

International workshop: "Situating Film Practices: Amateurism – Professionalism – Pragmatism".

Date: 30.5.2017 – 31.5.2017

Location: University of Gothenburg, Department of Cultural Sciences, Vera Sandbergs Allé 8, 41133 Göteborg, Sweden

Host: Mats Jöhnsson, Department of Cultural Sciences, University of Gothenburg

TUESDAY 30 MAY 12.00–12.45 LUNCH

INTRODUCTORY PERSPECTIVE

12.45–13.00:

MATS JÖNSSON: Situating Local Film Research Practices

I. GENERAL PERSPECTIVES

13.00–13.30

YVONNE ZIMMERMANN: Amateur Film and Corporate Media Culture: A Foray into Forms, Practices and Functions of Amateur Film in the Factory

13.30–14.00

INGO ZECHNER: Exploring Ephemeral Films

14.00–14.30

CLAIRE THOMSON: The best amateur film never made

14.30–15.00 COFFEE

II. AUSTRIAN PERSPECTIVES

15:00-15:30

SANDRA LADWIG: Amateur Filmmaking – a Specific Form of Modern Leisure

15.30–16.00

SARAH LAUß: Motifs and image types in Austrian amateur films. An art-historical approach to amateur cinematography

16.00–16.30

MICHAELA SCHARF: Amateur Cinematography as Technology of the Self. Modes of Self-presentation in Austrian Amateur Films from the 1920s to the 1980s

16.30–17.30: **END DISCUSSION DAY ONE**

18.30 DINNER AT LEVANTINE (<https://www.levantine.se>)

WEDNESDAY 31 MAY 9.30–10.00 COFFEE

III. INDIVIDUAL PERSPECTIVES

10.00–10.30

EMIL STJERNHOLM: Cineaste, Amateur, Propagandist: Gösta Werner's Film Practices during World War II

10.30–11.00

ANNA ANDERSEN: On leaving the frame: interviewing the Italian architect Paolo Portoghesi

11.00–11.30

ALEXANDER STARK: Professional Amateurism – “The film-making baker's wife” Elisabeth Wilms

11.30–12.30 LUNCH

IV. ARCHIVE AND AUDIO PERSPECTIVES

12.30–13.00 **LARS-MARTIN SØRENSEN: From Film Scrap to Cultural Heritage: a tale of two projects**

13.00–13.30

RASMUS FLEISCHER: Amateur audio recording and the marketing of the tape recorder

13.30–14.00 COFFEE

V. SWEDISH PERSPECTIVES

14.00–14.30

ANNIKA WICKMAN: The Amateur Approach and the Swedish Military's Production of Educational Films 1920–1939

14.30–15.00

ÅSA BERGSTRÖM: In the Eye of the Beholder – Situating the Swedish European Aid in the late 1940s

15.00–15.30

ERIK PERSSON: 'A most important task for the city': The pragmatics of municipal sponsored city films in Sweden

15.30–16.30: END DISCUSSION DAY TWO

TITLES AND ABSTRACTS

ANNA ANDERSEN

On leaving the frame: interviewing the Italian architect Paolo Portoghesi

This presentation springs from one particular moment when I conducted a video interview with the Italian architect Paolo Portoghesi: after about 50 minutes of interview, he suggested to leave his office (the room we were filming) to look at some material that was located in his nearby house. As a filmmaker working alone, I was not able to bring my heavy camera with, and quickly decided only to bring my sound recorder as we walked out of the frame and into the dark February night. Lacking a visual image, the recording from this second part of my interview proved, nevertheless, to be of great interest. Portoghesi opened up and I uncovered new and unknown aspects of his work and persona. The experience and the footage resulted in the film *Calcata* (Andersen, 2017, HDvideo, 12:00). Located within the genre of the essay film, I aim at utilizing this potential of the unexpected, and perhaps lack of professionalism as a filmmaker, and see my experience of leaving the frame to have creative potential, affecting the way I encounter architectural history. What consequences did Portoghesi's suggestion to leave the frame have for me: first as an architectural history, and secondly as a filmmaker? The presentation will include a screening of the film.

ÅSA BERGSTRÖM

In the Eye of the Beholder – Situating the Swedish European Aid in the late 1940s

Svenska Europahjälpen (the Swedish European Aid) existed between 1946 and 1951, with the specific purpose of raising money for the refugees of Europe after the Second World War. During its short existence, the organisation commissioned a number of promotional short films in order to convince the audience to financially support the ancillary work performed. These short films primarily focus the still existing organisation Svenska Rädda Barnen (Swedish Save the Children), promoting it as an active helping hand and Sweden as a truly good hearted hero, not least in connection to the post war ancillary work performed in Austria. Pre- production protocols and films reveal apparent media strategic awareness, and with this material as focal point this presentation will outline the media strategies of Svenska Europahjälpen with a special focus on films representing Swedish ancillary work performed in Austria in the late 1940s.

RASMUS FLEISCHER

Amateur audio recording and the marketing of the tape recorder

Around 1950, the tape recorder was introduced on the consumer market. But it was far from clear why consumers would want to buy audio recording equipment. What ends could recording serve in everyday life? The advertisements for tape recorders tried to answer this question by giving instructions for amateur activities, including ways to connect recorded sound to still or moving images. In addition, the industry supported enthusiast groupings of "sound hunters". I will present some results from an ongoing project of writing a media history of the tape recorder, focusing on the time before the introduction of cassette tapes and video tapes. I hope that this may open up for a discussion about parallels between amateur recording practices in sound and film.

MATS JÖNSSON

Situating Local Film Research Practices

The paper briefly sketches some of the main ideas behind our combined seminar-workshop, while also presenting the general outline of a recently initiated research project on local and regional films involving close collaborations with cultural institutions in the Gothenburg region and with national archives, libraries, and museums.

SANDRA LADWIG

Amateur Filmmaking – a Specific Form of Modern Leisure

This paper examines Austrian amateur films by means of the notion of leisure: not only do many amateur films depict leisure activities, but making amateur film is itself a form of leisure. The presentation outlines the key aims of the dissertation project "Leisure in Austrian Amateur Films from the 1920s to the 1980s as a Phenomenon of Modernity": Leisure activities in amateur films are discussed as components of the spare time spectrum that Nöbert Elias and Eric Dunning developed in the 1980s. Rejecting false dichotomies of labour and leisure in sociological theory, within this spectrum the degree of routinization varies and "a controlled de- controlling of restraints on emotions" enables enjoyable excitement. Furthermore, the aesthetic differences in the films are of interest to explore amateur filmmaking as a mode of modern participatory leisure. The project focuses on the composition of the films revealing the aesthetic differences in the diverse amateur film practice, as well as illustrating the personal importance amateur filmmakers attached to this leisure pursuit. The approach distinguishes aesthetic forms in amateur films to explore the film practice as a specific form of leisure activity that can fulfil different ideas of the individual persons' pastime.

SARAH LAUß

Motifs and image types in Austrian amateur films. An art-historical approach to amateur cinematography

Assuming that amateur filming is a specific practice of producing cultural meaning the presentation of Sarah Lauß focuses on the investigation of cinematic motifs and image types in Austrian amateur films from the 1920s to the 1980s. It concentrates on motifs as symptoms of cultural ideas or social tendencies as well as manifestations of inherent principles. Art-historical research has developed a broad basic knowledge for the analysis of image contents that can be used to determine motifs, to identify image types and to investigate the relation between these types and image topics as well as formal representations. Especially iconography and iconology can provide a new methodological approach for examining motifs in amateur cinematography and enable the development of an image type catalogue which can provide information about the meaning of motifs in different thematic contexts in amateur film.

ERIK PERSSON

'A most important task for the city': The pragmatics of municipal sponsored city films in Sweden

This paper departs from my on-going dissertation project on films about the city of Gothenburg commissioned by the municipality from 1938 to 2015, a study that I place within the growing body of work on different kinds of useful cinema (Accland & Wasson 2012; Hediger & Vonderau 2009; Zimmermann 2011). Within the broad body useful films there is a wide spectrum from cheaper

productions, often produced for everyday use within the commissioning organisation, to the more expensive and prestige full ones, produced for screenings in official contexts outside of the commissioning company or institution. In this, the production of municipal city films in Sweden during the inter- and post-war period is no exception. In this paper I will discuss a case example from my dissertation project that I argue belong to the more prestige full and professional kind. With this example as a starting point I will highlight some of the pragmatics of this kind of useful cinema and its textual instability, multitude of uses, target groups and screening contexts.

MICHAELA SCHARF

Amateur Cinematography as Technology of the Self. Modes of Self-presentation in Austrian Amateur Films from the 1920s to the 1980s

Based on the very first results of the dissertation project on “Practices of Subjectivation in Austrian Amateur Films from the 1920s to the 1980s” the presentation focuses on private moving images as sources of historical self-visualizations and concentrates on their potential for research on cultural history in general, and practices of subjectivation in particular. Referring to Michel Foucault’s concept of “technologies of the self”, amateur film production can be understood as a self-reflexive practice. Both the filmmakers and the persons acting in front of the camera produce a specific understanding of themselves during the filming process. The amateur films show the filmmakers’ personal visions of life as well as the filmed persons’ performances following a cultural repertoire of images, gestures and facial expressions. The presentation discusses the methodological approach of a serial film analysis combined with a micro-historical view on specific case studies to examine different modes of self-presentation in Austrian amateur films.

LARS-MARTIN SØRENSEN

From Film Scrap to Cultural Heritage: a tale of two projects

The Danish Film Institute is currently involved in two projects that both make professional and non-professional footage accessible to domestic and international audiences. This presentation deals with how digitization has turned the scrap of the film archive into a valuable asset.

EMIL STJERNHOLM

Cineaste, Amateur, Propagandist: Gösta Werner’s Film Practices during World War II

Swedish filmmaker and historian Gösta Werner (1908-2009) was recognized as a film society pioneer and modern film theorist in the 1930s, but once he ventured into film production during World War II—in the context of amateur film, military film and propaganda newsreels—the discourse surrounding his persona began to change. By mapping this transformative period in Werner’s career, this paper aims to gain a better understanding of the filmmaker’s transition from “theorist” to “practitioner”.

Neither Werner nor the scholars who have written about his career have elaborated on the diverse set of film practices that he was engaged in during World War II. Instead, the canonized experimental short film *The Sacrifice* (*Midvinterblot*, 1945) has habitually (and wrongly) been labeled as the director’s debut film. However, long before the release of this film, Werner began to pursue filmmaking in different contexts. After a move to Stockholm, Werner became an active member of the organization *Sveriges filmamatörer* (“Sweden’s film amateurs”) and occupied different jobs in the film industry, predominately working with public relations, advertising and translation. Following the outbreak of the war, Werner was called up for military service, where he not only worked as a translator but also got to shoot and edit films for *Försvarsstabens filmdetalj* (“The Defence Staff Film Unit”). After leaving the military, Werner moved into film production under the auspices of the leading German film company Ufa and started working with their Swedish newsreel *Ufa-journalen*, combining the shooting of original footage in Sweden with the editing of images from the war, and he would continue to work with German propaganda until the late stages of the war. Although opinions about Werner were divided it is clear that his Nazi affiliations had an impact on the authorial discourse surrounding him in the postwar years. This, in turn, raises questions concerning how Werner conceptualized and made use of the fluid categories “amateur” and “professional” in the construction of his biographical legend during and after the war.

ALEXANDER STARK

Professional Amateurism – “The film-making baker’s wife” Elisabeth Wilms

Elisabeth Wilms (1905-1981) from Dortmund, Germany, started making films as a hobby in 1941. Due to some coincidences, this hobby became a successful business on its own soon after the Second World War. Until her death, she produced more than one hundred films, about sixty of them were commissioned. My presentation will focus on two aspects of Wilms’ case: her professionalization process from an autodidact amateur filmmaker to a successful author of commissioned films and her undetermined status in the grey area between amateur and professional filmmaking, which remained an area of tension throughout her whole career.

CLAIRE THOMSON

The best amateur film never made

Cinephiles have many wistful terms for films which remain unrealised, unfinished, unfiled, and unmade: ‘the best Kubrick movie never made’, etc. My current research uses unrealised film projects by Scandinavian auteurs such as Dreyer, Bergman and von Trier to explore questions about the status and use of the unfiled film in the contemporary, semi-digital archive. For the purposes of this workshop, I would like to reconsider some of the same questions in the context of the amateur film, with examples from archives in Scotland and Denmark. The central point here is that a film is hailed as ‘unrealised’ only if an auteur of some standing fails to realise or finish it, and/or if the doomed project leaves some trace in the archives. What happens if an amateur filmmaker fails to realise a project? Does it leave traces behind? What can the auteurial unfiled film tell us about amateur filmmaking and the boundaries between filmed and unfiled, realised and unrealised?

ANNIKA WICKMAN

The Amateur Approach and the Swedish Military’s Production of Educational Films 1920–1939

By using *amateur* as a key concept new insight about useful media is gained. In the case discussed in my paper, *amateur* highlights different value systems in place in the military and in the commercial film industry respectively. My argument will mainly rely on two sources: The first is a text about amateur cinema from 1915 by the Swedish promoter of educational cinema Dagmar Waldner. The second source is the traces that the military producer of educational films *Armé-, Marin- och Flygfilm* (AMF) has left in the film database of the Swedish Film Institute. I will conclude that it was the amateur approach that kept some of AMF’s film workers separated from the commercial film industry while it propelled others into it.

INGO ZECHNER

Exploring Ephemeral Films

After being neglected for a long time, amateur films and other ephemeral films have become a challenge for both, scholars and archivists. As many of these films are lacking basic information about their provenance, their conditions of production and their content, scholars will want to watch them over and over again while archivists must be afraid of damaging or even destroying the only copy available. The sudden death of analogue film in 2011 put an end to this dilemma by leaving no other option for archives but going digital. The Austrian Film Museum, the Ludwig Boltzmann Institute for History and Society and the United States Holocaust Memorial Museum have joined forces to benefit from the advantages of digitization while trying to avoid its shortcomings at the same time. Ingo Zechner will speak about digitizing ephemeral films and present a digital film annotation tool that allows scholars to create frame-by-frame annotations and to conduct microanalysis of films.

YVONNE ZIMMERMANN

Amateur Film and Corporate Media Culture: A Foray into Forms, Practices and Functions of Amateur Film in the Factory

Over the last fifteen years, amateur film has developed into a vibrant research field. While pioneering studies by Patricia Zimmermann or Roger Odin mainly focused on home movies, recent scholarship has pointed to the manifold amateur film practices and discourses outside the home and has started to explore the institutional, technological, social and aesthetic specificities of these kinds of 'out of home' amateur movies. However, little has been said to date about amateur film in the factory. This contribution concentrates on amateur film in the institutional context of the industry and explores the manifold practices and uses of amateur film in corporate media culture.

Sulzer Ltd., a globally active industrial engineering and manufacturing company founded in Winterthur, Switzerland, in 1834 lends itself as an exemplary case to study corporate amateur film culture and its relation to industrial film. Amateur film played many different roles in Sulzer's media practice. The contribution wishes to draw attention to the many forms, practices and functions (internal and external) of amateur film in corporate organizations and to explore the hybridity and blurred boundaries between amateur and professionally produced films as well as between 'corporate home movies' or 'family films of the industry' and industrial films.

Bios & Publications

Filmmaker and Architectural Historian **Anna Ulrikke Andersen** is a PhD candidate in Architectural Design at the Bartlett School of Architecture, UCL, where she is using filmmaking as a practice led research methodology when investigating the window in the life and theory of the Norwegian architectural theorist Christian Norberg-Schulz. Her work has been presented at a wide range of institutions including the 2014 Venice Architectural Biennale, Oxford University and The Oslo School of Architecture and Design, and her films has been screened at The Royal Academy of Arts Architecture, Trondheim Academy of Fine Arts and the 2017 Essay Film Festival, amongst others. She is the founder of the Bartlett Film+Place+Architecture Doctoral Network, and currently the competition director of the Architecture Film Festival London 2017.

Åsa Bergström is a PhD student in Film Studies at Lund University. Her dissertation analyses how Sweden has addressed and represented the Holocaust in moving images. The project involves archival research and the primary source material consists of newsreels, documentaries, docudramas, and fiction films from the Second World War up until today. Her present research includes projects and publications on factual theatre, children's film, newsreels, media representations of humanitarian organisations, and Swedish docudrama on screen, stage and television. She has a professional background as an actress, and extensive experience in contemporary drama, musical theatre, children's theatre, and improvisational theatre.

Rasmus Fleischer is a postdoctoral researcher at the Institute of Economic History, Stockholm University. Among other things, he is currently involved in a large project named "Streaming Heritage", focusing on the streaming music service Spotify. He earned his Ph.D. in history with a dissertation named "The political economy of music: sound media, legislation and the defence of live music, 1925–2000".

Mats Jönsson is Professor in Film Studies at the Department of Cultural Sciences, University of Gothenburg. He has written three monographs, co-edited six interdisciplinary anthologies, and contributed to numerous international periodicals and anthologies. He is initiator of the global research network The Newsreel Network (TNN). For the moment, he is fully occupied with a digital collaborative platform project for research and education within the humanities, "Gothenburg Cultures on the Town 1621–2021 (GPS400)".

In February 2015 **Sandra Ladwig** completed the Diploma Programme in theatre, film and media studies at the University of Vienna with a thesis on amateur films of the 1930s and 1940s, which are archived in the Austrian Film Museum. Sandra Ladwig has been working at the Department of Media Theory, University

of Applied Arts Vienna since October 2016. She is currently writing her PhD thesis on leisure in Austrian amateur films as a phenomenon of modernity. Her research is financed by the Austrian Academy of Sciences as part of the DOC- team-project *Doing Amateur Film. Social and Aesthetic Practices in Austrian Amateur Films between the 1920s and the 1980s*. In her research Sandra Ladwig conceives of amateur film as a practice that is temporally configured and constituted as leisure activity in itself as well as by the leisure activities depicted in the films.

Sarah Lauß was born 1984 in Schärding, Upper Austria. She studied art history and communication science at the University of Vienna and graduated with an interdisciplinary master thesis on practices regarding form and content in Austrian press photography. After finishing her studies she worked as a photo editor for different newspaper and magazine publishers. She also published articles in exhibition and workshop catalogues, for example for the exhibition "The common which no longer exists" shown at the Künstlerhaus Vienna and the workshop „Silent Collocutors“ held at the Museum of Modern and Contemporary Art Rijeka. Since October 2016 she has been working as a doctoral candidate and research assistant at the University of Applied Arts Vienna (Institute of Art Sciences and Art Education, Department of Art History). Currently she is writing her PhD thesis about cinematic motifs and image types in Austrian amateur films between 1920 and 1980, for which she received a scholarship from the Austrian Academy of Sciences (DOC-team). With her colleagues Sandra Ladwig and Michaela Scharf she is working on the project "Doing amateur film. Social and aesthetic practices in Austrian amateur films between 1920 and 1980".

Erik Persson is a PhD Candidate in Film Studies at the University of Gothenburg. His article 'Useful cinema and the dynamic film history beyond the national archive – Locating municipally sponsored Swedish city films in local archives' will be published in the forthcoming edition of *Journal of Scandinavian Cinema*.

Michaela Scharf studied history and psychology at the University of Vienna and currently is based at the Ludwig Boltzmann Institute for History and Society (Vienna), working with ephemeral films, sponsored and amateur films. From 2013 until 2014 she was research associate in the virtual exhibition project: "First World War and the End of the Habsburg Monarchy". Since December 2015 Michaela Scharf has been a scientific assistant at the Filmakademie Wien, University of Music and Performing Arts Vienna. Currently she is working on her PhD project: "Practices of Subjectivation in Austrian Amateur Films from the 1920s to the 1980s", funded by the Austrian Academy of Sciences. Her main research fields are visual history, cultural studies, contemporary history and history of the Great War.

Lars-Martin Sørensen is head of the research unit at the Danish Film Institute. He is author of *Censorship of Japanese Films during the U.S. Occupation of Japan: the cases of Yasujiro Ozu and Akira Kurosawa* (N.Y., Mellen Press, 2009) and *Dansk film under nazismen* [Danish Film during the Nazi Era], (Copenhagen, Lindhardt & Ringhof, 2014)

Emil Stjernholm is a PhD Student in Film Studies at the Centre for Languages and Literature, Lund University, Sweden. His areas of research include documentary film, film propaganda and useful cinema. His doctoral dissertation focuses on the Swedish film pioneer Gösta Werner. He has published articles in journals like *Journal of Media, Cognition and Communication*, *Studies in European Cinema* and *BioScope: South Asian Screen Studies* (forthcoming 2017).

Alexander Stark studied Media Science and History at the University of Trier (Germany) from 2006 to 2013 and earned his Master's degree having written his thesis about German amateur filmmaker Elisabeth Wilms' 1947/48 charity films. Since 2014 he is an Academic Assistant at the Department of Media Science at Philipps-University Marburg, Germany. He is currently working on his doctoral thesis, which is supervised by Prof. Dr. Yvonne Zimmermann. It bears the working title „Die filmende Bäckersfrau“ – Elisabeth Wilms und der Amateurfilm in Deutschland (1941-1981), ("The film-making baker's wife" – Elisabeth Wilms and the amateur film in Germany).

Claire Thomson is a Senior Lecturer in Scandinavian Film at UCL (University College London). She is the author of *Thomas Vinterberg's Festen* (University of Washington Press, 2013) and *Short Films from a Small Nation: Danish Informational Film 1935-65* (Edinburgh University Press, forthcoming). Claire's new project investigates the unrealised films of Dreyer, Bergman and von Trier.

Annika Wickman is a PhD Candidate in Media Studies at Stockholm University. She received her MA in cinema studies from Stockholm University in 2013 and has a Bachelor of Arts Degree from Stockholm University including courses in cinema studies, art history, literature, and ethnology. Wickman's dissertation project, "Film in the Service of the Armed Forces: Cinema in Swedish Military Education 1920–1939," explores how films were produced by Swedish militaries and used as an educational tool in military education.

Ingo Zechner, born 1972, Dr., is a philosopher and historian, serving as Director of the Ludwig Boltzmann Institute for History and Society (LBIGG) in Vienna since 2015. As an academic staff member at the Jewish Community Vienna (2000–2008), he was Head of the Community's Holocaust Victims' Information and Support Center (2003–2008) and, after developing this project for years (2003–2008), he was the founding Business Manager of the Vienna Wiesenthal Institute for Holocaust Studies (VWI) (2009). Since 2010 he has been a Project Manager and participant of several research projects, including the project "Ephemeral Films: National Socialism in Austria" (2011–2016). He was the Raab Foundation Fellow at the United States Holocaust Memorial Museum in Washington DC (2013) before he was appointed Associate Director of the IFK International Research Center for Cultural Studies in Vienna (2013–2016). He has published two books (on philosophical aesthetics and post-structuralist philosophy), co-edited an exhibition catalogue and two volumes, and written on film, literature, music, archival theory and practice, and Holocaust Studies, i.a.: *Abenteuer Alltag. Zur Archäologie des Amateurfilms*, Vienna 2015 (*Everyday Life as an Adventure. Amateur Film Archeology*, ed. with Siegfried Mattl et. al.). www.ingozechner.net

Yvonne Zimmermann is Professor of Media Studies at Philipps-University Marburg (Germany). She is the author of *Bergführer Lorenz: Karriere eines missglückten Films* (Career of a Failed Film, 2005) and editor and co-author of a volume on 'useful cinema' in Switzerland (*Schaufenster Schweiz: Dokumentarische Gebrauchsfilme 1896-1964*, 2011). She has published widely on industrial film, 'useful cinema' and nontheatrical film culture. Part of her current research focuses on moving image advertising. Recent essays include "Advertising and Film: A Topological Approach" published in *Films That Sell: Moving Pictures and Advertising* (2016).