# Besides the Screen
cinema during distribution, exibition and consumption

# Besides the Screen
*a seminar on forms and modes of cinema that are not film*

New media technologies impact cinema well beyond the screen; they also promote the reorganization of its logic of distribution, modes of consumption and viewing regimes. Once, it was video and television broadcast that disturbed traditional cinematographic experience, revealing the image as soon as it was captured and bringing it into the audience homes. Nowadays, computer imaging and networks cause an even more strong effect to the medium, increasing the public agency in the movie market dynamics. This seminar means to speculate about the changes in modes of accessing and distributing moving images and how they might affect cinematographic experience, economy and historiography. In total, it brings to Goldsmiths College more than 30 researchers from all over the world, to present studies on new and old forms of moving image distribution, exhibition and consumption.

9:30 - 10:30 Registration (& coffee) [MRB Foyer]

10:30 - 10:45 Welcome! [MRB Screen 1]

10:45 - 12:30 First Panel Session
*Panel 1a [MRB Screen 1]: Distribution & TV*
*Panel 1b [MRB Screen 2]: Marketing and/or Participation*

12:30 - 14:00 Lunch break [MRB]

14:00 - 15:45 Second panel session
*Panel 2a [MRB Screen 1]: The (Archived) Image*
*Panel 2b [MRB Screen 2]: The Shape of (Image) Space*

16:00 - 17:00 Keynote [MRB Screen 1]
*Julia Knight, Distribution, Diversity and Digitalisation*

17:00 – 18:30 Networking & Drinks [RHB 247]

## Sunday, 21st November

9:30 - 10:30 Registration (& coffee) [BPB Foyer]

10:30 - 12:15 Third Panel Session
*Panel 3a [BPB 1]: Remix, Appropriation & the Amateur*
*Panel 3b [BPB 2]: (New?) Image Aesthetics*

12:15 - 13:45 Lunch Break [BPB Foyer]

13:45 - 15:30 Fourth Panel Session
*Panel 4a [BPB 1]: The Image on the Move*
*Panel 4b [BPB 2]: As Art: Authenticity, Originality & Exhibition*

15:30 - 16:00 Conference Closing

## Panel 1a
## Distribution & Television

Chair
Zlatan Krajina

## Exhibiting Direct Cinema: The Realignment of US Broadcast Television and the Development of the Observational Mode [Keith Beattie]

The approach to documentary filmmaking referred to as the observational mode was established in the late 1950s with the form known as direct cinema. Accounts of the formation of direct cinema commonly defer to a crude technological determinism in which developments in camera and sound equipment are interpreted as the unique basis of the new form. A more inclusive assessment of the origins and expansion of observational direct cinema is hinted at in Richard Leacock's astute assessment that 'far more was involved in the development [of direct cinema] than technology.' Taking up Leacock's cue, this paper examines a range of factors beyond technology implicated in the development of direct cinema. Central to these factors are forces in the US which impacted at the time on broadcast television, a central venue for the exhibition of early works of direct cinema. Within a focus on the exhibitionary contexts of direct cinema, the analysis confronts recent critical interpretations of direct cinema and plots a path for broader understandings of the history, stylistic innovations, patterns of exhibition, and the multiple legacies of direct cinema.

## In the "Perpetual Now": 24 and the Distribution of Real-Time [JP Kelly]

When it first appeared on our screens almost a decade ago, 24 [Fox, 2001 – 2010] broke new ground with its unique brand of extreme linear seriality and innovative real-time hook. Whilst current scholarship has explored 24's stylistic and textual features, it has largely ignored the importance of the industrial and technological contexts from which the series emerged (see, for instance, Peacock, 2007). In this paper I situate 24 within current debates around time and technology and argue that the series has played a pivotal role in the development of new distribution practices in contemporary US television culture.

These innovations – which include condensed broadcast schedules in which the series moved from a thirty-four week to an eighteen-week window of distribution, commercial-free airings, back-to-back and marathon re-runs, globally synchronized distribution, and between season DVD boxsets releases – illustrate the degree to which the flow of network TV has transformed over the past several years. As I will argue, Fox developed many of these strategies specifically for 24, catering to the series' real-time narrative demands by capitalising upon the new industrial, technological, and distributive opportunities of "TVIII". Building upon existing scholarship and drawing on evidence taken from trade and popular press, I describe how 24 has been key in reconfiguring the temporal regimes of both narrative and industry, paving the way for the barrage of "narratively complex" series that followed in its wake (Mittell, 2006).

## High School Musical as a Made-for-Television Tween Musical [Melanie Kennedy]

High School Musical, the Disney Channel Original Movie first broadcast in 2006, was watched by 30.6 million viewers, and its sequel, High School Musical 2, became the most-watched broadcast in cable history on its premier in 2007, solidifying Disney's, or more specifically, the Disney Channel's dominance of the tween media entertainment market ever since.

The figure of the tween, the exclusively female pre-adolescent subject belonging to a distinct consumer culture, emerged during the 1990s amongst debates and anxieties surrounding young people's exposure to more teen and adult content, as well as fears and/or praise of their 'savviness' with regards to media and technology use. Disney, particularly through the Disney Channel, can be seen to appeal to and address the needs and desires of the tween audience, whilst responding to these concerns and even controlling tweens' desires for more grown-up content, and their use of media. The High School Musical franchise epitomises these efforts, in its use of the domestic, television medium for its site of exhibition, and its drawing upon the conventions of the Hollywood musical genre, with these efforts culminating in the theatrical release of the third and final film.

This therefore raises questions of how we define text, medium, and genre, whilst allowing us to interrogate the hierarchy of film versus television, and furthermore claims of empowerment and identity within the cultural construction of the tween. This will lead to an understanding of how and why Disney successfully dominates the tween popular culture landscape.

*Keith Beattie has published The Scar that Binds: American Culture and the Vietnam War (New York University Press), Documentary Screens: Nonfiction Film and Television (Palgrave Macmillan), The Cinema of Australia and New Zealand (Wallflower), Documentary Display: Re-Viewing Nonfiction Film and Video (Wallflower), Albert and David Maysles (University of Mississippi Press), and Humphrey Jennings (Manchester University Press). A book on the work of documentary filmmaker D.A. Pennebaker is forthcoming from the University of Illinois Press.*

*JP Kelly is a PhD student in the Institute of Film and Television Studies at the University of Nottingham. His current thesis, entitled 'Prime Times: Technology, Temporality and Narrative Form in Contemporary US TV Drama', examines the relationship between industry, technology and time in series such as 24, Lost, and Mad Men. He has two forthcoming publications on this topic and has also contributed reviews and other original research to The Journal of Popular Communication [forthcoming] and In Media Res. He currently serves on the editorial board for Scope: An Online Journal of Film & TV Studies.*

*Melanie Kennedy is a PhD student in the School of Film and Television Studies at the University of East Anglia, and her thesis is titled Noughties Tween Films and Television Shows and 'Generation Z'. Her research areas of interest are girlhood studies, tweens and tweenhood, feminist theory and popular culture, postfeminist media studies, youth media, and generational studies.*

## The BBC Film Network: User-generated Content and the Public Service Broadcaster [Hannah Andrews]

Under the tagline 'Showcasing New British Filmmaking', the BBC Film Network operates as an online exhibition platform for short films by aspiring visual media professionals. In exchange for non-exclusive rights to show his or her film on the website, the filmmaker is afforded the opportunity to display their work to a nationwide public through the BBC website. In terms of audiovisual material, the Film Network is the BBC's primary site for user-generated content.

This paper will explore how the BBC's status as a public institution contributes to an 'aura' of legitimacy for the work exhibited on the Film Network, in contrast to the most obvious model of online user-generated content distribution, YouTube. I will consider particularly the website owner's function as moderator of content and the potential effects of BBC 'branding' on the work displayed. I also question the extent to which the Film Network's origin with a national public service broadcaster delimits the global reach of the films it displays. The paper will examine the cultural and political significance of a public institution's involvement involved in the supposedly individualised arena of user-generated content.

*Hannah Andrews is studying for her PhD at the University of Warwick. Her thesis explores the relationship between public service broadcasters and British film culture, focusing particularly on Channel 4 and the BBC. She has previously written on broadcasting avant-garde audiovisual work on Channel 4, and co-authored a research paper on film distribution in Britain.*

## Panel 1b
## Marketing and/or Participation

### Chair
### Virginia Crisp

## Why Openness Matters: the Deptford.TV Project [Adnan Hadzi]

Deptford.TV is an online media database documenting the urban change of Deptford, in SouthEast London. It operates through the use of free and open source software, which ensures the users continued control over the production and distribution infrastructure. Deptford.TV (http://www.deptford.tv) was initiated by Adnan Hadzi in collaboration with the Deckspace media lab, Bitnik media collective, Boundless project, Liquid Culture initiative, and Goldsmiths College. This paper argues for the importance of: a) the use of open source software, which ensures the users continued control over the infrastructure for distribution; b) the capacity building of participants in the technical aspects of developing an online distribution infrastructure that they themselves can operate and control, empowering them to share and distribute production work both locally and internationally.

The aim of a strategy is to generate a form of social contract; not only by enunciation or discursive agreements, but by actual practice. Existing networks, applications, artefacts and organisations like The Pirate Bay, Steal This Film, Deptford.TV, the Transmission.cc network etc. in effect constitute strategic entities that rewrite the rules of engagement with digital media on an everyday basis. The problem being, that many of these entities become deemed illegal, quasilegal or illegitimate by the current copyright legislation, something which can only really be addressed through finding new ethical frameworks which can appropriate what is already happening but in terms which do not frame it in the old dichotomy of 'legal' versus 'illegal'.

*Adnan Hadzi is undertaking a practice-based PhD, 'the author vs. the collective', that focuses on the influence of digitalisation and the new forms of (documentary-) film production, as well as the author's rights in relation to collective authorship. This interdisciplinary research combines sources and expertise from the fields of media and communication, computer studies and architecture. The practical outcome is Deptford.TV an online database drawing on the current regeneration process in Deptford, South/East London. Deptford.TV serves as a platform for artists and filmmakers to store and share the documentation of the urban change of S/E London.*

## File-sharing or Attention-sharing? Implications of the Hybrid Economy [Marc Stumpel]

This paper explores the economical and cultural implications of file-sharing on the creative industries. Through several case studies and perspectives, beneficial relationships between file-sharing and the music-, movie- and games industry are revealed. In the so-called hybrid economy, sharing economies run parallel to commercial economies. A part of the creative industries benefits from this economy, while another part struggles with it. This paper asserts that file-sharing attracts and generates valuable attention to digital media objects.

File-sharing is a widely debated topic and national governments are currently trying to find a solution to what seems to be a radical economical problem for the creative industries. In my view this problem should be nuanced by considering the possible benefits of the use of peer-to-peer technologies. Hence the following question will be addressed: What do the creative industries gain from file-sharing?

*Marc Stumpel holds a MA degree in New Media from the University of Amsterdam. His main research interest is the antagonism within the political and economic dimensions of digital culture. In addition to his academic work, Marc is a musician and producer under the alias of Zuurstof.*

## Viral Marketing Strategies in Hollywood Cinema [Stephanie Janes]

The definition of viral marketing is notoriously tricky to pin down, since it tends to overlap with related concepts such as 'buzz marketing' or 'word-of-mouth'. However, the strategies I will discuss in this paper are based entirely online and encourage not only referral (e.g. 'dude you have to see this YouTube video), but immersion in and interaction with the world of the film before, during and after viewing, allowing the viewer to shape, or at least appear to shape, their cinematographic experience.

Viral marketing, I argue, marks a shift away from what Justin Wyatt (1994) calls 'high concept' filmmaking and marketing. Campaigns for films such as The Blair Witch Project (1999), Cloverfield (2008), A.I. (2001) and The Dark Knight (2008), demonstrate a change in the relationship between producer and consumer to a stage where producers are encouraging consumers to be active, rather than passive, withholding information on forthcoming releases, and daring them to follow trails of online clues to get at it. This move to encourage agency or the appearance of agency, in the cinematographic experience is often discouraged in other areas of the industry, e.g. distribution. This paper questions the motives behind such elaborate online campaigns, arguing that the deliberate positioning of the viewer as investigator is accompanied by an extension of the filmic world (as opposed to simply an extension of narrative online) to produce a seemingly immersive experience that can be, but is not always, reflected in the aesthetics of the film itself, and that can transform a piece of marketing material into an entertainment experience in its own right.

*Stephanie Janes is a PhD candidate at Royal Holloway, University of London. Her primary research interest is in contemporary US cinema with her thesis focussing on online marketing strategies, reception and consumption.*

## Panel 2a
## The (Archived) Image

### Chair
### Theresa Cronin

## Open Images: Establishing an Audiovisual Commons [Maarten Brinkerink]

Open Images (www.openimages.eu) is an open media platform that offers online access to audiovisual archive material from various sources to stimulate -creative- reuse. Footage from audiovisual collections can be downloaded and remixed into new works. Users also have the opportunity to add their own material to the Open Images and thus expand the collection. Open Images provides an API, making it easy to develop mashups. The platform currently offers access to over 850 items from the Sound and Vision archives, notably from the newsreel collection. This amount will grow substantially over the coming years, as new items will be uploaded continuously.

The items are available under Creative Commons licenses or they are part of the Public Domain. The 'open' nature of the platform is further underscored by the use of open video formats (Ogg Theora), open standards (HTML5, OAI-PMH) and open source software components. Furthermore, all software that is developed within the scope of Open Images is released under the GNU General Public License (www.openimages.eu/source).

Items published on Open Images and the accompanying descriptions (metadata) are accessible through an Open Archives Initiative Protocol for Metadata Harvesting (OAI-PMH). This enables third parties to retrieve the stored metadata and media files in a structured way. Open Images was conceived in 2009 by the Netherlands Institute for Sound and Vision – in collaboration with Knowledgeland. This talk reports on the latest developments of Open Images, notably: [1] Video on Wikipedia, [2] Open Video on Mobile Devices, and [3] Reaching Out to Additional Content Providers.

*Maarten Brinkerink holds a Master's degree in New Media and Digital Culture, and works at the Netherlands Institute for Sound and Vision R&D department as a project manager. He studied at the University of Utrecht and specializes in digital music culture and the distribution of creative content using digital media. He is board member of the Dutch Open Media Foundation and community lead for its main project, the Dutch open music platform Simuze. Within COMMUNIA – the European thematic network on the Digital Public Domain – he leads the working group on Memory Institutions (museums, libraries and archives).*

## The ephemeral in AV realtime practices: an analysis into the possibilities for its documentation [Ana Carvalho]

The performative moment is a unique narrative, defined as a gathering of multiple elements of varied origins, a point in time, which is no longer past, neither is future yet, which stands between biography and fiction. We will attempt to approach the performative moment within the context of audiovisual practice and the philosophy of process. We narrow down our subject of study to collective practice, consisting of two basic components: audio and video.

The uniqueness of an audiovisual realtime performance is the point of departure from where to elaborate on the subject of documentation. This point where we stand is a location of questioning. Defined by its uniqueness, the moment is an artistic, collective, momentary manifestation; its documentation does not replace it. What is, in this context, the document? Which criteria should describe this documentation?

We put forward the possibility that audio and visual data are source material only capable of constituting meaning through the momentary construction of narrative. The relationship between moment and construction of memory is in documentation. Photographs, souvenirs and memorabilia are examples of objects that help the construction of social memory. Objects constitute ways to extend our thoughts (individually and collectively) in the attempt to expand memory in time. Parallel to the institutionalized frame of the museum, we propose the collective to create its own ways to document activities, using the practices tools and knowledge, in order to leave traces that will allow future memory construction.

*Ana Carvalho is a PhD candidate on Communication and Digital Platforms at Faculdade de Letras, Universidade do Porto, in Portugal. She is also a lecturer at University Fernando Pessoa, Portugal. As visual artist and performer her work evidences process as art and reflects on fictional biography, social utopias, ways of knowing and women's achievements. Ana has been involved in several collaborative projects related to philosophy and theory that informs and are informed by realtime AV performance: as coeditor of the VJ Theory project and co-organizer of abertura events in Lisbon. She has been performing under several personas, experimenting and improvising with technology and everyday life objects.*

## ArtFem.TV: Feminist Artistic Infiltration and Subversion of a Male Net Culture in Context of Art and Feminism and as Cyberfeminist Action [Evelin Stermitz]

ArtFem.TV is an online television programming presenting Art and Feminism. The aim of ArtFem.TV is to foster women in the arts, their art works and projects, to create an international online television screen for the images and voices of women. ArtFem.TV is a non-profit artist run ITV and media art portal about art and feminism and has been founded by Evelin Stermitz in the year 2008. New media offers new possibilities and chances, but also comprehends old restrictions and patterns. Works in the field of new media, feminism and art is a way to subvert the public economic tradition and offer new views, perspectives and possibilities to use new media with female agendas to undergo a shift from the male technocratic society, where knowledge, money and power go in one hand to strengthen male interests and visions. Cyberfeminism can be an answer to tech-malestream, whereby core cyberfeminist actions are aesthetic/artistic strategies, not only as deconstruction of representations of gender, but also of traditional concepts on the net and in the institutions of tech-culture. Terms of these practices are to recode, remap, relocate, reconstruct. Cyberfeminist projects do not work as a massive front in a manner of counter cultural movements, they are subversive, infiltrating the mainstream with ironic breaks, citations and deformations. Within this context, ArtFem.TV is an attempt to break with a male dominated net-culture and media landscape to highlight women's emphases in art and media works.

*Evelin Stermitz graduated with an M.A. degree in media and new media art from the Academy of Fine Arts and Design, University of Ljubljana, Slovenia, and she is holding a master's degree in philosophy from media studies. Her works are in the field of media and new media art with the main emphasis on post-structuralist feminist art practices. Besides her artistic work, Evelin Stermitz's research work is focused on women artists in media and new media art. Since the year 2009 she received a mentorship position in the MFA program at the Transart Institute, Danube University Krems, Austria. Evelin Stermitz founded ArtFem.TV – Art and Feminism ITV (www.artfem.tv) in the year 2008 and received a special mention for ArtFem.TV at the IX Festival Internacional de la Imagen, University of Caldas, Manizales, Colombia, in the year 2010. More about her work is published at her personal website www. evelinstermitz.net.*

## The Ones Overlooked: is Audiovisual Archival Public Domain Material Really Freely Available? [Claudy Op den Kamp]

A legal profile of an audiovisual archive, which tries to divide the audiovisual holdings into categories of (possible) availability based on their copyright status, shows something peculiar. In contrast to the more obvious 'invisible' collections - the under copyright works that are 'not' available (such as orphan works or films that have been deposited in an archive under specific restrictive agreements that inhibit access or online dissemination) -, it is (some of) the public domain works that are paradoxically not necessarily available.

Many public domain works exist only in an archive and this exclusive control over the physical object regulates the subsequent use and dissemination. As long as, for instance, artists are in need of securing best quality material, there will always be a need to return to the (analogue) holdings and control of an audiovisual archive. Although the material can seemingly be re-used unrestrictedly and be built upon – it is available for use without the need for permission of rights holders – archives might not always be able to provide access to these works.

This paper focuses on the dialectical relationship between intellectual property and the challenging dynamic status of public domain works in (publicly funded) audiovisual archives. By trying to answer questions such as 'How do films become public domain material?' and 'How do archives provide (online) access to these materials?', and by using illustrative case studies - important works of film (fiction) that are arguably crucial to our understanding of the past – this paper will try to call attention to the relation between the archive and the dynamics of history.

*Claudy Op den Kamp is a graduate of the University of Amsterdam (Film and Television Studies) and holds an MA in Film Archiving from the University of East Anglia. Most recently, she worked as Haghefilm Conservation's Account Manager in Amsterdam and prior to that as a Film Restoration Project Leader at the Nederlands Filmmuseum. She has started her PhD at the University of Plymouth (Transtechnology Research) in October 2009 with a research project entitled 'Copyright law and the re-use of archival footage'.*

## Panel 2b
## The Shape of (Image) Space

Chair
Sarah Baker

## Projection Dislocated [Stefania Charitou]

For Paolo Cherchi Usai, digital projection is related to the death of cinema (2001); while for John Belton it does not transform the nature of the motion picture experience (2002). Next to these ideas, this paper will argue that the diffusion of digital operations within the space of the movie theatre, the traditional and longest operating venue of film's exhibition has conveyed changes in the site and practices of film's delivery.

The entrance to a traditional projection room resembles the entrance to a mechanical environment: a double safety door designates a space where danger can take place; high vault power, the flammability of the celluloid, the operation of heavy run equipment justifies the precautions undertaken.

Nowadays, with the advent of digital projection the projector does not acquire the immediate relationship between the screen and the projection room, since the site of projection does not have necessarily to be located within the movie theatre. Projectors can facilitate the screening of films from various, distant spaces around a city. In this case the space of the projection could enter to Manuel Castell's (2001) space of flows-based on electronic networks, linking a distant centre of operations with the movie theatre and allowing a simultaneous interaction between the two spaces. From analogue practices where the 35mm film is tactile and manually operated to the pressing of button for the start of the digital disc, projection practices diminish the role of the projectionist. Digital projection becomes in a way projection without projection; the medium losing its physicality and the projection losing its spatiality.

*Stefania Charitou is a PhD Candidate in Media and Communications at Goldsmiths College, University of London*

## The Screen Besides Itself: Situational Transformations in Visual Culture [Sudeep Dasgupta]

The multiplex was one effect of the transnational transformation of cinematic exhibition. The word "multiplex" invites an acknowledgement of multiple screens yet it tends to assume only a contemporary rather than historical relevance. How does the screen itself become the site for a layering of multiple screens? A media archaeological understanding of cinema must, I argue, acknowledge that the singular screen was itself an effect of multiple screens and projections drawing their power from the cinema's past in the phantasmagoria and the stereoscope for example. This proliferation of screens to produce the singular screen has been extended through contemporary technologies and modes of distribution and exhibition, producing a wall of screens that viewers navigate between the home computer, the airport, the IPod, the mobile phone and the DVD, for example. If there are screens beside the screen how do they interact with the screen, displacing it, layering onto it and proliferating its power? The increasing exchange between these contemporary multiple screens turns the screen into both window and wall: enhancing both a perspectival and prismatic understanding of the world while also blocking and screening off the world of which the screen itself is a part. Using the concept of the "multiplex", the essay explores how early cinema was predicated on using and transforming the inherent multiplicity of screens of pre-cinematic experience, before investigating the double function of "window" and "wall" that multiple screens perform in contemporary visual culture. A media archaeological, technological and aesthetic investigation of certain points in the history of screens will argue that the screen was itself beside itself, projected outward and elsewhere.

*Dr. Sudeep Dasgupta is Associate Professor in the Department of Media & Culture, University of Amsterdam*

## How to Tame the Sun: Visual Indulgences at a Screen-Place as Strategies of Appropriation [Zlatan Krajina]

As part of my PhD project on how people engage with urban screens when they incidentally encounter them in daily rounds through the city, which I study at a number of different locations in London, UK and Croatia, I present findings from my research at the "the Sun Monument" architectural installation in the town quay of Zadar, Croatia. The long-awaited refurbishment of the promenade included at its far end a 22-meter wide moving-image screen, inserted in the pavement. The cherished traditional Mediterranean collective evening stroll culture of seeing other fellow citizens and being seen by them, was complicated by an electronic screen, which invited individual visual indulgences of "relaxing" or "leaving the place" whilst standing on and gazing at the images, whereby, as the locals accentuate, "one is thankfully separated from the surrounding others".

However, as I seek to demonstrate, the creation of the screen-place did not lead to abandonment of the traditional evening stroll, but to inclusion and appropriation of the screen in the promenade as its constituent part, which was an outcome of a complex process of 'domestication' of the piece of media technology in the locals' habitual lifeworlds.

*Zlatan Krajina is PhD Candidate, supervised by Professor David Morley, in Media and Communications at Goldsmiths College, University of London. He studies taken-for-granted everyday encounters with electronically mediated others and elsewheres, featured on urban screens, as problematic situations, seeking to understand how passers-by compensate for the lack of remote control for urban screens, on the micro, and what is the status of those activities, on the macro level of spatial habituation. A recent publication that draws on this work is "Exploring Urban Screens" in "Culture Unbound: Journal of Current Cultural Research" (2009). Zlatan holds an MA in Media and Communications at Goldsmiths (2007). He has worked at Croatian public service radiotelevision ("HRT") as radio and television news producer/presenter, and docu-drama author for nine years, on which work he has reflected in several earlier publications.*

## Panel 3a
## Remix, Appropriation & the Amateur

Chair
Adnan Hadzi

## Television 2.0: Exploring User-generated Video and Online Participation [Felix Seyfarth]

Television consumption is waning across all social groups, especially among young adults. The overall consumption of video content, however, is increasing dramatically through online video, where the boundaries between production and reception is fast eroding and formerly passive viewers are turning into active producers of visual narratives. This trend is facilitated by universal broadband access, the plummeting price and the ease-of-use associated with high-end video technology.

Similar demand for user-generated content in print journalism has recently led to the worst crisis in publishing history, as the proliferation of weblogs allows individual writers to address a global audience, pulling readership and advertising revenue along with them. As a result, formerly profitable and reliable business models are being replaced by unsubstantiated and often unprofitable ventures. Though this evolution now threatens the broadcasting industry, it simultaneously offers a chance to explore media formats, production incentives, channel structures and revenue models. Established media players in western democracies have shown little effort to co-operate. A common framework for the licensing of user-generated content is lacking, narrative spaces for a growing audience of "produsers" remain whimsical. Starting in June 2010, the 24-months research project "Television 2.0" under the auspices of Prof. Michael Ballhaus (A.S.C.) at Leuphana University will implement an open audio-visual online-platform for the real-life evaluation of user-generated video and its implications for the production process. It aims to analyze the changing consumptions patterns and to develop and test new business models for the creative industries.

*Felix C. Seyfarth is currently employed at the University of St Gallen (HSG), but has been closely working with the project staff at Leuphana University during the grant proposal and project conception phase of a 2-year research project. The project at Leuphana University is being conducted under the auspices of Prof. Michael Ballhaus and concerns future manifestations of public and private television. Felix's PhD thesis, which is centrally linked to the aforementioned research, concerns suitable frameworks for the licensing and marketability of user-generated video content.*

## Redacted and the Problems with Appropriating Amateur Digital Discourses [Marin Hirschfeld]

One interpretation of 20th century cultural production claims that the overwhelming tendency has been to privilege the professional and undermine the amateur. However, there is a suggestion that the medium of video fulfils positive social and political functions, because it is seen as implicitly democratic and anti-authoritarian by allowing for grassroots counter-propaganda and counter-surveillance discourses. Following the utopian ideology behind amateur video production, some see the combination of new digital video technologies and easier distribution via the internet as ultimately fulfilling video's democratizing potential. In this way, digital technologies allow user generated content (UGC) to have significantly increased production values while the networked medium of the internet means the content can reach a significant number of viewers.

Brian de Palma's Redacted (2007) situates itself within this context, accurately emulating a wide variety of audiovisual material relating to the Iraq conflict: fragments of soldiers' video diaries, their wives' video blogs, documentaries, 24 hour TV news coverage, CCTV footage, Al-Qaida recruiting videos, YouTube rants and so on. While implicitly stressing its authenticity, the entire film is in fact fictional – though 'based on' true events. Redacted's critical and box-office failure raises the question: what exactly constitutes authenticity in amateur videos and can it be artificially replicated? This paper will explore the aesthetic and contextual consequences that arise when established and professional directors appropriate the technology and aesthetic methods of amateur filmmakers.

## Rambo Remix [Nicola Evans]

During the 1980s, the spectacular physique of Sylvester Stallone, trained to endurance in Rocky, battle hardened and indefatigable in Rambo resonated with the political rhetoric of the Reagan administration. In Susan Jeffords' (1994) well-known analysis, Reagan's promises to restore national pride and end years of feminine dithering under Carter matched industry and audience enthusiasm for narratives of hard bodied warriors re-fighting and winning America's battles on screen.

Recent years have seen new instalments not only of the Rambo franchise (Rambo, 2008), but the revival of many of his action cinema kin with the release of Rocky Balboa (2006), Die Hard 4.0 (2007), Indiana Jones and the Crystal Skull (2008) and Terminator Salvation (2009).

The return of these icons of eighties masculinity raise two questions explored here. First, what does it mean when an image so closely tied to the politics of one era comes back in another? Can decades be remixed? Second, can – or should - a paper on 'images of masculinity in Hollywood" still be written? Jeffords' research was conducted at a time when Hollywood could be identified as 'chief distributor of images in our country'(6). Contemporary Hollywood competes with a range of suppliers of image material, its distribution circuits overtaken by an audience whose mashing of such images suggest radically new uses for the hard body. This paper studies the institutional remixing of eighties icons into twenty-first century texts in order to investigate the possibilities of image criticism in an age of remix culture.

## The Image Time: Procedure of Cultural Remix [Patricia Moran]

In this paper, I hope to problematize one of the most traditional experiences of live images, the remix. These performances develops a poetic for the complex, the changing, and the indeterminate that combine multiple media techniques to create various stylized aesthetics. They cannot be reduced to the look of twentieth century live-action cinematography or any other medium meaning specificity. Investigating live remix as cultural form that brings to the stadium or theater a mix of poetics from different contexts I will ask if the performance shows the imagery as socially and historically produced. I suppose that this situation brings another conception of representation, in a way, another poetic that not necessary erases all differences in what various original the medium as television or cinema can represent and how they are perceived – but it does bring them closer to each other in a number of ways.

To develop our paper I will present some works of Spetto and Embolex, brazilian performers and VJs that have the remix of different types of media regardless of their origin as subject. Spetto use all kind of movies from mass media and Embolex main subject is a brasilian underground cinema from 60's represented by "A mulher de todos" from Rogério Sganzerla, "Bang Bang" from Andrea Tonnaci and the popular Mazzaropi's cinema. The building of time, as one of the most important conquest of the cinema structure makes rise another narrative conventions through changing the image time.

*Marin Hirschfeld is a DPhil candidate and teaches film at the Modern Languages Faculty at the University of Oxford. His doctoral thesis focuses on the portrayal of intimacy in contemporary digital cinema. He studied English, Russian and Croatian at the University of Cologne; holds a BA from the University of York in English, Drama & Film Studies; and an MSt from the University of Oxford in Film Aesthetics.*

*Nicola Evans was an Assistant Professor in the Department of Communication and Culture at Indiana University Bloomington, before moving to the University of Wollongong where she lectures in media and cultural studies and is Co-Convenor of the Bachelor of Communication and Media Studies. She has published on culture, film and identity in a range of journals including Screen, Discourse, International Journal of Cultural Studies, and Continuum and she is currently exploring concepts of backstage media.*

*Patricia Moran is a teacher at the University of São Paulo. She obtained her PhD from Pontifícia Universidade Católica de São Paulo.*

## Trailer Aesthetic [Patricia Iuva]

This study talks about the audiovisual production throughout the object of trailer. Due to previous analytic essays it's possible to affirm that trailers operate aspects of fragmentation and discontinuity, in a short cut with wide distribution potential as cinematographic promoter. This proposal, however, understands trailer not only as a movie promotion piece, but as a promotion of its own aesthetic. Some audiovisual experiences led such thought: trailer festivals; DVD trailers; trailer diffusion on the internet; specific trailer configurations to mobile electronic devices such as cell phones and iPOD's. These are the various trailer actualizations that made me think it as an audiovisual piece with latent potential of different collective enunciation agents; in a de-territorialization movement which breaks concepts and rules, agencing new audiovisual aesthetic and productive scene. Trailer is being considered as a flux connected to other fluxes, with articulated and segmentary lines, but also with scape lines and destratification process, theorical dimensions proposed by Deleuze and Guattari. The established relations produce a discursive formation of trailers, from where erupts specific enunciated. These, when combined in Foucault's archive establish a dialogue with other audiovisual discursive matters that configures something we call a 'being-trailer', where limits and porosities coexist with various areas such as cinema, video, publicity, internet, television. This hybridisation could mean an emergent form of language in the audiovisual production. Therefore it is not questioned what trailer says, but what it does and what it is made of it. In other words, trailer it is taken as a communicative machine that connects to other machines configuring a dispersive contemporary audiovisual scene. Following the poststructuralist ideas of Deleuze, Guattari, Foucalt and the deconstruction concept by Derrida, this paper discusses the audiovisual production throughout the trailer aesthetic.

*Patricia Iuva graduated in Communication with hability in publicity and propaganda in the Federal University of Santa Maria (UFSM). Masters degree in Science of Communication in UNISINOS (Universidade do Vale do Rio dos Sinos), with research regarding media and audiovisual process. Also has practical experience in audiovisual production, especially in directing and editing. Since August 2009 has been teaching in the Franciscan University Center (Centro Universitário Fransciscano – UNIFRA) in Journalism and Publicity courses.*

## Until the End of Cinema [Luca Barbeni]

Web cinema represents the new frontier for artists that use digital technologies to tell non-linear or interactive stories. From an evolutionary perspective, many of the videos I show represent non-adaptive mutations which do not pass the mediasphere test. Over time they will tend to die out, just like other populations that have proved insufficiently fit for the contemporary environment. Others, however, will survive and ultimately mutate, giving rise to new storytelling techniques, languages, and methods.

This multiplicity of forms is directly connected with the various different technologies used, as each technology has its own space, timing and practices. The number of spaces in which to tell and hear stories is therefore growing hand in hand with the non-linearity of dramaturgy.

As the critic Giovanni Fiorentino points out, "media that concentrate visibility, that are predisposed or designed for mass consumption, have historically emerged in the Big City, with its museums and universal expos, where the idea of exponere gives us arcades, parks, department stores, shop windows and, above all, mechanical images." In contrast, media that offer open and widespread visibility have historically emerged with the expansion of the Internet.

What I am interested in showing is how linearity and a single medium have given way to interactive and cross media. This is my attempt to trace out a map of unexplored territory, where stories are told and heard in Flash and over social networks. Each interface is a screen in itself. Each screen is a space. Each space has its own timing. Different timing implies different practices.

*At the end of 1999, Luca Barbeni and the group 80/81 started to work on Island.8081, a net.art project that participated at the exhibition FUTURE CINEMA at ZKM (2002-2003). From 2004 to 2006 Luca collaborated with Teknemedia as a journalist for the webmagazine of this important contemporary art portal. In 2006 Luca started to work on the project Piemonte Share Festival, initially as external curator and from 2007 as curator. In 2006 he published the book "Webcinema, l'immagine cibernetica" and with the collaboration of Piemonte Share he curated many webcinema exhibitions. The last one, Until the End of Cinema, will become a book to be published in November 2010.*

## The DivX and MP3 Experience [Vito Campanelli]

Since the launch of Napster (June 1999), more than 10 years of file sharing platforms' diffusion have radically changed the modalities of distribution and fruition of cultural objects. Starting from this standpoint, the issue I tried to address in the paper that I am proposing is: how is the fruition of cultural materials exchanged in P2P networks going to reflect on the aesthetic perception?

I believe that this issue can be approached from two points of view: first, these practices prelude to new forms of aesthetic experiences that I propose to call "disturbed"; moreover, it is also possible to observe a relapse in the broader media system where, in recent years, the taste for imperfection has increasingly spread.

In my paper I tried to trace the distinguishing features (also by referring these to their historical premises) of such a new form of aesthetic experiences, then I focused on a new aesthetic sensibility that, in my opinion, is being formed before our very eyes. Through the analysis of a few examples I suggest the conclusions that the taste for imperfection is spreading in all fields of visual culture (art, cinema, advertisements etc.) and that our time tends to credit more truthfulness to imperfect images and sounds, while it has developed, at the same time, a sort of generalized distrust of the cold perfection of the cultural industry in all its fields.

The paper is a reworked abstract from my book Web Aesthetics (forthcoming for NAi Publishers - Rotterdam and Institute of Network Cultures - Amsterdam).

*Vito campanelli is a member of the Dipartimento di Studi Americani, Culturali e Linguistici at Università degli Studi di Napoli 'L'Orientale'*

## Besides, On and Through the Screen: The Transnational Distribution and Consumption of Cinema [Simone Knox]

Contextual matters of distribution, exhibition and consumption are gaining more prominence within the critical study of film, which is to be welcomed. What has not received as much attention as it should concerns such matters on a trans-national level, especially the audio-visual translation of cinema. Some, but not very much, writing exists on the subtitling of film, and very little on dubbing. Both practices are frequently conceived of in terms of necessity, constraint, loss, lack of fidelity and even falsity. And yet both practices are crucial components of a significant number of international film markets.

This paper proposes to explore what happens when films are audio-visually translated, arguing that dubbing and subtitling are transformative practices that have a significant impact on the way in which films are experienced and consumed. Indeed, the contextual and textual merge here, as both practices problematise the notion of a stable textual identity, and increasingly so with the emergence of new media technologies. The paper will anchor its discussion by focusing on matters of viewing experience, reflexivity and intertextuality, and outline some of the implications of audio-visual translation for existing methodological approaches for the study of cinema.

## Touring the Film Festival Circuit: Migrating Patterns of Latin American Cinema [Laura Rodriguez Isaza]

Film festivals have increasingly been pointed out by scholars as key nodes of contemporary cinematic culture. In addition to their role as alternative screening sites for cinephiles and their links to extra-cinematic aspects such as tourism and geopolitics, film festivals are closely related to the dynamics of global distribution and of the international film industry. Some of them have become an integral component of the global film business where almost all non-Hollywood films aiming to be exhibited internationally are launched. In fact, touring the festival circuit before theatrical screenings is commonly considered a 'natural' stage of the process of international circulation of most of world cinema, especially that related to Latin American countries. In spite of their reputation as places for cultural celebration, the world of film festivals strikes as a particularly unequal and competitive one. Dominated by a few Euro-American mega-events, film festivals seem full of hidden rules and dynamics regulating the movement of films and maintaining a hierarchical division.

Focusing on Latin American case studies, this paper enquires how and why films move through the film festival circuit. It analyses how the hierarchical structure of the film festival world becomes visible in the patterns of movement of films between events affecting their ability to travel beyond them. Thus, as the recognition granted by film festivals and their participants becomes a generally accepted sign of quality, touring the film festival circuit has become part of a calculated strategy of film marketing in which films and filmmakers aim to raise their profile.

## Cultural Economics and Movies: Indicators and Empirical Research [Leandro Valiati]

This study aims to understand the film market from a theoretical framework of cultural economy, connecting the academic thought to practical reality. The instrument used for this purpose is the study of the production chain from film specific indicators formulated for this particular purpose. For this, indicators were developed whose were built from the exploitation of the existing database about the film market, conducting a survey of three groups of information relating to the chain axes, which account for the supply, demand and labor market. The six indicators are: Population (Population) per Room (display unit) (IU or HS); Tickets per Capita (TPC or IC); Display Infrastructure Installed Average Occupancy (HI); Capital Infrastructure Display Concentration Index (ICC); Concentration Coefficient of Labor Market Participation and Participation in Labor Market Coefficient. These, together, shape into a mechanism of extensive analysis that allows understanding the real economic conjuncture of the film market, as well as its development in historical data and projections. From the construction of the instrument, a case study was implemented for this created technology by applying empirically to the film market in the state of Rio Grande do Sul, Brazil. The period considered as historical data series data was from 1997 to 2007. Thus, the development of this instrument, from the conversion of thinking in technology, resulted in the improvement of objective understanding mechanisms of the reality of the market and cinema production chain in the studied area, from the theoretical tools of economics and economics culture.

*Simone Knox is Lecturer in Television at the University of Reading, UK. Her research interests include the transnational, aesthetics and the medium specificity of cinema and television, and the representation of the body. She has published in the Journal of Popular Film and Television, and forthcoming publications include essays in Critical Studies in Television and Film Criticism.*

*Laura Rodríguez Isaza is currently conducting PhD research titled "Branding Latin America: Film Festivals and the International Circulation of Latin American Films" at the University of Leeds Centre for World Cinemas having gained a postgraduate degree in Film Studies from the University of Nottingham in 2008. In her native Colombia she did undergraduate studies in Architecture and History and received a BA in History of Art from the Universidad de las Américas, Mexico where she also worked in different cultural institutions.*

*Leandro Valiati is a PhD student in Economics and Professor of Economics of Culture in Brazil.*

## New Exhibition Spaces: Viral Video Goes Offline? [Bojana Romic]

As we witness the emergence of new forms of distribution and production of video artefacts on web 2.0 platforms such as YouTube or Vimeo, we may discuss the impact that these cultural objects make to the existing art industry.

Viral video is praised for the new ways of presenting the content, ability to reach the broad audience followed by the interface that encourages a commenting culture – the trait that emphasizes the constant process of postproduction (Bourriaud). We may as well observe the web as the perfect museum space for such cultural objects, especially if the artwork explores both attributes of the web – that is, web as an archive and as a medium (Manovich).

The recent initiative of the Guggenheim museum to pick the "20 best YouTube videos" would extricate the videos from its electronic agora and introduce it to the museum space. What we have here are two strategies of representation that seem to be in a certain collision: 1) the task to integrate highly developed museum structure and its politics with the vivid and flexible forms of viral video, and 2) double-order of representation for the viral video within the museum: on YouTube it is exhibited already – museum space provides the additional "label of exclusivity", another layer of meaning, typical for the videoart as such.

The aim of this paper is to explore the set of meanings that emerge when the viral video gets introduced to such strategically important art institution, and if the same discursive tools can be used to recognize the viral video as a "work of art".

*Bojana Romic is a PhD candidate at the University of Belgrade.*

## ART–y–CHOK–e [Frantisek Zachoval, Alice Masters & Hana JK]

Artycok.TV is a not-for-profit online broadcasting platform that seeks to document and showcase the best in emerging contemporary arts practice in the Europe and Asia. It aims to become a free access hub for arts news and establish a dialogue between emerging visual artists in the UK and across Europe. All content is available on a streaming or download basis, and a community discussion board is to be encouraged. Artycok.TV project is currently active in the Czech Republic, Germany, Serbia, Slovenia, Slovakia, Poland, Italy, Hungary, Moldavia and expanding, but 10% of its 500 unique viewers per day come from the UK. We are now looking to expand its activity in the UK. We wish to create a representative archive of the thriving arts scene here and dialogue with other European arts audiences and practitioners. Presently, our online archive is the largest resource of emerging artist's work, in particular of digital and media arts in Central and Eastern Europe. The development of the project is possible due to a collaboration between international professional teams and their partners in local art institutions. The initiative aims to provide an information hub for European emerging artists, curators and audiences as well as a platform for exchange of ideas and international collaborations reflecting the importance of the web as a main communication tool of the future.

*František Zachoval studies Intermedia at the Academy of Fine Arts in Prague (AVU). He is currently a member of the Department of Art History and governs Digital laboratory of the AVU and Artyc̄ok.TV (Artichoke). František is responsible for organizing many conferences about New Media and Events. Since 2005 he has been working on anthropological research edata-base.net & k-r-o-n-i-k-a.net. Since 2006 he has taught various courses at several Czech art universities.*

*Alice Masters is responsible for design, filming, editing, and leading the practical realisation of the Artycok. TV project in the United Kingdom. Alice's role as the managing director of the UK's sister organization include administration funding, communication with the galleries and artists, preparing the interviews and subsequent creation of the video posts. Alice is a recent graduate of graphic design communication from Chelsea School of Arts London. Alice was awarded a D&AD student award for the year 2010 for an Interactive Design competition.*

## Pixels and Places: Video Art in Public Space [Catrien Schreuder]

Video art developed in the late 1960s as an artistic medium that had been invented to transgress boundaries and criticize traditional exhibition venues. Video art embodied an avant-garde art that had liberated itself from traditional power relations between the artist and its public as well as from the object-driven commercial art industry. Video art was a time based art, able to respond to the increasing power of television, and fitting into the latest interdisciplinary developments in art such as happenings and conceptual art. Video art was really meant to be part of everyday life.

Video art developed itself as an artistic discipline in its own right during the 1980s and 1990s, in which media images we appropriated and twisted to generate new meanings of media images within a visual art context. Again it was only natural for such video art works to transgress the institutional art world, and act within the power structures of public space. These simultaneous developments in the last fifteen years resulted in many open air video festivals, temporary interventions with projections, commissioned video artworks and permanent video installations in public space. However, video art that was being show on the streets had to in some way reinvent itself. Strong images are needed to be able to compete with commercial images that were created to catch attention by indifferent passers by. Some artists, amongst whom Pipilotti Rist, Pascual Sisto, Myriam Thyes and others, seem really to have developed their own visual language for video art in public space. Without exception, such video works establish a relationship with the architecture and the immediate surroundings. At unexpected spots this video art shakes chance passers-by out of their reverie or merges effortlessly into the streetscape. The images provide a critique of the advertising messages in the city, underscore the aesthetic of the built environment or make visible the skewed power relations on the street.

*Catrien Schreuder is an art historian, specialized in new media arts since the 1960s. In 2009 she finished an extensive research project on video art in public space, resulting in the book 'Pixels and Places' that has been published in February 2010. She is currently working as a senior member of the Education and Interpretation department of the Museum Boijmans Van Beuningen in Rotterdam.*

## Party as art? AntiVJ and the Migration of VJing into the Sphere of Fine Arts [Dominik Hasler]

The paper considers the European visual label AntiVJ as an extraordinary case of the widespread practice of VJing. The example shows how VJing does not only connect music and the moving image but also the two separate worlds of the dance floor and the white cube.

The artistic combination of music and images has a long history that from the beginning is related to party. Although often considered to be the VJ's original stage, today's dance clubs are a problematic venue for VJs. Here they are not only in the shadow of DJs but usually have to struggle with difficult conditions and the threat of automation. In contrast, the recent orientation of art museums to performances and events as well as the growing interest in public art offer alternative stages for ambitioned visual artists such as AntiVJ.
AntiVJ's typical style has roots in the practice of VJing in the environment of dance clubs but is also connected to art history. With their problematisation of the picture's surface the visuals of AntiVJ address a classical theme in modern art. In addition, the works have interesting spatial and sculptural aspects. From the Dadaist movement on but at least since Andy Warhol's Exploding Plastic Inevitable, party itself has become a possible medium for fine arts. Consequently, the paper elaborates on ways in which the art of VJing can extend beyond the screen and finally looks at potentials and limits of VJ practices in the realm of art.

*Dominik Hasler is a student in the research master's programme Cultural Analysis at the University of Amsterdam.*

# Goldsmiths
## UNIVERSITY OF LONDON