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LIRCES
LABORATOIRE INTERDISCIPLINAIRE



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REC.forward / Contemporary reuses of amateur film #3

Call for papers for the international conference:

"Social networks: a reservoir of images for reuse?"

(Nice, Villa Arson, 21-22 November 2024)

In order to pursue the interdisciplinary reflection carried out as part of the REC.forward programme on *Contemporary Reuses of Amateur Film*, a third edition will focus on the **gestures of reuse that draw their material from the amateur audiovisual content produced and disseminated on the Internet**, as a result of the exchanges that characterise digital life on social networks, its conversational dynamics (Gunthert, 2020; Allard, 2014) and its 'instrumented' relationships (Compiègne, 2014). By focusing on this specific space of creation and dissemination in a variety of socio-numerical contexts, this theme will allow us to pursue the questioning on the actors, intentions, and contexts of the reappropriation of amateur film (2022 conference), as well as on the memorial issues of its contemporary reuse (2023 conference).

The concept of 're-use' as we understand it refers to all practices - aesthetic, plastic, documentary, autobiographical, musical, visual, historiographical, analytical, informational, etc. - that rely on the re-appropriation of amateur moving images to produce new content, carrying their own intentionality, in revisited forms and formats. - which rely on **the re-appropriation of amateur moving images to produce new content, with its own intentionality, in new forms and formats**. As a space characterized by an exponential circulation of audiovisual content produced and self-produced by non-professionals and Net users (Rahaman & Tan, 2011), the Web constitutes a vast space for archiving and sharing this material, which encourages its reuse in 'second' works.

Amateur videos online, vernacular videos (Zabunyan, 2017, Lune Riboni, 2016), are part of the continuity of amateur cinema and domestic film of the XX century: personal and family narratives, societal and community testimonies, fictions of oneself and others, recordings of collective events... These contemporary images also take on new dimensions and ambiguities that are specific to the context in which they are produced and distributed digitally. They expose a "paradoxically shared intimacy" (Lenay and Rasmi, 2019) in a private/public space (Berliner, 2022). Furthermore, the capture and post-production tools made available to users are gradually blurring the boundaries between artist, amateur and professional (Odin, 1999; Hernández López, 2020). What's more, the reception of these images often depends on the commercial logic specific to social networking platforms and the evolution/transformation within them of modes of expression and regulation (Burgess and Green, 2018).

The contexts in which these amateur films are reused online modify the cultural, social, and societal issues at stake, the technical, expressive and communicational modalities, and the primary and plural intentionalities. It is these multiple shifts/reframings that we will be examining in a wide variety of fields and modes of reuse. For example, *in situ* audiovisual testimonies of collective events, whether euphoric or traumatic, taken up by the media, highlight the place of amateur digital images in the informational field (Cornu, 2013, Rigoni, Theviot and Bourdaa, 2015, Motrescu-Mayes & Aasman, 2019, Sapio, 2019), but also in the construction of media (and transmedia) narratives or counter-narratives that reuse them, with varied intentions.

The specific nature of this primary material makes it possible to examine the critical or persuasive take-up of opinions, testimonies, information, and discourse circulating in different socio-numerical spaces, potentially opening the way to collective and alternative mobilisations (Haegel, 2009). These phenomena have various effects on public action (Blaquer and Sintomer, 2011), in the light of conceptions and trends in electronic democracy (Dahlberg, 2011), where the balance of power is tending to change. This gesture of decontextualization / recontextualization allows us to rethink more globally the ethical issues of a social digital space (Millerand, Proulx, and Rueff, 2010) and of a potential new horizontal and mobile informational and communicational order (Loveluck, 2015).

This phenomenon raises the question of how these new amateur images become an archive on the web: the act of reuse can be seen as a duplication of the phenomena of mediation and patrimonialisation at the heart of contemporary uses of digital technology (Musiani & Schafer, 2017, Merzeau, 2013). This new field of reflection thus makes it possible to question the digital context of a generalized archiving of images and their accessibility/visibility, within the framework of a semantic and algorithmic web (Domino and Dallet, 2017; Mabi, 2021), revolutionized by the irruption of AI.

Finally, this reflection provides an opportunity to examine the new contemporary narratives in the field of visual creation, their formal constraints, and innovations (Bras and Saget, 2022), their narrative modalities specific to 'second-hand' works (Blümlinger, 2013), as well as their ethical issues. Several composite and heterogeneous works of re-appropriation are in fact building a 'post-cinema' (Galibert-Lainé & Hernández López, 2022), shaped by the new practices of *Net Found Footage* and the ways in which amateur archives drawn from the Internet are re-appropriated through 'filming' (Papillon, 2021). These initiatives, for which editing constitutes "the site of filmic writing and the actualization of multiple potentialities of the image" (Olcèse, 2018), confer a new power on these primary images, even if, in the digital

context, the legitimacy of reuse must constantly be questioned, as Jaimie Baron (2021) reminds us in her work with the emblematic title: *Reuse, Misuse, Abuse....*

Thus, the context of the reuse of amateur films online implies redefining the frameworks for the creation and circulation of these secondary objects, from a legal, ethical, narratological, aesthetic and critical point of view, etc. This theoretical refocusing on the reuse of amateur digital materials makes it possible to mobilize several disciplinary fields (Communication and Information Sciences, Visual and Social Anthropology, Sociology of the Digital, Film and Visual Studies, Aesthetics, Contemporary History, Narratology, Urban Studies and Political Science) in the broader context of Digital Humanities.

Here are a few non-exhaustive suggestions to build on:

- The design of works (visual or audiovisual, fictional or documentary, artistic or communicational...) based on amateur videos gleaned from the Web, their intentionality and the issues involved;
- The emergence of new genres and formats based on reuse;
- The reappropriation of amateur content that has already been taken up, shared and commented on, exploiting its polysemic potential, a phenomenon specific to social and digital flows and their polyvocal dimension;
- Gestures of re-use that go hand in hand with the intention of archiving and/or preserving amateur moving images on the web;
- The automated re-use proposed by AIs and the algorithmic intentionality that accompanies it;
- The ethical, political, psychological and sociological issues that run through all these approaches.

This international conference will be attended by researchers, artists, archivists and other professionals involved in reuse.

The conference proceedings will be published.

Proposals for papers should take the form of an abstract of around 5,000 characters and a brief personal presentation. They should be sent by 25 April 2024, by email, to the following address: reemploi.film.amateur@laposte.net

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Information on the research program:

<http://rec-forward.fr/>



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Since its creation, the LIRCES (Laboratoire Interdisciplinaire Récits, Cultures et Sociétés - Interdisciplinary Narrative, Culture and Society Laboratory) has been involved in an inter- and trans-disciplinary scientific project bringing together Psychology, Anthropology, Ethnology, Civilisations and Literature, Information and Communication Sciences, around a unifying theme which is narrative, and even more so, narrativity understood as the power of narration.

<https://lirc.es.univ-cotedazur.fr/>