

Workshop on Film & Media Technologies

The Film Archive as a Research Laboratory

Thursday, December 12, 13.00 – 17.30 pm, at the EYE Film Institute in Amsterdam, The Netherlands

EYE Film Institute and the University of Groningen will host a workshop on Film and Media Technologies featuring Ian Christie (Birkbeck College London), Dominique Chateau (Paris I, Panthéon Sorbonne), Annie van den Oever (University of Groningen), and Giovanna Fossati (Chief Curator EYE / University of Amsterdam). In addition, the workshop will be attended by a number of experts on the topic including Ed Tan (University of Amsterdam), Frank Kessler (Universiteit Utrecht), Céline Scemama (Paris 1, Panthéon Sorbonne), Malte Hagener (University of Marburg), Annemone Ligensa (University of Köln), Susan Aasman (University of Groningen), and others.

The workshop will also witness the launch of a new volume of the international book series, *The Key Debates, Technē/Technology. Researching Cinema and Media Technologies, Their Development, Use, and Impact* edited by Annie van den Oever. The presentation will be delivered by Jeroen Sondervan on behalf of Amsterdam University Press. The Utrecht Professor of Film and Media Studies, Frank Kessler, will accept the first copy of the book.

An important part of the workshop will be the roundtable discussion involving the contributors to the edited volume *Technē/Technology*, specialists of archiving, film and media studies scholars, and the members of the Research School for Media Studies (RMeS). This roundtable discussion will focus on the apparatuses in the film and media archives. The discussion will centre upon these questions: Why and how to study the impact of film and media technologies? What was and is their impact on individuals and culture? How to turn the film archive into a research laboratory?

As part of the event, Godard's spectacular *Histoire(s) du Cinéma* will be screened in its entirety in two evenings on December 12 (8 pm) and 13 (8.30 pm). An expert of Godard, Céline Scemama (Paris 1, Panthéon - Sorbonne), will provide an introduction to this magisterial work.

The event is co-hosted by ICOG and the Centre for Arts in Society of the University of Groningen, EYE Film Institute The Netherlands, Birkbeck College London, Université Paris 1, Panthéon-Sorbonne, Amsterdam University Press, and the Research School for Media Studies (RMeS).



Workshop Programme

13.00 **Word of Welcome** by Annie van den Oever, Director Film Archive, University of Groningen

13.15 **Screening** *Amour et Science* (1912). Introduction by Giovanna Fossati, Chief Curator EYE

Keynote speech “Will the 3D Revolution Happen?” By Ian Christie, Birkbeck College London. Followed by debate and Q & A.

13.45 **Keynote speech** “On Walter Benjamin’s *The Work of Art* and the Aesthetic Impact of Moving Image Technologies.” Dominique Chateau, Paris 1, Sorbonne Panthéon. Followed by debate and Q & A.

14.15 Chair: Giovanna Fossati, EYE.

15.15 **Break**

15.30 **Round Table Discussion** on The Film Archive as a Research Laboratory: A Plea for New Directions. Featuring: Ed Tan (University of Amsterdam), Malte Hagener (University of Marburg), Susan Aasman (University of Groningen), Annemone Ligensa (University of Köln), Ian Christie (President Europa Cinemas / BFI), Giovanna Fossati (EYE / University of Amsterdam). Chair: Annie van den Oever (University of Groningen).

17:00 **Book Launch** Presentation of The Key Debates Volume 4 on *Techne / Technology*. With Amsterdam University Press Publisher Jeroen Sondervan.

Closing Words Reception

Evening program Thursday, December 12, 20.00 - 23.00 h

Screening of J.L. Godard’s *Historie(s) du Cinéma*, Part 1 to 4. Introduction by Céline Scemama (Panthéon-Sorbonne).

Evening program Friday, December 13, 20 - 23.00 h

Screening J.L. Godard’s *Historie(s) du Cinéma*, Part 5 to 8. Introduction by Céline Scemama (Panthéon-Sorbonne).



All invited to the workshop may request a free ticket for the event at the ticket office at the EYE Film museum. No reservation needed. Free entrance for students (student card required). Entrance for others: 10 euro (non-students) or 8.50 (with reduction) or 7.50 (for friends). Please note that normal film tickets are required for the screenings of *Historie(s) du Cinéma*. The workshop and introductions to Godard's films will be in English.

Location:

EYE, the new film museum
IJpromenade 1
Amsterdam

www.eyefilm.nl

bij de workshop en het avondprogramma is Engels.

Workshop on Film & Media Technologies: The Film Archive as a Research Laboratory – A Plea for New Directions

Friday, December 13, 10.30 – 17.00 in University of Groningen

Location: Grote Vergaderzaal, Oude Boteringestraat 44, Groningen

The University of Groningen will host the second day of the two-day workshop on Film and Media Technologies. The focus will be on the theories, philosophies, and debates on technology and their productivity for film and media studies, and for film and media archival practices. The workshop is not organized around a single thesis, with the exception of the assertion that technology is a major concern for film and media scholars. Rather, it is approached from a multitude of angles: philosophy, techno-aesthetics, semiotics, apparatus theory, (new) film history, media archaeology, and the industrial or the sensory/cognitive experience. The two-day workshop will include contributions from film and media experts working on a wide range of technology-related issues.

The first major set of questions to be addressed in the workshop is how the new philosophies (of technology) created in relation to major technological transformations— such as the new philosophies of (media) technology formulated by Benjamin, Heidegger, McLuhan, Kittler, or Stiegler —could or did contribute in turn to the modification of film theory and some of its key concepts. The French expert on the aesthetics of cinema, Dominique Chateau, will open the workshop with a detailed analysis of Walter Benjamin’s seminal essay on *The work of Art* assessing the implications of Benjamin’s essay for the fields of aesthetics and film and media studies today. The second topic to be discussed is the newest insights into the so-called “History of Vision” debate, which will be presented by the German expert on the topic, Annemone Ligensa. The third issue to be introduced by media historian Susan Aasman is how experimental media archaeology can help explore historical practices of home movie making. In particular, she will focus on the relation between changing technologies and shifts in user generations.

Acknowledging the need to study media devices, old and new, and the processes of innovation as well as established media practices, the discussion in the afternoon will reflect on “Psycho-Technique” – to be presented by the German expert Malte Hagener - and on the debate surrounding 3D – to be presented by the President of Europa Cinemas, Ian Christie.

The last debate will focus on some central questions to be opened up in the round table discussion at the EYE Film Institute the day before: Why and how to study the impact of film and media technologies? What was and is their impact on individuals and culture? How to turn the film archive into a research laboratory? The debate will be opened by Annie van den Oever and Giovanna Fossati with their “Plea for New Directions.”

Workshop participants

The workshop will involve the contributors to *Techné/Technology* book, specialists of archiving, film and media studies scholars, members of the Research School for Media Studies (RMeS), and respondents to the presented papers. Ian Christie (Birkbeck College London), Dominique Chateau (Paris I, Panthéon Sorbonne), Annie van den Oever (University of Groningen), and Giovanna Fossati (Chief Curator EYE / University of Amsterdam), Céline Scemama (Paris 1, Panthéon Sorbonne), Malte Hagener (University of Marburg), Annemone Ligensa (University of Köln), Susan Aasman (University of Groningen), and Anna Backman Rogers (Stockholm)



University) will act as the main speakers. Additionally, a number of experts in the field of film and media studies will participate in the discussion. Among the respondents and participants are: Marcel Broersma, Marco Caracciolo, Emiel Copini, Edo Evink, Pascal Gielen, Amanda Gilroy, Elena Gualtieri, Cécile Guédon, Julian Hanich, Barend van Heusden, Thijs Lijster, Miklós Kiss, Kristin McGee, Dana Mustata, Annelies van Noortwijk, Ari Purnama, Tom Slootweg, Judith Vega, Alejandra Wah, Frans Tol, Steven Willemsen, and others.

Workshop Programme

10.30 **Word of Welcome** by Liesbeth Korthals Altes, Director Research School for the Humanities, University of Groningen

10.45 Introduction to the workshop by Giovanna Fossati, Chief Curator EYE

11.00 “On Walter Benjamin’s *The Work of Art* and the Implications for the Fields of Film and Media Studies.” Dominique Chateau, Paris 1, Panthéon- Sorbonne.

“The ‘History of Vision’ Debate.” Annemone Ligensa, University of Köln.

“Historical Practices of Home Movie Making I Relation to Changing Technologies and Shifts in User Generations.” By Susan Aasman, University of Groningen.

Followed by Q & A and debate. Chair: Giovanna Fossati, EYE.

13.00 **Lunch Break**

14.00 “A short reflection on video as used by J.L. Godard for his *Historie(s) du Cinéma*, “ By Godard expert Céline Scemama (Panthéon-Sorbonne).

“The 3D Debate” By Ian Christie, President Europa Cinemas, Birkbeck College London.

“Psycho-Technique.” By Malte Hagener, University of Marburg.

Followed by Q& A and debate. Chair: Annie van den Oever.

15.45 **Book Announcement** of The Key Debates Volume 5, on *Woman*, by Laura Mulvey and Anna Backman Rogers published by Amsterdam University Press.

Round Table Discussion on The Film Archive as a Research Laboratory 2. A Plea for New Directions. With: Giovana Fossati (EYE / University of Amsterdam), Malte Hagener



16.00 (University of Marburg), Susan Aasman (University of Groningen), Annemone Ligensa (University of Köln), Ian Christie (President Europa Cinemas / BFI), Annie van den Oever (University of Groningen), Dominique Chateau (Panthéon-Sorbonne).

Chair:: Doeko Bosscher (University of Groningen).

17:00 **Closing Words** Reception & Buffet

EVENING PROGRAM IN EYE

Evening program Friday, December 12, 20 - 23.00 h

Screening J.L. Godard's *Historie(s) du Cinéma*, Part 5 to 8. Introduction by Godard expert Céline Scemama (Panthéon-Sorbonne).

Please also note the evening program in EYE on Thursday, Dec. 12, 20 - 23.00 h

Screening J.L. Godard's *Historie(s) du Cinéma*, Part 1 to 4. Introduction by Godard expert Céline Scemama (Panthéon-Sorbonne).



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• More in: [RMeS News](#)

Workshop: Peer reviewing for PhD's and Research Master Students

Date: 12 December 2013

Time: 09:30 – 12:00

Venue: EYE Filmmuseum, Amsterdam

Open to: PhD candidates and Research Master students affiliated with RMeS; PhD candidates and Research Master students affiliated with other (national) Graduate Research Schools

Fee (non-members): € 50

Credits: 1

Coordination: prof. Annie van den Oever & prof. Patricia Pisters

Contributors: Anna Backman Rogers (Söckholm University), Ian Christie (Birkbeck College London), and Jaap Kooijman (University of Amsterdam).

Registration: Maximum participants in the event: 15 - Register before: 2 December, 2013 - Register at <http://www.rmes.nl/workshop-peer-reviewing-for-phds-and-research-master-students-13-december-2013/>

Peer reviewing for PhD's and Research Master Students

Peer reviewing is becoming increasingly important as more and more institutions require researchers to publish within reviewed journals or edited volumes. Reviewing is a skill and practice that must be learned and utilised. When and how has peer reviewing been implemented in the humanities? Do best practices vary from those in the sciences, or from one national context to another? What are the implications on the job market?

This workshop will investigate the process of peer reviewing using *NECSUS* as a primary example. A panel of experts on the issue of peer reviewing and open access publishing will lead the discussion on such issues as maintaining the integrity of the review process, selecting



reviewers, disseminating feedback to writers, and other topics of concern. Panellists include Patricia Pisters (*NECSUS* Editorial Board), Ian Christie (series editor *The Key Debates*), Annie van den Oever (*NECSUS* Editorial Board), and others.

Workshop schedule:

The workshop will begin with five-minute presentations from each panellist, in which they introduce the journals and volumes they edit and also their particular peer reviewing policy. Our moderator will then pose questions to the panel of experts which will focus on the following topics: the role of the peer reviewer; the role of the writer submitting to review; the role of the editor in judging/responding to reviews; best practices in writing peer reviews; journal policies on peer reviewing and the implications on research and employment; the ethics of the peer review process. The questions will generally follow the sequential narrative of the actual peer review process as it plays out in the journal editorial process. After the discussion of these various issues the floor will be open to questions. A member of the audience will be asked to record responses on a white board for the purposes of finding a preliminary list of best practices in peer reviewing. At the end of this workshop we will draw conclusions and begin to formulate a statement on best practices and ethics in peer reviewing for academic publications in the humanities, with a particular emphasis on film and media studies. Attendees are encouraged to formulate questions and topics for discussion.

Organised by RMes in close cooperation with the *NECSUS* Editorial Board (Greg de Cuir, Patricia Pister, and Annie van den Oever)

This workshop is offered as part of the *NECSUS* event *Key Debates* on 12 and 13 December in EYE. More information will follow soon.

Preparation and readings:

Information will follow. <http://www.rmes.nl/workshop-peer-reviewing-for-phds-and-research-master-students-13-december-2013/>

Outer circle arrangement:

We offer the possibility to participate **passively** in, i.e. audit, this workshop. This means you will be placed in the “outer circle”. This possibility is open to everyone, from junior to senior researchers and staff. While passive participation is free, registration is still necessary, by emailing [rmes-fgw\[at\]uva\[dot\]nl](mailto:rmes-fgw[at]uva[dot]nl). Do note that you will be offered the opportunity to make comments and ask questions **only** if there’s time left after discussion with the inner circle.



If you want to participate actively and also earn credits, please register as a regular, active participant, or inner circle, via our registration form.

Credits & certificate

Certificates of participation and credits are available upon request after the event. Event coordinators will decide whether the participant has fulfilled all requirements for the ECTS. Please direct your request to RMeS-fgw@uav.nl and include the postal address you want the certificate send to. Note: the certificate itself is not valid as ECTS, you need to validate it yourself at your local Graduate School.