Chapter 1 : Henry Jenkins | Revolvy

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Filmmaking became studio-bound with cameras immobilised in sound-proof booths to protect sensitive omni-directional microphones. Editing patterns became formulaic and dependent upon the master shot with few cutaways. The length of takes was determined by dialogue and the image was edited to match the soundtrack, so that the recording of sound determined the tempo of a film. Statistical analysis of shot length data for Hollywood cinema in the s and early s reveals an increase in the median shot lengths of approximately 2. Gerald Mast identifies a particular style of pantomime comedy in the silent cinema embodied by performers such as Charles Chaplin, Buster Keaton, and Harold Lloyd that was lost with sound. There are no Chaplins or Keatons today because the sound film has no use for them. Film Style and Mode of Production to , London: Routledge, , pp. Blackwell, , pp. Technology and Film Style in France and the U. Indiana University Press, The physical comedian who communicated personality, social attitudes, and human relationships by physical means â€" gesture, stunt, the expression or lack of it on a face â€" was an outgrowth of a medium whose only tools were movement, rhythm, and physical objects and surfaces. It is the relationship between writer and director that Mast states is most important in sound comedy, replacing the relationship between comic and director or cameraman that was so crucial to the silent comic film. Comedy and the Movies, 2nd ed. University of Chicago Press, , p. They subsequently went on to appear in a total 62 shorts of which 22 were silent and 13 feature films for Hal Roach studios, before leaving in The Music Box won the Academy Award for Best Short Subject, and stands as evidence that Laurel and Hardy at Roach were making films of high quality in the new era of cinema while other comedians such as Keaton, Lloyd, or Harry Langdon were producing films that did not compare with the standard of their earlier silent work. Shot length data was collected by loading films into Movie Edit Pro 14 Magix and analysing them frame-by-frame. Only English language productions were included in the study; and all films included in the study are the black-and-white i. Unless part of the action of the film, the opening and closing titles are not included in the data; while expository and dialogue titles are included for both the silent and the sound films. As the distribution of shot lengths in a motion picture is typically positively skewed with a number of outlying data points, robust statistics are employed in describing and comparing the style these films. Springer, , pp. Shaefer and Tony J. Kluwer Academic Publishers, , pp. Both the median shot length and Q_n have breakdown points of 0. The median shot lengths and Q_n of the films in the sample were compared using the Mann-Whitney U test of a null hypothesis of stochastic equality between the silent and sound films, with a two-tailed asymptotic p-value of less than 0. The effect size of any differences between the two samples was quantified by the probability of superiority PS as a measure of the stochastic superiority of one sample over another. All statistical analyses were carried out using and Microsoft Excel Call of the Cuckoos was not considered for the study, as Laurel and Hardy appear only in cameo alongside other Roach stars in a vehicle for Max Davidson â€" like those films produced before the comedians were officially paired, it is a film in which Laurel and Hardy 10 J. Hats Off could not be included in the study as no copy is extant. The films that are included in the study are listed in Table 1 for the silent films and Table 2 for the sound films; and the descriptive statistics for these films can be found in Tables 3 and 4. The median shot lengths of the silent films show little variation, with a median of 3. For the sound films, the median of the sample is 3. There is a statistically significant difference between the median shot lengths of the silent and sound films: The distributions of the median shot lengths for each sample are presented in Figure 1. Looking at the values of Q_n for these films we see slightly greater dispersion in the shot lengths of the sound films compared to the films in the silent sample. The median of Q_n for the silent films is 2. The difference between the two samples is significant, and Q_n for a sound film is more likely to be

greater than that of a silent film: The distributions of Qn for each sample are presented in Figure 2. From the five-number summaries in Tables 3 and 4, it is clear that the major part of this increase in the dispersion of shot lengths occurs above the median shot length. In contrast, the median of the upper quartiles for the silent films 6. There is also an increase in the distance between the upper quartiles and the maximum shot length, as the 9 of the silent films have a maximum shot length of less than or equal to 50 seconds, compared to only five of the twenty sound films. In summary, the results of this study show that when comparing the silent and sound short films of Laurel and Hardy i there is a small increase in the median shot lengths; ii there is an increase in the dispersion of the median shot lengths; iii there is a small increase in the dispersion of shot lengths; and iv the major part of this increase in the dispersion of shots occurs above the median. Comparing these results with those for silent and sound Hollywood films produced between and inclusive, we see the same general patterns in the transformation of shot length distributions with the introduction sound technology; but in the case of the Laurel and Hardy films the size of the estimated effects are much smaller. In Berth Marks the opening sequence at the railway station uses sound for humour, with the announcements of the station master incomprehensible to Stan and Ollie. This gag is spread over five shots lasting While dialogue is used for humorous effect in the scene at the railway station, it does not play such an important role in the rest of the film. These gags are not based on verbal humour, and each is dependent upon the physicality of the performers in a confined space. For example, the sequence in which the duo tries to climb into their berth lasts for a total of There is little dialogue in this scene, but this is not to say that sound is not important. The impression of a moving train is created entirely via the use of sound in the absence of any visual clues. As Stan and Ollie try to get into their berth the conductor asks them to be quiet so as not to disturb the other passengers, but their efforts are in vain and we hear but do not see a baby crying. The sound of tearing fabric as Stan and Ollie destroy the upholstery emphasises their destruction of the carriage. Perfect Day features more dialogue than Berth marks, but is similarly based around visual humour with appropriate sound effects. However, such long takes are not specifically associated with dialogue. The first sequence inside the house as the picnic is being prepared is comprised of just 19 shots but lasts for These gags are also filmed as long takes with a static camera, with very short shots i. For example, in the second shot of this sequence Stan and Ollie enter the room proudly carrying a tray of sandwiches The other gags in the film are also physically based and are similarly filmed in long static takes. Dialogue is often used in these sequences to set up a gag: As in Berth Marks, sound effects have an important role to play. Having changed the tire on the car, Ollie is trying to drive off but cannot get any forward motion because Stan has forgotten to take the jack down. When Stan finally lowers the car, he places the new tire onto the same tack that caused the initial puncture. Again, the scale of destruction as the duo and their neighbour engage in their tit-for-tat war is accentuated by the use of sound effects. One part of Perfect Day is cut much quicker than the rest of the film: This sequence is comprised of 13 shots lasting a total of The constant well-wishing is in itself a joke, but there is also another role for this sequence. It is this excessive and repetitive neighbourliness that is to be shattered by Ollie pitching the jack through the window, and so again we might see this as another example of how dialogue is used to set up the physical gags. The presence of these outlying values in the samples does not then appear to be related to a change in comic style associated with the introduction of sound technology, and we should not assume that slapstick necessarily means rapid editing and that dialogue automatically means slow cutting during this period. In , Roach was releasing Our Gang shorts with sound effect tracks, with the construction of a sound stage beginning in March and the first talking pictures released only a couple of months later. Roach recorded his films using both the sound-on-film and sound-on-disc systems under the supervision of Elmer Raguse and the staff from Victor; but his commitment to a particular style of comedy based on pantomime remained firm: You may say that they take the place of the elaborate presentations, recently so much in vogue. This is the crucial factor in explaining why the effect sizes noted above are smaller than those observed for Hollywood films in general. The existence of this final script did not dictate the form of the film as Skretvedt notes that dialogue written prior to the beginning of a production was often disregarded by Laurel and Hardy; and that

the dialogue featured in the final versions of the films was a combination of the gags from the action script, gag writing during the production, and adlibbing by the actors. For example, the script for Busy Bodies includes the following: The Magic Behind the Movies, London: The University of Wisconsin Press, , pp. The comedy of these films was carefully moulded prior to production â€" the destruction of the house in Helpmates, the piano careering down the steps in The Music Box, or the bisection of the Ford in Busy Bodies all clearly required considerable planning â€" but every part of these films was worked and reworked on the set. This method of working had originated in the silent period, and Anita Garvin recalled that the working methods of the Laurel and Hardy production crew did not change with the introduction of sound: After sound came in, the filming took a little more time, but the talkies were made in rather the same way. I would just look through the script or get the basic idea, and go in without learning the lines letter-perfect. If you came with your mind set that these were the lines, then tried to change them, it was very difficult. It also retained much of the informality of the silent era, and gives a very difference impression to the type of humour Mast refers to when he talks about the dialogue tradition in sound comedy. The Laurel and Hardy shorts are not famed for their use of dialogue, but the characters of Stan and Ollie were enhanced by hearing 17 Quoted in Ibid. Often we find that it is the impossibility of talking that is itself funny in these films, as Ollie is so outraged he can produce only grunts and groans rather than intelligible sentences, while Stan is rendered incapable of speaking as he babbles on the verge of tears. The function of dialogue was restricted to exposition, while the gags were physically-based. For example, Towed in a Hole uses dialogue to establish the plot of Stan and Ollie expanding their fish empire by catching their own fish; while the gags are based around the physical danger to Ollie working alongside Stan. As noted above, in the case of Perfect Day dialogue was often also used as a set up for a physical gag; or as punctuation marking the end of a sequence in Berth Marks. Some forms of dialogue humour were rejected out of hand: Having been informed that the only available flavours of ice cream are strawberry, pineapple, and vanilla, Stan asks for chocolate and pistachio only to be told that they are out of these flavours: What other flavours are you out of? As the description of the writing process indicates, scripted verbal comedy of this sort did not play a major role in the Laurel and Hardy series, and linguistic detours such as this are few and far between. The Hal Roach Studios organised its production programme around four series of films â€" 20 Ibid. Other directors to work on these films had experience of filmmaking at the studio. For example, James W Horne directed silent films for Hal Roach before working with Laurel and Hardy; while Lloyd French had worked for Roach from , fulfilling various roles on some of the Laurel and Hardy silent shorts before graduating to the role of director. Leo McCarey began working for Roach in and directed some Laurel and Hardy short films, including Liberty and Wrong Again, as well as serving as the supervising director until leaving Roach in Creative oversight of the series then passed to Stan Laurel, and so even though the personnel changed frequently, there was continuity in the creative supervision of the Laurel and Hardy series. Other filmmakers also worked across the period covered here. Currier and Bert Jordan edited all of the Laurel and Hardy films in the samples used in this study, with the latter taking over as head of the editing department at Hal Roach Studios in

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Indeed, for the great Soviet filmmaker and theorist, both film landscape and film music share the ability to express, in cinematic form i. In short, landscape was to silent film what music is to sound film: Of course, for landscape to fulfil the function Eisenstein conceived for it, it must obviously distinguish itself from mere background space or subservient setting where action and events take place. In other words, the authors of this volume agree that in investigating landscape in film one is considering an object that amounts to much more than the mere spatial background that necessarily accompanies the depiction of actions and events. How, then, are landscapes etched into films? What sort of role do they play? How do they relate to the still landscapes of the pictorial tradition and notions such as the picturesque or the sublime? What is their ideological or symbolic function? Furthermore, it is relevant in aesthetics as well as in economic and political debates over land development and exploitation, tourism, and national identity and sovereignty. Yet despite all this attention, and perhaps because it is so widely spread among different knowledge formations and disciplines, landscape remains notoriously difficult to define, having apparently no single set of fixed criteria outside of its spatial nature. I have written about it, lectured about it, travelled widely to find out about it; and yet I must admit that the concept continues to elude me. Perhaps one reason for this is that I persist in seeing it not as a scenic or ecological entity but as a political or cultural entity, changing in the course of history. In other words, should humans and all things human disappear from the face of the earth tomorrow, nature as we conceive of it would likely continue to exist and even possibly thrive! This much is obvious, in fact, when we consider the emer gence of landscape painting in the West during the late Renaissance. These works were produced after centuries of using nature as a backdrop to paintings. Like most historians of landscape painting, the philosopher Edward S. Casey observes that RT Nothing like the broad vistas, the commodious scenes that we consider to be the sine qua non of landscape painting, is to be found in the art of earlier times. At the most, this art included a schematic landscape vista that served as a literal background for the myth or story that was the subject matter and the primary focus of the scene. There can be no simple answer to this question, which has haunted art historians at least since Ruskin. But several other factors would also need to be taken into account that affected the European sensibility toward the natural world during that period. Thus, for instance, the translation into the vernacular tongues of works by Theocritus, Ovid, Virgil, Pliny, and Horace participated in a revival of pastoral literatureâ€"from Boccaccio to Milton. But the development of landscape painting also benefited from a more favourable philosophical and religious context. While the Church had long been suspicious of the contemplation of earthly, sensual, things,6 Renaissance Humanists began at the peril of their lives! Moreover, in the Northern countries, Reformation iconoclasm led artists, who could no longer find religious commissions, to adopt secular subject matters. Of course, the Renaissance was also a time of great scientific discoveries heliocentrism , social changes development of capitalism and, with it, new forms of land management and changing relations between city and country , and travel discovery of the New World; establishment of new commercial routes to the Orient and to Africa; improvements in topography and cartography that profoundly transformed European conceptions and experience of space and environment. There is something that happens when, say, hiking in some wildlife reserve or looking down from the window of a airplane or even driving on some stretch of highway, we look at the natural environment as if it were framed. The term itself betrays the process involved: It can now become a landscape. The origins of that frame and of its shaping powers are lost to us today as we cannot extirpate ourselves from some years of Western landscape imagery. The form of landscape is thus first of all the form of a view, of a particular gaze that requires a frame. With that frame nature turns into culture, land into landscape. But though it may be foundational for the emergence of landscapeâ€"and especially for landscape artâ€"geographers and other landscape scholars often remind us that the view itself cannot be divorced from other experiential aspects that

accompany it. It follows that the form of a landscape also corresponds to the form of our experience of it, with the latter including representations of the different personal, cultural, and social functions it can associate to or serve. Thus it is, for instance, that the historian Simon Schama, in Landscape and Memory, has worked at unearthing the various mythical sediments that layer and frame our interaction with landscapes. Others, such as geographers Denis Cosgrove and Jay Appleton, have opted for Marxist and anthropological perspectives, respectively. Nowhere is this more obvious perhaps than in those landscapes that have become such an integral part of the iconography of Western films. But this, as mentioned earlier, is only the most obvious case of cinematic projection onto landscape. It has displayed an enormous range of landscapes to millions of people, and within those myriad scenes there have been some which were obviously meant to convey settings representative of some concept of the ordinary good and happy life in America. First, it seeks to offer the reader a series of views of cinematic landscapes produced from varying perspectives. Second, and in a related vein, the goal is also to showcase views taken from both sides of the Atlantic by selecting authors whose works represent the different film studies traditions of North America and Europe as well as other disciplines concerned with landscape representation art history, literature, geography , and whose interests, in some instances, take them well beyond the borders of either Western or narrative filmmaking. The essays have been divided into four sections. These, however, should not be conceived as air-tight and readers will most likely find several overlaps between chapters in the different sections. The first section, Space, Setting, Landscape, takes up the issue of the representation of space on film by way of comparisons with two other RT A logical extension of such an inquiry would be an inventory of the actual towns which were used for on-location filming of similar kinds of shows.

Chapter 3 : Landscape And Film (Afi Film Readers) - PDF Free Download

Classical Hollywood Comedy by Kristine Br Karnick available in Trade Paperback on www.nxgvision.com, also read synopsis and reviews. Applies the recent return to history' in film studies to the genre of classical Hollywood comedy as.

Elizabeth Nichols Films and their affects My paper will look at the approach that academics take when viewing films and whether or not a different approach can be used and if so what this would contribute to film analysis. When writing essays on films in the past I have found the required form of analysis to be quite constricting. There is a heavy emphasis on aspects like mise-en-scene and cinematography but very little when it comes to what the viewer feels as a result of what they are viewing. I intend to begin by looking at the work of Roland Barthes, in particular Camera Lucida, where he takes the cultural object and views it in terms of how it affects him emotionally, and will ask can films be viewed in these terms? What do our emotional reactions say about the films themselves? And how can we analyse films using this method? To begin with I will analyse a short clip from the film Gladiator, so you can see how traditional film analysis works. Part of the challenge set by film makers is how to allow the audience entrance into a specific world and how to make them feel absorbed by that world. In my opinion Gladiator does this right from the start. We see a hand trailing through a wheat field, the first thing to note is the warmth of the colours, this accompanied by the slow singing and distant laughter of children indicates that this is a peaceful place. The slight echoed effect that the voices have also illustrate that this is a memory rather than an event actually taking place, this is backed up when the camera cuts. The pensive look on the Roman soldiers face when the camera cuts to him lead to the assumption that he was remembering walking through the wheat field we have just seen. We then see him compose himself, frown and walk off screen. From this fifty second sequence we are faced with the ambiguity between the warmth of the wheat field and the grey, darker image of the Roman soldier, it is the rest of the films job to make this ambiguity clear to us. This way of analysing films reveals much to the viewer but it does not allow any room for an emotional connection between the viewer and what they are viewing. Where to see from? What limits to vision? What to see for? Whom to see with? Who gets to have more than one point of view? What Barthes meant by this was that by starting from a few personal impulses it would be possible to look at images from our own point of view. It is the punctum of the photograph which is poignant for the viewer and at the same time begins the process of opening the image up for critical analysis. The general interest a photograph holds is called the studium, but here there is no piercing element. To illustrate Roland Barthes ideas I have chosen a photograph that has a level of personal attachment for me. Choosing an example that resonates in some way is the prompt which encourages us to investigate the image in the first place. Because when we see a photograph that does this we are prompted to see, feel, notice, observe and think. This photograph was taken by my Mum in when we were living in the capital of Hungary, Budapest see image A. The red and white domed building that you can see across the river is the Hungarian parliament. My Mum liked to photograph it, firstly because it was a very interesting building, but mainly because the architect got his inspiration for the design from the Houses of Parliament in London. The punctum for me in this particular photograph is not the centralised parliament building but the stone work that has been turned into a frame within a frame. According to Metz the punctum depends more on the reader than the photograph itself as it is a combination of what I add to the photograph and what is already there. When going through a family album the stone frame is the only aspect of the image that I have to see to recall the photograph in its entirety, it is the punctum for me, the thing that sets off a hundred other thoughts and feelings. When viewing this particular photograph I recall not only the general information regarding it but also that it was taken in winter when the weather was bitterly cold. A building in the old town where tourists go to take photographs of the sights. Having already lived in Budapest for a few years we had walked to this viewing place many times and taken pictures of the parliament building. When my mother took the photograph of the building with the frame of the stonework around it she did so deliberately in order to create a new and more interesting photograph for

the family album. When others see the image it may consist of nothing beyond studium as without anything to draw their attention all they see is a landscape. Yet, because of the punctum that the photograph has for me it has the effect of thickening the experience captured. When it is accompanied by my memories of when it was taken it makes the experience of viewing the photograph all the more pleasurable as I can place it within a certain storyline. Through this process of inserting the photograph into a narrative leads us to see how the whole photograph itself can be the punctum as it is a prop, a prompt, a pre-text: Photographs are made to encourage viewing because, as Barthes states, they fills the frame by force and within that frame nothing can be refused or transformed. This term goes alongside the punctum when applying it to cinema as it enables the viewer to experience cinema as multisensory. It is this way of viewing which will aid in seeing how films entertain and move us, but they also move us to thought. Barthes, however, draws a distinction between the affective relationship with the spectator when it comes to photographs and film. He claims that films do not have the same ability to affect the viewer as so many images are passing in front of the camera that any affective quality they might have is swept away. However, what I think Barthes overlooks is how the quantity of images that the viewer is confronted with potentially allows for a more intense affective response. Using Barthes methods for analysing photographs when it comes to looking at films will enable a move away from a more text-based film analysis, of the kind that I mentioned earlier. Through following a text based analysis other aspects might have been lost as the focus has been to prioritise the status of the film text. Using Barthes theory I hope to develop this to create a more personal way of viewing films as I do not want to ignore the fact that audiences have been of key importance to the discipline, it would be remiss to brush this aside to favour a purely textual analysis when affect can best be analysed from the viewpoint of the spectator. Pomerance has already used the term punctum in relation to the films of Johnny Depp. I feel that this idea can be extended, rather than the punctum of a film being a single scene, moment or prop it is several things combined that draw together to create the punctum. So what is the point of all this. I will use the example of white masculinity in crisis to try to illustrate the advantages of a more affective form of analysis with regards to film viewing; if we can feel it we can analyse it in greater depth. According to Sally Robinson men, and white men in particular, have unmarked bodies. The ultimate way of being viewed as victimized is by inhabiting a wounded body. Visibility, as has been mentioned earlier, is part of the crisis as we are not meant to view white masculinity at all. If we are made to feel the pain along with the victim then we are far more open to sympathy than if we had no emotional connection to them at all. After Bond has been in a fight we are shown the wounds that are the consequence of that fight, rather than cutting straight to the next scene we are purposefully shown how much pain he is in whilst he cleans his wounds. By using our affect responses to what we are viewing allows us to analyse it in a different way that reveals other aspects. Our attention has to be focused on what is on the screen in order for this to happen. We open ourselves up to the pleasures of the silver screen. Roland Barthes asked this question in relation to the punctum, I believe it can be answered by developing the punctum into a new form of film analysis. 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Gerald Cantor eds pp. Spectatorship in American Silent Film, London: A history of cinema exhibition in Britain since , Manchester: The Reinvention of Nature pp. Routledge Hendricks, Gordon Eadweard Muybridge: The father of the motion picture, London: Myths, Fantasies and Realities, London: Cultural Geographies of Film Consumption, London: Kember, Sarah Virtual Anxiety: Photography, New Technologies and Subjectivity, Manchester: Photographic Acts, New York: Photography, Memory and Identity, London: Intercultural cinema, embodiment, and the senses, Durham: The American Screen to , Berkeley: Kingsway Publications, Phillips, William H. An Introduction, Boston and New York: An Anthology

by Bill Nichols ed. White Masculinity in Crisis, New York: Images, Objects and Practices, Farnham: How photography complicates the picture, London: The critical tradition in perspective, Gainesville: The Meanings of Domestic Photography ed. Genesis of a Clown, London: Viking Solnit, Rebecca Motion Studies:

Chapter 4 : 63 results in SearchWorks catalog

Golden eras and blind spots / Henry Jenkins and Kristine melodrama, and gender / Kathleen Rowe -- Funny stories / Kristine Brunovska Karnick and Henry Jenkins.

He has also served on the technical advisory board at ZeniMax Media , parent company of video game publisher Bethesda Softworks. Early Sound Comedy and the Vaudeville Aesthetic He then earned his M. Fields , and Eddie Cantor. Early Sound Comedy and the Vaudeville Aesthetic. It was also influenced by scholars of film aesthetics such as David Bordwell. Examples of video game topics he has written extensively about include the gendering of video game spaces and play experiences,[18] the effects of interactivity on learning and the development of educational video games this work led to the creation of the Microsoft Games-To-Teach initiative at MIT Comparative Media Studies in which in became the Education Arcade initiative, a collaboration with the University of Wisconsin. He has been an advocate of a cultural studies approach to understanding media depictions of violence, arguing that "There is no such thing as media violence â€" at least not in the ways that we are used to talking about it â€" as something which can be easily identified, counted, and studied in the laboratory. Media violence is not something that exists outside of a specific cultural and social context. Transmedia storytelling represents a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience. Ideally, each medium makes its own unique contribution to the unfolding of the story. Building on his studies of media fans and participatory culture, Jenkins has emphasized that transmedia storytelling strategies are well-suited for harnessing the collective intelligence of media users. The principles of transmedia storytelling have also been applied to other areas, including transmedia education and transmedia branding, for instance through initiatives led by Jenkins at the USC Annenberg Innovation Lab. This participatory engagement is seen as increasingly important given the enhanced interactive and networked communication capabilities of digital and internet technologies. Jenkins has highlighted the work of media scholar John Fiske as a major influence, particularly in this area of participatory culture. With relatively low barriers to artistic expression and civic engagement. With some type of informal mentorship whereby what is known by the most experienced is passed along to novices 4. Where members believe that their contributions matter 5. Where members feel some degree of social connection with one another at the least they care what other people think about what they have created. Not every member must contribute, but all must believe they are free to contribute when ready and that what they contribute will be appropriately valued. Affiliations â€" memberships, formal and informal, in online communities centered around various forms of media such as Facebook, message boards, metagaming, game clans, or MySpace. Expressions â€" producing new creative forms such as digital sampling, skinning and modding, fan videomaking, fan fiction writing, zines, mash-ups. Collaborative Problem-solving â€" working together in teams, formal and informal, to complete tasks and develop new knowledge such as through Wikipedia, alternative reality gaming, spoiling. Circulations â€" Shaping the flow of media such as podcasting, blogging. This also shaped his interest and understanding of participatory culture. Television Fans and Participatory Culture is regarded as a seminal and foundational work on fan culture which helped establish its legitimacy as a serious topic for academic inquiry, not just in television studies but beyond. As Jenkins explained it: This framework guides thinking about how to provide adults and youth with the opportunity to develop the skills, knowledge, ethical framework, and self-confidence needed to be full participants in the cultural changes which are taking place in response to the influx of new media technologies, and to explore the transformations and possibilities afforded by these technologies to reshape education. The new media literacies areas given particular definitions by this project as listed here include: Such agency is exercised by tapping into and combining numerous different media sources and channels, in both officially approved and unapproved ways; when fans or users work as communities to leverage their combined expertise, a collective intelligence process is generated. Where Old

and New Media Collide. As described in this book, convergence culture arises from digital era post-broadcast media landscape where audiences are fragmented by the proliferation of channels and platforms while media users are more empowered than ever before to participate and collaborate - across various channels and platforms - in content creation and dissemination through their access to online networks and digital interactivity. To help apply the insights of the convergence culture paradigm to industry, he founded the Convergence Culture Consortium - later renamed the Futures of Entertainment Consortium - research initiative in [46] when he was director of Comparative Media Studies program at MIT. Starting in , the Consortium launched the annual Futures of Entertainment conference at MIT for a combined academic and industry audience. This led to his book Spreadable Media: The idea of spreadability also contrasts with the idea of "stickiness" in media strategy, which calls for aggregating and holding attention on particular websites or other media channels, Spreadability instead calls for media strategists to embrace how their audiences and users will actively disperse content, using formal and informal networks, not always approved. In , By Any Media Necessary: Jenkins argues that convergence represents a fundamental change in the relationship between producers and consumers of media content. With the transition from supposedly passive to active consumers, the role and agency of consumers have been redefined, with a focus on their ability to engage with media content on their own terms. He also argued that his critics confuse interactivity pre-programmed into the technology and participation emerging from social and cultural factors. Jenkins also countered that there has been a significant level of acknowledging the broader context of offline power structures throughout his scholarship. In , Carpentier and Jenkins had an extended dialogue which clarified that their perspectives actually had much common ground, leading to their co-authoring of a journal article about the distinctions between participation and interaction, and how the two concepts are tied up with power. I have also developed a deeper appreciation for all of the systemic and structural challenges we face in changing the way established institutions operate, all of the outmoded and entrenched thinking which make even the most reasonable reform of established practices difficult to achieve However Jenkins agreed too that his original conception of participatory culture could be overly optimistic about the possibilities of convergence. Such pessimism, in this view, would repeat the determinist error of the overly optimistic account. As Jenkins wrote in his response: As a consequence, elites still exert a more powerful influence on political decision-making than grassroots networks, even if we are seeing new ways to assert alternative perspectives into the decision-making process. What Made Pistachio Nuts?: Studies in culture and communication. American Film Institute Film Readers. Routledge, Chapman and Hall. Tulloch, John; Jenkins, Henry From Barbie to Mortal Kombat: Gender and Computer Games. New York University Press. The Politics and Pleasures of Popular Culture. Thorburn, David and Henry Jenkins Eds. The Aesthetics of Transition. Jenkins, Henry and David Thorburn Eds. Democracy and New Media. Tracing the Emotional Impact of Popular Culture. Fans, Bloggers, and Gamers: Robison , Confronting the Challenges of Participatory Culture: Media Education for the 21st Century, Cambridge:

Golden eras and blind spots / Henry Jenkins and Kristine Brunovska Karnick -- A spanner in the works? / Frank Krutnik -- Comedy, melodrama, and gender / Kathleen Rowe -- Funny stories / Kristine Brunovska Karnick and Henry Jenkins -- Crazy machines in the garden of forking paths: mischief gags and the origins of American film comedy / Tom Gunning -- Pie and chase: gag, spectacle and.

Starting in the mids by collaging film and paper and continuing into the s by sampling music, sound and video, Bennett used cut-up VHS tapes and scratch video techniques, worked with AVI films and minidiscs, and moved on to computer animation and multimedia digital compositing. She has been performing live audiovisual sets since Thus, a postmodern representation of the effacement of boundaries between high and popular culture results in a visual language that incorporates the critical text: They are symbols of the commodified popular memory and of mass culture reification, subject to de-contextualisation and re-appropriation through the recycling process. Extracts from Genre Collage at http: Both the discrete quoted text and its audiovisual language therefore become the generic, a critical, open text. Carnival is not a spectacle seen by the people; they live in it, and everyone participates because its very idea embraces all the people. While carnival lasts, there is no other life outside it. During carnival time life is subject only to its laws, that is, the laws of its own freedom. Her audiovisual collages suggest stories without closure, which are neither univocal nor stable. How did your nom de plume come about? There seemed to be three words appearing midway through sentences where the person felt strongly about something. Which visual collage artist s or art movement has informed your practice? I started making collage when I was about 17, in the mids. The only work on a par with this would have been the visual collage of David Hockney and Gilbert and George, and also the moving image animations of Terry Gilliam. It is only by accident that I have stumbled upon my genre, or even known that I was a part of it. As an artist, my first intention is to communicate and make a connection with the audience, providing them a portal through which to engage in that communication. Beyond that, I wish the exchange to be total and all-encompassing. This is why I use collage, so that I can appeal on many levels in more than one way, and sometimes at once. It is like going into the house and going into all of the rooms, sometimes more than one at a time. This is what I require in order to deliver a live set, which sometimes has just verbal dialogue. My work is art and I want it to be presented in an appropriate environment. Can you tell me about its genealogy: It is also humorous to see who meets who along the way. However, I consider it just as effective if the viewer does not know the film â€" he or she would almost certainly recognise the actors or connect with the content in some way. It turned out to be the best so far, even better than in America. The historical referent is virtually absent from your film collages. Yes, it is a ready-made in that I am mostly not referencing other than what is actually going on in the scene; there is very little reference to the rest of the film. There are reasons for this of a very practical nature â€" I had to keep themes simple and focussed in order to group them into subjects together. Unless the subject had something to do with the history of a person or place or object it would not be relevant to my working process. It is very much the process that makes the product, and only through watching the films do I get my ideas. Without this I have nothing! Like most of the titles I use, Genre Collage has more than one meaning many of my titles are also puns. It is reflective of the times in which we live in the same way that folk art is. So this is why I say it is folk art. Folk is about re-using and sometimes recycling. He would sing a song that had been written by someone a week before two blocks away, and would add a new verse or change a line or two. Then one week on, someone would change what he had done. Unfortunately, after publishing those works, recycling was prohibited and on one level things changed. The artist does challenge boundaries. This has to have been one of the things that we have all had in common. The avant-garde starts on the outside, eventually becomes popularised, absorbed, becomes a commodity. I say that without any judgement whatsoever. It is a circular process. Which today also captures the latent desire for access, preservation and accumulation. We can only

recycle and sample what we have access to, regardless of the medium. Popular culture was often criticised for its lack of originality, sophistication and authenticity. Would you say that your multimedia collages represent a critical aesthetic, one that helps expose the ideology of generic conventions deemed as commodified products? It would be true to say that Genre Collage is a number of things â€" that is the nature of collage, it is not one-dimensional, it is capable of comfortably being many opposing things â€" a dialogue within itself. A hundred different films and characters meet in a way that they never did before. The results are engaging, often humorous, and hopefully enchanting. Originality means nothing to me â€" I am interested in what is energetic and inspiring. Reflecting the past without having a foot in the present is nostalgic. Looking at the past with thoughts about the future is the ideal. Folk art will always be turned into a commodity, but since things forever change there is nothing that we can do except keep moving and looking for new ways toâ€¦ say the same thing. While pointing to the recycling process itself, you ask the viewers to participate in that creative process, to make up their own narratives and genres. This suggests an open-ended process. Through collage, both artist and viewer can be creative in the way that they perceive what is going on, and it is not important to lead the way, with one narrative, and in fact it is impossible to do so with found footage; the viewer already taps into her or his personal memories of a specific film that I have cited by using the limitations of the original content. They do seem a little like fables, indeed. Really, the dark areas of these films are the injection of humour â€" wishing to undermine or tamper with the plot or status quo in some way. It is more an anarchic or slapstick approach â€" with a collage aesthetic. Full videos at http: I grew tired of working with the former, and wanted to approach editing and source footage more in the manner that I do with my musical work, using popular culture rather than more obscure sources. Also, I used a lot less animation and more straight-cut editing. It was liberating and kept me more in touch with my ideas because it was a faster way of working rather than the laborious animation. By fusing them we have avant-retard. We retreat and advance at the same time, we stand still, we fall over all at once. In a way it is a zen way of looking at movement. By moving everywhere at once we remain in the same place. Only one element need be introduced for instance a sound effect to make it the opposite. Can you tell me more about this programme and its aims? The title says it all really. I was trying to think of a fast way to convey the idea that we should let go of the old idea of originality, which is very restrictive and based upon possession of an idea, when an idea is fluid and made to be shared and changed. No one owns an idea; it always has a previous existence. There are no exceptions. Genre Collage is put together as a compilation of little self-contained sketches â€" it has about 7 or 8 parts on the timeline. From those subjects some play between characters, and also the music tells stories of similar subjects, each part meaning little on its own, but it all creates a jigsaw. There are ideas in what I do, but it is also a compilation of similar subjects. I am very fond of lists, I used lists of films and film genres to make the work to begin with. I like the idea of using ideas to make lists and lists to make ideas. All images and video reproductions are made with kind permission of the artist. Verso, , p. The interest of collage as a device for criticism resides partly in the objectivist impulse of cubism. Essays on Postmodern Culture Seattle: Bay Press, , p. Essays on Postmodern Culture, p. BFI, , p. An Introduction New York: Knopf, , p. Thus we can distinguish between compositing in the wider sense the general operation and compositing in a narrow sense assembling movie image elements to create a photorealistic shot. The MIT Press, , p. In contrast, compositing aims to blend them into a seamless whole, a single gestalt. Developments in Criticism London: Macmillan, , p. Routledge, , p. Wallflower Press, , p. Jameson , p. Hill and Wang, , p. All images and videos reproduced with kind permission from the artist.

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€¢ Henry Jenkins and Kristine Brunovska Karnick, "Introduction: Golden Eras and Blind Spots€"Genre, History and Comedy" in Classical Hollywood Comedy [eds. Jenkins and Brunovska Karnick],