Abstracts

Lúcia Nagib - Viewing World Cinema: Modes of Organisation and Understanding

How do we deal with and make sense of the mass of films, from the most different periods and places, available to us in so many formats, DVDs, Internet, cinemas, festivals, screenings in museums and other spaces? Is the term ‘world cinema’ helpful for the understanding of this huge and disparate production? This paper will address these questions from a polycentric approach that veers away from discourses of ‘difference’, which reduce world cinema to a victimised ‘other’ and risk replicating and perpetuating the very colonial partition of the world they claim to deconstruct. Instead, it will call attention to the extraordinary coincidence of cinematic tropes recurring across history and geography, which tell us what peoples from different periods and places have in common and how this commonality can generate original aesthetics. It will further enquire on the relation between common tropes and those cinematic moments privileged by cinephilia, which Mary-Ann Doane describes as a furtive activity of the film buff, rather than that of the theorist, and which tends to become all the more personal as film viewing retreats from the public to the private realm. As Mulvey alerts us, ‘now… individuals are able to build up collections of films that can be re-seen and reinterpreted along the lines that might change with changes in interest and knowledge but also are open to the chance insights and unexpected encounters that come with endless repetition’. This paper will attempt to make sense of the politics inherent in the act of authoring private histories through common world-cinema tropes.

Ciara Chambers - The impact of digitisation on film history research and education.

This paper will explore recent digitisation initiatives and the impact of increased digital access to archival film and contextual content. It will also consider the implications of screening contexts in educational settings. There will be a particular focus on the availability of difficult to access content through Northern Ireland Screen’s Digital Film Archive and the consideration of how this type of resource has transformative potential in the field of film history education and research. The extensive digitisation of British newsreel content will also serve as a case study as the online accessibility of this material far surpasses the availability of any other national newsreel collection. There will be a consideration of how these resources might function as test cases for future digitisation strategies in the field of film education.
Eve Oesterlen – EUscreen: European Audiovisual Heritage On Demand

Although audiovisual content is being digitised and increasingly made available online, access to audiovisual archive material, television in particular, remains fragmented and scattered. The presentation aims to give a brief overview of the goals and challenges of providing standardised online access to Europe’s television heritage in the EUscreen project (euscreen.eu), a major pan-European multimedia initiative funded by the European Commission in 2009, which is now positioning itself as the key player in the aggregation of audiovisual material in Europe.

Iain Robert Smith - Bootleg Archives: Alternative Channels of Film Preservation in the Internet Age

Since the early years of VHS, a limited grey market has developed around films which are not available to buy through legitimate channels — a market that has expanded considerably with the advent of peer-to-peer filesharing on the internet. While much of the scholarly debate around filesharing has focused on the downloading of the latest films and TV shows, this paper will argue that it is time we pay attention to the vast range of previously lost and forgotten films which are being circulated through paracinematic BitTorrent communities such as Cinemageddon and Karagarga. Given that Anglophone scholarship on national cinemas has been largely focused on films which have gained some form of international distribution and been subtitled in English, one of the strengths of these online communities is that they function to widen access to areas of world cinema that do not tend to leave the domestic market. Nevertheless, there are still a number of ethical issues surrounding this model of sharing that are yet to be resolved. Ultimately, therefore, this paper will consider to what extent these online ‘bootleg archives’ can help reshape our understanding of screen history.

Sergio Angelini – You can’t always get what you want….

When it comes to scholarly access, UK copyright has been a great friend to the education sector in the last quarter of a century. This has been especially true in the use of post-broadcast TV and Radio in teaching and learning. In the last few years this has been amended to try and keep pace with technological developments and encompass off-campus research via the authenticated delivery of online media. A new legislative framework is on the horizon that intends to simplify the licensing infrastructure underpinning such educational use. With examples drawn from projects being delivered by the BUFVC, we look at the negative and positive impact of legislation on the delivery of moving image and sound materials to the UK HE and FE community at large.

Liam Wylie - Make Your Archives Available. How Difficult Can It Be?

Living in the digital age has brought an expectation that information is available to us any place, anytime, anywhere and preferably free of charge. The consumption of media is no different we want access to photographs, music, film, radio and television ideally of any era. Being able to passively consume it is no longer enough we want to be able to share it, edit it re-use it. Broadcasting has changed hugely in the last 10 years and our consumption of radio
and television no longer just happens through the radio and the TV. Broadcasters now make their content available in a variety of ways, catch up players, video on demand, podcasts and streamed media are used to make content available. RTÉ a public service broadcaster in radio since 1926 and television since 1962 has built up a considerable record of Irish life. RTÉ has a stated ambition to open up these archives. This brings a number of challenges. The archives of public service archives are not usually public facing. The primary function of these archives is to serve programme makers. In this presentation I would like to explore some of these challenges of meeting the expectations of the digital age and show RTÉ Archives has begun to try and begin to open access to its collections. I would also like to ask how the academic community and broadcast archives might benefit from understanding the needs of each other.

Finola Kerrigan - Film choice in the digital age.

Online film distribution and the growth of on demand services have signalled a shift in how we choose the films that we watch. The combination of monthly subscriptions to services such as Lovefilm or Netflix, indie cinemas’ online film libraries and on demand services indicate an expansion of film consumption opportunities. However, in order to facilitate film consumption, such services provide a form of curation of their available catalogues and this creates interesting questions. Overall categories derived from genre are generally used, combined with algorithms which recommend films that are similar to those watched. What these classification schemes do not recognise is the range of motivations underlying our film selections and the impact of inaccurate classification on our overall film taste. Additionally, on demand distribution is not the free for all panacea that some claim, as the structural impediments of the global film industry still prevail to a certain extent.

John Knowles - Copyright, DVDs and streaming under license: the current position for UK libraries.

UK Libraries typically make use of copyright exceptions to distribute DVDs and may also make use of additional licensing to stream off-air recordings. Commercial license options are also becoming available enabling libraries to stream films to students. The talk will look at the potential contribution libraries could make to the distribution of world cinema.
Speaker biographies

Lúcia Nagib is Professor of Film at the University of Reading. Her single-authored books include: World Cinema and the Ethics of Realism (Continuum, 2011), Brazil on Screen: Cinema Novo, New Cinema, Utopia (I.B. Tauris, 2007), The Brazilian Film Revival: Interviews with 90 Filmmakers of the 90s (Editora 34, 2002), Born of the Ashes: The Auteur and the Individual in Oshima’s Films (Edusp, 1995), Around the Japanese Nouvelle Vague (Editora da Unicamp, 1993) and Werner Herzog: Film as Reality (Estação Liberdade, 1991). She is the editor of Impure Cinema: Intermedial and Intercultural Approaches to Film (with Anne Jerslev, I.B. Tauris, 2013), Theorizing World Cinema (with Chris Perriam and Rajinder Dudrah, I.B. Tauris, 2011), Realism and the Audiovisual Media (with Cecília Mello, Palgrave, 2009), The New Brazilian Cinema (I.B. Tauris, 2003), Master Mizoguchi (Navegar, 1990) and Ozu (Marco Zero, 1990).

Ciara Chambers is Lecturer in Film Studies at the University of Ulster and author of Ireland in the Newsreels (Irish Academic Press, 2012). She has worked on a number of archival and digitization projects with the British Universities’ Film and Video Council, Belfast Exposed Photography, Delargy Productions, the Nerve Centre, Northern Ireland Screen, Ulster Television, University College Cork and the Irish Film Archive.

Eve-Marie Oesterlen is Project Manager at the British Universities Film & Video Council (BUFVC) in London. She is currently responsible for co-ordinating the content delivery for the EC-funded EUscreen project, which aims to explore and promote Europe's rich and diverse cultural history by creating free, multilingual online access to over 50,000 high quality items of television programme content, contextual information and audiovisual paraphernalia. Eve-Marie initially joined the BUFVC in 2005 as Broadcast Researcher for the International Shakespeare Database AHRC project. She is co-editor of Shakespeare on Film, Television and Radio: The Researcher's Guide (BUFVC, 2009) and author of the chapter 'Shakespeare on Air' for the forthcoming Cambridge World Shakespeare Encyclopedia (Cambridge UP).

Iain Robert Smith is Lecturer in Film Studies at the University of Roehampton, London. He is author of the forthcoming monograph The Hollywood Meme: Transnational Borrowings from American Film and Television (Edinburgh University Press, 2014) and editor of a book-length special issue of the open-access journal Scope entitled Cultural Borrowings: Appropriation, Reworking, Transformation (2009). He has published peer-reviewed articles in a range of international journals including Velvet Light Trap and Portal, and he is currently a co-investigator on the AHRC funded research network Media Across Borders. Since 2012 he has been co-chair of the SCMS Transnational Cinemas Scholarly Interest Group.

Sergio Angelini is the Information and Publications Executive for the British Universities Film & Video Council. He runs the BUFVC’s Information Service and edits their quarterly journal, Viewfinder, as well as its online counterpart and is also responsible for the delivery of many of its online database. He also provides practical advice on copyright matters and locating AV resources. He gained his degree in Law from London School of Economics and MA in Film Studies and Film Archiving from the University of East Anglia.
Liam Wylie is the content producer for RTÉ Archives where he is responsible for the website www.rte.ie/archives. He has worked as a film and television archivist and is a former head of collections at the Irish Film Archive. Through his own production company Red Lemonade Productions he has independently produced and directed archive based documentaries for RTÉ television. Liam Wylie has a BA in Communication Studies from Dublin City University and an MSc in Multimedia Systems from Trinity College Dublin.

Finola Kerrigan is Senior Lecturer in Marketing at King’s College London where she teaches and researches a range of issues in marketing, with specific interest in marketing and consumption of arts and culture, branding and social media.

John Knowles is a Faculty Librarian at Queen’s University Belfast and provides advice on licencing for the Library at Queen’s. He is also the author of Effective Legal Research, 3rd ed. (Sweet & Maxwell 2012).