



**UNIVERSITY OF MONTERREY  
SCHOOL OF EDUCATION AND HUMANITIES  
DEPARTMENT OF FILM AND COMMUNICATION**

## **III International Colloquium on Film Studies**

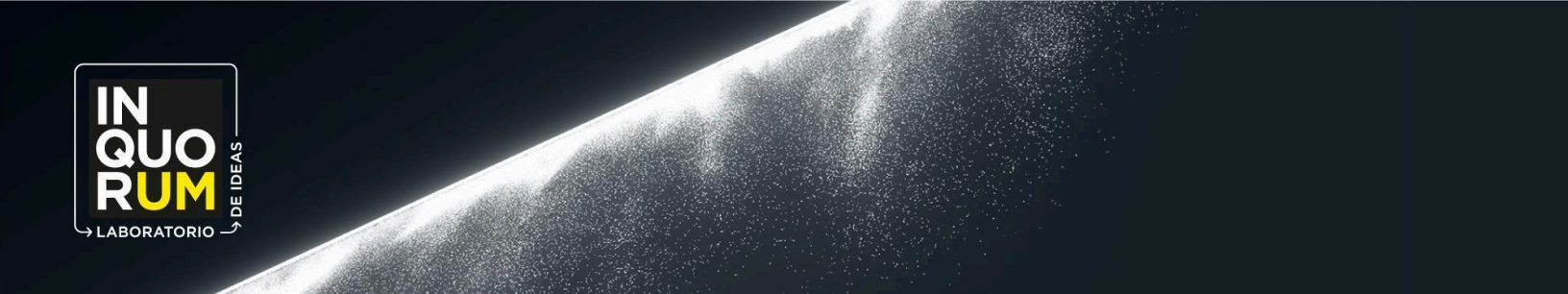
Monterrey, México April 22, 2026  
Hybrid modality

### **Social Documentary, Navigating Realities: Documentary, Fiction, and Hybridization**

#### **CALL FOR PAPERS**

We live in an era of rapid and profound transformations in our societies. These changes affect not only technology, but also social practices, our everyday life, and even the ways in which we understand and conceive the world. Cinema is no exception, and this is particularly true of documentary film. While the social value of cinema as an industry, a medium, and an art form is evident, the documentary genre has especially underscored its social value through the representations it constructs, which are often linked—sometimes as if inherently—to concepts such as reality or truth.

Already in the late twentieth century, Bill Nichols pointed to the blurred boundaries between fiction and non-fiction in cinema. Today, however, it is essential to pay attention to the transformations of what has traditionally been conceived as the documentary genre. What forms has documentary taken in the digital environment

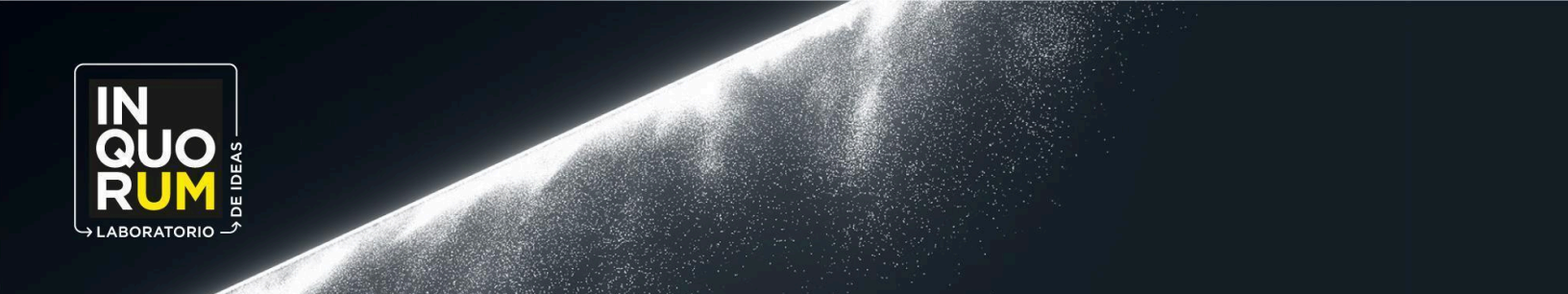


of the Internet? How are dramatizations and re-enactments shaped in an age of Artificial Intelligence? In the era of post-truth and deepfakes, how do we analyze the mockumentary? How can film theory address the relations, hybridizations, and overlaps between fiction and non-fiction film, and more specifically, with documentary film?

When Trinh T. Minh-ha declares that “there is no such thing as documentary,” it is precisely a strategy to question this notion of film genre. Documentary exists, but as discourse, as a tradition of social practices. Among these practices are not only documentary production itself, but also its enunciation—how we refer to, organize, and classify a certain type of film. Minh-ha’s aim, among others, is to highlight the problematic relationship between truth and this cinematic genre. After all, does not every image captured by a camera already imply a degree of manipulation?

The very conception of the genre is problematic, elusive, and evasive. In the 1920s, John Grierson—an iconic figure in the history of documentary—reflecting on Robert Flaherty’s *Moana* (1926), wrote that it “possesses a documentary quality.” Thus, from its beginnings, the concept of documentary film has been tied to an evaluation that seeks to establish an equivalence between a film and a historical document, making cinema into a record of reality. Grierson’s own definition—“the creative treatment of actuality”—offers no certainty about the genre, while opening the door to an infinite range of creative approaches. Attempts to define documentary have been numerous. Dai Vaughan once suggested that a documentary is a documentary if the audience understands it as such.

Today, we speak of a post-cinema era in which, as Francesco Casetti notes, the twentieth-century notion of cinema has been overtaken by a new set of audiovisual production practices that alter modes of creation, consumption, and distribution. Streaming, digital platforms, and social networks have multiplied screens, fragmented audiences, and diminished the dimensions of traditional projection. Cinema disperses. Casetti even dares to suggest that the traditional concept of cinema sought to construct something that never truly existed, and that ultimately turned out to be something else. Nichols also describes documentary as a constructed discourse, a tradition within audiovisual production whose characteristics, like those of any genre, are never static. What we call “documentary” has shifted positions over time, reconstructing its own meaning in the process. How, then, should we approach documentary studies today? What theoretical frameworks are needed to analyze it, to question it, or to trace its trajectory? How can we examine its social value amid the uncertainties of our time?



In this edition, the goal of Inquorum Cine is to question, analyze, and discuss documentary film, its changes, and its continuities in their multiple conceptions and transformations. Through this critical problematization of what we call documentary cinema, we hope to generate new knowledge through a diversity of perspectives and approaches. Inquorum Cine seeks to create spaces for dialogue and debate on the various approaches that critically examine the relationship between fiction and non-fiction cinema, and to extend these conversations toward the continuities and transformations within the film industry and its audiences.

Under the theme Social Documentary, Navigating Realities: Documentary, Fiction, and Hybridization, Inquorum Cine invites the academic community to engage critically with the study of documentary—and of cinema in general—through multiple theoretical perspectives.

We look forward to your participation!

III Coloquio de Estudios de Fílmicos - Inquorum Cine

April, 22, 2026

Universidad de Monterrey (UEM)

Monterrey (Mexico)

| Thematic Panels   |
|---|
| <p><b>MT01 – Film Theory and Analysis</b></p> <p>Explores different theoretical perspectives on film analysis. Focuses on how meaning is constructed through film narratives, themes, and audiovisual language.</p>   |
| <p><b>MT02 – Film History</b></p> <p>Research with a historical emphasis, examining the development of cinema as well as the cultural, social, political, and technological contexts that shape movements, genres, and cinematic practices.</p>   |
| <p><b>MT03 – Cultural Studies</b></p> <p>Interdisciplinary studies analyzing the relationship between cinema, culture, and society. Investigates cinematic representations in the context of social and cultural structures, examining race, class, gender, sexuality, religion, and more, in order to reveal power relations and identity constructions.</p> |
| <p><b>MT04 – Critical Political Economy</b></p> <p>Focuses on cinema as a cultural/creative industry. Analyzes continuities and changes in production and distribution practices, industry inequalities, and the roles played by film companies, governments, and public policies.</p>  |
| <p><b>MT05 – Audience Research and Reception Studies</b></p> <p>Examines how audiences interact with cinema, analyzing interpretation, negotiation, and meaning-making processes. Studies the contexts and factors that shape the audience experience of film.</p>  |

## Student Sections

### **MT06 – Undergraduate Theses and Capstone Papers**

Final undergraduate research projects (theses or equivalent) have a special place in the Colloquium. High-quality projects recommended by a faculty member and demonstrating scientific research in communication are welcome.

### **MT07 – Graduate Student Research**

This panel highlights outstanding MA or PhD work, including theses, in the areas of Film Studies / Cinema Studies / Media Studies (with a film focus). Submissions must be endorsed by a faculty member from the student's home institution.



## **Submission Guidelines**

### **INQUORUM CINE III International Colloquium on Film Studies**

#### **Stage 1: Abstract Submission**

Papers may present completed or ongoing research related to Film Studies, Cinema Studies, Media Studies, or other theoretical approaches focused on cinema. Proposals not meeting this requirement will not be evaluated.

Authors must indicate whether they choose in-person or synchronous online (Zoom) presentation. Pre-recorded videos will not be accepted. Priority will be given to in-person presentations.

Institutional affiliation and academic status (student, researcher, faculty, professional) must be included.

Each participant may submit up to two proposals but may only appear as lead author in one.

Proposals by students (any level) must be submitted to the appropriate student panels (MT06, MT07) and endorsed by a faculty advisor.

Proposals may be submitted in Spanish or English, using the official online form: <https://forms.gle/UQJHdJhXFt9ot2DY7>

Submissions by other means or not meeting requirements will not be considered.

The submission form will include:

Title in Spanish

Title in English

Keywords in Spanish (up to five)

Keywords in English (up to five)

Abstract (600–800 words), structured as follows:

Introduction (max. 100 words)

Theoretical Framework (max. 100 words)

Research Question / Hypothesis / Proposition (max. 100 words)

Methodology (max. 200 words)

Results and Conclusions (max. 200 words)

Main References (APA 7th ed.) (max. 100 words)

Deadline for submissions: January 5, 2026

## Stage 2: Acceptance of Abstracts

Authors whose abstracts are accepted will be notified by email.

Notification period: January 6 – February 20, 2026

Corresponding authors must confirm receipt within 5 working days, accepting responsibility to present the paper (in the chosen format: in-person or online). Only then will the paper be included in the program.

Participation as Attendee

We warmly invite you to attend and actively participate in the III Colloquium on Film Studies – Inquorum Cine, and to share the event within your academic community.

---

## Important Dates

|  |                             |
|--|-----------------------------|
| Call for Papers opens                          | October 1, 2025             |
| Submission deadline                            | January 5, 2026             |
|  |                             |
| Stage 1: Abstract submission                   | Oct. 1, 2025 – Jan. 5, 2026 |
| Stage 2: Notifications and confirmations       | Jan. 6 – Feb. 20, 2026      |
| Preliminary program                            | February, 2026              |
|  |                             |
| III Colloquium on Film Studies – Inquorum Cine | <b>April 22, 2026</b>       |
|  |                             |

## Notes

The organizing committee reserves the right to resolve any matter concerning authors, abstracts, publication, administration, and logistics of the event, following the codes, principles, and regulations of the University of Monterrey / Universidad de Monterrey (UEM).

## Contact

**Colloquium on Film Studies – Inquorum Cine**  
[inquorum.cine@udem.edu](mailto:inquorum.cine@udem.edu)

**General Coordinator**  
Dr. Manuel Antonio Pérez Tejada Domínguez  
[manuel.pereztd@udem.edu](mailto:manuel.pereztd@udem.edu)

**Logistical Support**  
Dr. Luis Gerardo Frías Gámez  
[luis.friasg@udem.edu](mailto:luis.friasg@udem.edu)