smoke-fire; clouds-rain, etc.

The symbol keeps an arbitrary or conventional relation to what it represents. We can give the Olympic rings, the flags from different countries as an example.

Because of its high degree of similarity to reality, photography is therefore understood as a sign with a high degree of iconicity for maintaining it, even though photography may have its limitations in the reproduction of this image once for example colors may suffer alteration, there is the frame limit of the photo and the loss of the third dimension (photography is bi-dimensional).

It is also known that there is photographic equipment such as filters, polarizers, among others that can end up altering the caption of reality; not to mention the post production processes on digital images that can brutally alter the captured reality. Therefore, the photographer could then modify the representation of this reality. Berger (apud SANTAELLA, NOTH, 2008, p. 109) concludes that "photography not only represents reality, it creates it and, finally, it is capable of distorting our image in the represented world".

As we previously saw in this research what we have today are cellphone cameras that immediately enable the photo to be "retouched" whether it's through the use of color filters that will leave the image with another tonality highlighting some colors or shadows or by cropping the image in the photo creating a new photo, correcting the framing or adjusting other "imperfections" that are not desired to be represented in that image.

Especially on Instagram, we must highlight that the post-production of the photos is increasingly more appreciated and because of that new tools are often made available for the user to treat their photos. The process that previously required a rather specific technical knowledge and professional photo editing software was simplified and made available for those who use the app. Thus it is possible to add some color filter to the image – giving a vintage flair to it for example – and it's also possible to modify/balance/customize the saturation, shadow, brightness, structure; among other tools, available for editing the photo before it is published. "The photo filter both aestheticizes and perhaps, as Sontag wrote of images of war, the filter anesthetizes our everyday lives (1973, 20). At the same time filters show us images that look different than the world we are used to seeing" (RETTBERG, 2014, p. 26).

This way if the light was not adequate at the time the photo was taken and it gets a little darker than intended, it can quickly be corrected without the necessary technical knowledge about image treatment, because all the tools work in a rather convenient, sensitive manner. Therefore, the user who wants to post the photo can quickly adjust the image in a way they find pleasant and then share it online with their followers.

We can comprehend the photos we see daily published online as signs with a high degree of iconicity for making direct references to situations of the daily life of the users, but at the same time interpreted (for example the use of a hand or mouth gesture) and will only be interpreted in a whole if represented with socially and cultural

references known to their public. For example, photos with hands posed as a heart have been used to transmit a message of "love", "caring" which are feelings that the sign of the heart represent in our western society.

4.2.2 The plastic sign and the iconic sign

It seems pertinent in the scope of this research to talk about the definition of plastic sign, because it is useful for the moment of the image analysis that will be made further in this investigation. This sign definition goes side by side with the definition of iconic sign, however it opens space for the analysis of the sign in what concerns colors, shapes, space and texture of the image, fields which were previously restricted to the art history scholars, psychologists and other areas but not part of the semiotic studies. This theory distinction of the iconic and plastic signs comes from the 1980's when Group Mu[97] showed the plastic signs of image subdivided in two categories: specific and non-specific plastic signs.

The iconic sign by the concept of icon which we saw beforehand has a strong connection to what it represents, in other words, it is an element that directly refers to the object which is substituted or represented in the image. "Iconic signs are those which are like (have some properties in common with) their designator." (AMYX, 1947, p.55). This kind of sign goes a little further in the denotative meaning

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[97] Mu is an interdisciplinary semiotic and linguistic study group from the University of Liege, Belgium.

it may have, in other words it, through representative transformations, earns other interpretations through the connotations it evokes. For example, the image of someone smiling, besides showing the smile itself (denotation) will also represent happiness, satisfaction and relaxation (connotative).

Hence, we shall create here categories which dialogue with the images we will analyze in order to identify how the self-representation of young university students from Brazil and Spain happens, trying to identify beyond the plastic signs (in which we will try to analyze if there is a formal aesthetical standard to work the image of oneself) how the social representation of these subjects in the images they publish on Instagram is made.

The proposal in this case is the autonomy of the plastic sign in connection to the iconic sign, in other words, both exist in a determinate image, however one is not subordinate to other, they co-exist and must be interpreted separately. The plastic sign concerns a series of categories that intend to detail the image in a technical form not so worried about its similarity relation or representation of the object, but it tries to deconstruct or almost cut the image into pieces that create the whole.

The plastic sign must be understood through the analysis of the following categories: color, shape (lines, dots, squares, etc.); space (which concerns the relative dimension small, large, the position against a mark – high, low, right, left; the orientation up or down, near or far.) and image texture (granulated, smooth, stained, focused, unfocused), light, perspective.

As Martine Joly resumes (2009, p. 120) the plastic sign can be subdivided into two categories: the specific plastic signs (color, for example) and non-specific plastic signs (framing , for example), both connected to the representation of the image and its perception by the interpretant. The specific plastic signs have a conventional character and are created by the author of the image according to their intentions on the representation they will make in a certain moment through the photo. The non-specific plastic signs correspond to every visual perception that exists within an image and allows its connotation as a message, these signs relate directly to our perception. (GRUPO MU, 1992). Those definitions will be considered in the next chapter when we will created the analyzes categories of the photos, thinking about those elements of the image that will be thoroughly applied.

5 Methodology

In order to develop this work and to answer the initial question "What are the strategies concerning images and social representations developed by university youths from Brazil (UFRJ) and Spain (UPF) to self-represent themselves on Instagram? Is there a self-representation pattern or is it determined through local culture?" Facing the different methodological possibilities available we understand that some concepts arising from semiotic studies would be the most pertinent for the comprehension of how the photography aesthetics is built concerning the framing, colors, perspective, image composition choices among other criteria we believe are more efficient for the proposed analysis.

Regarding the choice of the individuals to self-represent themselves socially we'll go from Erving Goffman (1956) and his reflections about the presentation of self in order to create analysis categories of the photos thinking in terms of social representation.

In order to deal with this subject, we shall brief the main concepts of semiotics and highlight those used to make the data analysis in this research. Besides that, we shall present the analysis criteria applied to the object of study aiming to answer the initial question.

In general, we find that when it comes to researches that has the image as an object of study, it is quite common to fall on a common saying that the image is a universal language and therefore it would lead us to a rapid independent interpretation of its context and the culture of the interpreter. This statement needs to be reconsidered

once the image as an object of analysis should be deeply analyzed, scrutinized and understood as a set of parts that will form the whole. And each of these parts must be analyzed, in other words, we as image analysts cannot keep only the first impression and we must understand it according to the context and environment where it is being broadcast and also understand that this image is manipulated - edited by anyone with the camera.

We live in an extremely visual world in which information must be passed on increasingly faster. This way the ordinary citizen must, equally, interpret and digest these images that cross the field of vision (on the bus, train stations, shop windows, on different screens we have access to) that since our early days we learn how to read and interpret these messages. We are able to read facial expressions that might show sadness or happiness, we read gesture that might mean good or bad, we read slogans or keywords that are quickly interpreted by ourselves. All this visual information is naturally and quickly interpreted by the common citizen and therefore rarely cause estrangement, as the images are part of the reality and daily life of each citizen.

So, it is up to the analyst of the image to stop and analyze this information that is naturally interpreted by the ordinary citizen, besides thinking about the intention of the author of the image either in a journalistic photo, or publicity, or as in the case of this research, photos taken by common people and uploaded to their Instagram accounts in order to build a narrative about themselves or their own lives. It is necessary to remember that:

> The image whether it is a conscious and unconscious production of a subject is a fact; that it constitutes a concrete and noticeable work is also a fact; that reading this work enables it to live and perpetuate itself, mobilizing both the conscience and the unconscious of a reader or a spectator is also inevitable. Indeed, there are few chances of these three moments in the life of any work to coincide. (JOLY, 2000, p. 44)[98]

However, despite knowing the subjectivity of the author involved in the creation of a work (in our case a photographic one) this can't become a trammel for a work to be analyzed and for us to try to understand and interpret it in order to look for references and meanings to which the author of the image might have used to develop their work. It is important to highlight that we as researchers also put ourselves in the place of common receivers that interpret a text or image according to the cultural repertoire each individual has, in other words we understand that the same image might be reasonably or profoundly interpreted if the receiver has a previous knowledge, for example, about the work of a certain author or other questions connected to that interpretation. In search for an analysis that embraces the interpretation of elements we read in an image we will use categories created by theoreticians of the image analysis and

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[98] Translated by the author: "A imagem seja uma produção consciente e inconsciente de um sujeito é um fato; que ela constitua uma obra concreta e perceptível também; que a leitura dessa obra faça viver e perpetuar-se, mobilizar tanto a consciência quanto o inconsciente de um leitor ou de um espectador é inevitável. De fato, existem poucas chances de esses três momentos da vida de qualquer obra coincidirem". (JOLY, 2000, p. 44)

add any particular category for the analysis we are set to make in this research.

It is known that an analysis coming from a subjective work is a difficult one, and in the specific case of this particular research that deals with the photo the author makes of their own life. We know that we will hardly get to the meaning they wanted to give to that image, a fact that might be of difficult comprehension even to the author of the photo, however it is for this purpose that there is a method to be respected and observed for the image analysis, just so that we understand that there is always a speech and an intention that are reflected in pictures we see and which we relate to in our daily life, whether it's on our way to work or through those published on the social networks.

In order to test the differences of means, we will use the 2-tailed T-test. This test uses the Student's T distribution to compare the mean of the samples. For a better understanding of the results of our analysis, we created, at first, graphics that compare the means of each variable from the UPF and UFRJ samples. Then, we calculated the P-value in other to confirm if the percentage were statistically different or the same in each case analyzed.

5.1 Specific plastic sign categories

Thus, below we describe some categories used as specific plastic sign in order to analyze each photo from the university students from Pompeu Fabra University and Federal University of Rio de Janeiro.

We based and adjusted the categories according to the observed necessity for our analysis, but we also went from some categories proposed by Martine Joly for the image analysis on her book "Introdução à análise da imagem" (2000).

A) The frame: surrounds the image and separates it from the real world in that dimension in which we can observe it. The frame is the limit of the photographic representation and occupies the space of a magazine page for example, an advertisement, the computer screen, the cellphone screen. In the specific case of photos, we will analyze this frame is restricted to the measures available as the "standard" on the Instagram app. The standard for Instagram photos is square[99]. However, it is possible for the user to change this format by adding borders and changing it for example to a rectangle.

A1) Square photo: it occupies all the space dedicated to the photo within the app's frame limits on the standard size offered by Instagram's app.

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[99] In August 2015, Instagram made a new update which allowed photos in different forms – and not only the square as it had been available so far – to be adjusted within the app itself, without the necessity to download another app to load rectangular photos for example. The photos analyzed in this work were selected in July 2015, a period previous to this change therefore the category remains relevant for the investigation as the users – at that moment – needed another app to perform this function.
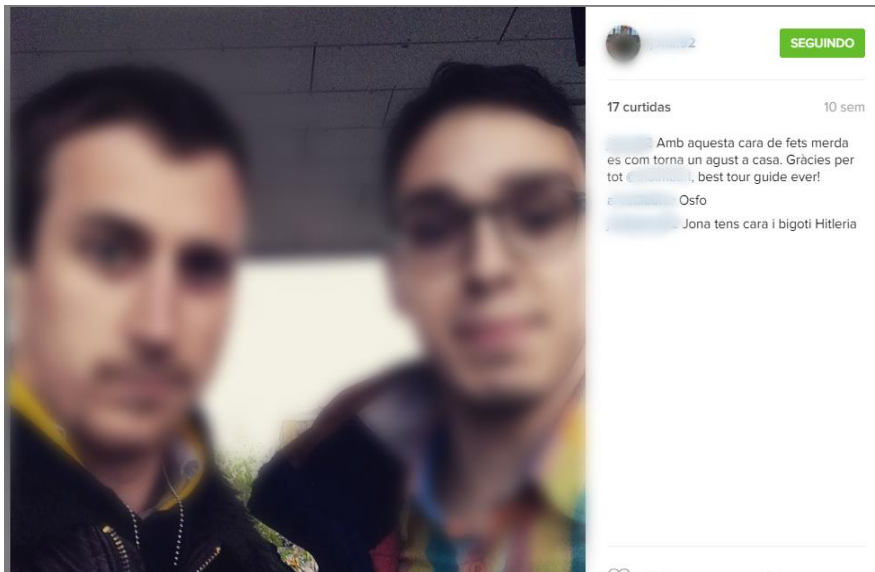
Image 9: Square Photo

A2) Rectangular photo: up to the moment we collected these data the users needed another app in order to scale the photo to the rectangular format. In the case of the app for not occupying the total space dedicated to the photo (as in the case of the square photo) the photo presents itself between two margins, as in the example bellow:

226
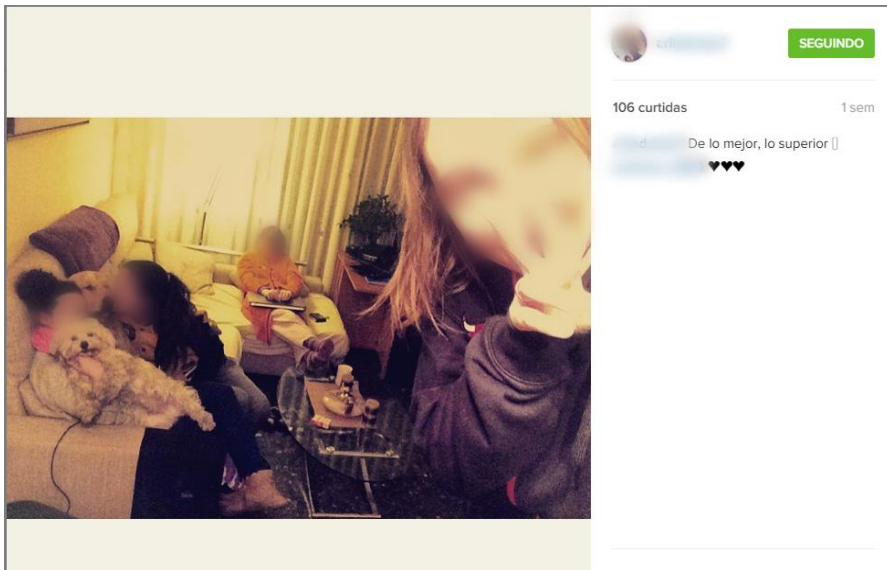
Image 10: Rectangular photo

A3) Panoramic photo: the panoramic photo captures the desired object in a 180 degrees.
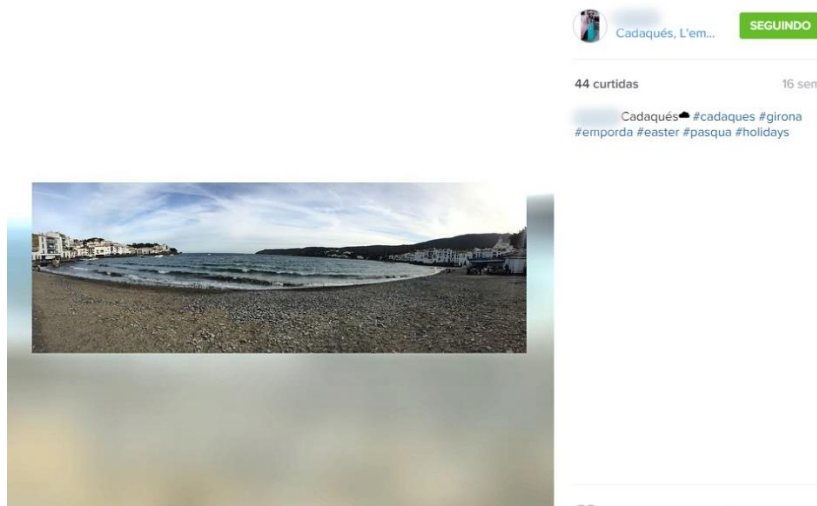
Image 11: Panoramic photo

A4) Fish eye photo: the image in this form is distorted by the lens and the image gets oval.

Image 12: Fish eye

B) The framing or shot: these correspond to the size of the image and to the cutting made by the objective used and the intention of the photographer themselves when deciding the framing of the object or individual represented in the photo. It is corresponding to the scale of shot from the long-shot to the close-up.

We shall define the possible kinds of framing in photos and the they'll serve us in the moment of the analysis of the photos. We shall use some of the definitions by author Lorenzo Vilches (1998, p. 51) in his book "La lectura de la imagen" about the characteristics of the shots we may find in images.

228

B1) Long Shot : the scale of the human figure inside the framing is very small. It's usually a descriptive shot, commonly used to contextualize places and describe situations.

Image 13: Long shot

B2) Full Shot : when the superior and inferior limits of the frame also limit the inferior and superior extremities of the people (head and feet).

Image 14: Full shot

B3) Medium Shot: in the medium shot the subject has their body cut/framed from the hips to the face. It is a shot that values the body as well as the expression of the represented subjects.

Image 15: Medium shot

B4) Close-up: the framing is made shoulder height up to the head, emphasizing the expression of the represented subjects represented by the proximity in which the details are shown. In the case of the photography of objects this plan would show them in detail.
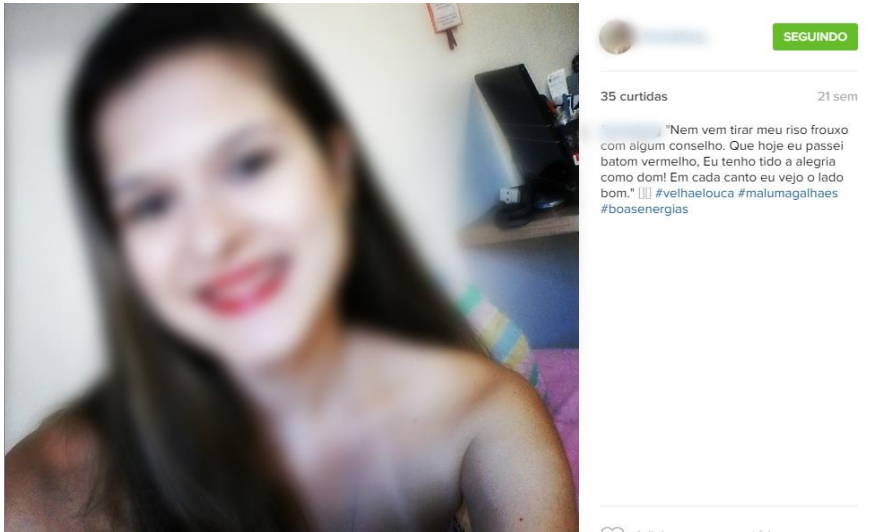
Image 16: Close-up

 B5) Extreme Close-up (EC): this framing refers to the detail shots such as mouth or eyes of the subject or any detail on the object.
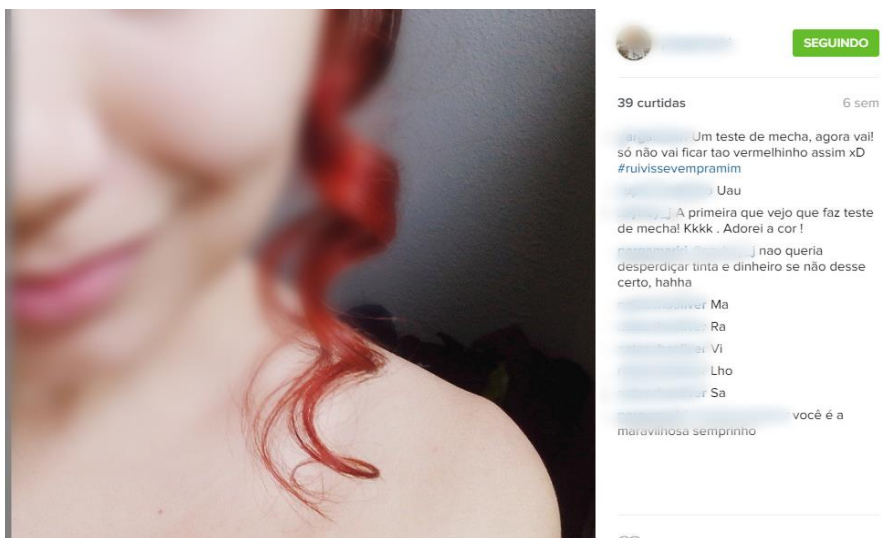
Image 17: Extreme close-up

C) Perspective or angle of the shot and the choice of the objective: this one is a determining choice as it reinforces or contradicts the impression of reality connected to the photographic support. The angle can be a high-angle shot or a low-angle shot. Concerning the perspective, we will also add a third option which we will call "normal" in a reference to photos taken without any inclination of an angle or one with soft changes in the photo. According to Chris Rodrigues on the book "O cinema e a produção" (2007. P.33) it is possible to define the terms as follows:

C1) Normal: the camera at a front angle facing the object to be shot.
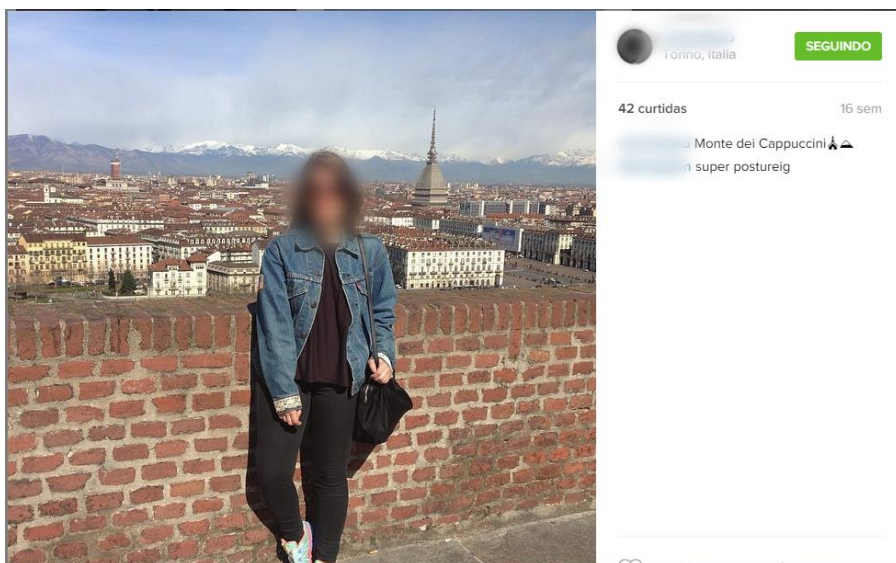
Image 18: Normal

C2) High-angle shot: the camera is positioned from top to bottom, we have the idea that the photographer observes the action from a place above the photographed subject.
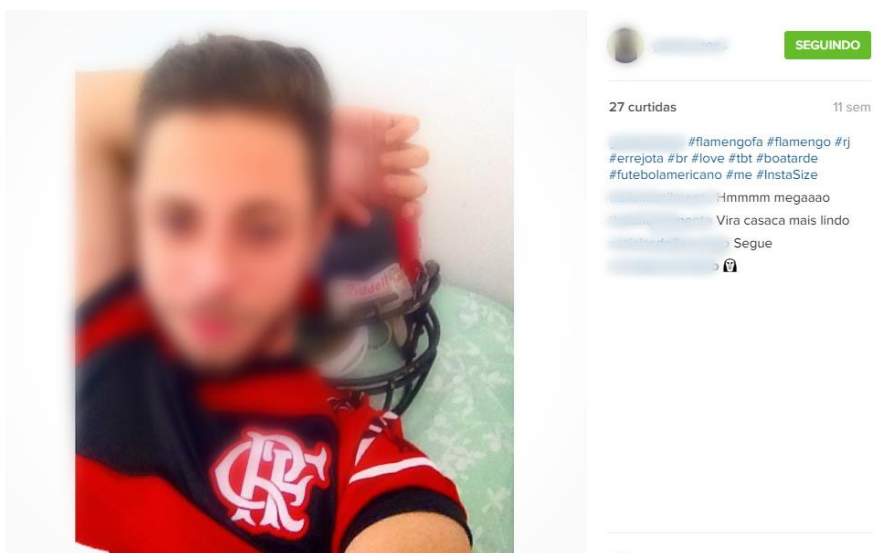
Image 19: High-angle shot

C3) Low-angle shot: the camera is positioned from the bottom to the top giving the idea that the photographer observes the scene from a place below the photographed subject.
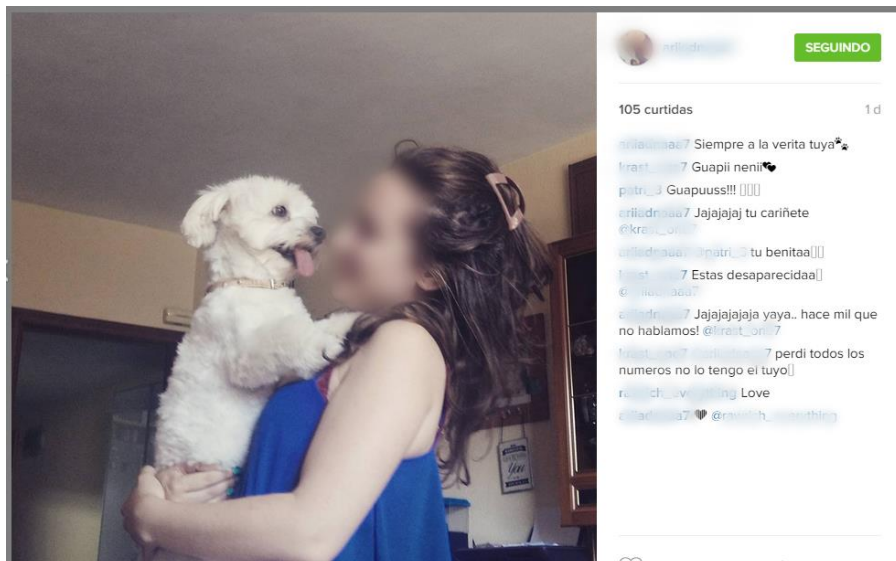
Image 20: Low-angle shot

The choice of the objective interferes in the question of the depth of field in the photo, it refers to the distinctness we have from the foreground until the background of the image. These objectives give us the impression of a higher naturalness with the image, because they try to reproduce the way we see. The use of objectives with a longer focal distance end up working with the blur in images, generating more expressive representations, once our look is directed to that which is on the foreground and focused. There are also some objectives like the fish eye for example that deforms the perspective and cause other effects, as a distortion that plays with the image and the framing of the object in a disproportional way.

In this specific case of the cellphone cameras it is known that we're not able to work this matter of objective choices, once the cellphone does not allow the change of it as in some professional cameras. Actually there are some small objectives that can be bought as extra accessories for people to shoot with their phones and made to be mounted on the top of the phone lenses in order to give some effects for the "photographers" as for example the fish eye and the wide angle lenses. However, as the number of users investing on these accessories is very low and specific for reaching certain results in the photo we will not take into consideration the matter of the objective in the photos made by cellphones in the photos which we will analyze.

D) Orientation of the photo

The orientation of the photo can be horizontal or vertical depending on how the photographer holds and frame the object.

D1) Horizontal

Image 21: Horizontal photo

D2) Vertical

Image 22: Vertical photo

E) Number of photos within the same image.

On the Instagram app there is a tool that enables users to customize a photo by using many shots in a single image. For posts that use more than a photo, the user must get another app in order to create this kind of layout in the image and then export the photo to Instagram and publish it. The app that creates different layouts for the user must be acquired as an extra Instagram app and it allows users to create a customized and creative layout. Thinking about this we created a category concerning the number of photos used by the user in a post:

E1) One photo
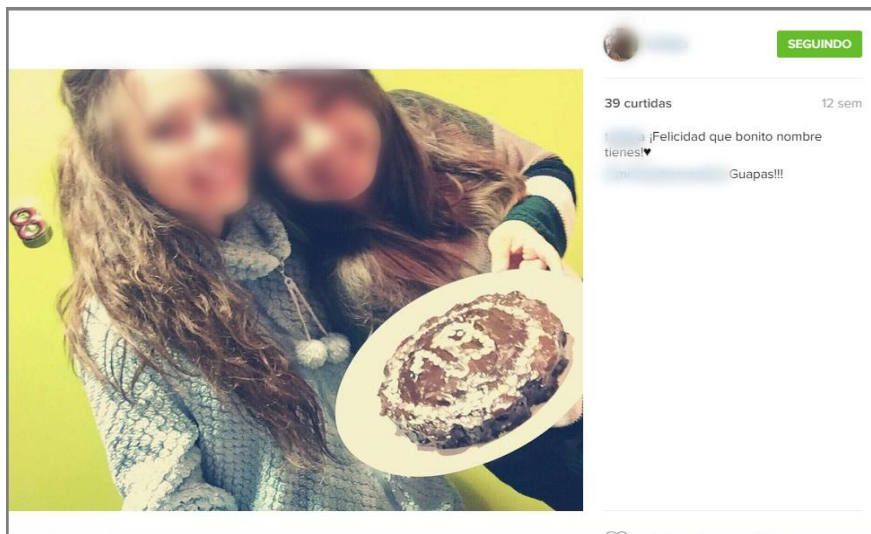
Image 23: One photo

E2) Two photos
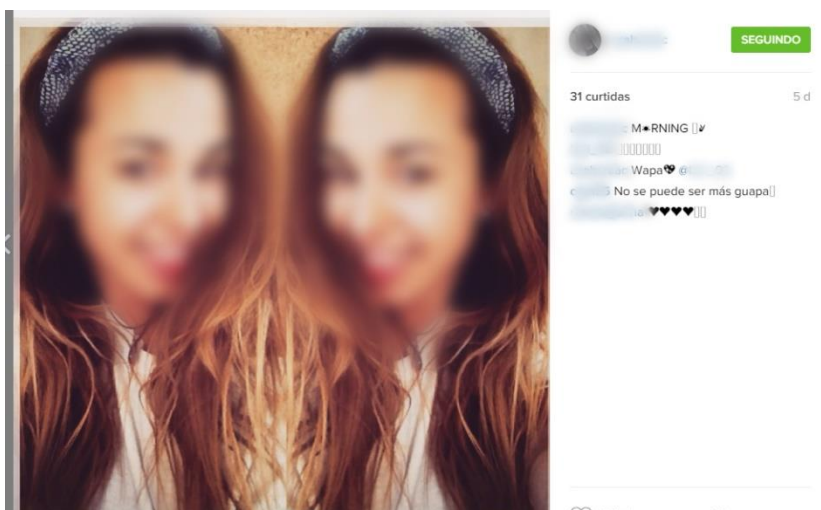
Image 24: Two photos

E3) Three photos

Image 25: Three photos

E4) More than three photos
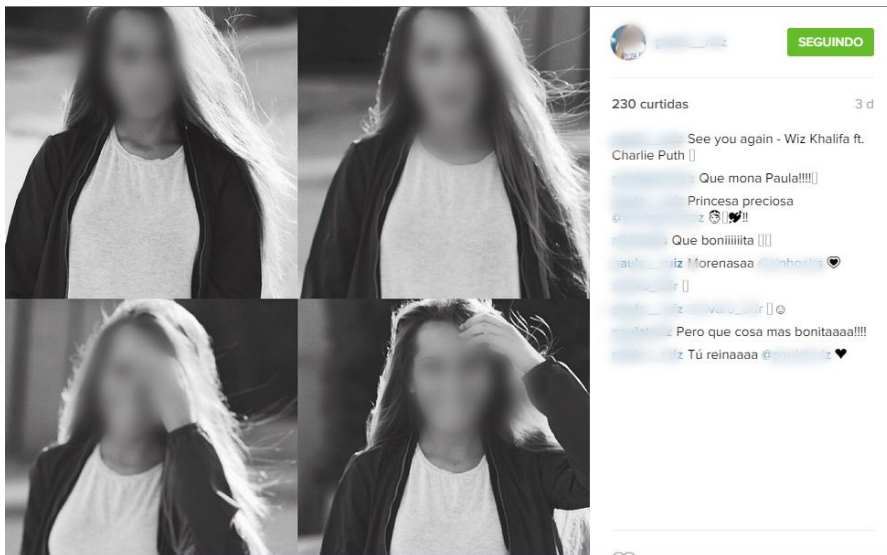
Image 26: More than three photos

So, we present a chart with all categories and subcategories that will be analyzed as a specific plastic sign:

ANALYSIS	LARGE CATEGORY	CATEGORY	SUBCATEGORY
Aesthetics	Specific plastic sign	A)The frame	A1) Square photo A2) Rectangular photo A3) Panoramic photo A4) Fish eye photo
Aesthetics	Specific plastic sign	B)The framing or shot	B1) Long Shot B2) Full Shot B3) Medium Shot B4) Close-up B5) Extreme Close-up
Aesthetics	Specific plastic sign	C) Perspective or angle of the shot and the choice of the objective:	C1) Normal: C2) High-angle shot C3) Low-angle shot
Aesthetics	Specif plastic sign	D)Orientation of the photo	D1) Horizontal D2) Vertical

Aesthetics	Specific plastic sign	E) Number of photos within the same image.	E1) One photo E2) Two photos E3) Three photos E4) More than three photos

Table 4: specific plastic sign categories

5.2 **Non-specific plastic sign categories**

The non-specific plastic signs correspond to every visual perception that exists within an image and allows its connotation as a message, these signs relate directly to our perception.

So, we created the subcategories below in order to analyze the pictures of the students:

F) Color: it is represented by the diverse colors in the light specter and their tonalities and it is strongly connected to the culture of who is interpreting the image, in other words, the color perception is cultural. For example, in the Western world black might mean grief, negativity, obscurantism; however, in the East, grief is represented by the color white while here it represents clarity, pureness, transparency.

It is important to notice that in the photos analyzed it is much likely that the images had suffered changes in color after being taken by the

available Instagram filters for color correction. That being said we should consider that we will be analyzing manipulated photos, but the preference of certain tonal choices might be related to the culture of a certain place or the sensation that someone wants to depict through that photo.

As we don't have the necessary tools to identify which filter is being used by each user in the manipulation of their photos, we shall subdivide the category "color" into three possible choices for the dominant color in the photo.

F1) Predominant saturate colors: these are the stronger color tones when red, orange, yellow, magenta is usually perceived.
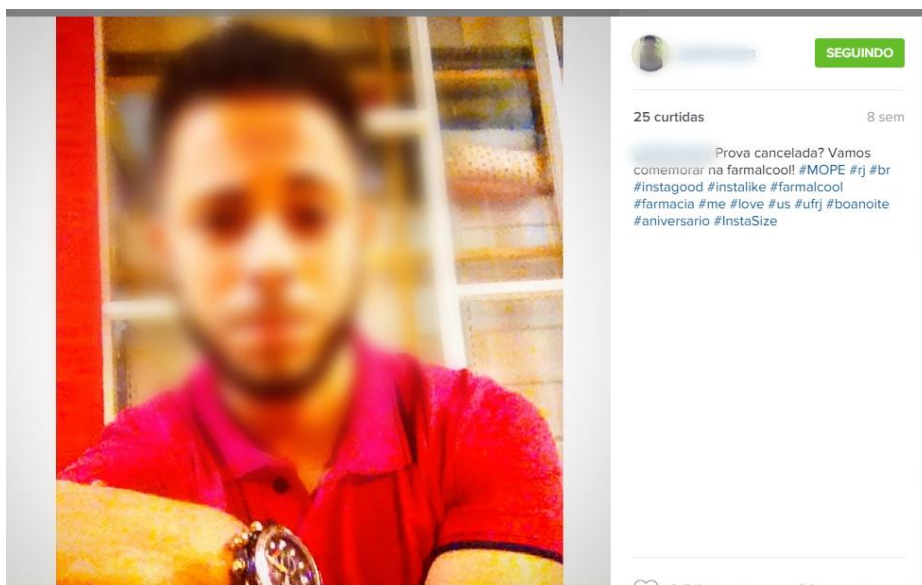
Image 27: Predominant saturate colors

F2) Predominant desaturated colors: these are softer color tones and we usually perceive blue and green tones.

Image 28: Predominant desaturated colors

F3) Black and white: tones within the colors black and white, which could also be gray for example.

Image 29: Black and White

G) Light: light, just like color, is connected to culture and the experience each individual lives in connection to light which will bring, by the time they read the image, a recapture of certain lived situation. Light can be natural or artificial. Artificial light has a light source that ranks our vision guiding us to the illuminated zones and then to the dark parts of the image.

Image 30: Artificial light

As for natural light, it seems to be more uniform, better distributed and then we can read the image in a more general way, without being directed to the illuminated object for example.
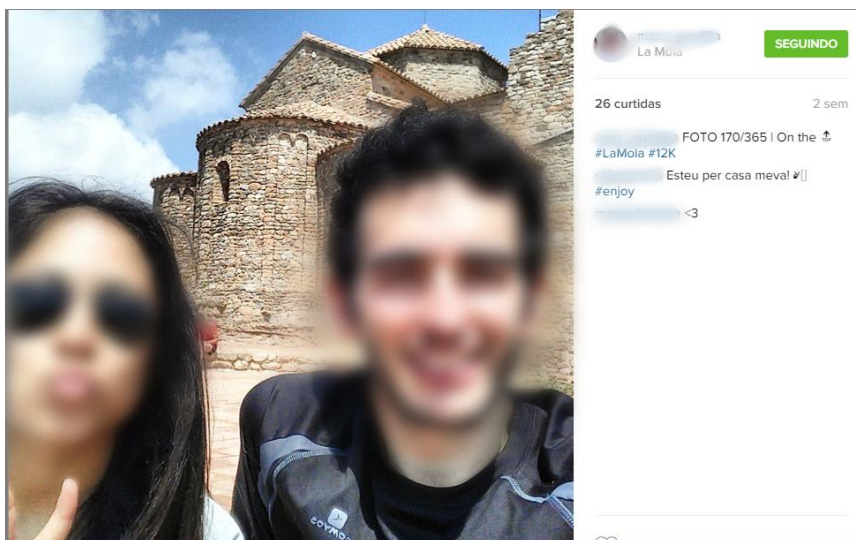
Image 31: Natural light

H) Dimension: dimension is also connected to the interpretation we make of the image as in the perception of the whole (if we think something was photographed in a certain place) connected to the objects that are presented. In other words, the dimension of the object in the frame can be large, medium or small depending on the framing, angle and objective used to take the photo which will consider the proximity which the object/individual will be perceived by others in the photo frame.

H1) Dimension will be considered small when the object/subject was not the matter highlighted in the photo, in an image in which the surroundings are taken into consideration besides the represented object itself.

Image 32: Small dimension

H2) Dimension shall be considered medium when there is a certain evidence of the photographed object but in an image where it is still possible to see other evidences such as the landscape for example.

Image 33: Medium dimension

H3) Dimension shall be considered large when the object represented within the photo frame occupies virtually all the representation space in the image, being the center of attention of the readers of the image.

Image 34: Large dimension

I) Intervention of other signs in the image: due to the possibility of editing photos, the user can add signs in the photo by using text for example to pass another message besides the photo itself and the use of emoticons along with the image, as we can observe in the photo published by a student of the Federal University of Rio de Janeiro.

Concerning the intervention in images, we shall observe the following possibilities:

I1) The use of text:
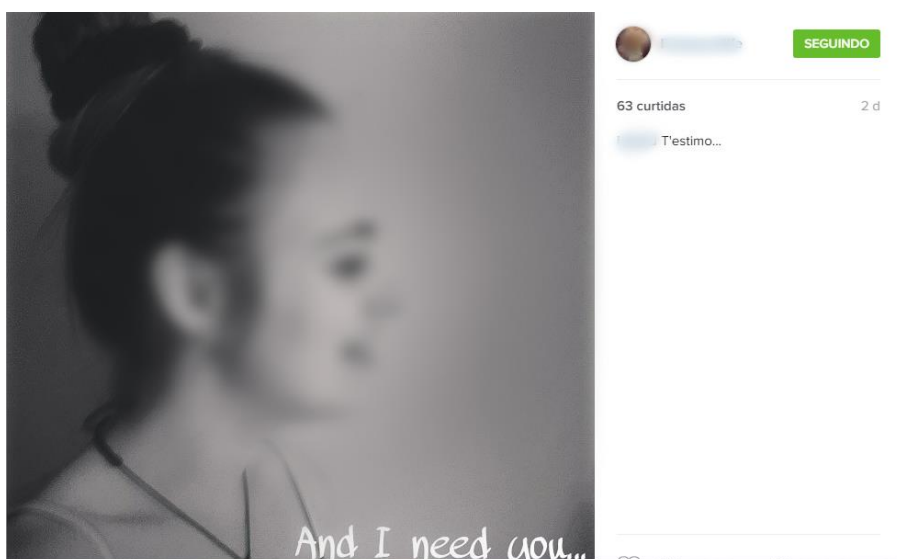
Image 35: The use of text

I2) The use of emoticons

Image 36: The use of emoticons

I3) Text and emoticons used simultaneously

Image 37: Text and emoticons used simultaneously

I4) Photo image only

Image 38: Photo image only

So, we present a table with all categories and subcategories that will be analyzed as a non-specific plastic sign.

ANALYSIS	LARGE CATEGORY	CATEGORY	SUB CATEGORY
Aesthetics	Non-specific plastic sign	F) Color	F1)Predominant saturate colors F2)Predominant desaturated colors: F3) Black and white
Aesthetics	Non-specific plastic sign	G) Lighting	G1) Artificial G2) Natural
Aesthetics	Non-specific plastic sign	H)Dimension	H1) Small H2) Medium H3) Large

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Aesthetics	Non-specific plastic sign	I)Intervention	I1) The use of text:
			I2) The use of emoticons
			I3) Text and emoticons used simultaneously
			I4) Photo image only
			I5) Framed square

Table 5: non- specific plastic sign categories

5.3 Social representation categories

In order to understand how the representation and self-representation of the university youths from UPF and UFRJ is made through images posted on their Instagram profiles, we will mostly use as a base the concepts worked by Erving Goffman (1956) on his book "The Presentation of Self in Everyday Life"; besides thinking of the application of these concepts we will create categories for the analysis of students' behavior when self-representing themselves on the photos. So we recall how the author explains the term performance: "We have to been using the term "performance" to refer to all the activity of an individual which occurs during a period marked by his continuous presence before a particular set of

observers and which has some influence on the observers." (GOFFMAN, 1956, p.13).

This way, we also highlight that this phenomenon of seeing and being seen, the need to appear, show off, transform our own daily life in an event that must be shared completing and giving meaning to the living of the experience is something that makes more sense to a young generation which, as we commented in another moment of this work, was born in the midst of digital technology, internet, cellphone culture and therefore give meaning and importance to this kind of relationship and existence in the virtual environment which maybe for older generations may not be so valuable and may not have the same meaning it has for the younger ones.

 So, for us, studying the representations of young students on the social network means studying and investigating the generation that is confirming that there are other ways of sociability and of construction of different identities, but not less efficient, than those traditional ones like the face-to-face meeting and physical interaction between individuals. This way, it is necessary for a large part of the young people to represent themselves on the social networks, because "who is not on or doesn't use the social networks will be doomed to oblivion in a group of peers that is self-managed and organized from the opportunities and conventionalities offered by technology" (MEGÍAS Y RODRIGUEZ apud MERCEDES, 2015, p.52).

According to the observation about photos published by the young students in their Instagram accounts, we devised the categories and subcategories below in order to try and understand in what way they

socially represent their reality in photos. In the part dedicated to the analysis results of each of these categories we shall explain what we expected to observe through each of them:

ANALYSIS	LARGE CATEGORY	CATEGORY	SUB CATEGORY
Social Representation	Social Representation	J) Body posture	J1) Posed J2) Spontaneous J3) Not-available
Social Representation	Social Representation	L) Posing	L1) Affection L2) Formality L3) Sensuality L4) Exhibitionism

Social Representation	Social Representation	M) Represented activity	M1) Work/Study M2) Physical Activity M3) Leisure M4) Travel M5) Exhibitionism M6) Religion
Social Representation	Social Representation	N) Number of people in the photo	N1) One N2) Two N3) More than two N4) Not-available
Social Representation	Social Representation	O) Environment	O1) Indoors O2) Outdoors O3) Not able to be seen O4) Not-available

Table 06: Social Representation Categories

5.4 Types of photography categories

In order to trace a general panorama of what has been photographed by Instagram users in an attempt to understand what is relevant not only to be photographed but then published on the user's profile on Instagram we shall try to make a mapping of the main subjects photographed. As we argued along this investigation, the photos posted are previously thought about before becoming public.

By the moment the photos are published on the social networks they are used as messages about what you want to show others about yourself and about your own life, in other words, the images published reveals what identities of oneself will be constructed for other on the social networks. We understand that the narrative of self on Instagram happens in a construction in which the photo can tell a story about its "owner" when it appears on the news feed among other photos from other users. In this sense we must reflect about the choices made by the users, after all the photo must stand out from the others so that for some seconds the users might get interested and stop before this image to "like" the posted photo. "Interactants in online environments experience these same pressures and desires, but the greater control over self-presentational behavior in CMC (computer mediated communication) allows individuals to manage their online interactions more strategically". (ELISSON, HEINO, GIBBS, 2006, p. 418).

We also think that that isolated photo that is published will gain a new context when seen on the user's profile and not on the news feed.

When the photo is observed on the user's profile it is next to all other photos posted by them and in this sense it reveals the photo album from that user. In that place, all the photos posted by the user are registered and by looking, not at an isolated photo, but together with all other photos we can observe how the subject builds their timeline through the photos they publish.

 We understand that the choices of what is photographed may create by themselves an interpretation from who sees the image about that moment especially on the feed, but when seen in the album form and together with other photos posted by someone they may serve as small messages about how a person lives their own life, what is relevant for them and how they live their daily life.

Through the ease of photographing and posting – thanks to the cellphone cameras and mobile connection – we observe that what is a part of the daily life of the subjects and which before that was not really commented or shown, as for example what you ate for breakfast in the morning has become today an event in a day. Routine which meant apathy and repetition or something boring seems to have been defied by the new technologies, because it has become necessary to show how routine is ceasing to be routine because "I ate something different", "I went to an exhibition", "I'm reading a book", "I'm having fun with my friends". Previously, these daily and routine events didn't have the status of importance they seem to have acquired today by the time we spend showing exactly what is a part of the day by day.

By showing the activity on Instagram and listing some general themes of what showed up in the photos we created two categories in order to try to fit the photos the young university students have been taking and posting. We observed that the profile owner may or may not appear in the photo and therefore we created two distinct categories: photo with the subject and photo without the subject. These two categories will subdivide in some others according to our observation.

We emphasize that even the photos where the profile's owner is not present equally narrate their own lives and collaborate for the story that is being told on the profile album. In other words, a photo of a beautiful landscape can be posted without the owner being in it and it will still tell us that they have been to that place or they would like to be there. We believe most of the photos posted on Instagram were taken from the user's own cellphone. As we also discussed beforehand the cellphone became a very personal object and "each person has their own". As Instagram is an app made for the use on cellphones we imagine and the general idea is that when a person has an account in a social network like this the photos are taken by the cellphone's owner.

Therefore, we created two organizations charts to demonstrate how we are going to analyze the pictures taken. First we present the subcategories created to analyze the photos with the subject (and the possibilities of how the photo was took) and the other where we present the subcategories created to analyze the photos without the subject.
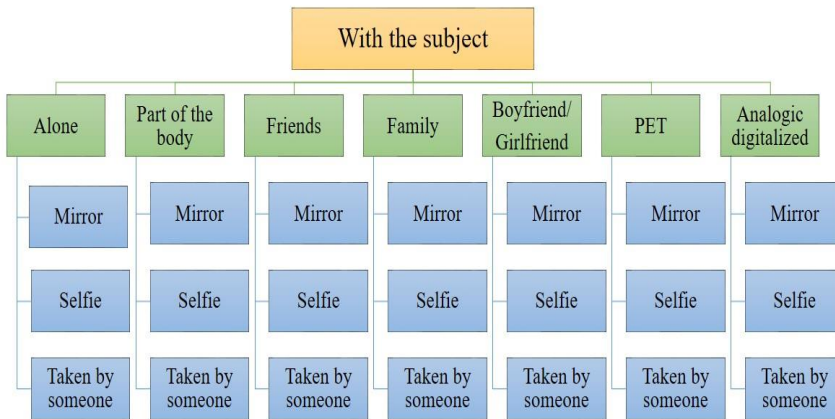
Organization Chart 3: Photos with the subject
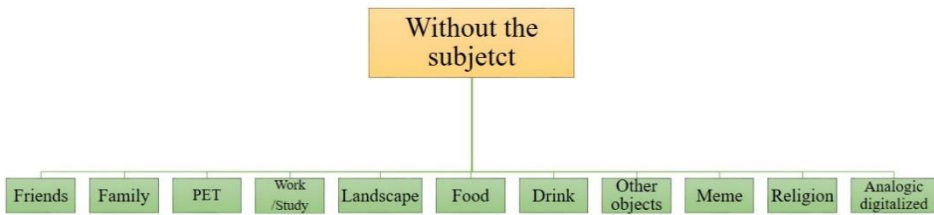
Organization Chart 4: Photos without the subject

6 Data gathering and results

This chapter will explain how the data gathering process of the photos from the students from the Federal University of Rio de Janeiro and University Pompeu Fabra developed, besides presenting the results from the data analysis.

6.1 Sample choice

What is intended through the sample choice in this research is to compare two different cultures over their forms of expression in photography through aesthetics, the kind of photo taken and the social representations. We understand that university youths studying in Catalonia and Rio de Janeiro could represent a group that would bring within itself questions that we want to answer through the analysis: whether the internet creates self-representation standards of the subject that are followed independent on the culture where the subject is inserted in or if the local culture would most strongly influence the choices of these students in order to self-represent themselves. We understand culture, according to the studies of Geert Hofstede (2001) referring to the ways people think, feel and act. The author also defines culture as a collective programming which differs a group or category from one another. The author also understands that "This stresses that culture is (a) a collective, not individual, attribute; (b) not directly visible but manifested in behaviors; and (c) common to some but not all people". (HOFSTEDE, MCCRAE, p. 58, 2004).

According to Hofstede (2001) the individual goes through a mental programming – in which values are taught – that begins in childhood with the family and continues in school and in organizations. This programming is filled with components of national culture that are passed over generation to generation as a tradition from these institutions. These components are reflected on the values understood as accepted, correct, to be followed and which are different from country to country. These values can make sense for a certain group or institution and no sense for another, for example. Specially because these values are connected to the culture of the place.

> The collective level of mental programming is shared with some but not all other people; it is common to people belonging to other groups or categories. The whole area of subjective human culture belongs to this level. […] It includes the language in which we express ourselves, the deference we show to our elders, the physical distance from other people we maintain in order to feel comfortable, and the way we perceive general human activities such as eating, making love, defecating and the ceremonials surrounding them. (HOFSTEDE, 2001, p.2)

This programming would begin when the individual is born, when they would pass from a stage of biological relation (when still in the mother's womb) to the beginning of a social relation in which their personality would start to form from what is passed over to them. "The view that personality is created through the process of enculturation is akin to some contemporary ideas of psychological anthropology, which hold that culture is constitutive of personality"

(MILLER, 1999). Culture, therefore, would be a constitutive part of the individual's personality and would be perceived over their forms of personal expression.

The programming, besides its collective stage, goes through the individual one which is unique, because two people will never be programmed the same way, as nobody is equal to somebody else. These differences can be in the genetic sphere or connected to the incorporation of values after the birth, which most of the times is made by the family. Genetic question influences the individuality of the subject, however, genetics can't define for example, the language that the child shall be taught. The language that will be taught is connected to the cultural attributes mental programming, which will depend on the geographical location of that family, for example, and is linked to a collective question which is the language over which that society communicates, which is directly related to the culture of that place. "Societies, organizations, and groups have ways of conserving and passing on mental programs from generation to generation with an obstinacy that is often under estimated". (HOFSTEDE, 2001, p. 3)

Thinking under this perspective, there are some programs that are collective and many time acquired from the social environment where the subject is in. In the case of our research, this behavior – which is strongly related to the culture from where the individual lives and to the collective programs they receive – can be interpreted by the form it expresses itself – self- represents itself – by using images.

The expressions that are perceived in the subject's behavior can reveal characteristics from the culture where they are inserted in. These cultural manifestations, according to Hofstede (2001) can be perceived in the values, symbols, heroes and rituals connected to each culture. What interests us for this research is what he says about the symbols where these words would be found, the gesture the images and the objects that would only be "recognized as such only by those who share the culture". The images created by individuals of a certain culture, are, therefore, ways of expressions of behavior of individuals which reproduce what will be understood and will have a meaning for those who it is shared with.

Therefore, the images would be ways of representing the culture and so it seems pertinent to us to compare photos from students of a University in Barcelona and a University in Rio de Janeiro, because these images would bring within themselves expressions of the culture where these students are inserted in, hence, they could be distinct as each one of these individuals would go through different mind programming processes according to the place they are inserted in.

This way, it seems viable to think about how internet could then create forms of expression within the web itself in which the local cultures of individuals wouldn't be counted at the time the subjects self-represent themselves or if the behavior of these students would be different as the images would have a direct connection to the way of expressing the local culture. Hofstede (2001) himself, alerted that mass culture would be one of the factors that would most influence

the changes in culture. It seems pertinent to think about how an influence can change the culture and the ways of its expression in the contemporary world. Meyrowitz completes this argument: "(…) once widely used, electronic media may create new social environments that reshape behavior in ways that go beyond the specific products delivered." (MEYROWITZ, 1986, p.25)

The very dimension of what "mass' would be, refers to the concept of multitude, in which individualities would dissolve over the collective. Mass culture is linked to the thought of homogenization of habits and the thought that as "communication technologies, when approaching people, would increasingly make the world smaller and identical". (ORTIZ, 2003, p. 31)[100]. In contrast with this cultural standardization in wide scale – strongly instituted with the idea of globalization – the local cultures (and their forms of representation) seem to gain power in certain communities that fight for the maintenance of forms of traditional expression whether it is the maintenance of the language, handcraft objects, religious parties and other forms of cultural expressions. We thought that the internet could maybe be a way that despite not being understood as "mass media" of ending up producing contents in the same logics of the mass media or the internet could be a new place of expression of more autonomous and not standardized contents. That is what we intend to

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[100] Translated by the author: "as tecnologias da comunicação, ao aproximarem as pessoas, tornaria o mundo cada vez mais pequeno e idêntico". (ORTIZ, 2003, p. 31)

verify from the sample analysis and the use they make of their images online.

The relation of the contemporary societies with their own body, could be the reflex of contemporary individualism (LIPOVETSY, 1983) reflected on behaviors and aesthetics with concern the body cult. Cult which seems to have as focus (especially in consumption practices via publicity) young people and the youth as model of a body that should be followed and also the target public where products are directed to aiming at the valuing of the body and youth.

> The cult of the body, as lived by the west, is unprecedented. This has led us to idolize the body, and we have gone, at a high speed, from gyms, diet tips and beauty centers ... to liposuction, injections of botulinum toxin or the operating table, among many other things. As if happiness desired by everyone required a perfect body. This obsession with the body is so intense and widespread that it has become one of the most important business for the economy. (MAESTRE, 2008, p. 2)[101]

The body is always shown as something desirable and the young body, in this sense, is worked by publicity as a symbol of power and seduction to where all the heads of those that admire the exhibition

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[101] Translated by the author: "El culto al cuerpo, tal y como lo vive occidente, no tiene precedentes. Esto nos ha llevado a idolatrar el cuerpo, y hemos pasado, a gran velocidad, de los gimnasios, los consejos dietéticos y los centros de belleza… a las liposucciones, las inyecciones de toxina botulínica o la mesa de quirófano, entre tantas otras cosas. Como si la felicidad anhelada por toda persona precisara de un cuerpo perfecto. Esta obsesión por el cuerpo es tan intensa y generalizada que se ha convertido en uno de los negocios más importantes para la economía". (MAESTRE, 2008, p. 2)

of those who have a "perfect body" presented by measures, clothing and attractive poses are turned to. (FERREIRA, 2012, p.259). The exhibition of the body no longer occupies the publicity space and came to occupy the space of the social networks, for example, through the exhibition of the body of ordinary people, many of them repeating aesthetical standards already consolidated by models for example.

> There are indeed rules that frame the figure of the young person, those standards largely established on the basis of body order criteria. Among the many attributes which enable the 'youth' to be identified as a social category, one of the most visible and privileged in everyday interaction is, in fact, their body condition, based on a multiplicity of images and symbolically correlated physical performances and assigned to a given condition age. Ultimately, the delimitation of the borders that delimit the 'youth' involves the social reading of attributes associated with the biological process of growth and aging, which are being socially coded for certain stages of the life course. (FERREIRA, 2012, p. 258-259)[102]

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[102] Translated by the author: "Há, efectivamente, normas que enquadram a figura do jovem, normas essas em grande medida estabelecidas com base em critérios de ordem corporal. Entre os vários atributos que permitem identificar a «juventude» enquanto categoria social, um dos mais visíveis e privilegiados na interacção quotidiana é, de facto, a sua condição corporal, consubstanciada numa multiplicidade de imagens e desempenhos físicos simbolicamente correlacionados e atribuídos a uma dada condição etária. Em última instância, a delimitação das fronteiras que delimitam a «juventude» passa pela leitura social de atributos associados ao processo biológico de crescimento e envelhecimento, os quais vão sendo socialmente codificados por relação a determinadas fases do curso de vida". (FERREIRA, 2012, p. 258-259)

The elements that direct the canonical body (that which is desirable and admirable) are, roughly, those related to youth and vigor and they look for the building of a body that exaggeratedly reveres the enhancement of strength and beauty. "The canonical body emerged in the late twentieth century and it is characterized by the adoption of a set of techniques and strategies ranging from exercise to cosmetic surgery, through diet, consumption of cosmetics and certain clothing styles" (FONTES, 2006, p. 2)[103].

> In a social and politically unstable panorama, traditional means of construction and affirmation of identities, such as family, religion, school and politics, have become fragile, causing individuals and groups to resort to the appropriation of their own body, turning it into main means of expression in the social scene (Goldenberg, 2002, p. 20-21) and turning attention to their own health, which came to be a replacement mechanism of dead ideologies. (FONTES, 2006, p. 123)[104]

That being said, we understand that the exaggerated cult of the body could be substituting the traditional ways of construction and

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[103] Translated by the author: "O corpo canônico que emerge no final do século XX se caracteriza pela adoção de um conjunto de técnicas e estratégias que vão desde os exercícios físicos às cirurgias plásticas estéticas, passando por dietas, consumo de produtos cosméticos e determinados estilos de vestuário" (FONTES, 2006, p. 2).

[104] Translated by the author: "Em um panorama social e político instável, os meios tradicionais de construção e afirmação das identidades, como a família, a religião, a escola e a política, tornaram-se frágeis, fazendo com que indivíduos e grupos passassem a recorrer à apropriação do próprio corpo, transformando-o em principal meio de expressão na cena social (Goldenberg, 2002, p. 20-21) e voltando a atenção para a própria saúde, o que passou a se constituir em um mecanismo de substituição das ideologias mortas". (FONTES, 2006, p. 123)

affirmation of identities what would therefore characterize the contemporary subject as a narcissistic and individualist one from the moment in which they would search within themselves the places for the construction of identities. The body would be a place of expression of purchasing power (for example, by the use of clothing from certain brands), expression of singularity (by tattoos), but also of a healthy life style (the healthy and cared body would be the one worked out at the gym) which evidence youth as a time never to be left behind, because getting old is not desirable in a society which adores the body and with a "external appearance according to today's rules, we would be led to the approximation to others". (BRUHNS IWANOWICZ, 1994, p.71)

> Looking younger that we really are is far more important now than displaying a social category: haute couture, with its large distinctive refinement of tradition, with its models aimed at adult and "settled" women, was disqualified by this new requirement of modern individualism: look young. And in this light, the cult of youth and the cult of the body go hand in hand. (LIPOVETSKY, 1989, p. 166)[105]

In a scenery marked by hedonism around a cosmeticized and fetishist image, impregnated with erotic, seductive, sexy, sensorial and

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[105] Translated by the author: "Parecer mais novo do que se é importa agora muito mais do que exibir uma categoria social: a alta-costura, com a sua grande tradição de refinamento distintivo, com os seus modelos destinados às mulheres adultas e 'instaladas', foi desqualificada por esta nova exigência do individualismo moderno: parecer jovem. E, nesta óptica, o culto da juventude e o culto do corpo caminham a par. (LIPOVETSKY, 1989, p. 166)

sensual connotations, the body taken as desirable is a currency-body, at the same time product and object of buying and selling, an instrument of production and reproduction of feelings and identities, a mobile window continuously reformulated and copied. (FONTES, 2006, p. 129). By exploring the juvenile body images which elevate the attractiveness standard and the body performance (exhaustively worked by the media in photos, design and visual culture) it is possible to potentiate for example feelings of dissatisfaction and physical incompetence in the perception of each young person about their own body when the reference is the media defunded and socially valued body (PHILIPS, DRUMOND, 2001).

> Contemporary youth cultures take on more mundane ways, more low-flying ambitions and more contextualized intentions. They specially share convivialist and externalized celebration of sensitive values such as hedonism, presentism or experimentalism, daily operationalized and implemented through the body: the experimentalism as a constant attempt to challenge the possible limit, even if this entails risks, and many times the risk of death; hedonism as a principle of pleasure, climax and satisfaction around the recreational and leisure; the presentism as immediate and non-futurist form of intense living of the present moment. (FERREIRA, p.270)[106]

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[106] Translated by the author: "As culturas juvenis contemporâneas assumem formas mais mundanas, com ambições mais rasantes e intenções mais contextualizadas. Partilham sobretudo a celebração convivialista e somatizada de valores sensíveis como o hedonismo, o presentismo ou o experimentalismo, quotidianamente operacionalizados e concretizados através do corpo: o experimentalismo enquanto tentativa constante de desafiar o limite possível, mesmo que tal implique riscos, muitas vezes de vida; o hedonismo como princípio do prazer, do gozo e da

Within this shared universe around the celebration of the present moment and the cult of the body the possibility of affirmation before others appear, through the exhibition in the most diverse situations and intentions: whether it's the one of posing with friends smiling at a party, provocatively facing the camera or in a selfie, duck-facing the camera display or in photos showing the exercise place. The different forms of expression of behavior and attitudes in contemporaneity point to the protagonism of the body as a way of communication and construction of identities.

The choice of the sample for this research was made considering the interest of the researcher in analyzing the behavior of university youths, for believing they are within the age group the most uses the internet and the social networks around the world. Despite not having access to the age range of the profiles chosen for analysis, (this information is not public on Instagram); we believe that in its majority the university youths are around 17 to 30 years old. We can back up this data with a research published in 2015 (with data from November 20140) the age range that most uses the internet around the world confirming 53% of internet users are around 15 and 24 years old and 25 to 34 years old. (STATISTA, 2016).

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satisfação em torno do lúdico e do lazer; o presentismo como forma imediata e desfuturizada de viver intensivamente o momento presente. (FERREIRA, p.270)

Distribution of internet users worldwide as of November 2014, by age group
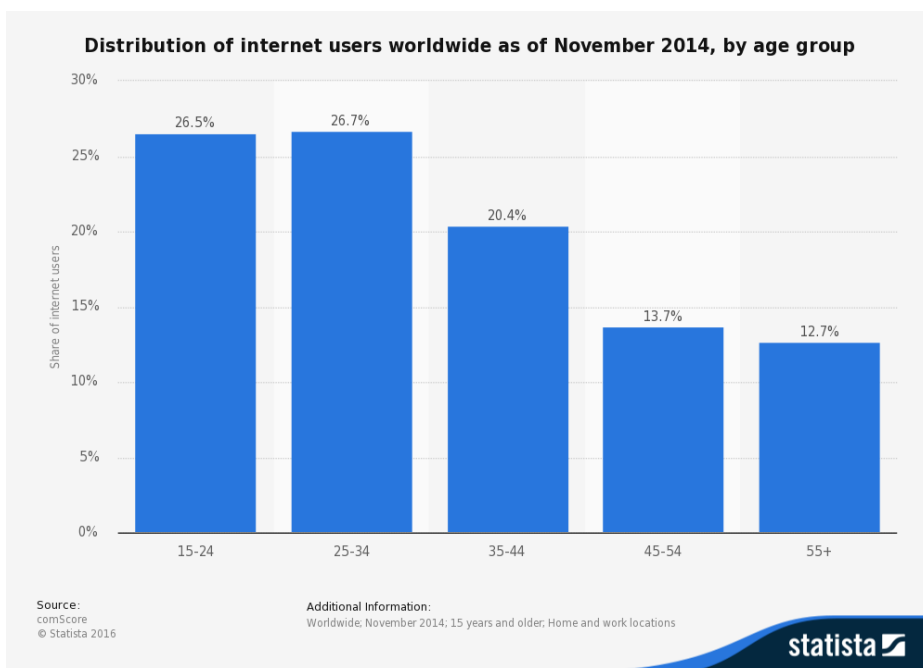
Chart 2: Distribution of Internet Users

After choosing university youths for the sample the author opted for restricting the profiles to Universities which she keeps a kind of bond with in order to make access to students easier, in case it was later necessary (what was not) to work with the focal group. We also verified that both universities present similarities with the classification made in comparison to other universities within their country: UPF was considered according to a ranking of young universities published by "Times Higher Education" in 2016 the second best university in Spain (UPF, 2016). Federal University of Rio de Janeiro was considered the second best university in Brazil according to a 2014 ranking published by "Center of World Universities Ranking." (OGLOBO, 2016).

Besides that, we verified the percentage of the use of social networks in both countries where the cited universities are (Spain and Brazil) and proved that the countries present a rather close number concerning the number of active social network users, as we can observe in a research published by the global agency "We are social", in its yearly report published in 2016. According to information from the chart about active social network accounts compared by the number of inhabitants of the country, we observe that Brazil has 40% of the population with active social network accounts while Spain has 48%.
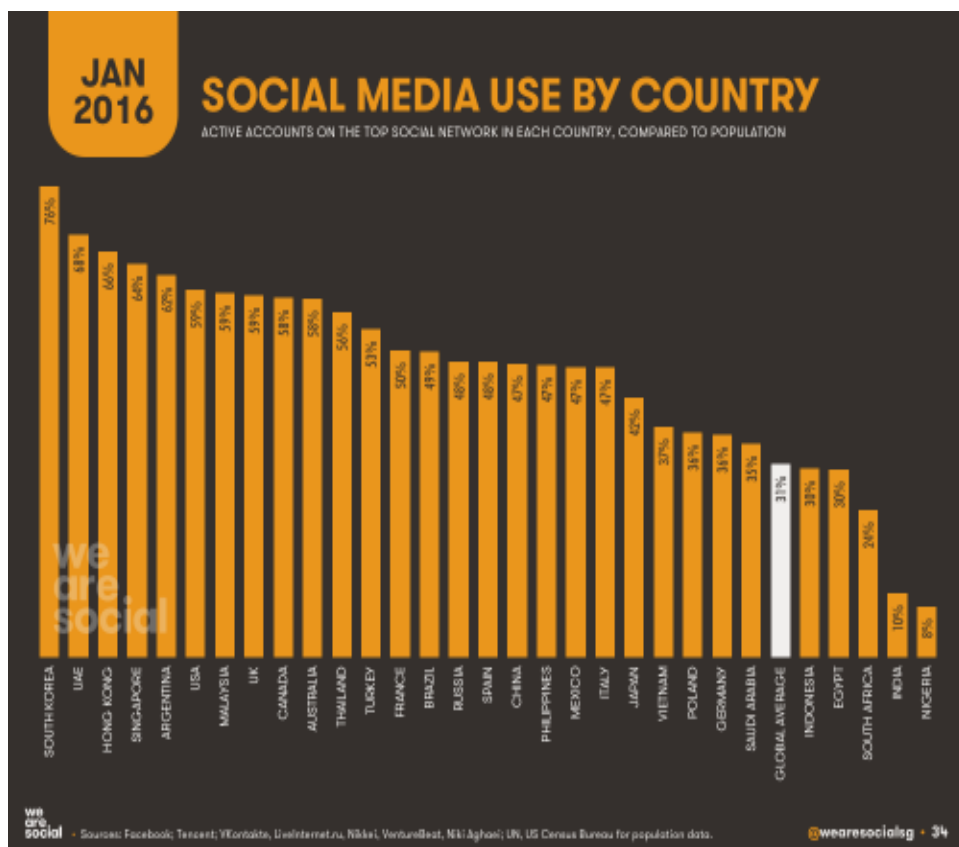
Chart 3: Social Media Use by Country

Besides the questions connected to the universities where the profiles of the students who had their photos submitted to analysis were researched, we also thought about the characteristics of the cities where the universities are located: Barcelona and Rio de Janeiro which present some similarities and differences that seemed interesting for us concerning the objective of the analysis as the culture of these places directly influence the life of the citizens living in these cities and could consequently influence the forms of representation they make of themselves.

Among the similarities, we can highlight that both cities are touristic[107] Latin culture cities on the coast and will hold Olympic Games (Barcelona held them in 1992 and Rio de Janeiro in 2016). Rio de Janeiro is the capital of the State of Rio de Janeiro and has over 6 million 600 thousand inhabitants (IBGE, 2014), and Barcelona is the capital of the Autonomous Community of Cataluña and has over 1 million 600 thousand inhabitants (INE, 2013).

There is great expectation in the city of Rio de Janeiro concerning the changes and the legacy that the Olympic Games may leave in the city, especially in connection to the urbanization and revitalization of some places, what happened years before in the city of Barcelona which in this sense serves as an inspiring model to be followed by the Brazilian city.

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[107] The city of Barcelona received, in 2014, 7.874.941 tourists (Tourism statistics in Barcelona, 2014), while Rio de Janeiro received in the same year 6.429.852 – considering it was a "atypical" year due to FIFA's World Cup that took place that year. (Anuário Estatístico Turismo, 2015).

> The proximity of the processes in course in the city of Rio de Janeiro with the Catalonian experience is not reduced to the elevated cultural and landscape potential peculiar to both cities. It reminds us of the origins of the "carioca Olympic dream": the 2004 Olympic Games candidature presented as an emblematic project for the promotion of the development in the first Strategical Plan of the city in 1996 when Jordi Borja and Manoel de Fom who conducted the transformations happened in Barcelona because of the Olympic Games in 1992 were present, and is was taken as an orientation paradigm of a certain city planning and management model, whose inspiration is based on company management techniques. (OLIVEIRA, GAFFNEY, 2010)[108]

Besides being Latin culture countries, Brazil and Spain are countries with very particular histories and different economical situations that interfered in the cultural tradition of each one of them and still influence the lifestyle of their inhabitants in the daily life, also because of the different economic situation of each country. According to a UN classification, Brazil is a developing country (UN, 2016, p. 160) situated in the South American continent while Spain is a country in the European continent which is considered a

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[108] Translated by the author: "A aproximação dos processos em curso na cidade do Rio de Janeiro com a experiência Catalã não se resume ao elevado potencial cultural e paisagístico peculiar às duas cidades. Ela nos remete à origem do "sonho olímpico carioca": a candidatura aos Jogos Olímpicos de 2004, apresentada como projeto emblemático para a promoção do desenvolvimento no primeiro Plano Estratégico da cidade em 1996 estavam Jordi Borja e Manoel de Forn que, tendo conduzido as transformações ocorridas em Barcelona por ocasião das Olimpíadas de 1992, tomaram-na como paradigma orientador de um determinado modelo de planejamento e gestão de cidades, cuja inspiração baseia-se do em técnicas de gestão empresarial". (OLIVEIRA, GAFFNEY, 2010)

developed one (UN, 2016, p. 159). The possible cultural differences thought beyond the consumption and behavior models incorporated by the globalization process, seems like possible characteristics to be observed through what the students from UPF and UFRJ represent about their lives and about their daily life in the photos posted on their Instagram profiles.

6.2 Data gathering: UFRJ students x UPF students

After defining that our sample would be directed to university students from the cities of Barcelona and Rio de Janeiro, we opted to work with students from the Federal University of Rio de Janeiro (UFRJ) and students from University Pompeu Fabra (UPF). In order to get to the profile of these students, an account with a fictional profile was created on Instagram from which we searched the students' profiles, without the necessity to identify myself as a researcher. The profile created on May 5th, 2015, took the name of "Riobcn2015" and is a public profile – what means that, on this social network, anyone can access the profile, without the necessity of being accepted by the user.

Up to the moment when the sample collection took place, Instagram allowed two kinds of search on the app: it could be done by the name of the users as well as by hashtags[110]. In order to find the profiles of

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[110] Up to the date of delivery of this research Instagram had already made updates on the search tools and now you can find users by name, hashtag, place or popularity.

the students of the institutions we made two different searches, one at a time. The first time using the hashtag #upf to look for students from University Pompeu Fabra. In this search, we would find students or other individuals that had used this tag to identify their photos, which in some way should have been connected to this institution or some other company or person who used this abbreviation as hashtag. Following the same steps, we made a new search, this time using the hashtag #ufrj in order to find students from the Federal University of Rio de Janeiro who equally might have used this hashtag to take pictures connected to this university or another institution or person who used this abbreviation.

For measurement purposes of the amount of photos identified by the hashtag #ufp on July 8th, 2015, the search returned more than 26.560 posts, in other words more than 26 thousand photos were marked with the initials #ufp. On the same day, for #ufrj it was possible to find, according to Instagram, 80.519 photos that had been marked with this hashtag.

It was from the photos using these tags that we elected a fundamental criterion to get to the students we would follow and who would be part of our sample: they had to have on their profile pages, on the part dedicated to their bio (the online term for biography), where people usually gives a brief description of themselves, a direct mention to the fact they were students from UFRJ or UPF. In this space dedicated to a briefing on personal information it is common to see: users who name the cities where they are from, age, the place where they go to school, there are some who put parts or quotes from songs

or known texts to define themselves. We were searching for students who indicated on this space that they were students from University Pompeu Fabra or from the Federal University of Rio de Janeiro.

So, we clicked from photo to photo, entered the profile of the user who had published the photo and read their biographies on the initial page. If there was any direct reference to the fact that user was "a student from UPF or UFRJ" we started to follow them. We understand as direct reference the fact that the student presented themselves as a student from that university, making a direct mention to the name of the institution and many times to the course they were taking. It is possible to see below how this reference was found on the profiles:
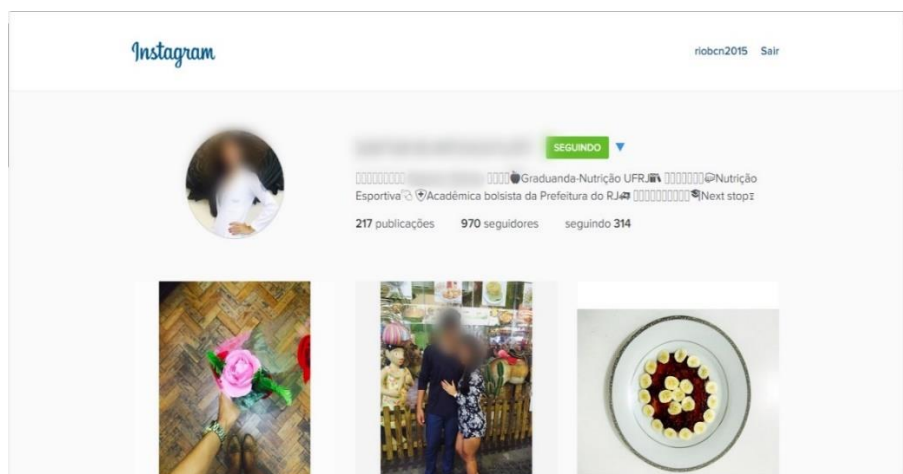
Image 39: UFRJ student profile on Instagram

276
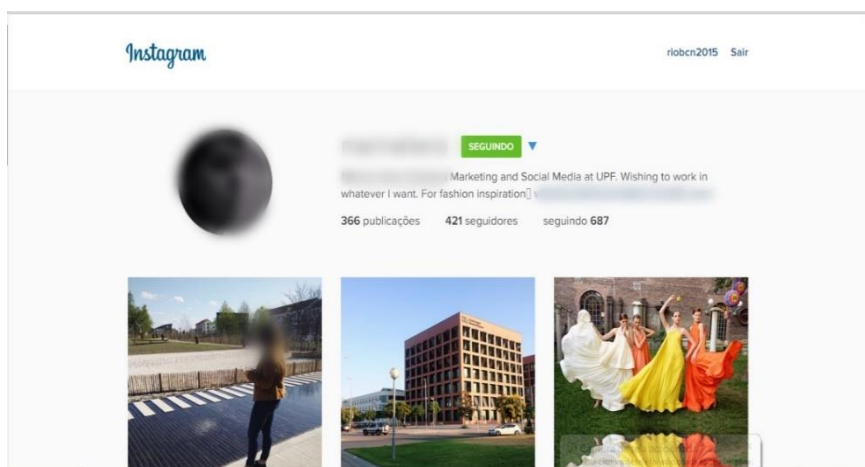
Image 40: UPF student Instagram profile

Since the beginning of the data gathering, we had the intention to follow 16 students from each institution, aiming at balancing the number of profiles between men and women, besides not following users from the same courses – when this information was available. A curious fact observed by us while searching is that in the group of photos containing the hashtag #upf it was quicker to find students who said they were students from UPF on their bios; while for students from UFRJ we had to look up more photos until we found those who identified themselves as students from that institution.

After selecting our students sample, we spent some months observing their behavior in order to understand what kind of photo they were posting and some differences or similarities that could, before any analysis, draw our attention for being different inside that behavior standard on Instagram posts. Over this period, we made a kind of mapping of the types of photos that are posted by these students and then they were transformed into categories to reveal us what or who

really appear in the photos published by themselves online. After this observation we created a chart which is divided into photos where the subject represents themselves (in other words, they are in these photos) and another chart where "they represent their daily life", in other words, when the subject is not in the photo, being just the photographer of that image.

Between July 1st and 2nd we went back to the selected profiles to take our samples of photos. Within these two days we "printed" the users' profiles screen and each one of the photos, and saved the last forty photos posted by the users over these two days we took the samples. On Instagram as we have already mentioned it is not possible to search the photo by a specific date, because time inside the app is referent to the moment we are using it. In other words, the first photo we found for each user could have been posted "three hours ago", "a week ago" or "three weeks ago" according to that moment in which we accessed the profiles to gather the photos that would be analyzed later. In both countries we believe that because of the time chosen to gather the data, we would be looking at the end of the class semester and the beginning of their vacation.

6.3 Types of Photography Results

In an attempt to map "what" or "who" is shown in the photos published by young students from Universitat Pompeu Fabra and from Federal Universtity of Rio de Janeiro, we created a wide category which was subdivided in "photos where the subject is in"

and "what they represent when they are not in the image" – as we previously explained when justifying each category created. We understand that in both cases, the individual is building a narrative of themselves, even when they are not in the image they are choosing some kind of view, object or other people they photograph and when posted on their personal Instagram profile, these photos collaborate for the building of the narratives of oneself through images.

By analyzing our sample, we can affirm that most of the photos published has the user of the profile represented in them, in other words, the subject is represented in the biggest part of the images they share. This value represents more than 0,70 of the photos analyzed, against the other 0,30 of published photos where the subject is not present in the image. From all the photos, more than a half of them 0,53 are photos either of the subject by themselves or images where they are shown together with friends. The photos of the subject by themselves makes a total of 0,27 of all photos, while photos published with friends sum up to 0,26. On the third place we have photos of landscapes which add up to 0,14 of the total analyzed.

Along this investigation and for many times we have pointed the ways of self-representation in the contemporary world as exhibitionist, narcissistic and even with performative characteristics of the individual in connection to their own lives and the daily life itself, treating their routine and daily life events as a spectacle of themselves. These numbers come to prove in fact how, in the photos analyzed, the subject puts themselves as a central piece of the self-representations they make of their daily life, where there is a need for

registering their physical presence in the moments represented. Thinking about the referential meaning of the photographic image itself – as a reproduction of a real moment – photography earns more referential strength (iconic) with the image and the physical presence of the individual that is being represented, because through the visibility of their body in the image we can "prove" that in fact the subject has been in that determinate situation they want to represent, remember and prove through the publication of the image.

The social networks have created a new interaction and socialization dynamics between people even if they are not sharing the same physical space, they can simultaneously be sharing the virtual space in which photos and texts published will provide users to whom they connect with enough information so they can socialize virtually. Through the available tools these subjects interact to each other by published images that refer to daily life moments that for many times haven't been shared by them physically. The new dynamics of creation of identities on the web brought to the public sphere – and by the wish of the individual themselves who expose their life in a conscious way – moments and situation that were previously restricted to the private sphere, as, for example, the moment when you look in the mirror before leaving home.

We believe that technology advance on cellphones, mobile internet and the invention of the frontal cameras on cellphones stimulated and made the photos of ourselves easy, especially the selfies. Different from the photos in the mirror, in the case of the selfies the cellphone screen turns to a mirror itself where it is possible to see a "reflection"

of our own image. In the scope of this research we consider the category "selfie" as photos taken by the subject themselves when they are shown on the photo, therefore playing the role of photographer and represented subject at the same time, besides holding the camera (using or not the selfie-stick or another accessory) keeping the camera lens always directed to themselves.

In the subcategory created for "when the subject is shown in the picture", a sub-category with three possibilities was created in order to understand how they appeared in the photo: photos in the mirror, selfie and "somebody takes the photo" (meaning somebody except themselves). In the photos where the subject is shown, selfies represent 0,42 of the total photos while photos taken by somebody else add to 0,51 and photos taken in the mirror add around 0,06 of this total. So, we understand that the number of self-portraits is considerably high and virtually the same (if mirror photos and selfies are added together) as the number of photos taken by a third party.
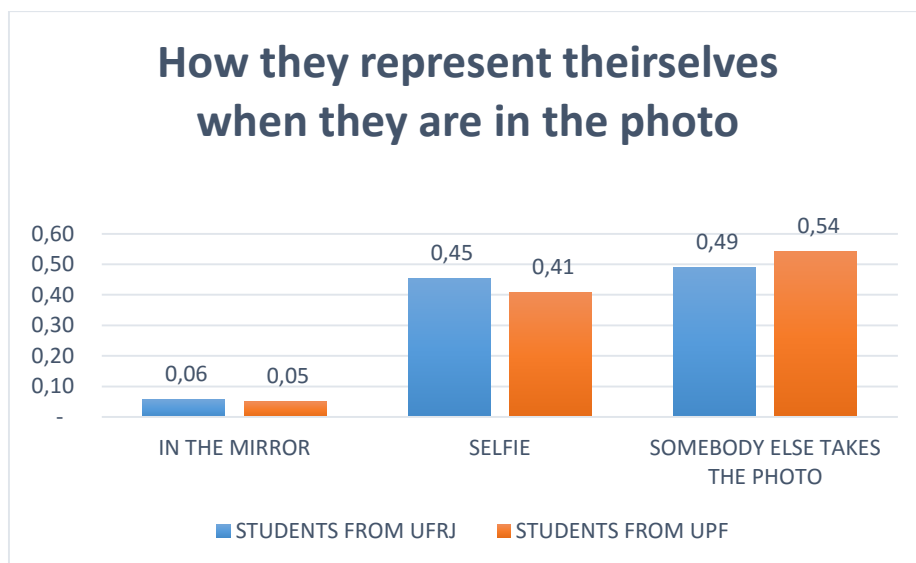
Chart 4: How they represent theirselves when they are in the photo

When we compare students from the two institutions we realize that the photos taken in the mirror have 0,06 of the students from UFRJ took this kind of photo, while 0,05 of the students from UPF did it. Statistically these values are considered the same (P-value = 0,65). When talking about selfies the values are 0,45 of the students from UFRJ against 0,41 from UPF who represented themselves through this kind of photo. Statistically these values are considered the same (P-value = 0,19). The same thing happens when talking about photos taken by somebody else. In this case they represent 0,49 of the photos from students from UFRJ and 0,54 from UPF. Statistically these values are the same (P-value = 0,12).

Therefore, by analyzing the results of the P-value it possible to say that there are no differences between the students from the Spanish institution and the Brazilian institution in the ways of self-representing themselves when they pose to a photo. We can affirm

that virtually half of the photos taken by the subjects when they are shown in the photo are self-portraits (whether it's in the mirror or a selfie) and the other half their own image as seen by a third party. These data show us that regardless of the demographics of the students (considering our sample) the choices to self-represent themselves in images would appear in an equal or balanced form what would point to a tendency of a standard to self-represent themselves in this matter which would be independent of the fact if the student is in UPF or in UFRJ.

Likewise, we can consider a rather high the number of self-portraits taken by the subject as a choice to self-represent themselves justifying that these choices happen mostly because of the easiness of seeing themselves and taking photos on the cellphones. Besides the technological justification concerning the camera on the cellphone itself, we draw attention for the position of the subject while photographed-photographer and the one who sees the photo simultaneously. In this sense we must get back to what Roland Barthes said about how the photo could "be the object of three practices (or three emotions, or three intentions): to do, to undergo, to look". (BARTHES, 2011, p. 19) and each of them would refer to the three roles commonly played in the photo: the photographer, the photographed and the audience (those who will see the photo). Once again we highlight the new tendency of the photographer who occupies at the same time and rather instantaneously the three positions of photographer, photographed and audience. This difference of being photographed by somebody else and by ourselves

stimulates a discussion about the eye of the photographer, after all when "I photograph myself I want to highlight what I believe is the best of me" and therefore there would be a tendency to not photographing that which could generate discomfort in the photographed subject. The individual wants to show themselves, but from the point the judge is their best angle, so, no one better than themselves to know where to position the camera.

Let's now analyze the chart with the results of the analysis that map what the subject photographs when they are shown in the images.
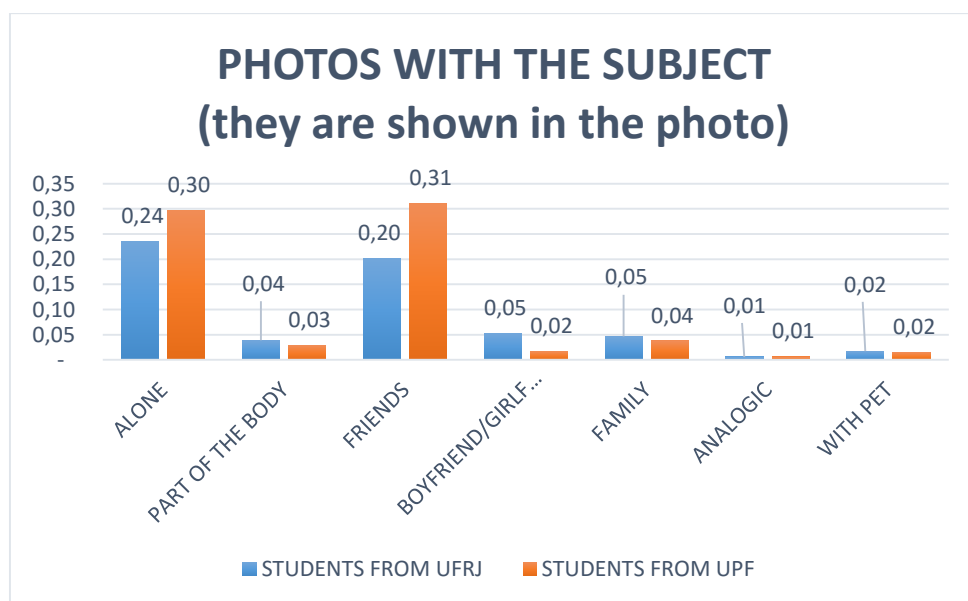
Chart 5: Photo with the subject

In a first moment of our analysis about the kinds of photos taken by students from UPF and UFRJ, we commented and interpreted the results for the photos in which the subjects are shown in the photo. In

that case, for students from both places the photos posted more often are those in which they appear by themselves or with friends in the image. Now in a comparison between the means of the photos for each separated institution we can say if there are categories in which culture could influence their preferences about what is photographed and posted or not.

It is possible to say that students from UPF take more photos where they are by themselves in the image UPF = 0,30 than students from UFRJ = 0,24. The result of the P-value = 0,02 indicates that these values are statistically different. The same way, there is a difference, a statistical difference when it comes to the category "photos with friends". In this case, students from UPF take 0,31 of their photos in the company of friends, while 0,20 of the students from UFRJ do it. The results for the P-value = 0 allows us to say that the students from the Catalonian university take more photos with friends and by themselves than the students from the Carioca university.

Among the categories in which "the subject is shown in the image" there is also a statistical difference for the photos of the subject with a boyfriend or girlfriend (P-value =0) . In this case, students from UFRJ post more photos with their partners (0,05) than students from UPF (0,02). These are the three categories (photo by themselves, with friends, with boyfriend/girlfriend) in which there is a difference in the images published in comparison between the two institutions. We can observe that generally speaking students from UFRJ take more diverse photos (values are more well distributed between categories, without large differences).

In the category part of the body – in which the student shows their foot, a part of the face or hands, we have very close means. Students from UFRJ take 0,04 of their pictures this way while 0,03 of the students from UPF do so, the result of the P-value = 0,36. Some photos in this style end up as being seen often, mostly pictures of the "feet" which seem to make statement like "I was here". We also observed this choice when students wanted to evidence some different characteristic that they deemed interesting to highlight as for example some "trendy" nail polish color and nothing better than posting a close up of the nails to do it.

As for the photos in which the subject represents themselves together with their families there is a difference between photos posted by students from UFRJ = 0,05 and UPF = 0,04. The result of P-value= 0, 48 allows us to say that these values are statistically the same. In the scope of this research, when we point out a transition from the family album to what we call affective album we are, beside other characteristics, highlighting the change in the representation of the subjects in the photos. In the family album the most represented institution was the family and we suggested that in the affective album it was made especially through the image of friends, acquainted people and themselves. In the case of our sample, we could observe that university students from both institutions post 0,20 (UFRJ) and 0,31 (UPF) of their images in the presence of friends and only 0,05 (UFRJ) and 0,04 (UPF) in the presence of family members. In the case of the images of the subject by themselves we have 0,24 of the photos from students from UFRJ and 0,30 from UPF in this

category. So, we can say that the students from UPF take more than half of their photos with friends and of themselves and that a little less than half of the photos from the students from UFRJ are also found in these categories.

Images with pets have very similar and low values in both institutions: they represent 0,02 of the images from UFRJ students and 0,02 of the photos from UPF students. The results for P-value = 0,83 reveals that the values are statistically the same. The same thing happens for digitalized analogic photos that present the same value (0,01) for each institution, the result for P-value= 0,74. Digitalized analogic photos are more often pictures from the user's childhood and as we will see further on they are only posted when the subject is shown in the image. In other words, it is important to show the past (highlighted by the analogic photo) when they are represented in it.

We described above the situation of the types of photos in a general form without worrying about the nationality of the individuals. From now on we shall try and make a comparison between these image posts from our sample, according to the institution where these subjects are thus trying to perceive differences or similarities in the ways of self-representing themselves according to the demographics of the institution and the culture of that place. The means can be seen in the chart :

Photos without the subject in the image
(what they photograph when they are not shown)
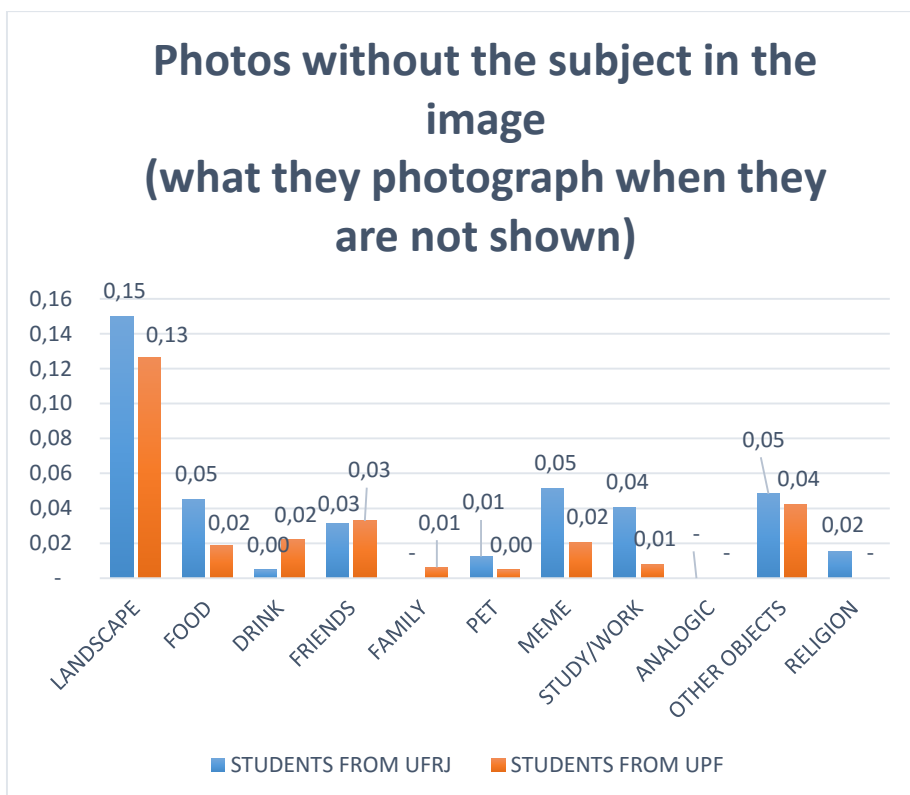
Chart 6: Photos without the subject in the image

For the photos which the subjects took but were not shown in them we found the category "landscape" as the one with more pictures in, as we mentioned before. The landscape photos from UFRJ students add 0,15 of the total of photos posted while for students from UPF they add 0,13. The result for P-value was 0,22 what means that statistically the results are the same. Therefore, it's not possible to affirm that Brazilians took more landscape photos than Spanish people, despite the means of students from UFRJ being larger than UPF students in this category.

UFRJ students take more food pictures (0,05 against 0,02 from UPF), this difference can be proven statistically with the result of P-value = 0,01 in other words, the results are statistically different. We can conclude that students from UFRJ take more food photos than students from UPF. The same way we can conclude that students from UPF take more photos of drinks (0,02 against 0 from UFRJ), considering the results for P-value = 0,01 from where we can affirm that the values are statistically different. Considering photos of friends, UPF students (0,03) and UFRJ (0,03) don't show statistically different values (P-value = 0,87), it means that students from both places take and post the same amount of pictures of friends while they are not represented in the image.

In connection with the representation of the family, we confirmed that students from UPF (0,01) take more photos of members of the family than UFRJ students (0) as none of the students from UFRJ posted photos of family members without their presence in the photo. Statistically the results for P-value = 0,05 for this category, revealing that the values as statistically different.

Photos taken of pets don't present statistic difference, according to the results for P-value = 0,13. Despite the difference in values, UFRJ (0,01) versus UPF (0) we can't say that students from UFRJ take more pet pictures than students from UPF.

In connection to photos of memes (messages made by internet users using photos, illustrations, video frames with text in them) we can say that students from UFRJ post more photos of this kind of image

(0,05) than students from UPF (0,02). The result for P-value in this category was 0, what proves that the values are statistically different.

When it comes to the representation of the study or work environment it is also possible to say that students from UFRJ (0,04) post more photos of these places than students from UPF (0,01). This difference was also proven statistically with the result for the P-value = 0.

The category "digitalized analogic" photos (when the student isn't shown in the photo) didn't have any posts within the selected sample. This shows us that when it comes to an old image that reflects the past (printed photo) the students use them when they intend to show how they were in that past moment, in other words, when the analogic photo is digitalized it is important that the subject is represented in the image.

When talking about the category "other objects", we can say that statistically the students take the same number of photos; being the means related to UFRJ students (0,05) and UPF (0,04). The results for the P-value = 0,59. For religion connected images, we verified through P-value = 0 that there is a difference in means, once we collected 0,02 of photos from UFRJ students with this theme and 0 from UPF. We could say from this data that UFRJ students are more religious than UPF students as there was no mention to religious themes by UPF students (P-value = 0) .

It seems interesting to highlight how, in fact, through digital albums and their characteristics, which we have previously described and explained on the second chapter of this dissertation, it is possible to

conclude that these contemporaneous albums turned from family albums to what we call affective albums. On the second chapter we did a comparative chart with characteristics that would be found in each of these albums. For the family album the main representations of the subject would be together with the family, close relatives and close friends while in the affective/digital album we suggested that these representations would happen with the individual by themselves, with friends and some family members.

What is possible to say through the data we used in this investigation is that value of photos with the family (adding the photos in which the student appears and doesn't appear) sum around 0,05 of the total, while photos with friends (adding the value of photos of the student with their friends or just the friends) sum 0,29 of the posted photos. The photos of the individual by themselves sum 0,27 of the total of photos analyzed. Through these data we can say that, actually, the digital album on the social networks (having our sample as basis) has more images of friends and of themselves than photos of the family, compared to the traditional family albums, where, as the name indicates, the family was the central object of the representation on the photos.

We must also highlight the high number of photos we categorized as "landscape" which represent 0,14 of the total of photos and 0,40 of the photos without the presence of the subject in the image, followed by the category "other objects" which represent 0,13 and the category "memes" which added 0,11 of the photos without the subject. The high number of landscape pictures published draws our attention as

they concern the places where the user has been to, is, or wish to be, leaving traces that indicate the places where they are/have been. The landscape photos in this context of the digital album dynamics can be interpreted as "proof" that the subject was present "enjoying that beautiful landscape" or how they spend the day at the library… These landscape images usually address to beautiful views that show to others how the user is privileged for being enjoying such a pleasant environment.

6.4 Specific plastic sign and non-specific plastic sign results

We present below the results of the data analysis from our sample, obtained from the interpretation of the photos based on the criteria that are applied to images as specific plastic signs and non-specific plastic signs – categories that we explained on the beginning of this chapter.

6.4.1 Color

Color is part of one of the main principles in reading an image, because it is full of cultural established meanings. Therefore, the use of certain colors can arouse different sensations and interpretations in individuals from different cultures. That being said, publicity images are very well thought color-wise for many times using tones that refer to the brand that is being represented in a determined

advertisement. It is common to observe, for example, advertisements in which we see actors and extras using clothes with the same color as the brand's logo from which the commercial is being made.

In the case of our study we are not working with publicity images, but with images of individuals who self-represent themselves (also) through photos they publish of themselves and of others. We remind our readers that in the case of the photos from our sample (for being public on Instagram) they have probably been through some kind of image manipulation process which culminated in the use of filters that alter the original color of the image.

A research made by Nadav Rochman and Raz Schwartz resulted in an article "Visualizing Instagram: tracing cultural visual rhythms" (2012) approaching, among other themes, how the color tone of the photos may vary according to the geographic location of the individual and the culture they are inserted in. In this article the authors made a great analysis (more than 550 thousand photos) comparing photos posted in New York and in Tokyo in a two-month period. One of the conclusion they drew was that in each one of these cities it was clear the predominance of blue and grey tones in New York and yellow and red tones in Tokyo, hence establishing a relation between color – culture and geographic location. At least in the sample analyzed by the authors it was confirmed that color varies according to the location and the culture of the place where we live.

In our research we opted to think about color through the predominance of saturation or desaturation in images. For the levels of saturation or desaturation we could say that "...refers to the level

of color purity in connection to the gray: the more saturated a color is, the higher the level of purity and it is located farther away from the gray; on the contrary, the more desaturated it is, the lower the level of purity and closer to the grey color." (ACASO, 2011, p. 62)[111].

Below, there are three examples that evidence the difference between a photo predominantly saturated, desaturated and in black and white.

Image 41:Photo predominantly desaturated

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[111] Translated by the author: "se refieren al nivel de pureza del color en relación con el gris: cuanto más saturado es un color, mayor es su nivel de pureza y más alejado se encuentra con respecto al gris; por el contrario, cuanto más desaturado sea, menor es el nivel de pureza y más cercano a este último color se encuentra". (ACASO, 2011, p. 62)

Image 42: Photo predominantly satured
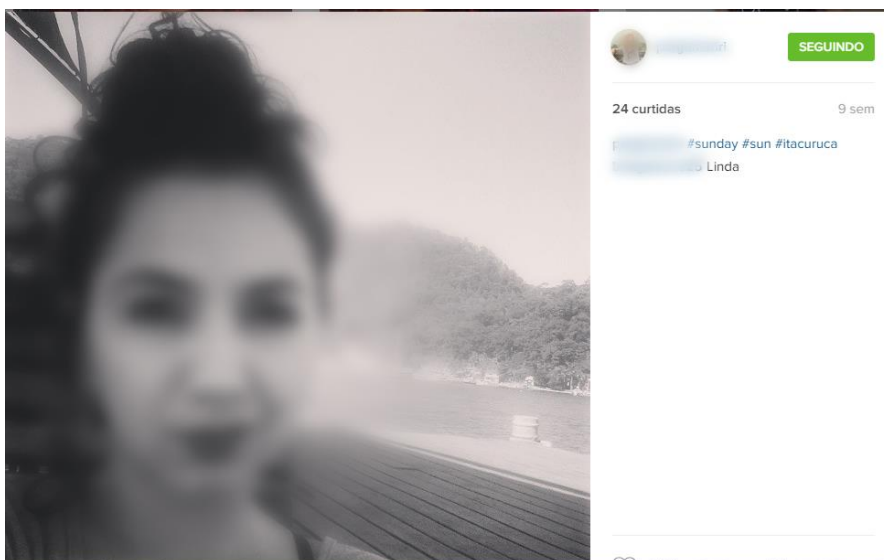
Image 43: Black and White photo

Concerning the total number of analyzed photos, we can say that there is a preference on taking predominantly saturated photos: 0,62 against 0,32 of predominantly desaturated photos and, only 0,06 of black and white photos. When we establish the same relation to compare the results in the photos from UPF and UFRJ students, the predominance is still for mostly saturated photos, however, it is possible to notice that among students from UFRJ this number is considerably larger than the number of desaturated ones. Among UPF students the difference between the number is not so big, as we can see in the comparative chart below:
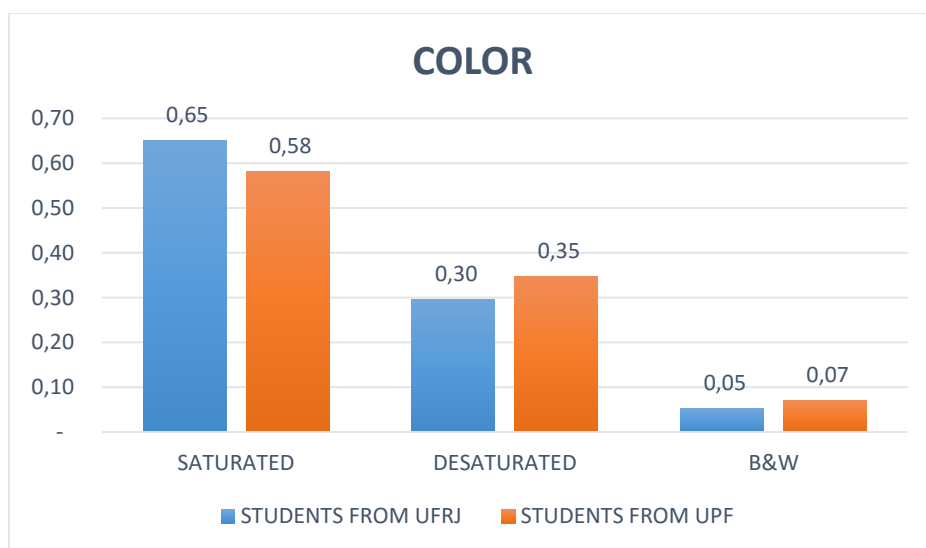
Chart 7: Color

From the UFRJ students, 0,65 take predominantly saturated photos, while 0.58 of the students from UPF do so. Statistically we can say that students from UFRJ take more saturated photos than students

from the Catalonian university (P-value = 0,01). When referring to predominantly desaturated photos, the values despite the different means, are statistically the same. These images represent 0,30 of the photos posted by UFRJ students and 0,35 from UPF. According to the P-value result we can say that these values are statistic the same (P-value = 0,06).

The amount of black and white photos is relatively small in both samples: students from UFRJ take 0,05 of their photos in black and white, while 0,07 of UPF students do so. Statistically speaking we can't say that there is a difference between these values, the result for the P-value was 0,20 what puts these values as statistically equal.

The predominance in the use of more saturated colors may have a connection with the intensity and vivacity these young people want to transmit through their images, because the choice for more saturated images reflects in more vivid, vibrant colors in photos. However, at the same time we can also understand the very difference in luminosity in each of the countries which can also influence the question of the color in the image.

6.4.2 Lighting

When it comes to cellphone photos we proved, after analyzing the data, that, most of the times the user doesn't use artificial light (in this case it would mean the use of the flash) to take photos. We created two categories thinking about lightning in the photos as natural or artificial. Natural lighting would be that one in which the

light is virtually the same in different point of the photo; on the other hand, the artificial light would be illuminating a specific point in the photo – in other words it would be more directed. In the chart below we can observe the means results from the analysis:
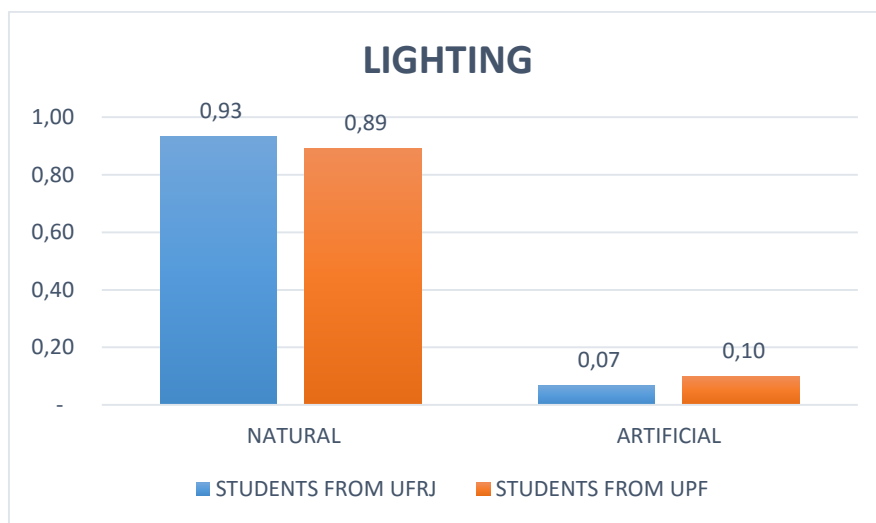
Chart 8: Lighting

When it comes to amateur photography made by cellphone cameras we linked the possibility of artificial lighting to the use of the flash for taking the photos. In cellphone cameras the light measuring (photometry) is made in automatic mode, in other words, the photographer doesn't have to worry about adjusting in order to match the balance for each photo, what would happen in the manual mode. In other words, the photos are automatically balanced according to the light in the environment, not creating many possibilities for the cellphone photographer's creativity, but respecting the speed and a "good" photo in terms of lighting, technically speaking.

That being said, the result of our analysis proved that more than 0,90 of the photos taken by students from the two institutions are taken with natural lighting, in other words, they don't draw attention to a specific point in the photo, being the light distribution virtually uniform all over the photo. When we compare the results between the two institutions we can see that 0,89 of UPF students use natural light in their photos while this number increases to 0,93 of the students from UFRJ. Through P-value = 0 we can affirm that statistically, students from UFRJ take more photos with natural light than students from UPF. We believe that one possible reason for such difference is that maybe the cellphones used by the Brazilian students don't have the "flash" available on them and that would make these students take more photos with natural light, or even a possible difference between photos taken outdoors and indoors by these students, category which will be analyzed further in this research.

In connection to the number of photos taken with artificial light (which in this investigation we considered as the use of the flash in the photos) it's possible to verify that students from UPF (0,10) use more of this tool than students from UFRJ (0,07). Through P-value = 0,02 we proved that these figures are statistically different, in other words, students from UPF take more photos with the flash than UFRJ students. This data could be linked to the number of photos taken indoors (where it is usually darker than the outdoors), however in a chart further on we will see that students from UFRJ take more pictures indoors than UPF students. Another justification for this

connection could be the amount of photos taken for example during the evening, which would demand more light for the photo to be seen.

6.4.3 Dimension

When it comes to dimension we can say that Spanish and Brazilian university youths prefer photos in which the dimension of objects is medium or large in connection to the frame (space that limits the image) of the photo. For UPF students we observed that the value between these two categories is very close (0,39 medium and 0,38 large) while for UFRJ students the large dimension (0,41) prevails over the medium dimension (0,33). The small dimension of objects within the frame is the less used in both institutions: 0,26 for UFRJ and 0,22 for UPF.

It's possible to observe the chart below with the means results divided between small, medium and large dimensions in each university:
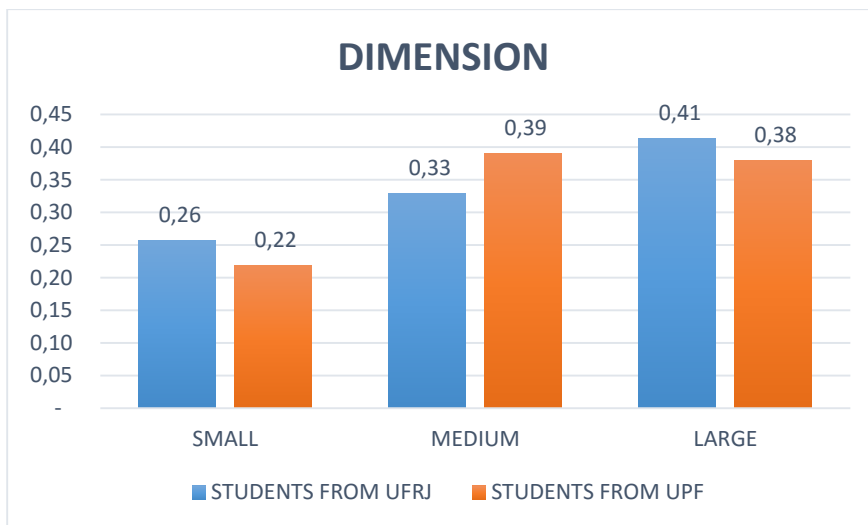
Chart 9: Dimension

The dimension of the object in the photo reveals to us the level of proximity and detailing with which we see it represented on the image. In other words, if it is large, it will occupy the biggest part of the frame making it possible for us to observe the details and characteristics that could come unnoticed if the dimension of the representation of the object within the frame was small; as, in this case, there's more "free" space in the frame, in other words, we can realize other objects within the frame or even the landscape in the context it is in.

In this research the biggest part of the photos from our sample represent people alone or in interaction with others, what allows us to justify and understand the choice of dimension of the objects in the image as medium or large which value the visualization of the represented object itself, over the surroundings, for example. While photos that wish to represent individuals socially it is expected that it

enables people to identify what is being represented in the image and their expression in that photo. "The size of the image is therefore between the fundamental elements that determine and specify the relation that the spectator will be able to establish between their own space and the plastic space of the image" (AUMONT, 1993, p. 140).[112]

The photo with the large dimension of the object, as in the example we selected below from a UPF student, shows that it privileges the exploration of details of what is framed, taking the audience that sees the photo to an invasion, as in the case below, by a facial expression. In this case and in most cases where there is a large dimension of objects, the intention of the user is to draw attention to a certain body part, object of expression. From the analyzed photos 0,41 of the photos from UFRJ students are of large dimension, while 0,38 of UPF students use this size. Statistically (P-value = 0,21), there are no difference between these values, in other words, we can't say that UFRJ students take more photos with large dimension.

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[112] Translated by the autor: "O tamanho da imagem está portanto entre os elementos fundamentais que determinam e especificam a relação que o espectador vai poder estabelecer entre seu próprio espaço e o espaço plástico da imagem" (AUMONT, 1993, p. 140).
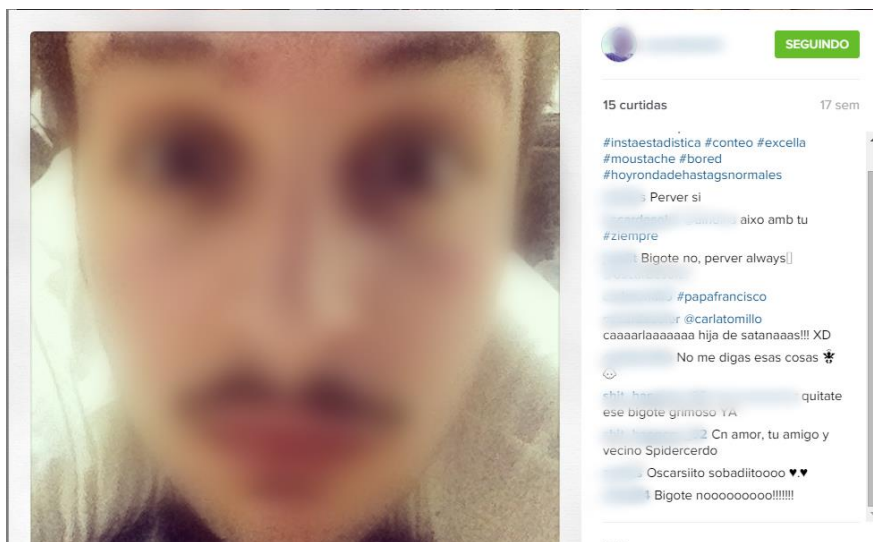
Image 44: Large dimension

In a photo with the object in medium dimension, as in the example of a photo from a UFRJ student below, it's possible to see other information, as for example the place where it was taken, besides other general information about the object which go beyond a single detail or expression noticed when the dimension of the object is large. The medium dimension at the same time contextualizes the image, give more elements for the reading from the audience and also allow the transmission of more complete information about the body pose of the subject, expression, among other readings that can be made when someone chooses this dimension to self-represent themselves on the image.

From the analyzed photos, 0,33 of the students from UFRJ use medium dimension in their photos, while 0,39 of UPF students do so. In this case, we can say that there is a statistic difference in the results (P-value = 0,02) in other words, UPF students take more photos with

medium dimension than UFRJ students. We can connect the choice of this kind of photo size with the kind of photo posted more often by UPF students which is with friends or of friends without them being in it (as demonstrated in the category "kinds of photos"). Social photos usually use medium dimension because it is possible to show/value the people in the image and it is also possible to show the environment where the photo was taken. Below, there is an example of photo that uses medium dimension of the represented object:
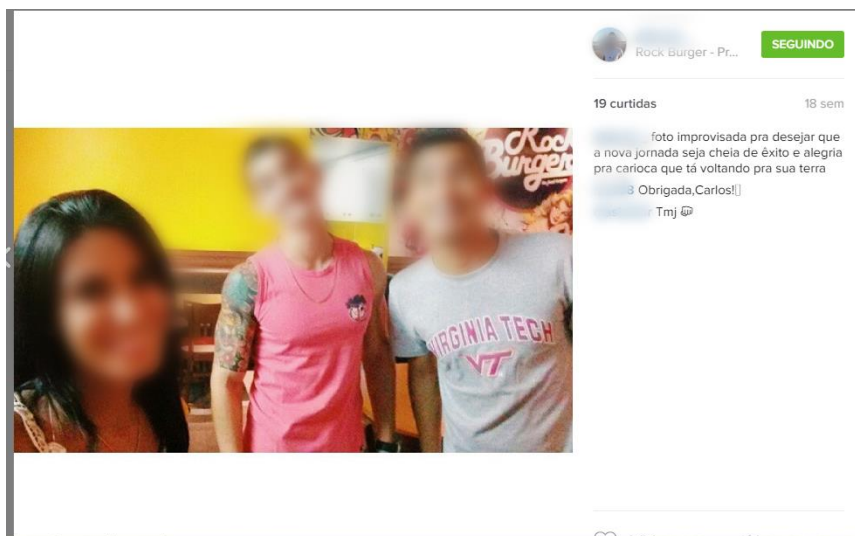
Image 45: Medium dimension

When it comes to the small dimension of the object within the frame it is used in order to describe the place where the photo was taken, valuing the surroundings and showing a wider universe for the reading of the image. In this kind of situation, the object is not always the protagonist of the photo, being the environment or the landscape as valuable for the interpretation of the image as the object itself. This kind of photography is often used, as we saw in our investigation, to

show travel landscapes, touristic spots or a place with different architecture or beautiful surroundings.

From the analyzed photos we concluded that 0,26 of UFRJ students take photos of the object in the small dimension, 0,22 of UPF students do so. According to the results for P-value = 0,09 , we cannot say there is a statistic difference between the two samples. We understand that this kind of dimension is most often used for landscape photos. As we previously said (in the subchapter "kinds of photos"), the category "landscape" also doesn't present statistic difference in the representations made by the students of each institution. The photo below I from a UFRJ student and it's an example of the photos in which the object has a small dimension:
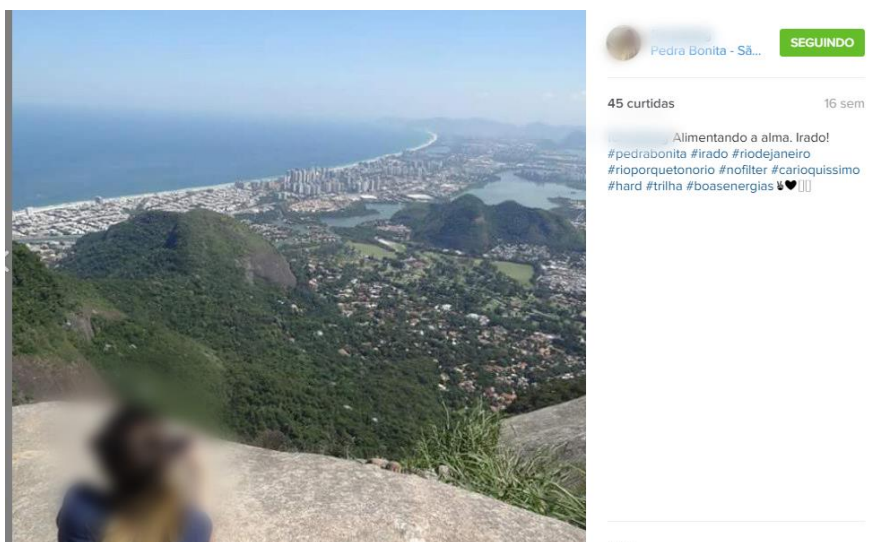
Image 46: Small dimension

We can conclude that in the context of our sample, composed by photos by university students, the photos in which the reading of the object represented and its characteristics are privileged are the most often used ones. It is possible to confirm through the choices of large and medium dimensions of the photos, the intention of exhibiting themselves in the photos posted, whether it's in situations when showing their own body, or a facial expression, or the clothes they are wearing is what matters. These common situations in our sample, predisposes the use of photos in which the dimension of objects is large or medium (in other words, the subject wants to be seen) over small dimension objects, usually used to describe or show an environment/landscape where the individual is.

6.4.4 Intervention

With the category "Intervention" knowing if the users used other kinds of language besides the photographic image itself to personalize/customize their photos was what interested us. Instagram already allows users to do so with the possibility of manipulation of the image through the incorporation on the app of diverse tools (besides the filters which we consider as the most used of them). These available tools such as brightness, saturation, shadows adjust among others, simplify the manipulation of images for common individuals who are not always used to work with photography and editing them in a professional software like Photoshop, for example.

These manipulation tools enable users to modify some characteristics of the original photo such as color, saturation, shadows, highlights and many others. However, by looking at some photos from our sample we realized that some of them used other kinds of manipulation not available in the application, and we were interested in knowing what was used (besides what was available in the Instagram app) if only text, emoticons or emoji. So, there's a chart below with the meanss of the use of intervention in the image by Spanish and Brazilian students:
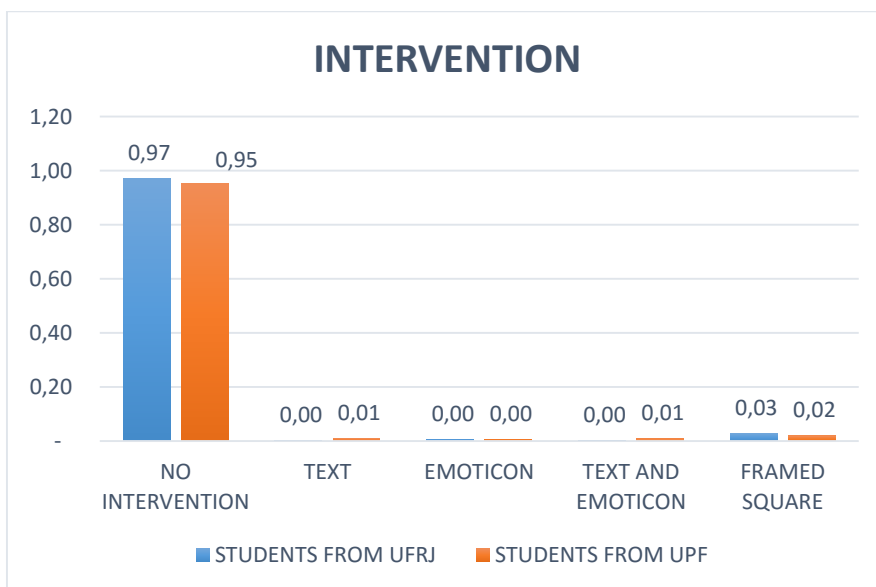
Chart 10: Intervention

What we concluded through the data analysis is that the number of photos published using these resources are still very small compared to the total of photos analyzed, however they still point out some tendencies or changes we may start seeing more often on our social networks, because besides the message personalization tendency

there are other languages being incorporated to the photo itself with text and emoticons. Still, these values are much higher than the ones connected to the interferences made in images what allows us to say that most photos published on Instagram are posted with the tools available in the application to customize them. In other words, most students from UPF and UFRJ do not use another application for the posted photos, or they rarely do so.

According to our analysis more than 0,95 of the photos from UPF students and 0,97 from UFRJ students do not have any sort of interference except the image manipulation available in the application itself. In means these values are close but statistically they are different (P-value = 0,04) what allows us to say that UPF students make more interventions o the posted images than UFRJ students.

When they make some kind of intervention, the majority of them are connected to the shape of the photo with white or colored frames that limit the photo as in a picture on the wall (0,02 of the total of photos). For UPF students, this kind of photo represents the intervention made in 0,02 of the photos and for UFRJ students 0,03 of the total with some kind of intervention. Statistically, these numbers do not present difference (P-value= 0,28). Below, there is a photo which uses a white "frame", this customization is not made with Instagram resources.
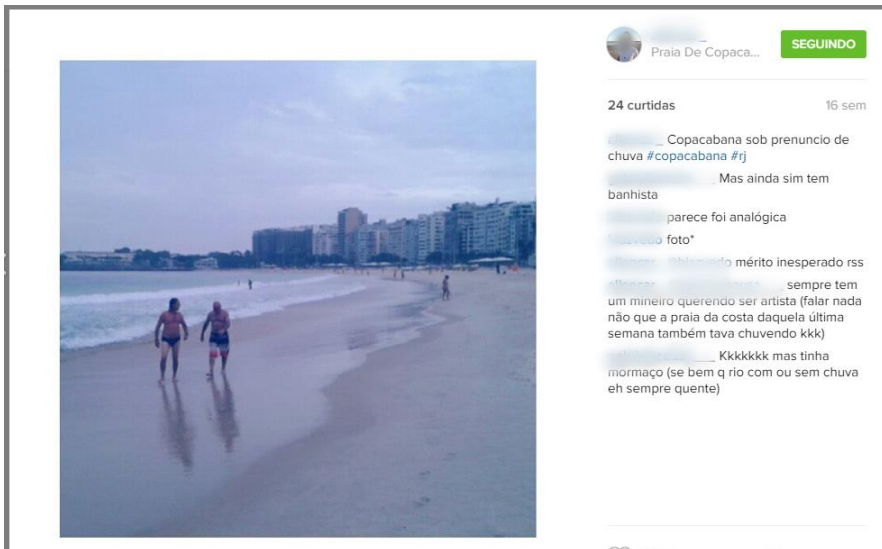
Image 47: Framed square

So, these data reveal us that some users use another complementary application in order to create certain effects or photo customization. Then the export them to Instagram so they can finally post them. Furthermore, we must highlight that the use of text and emoticons in the image are very common characteristics in the photos posted on Snapchat. As an example of this kind of photo posted on Instagram, but with characteristics (use of emoticon and text in the images) from photos posted on Snapchat we have the photo below:
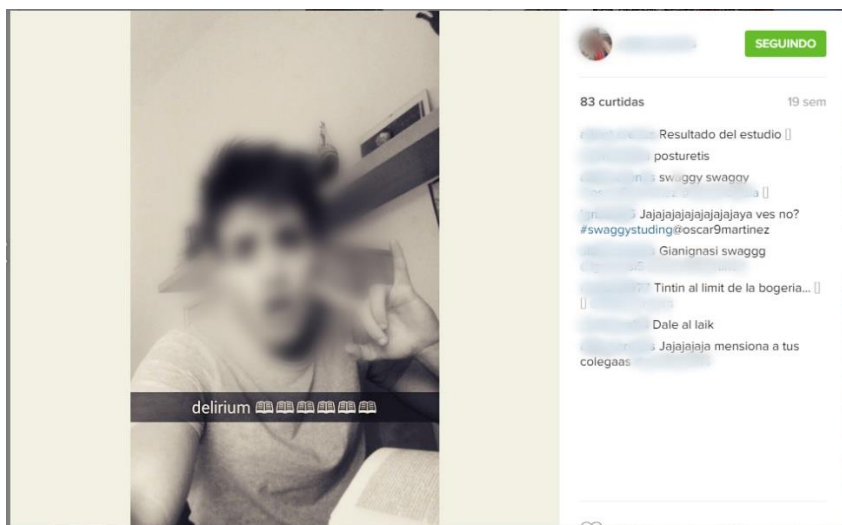
Image 48: Text and Emoticon

It is a common thing in the environment of the social networks online, young people migrate to new social networks in order to experiment them and use many of them simultaneously, each one so they can guarantee different kinds of interaction and communication between the subjects and their audience. Specially nowadays, there is a popularization of the application Snapchat – despite having a very different use from Instagram, for example, as it doesn't save the files for more than 24 hours on the user's profile.

According to the figures published on *PhotoWorld* (2015), Snapchat has 200 million users. The number is impressive, but competitors like Facebook (1.39 billion users) and WhatsApp (700 million users) are still more popular though. The great difference between these networks is the way the users relate to them: despite having less users Snapchat has a photo sharing number that is way higher than its rivals: while Snapchat has 8796 photos shared each second,

Facebook has 4501 and WhatsApp 8102. Photo oriented apps
Instagram and Flickr got the fourth and fifth position, with 810 and
41 photos each second.

Still, the numbers related to this category on Instagram was small,
being 0 of the photos from UFRJ students with this characteristic and
0,01 of the photos from UPF students. Statistically these number as
considered the same (P-value= 0,06), in other words we can say that
the number of students who use these tools (which we believe had
been used on Snapchat) and export them to Instagram are statistically
the same.

We also observed other uses of what we call "interventions" in the
photo, as for example the need to put a text message in the image and
not only the caption on the post. What we could interpret as the
importance of explaining a feeling, a desire, a though more than just
letting the interpretation of the photo to each one. By using these text
messages in the photo, the interpretation of the feeling passed by the
photo is more directed by the use of written language. This tool
makes us think about the question of the use of text in a photo
oriented app. In this sense, different from other social networks, the
image is the center of the message and certainly many users don't
stop rolling down their news feed to read the photo captions. This
way, the message should be optimized and put out with precision in
order to pass the most information possible in less time, because of
this we believe some users resort on this feature in their photos.

Below, there are two photos exemplifying the examples of restrict text use in the image and the use of emoticon in the photo, in this case in a rather conceptual and fun way different from the commonly used form of repetition of the emoticon (to emphasize a sensation) or many mixed emoticons which end up polluting the screen and drawing our attention away from the photo itself. In this category created to know about the intervention with text from students, we have 0 of students from UFRJ using this feature on their posts, while 0,01 of students from UPF did so. There is no statistic difference between the results of the samples (P-value = 0,09), what allows us to say that even with a low number of students using this resource, they use it equally.

Image 49: Text

As the number of students who use just emoticons in their images, we found that 0 of the students from UFRJ do so, while 0 of students

312

from UPF use them. Statistically, these values do not present
difference (P-value = 1), so we can say that a very low number of
students from these institutions use this resource on Instagram and
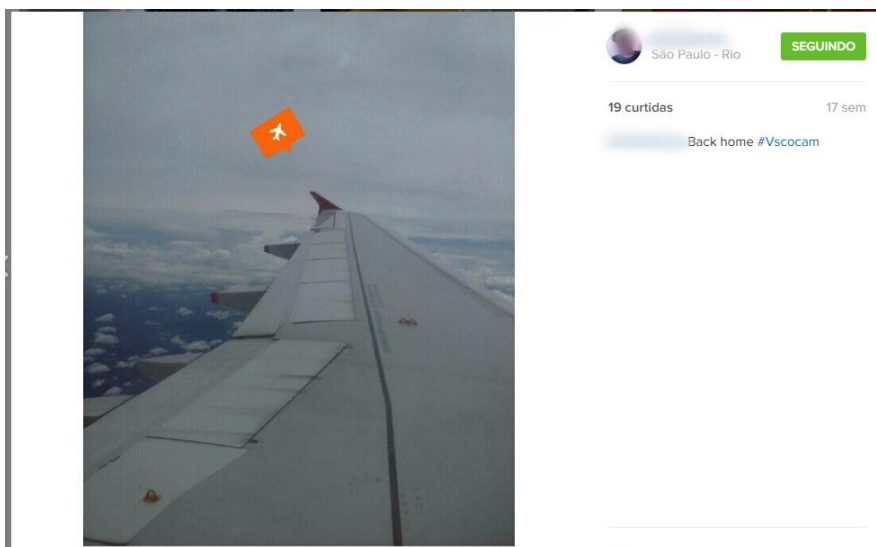that there is no difference between the samples, statistically speaking.

Image 50: Emoticon

6.4.5 Frame form

The form chosen by the user to publish their photos modifies the
reception and the interpretation of the visual message, because they
are different ways to cut the image, as we shall see in the examples
below. In the case of the Instagram application – up to the moment
we gathered the data for analysis – the form of the images had to be
in a square proportion established as a standard on the app. After an
update in the system on August, 2015, the app allowed photos to be

configured in other kind of form, as for example, in a rectangle. Nowadays this form is accepted on Instagram without the need of a complementary application in order to format the image in a rectangle, as it was made previously, when we gathered the data for our sample.

In fact, the figures from our analysis reveal that, despite most photos being published in a square form (value equivalent to 0,62 of the total of photos), there was a large number of photos published in a rectangle form (0,37 of the total of the photos). A curious fact is that before the last update that allowed users to adjust the photo form on the app itself (being able to choose the cut of the image as square or rectangle), they used another application in order to format the photo and then exported the image to Instagram so they could publish them on the desired form. Certainly, researches showed these data to the Instagram company and an update was made to give users access to the tool that, as we observed even before being incorporated to Instagram, was commonly used.

The chart below shows the means for each possibility created in the category "form":
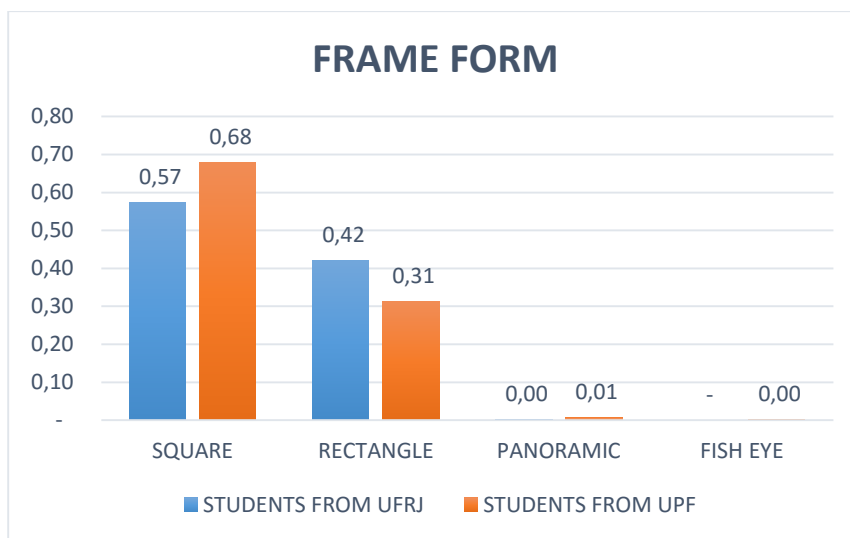
314

FRAME FORM

Chart 11: Frame Form

Below we will see an example of a photo in a standard square form, used by Instagram up to that moment. Most students from the Catalonian university use this form of photo on their posts, in a total of 0,68 of their photos. Among UFRJ students the square form also matches most of the posted photos: 0,57. Statistically these values are different (P-value = 0), what shows that UPF students take more photos and publish them in a square form than UFRJ students. Here is an example of a square photo:

Image 51: Square

Photography in square form reduces the width of the photo, in other words, the photo gets compressed and then you lose information space within the image. The traditionally most often used form for photos either on camera viewfinders, on camera or other screens and when they were still developed has always been the rectangular form, usually the 10x15 form. In the example of the image below we can observe a rectangular photo. If we image it cut for the square form, you may think about the amount of information that would be lost.
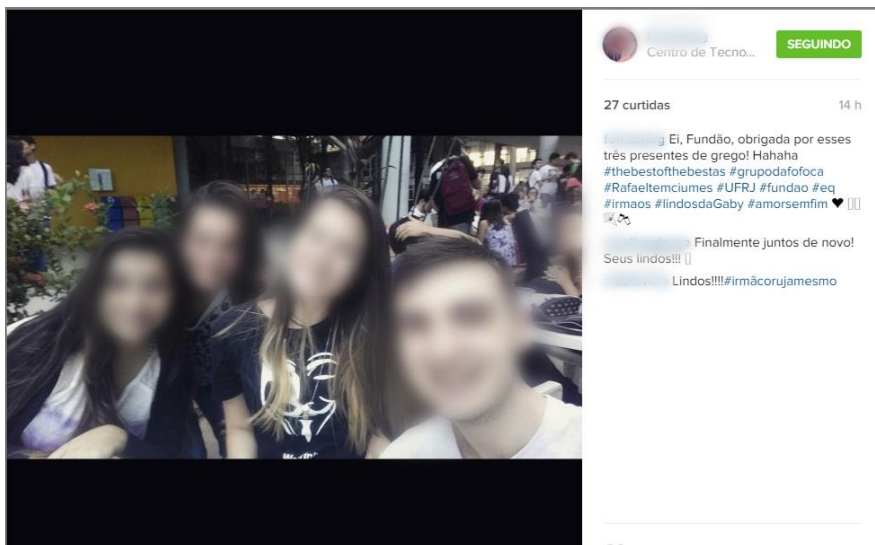
Image 52: Rectangular

If this photo had to be cut in square, probably the two subjects that are framed on the sides of the photo would be entirely or partially cut. In order to post the photo taken in a rectangular form then, the user had to use another application that ended up "framing" the photo within the limits of the square, however as a rectangle, as we observed in the photo above. Up to the recent update made by Instagram all the photos that had to be formatted to fit the square space appear with this "frame" with colors that could be chosen by the user of the app.

Rectangular photos represent 0,42 of UFRJ students' photos and 0,31 of the images from UPF students. Statistically these values are different (P-value = 0), in other words, UFRJ students take more photos in this form than UPF students. Consequently, we can say that in that moment they used another app to format the image in the

desired cut and after that they exported them to Instagram publishing them next.

We also observed, that other photo forms are used by Instagram users. Even representing a low value (compared to the other previous two), we must show what other photo form possibilities are used on Instagram. One of them is the panoramic form which captures the desired object in a 180 degrees. This kind of photo is often used to describe the surroundings, because it gives a good dimension of the photographed environment, with less cut than the square frame for example. Concerning UPF students, only 0,01 took this kind of photo, while 0 of UFRJ students did so. Statistically speaking these values are considered the same (P-value = 0,41).

We must highlight that most cellphone cameras enable users to take this kind of photo in the basic settings of the camera. However, as this kind of capture is still more horizontal than the rectangular photo, it needs to be "reframed" in order to adapt to the Instagram standards and then published. In other words, up to the moment we did this analysis the user had to have another app installed to format the photo and then use it on Instagram. There is an example of the panoramic photo below:
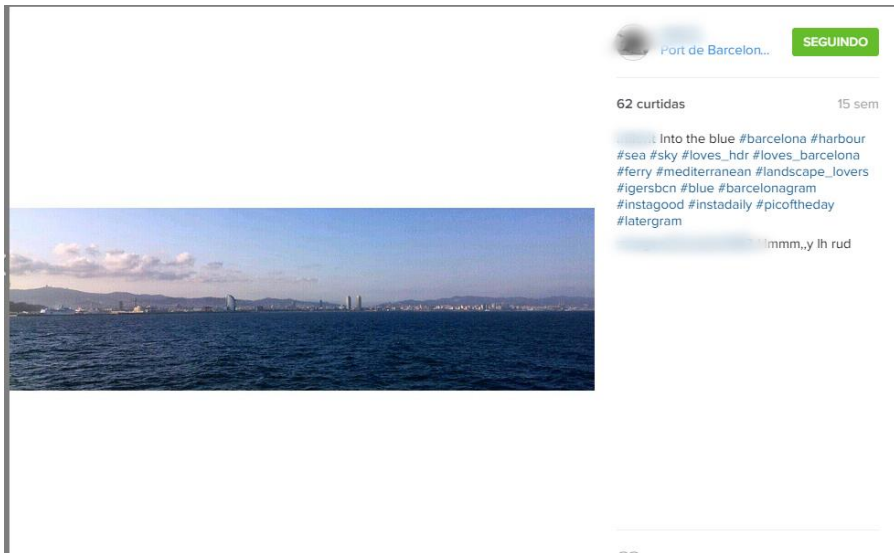
Image 53: Panoramic

We also observed, another kind of form that showed up in only two photos from Univesrsitat Pompeu Fabra (absolute number) and in none of the photos from Universidade Federal do Rio de Janeiro students, which is the fish eye. The image in this form is distorted by the lens and the image gets oval. There are three ways to obtain the image known as fish eye (which is in fact the name given to the lens used in order to reach this result): cameras that use this lens, apps that can add this as an effect to the image and an external accessory that can be used on cellphones in order to obtain this result. Usually, cameras like GoPro use this form in their images, besides the possibility of buying for cellphones, lenses that can be adapted to take this photo or downloading an app that converts the photos into this form. Below, there is an example of this photo:
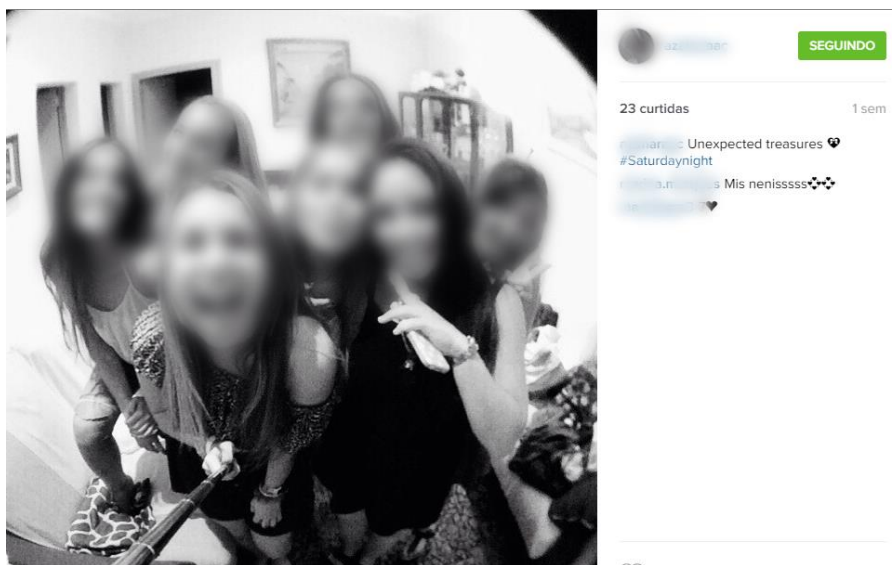
Image 54: Fish eye

As we said above, none of the students from UFRJ posted photos in this form and they represent 0 of the images posted by UPF students. Statistically these values are equal. (P-value= 0,16).

6.4.6 Shot Types

The choice of a photo shot type is one of the choices that most impacts us while a subjective choice of representation in the image, because it's precisely the framing of the object and it's through it that we have the perception of what is being photographed. A wide shot is an open one which gives us, for example much information about the environment in which the photo was taken while an extreme close-up shot shows us the object in full detail what would not be perceived on the wide shot. The notion about that which someone

320

wants to transmit with a certain image is fundamental for the shot choice. This way, we observe that when it comes to our sample, the wide shot was especially used in order to show landscapes or environments which added value to a certain image. For example, if you want to show that you've traveled to Rome, it is important that some famous monument is evidenced or shown in the photo, because if the framing is made as a close up it will hardly be possible to read the environment as the object will be occupying a significant part of the frame.

The most often used shots in the total of photos from the students are the wide shot (0,26), the mid shot (0,32) and the close-up (0,26). The figures for UPF and UFRJ students point out to these three shots as predominant, however, suffering some slight differences between countries as we can observe on the chart below:
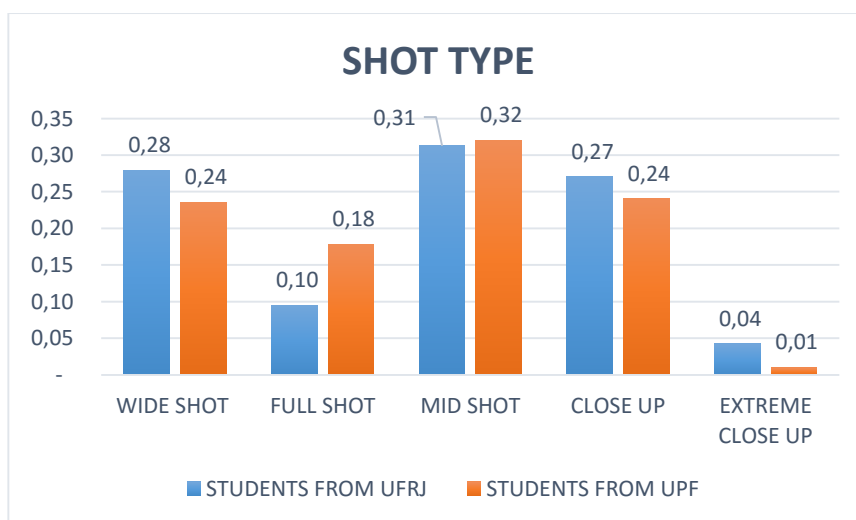

Chart 12: Shot Types

The most common shot types (wide shot, mid shot and close-up shot) can be justified by thinking about the three kinds of photos that are more common between the students concerning the theme: landscape, photos with friends and photos by themselves. For a landscape photo that aims at describing a place, it is common the use of the wide angle shot, which allows more elements to be within the frame, giving a generalized reading of what is being photographed. In connection to the wide shot the number of students from UFRJ (0,28) against the ones from UPF (0,24) doesn't present a statistical difference (P-value = 0,07), proving that this is one of the most used plans by students as much as because of its descriptive framing as because of the contextualiztion of the environment where the photo was taken. The choice of this plan, as mentioned, is connected to the great number of landscape photos (which is between the three most photographed themes by students, and which also didn't show statistical difference between students from both institutions).

We selected below, a photo from a Universtitat Pompeu Fabra student in order to exemplify the use of the wide shot:

Image 55: Wide shot

The mid shot type photo is commonly used, specially in order to photograph people, as it puts the individual in evidence in the photo and allows a framing where other people can fit in the image, being a shot type that is very common in social photography, for example. According to our sample, we identified that the means are very close for this category, independent of the institution. We can say that 0,31 of the students from UFRJ use this framing in their photos, while 0,32 of UPF students do so. Statistically these values are the same (P-value = 0,90), in other words, this kind of framing is used virtually in the same proportion by the students. As we said this framing is commonly used for the presentation of people and social photos – what links with the kind of photo that is most posted of friends as well as of themselves, when we get back to relate this result with the one we proved in the category "kinds of photos".Below, an example of a mid shot type photo :

Image 56: Mid shot

The choice of the close-up shot is believed to have a direct connection to the self-photography or selfie phenomenon where the subject takes the photo of themselves. What must be taken into consideration is that the distance between the individual's arm and their body is relatively short so it's not possible to take these photos (in case they are not using any other accessory) for example in a wide angle. This framing is used as much as the wide angle by the students being 0,27 of students from UFRJ and 0,24 of UPF students doing so. Statistically there is no difference between these values (P-value = 0,25), in other words the use of this shot type is virtually made in the same proportion between the two different institutions.

The situation itself – the subject photographing themselves – reinforces the use of this kind of framing because it's impossible to take the camera way from the photographed individual. We relate the use of the selfie stick to the need of the individual to photograph

themselves, however, getting a wider/general shot of the situation photographed. The close-up shot takes the spectator to an intimacy and a proximity with the represented subject because of the short distance of representation of the image and the details from the "other" that can be observed by the audience through the photo posted.

We selected a photo using the close-up shot:

Image 57: Close-up

The choice for the extreme close-up is usually made when we want to show a detail of the whole, drawing the spectator's attention to something that could come unnoticed if the framing type was the wide shot, for example. In this situation, the spectator is invaded by the image of the object represented, which occupies virtually all the space for reading within the frame. By analyzing the photos from our sample we have 0,04 of UFRJ students choosing this framing for the

representation in their photos, while 0,01 of UPF students do so. This value is statistically different (P-value= 0), what allows us to say that UFRJ students take more photos of details of themselves or other objects than UPF students.

We have selected below a sample of a photo taken in extreme close-up:

Image 58: Extreme close-up

According to the data of our sample our attention was drawn to the difference in means of sutdents from UPF who use the full shot angle 0,18, against 0,10 of UFRJ students. Comparing the results of this analysis in this category with the rest of the data, we can say that this category was the one to present the biggest difference in means. Statistically these figures are also different (P-value = 0), hence we can say that UPF students, different from UFRJ students, prefer to

show the full body. Full shot photography is a photo that puts the whole body, from head to toe within the frame, this data could be interpreted as a desire of showing the body or the clothing in photos, valuing their own body and leading the audience to see it entirely, not "cut" as it happens for example, in the mid shot. The choice for this framing, may represent a desire to show the clothes one is wearing "in its whole" or showing their own body "from head to toe".

We selected an example of full shot photography:

Image 59: *Full shot*

6.4.7 Perspective

We refer to the perspective of the photo shooting as the angle from where the camera that takes the photo is positioned. The choice of this angle brings different readings of the image itself. For example, when you make a reading based on the analysis of images, for many

times the interpretation of when a camera is positioned "looking down on the object" or as it's called the high-angle shot gives us the idea of inferiority of the represented object, as it is seen "from above". On the other hand, it said that the low-angle shot or the image taken from a camera angle positioned low on the vertical axis must be used when it is necessary to empower the object for example. As that from this angle it is seen from a perspective that puts it "above", in other words, the represented subject would be seen as somebody who is "above" from who is observing.

In the specific case of this research, we would like to relativize this rather common interpretation given to the angle choice in order to simplify them and explain them according to the context of the analysis of the photos we are undergoing. In the case of the cellphone photography we believe that the use of these angles (high-shot angle and low-shot angle) happened due to convenience and easiness and not so much in the terms of "empowering or not" the photographed object. We believe that it is a question also related to the selfies where the subject photographs themselves (together with others or not) and it is also connected to a matter of practicality of holding the cellphone at the same time you manage to look through the display and pressing the button that takes the photo.

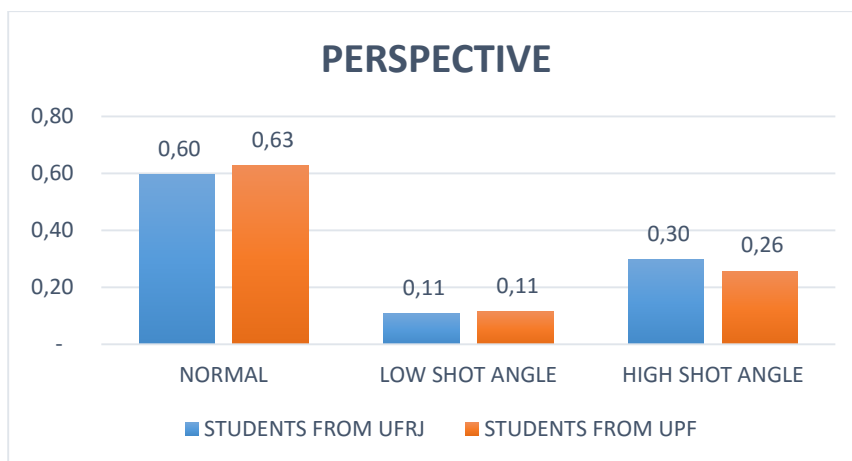There is a chart with means for each analyzed category:

Chart 13: Perspective

According to our analysis, the majority of the photos from UFRJ students and UPF students is taken from the "normal" perspective as if the scene is observed from a frontal point of view. 0,60 of UFRJ students use this perspective and 0,63 of UPF students do so. Statistically there is no difference between these values (P-value = 0,28), in other words, the proportion of students from an institution and from another who chose this type of angle for their photos is virtually the same.

There is an example of the photo taken from a "normal" angle.

Image 60: Normal angle

In connection to the low-shot angle images we kept observing almost no difference between the choices of UFRJ students (0,11) and UPF ones (0,11) in means and statistics this value also do not represent difference (P-value = 0,79).

The ease of self-photographing through cellphone cameras, following our interpretation, is the reason why there are photos using the high and low shot angles. We selected below two examples of selfies (each one in an angle). The first one shows an UPF student in the subway train. This photo values the individual (as we said in connection to the framing, selfies don't have much distance between the camera and the photographed object, in other words, the dimension of the object in the image is large), however this kind of photo – using a low-shot angle – restricts the field of vision for the audience who cannot see so many details in the photo. Imagine for example if the student wanted to shoot the photo together with other

people. There would be a little free space within the frame for them to appear.
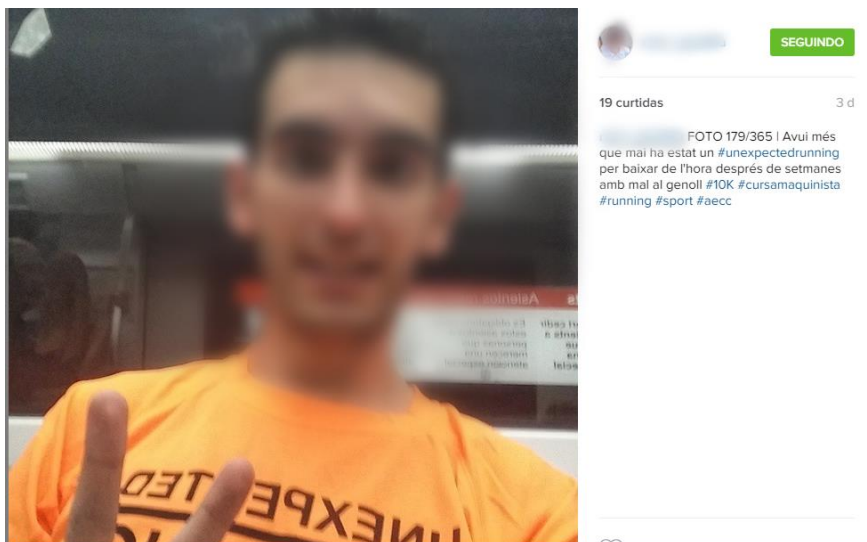

Image 61: Low shot angle

As for the photo below, we observe a selfie usign the high-angle shot. Through this angle, besides seeing the couple represented, we have a larger field of vision compared to the space where the photo was taken. Furthermore, there would be more free space within the frame if compared to the previous photo where more people could be photographed.

Image 62: High shot angle

When the perspective is the high-shot angle, UFRJ students use it a little more adding 0,30 of their photos, against 0,26 from UPF students. This value is statistically equal (P-value = 0,12). So, despite the means difference, we cannot say UFRJ students take more photos in this angle than UPF ones.

This way, we understand the angle choice as the perspective from where we will see the situation represented. We highlight the fact that when it comes to cellphone photography taken with the cellphone and mostly by the represented subjects themselves, the choice of these angles aims many times at framing the biggest number of people or describing the place better and these objectives can be reached more easily, many times, by using the high-shot angle.
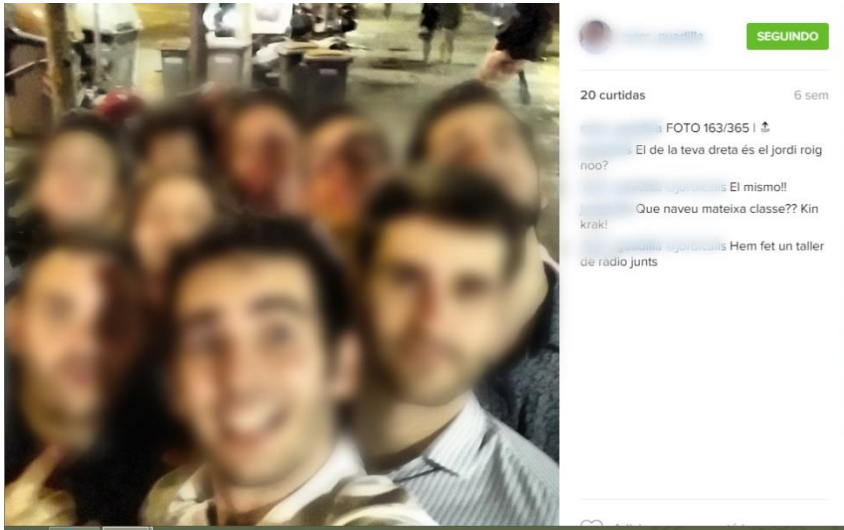
Image 63: High shot angle

6.4.8 Orientation of the photo

The categories in which we divided the orientation of the photo were horizontal and vertical. When we think about the photo cameras (not cellphone cameras) we know that the "natural" position for holding the camera and taking the photo is the horizontal orientation. When we want to take a vertical photo, we should turn the camera in order to obtain this kind of photo. When we think about cellphone cameras, on the contrary, their screens and their design prioritize the vertical photo, in other words, in order to take a horizontal photo – different from the photo cameras – we have to modify the normal position of the gadget.

That being said, it would seem normal that there were a high number of photos taken on the vertical position, once we're not talking about

professional photographers and given the instantaneity and speed in which the photos are taken maybe the user preferred using the cellphone in the way they use it for all other functions (despite having the possibility of turning the screen according to how they hold the phone). The result we found with the analysis of our sample is that most pictures are still taken horizontally as we can see on the chart:
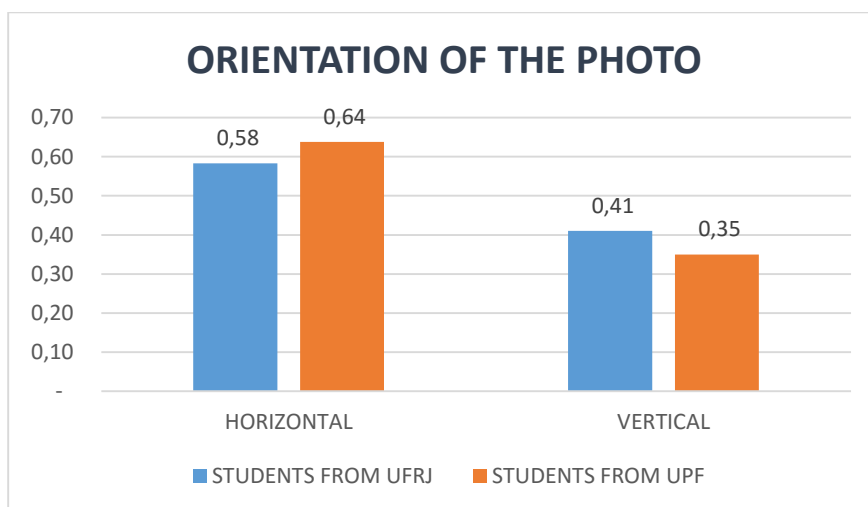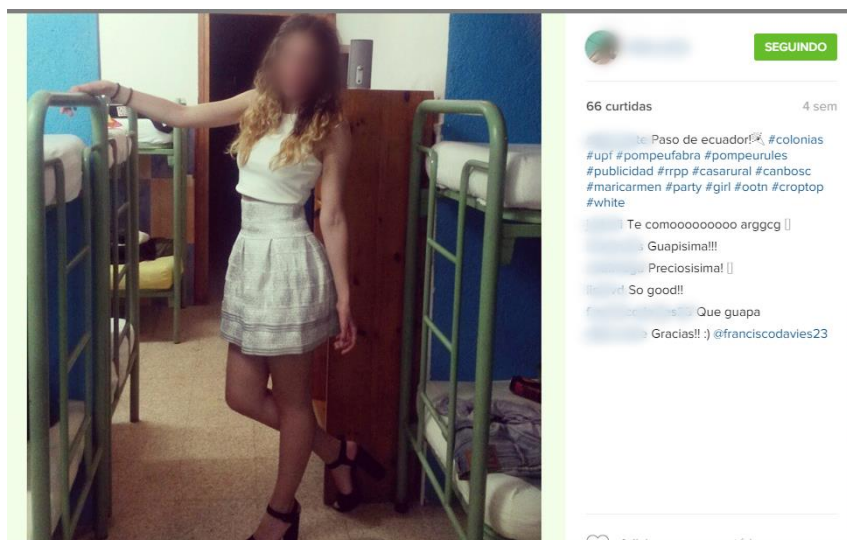
ORIENTATION OF THE PHOTO

Horizontal: STUDENTS FROM UFRJ 0,58; STUDENTS FROM UPF 0,64
Vertical: STUDENTS FROM UFRJ 0,41; STUDENTS FROM UPF 0,35

Chart 14: Orientation of the photo

However, at the same time, we consider the means of photos taken on the vertical position high: 0,41 of UFRJ students, against 0,35 of UPF students. These figures are statistically different (P-value = 0,02) what allows us to say that students from UFRJ use more of this resource than UPF students. We should consider another situation which can influence the amount of photos taken on the vertical orientation which is the full body photo, what we called "full shot" concerning the framing. In general, these images are taken with the

camera on the vertical, specially in order to frame the subject "from head to toe", and the fact that many photos use this kind of framing may have a connection to the amount of vertical photos. We can see an example below:

Image 64: Vertical photo

Despite these observations, the number of photos taken on the horizontal orientation is higher (0,58 UFRJ and 0,64 UPF), even if it gives the user the "trouble" to turn the phone to the horizontal in order to obtain the photo. In this case there is no statistical difference (P-value = 0,09), and it means that we can consider as equal the figures for students who take this kind of photo. We must highlight that the reading of the image - at least in the western world – is made in the horizontal, and it is the orientation that seems more natural, common to us, even at the time we are observing objects in a photo.

And also because of what we mentioned before that the standard form of a photo is rectangular therefore it privileges the horizontal image.

6.4.9 Number of photos

We observed that some photo posts on Instagram didn't follow the logics of posts of a single photo within the frame and that some users used the space destined in theory for a single photo to customize the post, making a new layout of photos, putting some of them together inside the space reserved, in theory, for a single image. The data analysis shows us that the majority of the photos posted by students from both universities is a single photo, however some students used this other form of presentation of their photos at some specific moments.

Most images posted – almost the total of the analyzed photos – use only one photo within the frame: 0,95 of UFRJ students and 0,96 of UPF students do so. This value is statistically equal (P-value = 0,28), what allows us to say that students from UFRJ and UPF use, on most posts, a single photo within the frame. It means that the emphasis on the post is in one single theme and that the use of a "collage" of photos in the same frame is used in specific occasions, in fact, when you want to pay some kind of homage to somebody or make a compilation of photos from a trip, for example.

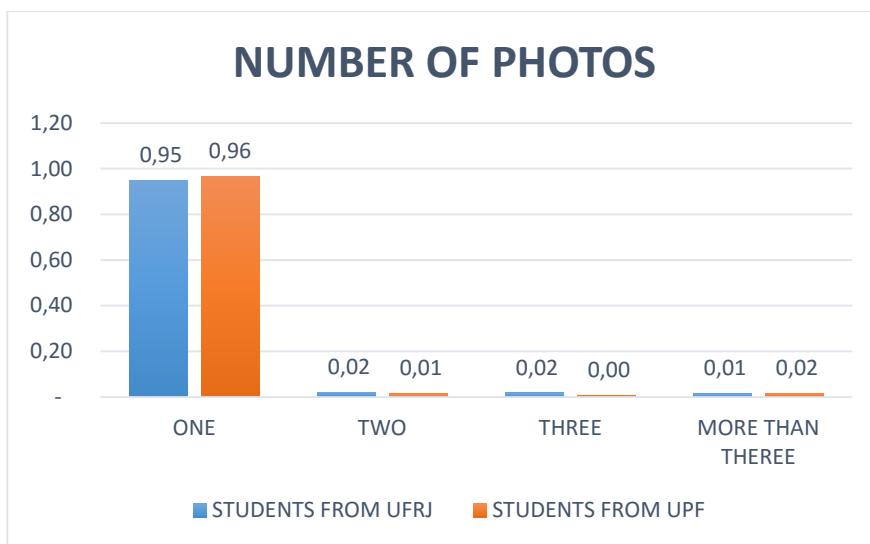The chart shows us the means of photos for each category created:

Chart 15: Number of photos

When we created the categories, we were interested in knowing if there would be a predominance over the number of photos posted when this number was more than one per frame. However we observed that the number of photos within the same frame (when more than one), besides being rarely used is not standadized in a single model of post, because as we can observe on the chart, the values are rather close for two, three or more photos.

The figures for two photos within the same image is 0,02 for UFRJ students and 0,01 for UPF students, withtout statistic difference between these values (P-value = 0,39); when it comes to three photos within the same image 0,02 of UFRJ students do it and 0 of UPF students do so. Statistically these values are different (P-value = 0,03), in other words students from UFRJ use more of three photos than UPF students. For more than three photos within the same image the figures are statistically equal (P-value = 0,82) and the value is

rather similar: 0,01 more than three photos from UFRJ students and 0,02 for UPF students.

When Instagram was created it didn't enable users to publish more than one photo within the same frame, in the same way as before it didn't allow rectangular photos to be posted, as we described in another moment of this investigation. However, despite not being many photos in these conditions posted, they exist in the app, and nowadays Instagram ended up incorporating in the editing of images, the possibility to diagram many photos in a single post.

This way we observe that the use of this resource is made when people want for example, to pay homage to a friend because of a birthday and this way the user makes a "compilation" of photos of the honored friend and posts a single photo with many smaller ones instead of posting many isolated pictures on their feed. Another moment in which we observe the use of this resource is for example in events when, the same way as before, the user makes a compilation of photos they want to post as a trip, a party etc. This way, instead of posting many isolated photos about that event, a single post is used to sum up that activity.

In the example below we can observe on the first compilation of photos a birthday party and on the second somo photos paying homage to a specific person, cases which as described above are the most common situations when this kind of layout is used.
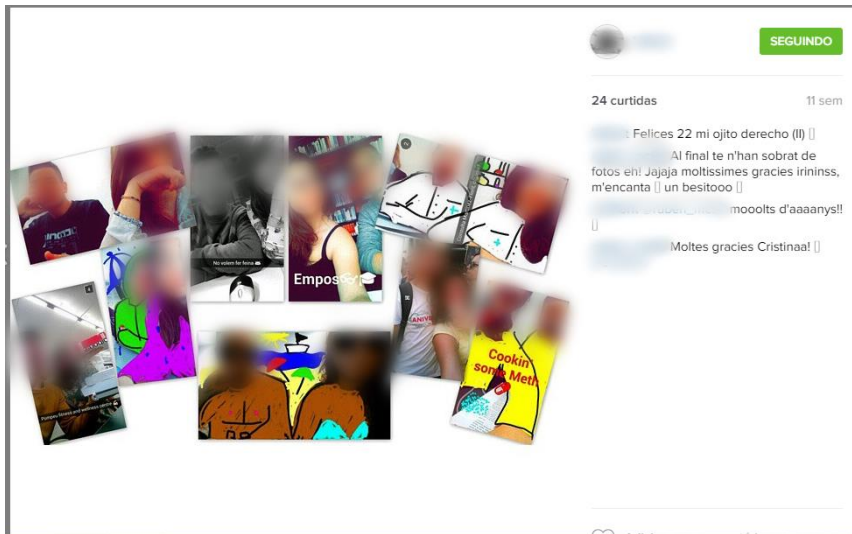
Image 65: "Compilation" of photos

6.5 Social Representation Results

We shall present below the results of the analysis of the photos in the categories connected to social representation.

6.5.1 Represented activity

In order to understand which are the activities young students consider relevant for being photographed and posted on their profiles through the observation of the photos we created categories that seem to embrace the main activities represented by the users and posted on the network. Through this analysis we will be able to conclude what is significant in the routine and daily life of these young people making them show it to their audience in an attempt to aggregate

value to themselves for showing how their routine is interesting and worthy to be shown to others.

As we can see on the chart below the main activities represented by these young people are those connected to leisure and in this sense we put a series of possibilities as party photos, in restaurants, on the beach, for example. "To stay in one's room away from the place where the party is given, or away from where the practitioner attends to his client, is to stay away from where reality is being performed. The world, in truth, is a wedding." (GOFFMAN, 1956, p.23). And this meeting needs to be shown and shared on the public space of social networks.

After starting the photo analysis in this category, we observed that some photos didn't fit in any of the categories previously created, because we weren't able to identify which was the activity being represented besides showing themselves on the picture. It was not possible seeing anything but faces posing for a photo, and so we decided to create a category which we called "exhibition" and which, not surprisingly, was the second most performed activity among students in our sample.

From the UFRJ students 0,40 take their photos in order to exhibit themselves, alone or with others while 0,33 of the students from UPF do so. Statistically these values are different (P-value=0,01) what allows us to say that UFRJ students take more photos to exhibit themselves than UPF students. This data brings us relevant information about the function the posted photos have for these students, as we can say that the photo would serve more as a

promotion of self, being a way of building discourses about themselves through images in which the subject put themselves as the protagonist of the narratives about their own life, being the protagonist of their own lives.
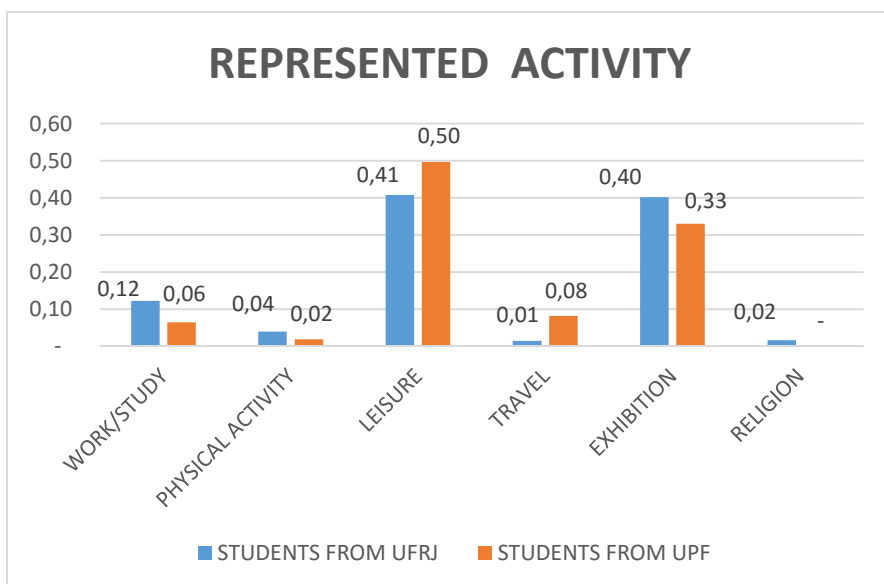
Chart 16: Represented activity

Talking about university students, we were also surprised by the low number of photos posted that referred to the university environment, or some kind of job or trainee program. The students from UFRJ, still, showed more of this environment 0,12 against 0,06 from UPF. This figure is statistically different (P-value = 0) which means that we can say that UFRJ students represent more of university and work life in their images. University life and labor could be interpreted as serious, formal, mandatory activities; they don't represent fun, good

moments, joy, party so they shouldn't occupy much space in each user's album.

Nevertheless, this was the third most common category among represented activities between students from the carioca institution. It was not unusual to find photos of UFRJ's buildings, besides photos with students using t-shirts of the student movement. Maybe, in the specific case of these UFRJ students, showing the university and showing that you are part of it is a reason for pride and a differential between Brazilian university youths as the institution is one of the most recognizable and well evaluated universities in Brazil and entering a public free university in Brazil is rather difficult, as there is no place for everybody.

The third activities category represented by UPF students is the travel category with 0,08 of the photos against 0,01 from UFRJ. There is a statistic difference between these values (P-value = 0) which allows us to say that UPF students represent more travel related activities than UFRJ students. This category could be included in the leisure category, but we thought it was better to separate them as it compared to other fun activities aggregates other kinds of value such as discovering, the new, the displacement and even the financial possibility to afford these travels. The travel would also sharpen the will to photograph as that besides the new environment where each details draws our eye's attention, there would be the need to make the moment "eternal" through photography and besides that, showing and proving to others how the subject's life would be "different" and

"happy" because of the possibility to discover new places where some, maybe, have never been or some would love to be.

> Ultimately, these sociocultural, political and economic forces that discharge daily on contemporary subjects and train them in the "cult of performance" as named by French sociologist Alain Ehrenberg (1991), point to consummate in them a primary requirement in what is considered a good existential performance: being happy. But it is not only about achieving this so desired state of mind; you must also, and perhaps above all, make this happiness visible and that others can check it with the legitimizing power of their looks. It seems to be growing, in the peculiar cultural atmosphere of contemporary society, this kind of demand in producing a performative and inexhaustible joy as a horizon of universal achievement. (SIBILIA, 2014, p. 42)[113].

We face the proof that the photos are not taken aiming at formal or important moments for the subject as the entrance in the university, the birthday or other important dates; but they are aimed at the need to find, within their own daily life and day by day activities,

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[113] Translated by the author. "Em última instância, essas forças socioculturais, políticas e econômicas que se descarregam cotidianamente sobre os sujeitos contemporâneos e os treinam no "culto da performance", como o denominara o sociólogo francês Alain Ehrenberg (1991), apontam a consumar neles uma exigência primordial naquilo que se considera uma boa performance existencial: ser feliz. Mas não se trata tão só de atingir esse estado de ânimo tão desejado; é necessário também e talvez sobretudo, que essa felicidade seja visível e que os outros possam verificá-la com o poder legitimador de seus olhares. Parece estar crescendo, na peculiar atmosfera cultural da sociedade contemporânea, essa sorte de exigência na produção de um gozo performático e inesgotável como um horizonte de realização universal. (SIBILIA, 2014, p. 42).

something that makes this moment special, in other words a moment that must be registered and shared so that through the looks of the other upon this activity it becomes complete while experience for the legitimation and approval of the other over this experience.

As we said in another moment the creation of the need for photographing daily moments emerged, specially, through campaigns by Kodak and that which became known as the "Kodak moment", in other words, a moment of joy that should be registered. The representation of leisure activities enters this analysis because it adds 0,41 of the photos from UFRJ students and 0,50 of the photos from UPF students. These values point out a statistic difference (P-value = 0) what makes us say that students from Pompeu Fabra represent more leisure related activities than UFRJ students.

Since then we kept photographing these moments that should be eternalized with a huge difference: they are no longer restricted to the physical album which is viewed by friends or family members in a private scope or in small gatherings. These daily life photos are now viewed by the audience (mixing known and unknown people) on the space of the social networks and who will, over the interaction they have with these photos, approve or disapprove what is being shared.

Another category that showed difference in the represented activities was the one connected to "physical activities" when we observed that 0,04 of the students from UFRJ representing this activity and only 0,02 of UPF students doing so. Statistically these values are different (P-value = 0,03) and we can say that students from UFRJ show themselves more in the gym or in other places in which people

practice physical activities than UPF students. In spite of both universities being settled in beach cities where there's usually a more prominent preoccupation with the body UFRJ students seem to show more this kind of activity in order to draw the attention of their followers.

It is curious to mention that we have not found any photo related to religious activities among students from UPF, 0 and 0,02 of the photos from UFRJ students are religion related, statistically we proved (P-value = 0) that UFRJ students give more importance to religion than UPF students as the young people manage their social networks according to what they believe represent themselves and is positive to their image.
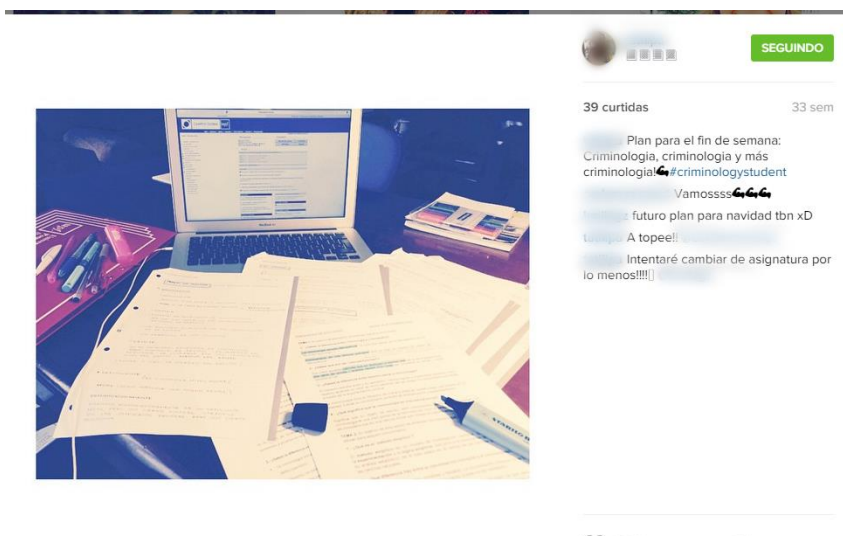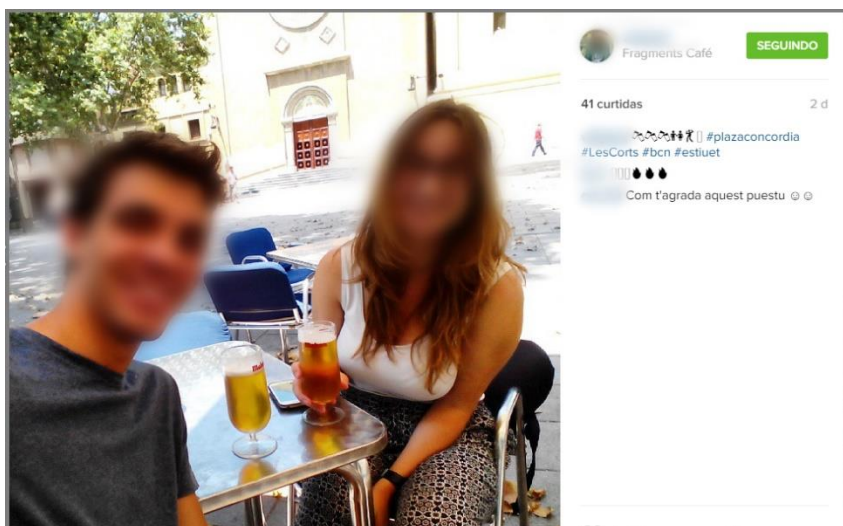

Image 66: Study

Image 67: Leisure
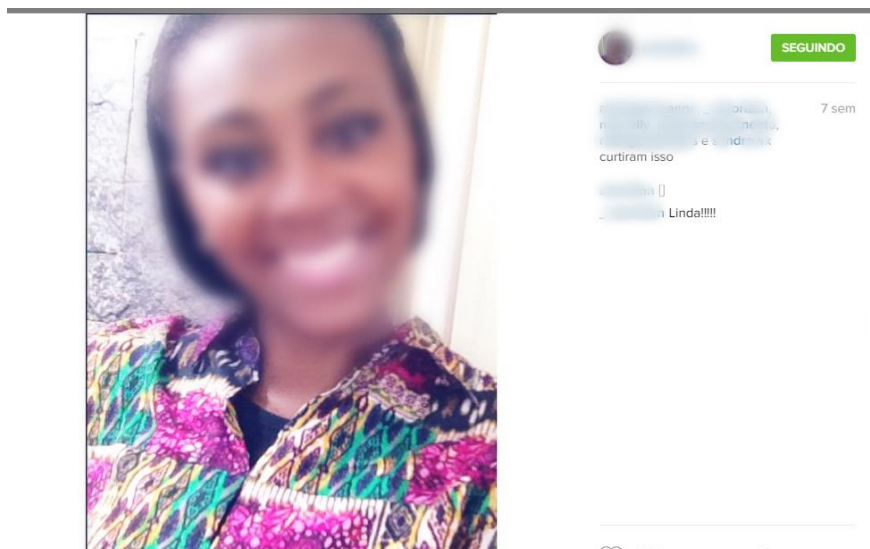
Image 68: Exhibition

346
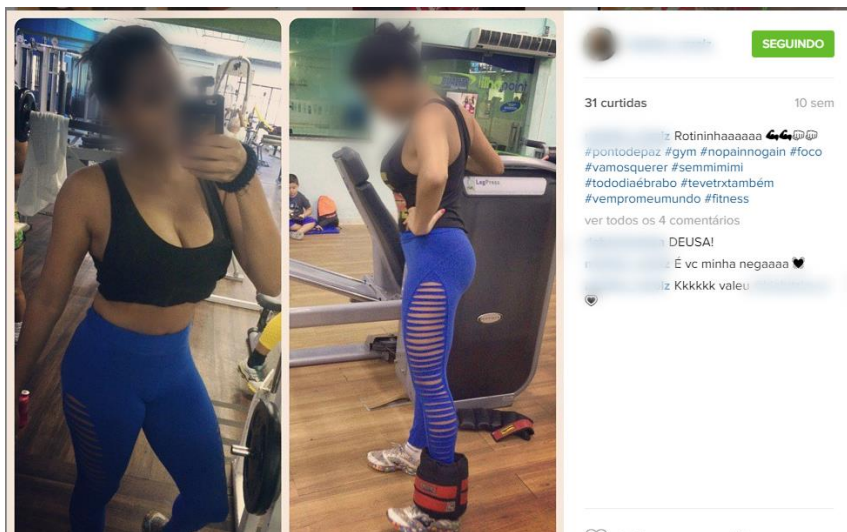
Image 69: Physical activity
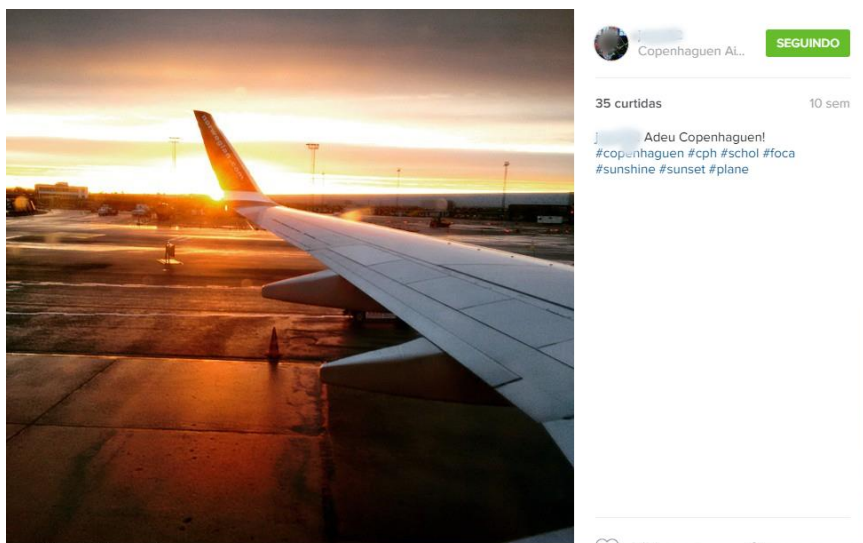
Image 70: Travel
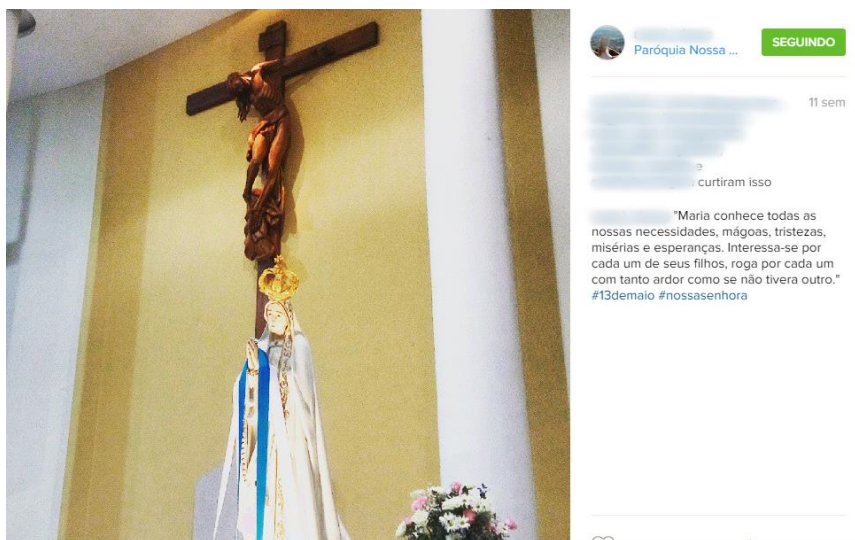
Image 71: Religion

6.5.2 Posture/Posing

When analyzing each photo from our sample, we would like to identify if in these images the individuals posed to the camera or if the photo was spontaneously shot. So the category "posture" was created. Considering the photos in which there was no subject being represented (photos of objects, memes, for example), we created a subcategory identified as "nonexistent" for the images in which there were no people being represented.

By analyzing we realized that more than half of the photos from each institution are found under the category "posing", and that a smaller mean is under "spontaneous". The spontaneous photos represent 0,10 of the photos posted by UFRJ students and 0,15 of the images posted by UPF students. These figures are statistically different (P-value =

0,01) what allows us to say that UPF students take more photos without posing than UFRJ students. The means result for this category is below:
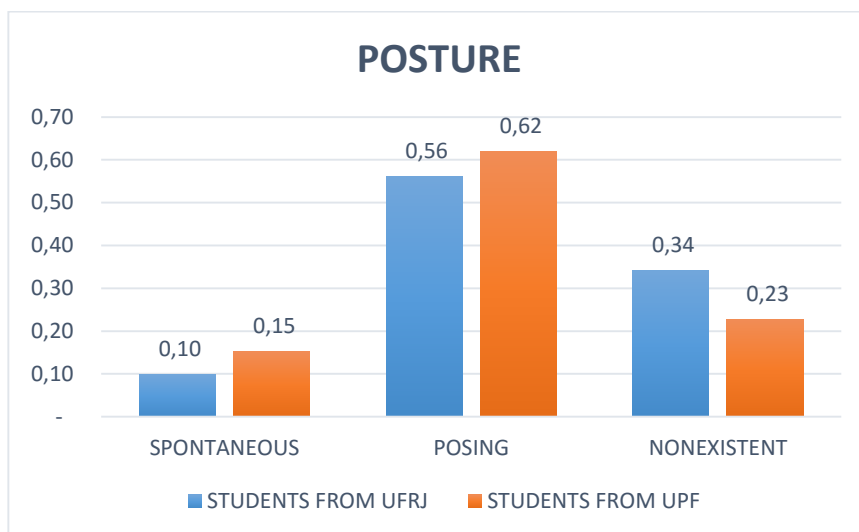
POSTURE

Chart 17: Posture

We did an interesting observation along our analysis. We came around some photos where the subject was clearly posing for the camera, but they posed in a way as if it looked like they were not aware that a photo was being captured, as if it was being taken in a spontaneous moment. When we observed that this situation was present ("spontaneous" posing) we decided to categorize this kind of image under the posing category, because in fact it was not a spontaneous photo. The photo below serves as an example of this situation which we mentioned, in which the subject doesn't look at the camera transmitting a feeling that the photo is spontaneous, however he is posing on purpose looking other way in order to give

this impression. In the case of the image selected below, we noted the proximity of the camera that could easily be perceived by the photographed individual.
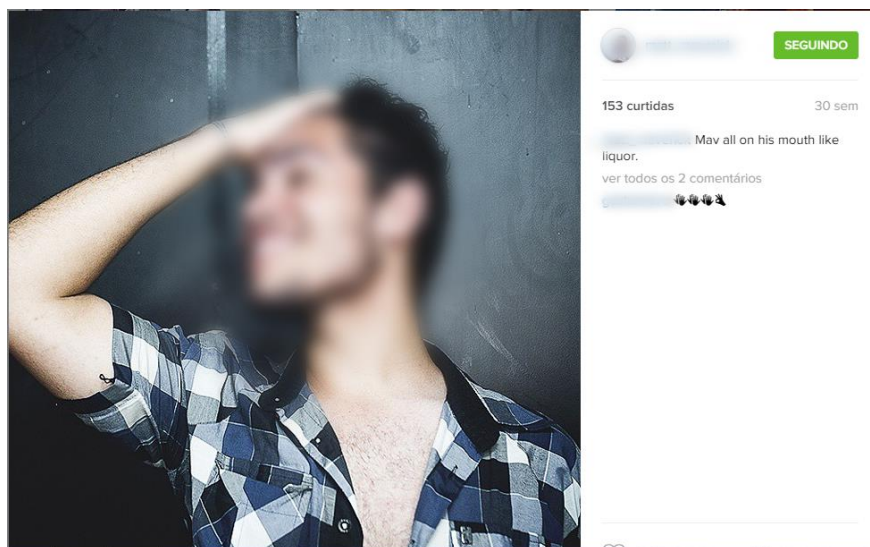
Image 72: Posing

We selected another photo which we classified as spontaneous in order to make it understood how we differentiated these types of photos:

Image 73: Spontaneous

As we mentioned the subcategory "nonexistent" refers to the images in which there are no represented subjects but objects, landscapes and memes. These photos represent 0,34 of the photos posted by UFRJ students and 0,23 of the photos from UPF students. These values are statistically different (P-value = 0), what makes us say that UFRJ students take more photos of other objects (where there are no people represented) than UPF students. As we previously saw – on the mapping of the "types of photos" taken by students – we concluded and observed that UFRJ students have a tendency to take more diverse photos (different themes) than UPF students, and it could justify the higher number on "nonexistent" from students from the Carioca university compared to the number for the same category from students from the Catalonian university.

The data show us that despite all the instantaneity and speed available in cellphone cameras, individuals still stop to pose to photos. The

"posing" photos from UFRJ students add 0,56 and from UPF students 0,62. These values are statistically different (P-value = 0,02), what allows us to say that Pompeu Fabra students take more photos posing that UFRJ students. As in the traditional portraits taken as a memory from family meetings, weddings, baptism ceremonies and birthdays, the subjects still take their photos posing to the camera in order to show themselves, show the ones they relate to or show the place they are at that moment. What may have increased with technology advance (besides the number of shots for each posed moment) is the amount of registers and poses made along a day or a trip, as the photo also became a way of "proving" for the audience that we were where we said we would be, or a way of showing to others how "excellent" the party was, how "fun" the concert was and how "unique" that trip was.

Because of its referential characteristics we know the power of the photography as a message for being a reproduction, in other dimensions and within a frame, of a real moment that was lived from that which is depicted in the photo. When you direct them to the audience it is expected that it (the audience) reacts by approving or not what is observed (the approval as we said would be given by the "like" or not on a certain photo) and who is being observed.

Therefore, posing, still as the most common way of communication over the representation of oneself in photos. We believe that the change that happened in the digital photography age is precisely the self-knowledge of the subject in connection to their body and the poses and angles through which they prefer being photographed,

which they believe make them "look better" in the photo. This way, we try to understand the sensation or emotion the students want to transmit through the way they pose when photographed.

Through the observation of images from our sample (remembering that for the current category "posing" the number of photos from each institution is the total equivalent to the photos tagged under "posture" in the previous category), we created the subcategories affection, formality, sensuality and exhibitionism and presented the results on the chart below:
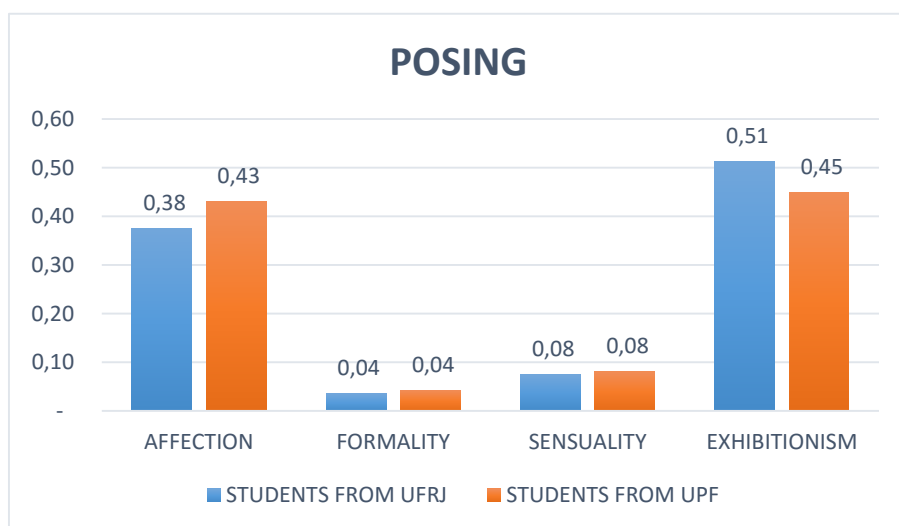
Chart 18: Posing

In order to understand the different possibilities of representation in the moment of the pose we opted for some characteristics which we observed as predominat in the photos. We understood the photos with the representation of feelings such as "affection" by seeing those images that showed intimacy, care, fraternity, friendship, love

between the represented subjects. This is easily identifiable many times because of the body posture: bodies close together, holding each other or in contact. As an example of this category we selected the photo below which represents 0,41 of the total of photos analyzed. In a comparison between the institutions we verified that 0,38 of UFRJ students are in this category against 0,43 of UPF students. The values are statistically equal (P-value = 0,15).

Image 74: Affection

Opposed from the posted photos which we categorized as affective, the photos with formal poses where those in which we identified that the photos were taken to register a certain meeting between people, however without apparent intimacy or affection, as we saw on the previous category. We noted these characteristics, specially, through the distant body posture between the photographed subjects with a

few or no physical contact at all, what would indicate this distance between them.

Below, there is an example of this kind of photo that adds 0,04 of the total of photos analyzed, being 0,04 of UFRJ students taking this kind of photo and 0,04 from UPF students doing so. Statistically these values are considered equal (P-value = 0,73), what makes us say that the proportion of students taking this number of photos is the same.

Image 75: Formality

The photos under the category "sensuality" concern specifically some images where the subject makes faces and facial expression in order to seduce and/or show sensuality for the audience. Once more we observed the body posture and the expression of idividuals in the photo. According to our sample, we have 0,08 of UFRJ students taking this kinf of photo and 0,08 of UPF students with photos that

also fit in this category. Statistically these values are the same (P-value = 0,91). As an example of this image category we selected the photo below:
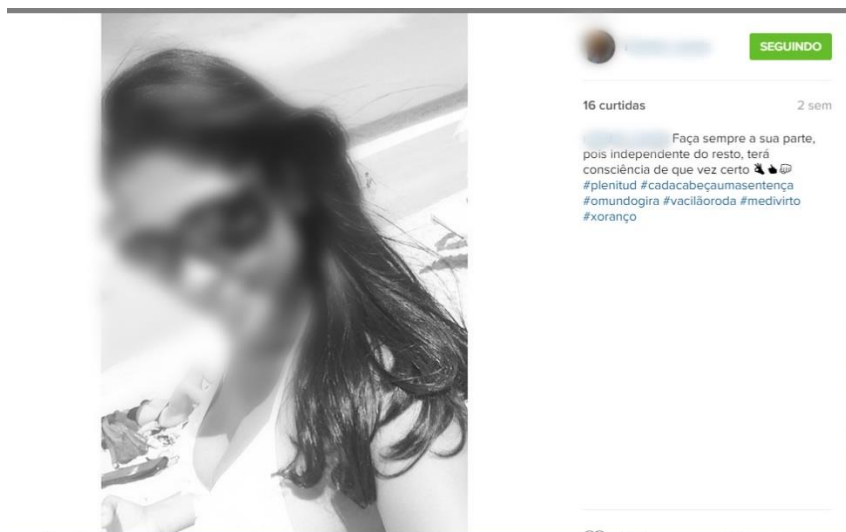
Image 76: Sensuality

When we started this analysis of images we faced a situation that made us rethink the categories we have then created, because we found photos in which individuals were posing with the simple intention of showing themselves and exhibit themselves in different situation and different poses. Photos in which the center of attention and intention was appearing in the first place and promoting the image of themselves. Therefore, it was necessary to create the subcategory "exhibitionism" – which represents 0,49 of the total of photos, in other words almost half of them.

By separately analyzing each institution we verified that 0,51 of UFRJ students take photos in order to exhibit themselves, while 0,45 of UPF students do so. According to the results for the test these

values do not present difference (P-value = 0,11), what allows us to say that the proportion of students who take these photos in order to exhibit themselves whether in the Carioca or Catalonian institutions is the same.

The large number of images found in the category "exhibitionism" alerts us for the use university students have been making of photography nowadays. We understand that photography today together with its use on social networks turned into a communication object and an object of construction of identities of the self. Through the available tools, students manipulate images and chose the best angles and shots to show their reality. However, as we can observe through the results of our sample, this reality is equally cut out and directed for the representation of self (the image of ourselves). We can observe a sequence of photos that show only the user looking at the camera viewfinder – facing their audience; in some moments this space is shared with close friends.

For beyond the simple exhibitionism that images reveal, we believe that nowadays there is a need for sharing lived experiences on the public space of the social networks. They are new ways of identity construction, of living experiences and dealing with the self and our own body before the technological advances and the new ways of being in the world. Rettberg explains the need for sharing new self-representations with others:

> With digital cameras, smart phones and social media it is easier to create and share our self-representations. But self-representations have always been part of our culture. We have drawn,

carved, sculpted and painted images of ourselves for millennia; we have kept diaries, scrapbooks and photo albums; we have sung ballads and told stories about ourselves. Sometimes we use the mediation of technology to help us see ourselves better, to understand ourselves or to improve ourselves, or simply to imagine someone to speak to, a 'dear diary' to tell our secrets to when nobody else will listen. Other times we want to share our experiences with others. We paste photos and memorabilia into a photo album to share with family and imagine one day passing it down to our children and their children. Some of us write autobiographies or memoirs to be published for a wider audience. (RETTBERG, 2014, p.2)

We selected a few examples of photos that we characterized as "exhibitionism":
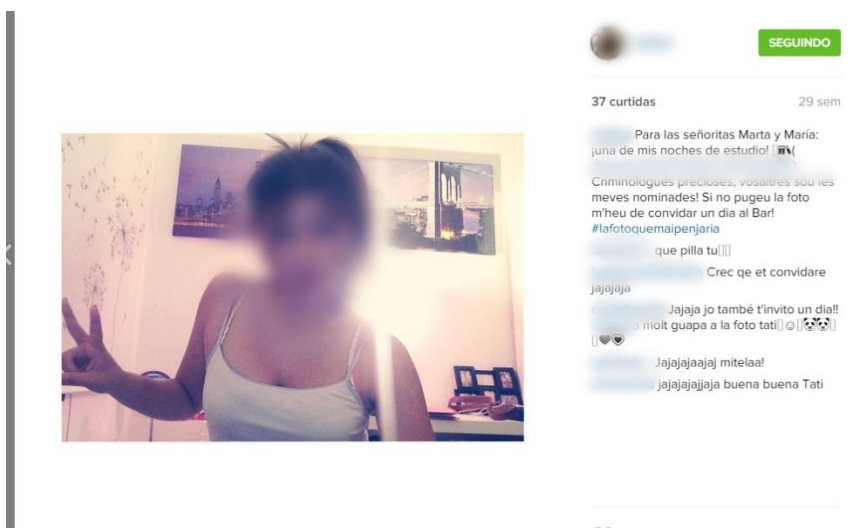
Image 77: Exhibitionism

358

Image 78: Exhibitionism
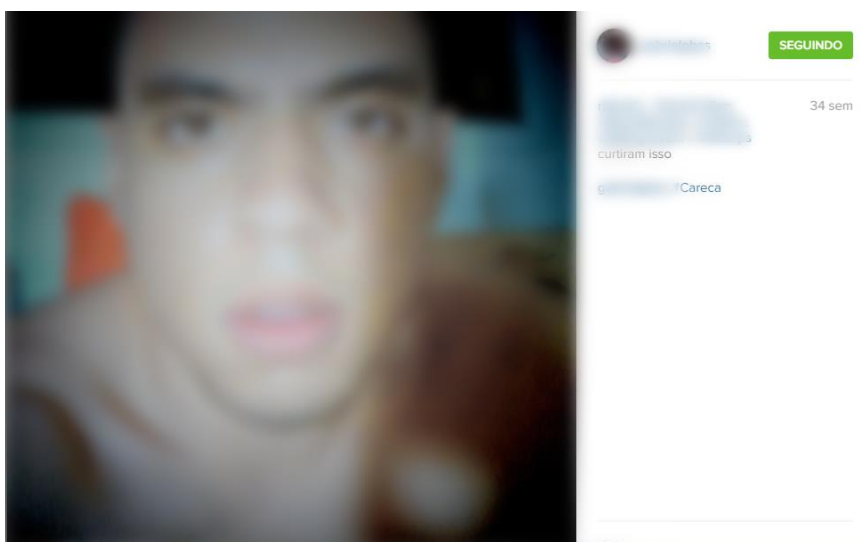
Image 79: Exhibitionism
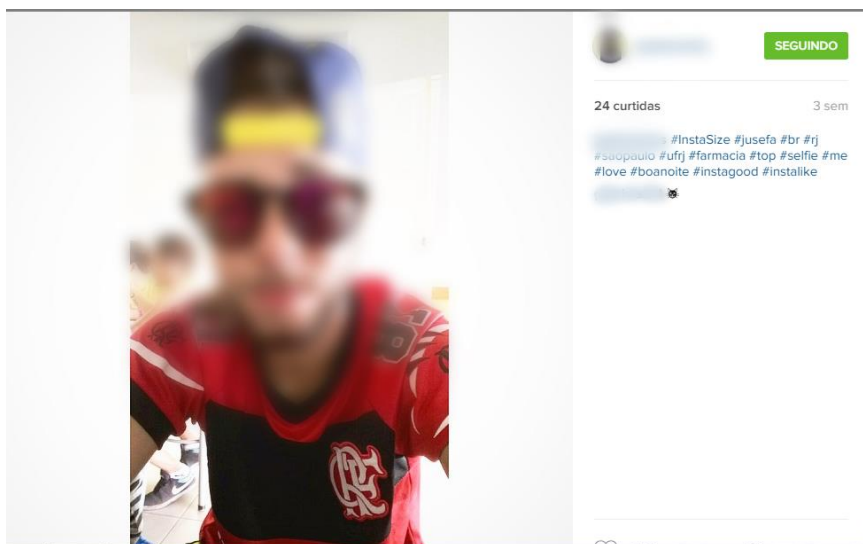
Image 80: Exhibitionism

6.5.3 Number of people in the photo

This category interests us in order to understand how many people, generally speaking, appear in the posted photos. It seemed interesting to verify if the photos of the individual by themselves would be the majority between the photos in which there are people represented (in other words the photos that are not of landscapes and objects). Besides that, it was interesting to know if when there were people in the photo, there would be only one person, two people or if these images would be of three or more people – what we came to consider as a group photo.

We can see the chart for each category:
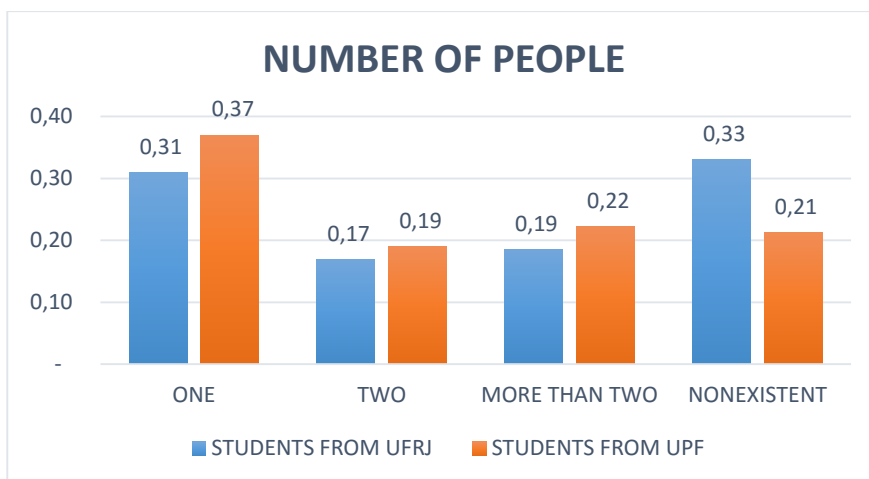
Chart 19: Number of people

The students from the Catalonian universtity (0,37) take more photos by themselves than students from the Carioca university (0,31). This value is statistically different (P-value = 0,03) what allows us to say that Pompeu Fabra students take more photos alone than UFRJ students. This number is linked to the data revealed when analyzing the types of photos, what proved that UPF students take more photos by themselves than UFRJ students.

These numbers allow us to confirm that most posted photos represent people (more than half of the images have people represented in both institutions) and that among these photos, the image of the subject by themselves prevail if we look separately to the mean of photos with two or three people. However, if we add the means of the photos with two or three people the number is bigger than the number of photos where the subject is alone (even of these values are still close) and therefore not giving us a good margin to say that students take more

photos in a group than alone or vice versa. We can observe a balance in connection to the choice of images alone or in group.

When we get back to analyzing the values for each category separately we can say that for the Brazilian students for example the value of photos with two people are UFRJ = 0,17 than the mean for UPF = 0,19. Statistically this value doesn't present difference (P-value = 0,27). The photos with more than two people represented add 0,19 of the photos from UFRJ students and 0,22 of the photos from UPF students. These values do not present statistical difference (P-value= 0,13).

When analyzing the category "nonexistent", in which we grouped the photos where there are no people in them they are 0,33 of the photos from UFRJ and 0,21 from UPF. These figures are statistically different (P-value = 0) and they show, once more, that UFRJ students photograph more landscapes and objects than UPF students, who photograph more of themselves and people from their living together as seen in the category "types of photo". From these results we could say that on Instagram albums, UFRJ students represent themselves and their environment more that their social circle, while UPF students would represent more of themselves and the people from their social circle than the environment where they live.

6.5.4 Environment

According to the environment where the photos are taken, it interested us to know if there was a difference between UFRJ and

UPF students concerning the preference for registering moments indoors or outdoors. It seemed and interesting data for thinking if individuals feel more stimulated to take photos while enjoying outdoor environments which are for many times the place where leisure activities are done, such as practicing sports, going to the beach knowing places, etc. These seems like situations out of the ordinary of these students' day by day life of being at home and at the university and for being something "different", could stimulate the wish to register that moment and publish it online. Different for example from photos taken indoors which thinking about these students' routine they would be taken in places like the classroom, libraries, laboratories, besides their home itself. Indoor environments that maybe didn't sharpen a priori the wish to take photos. Also taking into consideration that the indoor environment could represent leisure places such as restaurants, bars, nightclubs, for example.

The chart analysis of the environment where the photos were taken shows us that for UFRJ students there is a balance between photos taken indoors (0,47) and outdoors (0,43). As for the Catalonian university students there is a bigger difference between the means which hover around 0,38 of indoor photos and 0,52 of photos taken outdoors, as we can see in the chart further below.

Considering the outdoors, 0,43 of UFRJ students take their photo this place while 0,52 of UPF students do so. These values are statistically different (P-value = 0). The data relative to UPF students would be in confluence with the argument that leisure activities for many time as done in external environments, and as we saw in the chart about

the kind of "activity represented" in photos, UPF students, most of them, represent leisure moments in their photos. Beside that we should highlight that the cities of Barcelona and Rio de Janeiro are beach cities what makes their inhabitants, for many times, develop the habit of practicing different activities outdoors. We should also remember that a large number of the photos taken by students (it's among the three most approached themes) is the landscape photo, in other words, photos usually taken outdoors.

We present the chart with the means for each category analyzed:
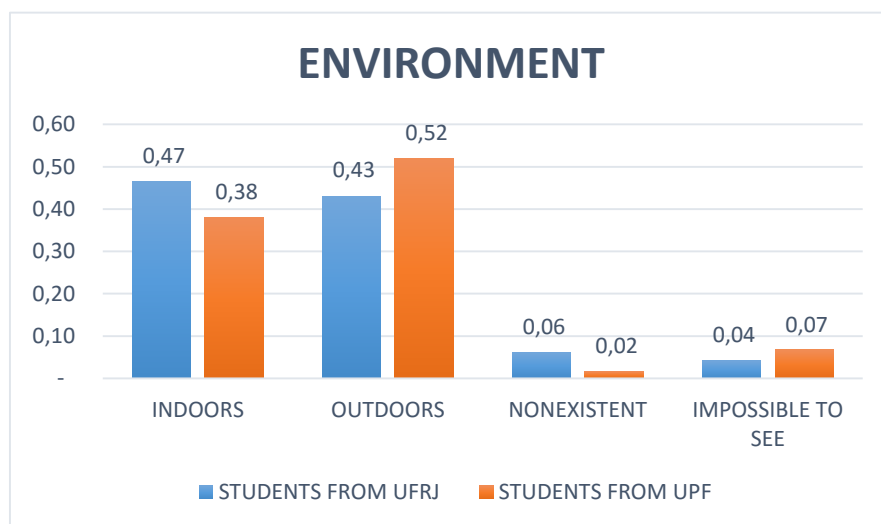
Chart 20: Environment

Still we believe that the number of photos indoors 0,47 of the photos from UFRJ students and 0,38 of the photos from UPF students is relatively high, once many photos are simply destined for exhibition of the self and of our own body. In this case it wouldn't matter the context and the presentation of the environment where the photo was

taken, as what should be in evidence, in this case, is the subject or subjects represented. These values are statistically different (P-value = 0) and they allow us to say that students from the Carioca university take more indoor photos than students from the Catalonian university.

The photos added to the category "nonexistent" are posted images that were not necessarily from a specific place, as for example photos of book pages, drawings, prints from other internet pages, memes, photos with text messages. This category count on 0,06 of the photos from UFRJ students and 0,02 of the photos from UPS students; these values are statistically different (P- value= 0). So, we can say that students form the Carioca university take more photos of objects or use more memes on their posts than students from the Catalonian university.

The category "impossible to see" concerns photos where it is not possible to determine if the place is indoor or outdoor as for example in the extreme close-up shots or some close-up shots that doesn't allow us to identify the environment where the photo was taken, adding 0,04 of the photos from UFRJ students and 0,07 from UPF. These values are statistically different (P-value = 0,05).

6.6 Table of Statistic Results

Next, we will present the table of all the statistic results.

Table 7: Statistic Results

	UFRJ		UPF		Difference (UFRJ - UPF)			
	Mean	SD	Mean	SD	Mean	SD	P-value	T-stat
Categorie 1: Types of photo								
Subject alone	0,24	0,42	0,30	0,46	-0,06	0,02	0,02	-2,41
Part of the body	0,04	0,19	0,03	0,17	0,01	0,01	0,36	0,92
Subject with friends	0,20	0,40	0,31	0,46	-0,11	0,02	0,00	-4,57
Subject with boyfriend/girlfriend	0,05	0,22	0,02	0,13	0,04	0,01	0,00	3,50
Subject with Family	0,05	0,21	0,04	0,19	0,01	0,01	0,48	0,70
Subject in a analogic photo	0,01	0,08	0,01	0,09	0,00	0,00	0,74	-0,33
Subject with pet	0,02	0,13	0,02	0,12	0,00	0,01	0,83	0,22
Mirror* (total)	0,06	0,01	0,05	0,01	0,01	0,02	0,65	0,46
Selfie* (total)	0,45	0,03	0,41	0,03	0,05	0,03	0,19	1,32
Somebody else takes the photo* (total)	0,49	0,03	0,54	0,03	-0,05	0,03	0,12	-1,57
Alone in the mirror	0,03	0,17	0,02	0,15	0,01	0,01	0,30	1,04
Alone Selfie	0,11	0,31	0,08	0,27	0,03	0,02	0,07	1,83
Alone Somebody else takes the photo	0,10	0,30	0,20	0,40	-0,10	0,02	0,00	-5,03
Part of the body Mirror	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00
Part of the body Selfie	0,04	0,19	0,03	0,16	0,01	0,01	0,21	1,25
Part of the body somebody else takes the photo	0,00	0,00	0,00	0,06	0,00	0,00	0,16	-1,42
With friends in the mirror	0,00	0,04	0,01	0,12	-0,01	0,00	0,01	-2,54
With friends selfie	0,06	0,24	0,15	0,36	-0,10	0,02	0,00	-5,58
With friends somebody else takes the photo	0,14	0,35	0,14	0,35	0,00	0,02	0,87	-0,16
With boyfriend/girlfriend in the mirror	0,00	0,04	0,00	0,00	0,00	0,00	0,32	1,00

With boyfriend/girlfriend selfie	0,03	0,18	0,01	0,11	0,02	0,01	0,01	2,59
With boyfriend/girlfriend somebody else takes the photo	0,02	0,13	0,00	0,07	0,01	0,01	0,03	2,15
With the family in the mirror	0,00	0,00	0,00	0,00	0,00	0,00	0,00	
With the family selfie	0,03	0,16	0,02	0,14	0,00	0,01	0,57	0,56
With the family somebody else takes the photo	0,02	0,14	0,02	0,13	0,00	0,01	0,68	0,41
Analogic in the mirror	0,00	0,00	0,00	0,00	0,00	0,00	0,00	
Analogic selfie	0,00	0,00	0,00	0,00	0,00	0,00	0,00	
Analogic somebody else takes the photo	0,01	0,08	0,01	0,09	0,00	0,00	0,74	-0,33
With the pet in the mirror	0,00	0,00	0,00	0,00	0,00	0,00	0,00	
With the pet selfie	0,01	0,08	0,00	0,00	0,01	0,00	0,05	2,00
With the pet somebody else takes the photo	0,01	0,10	0,02	0,12	0,00	0,01	0,46	-0,73
Landscape	0,15	0,36	0,13	0,33	0,02	0,02	0,22	1,21
Food	0,05	0,21	0,02	0,14	0,03	0,01	0,01	2,70
Drink	0,00	0,07	0,02	0,15	-0,02	0,01	0,01	-2,69
Friends	0,03	0,17	0,03	0,18	0,00	0,01	0,87	-0,16
Family	0,00	0,00	0,01	0,08	-0,01	0,00	0,05	-2,00
Pet	0,01	0,11	0,00	0,07	0,01	0,01	0,13	1,51
Meme	0,05	0,22	0,02	0,14	0,03	0,01	0,00	3,01
Study/work	0,04	0,20	0,01	0,09	0,03	0,01	0,00	3,84
Analogic photo	0,00	0,00	0,00	0,00	0,00	0,00	0,00	
Other objects	0,05	0,21	0,04	0,20	0,01	0,01	0,59	0,54
Religion	0,02	0,12	0,00	0,00	0,02	0,00	0,00	3,18
Categorie 2: Aesthetics (Plastic Sign)								
Satured	0,65	0,48	0,58	0,49	0,07	0,03	0,01	2,59
Dessaturated	0,30	0,46	0,35	0,48	-0,05	0,03	0,06	-1,92
B&W	0,05	0,22	0,07	0,26	-0,02	0,01	0,20	-1,28
Natural lighting	0,93	0,25	0,89	0,32	0,05	0,02	0,00	3,01
Artificial lighting	0,07	0,25	0,10	0,30	-0,04	0,02	0,02	-2,31
Small dimension	0,26	0,44	0,22	0,41	0,04	0,02	0,09	1,71

Medium dimension	0,33	0,47	0,39	0,49	-0,06	0,03	0,02	-2,28
Large dimension	0,41	0,49	0,38	0,49	0,03	0,03	0,21	1,26
Nonexistent intervention	0,97	0,17	0,95	0,22	0,02	0,01	0,04	2,11
Text intervention	0,00	0,06	0,01	0,10	-0,01	0,00	0,09	-1,67
Emoticon intervention	0,00	0,07	0,00	0,07	0,00	0,00	1,00	0,00
Text and emoticon intervention	0,00	0,04	0,01	0,10	-0,01	0,00	0,06	-1,90
Framed square intervention	0,03	0,17	0,02	0,14	0,01	0,01	0,28	1,07
Square frame form	0,57	0,50	0,68	0,47	-0,11	0,03	0,00	-3,94
Rectangular frame form	0,42	0,49	0,31	0,46	0,11	0,03	0,00	4,09
Panoramic frame form	0,00	0,06	0,01	0,08	0,00	0,00	0,41	-0,82
Fish eye frame form	0,00	0,00	0,00	0,06	0,00	0,00	0,16	-1,42
Wide shot	0,28	0,45	0,24	0,42	0,04	0,02	0,07	1,79
Full shot	0,10	0,29	0,18	0,38	-0,08	0,02	0,00	-4,19
Mid shot	0,31	0,46	0,32	0,47	0,00	0,03	0,90	-0,12
Close up	0,27	0,44	0,24	0,43	0,03	0,02	0,25	1,15
Extreme close up	0,04	0,20	0,01	0,12	0,03	0,01	0,00	3,05
Normal Perspective	0,60	0,49	0,63	0,48	-0,03	0,03	0,28	-1,09
Low shot perspective	0,11	0,31	0,11	0,32	0,00	0,02	0,79	-0,27
High shot perspective	0,30	0,46	0,26	0,44	0,04	0,03	0,12	1,56
One photo	0,95	0,22	0,96	0,19	-0,01	0,01	0,28	-1,07
Two fotos	0,02	0,14	0,01	0,12	0,01	0,01	0,39	0,86
Three fotos	0,02	0,13	0,00	0,07	0,01	0,01	0,03	2,15
More than three photos	0,01	0,12	0,02	0,12	0,00	0,01	0,82	-0,23
Horizontal orientation	0,58	0,49	0,64	0,48	-0,05	0,03	0,09	-1,71
Vertical orientation	0,41	0,49	0,35	0,48	0,07	0,03	0,02	2,42
Categorie 3: Social representation								
Spontaneous	0,10	0,30	0,15	0,36	-0,05	0,02	0,01	-2,79
Posing	0,56	0,50	0,62	0,49	-0,06	0,03	0,02	-2,28
Nonexistent	0,34	0,47	0,23	0,42	0,11	0,03	0,00	4,37
Work/study	0,12	0,33	0,06	0,25	0,06	0,02	0,00	3,58
Physical activity	0,04	0,19	0,02	0,14	0,02	0,01	0,03	2,17
Leisure	0,41	0,49	0,50	0,50	-0,09	0,03	0,00	-3,21
Travel	0,01	0,12	0,08	0,27	-0,07	0,01	0,00	-5,71
Exhibition	0,40	0,49	0,33	0,47	0,07	0,03	0,01	2,50

Religion	0,02	0,12	0,00	0,00	0,02	0,00	0,00	3,18
One person	0,31	0,46	0,37	0,48	-0,06	0,03	0,03	-2,19
Two people	0,17	0,37	0,19	0,39	-0,02	0,02	0,27	-1,10
More than two people	0,19	0,39	0,22	0,41	-0,03	0,02	0,13	-1,53
Nonexistent	0,33	0,47	0,21	0,40	0,13	0,02	0,00	5,44
Indoors	0,47	0,50	0,38	0,49	0,08	0,03	0,00	3,06
Outdoors	0,43	0,50	0,52	0,50	-0,09	0,03	0,00	-3,26
Nonexistent	0,06	0,24	0,02	0,13	0,04	0,01	0,00	4,06
Impossible to see	0,04	0,20	0,07	0,25	-0,03	0,01	0,05	-1,97
Affection*	0,38	0,03	0,43	0,03	-0,05	0,04	0,15	-1,45
Formality*	0,04	0,01	0,04	0,01	0,00	0,01	0,73	-0,35
Sensuality*	0,08	0,01	0,08	0,01	0,00	0,02	0,91	-0,11
Exhibitionism*	0,51	0,03	0,45	0,03	0,06	0,04	0,11	1,62

Notes: Total sample size of 1280 in all categories (640 from UFRJ, 640 from UPF), except for categories highlighted with (*). T-stat corresponds to the result of the T-test with 95% confidence interval.

7 Conclusions

Next, we will present the partial conclusions, the conclusions and other discussions about this dissertation.

7.1 Partial Conclusions

After presenting the detailed results for each subcategory in the chapter above, we shall now sum up the results found by the analysis of our sample. It is important to remind that we have created three big categories which were dismembered into subcategories for the data analysis of this research. The three big categories were: types of photo, aesthetics of the photos and social representation. Our research sample was formed by 1240 photos posted on Instagram by 16 students from Pompeu Fabra University and 16 students from Federal University of Rio de Janeiro, in a total of 40 pictures collected from each student during a 2-day period.

For the category "type of photo" we basically analyzed what was photographed and posted by the students from both institutions in two situations: when they appeared in the image and when they didn't appear in the image, in other words when they were the photographers of a certain object, person or yet when they used memes. The photos in which the subject is shown where dissected (as seen in the chapter dedicated to this analysis with the chart representation) in order to analyze how they represented themselves in this condition (whether it was a photo of themselves in the mirror, a selfie, or if somebody else took it). Joining all these possibilities a

total of 39 subcategories were analyzed. From these, 24 presented statistically equal results and 15 presented statistically different results.

The categories which presented statistically different results are those connected to the amount of images in which the subject appears by themselves in the image, in photos with friends, boyfriend/girlfriend, in photos of food, drinks, family photos (without the subject), memes, work/study environment related and religious related ones. Other statistically different types include images in which somebody else photographs the subject alone, photos with friends in the mirror and selfies; photos when a third part photographs the couple (boyfriend/girlfriend) and when selfies are taken with this partner, besides photos with pets.

The ones which presented statistically equal results are the ones connected to the amount of images in which the subject photographs themselves alone whether in the mirror or as a selfie, when they take a photo of a body part, photographs it in the mirror or when a third part does so; when somebody takes photos of the subject with friends and when they take photos in the mirror with a partner. The values for the photos of the subject with the family in the mirror, selfies, and when a third part takes the photo are also statistically equal. Analogic photos in the mirror that were digitalized, selfie and when a third part uses analogic photos posted online. Besides that, photos of the subject with their pets whether in the mirror or when someone takes them are statistically equal. Furthermore, the results were also statistically the same for photos (without the subject in them) of

landscapes, friends, pets, digitalized analogic photos and other objects and, in general, the photos of body parts, family, digitalized analogic photos and photos with pets.

Presented below is a chart with the percentages of the statistically different and equal subcategories (coming to a total of 39 subcategories analyzed):
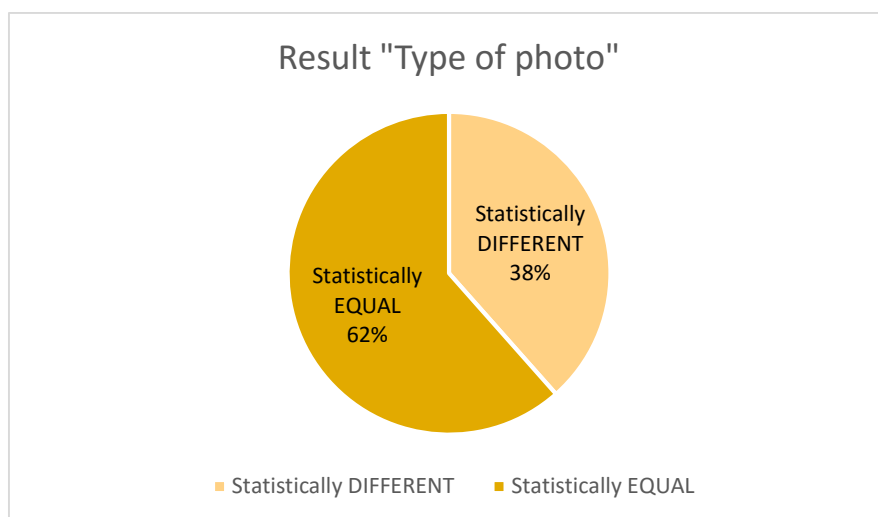

Chart 21: Result type of photo

Thus, observing the result presented on the chart above we can say that most of the photos (62%) we found in "type of photo" were classified as statistically equal. It means that, in general, most themes approached by UPF and UFRJ students are similar, despite a divergence in certain themes which are photographed by some people and not by others, as for example, photos with religious connotation published by UFRJ students, without any results of this kind for UPF students. We can see that there is a preference for showing certain subjects which does not depend on the geographic localization of the

individual. This way we can say that the communication media (specially the internet) and globalized culture (in this case stronger than local culture) would create on these subjects the need to photograph their daily life (objects, places, people and themselves) having, in most of the cases, the same themes considered relevant to be posted on their social networks.

In the category "aesthetics of the photo" 31 subcategories were created for analysis, from which only 11 are statistically different. The categories in which statistical differences were found between UPF and UFRJ students were: predominantly saturated color, use of natural lighting in the image, use of artificial lighting (flash), square photos, rectangular photos, full-shot angle framing, extreme close-up framing, medium dimension, nonexistent intervention, number of photos in the same image (there was a difference when using three photos in the same image) and vertical orientation pictures.

As for the ones that met statistically equal results we have: black and white photos, large and small dimension of image, photos with text or emoticon intervention, square framed photos, panorama photos and fish eye, wide shot, mid shot and close-up shot, normal image perspective, high angle and low angle shots; one and two and more than three people in the same photo and horizontal directed photography. We present below a chart that sums up the statistical results considered equal and different, having as a total the analyzed subcategories.
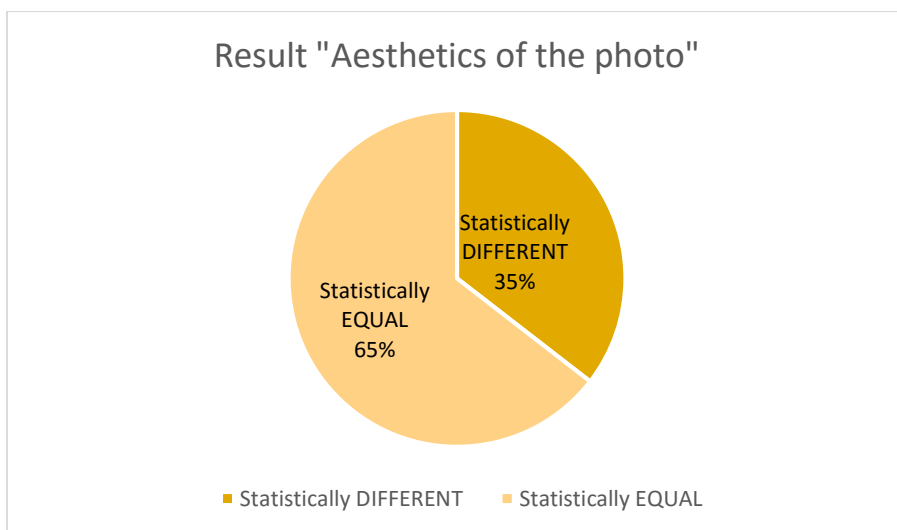
Chart 22: Result aesthetics of the photo

By observing the result for the analysis made for the category "aesthetics of the photo" we can say that more than half of the choices made by students from UPF and UFRJ are the equal. This result reinforces our hypothesis that the internet creates standards, in this case aesthetical ones, for the subjects to self-represent that are independent on the local culture of the place they live. These students' choice concerning the aesthetics of the photo and the kind of photo they take represent the two categories in which there are more similar and different statistic results. This result may be connected, according to our interpretation, to two factors: the first of them would be the photo being taken with cellphone cameras, in other words the capturing of the images is made with gadgets that are at least similar (in size, weight, quality, photo resources) whether in Spain or Brazil.

Another characteristic that would lead to these standardized choices, independent of the culture where the subject is inserted in, would be the strength of the visual elements in the image and the difficulty of inventiveness within the visual standards created and quickly spread over the internet, making these subject produce images that they already know, which they are already familiarized with, also seeking acceptance when reproducing the aesthetical models previously seen.

For the category named "social representation" 21 subcategories were analyzed from which 15 presented statistical difference. The subcategories that present difference were: posed photos, spontaneous photos, nonexistent, representation of activities connected to work/study, physical activity, leisure, travel, exhibitionism and religion. There was also a difference in subcategories according to the number of people represented in the images as one or nonexistent, and yet connected to the indoor or outdoor environment, non-existent and impossible to see (when photos were memes for example).

As for the subcategories that are statiscically the same, we have: two and more than two people in the photo, formal pose, sensuality and exhibitionism.We created a chart below in order to help visualizing the amount of categories in which there is a statistical difference and those which there isn't.

Result "Social Representation"

Statistically EQUAL 29%

Statistically DIFFERENT 71%

■ Statistically DIFFERENT ■ Statistically EQUAL
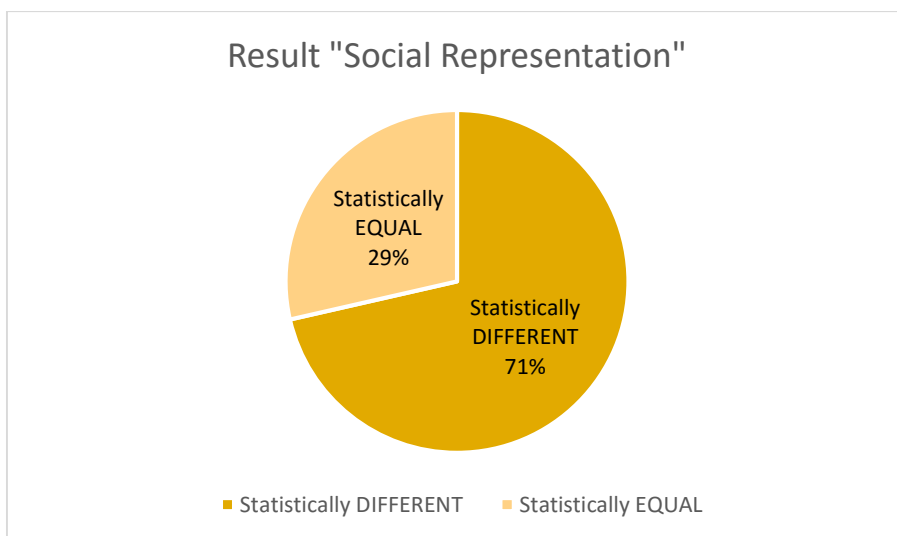
Chart 23: Result social representation

So, we can say by analyzing the results of the analysis for the categories concerning social representation made by students from UPF and UFRJ in their photos, that they are mostly different. Considering our hypothesis that the internet would create standards for these social representations that would be more efficient than the local culture from where these individuals are inserted in, the hypothesis cannot be confirmed for the choices related to the social representation of individuals. We observed that when making choices in order to self-represent in the photos, when it comes to themes connected to social representation, they have a connection to the culture from where this individual is geographically located, different from what we observed in the choices concerning what will be photographed and the aesthetics used for the photographed image. This way, the standards created and shared on the social networks may present differences according to the location of the individual.

7.2 Final conclusions and discussions

Along the centuries, people have used different tools to narrate their own story as individuals, whether it's through written diaries, letters, the speech in a group, painting, photography, the cinema and also through text and photos they post today on social networks. The individual has always used the tools that were available – and we mean the ways which they could choose – in order to narrate themselves, creating identities and narrating them and registering the story of their own lives as a subject. For a long time, the writings about self (almost confessional) and the speech about self have occupied a restrict space in the intimate and private environment. In painting and photography, the self-portraits were restricted to painters and photographers who could dominate their job's techniques so well they could self-portrait themselves in what could be seen by others as a form of art.

The need to reveal ourselves in intimacy and in the daily life aspects to the other arrives nowadays in the 21st century under a new perspective when it comes to the forms of self-representation: the one where the individual is the manager of their own narrative of self in the public space and conscious of the strategies they should use in order to build the identities they want to take the public space, specially, on the social networks.

The event of the web 2.0 brought great changes in the scope of sociability between individuals because from its most outstanding characteristic – interactivity – the common citizen found themselves

in a new position to take part in: generator and disseminator of contents, besides only consuming it (JENKINS, 2008). These contents which not necessarily go through the regulation of public or private agents and the editing of the traditional communication media (TV, radio, newspapers). This ordinary citizen came to produce contents about matters that seem relevant or pertinent for them to comment, record or photograph. From the implementation of web 2.0, they found a way to spread their material (even for free) in blogs, video distribution channels like YouTube, or even social networks like Facebook, among many other contents sharing platforms online. Besides the possibility of spreading a specific content, a new possibility is created with web 2.0: finding people who could be physically and geographically distant but are interested in the same content and they come to interact and communicate from the moment they access it.

In other words, web 2.0 not only enabled individuals to spread their own contents but it also enabled the meeting of these individuals with others who share common interests, without necessarily sharing the same physical space, creating a new way of interaction between individuals through the virtual environment. This interaction which is mostly triggered by the discovery of a common interest, ends up being reflected on the real environment in which the physical contact between people happens. The consequences of this form of interaction between individuals go way beyond this aspect, it reflects on the market itself (with the transition from a market thought for the masses to a niche market), on the way the traditional communication

media fits this new communicational model (where common citizens generate contents) and on the reflex of questions connected to the subject themselves (as they start building their own identities using the new tools available for creating the narratives of self).

Maybe one of the most relevant changes that aroused from the implementation of web 2.0 was the creation of the so called internet social networks. These platforms were created as a tool to make communication between individuals from a same community easier (as for example Facebook which was release on February, 2004 as a social network dedicated to Harvard University students in the United States), but expanded to worldwide proportions. In August, 2015, Facebook had more than 1.49 billion users subscribed (FRANCE PRESSE, 2015). Communication mediated by the social networks changed sociability in the contemporary world and the ways of building identities, because users came to use it as a way of establishing relations, talking about themselves and narrating moments they find relevant for others.

In connection to the sociability the social networks brought other ways of communicating with different people, known in this environment as friends or followers. These so called friends may be people who already are part of a social circle of the person or new people who will be added to the network, even if they have never seen each other in person. From the publishing of a text message or a photo by the user, this same message can be shared by other users who identify themselves with the posted contents, which may even go viral on the social networks. The post can still be tagged by using

hashtags which sum up into key-words the main themes approached on the post making the search for that content easier through the "key-words" used to tag the post.

The dimension and range a post can reach being widely shared by different users sparks the discussion about the question of privacy on the social networks and the exposure of intimacy in the public space which are part of the dimension of the new ways of sociability created by the social networks. Having a post with many "likes" and many shares may mean a high level of popularity for that message, in other words the text or photo/video posted by any user can go viral online. And once more this action does not depend on the traditional media in order to become popular, it follows another logic which is very particular from the social networks: pleasing or thrilling the users who in the speed of a click can collaborate with the diffusion of the information. For the person who published the post the amount of likes or shares may mean acceptance by that group, and deep inside, most users when publishing a certain message seem to be looking for visibility and acceptance from these "others", from the social networks' friends.

This need for approval from the other is not new, the news is exactly the transference of this acceptance from the private to the public space of the social networks and the possibility for this to happen among individuals with whom for many times we have never had a face to face living relation. Along this research, we brought contributions made by Erving Goffman (1956) that showed us how the individual's role in the attempt to please "their audience"

happens, trying to understand what are the expectations of this audience in order to please them or to reach their goal as actors, in the presential living. On the social networks, we understand that the individuals are still trying to reach this expectation, however to a much wider audience, over which for many times they have no power. So, the subject puts themselves in a role in which they know is distant from their audience and takes on an identity they judge to be the most appropriate to please their audience aiming at their own acceptance.

The search for the acceptance of "friends" who can be rather diverse (concerning gender, age, culture in which they live, etc.), usually takes this subject's role play almost to the level of a performance of their own lives, a concept which we developed through the author Paula Sibilia. Imagining our own lives as the life of a celebrity and getting out of anonymity, led the common individual to expose their own intimacy or issues that were previously treated in the private scope now in the public space. This attitude is an attempt of, maybe, standing out and differentiating among the large number of posts (many of them with a similar content) which invade the news feed of every user.

We also understand that the need for exposing our own lives on the social networks is connected to the feeling of completeness of the lived experience only when it is seen by others. In times of instant communication, the urgency for sharing the daily life in details (it doesn't matter if it's intimate questions or not) seems to reinforce the idea that one needs to be seen in order to be remembered. By

exposing the details of their daily life in the public space, the individual wants to, somehow, have the eyes of their "friends" looking at their lives, searching for the "like" in order to feel good and accepted by them.

This interaction with the other are directly linked to the question of the building of identities. We understand that this building is made by the subjects from discourses (thought as the representations they make of themselves by speech, text, and images) which spread information about themselves to others. The other represent the one with whom the subject might identify with or differentiate themselves from and in both situations they will be affirming their own identities whether through difference or equality in the identification of self also in discourses propagated by others.

We understand the internet and especially the social networks as places of building of identities, because the contemporary subjects use this space in order to speak about themselves and relate to others. We present arguments from Lúcia Santaella (2004) in our research remembering that the practices included in communication via network constitute a multiple subject with identities in process of formation. Different from other historical moments when the identity of the subject was thought to be immutable (HALL, 2001), the technological advances have given visibility to the multiple identities of the subject in the public space of the internet. The frailty of posts and happening online allow, the same way, these identities to be constantly rebuilt and at the same time forgotten or remembered by other users.

So, we reiterate the concept of liquidity proposed by Bauman where the question of the identities as something fluid is included, something that can adapt to the "container" where they are put in. The author reinforces the question of the speed and not the duration of experiences when consumed in the present moment, characteristics of the globalized connected world (BAUMAN, 2006). Inside the internet logic the subjects would take on different identities and would not worry about eternalizing them, because they are inserted in a logic in which the speed of information and the importance of events can be relativized at each moment, the same way it would also happen to the identities which can be substituted by other new ones rather quickly.

At the same time, we observe this fluidity and the possibility of the individuals to take on multiple identities, we realize that in the case of the social networks there are mechanisms that try, in a counterpoint with the speed of information presented on the news feed, to remember the user important facts and events in their own life. For example, Facebook from time to time creates videos for the users to remember special moments lived in commemorative dates such as "friend's day", or yet it makes a retrospective of the user's best moments in the end of the year. Likewise, users create virtual photo albums in order to upload some of their photos and then share them with other users. These resources are examples of the duality lived by the contemporary subject: the necessity to remember who you are (maybe looking for a sense of belonging) and at the same

time the possibility to take on new identities, a fact that does not represent something negative to others.

Under this sign of the new ways of sociability and the building of identities in the scope of the social networks, in this work, we asked ourselves what were the strategies to self-represent through the photos posted on Instagram (concerning the kind of photo taken, the choices connected to the social representation and the image aesthetics) of young students from Pompeu Fabra University (Barcelona/Spain) and from Federal University of Rio de Janeiro (Rio de Janeiro/Brazil). We were interested in comprehending if the internet would create standards (about the theme of what is photographed, the aesthetics and the social representation) that would be followed by these young students in order to self-represent themselves, or if the perspective of the culture of the place they live would overcome these models disseminated by the internet.

1280 photos were analyzed, 16 profiles from each institution with 40 photos from each of them. 97 subcategories were created for the larger categories: type of photo, photo aesthetics, social representation on the photo. With the verification made by the 2-tailed T Test, we obtained that from the results found in the categories "type of photo" (62% of the images are statistically equal, 38% are different), and photo aesthetics (65% of the images are statistically equal, 35% are different) the biggest part of the results did not present statistical difference, in other words most of the choices of the students when photographing what concerns these themes can be considered statistically equal. When we approached the category

"social representation" (29% of the images are statistically equal, 71% are different) we verified that the biggest part of the results was statistically different, in other words, in this case students would make more different choices than equal in order to represent themselves socially.

Other relevant data is the centrality of "I" in narratives produced by the young students. The image of self is the big star, it almost always occupies the entire screen space, and proves the preponderance of the individual discourse over the collective. But Narcissus can't simply idolize his own image in the mirror of the bedroom, it is necessary to share it the highest number of times and then obtain the approval of the look of the other, their complicity, affection, even if it is so ephemeral as a click on the cellphone screen. It's an instant volatile climax based on "I" which would be connected to the lack of cultural and historic references on the lives of these individuals that would search within themselves and their own daily life the references for the construction of their identities.

From our analysis we concluded that the choices connected to what is photographed (category which we called "type of photo") are similar in the majority of the cases, independently on where the individual is located. We saw from the analysis that in the photos taken the individual – who manages the profile – is usually in the photo. From the photos posted by UFRJ students, nearly 60% show the profile's owner in them while photos by UPF nearly 72% of the posted photos do so.

The amount of images where the subject appears reveal how they make use of their profiles on social networks in order to show their own life and body in different moments and from this exhibition of self for others they reinforce and build their identities. Beyond the building of identities, we can realize how the subject puts themselves, as the protagonist of daily activities that are posted as a kind of performance of their own life, when their own daily life and image are worked in order to gain attention from others. Much more than showing their followers the daily life itself, the subject needs to put their body in the image, as a way of customizing the photo and proving that they were there. Through their body expressions over the pose, it is possible to interpret what they were feeling in a certain moment.

On the photos where the subject appears in them we observed how the self-portraits have become a much used way of representation in contemporary photography, approximately 51% of the images of UFRJ students are photos in which the subject photographs themselves and in the case of UPF students these values are around 46% of the photos; the rest of the photos in both cases are taken by a third party which is not shown in the picture. This high number of self-portraits as a way of representation of self in images makes us conclude that this fact may have direct connection with the photo taken by cellphone cameras and the easiness to photograph with frontal cameras (in the case of the selfies, for example).

Besides that, it allows us to think about how the subject also wishes to show themselves to others from their own point of view about their

body; once they take on the position of photographers of self, the distant and strange eye of the unknown photographer disappears from these images what also allows us to think about the desire of the subject to exhibit themselves through photography, but also from their own view about self, which they know well and therefore they would know the best way to show the scene.

We consider the phenomenon of the selfies as a good example of how the internet can create models that are reproduced by the web user. The self-portraits have always existed in painting as well as in photography, but they were not the main form of self-representation. The most common of them for a long time had been the posed portrait photos. A photo was traditionally taken by professional photographers who dominated the technique, later it became common for an ordinary citizen to learn the photography technique (but at this moment, in general, cameras belonged to families and not only to a single individual unless they really enjoyed taking photos) and, finally with the cellphone cameras, the photo camera became a personal object. With the social networks it has become more evident the need for showing the world and ourselves through our own vision. As an example, the first selfie published on Instagram with this hashtag was in 2012 and since then more than 285.884.382 photos have been posted with this tag on the social network.

By seeing the results of our analysis we also conclude that friends play a central role in the UFRJ and UPF students' representations much more than family for example. This change would be one of the characteristics of the digital or affective photo album we pointed

out. The subject appears in photos with friends in 20% of the photos from UFRJ students and 32% of the photos from UPF students while family photos represent 5% for UFRJ students and 4% for UPF's. Friends are probably the people with whom the young students spend most of their time (whether in parties or in the University), besides being the people with whom they want to connect on the social networks environment. When the photos stop being taken only in special moments and come to show the daily life of these students, it seems natural that friends appear more than family members in the images.

Image aesthetics was another analysis category where we realized that most choices were similar and did not depend on the geographic location of the student. This way we thought about how the plasticity of the image and the questions related to forms, colors, angles would be more susceptible to copy or repetition of those forms that are more constantly reproduced as aesthetical representation models. In this context we also considered the fact that most of the analyzed students possibly took photos with the cellphone cameras which present similar tools for taking photos, being the photos usually taken in the automatic mode in which the subject doesn't make choices at the moment of taking the photo. This way we highlight how the need for taking photos prevails over the techniques in the photo. It seems to us that the students from the institutions are more worried about registering the moment than with photo techniques themselves, also because in the case of Instagram, the app allows a post-production work (applying filters and correcting image color). The

predominance of natural light in photos (around 90% in both institutions) reveals us this, for example.

The centrality of the individual in the representations can also be perceived through the aesthetical choices at the moment of the photo shooting. The dimension of the object in the photo and the framing choice reveal that they must be the protagonist of the image. The large and medium dimension of the object in images were the predominant choices on images from both institutions (summing it comes to almost 73% of UFRJ and 76% of UPF photos) and the mid-shot (31% UFRJ, 32% UPPF) or close-up framings (27% UFRJ, 25% UPF), were also the most used by UFRJ and UPF students. These choices related to the dimension of the object in the image and the framing in order to self-represent evidence that the subject must be seen and their expressions perceived in the reading of the image as these two choices put the subject in evidence within the image frame.

It seemed interesting to observe how Instagram users also worry about looking for other complementary applications that could post the image in the frame format that seemed more adequate to them, even when Instagram didn't directly provide this possibility. At the moment we gathered data and analyzed the photos, Instagram only allowed square images within the app frame. Users wanting to post rectangular photos used another app then in order to cut the photo and then exported to Instagram (42% of the images from UFRJ students were rectangular and 31% of UPF students were the same way). The same happened when the user put various photos in a single image, making a compilation of photos. Instagram didn't allow this until the

moment we did our analysis and still, students posted different photos in a single image when they posted for example rectangular photos. Both situations allow us to conclude that the user worries about the image aesthetics and when they want, they don't limit to only using the tools offered in that application. Month after our analysis, Instagram incorporated the two possibilities within its tools: the image cut in rectangle format and the compilation of photos in a single image.

Finally, we concluded that the choices from the students of the institutions concerning the social representation they make at the time they self photograph were, most of the times, different. In other words, in this case, the place where they live and the local culture, would influence more the students' choices than that which would be a standard to be followed by internet posts. In this case, it became evident how the cultural values that are perceived through the subjects' expressions and attitudes vary according to the city where the student is in. Even though the theme of the photo and their aesthetics are the most similar subcategories analyzed, the same didn't happen when concerning the social representation. In other words, even if images that could serve as a model to be reproduced independently of the local culture circulate on the internet we realize that the choices vary according to the local values.

In the general scope the most represented activities by the students refer to leisure and the exhibition of their own image. Despite presenting statistical differences in the results of the comparison between UPF and UFRJ, the amount of posted images in this

category represent more than 80% of the photos from the Carioca and Catalonian universities. The main activity representations concern body cult and the centrality of the representations of self and activities connected to "enjoying life", what would prove even more the usage of the social network Instagram as means of self-promotion of the subject for their followers reinforcing the idea of "contemporary narcissism".

Most of the photos of the students are also posing for the photo and when posing (despite the aesthetical differences already demonstrated) the images that show affection and exhibitionism are the subcategories with the highest number of posts, in both institutions. These intentions when posing to the photo, according to our analysis, have a direct connection to the most photographed themes: the subjects by themselves or in the company of friends. The photos with friends usually tend to demonstrate care and happiness (many images are of people hugging and smiling) and the photos of the subjects alone for many times showed them looking at the camera smiling or not, but only wanting to show themselves. Once more, from this category we were able to establish connection between the photos posted and the need for showing oneself as the protagonist of the posts.

In these cases, what drew our attention was the necessity of creating subcategories that contemplated the "exhibitionism" in the photos analyzed. By analyzing the photos, we found it difficult to categorize some images in the subcategories we have created in order to verify the "represented activity". In many photos we were not able to

identify any other activity rather than the subject themselves facing the camera and showing off themselves or a part of their own body. Despite having more differences than similarities when we approach the category related to the social representation, the images that show exhibition and affection are classified as the most taken photos in each institution. It confronts what we saw in the category "type of photo" when the most photographed and posted images are the ones of the individual alone in the image or the individual accompanied by their friends.

We highlight that in spite of that, there were in most analysis connected to the social representations, statistical social differences that showed for example that UPF students took more photos alone than UFRJ students. They also take more landscape and memes photos and UFRJ students take more photos indoors than UPF students who in turn take more photos outdoors. All these students' choices in the ways of socially representing themselves reveal particular characteristics that could have connection with the communication they wish to establish with a certain group that shares the same interests and cultural repertoire with them. The use, for example, of memes for many times will only make sense for a certain group of individuals who share the information and messages presented by it.

Therefore, through our analysis we could understand how the internet and social networks, despite being a media that transformed the relation of the user with the propagated content (they came to produce and share their own contents on the network, different from what

happens in traditional media) for many times still standardize contents that are repeated by the subject in the ways of self-representation, in other words even the posted contents on the social networks may suffer a homogenization. However, we can't apply this conclusion to all forms of representation, because we verified that specially the ones concerning social forms of representation are not homogeneous and depend on the place where the subject is in, on the traditions and values of local culture.

We think that technology through smartphones contributed so that daily life came to be increasingly more photographed and filmed by ordinary individuals and that because of the simplicity of cameras (compared to professional equipment) may have created an aesthetical standard in the ways of representation of self which is independent on where the individual is at. Some of these choices according to our conclusion, also seem to coincide independently of the culture of the place, because the spotlight must always be on self, in other words on the profile's owner. The need for showing and exhibiting oneself leads to rather similar choices of framing, dimension and forms among Instagram users.

We conclude that, that which must be photographed is also in the majority of times standardized. By looking at our sample of university youths we observe how the body cult over the exhibition of self, of friends and places is predominantly the theme of the photos posted whether it is in Barcelona or in Rio de Janeiro. Referring once more to the predominance of "self" in the images and happy moments when they do activities that give the subject momentary pleasure

(parties, food photos, drinks, beautiful places). This way it is affirmed the importance of living the moment and showing on the social networks how it was well lived in order to assert from where we are, who we are in the company of and the places we usually go our own identities in contemporaneity.

Therefore, we conclude that the internet creates standards that are repeated by the students from UFRJ and UPF independent of their geographic location when it refers to the themes of what is photographed and the aesthetics of the image representation. We believe that it happens, mostly, by of the use of social networks, because of the use of the same tool (smartphone) in order to communicate with the world. However, at the same time, we verified that there are some forms of representation that are linked to the local culture, especially those concerning the individual's choice about what they wish to represent for others (sensations, posture, etc.). We understand that the contemporary subject uses the technical tools that are available for representing themselves and build multiple identities recognizing the central role of photography in order to articulate their representation and communicate with their interlocutors, especially, in the social networks environment.

In this research, we realized how, despite the physical distance, political and economic differences, young people can replicate models that are reproduced by the communication media, in this specific case using Instagram, through posts made by celebrities, micro-celebrities and common people; whether in the entertainment or information area. This way, young people from different origins

and cultures mostly tend to choose similar themes and aesthetics to narrate their life stories and self-represent themselves on the social networks. Nevertheless, we observed that the social representation of groups is mostly different, what leads us to interpret that the local context imposes particularities on the identity choices. The young students from university Pompeu Fabra and Federal University of Rio de Janeiro can choose to self-represent themselves engaged in similar activities and with similar framings, but the body posture and the intention passed over their position within the frame are choices that are most of the times different according to the culture of the place where the student is found for possibly having distinctions of cultural values and traditions which vary according to the place.

This research confirms the protagonism of the cellphone culture among young people and evidences the existence of theme standards (what?) and aesthetical ones (how?) which characterize this kind of communication. There is a globalizing syntax emphasized by images, which creates few barriers for the decoding of messages produced and exchanged between them, it means that, mostly, young students can identify themselves with what is visually narrated, this way, for example, it's easier to be attracted by global media products where the country's borders don't represent much. However, at the same time, a different content sub exists, something anchored to the most interiorized cultural traditions, which can make the same product receive rejection from parts of this share of the population, according to those cultural prints that are relevant for some people and maybe not very common for others.

Even having so many common points in the use of cellphone by these young students, it doesn't mean that they are necessarily exchanging major experiences with those considered "different" or unknown. Despite the possibility of connection with geographically distant people, we understand that the use made of the social networks can be restricted to the contact with people that are already a part of the friendship circle (in daily living) of these individuals, which means that the communication network, despite its exchanging possibilities, can be restricted to groups of people that already know each other. And, in this case, its impact would be small, which means that, the representations linked to the local culture would still circulate only in that space, mixing itself little by little with other original manifestations, e then generating a little mixture or hybridism. This way, the tendency would be the supremacy of the global standards, exhaustively repeated by vehicles that act in content distribution networks, whether in the entertainment or information areas.

The study which we conducted reveals the power of the social communication networks as a strong space of expression and relationship among the researched youths. The internet eliminates borders and allows the instant access to content produced by them; the web brings to light texts, voices and images that would remain invisible to one another if this never-ending possibility of contacts didn't exist, without the need for physical contact. At the same time the available tools on the social networks to filtrate that which is different from oneself and allow (even if it's in the visual universe) these individuals not to live with the difference, translated to a

tolerance and living together, seen as not a threat anymore but as an inseparable part of what we are. The ascension of the discourses of "self" in different kinds of media reveals the imprisoning of the subject in their small and insignificant moments lived or is it the expression of a voice polyphony so far irredeemably forgotten?

Technology was able to guarantee (for those who have access to it) the contact with means of expression that transformed people from passive message consumer to an active contents producer. The subject's and the personal questions empowering seem to have become the great agenda of the 21st century. The individual stories of billions and billions of human beings are today exposed online. Narratives which apparently seem disorganized, can be categorized and interpreted, as by the way was the objective of this research. The question is what value these narratives may assume in the contemporary context when they show themselves so pulverized and chaotic, in a scenery in which the institutional power structures, and economic organizations still seem to be structured in a conservative way, not being able to absorb or articulate these new behaviors in a global living strategy, which makes the world more human in fact.

Therefore, we conclude that the social networks are the new spaces of sociability, building of identities and the place used by individuals to self-represent themselves through the contents they publish about themselves online. What seems interesting and pertinent in this contemporary scenery is the possibility to access content generated by common citizens, and develop a research about the new ways of representation of the subject in the contemporary world from the

content they made available themselves, being this access no longer mediated by the traditional media but rather directly published by themselves on their profiles. This fact allows us to develop a research not only based on social behavior observation, but also on the interpretation of content generated by themselves. This data serves not only for marketing studies and brands interested in sales but also gives us the necessary content to think about human social behavior and how technology and communication influence their ways of relating between themselves and with others.

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