

How does old Home Movie Footage instil a sense of shared nostalgia ?

Research

Historical Relevance

The Science Behind Nostalgia And Why We're So Obsessed With The Past -

- “For example, in 1908, Freud recognized a strong link between odors and the emotions. Later, scientific findings backed up this observation, proving that odour is the strongest sense connected to emotion due to the nose’s direct connection with the olfactory lobe in the limbic system -- the area of the brain considered the seat of the emotions.”

<https://www.elitedaily.com/life/science-behind-nostalgia-love-much/673184>

What Is Nostalgia Good For? Quite a Bit, Research Shows

- “Nostalgia was originally described as a “neurological disease of essentially demonic cause” by Johannes Hoffer, the Swiss doctor who coined the term in 1688. Military physicians speculated that its prevalence among Swiss mercenaries abroad was due to earlier damage to the soldiers’ ear drums and brain cells by the unremitting clanging of cowbells in the Alps.”
- “In the 19th and 20th centuries nostalgia was variously classified as an “immigrant psychosis,” a form of “melancholia” and a “mentally repressive compulsive disorder” among other pathologies.”

<https://www.nytimes.com/2013/07/09/science/what-is-nostalgia-good-for-quite-a-bit-research-shows.html>

Why Do People Feel Nostalgic And How Does It Affect Them?

- “A Swiss medical student named Johannes Hofer first gave a name to the condition after observing the low spirits of Swiss mercenaries fighting in foreign lands. The word itself, nostalgia, comes from Greek origins: *nostos* (homecoming) and *algos* (ache). From this point forward, for the better part of a century, such sensations of nostalgia were largely considered a symptom of depression.”

<https://www.scienceabc.com/humans/science-of-nostalgia-disease-effects-depression-memories.html>

Chapter 27 - Morphing History into Histories From Amateur Film to the Archive of the Future - PATRICIA R. ZIMMERMANN

- “By World War II, amateur cameras went to war along with B-52s and guns. The United States military drafted all 16mm equipment into the war effort. Amateur cameras were used for surveillance, for chronicling battles, and for training. For the first time, Hollywood cinematographers launched training sessions of cameramen for the military. Signal Corps cameramen were told to shoot with cameras and guns, thereby equating the camera eye with

the barrel of a gun. World War II substantially legitimated amateur film. It standardized 16mm as a semi-professional medium, increasing the number of professionally trained operators. It standardized equipment by augmenting its interchangeability, and initiated a new standard of participatory, handheld camerawork, derived from shooting in the trenches, as a more phenomenological realism. By the 1950s, amateur film was almost completely isolated within the bourgeois nuclear family. As 16mm became standardized and as the semi-professional market for educational, news, and industrial film expanded, the democratic potential of amateur film was contained. During this period, amateur film collapsed into home movies. It was redefined as a social relation between families, rather than as an art form or a public intervention. New formats like 8mm that could not be publicly exhibited proliferated, creating an amateur class hierarchy based on manipulation of cameras”

- “As the nuclear family became increasingly isolated in suburbia, cut off from the differences erupting in urban life, cameras emerged as the tools that etched out the privileging of the family and patriarchal power. Fathers took more pictures than mothers, and children were photographed more than almost anything else, according to a marketing study conducted by Bell and Howell in the mid-1950s. During this period of increasing isolation and enervation of amateurism within the bourgeois home, several strains of resistance did emerge, among them the development of an experimental film movement in the United States based on 16mm, and the use of cameras within community groups to document the civil rights struggles in the South.”

<https://www.jstor.org/stable/10.1525/j.ctt1pp9gx>

Research Groups/ Organisations

Family Ties Networks

- “Memory’s lane is a narrow, twisting and discontinuous route back through the broad plains of the past, leading to a self that by definition we can never remember but only construct through the limited and partial evidence available to us – half hints of memory, photographs, memorabilia, other people’s remembrances.”
- “In particular, the family album has been used as a route to autobiographical writing or visual interpretation that encourages remembrance and the close examination of personal histories.”
- “This recollection and interrogation of memories and family relationships has also led to methods of re-imagining, re-staging and role-play, underpinned by the re-enactment phototherapy work of Jo Spence and Rosy Martin in the mid-late 1980’s. The Goldberg’s”
- investigating how they remain resonant.

<https://familytiesnetwork.wordpress.com/>

Centre for Home Movies

- “The purpose of the Centre for Home Movies (CHM) is to collect, preserve, provide access to, and promote understanding of home movies and amateur motion pictures. The activities of the CHM include, but are not limited to, the following:

- Contributing to a strong community through efforts with local cultural, historical and educational institutions;
- Forging partnerships with institutions and individuals worldwide;
- **Collecting home movies and related materials of national and international significance;**
- Promoting ongoing documentation of people and cultures through moving images;
- Encouraging the use of home movies in multidisciplinary research and study;
- **Deepening our understanding of people and cultures through exhibitions, programs, and other activities.”**

<https://www.centerforhomemovies.org/>

Nostalgia Work – University of Southampton

- ‘Nostalgia is about close others (family members, friends, partners), momentous events (birthdays, anniversaries, vacations), and settings (sunsets, lakes). It is a self-relevant emotion (as the self is invariably the central character in the narratives) but also a social emotion (as the self is almost always surrounded by close others). It is also bittersweet, albeit mostly positive. And it is triggered typically by aversive conditions, such as negative affect or loneliness.’
- ‘Importantly, nostalgia, once evoked, re-establishes psychological equanimity. It elevates mood, self-esteem, and a sense of social connectedness; it fosters perceptions of continuity between past and present; **it increases meaning in life; and it “fights off” death cognitions.** Finally, nostalgia has motivational consequences, as it facilitates approach-oriented (e.g., prosocial) behaviour.’
- The article mentions a link to a website called **‘Dear Photograph’**. In which people use their photographs from the past in front of the same location in the present
Link - <https://dearphotograph.com/>

Documentary Films that involve old home movie footage

- Ingrid Bergman Documentary
- Love Antosha
- ‘No Home Movie’ (2016) - Chantal Akerman Documentary
- Something Strong Within
- History from below
- The paternal line
- The artificial horizon
- I for India
- Richard Fung – the way to my father’s village

- The servants of the sander's family
- What is this type of video called – opinion doc

No home movie – Chantal Akerman

Extra Points –

- Bond between mother and daughter – mothers' daily life
- 'no home' movie – as her mother was home to her
- Mum died after the movie – bond highlighted by her suicide – doesn't know she going to die
- The documentary is a testament to her mother – features her mother
- I like the discuss put in my observation – at ease

'D'est' (From the East) (1993) – Chantal Akerman Documentary Film

Art Forum

- Was shot in Poland, Russia and the former east Germany. “It investigates the stories of peoples lives in an unstable time after the collapse of the Eastern Block through the idea of memory.” – wiki background
- Chantal: “Now, whenever my mother sees news about Russia she says, “I couldn't help but think of your film. I'll never see news about Russia in the same way again.” That's something. **For people of my mother's generation, they recognize themselves in the film; for example, in *D'est* she recognizes clothes she used to wear, she recognizes faces.** These images exist in her already. When I made the film I—who was born after the war—often wondered why I shot this and not that. I didn't know. But afterward, when the film was finished, **I understood that those particular images were already in my head, and I was looking for them.**” - Chantal Akerman Interview with Artform
- Chantal: “I'm speaking here of what we call documentaries. In all these so-called documentary films, there are always different layers. These are just people waiting for a bus, but they **still evoke other things.** They may evoke the **lines in the camps or in wartime.**” -Chantal Akerman Interview with Artform
- Interviewer: [you] employed a mix of media, including your own small digital-video camera.

<https://www.artforum.com/print/200404/in-her-own-time-an-interview-with-chantal-akerman-6572>

Trailer - https://www.youtube.com/watch?v=7QYByp84_6I

Capturing the Friedman's

The Guardian

- Directed by Andrew Jarecki. With Arnold **Friedman**, Jesse **Friedman**, David **Friedman**, Elaine **Friedman**
- “Jesse Friedman, whose troubled family was documented in the Oscar-nominated [Capturing the Friedman’s](#), is attempting to overturn his conviction of child sexual abuse, claiming that "my exoneration is certain."
- “Friedman spent 13 years in jail after he and his father Arnold pleaded guilty in 1988 to having molested children who attended a computer club at their home in New York state. A sting operation had led police to find a stash of child pornography in Arnold's office, prompting them to suspect abuse of children who visited the house – subsequent interviews with children led to the accusations”
- “The fraught original investigation was documented by [Capturing the Friedman’s](#) in 2003 and makes extensive use of home video the Friedman’s made during the accusations, creating an almost unbearably vivid portrait of a family falling apart. The film's director Andrew Jarecki is supporting Friedman in his new bid for innocence, saying this week: "At the time, [Capturing the Friedman’s](#) was celebrated for its ambiguity, but if you look at the prosecution of this case, it was an unambiguous disaster... If the police and the DA hadn't bullied everyone, it never would have gotten to this place.”
- "I care a lot about this issue of child abuse, I take it very seriously. That's why I feel so strongly that when there are false claims about these kinds of crimes, they really undermine the entire system."

<https://www.theguardian.com/film/2014/jun/25/capturing-the-friedmans-documentary-jesse-friedman-sexual-abuse>

Trailer - https://www.youtube.com/watch?v=DGrD_vVE5bQ

Dear Zachary: A Letter to a Son About His Father (2008)

The New Yorker

- “This odd documentary—which deals with the death of a young physician named Andrew Bagby, who was a childhood friend of the film’s director, Kurt Kuenne”
- “On November 6, 2001, Andrew Bagby’s body was found, shot five times, in a park near Latrobe, Pennsylvania, where Bagby lived. The apparent culprit was a woman named Shirley Turner, whom Bagby had dated but had broken up with on November 4th, in Latrobe”
- “Kuenne began making “Dear Zachary” before Turner revealed her pregnancy. His goal at first was simply to collect memories and tributes from people who were close to Bagby. He travelled across the country, and to England, to collect these reminiscences, which reveal Bagby to be a caring physician and a beloved and charismatic goofball. (A number of his male friends say that they asked, or would have asked, him to be their best man.)”
- “After the pregnancy came to light, the film became a way to introduce Zachary to his father. In the course of the next two years—as Turner’s extradition process dragged on, as

Bagby's parents moved from California to Newfoundland to fight for custody of the baby, and as the case eventually took an even more terrible turn—the film came to be about those events as well. But the tributes Kuenne collected remain the spine of the movie, alternating throughout with exposition of the murder and its aftermath.”

<https://www.newyorker.com/culture/culture-desk/a-true-crime-story-that-puts-the-victims-first>

- The documentary uses home movies to paint a picture of who this man was and his character.

Trailer - <https://www.youtube.com/watch?v=dZXatzQ1kzg>

Cut Video

- Like Evelyn
- Ackerman
- Frank and honest responses
- Different people
- Desire to find out more about people
- Youtube video but doc format

Review of related Practice Questions

- What question or problem is the author addressing?
- Identify themes, debates and gaps
- What informed your own approaches?
- Why good
- Why bad
- What informed your own approaches?
- Participatory mode

Analyse of short documentary films

MY DEAD DAD'S PORNO TAPES (2018) – Charlie Tyrell – 13 minutes

- Features archival home movies and archival footage
- More of a focus his dad's life and his family history
- Scratchy audio and family photos featured
- Not about his porn tapes – metaphor for what he left behind and what they didn't know about him

<https://www.youtube.com/watch?v=eLhctg8j5kI>

Projects that involve old home movie footage – the recycling of footage

FRAUD by Dean Fleischer-Camp • Anatomy of a Scene -

- 'A family's home movies document a desperate crime spree and a bid to outrun the consequences...Or do they? In this meta-fiction thriller, an average family's Youtube videos have been edited to resemble something quite different. An extraordinary feat of editing, a provocative parable of the pursuit of happiness, and a disturbing demonstration of the mutability of the stories we share in the Internet age, FRAUD defies simplistic definition.'
- 'Looks at the idea of recycling and reinvention of videos, also how families over-sharing of their lives on platforms on Youtube, can lead to others manipulating their footage.'

<https://www.youtube.com/watch?v=COrYFmRsRrs>

- Relevant Article - How a Filmmaker Edited a Family's Home Movies to Craft a Fictional Narrative -<https://nofilmschool.com/2018/08/watch-fraud-bts-dean-fleischer-camp>

Medway Girl (An Ode). A reimagining of Red Dirt Girl by Emmylou Harris -

- 'A reimagining of Emmylou Harris' Red Dirt Girl about a working-class woman born in the Southern town of Meridian on the border of Alabama and Mississippi. Here, the ode celebrates (and laments) the life of a working-class girl from Chatham in Medway, Kent.'
- The video is a compilation of home movie footage from the 60s to the mid 80s, it has many contributors and comprised of many different locations.

https://www.youtube.com/watch?v=4s_Ae4pg29Y&feature=youtu.be

Psychology based Articles

Why Does Nostalgia Make You Sad Sometimes?

- 'Psychologists and experts have studied nostalgia and believe that, overall, the emotion has a strong positive effect on your mental health. But sometimes nostalgic thoughts can feel more like dread than comfort. In fact, nostalgia was once considered an actual psychiatric disorder that could cause anxiety, insomnia, and depression. Why can nostalgia be so comforting and so terrible? The answer is complicated, but so is nostalgia.'
- 'It's helpful to first understand how nostalgia can be good for you. A 2008 study found that nostalgia increases people's perception of social support, which can counteract feelings of loneliness. The researchers found that when you're nostalgic or thinking about your past, you're usually thinking about your close relationships, or a place that's important to you, which makes you feel like you're supported and bolstered by those who care about you.'
- 'People who are nostalgic also tend to be optimistic about their future, according to a 2013 study. Nostalgia allows people to "maintain current feelings of self-worth," Tim Wildschut, PhD, the study author, said in a press release. Nostalgia can also provide a link between your past self and your future self, which can make you feel like there's more continuity and meaning to your life, Dr. Wildschut said in a press release.'
- 'Nostalgia is inherently bittersweet, because it reminds you of change, and how rich your life has been, Krystine Batcho, PhD, a nostalgia expert told the American Psychological

Association (APA). "During difficult times, attention to our past can strengthen us by reminding us of how we survived challenges, loss, injury, failure, or misfortune in the past," Dr. Batcho told the APA. "When we are sad or discouraged, it can be uplifting to remember that we are still the person who had been happy, strong, and productive." But some people might not be comforted by thinking about their past, so nostalgia can make them feel depressed.'

- 'There are two types of nostalgia, restorative and reflective, according to Svetlana Boym, author of *The Future of Nostalgia*. Restorative nostalgia inspires you to go back and change or recreate your past, while reflective nostalgia allows you to accept your memories for what they are. People can experience both types of nostalgia, but restorative nostalgia is more likely to make you feel sad, Boym writes. For example, maybe fall always makes you think about going to football games with your terrible ex. Or perhaps visiting your college reminds you of all the stupid antics you got into when you were drunk. Basically, if you remember how you felt or acted during a difficult time in your life, you might not have the most positive memories, even if they are technically considered "nostalgic."
- 'If you're someone who does tend to get bummed out when recalling memories, there might be a simple way to switch your point of view: Think about the people who you were close to at the time. "What distinguishes a memory as nostalgic is typically the important role played by another — such as the presence and support of family or friends during a crisis," Dr. Batcho told the APA. Nostalgic people tend to remember memories that involve other people, even when the memories are sad or stressful. For example, you might fondly remember how your family members comforted you when you lost a grandparent, rather than the sadness that you felt by the loss.'
- 'In truth, nostalgia is not always going to bring you the warm and fuzzies, so it's normal to feel sad or bummed out when you think back on certain memories. The most important thing to remember when you're triggered is that, while it's impossible to go back in time and change your past, it is possible to change the way that you think about it.'

<https://www.refinery29.com/en-us/what-is-nostalgia-effects-sad-happy-memories>

The Science Behind Nostalgia And Why We're So Obsessed With The Past -

- 'The past is as elusive a dream as the future. Always distorted, always yearned for, and always seen as better days. It keeps us from the truth of the present and the pain of reality. It's seen as something beautiful, something irrevocable and somewhere that will always be better than where we are now. (captures the best bits/ highlights)'
- 'However, like the unforeseeable future, the past itself is an idealized version of something we want it to be, not what we know as reality.'
- 'More powerful than the future, the past gives us reason to carry on. Rather than facing the unknown, we go back to the past to remember why life is worth living. We latch on to memories of happiness to give us faith in the future.'
- 'Clay Routledge of North Dakota State University states, "Nostalgia serves a crucial existential function. It brings to mind cherished experiences that assure us we are valued people who have meaningful lives."

<https://www.elitedaily.com/life/science-behind-nostalgia-love-much/673184>

What Is Nostalgia Good For? Quite a Bit, Research Shows

- 'A quick way to induce nostalgia is through music, which has become a favourite tool of researchers. In an experiment in the Netherlands, Ad J. J. M. Vingerhoets of Tilburg University and colleagues found that listening to songs made people feel not only nostalgic but also warmer physically.'

<https://www.nytimes.com/2013/07/09/science/what-is-nostalgia-good-for-quite-a-bit-research-shows.html>

Why Do People Feel Nostalgic And How Does It Affect Them?

- 'Now that we understand that nostalgia is simply a defensive mechanism, or a self-inflicted remedy for dark times and sad thoughts, plenty of people have tried to take advantage of this mental glitch. Products from times past and the "retro" styles that never seem to stop rolling out are a direct appeal to our nostalgic sides. When we see toys, clothes, cars or movies from days gone by, it can often trigger the positive emotions of that era, and in that moment of reverie, our decision-making skills can be compromised.'
- 'While essentially harmless – except to the pocketbook – it is still quite the dirty trick of manufacturers and advertisers. Reusing old ideas, "reboots" and retro-celebrating trends can be manipulative... and extremely successful.'

<https://www.scienceabc.com/humans/science-of-nostalgia-disease-effects-depression-memories.html>

General Articles

Bringing the importance of home movies into focus

- "It's almost voyeuristic in a way to watch somebody else's home movies," he said. "But you get to see the common experiences; you get to see how somebody else celebrated Christmas, which is sometimes very different, or very much the same."
- 'These days we're watching ourselves on YouTube and Facebook and documenting our lives at arm's length, so it's useful to remember that this digital obsession we have really began with home movies.'
- 'Kodak made home movies a central part of family life, just in time for the Baby Boom. You really couldn't afford *not* to shoot them, especially because it was so easy.'

<https://www.cbsnews.com/news/bringing-the-importance-of-home-movies-into-focus/>

Home movies are important

1. Personal expression, not corporate expression.
2. Small-gauge cameras were almost everywhere and witnessed almost everything.
3. Cameras, extensions of hands and eyes, made fluid and often intimate records of daily life.

4. They often provide surprising and hitherto-unseen records of historically significant events.
5. They're records of quotidian events that often-escaped recording otherwise.
6. They document everyday rituals, ceremonies, and behaviour; commonalities, but even more important, divergences.
7. Their ubiquity and sheer number (many millions) render them indistinguishable from the world they record.
8. No conventional film can ever be as unpredictable or violate received logic as much as a home movie.
9. Almost everyone is a unique, unduplicated record of an unrepeatably moment. (Most exist as single copies.)
10. They present stories without the excessive narrativization plaguing feature films and current documentaries.
11. You think you've seen them before you start the projector, and afterwards you realize you really haven't.
12. I can think of no other type of record I'd like to preserve en masse in a very cold and dry Moon-based vault.
13. Body language, lost landscapes, love & work, nature/culture, human/animal; all central themes are present.
14. Gestures at once banal and eloquent, puzzles of the obvious.
15. Movement and unpredictability plus Kodachrome are dinner, drink, and dessert all at once.
16. Easy to riff and describe, but enigmatic beyond description.
17. Archival films that leap over the class barriers that often limit the propagation of history.
18. They so eloquently show us what to celebrate and what we must put behind us, which are often the same.
19. They engender empathy for actual people rather than invented characters.
20. The introduction of cheaper 8mm film in 1933 enabled many working-class families to record their lives.
21. Showing and reusing them today invests audiences with the feeling that their lives are also worth recording.
22. Unwitting tools capable of linking past and future.

<https://openspace.sfmoma.org/2012/07/home-movies-are-important/>

History from Below

- "History from below seeks to take as its subjects' ordinary people, and concentrate on their experiences and perspectives, contrasting itself with the stereotype of traditional political history and its focus on the actions of 'great men'. It also differed from traditional labour history in that its exponents were more interested in popular protest and culture than in the organisations of the working class. Emerging partly from the preoccupations of the Communist Party Historians Group and *Past and Present* in the 1950s, in the following decade the founding of the History Workshop movement at Ruskin College saw the emphasis shift from strict Marxism to women's history and oral history, as well as to encouraging the participation of non-academics."

https://archives.history.ac.uk/makinghistory/themes/history_from_below.html

Literature

Mining the Home Movie: Excavations in Histories and Memories - KAREN L. ISHIZUKA / PATRICIA R. ZIMMERMANN

Introduction – Patricia Zimmermann

- ‘Although the evolution of home movies and amateur film has paralleled the historical trajectory of commercial film since 1895, and despite the pervasive use of home filmmaking technologies since the mid-1920s, home movies too often have been perceived as simply an irrelevant pastime or nostalgic mementos of the past, or dismissed as insignificant by products of consumer technology. In the popular imaginary, home movies are often defined by negation: non-commercial, nonprofessional, unnecessary.’
- ‘Amateur film and home movies open up a series of questions that the contributors to this book attempt to answer and probe. How are film history and social history intertwined? How can we begin to unravel their historiographic significance in counter distinction to these other kinds of film histories from above? What kind of history and histories are produced from home movies made by minoritized cultures? What sort of evidence do they yield? How do they function as a counterpoise to public history? How do they construct historical knowledge? How do we understand the visual inscriptions of amateur film, where the public and private are fluid?’
- ‘Through their different modalities, home movies work through—in the psychoanalytic sense of moving beyond repetition—memory and meaning, text and context, politics of representation, historical inquiry, auto-ethnography, and racialized, localized histories.⁴⁷ Yet, overarching these academic concerns, these essays remind us that the images we recover are always acts of mourning for those who have passed, markers of loss and trauma. It is our responsibility to name these ghosts and make them real through materialization. And it is our responsibility to remember, not with nostalgia for that which is lost, but with hope that the materiality of these images can be restored and opened to the future through a reconnection with history and others.’

Chapter 1 – Remaking Home Movies – Richard Fung

- (Fung is recollecting watching old home movies, his mother sent him) ‘Alone one night, I ran the film through a Super 8 viewer borrowed from a filmmaker friend. The screen was tiny. The images were almost abstract. Yet each luminous frame opened a successive drawer in an archive of memories. From my present-day life in a gay, leftist commune in downtown Toronto, I was sucked back into the ’60s to a Chinese Catholic home in suburban Port of Spain. Even more unsettling than the time travel was the fact that the images on the screen did not sync up with the recollections in my head. I could identify most of the settings and events, and I recognized the actors as my family and myself, but these films contradicted everything I remembered of the tone and texture of my childhood.’
- ‘The screenings elicited a great deal of laughter drawn from a mixture of embarrassment and pleasure at seeing ourselves in a medium reserved for Hollywood movie stars.’
- ‘In their recording of private lives and private perspectives on the public, home movies are invaluable documents of everyday lived experience. My family’s films reveal much about the time and the society in which they were made. Nevertheless, my family’s desire to inscribe

themselves into the conventions of the technology, and all that this was associated with, means that the films are not always what they seem; their familiarity can be deceptive.'

Chapter 4 - La Filmoteca de la Universidad Nacional Autónoma de México - IVÁN TRUJILLO

- 'I define amateur cinema as films without an interest in profit, produced by technicians and actors who are not financially compensated. One subset of amateur film is family movies that focus on social events and celebrations. However, sometimes a more complex argumentative or documentary movie, often initiated by one or more amateurs, emerges. The basic purpose of these productions is to share a fun and enjoyable activity in order to make a more ambitious movie that circulates and is sometimes exhibited beyond the confines of the family home'
- 'In places where a more professional cinematographic industry did not exist or where there was not access to filmmaking, films made by beginners played an important role in generating local cultural awareness. These movies are more than documents that become testimonies or judicial proofs; they provide important cultural information about certain places and periods that rivals that found in more professional films. Because amateur films are intended as leisure-time pursuits, with almost infinite exhibition in circles of family and friends, they imply conservation and preservation of memory, in contrast to the commercial film's immediate objective of recovery of investment'

Chapter 14 - Home Away from Home Private Films from the Dutch East Indies - NICO DE KLERK

- 'Home movies in their intended family settings differ from other types of movie screenings, as Eric de Kuyper and Roger Odin have argued.¹ The most significant difference is that home movies have participants rather than spectators. Not only do family members participate in the making of the home movie to the point of handing the camera from one family member to another, they also participate in creating coherence in and making sense of their images while these are being screened. It is in the conversations among family members that a home movie or series of home movies is made into a meaningful whole. Dates, locations, events, and people are identified, wider contexts are provided, stories elicited, and relations between individual shots are established or disavowed. Many things will not be mentioned during such screenings as they are mutually presupposed by those present. Conversely, the images also give rise to remarks concerning matters not explicitly represented. Home movie screenings in their intended family settings are, one might say, a gathering of bonimenteurs(lecturers).'
- 'This is another reason for conceiving of participants and spectators as partly interchangeable positions. Scenes of a more public nature, those "homemade" and certainly those purchased, not only reduce the participatory aspect, but also, to some extent, allow nonparticipants to gain entry to these films. References to commercial cinema, such as people imitating Chaplin, facilitate the same. And, of course, a large number, if not the majority, of home movie scenes contain a set of stock ingredients—children, holidays and other highlights of family life, as a result of which the very private world of unknown others is nevertheless often easy to identify or identify with. In a sense, such images may be conceived of as "standing in" for nonparticipants' memories. Intertitles, finally, provide clues for both participant and nonparticipant audiences.'
- 'Of all types of film, home movies are the examples par excellence of the situational rootedness of filmmaking, because they comprise the only genre close enough to daily life to register ordinary events and interactions, including its moments of posing and staging. And as home movies do not usually lay claim to issues of wider social or historical significance, it is only through these situations that one may gain entry to these films. Only through these moments may one get a glimpse of what it is the films provide circumstantial evidence of.'

Chapter 19 - Mule Racing in the Mississippi Delta - KAREN GLYNN

- ‘Startling home movie footage of animated, well-dressed black farmers racing mules around a track in Mississippi in the late 1930s and 1940s contrasts sharply with the more familiar still photographs of desperately poor black Southerners made by the Farm Security Administration (FSA) during the same period. Unlike professional photographs made by outsiders, this home movie footage captures the spirit and vitality of black Southerners and displays it on the screen. Preserved in the Southern Media Archive at the University of Mississippi, the film of the Delta mule races presents a rare glimpse of plantation culture and the world of African American farmworkers (NRR – home movies capture spirits that photography cannot)’

Chapter 21 - “As If by Magic” Authority, Aesthetics, and Visions of the Workplace in Home Movies, circa 1931–1949 - HEATHER NORRIS NICHOLSON

- ‘From the very early days of home moviemaking in the United Kingdom, industry, along with family, holidays, and animals, was promoted as legitimate subject matter for cine enthusiasts.¹ These resultant unofficial moving histories of working people constitute an important record of past economic activities during decades of profound change. Many of the material traces of those industrial memories have now been erased from the landscape’

Chapter 27 - Morphing History into Histories From Amateur Film to the Archive of the Future - PATRICIA R. ZIMMERMANN

- ‘This historiography must move beyond the binary of the accomplished professional versus the deficient, privatized amateur. Shifting from artifactual evidence and static objects toward writing-of-histories, amateur cinema can be redefined as a plurality of practices: home movies, surveillance, narratives, experimental works, travelogues, documentaries, industrials, hobbies, sites for emergent subjectivities.’
- ‘Although colonized by Hollywood, trivialized as a toy, and imprisoned within the nuclear family, amateur films insist on the importance of everyday people within different communities and nations. Amateur film represents psychic tracings of diaries and dreams. The anthropological, the social, and the political press into these films, etching the ideological contradictions between the subjective and the public. In amateur film, the family, dreams, nightmares, and elsewhere create new hybrids to define the nation differently.⁸’

Un-used points

Discuss nostalgia as not something that is lost but is as a reconnecting with history
Local cultural awareness – outsiders’ perspective, more likely to relate to an upstaged mix of clips and people – everyday people and rudimentary activities over action and excitement

Strength- discuss documentary – why home movies are included and the
Weakness – nostalgia and semiotics are discussed particularly by Zimmerman and over half the contributors,

<https://www.jstor.org/stable/10.1525/j.ctt1pp9gx>

Mythologies – Roland Barthes

- 'I do not mean that semiology could account for all these aspects of research equally well: they have different contents. But they have a common status: they are all sciences dealing with values. They are not content with meeting the facts: they define and explore them as tokens for something else. (pg110)'
- 'Semiology, once its limits are settled, is not a metaphysical trap: it is a science among others, necessary but not sufficient.'
- 'For what we grasp is not at all one term after the other, but the correlation which unites them: there are, therefore, the signifier, the signified and the sign, which is the associative total of the first two terms. Take a bunch of roses: I use it to signify my passion. Do we have here, then, only a signifier and a signified, the roses and my passion? Not even that: to put it accurately, there are here only 'passionified' roses. But on the plane of analysis, we do have three terms; for these roses weighted with passion perfectly and correctly allow themselves to be decomposed into roses and passion: the former and the latter existed before uniting and forming this third object, which is the sign. It is as true to say that on the plane of experience I cannot dissociate the roses from the message they carry, as to say that on the plane of analysis I cannot confuse the roses as signifier and the roses as sign: the signifier is empty, the sign is full, it is a meaning.'
- 'The signifier of myth presents itself in an ambiguous way: it is at the same time meaning and form, full on one side and empty on the other. As meaning, the signifier already postulates a reading, I grasp it through my eyes, it has a sensory reality (unlike the linguistic signifier, which is purely mental), there is a richness in it: the naming of the lion, the Negro's salute are credible wholes, they have at their disposal a sufficient rationality. As a total of linguistic signs, the meaning of the myth has its own value, it belongs to a history, that of the lion or that of the Negro: in the meaning, a signification is already built, and could very well be self-sufficient if myth did not take hold of it and did not turn it suddenly into an empty, parasitical form.'

Extra points

- by incorporating the phrase 'myth', defined in the contemporary sense and as a form of signification

<https://soundenvironments.files.wordpress.com/2011/11/roland-barthes-mythologies.pdf>

Camera Lucida – Reflections on Photography – Roland Barthes

- 'Some are technical; in order to "see" the photographic signifier, they are obliged to focus at very close range. Others are historical or sociological; in order to observe the total phenomenon of the Photograph, these are obliged to focus at a great distance. I realized with irritation that none discussed precisely the photographs which interest . . . me, which give me pleasure or emotion. What did I care about the rules of composition of the photographic landscape, or, at the other end, about the Photograph as family rite?'
- 'So, I make myself the measure of photographic "knowledge." What does my body know of Photography? I observed that a photograph can be the object of three practices (or of three emotions, or of three intentions): to do, to undergo, to look. The Operator is the Photographer. The Spectator is ourselves, all of us who glance through collections of photographs-in-magazines and newspapers, in books, albums, archives And the person or thing

photographed is the target, the referent, a kind of little simulacrum, any eidolon emitted by the object, which I should like to call the *éfrum* of the Photograph, because this word retains, through its root, a relation to "spectacle" and adds to it that rather terrible thing which is there in every photograph: the return of the dead'

- 'Now, one November evening shortly after my mother's death, I was going through some photographs. I had no hope of "finding" her, I expected nothing from these "photographs of a being before which one recalls less of that being than by merely thinking of him or her" (Proust).'
- 'A paradox: the same century invented History and Photography. But History is a memory fabricated according to positive formulas, a pure intellectual discourse which abolishes mythic Time; and the Photograph is a certain but fugitive testimony; so that everything, today, prepares our race for this impotence: to be no longer able to conceive duration, affectively or symbolically: the age of the Photograph is also the age of revolutions, contestations, assassinations, explosions, in short, of impatiences, of everything which denies ripening. -And no doubt, the astonishment of "that-has-been" will also disappear. It has already disappeared: I am, I don't know why, one of its last witnesses (a witness of the Inactual), and this book is its archaic trace.'
- 'Next, my phenomenology agreed to come to terms with a power, affect; affect was what I didn't want to reduce; being irreducible, it was thereby what I wanted, what I ought to reduce the Photograph to; but could I retain an affective intentionality, a view of the object which was immediately steeped in desire, repulsion, nostalgia, euphoria?'
- 'The Photograph does not necessarily *sé* what is no longer, but only and for certain what has ... been his distinction is decisive. In front of a photograph, our consciousness does not necessarily take the nostalgic path of memory (how many photographs are outside of individual time), but for every photograph existing in the world, the path of certainty: The Photograph's essence is to ratify what it represents.'
- 'One day I received from a photographer a picture of myself which I could not remember being taken, for all my efforts; I inspected the tie, the sweater, to discover in what circumstances I had worn them; to no avail. And yet, because it was a photograph, I could not deny that I had been there (even if I did not know 'Ufhere). This distortion between certainty and oblivion gave me a kind of vertigo, something of a "detective" anguish (the theme of Blow-Up was not far off);'
- 'With regard to many of these photographs, it was *sé*, *sé* which separated me from them . . . Is History not simply that time when we were *sé* not born? I could read my nonexistence in the clothes my . . . mother had worn before I can remember her. There is a kind of stupefaction in seeing a familiar being dressed differently. Here, around 1913, is my mother dressed up -hat with a feather, gloves, delicate linen at wrists and throat, her "chic" belied by the sweetness and simplicity of her expression. This is the only time I have seen her like this, caught in a History (of tastes, fashions, fabrics) : my attention is distracted from her by accessories which have perished; for clothing is perishable, it makes a second grave for the loved being. In order to "find" my mother, fugitively alas, and without ever being able to hold on to this resurrection for long, I must, much later discover in several photographs the objects she kept on her dressing table, an ivory powder box (I loved the sound of its lid), a cut-crystal flagon, or else a low chair which is now near my own bed, or again, the raffia panel she arranged above the divan, the large bags she loved'
- 'That is what the time when my mother was alive before me is -History (moreover, it is the period which interests me most, historically). No anamnesis could ever make me glimpse this time starting from myself (this is the definition of anamnesis)- whereas, contemplating a

photograph in which she is hugging me, a child, against her, I can waken in myself the rumpled softness of her crepe de Chine and the perfume of her rice powder .’

- ‘I wanted to learn at all costs what Photography was "in itself," by what essential feature it was to be distinguished from the community of images’
- ‘The brother and sister, united, as I knew, by the discord of their parents, who were soon to divorce, had posed side by side, alone, under the palms of the Winter Garden (it was the house where my mother was born, in Chennevieres-sur-Marne). I studied the little girl and at last rediscovered my mother. The distinctness of her face, the naive attitude of her hands, the place she had docilely taken without either showing or hiding herself, and finally her expression, which distinguished her, like Good from Evil, from the hysterical little girl, from the simpering doll who plays at being a grownup-all this constituted the figure of a sovereign innocence (if you will take this word according to its etymology, which is: "I do no harm"), all this had transformed the photographic pose into that untenable paradox which she had nonetheless maintained all her life: the assertion of a gentleness~In this little girl's image I saw the kindness which had formed her being immediately and forever, without her having inherited it from anyone; how could this kindness have proceeded from the imperfect parents who had loved her so badly-in short: from a family? Her kindness was specifically out-of-play, it belonged to no system, or at least it was located at the limits of a morality (evangelical, for instance) ; I could not define it better than by this feature (among others) : that during the whole of our life together, she never made a single "observation."’
- ‘The unknown photographer of Chennevieres-sur-Marne had been the mediator of a truth, as much as Nadar making of his mother (or of his wife-no one knows for certain) one of the loveliest photographs in the world; he had produced a supererogatory photograph which contained more than what the technical being of photography can reasonably offer.’
- ‘Photography's commentators (sociologists and semiologists) , to seize upon a semantic relativity: no "reality" (great scorn for the "realists" who do not see that the photograph is always coded), nothing but artifice: Thesis, nor Physis; the Photograph, they say, is not an anatagon of the world; what it represents is fabricated, because the photographic optic is subject to Albertian perspective (entirely historical) and because the inscription on the picture makes a three-dimensional object into a two-dimensional effigy.’
- ‘Photography, moreover, began, historically, as an art of the Person: of identity, of civil status, of what we might call, in all senses of the term, the body's formality. Here again, from a phenomenological viewpoint, the cinema begins to differ from the Photograph; for the (fictional) cinema combines two poses: the actor's "thishas-been" and the role's, so that (something I would not experience before a painting) I can never see or see again in a film certain actors whom I know to be dead without a kind of melancholy: the melancholy of Photography itself (I experience this same emotion listening to the recorded voices of dead singers) .’

Un-used points

Refers to photographs as always codes
Many families don't have home videos and just take pictures
Nostalgia can also be accompanied by euphoria or repulsion

https://monoskop.org/images/c/c5/Barthes_Roland_Camera_Lucida_Reflections_on_Photography.pdf

Introduction

- 'The evolution and expansion of the concept of the archive – arguably spurred by the publication in 1995 of Derrida's *Archive Fever* - has led to an appreciation of its centrality within interdisciplinary contemporary thought. A greater emphasis on the importance of microhistories and on the alternative, nonmainstream, private and communal practices of memorialization has allowed for an opening up of new research paths that, in turn, invite fresh appraisals of the significance of home movies and, more broadly, amateur film. The new appeal of amateur footage isn't simply confined to the realms of critical theory and cultural studies : after decades of neglect, old amateur films are no being recuperated, studied and digitalized, sometimes incorporated in new films and artwork, and catalogued and repositioned within archives and repositories. P.1'
- 'No longer is the work of the home moviemaker something to be viewed by family and friends or stored away, forgotten, in a dusty attic. Instead, as the popularity of such Youtube hits as "David after the Dentist" (2009) and "Charlie Bit My Finger" (2007) attest, home movies have the potential to "speak" to a global audience. P.2'
- 'Home movies ad amateur footage have proved amenable to adaptable, appropriation, and recontextualization. P.2'
- 'As Zimmerman (2005) has explored, home movies and amateur film can be said to hold key, albeit often hidden places not only in the history of cinema, but also in the history of art, culture and society.' P.2
- 'Increasingly, prosumers replace professional journalists and the public has come to rely substantially on amateur video makers and activists for uncensored information from conflict zones.' P.3
- 'Even film so do not happen to capture significant events and historical moments, however, that focus instead on the domestic settings, private occasions, but everyday scenes in the public sphere, have become valuable documents. Through these, the customs, values, identities, practices, rituals, and historical realities of generations of amateur filmmakers are preserved. What makes them so relevant today is precisely what previously relegated them – their ephemeral, private, marginal, and personal nature. Microhistorical approaches place emphasis on mundane documents such as amateur films in retracing historical accounts from below.' P.3

Part One – Reframing the Home Movie – Roger Odin/ Translated by Barry Monahan

- 'Through creating connections between the present and the past, memory is the element that ensures the internal cohesion of the family unit. The particular communication space is historically grounded.'
- p.15
- 'It seems to me that the answer is as follows: to make a home movie is to create an album of moving photographs.' P.18

- Herve Guibert (1981) quotes a comment made by his father after a screening of one of the family's home movies: "You must be disappointed, they're only animated family photos" p.18
- "The home movie presents a succession of life moments separated by gaps in time of varying sizes (from a few minutes to several days, even several months) ; these moments are frequently unconnected, apart from the fact that they belong to the history of the family; we are caught in a chorological sequence, but not in a narrative, This is precisely the structure of a family album.' P.18

https://www.google.co.uk/books/edition/Amateur_Filmmaking/oVbOAgAAQBAJ?hl=en&gbpv=1

Change of Scale: Home Movies as Microhistory in Documentary Films - Efrén Cuevas

- 'When considering the role of home movies in history, she stresses how recent research examines their hermeneutic possibilities, looking at how they "can function as a recorder, an interrogator, a deferral, a condensation, and a mediator of historical traumas that extend beyond the self, such as labour, war, race, gender, religion, illness, diaspora, and displacement" (5). She also suggests that when this domestic footage is used in contemporary media productions, it is conceptualized "as micro geographies and microhistories of minoritized and often invisible cultures that are social and highly political" (18). – Patricia Zimmermann
- 'With important scholars in the Mediterranean area—such as the Italians Carlo Ginzburg and Giovanni Levi and the French Jacques Revel—microhistory takes a change of the scale of observation as its main premise. Historians employing this approach posit that the grand narratives of traditional history do not capture the real significance of the times and the people.'
- 'This outcome in fact reinforces the representation of "everydayness," which comes to life in its fullest, according to Ben Highmore (2002), when it is characterized by an improvised quality (24–6). Highmore proposes Impressionist painting as exemplary of this approach, but the same argument can be applied to home movies, because they also combine subject matter and form to capture that unscripted and sketchy condition of the everyday. Home movies do not intend, obviously, to offer a systematic study of everyday life, because they usually avoid the grim aspects of family life. Yet despite their partiality, they truly succeed in showing the everyday life in a way no other visual format, either fiction or documentary, has managed.'
- 'These discrepancies are relevant to this context: amateur filmmakers aim to make films—fiction or documentary—that are to be shown in public and thus emulate professional standards (including the editing); on the other hand, home moviemakers mainly shoot their daily activities or events happening in their surroundings, to be shown just in family gatherings.'⁴
- 'As Edward Muir (1991) explains, "to the micro historians the makers of history are seldom 'great men' but rather the little peoples lost to European history" (x). They trace the lives of individuals, resulting in "a prosopography from below in which the relationships, decisions, restraints, and freedoms faced by real people in actual situations would emerge" (ix–x). They also employ a narrative approach in their research because it can better show, as Giovanni Levi (2001) suggests, "the true functioning of certain aspects of society which could be distorted by generalization and quantitative formalization" (105–6).
- (In relation to 'I for India') 'Interestingly, during their years in India her father hardly shot any home movies, as if they only made sense as a way of keeping the family together when

they were far away. This is a revealing sign of the role domestic communication technologies—films, videos and ultimately the Internet—play in this film, as a crucial way of maintaining the communal identity of the diasporic family. It demonstrates the primary role of home movies—as Odin (1995) points out—in strengthening the family group, providing a mythical anchor that protects it from the contingencies of time and the tests to which it is subjected by the world’ (32–3).

- ‘Home movies stand out, therefore, as a valuable source for the generation of a filmic version of the “history from below” that has been cultivated in the historiography of the last decades. When recycled in contemporary documentaries, they provide a clear change of scale, offering new perspectives that enlighten well-known periods like the Second World War, or bring to the fore minorities and events marginalized by the public history or the mainstream media. Filmmakers recycle this domestic footage to make collective portraits of a generation or a minority, or to analyse historical periods through the perspective of a single family or individual, in tune with the concerns of microhistory. In all the cases, from Forgács to Andell, Aviad or Suri, they succeed in placing the narratives of these families in broader frameworks, providing the spectator with a deeper understanding of past times.’

<https://core.ac.uk/download/pdf/324059376.pdf>

There's No Place like Home Video – James M. Moran

- ‘I begin my efforts to situate home video by comparing its practices with those of snapshots and home movies to understand how home video continues a tradition of ideal family representation as it simultaneously modifies conventions established by still photography and motion picture technologies.’ Pg xiv
- ‘As networks and studios increasingly simulate video in the home mode, home video has become increasingly homeless—that is, displaced from the actual field of production inhabited by real families and their home consumer equipment. Thus, as we move from home video as ethnographic practice to home video as textual signifier, we must retheorize the category of “medium” itself as a dialectical synthesis of empirical, material technologies and imaginary, discursive constructs.’
- ‘For example, a bride and groom may record home video of their traditional wedding ceremony as tacit confirmation of conventional gender relations, whereas a gay couple in drag may record their commitment ceremony to subvert those very conventions. And as husband and wife, the married couple themselves may on certain occasions record, say, their newborn’s ritual baptism, but on others their landlord’s shoddy repair work for investigation by HUD, a vaudeville skit for audition to the local talent show, or sex games with their swinging next-door neighbours. By restoring intention within a field of media practice, particularly home video, which is too often regarded monolithically as feckless bourgeois domestic reproduction, I reject arguments defining fields of practice as uniformly or uni-dimensionally ideological, choosing instead to describe more accurately the several modes individuals may actively choose within the field, rather than being always already passively interpellated or “duped” by the dominant.’
- ‘Nevertheless, by our capacity to identify “home video sequences” within a narrative film produced in a studio, we acknowledge the history, cultural connotations, and phenomenology of the medium’s specificity.’
- ‘In each film, home video functions as an imaginary medium. Its appearance within the frame elicits viewers’ memories and experiences of their own home video production and reception practices, transposed onto and potentially transforming cinema spectatorship.’

- 'While home video seemed like a harmless technological extension of the home mode, many defenders of home movies perceived its simplified methods of production and exhibition as somehow too easy and therefore artless, disposable, corrupt: Here, this critic transposes his nostalgia into a distinction of taste. Home video not only usurps home movies but signifies a break from the "good old days" and portends a clichéd image of the future: a culture of junkies enslaved to the present moment, seduced by video's simulacral thrall.'
- 'Moving from nostalgia to distaste to despair, these snippets only briefly survey the discourses on home video that portray the medium as a menace: to an outdated technology, to a favoured practice, and to history itself.'
- 'This seeming "transparency" of home video, its less self-conscious presence on the scene of domestic living, tends to relax some of the artificial conventions imposed by home movies, even when camcorders are appropriated to document special events. Therefore home videos may portray not only the birthday party itself but also baking the cake and wrapping the presents; not only smiling faces directed to say "cheese" but tears, boredom, or anger when subjects forget they're on camera; not only outdoor scenes of barbecues or trips to the beach but indoor scenes of cleaning, bathing, or just plain hanging around. While some home video practitioners may choose to erase or record over footage that fails to portray their families or friends in a positive light, just as many will cherish moments of embarrassment, distress, or defeat for their candid humour or truth. Video, that is, realizes a broader range of intentions than Chalfen's formal reading of home movies would indicate.'
- 'Some of Chalfen's other examples of patterned eliminations, such as scenes of intimate lovemaking, family quarrels, and death ceremonies, still typically absent from home video, may indeed be patterned by cultural prohibitions; on the other hand, amateur pornography, modelling therapy, and memorial tapes continue to break new ground in the field of video practice, suggesting that changes in home and family values may be working in tandem with changes in the technology itself, if not determined by them.'
- 'If home video lets us see ourselves as ourselves, by recording the rites of passage made by other family members in whose steps we are encouraged to follow, it also lets us see ourselves in others.'

<https://www.jstor.org/stable/10.5749/j.ctttv5q5>

Through the Balkan States: Home movies as travel texts and tourism histories in the Mediterranean, c.1923-39 – research article

- 'In the words of Lukinbeal (2004:249), amateur representation practices help us to 'better understand the social geographies of an era's scopic regime' (original emphasis). Travel-related imagery, in particular, whether associated with colonial or civic activity, missionary, expeditionary, relief, educational visits, pilgrimages or as part of holiday experiences, expresses specific attitudes and behaviours (Norris Nicholson, 2002, 2003b, 2004). The cinematic gaze of the amateur, no less than the professional, reinforced particular ways of seeing and being seen or shown to others. Image makers explicitly framed people behind and in front of the camera in socio-political space and, however seemingly innocuous, their images encoded prevailing values (Norris Nicholson, 1997b).'

- 'Holiday travel footage, essentially, records what people wish to remember and share about their tourism experience. At its simplest, it approximates to the family album of holiday snaps and, like preceding and subsequent forms of mimetic equipment, its personal record may hold most meaning for those people personally involved in the scenes shown. Other forms of filmic 'travel log' may prioritize place imagery over holiday reminiscences. Imaginative camera work, judicious editing and unexpected visual content free of clichéd imagery inevitably helps to enhance audience interest although the material's significance as visual history may not depend primarily upon its viewing quality. As with any form of travel narrative, amateur footage is selective: the cost of filming together with practical and technical constraints, personal interests and diverse externalities all influence when, where, how, what and why particular footage was filmed and retained in the final edited and screened version.'
- 'The home moviemaker's visual incursions during Mediterranean holidays may be considered alongside written travel narratives. Often used as tools for authentic and truthful representations, amateur cine footage readily links to other texts associated with cultures of travel (Gregory, 2001: 112). Just as a guidebook might steer tourists through a pre-selected itinerary of appropriate sites, well-made amateur travelogues could inform and guide their armchair viewers. Both could legitimize travel experience by recommending visits and activities deemed suitable for a vacation. The varied nature of amateur footage also combines characteristics of the impressionistic written travelogues and instructive guidebooks as identified by Behdad (1994: 37–42) in his own discussion of 'belated travelers'.'
- Holiday footage illustrates the changing nature of more sunshine-orientated tourism too (Brendon, 1991: 260). Prior to the introduction of one week's paid leave in 1938, home movie making, and Mediterranean holidays were affordable primarily by architects, doctors, chemists and other professionals as well as members of the new middle classes whose wealth derived from industry and commerce. If, as Urry (2002: 149) suggests, the histories of tourism and photography welded together as 'an irreversible and momentous double helix' from the mid 1840s, moving image further extends our understanding of the relationship between visualization, status, travel and the meaning of place. Inter-war amateur film practice confirms the Mediterranean region's enduring desirability as a site of privileged leisure activity for northern Europeans (Feifer, 1985; Pemble, 1988; Towner, 1996).

<https://journals.sagepub.com/doi/10.1177/1468797606070584>

Journal – Home Movies of the Avant-Garde: Jonas Mekas and the New York Art World Author(s): Jeffrey K. Ruoff

- Home moviemakers rarely edit their footage; the rushes are commonly shown in the chronological order in which they were shot. Other typical characteristics of the home movie include flash frames, over- and under-exposure, swish pans, variable focus, lack of establishing shots, jump cuts, hand-held camera, abrupt changes in time and place, inconsistent characters and no apparent character development, unusual camera angles and movements, and a minimal narrative line.⁵
- Home movies and family albums call upon contextual information to produce meaning. To the intended audience of family and friends the significance of these documents is readily apparent, whereas they may appear repetitive or banal to outsiders. The anthropology of

visual communication undermines the assumption that visual documents provide a reliable, not to mention objective, portrayal of social life

- s."7 Chalfen's home imagemakers often use rather nondescript photographs and movies as a spring- board to a funny story or to a description of what was occurring at the time: "Anyone who has ever watched a group of people watching their own home movies or slides as the images appear on the home screen must have seen people 'involved' in a variety of ways; audience members frequently talk to one another, make various exclamations at the screen, tell stories, laugh, and sometimes cry, from sadness or happiness
- Material culture, such as family photography and home movies, depends upon an economy that affords leisure time and encourages consumption. Accordingly, then, home movies reflect the leisure activities of those who can afford both leisure and home movies. In the course of the twentieth century, the size of this group has grown, with a drop in the cost of mass-produced cameras and a rise in the disposable income of middle-class and working-class families.²¹
- Recent writers note the contradictions between the celebratory characteristics of home movies - birthday parties, weddings, holidays, vacations--and the real- ities of everyday family life. The home mode of visual communication rarely deals with personal trauma and family strife. Divorces are as rare as weddings are commonplace. For ordinary home movies and family photographs, the social situations of production condition the range of subject matter. Nevertheless, viewers who are part of the intended audience of the home mode may read into the images just those emotions and incidents that the form systematically denies.
- Roland Barthes's phenomenological study of photography, *Camera Lucida*, culminates with a meditation on a photograph of the author's mother as a child. For Barthes, this image distills the essence of photographic reproduction, the certainty that the depicted scene existed in the past, that it "has been." In this photograph, he sees an image of his mother just as she was for him. He refuses to reproduce this snapshot of his mother as a child for our scrutiny, "I cannot reproduce the Winter Garden Photograph. It exists only for me. For you, it would be nothing but an indifferent picture."²⁷ He knows that for the outside viewer this photograph would have no meaning, no familiarity. We have no kinship with the image of his mother. The photograph would be a mere curiosity, another casual snapshot of an anonymous little girl. With the passage of time, home movies become a tenuous link to the past, often closely tied with childhood

<https://www.jstor.org/stable/pdf/1224927.pdf?refreqid=excelsior%3Ad58c4636103494ab9c7de32bfa bb44dc>

Home movies as personal archives in autobiographical documentaries Efrén Cuevas

- The aim of this article is to study the use of home movies in films made with an autobiographical approach, in which the film-makers employ domestic material as personal archives in their quest to build a narrative out of their lives and the lives of their families.
- conscious of the importance of its contexts of origin and its contemporary reception in order to fully grasp its meanings. As Terry Cook says, 'the archive is now seen increasingly as the site where social memory has been (and is) constructed
- It does mean that meaning is relative to the context of the creation of the record' (2001: 27)

- This understanding of the archive as a place where social memory is constructed acquires a specific dimension when those materials are home movies, as scholars such as Patricia R Zimmermann, Rogin Odin or Julia J. Noordegraaf and Pouw have pointed out. At the introduction of the anthology she co-edited with Karen Ishizuka, Zimmermann states openly that home movies do not work as a unified discourse, but rather as ‘complex, sedimentary, active and contradictory practices of imaginative and transformative historiography’ (2008: 17).
- A sense of nostalgia manifests itself, together with a driving force coming from the indexical nature of the footage that manages somehow to keep the family members alive in the domestic footage. On other occasions, the home movies are played against their traditional happy chronicles, contrasting with the traumatic events lived by the families of the film-makers. Other times, these two strategies give way to or mix with a more historical approach, foregrounding the role of home movies as witnesses of events and times that are looked upon now with a microhistorical approach, revisited by the film-makers exploring their personal and family stories.
- The re-evaluation now proposed in Bright Leaves does not invalidate his first interpretation; rather it wraps it in a nostalgic glow, adding new perspectives to its mythical force, anchoring it in a more existentialist experience of the ephemeral nature of time.
- The family archive becomes then another source of historical documentation, providing a microhistorical perspective often absent from the standard public histories. This approach has found a significant place in contemporary documentaries – somehow paralleling the historiographical trends that promote a history of the ordinary life or a microhistory
- Berliner talks there about his need to name the characters of the anonymous home movies he sometimes uses in his films, to fill the void posed by those unknown characters: ‘I’ve been collecting old home movies now for more than twenty years. Maybe because I’ve used them in a number of my films, I’ve come to know these people as old friends. But it’s always being a mystery who they really are and the fact I don’t know their names’. In contrast, when autobiographical film-m
- This article aims to analyse a particular case of recycling archival material: the home movies employed as personal archives in autobiographical 18 documentaries, exploring the different uses and values that they take when set up in the new context of public documentaries. This interest in the recycling of archive material in documentaries can be situated within the growing attention given to the role of the archive in cultural practices. Contemporary scholars and archivists are moving away from an understanding of the archive as a stable source, an autonomous document of a historical fact, arriving at a more open understanding, conscious of the importance of its contexts of origin and its contemporary reception in order to fully grasp its meanings.
- The work of these film-makers shows how home movies, placed within autobiographical settings, offer first of all valuable traces for the identity search of the filmmakers, who return to their origins as a necessary framework for understanding themselves, especially when those roots arise from the crossing of diverse ethnic, religious or national identities. At the same time, in their new setting, these home movies take on unexpected resonances, open themselves to new meanings and provide complementary visions to the macrohistory

Extra points

- providing a micro historical perspective often absent from the standard public histories.

- Strength – allows home movies to be interpreted with the context of something else – explains the positioning of the viewer
- They need to provide enough reasons for that personal archive to be part of a public film, so that the spectator does not feel like an intruder, but rather part of that family, a welcome guest to the family screening. (explores the role of the viewers and the ..)

Weakness – could have detailed videos responses of each documentary reference – does not discuss how they were received. – limited on nostalgia although its mentioned.

- Equally to – link to history – nostalgia within history - of Zimmerman Refers to Zimmerman statement on home movies posing as alternative form of history
- Why are these texts important to your project?
- Have informed your project?
- https://www.tandfonline.com/doi/pdf/10.1386/sdf.7.1.17_1?casa_token=eGBbf9EZrfwA AAAA:B-ZwFrZxdprcZzvLUrgZoo5SZOHPAGTEkr1vbYAcdo2SAsNXTGHxsKrAd-chJwQdrD21oVtRYVI-

21st Century Home Movies

- Vlogging – new form of home movies
- Posted on Youtube Channels – the virality of videos ‘Charlie Bite my Finger’

Theory

Charles Sanders Peirce

- Semiotics, also called semiology, the study of signs and sign-using behaviour. It was defined by one of its founders, the Swiss linguist Ferdinand de Saussure, as the study of “the life of signs within society.” Although the word was used in this sense in the 17th century by the English philosopher John Locke, the idea of semiotics as an interdisciplinary field of study emerged only in the late 19th and early 20th centuries with the independent work of Saussure and of the American philosopher Charles Sanders Peirce.
- Peirce’s seminal work in the field was anchored in pragmatism and logic. He defined a sign as “something which stands to somebody for something,” and one of his major contributions to semiotics was the categorization of signs into three main types: (1) an icon, which resembles its referent (such as a road sign for falling rocks); (2) an index, which is associated with its referent (as smoke is a sign of fire); and (3) a symbol, which is related to its referent only by convention (as with words or traffic signals). Peirce also demonstrated that a sign can never have a definite meaning, for the meaning must be continuously qualified.

<https://www.britannica.com/science/semiotics>

Points

- Home movies bring photographs to life
- What home movies mean in culture today
- Material quality
- Sharing family moments with strangers on Youtube
- Death and bereavement — mortality - leaving stuff behind
- What causes nostalgia – colour palette / fashion and hairstyles/ Easter eggs – hidden things/ captures mannerism, gestures, face changes – recognise to someone’s adulthood
- Home movies give photographs dimension

Sources to look at:

Tv

- You’ve been framed – self publicity/ free publicity – the knowledge that they are being filmed
- Goldberg’s

Additional Books

- Cuevas, Efrén. 2013. “Home Movies as Personal Archives in Autobiographical Documentaries,” *Studies in Documentary Film*, forthcoming 2013.
- De Certeau, Michel. 1984. *The Practice of Everyday Life*. Berkeley and Los Angeles: University of California Press.
- Gregory, Brad S. 1999. “Is Small Beautiful? Microhistory and the History of Everyday Life.” *History and Theory* 38: 100-10.

For the video Project

- Analyse more documentaries
- Analyse – a marriage to remember – banker white – ny times
- Analyse – a gay Mormon love story: elder – genéa gaudet – ny times
- Analyse of ‘cut’ video

Related Sources that cannot be accessed

- Reel families (Zimmerman, 1995) – can’t locate pdf - Patricia Zimmerman
- Private Chronicles. Monologue (Liner Nahimov, Russia, 1999); Memory of Overseas Territories (Mémoire d’outremer, France, 1997); and Something Strong Within (U.S.A., 1994).³
- See E. P. Thompson, “History from Below,” *Times Literary Supplement*, April 7, 1966, 269–80;

- Memory of Overseas Territories

Extra Introduction Points

- 21st century – vlogging – short videos
 - 21st – cataloguing our existence
 - We live in a tech heavy environment
 - Home movies are not the norm

 - this medium was rendered obsolete by other technology – this medium provides something different through the quality to the repetition nature of it appearing at every school play, the idea of is important and

 - Everyday rituals
 - In themselves
 - Microhistories
 - Microhistories
 - Like a movie – main character
1. **Topic and context:** what do the reader need to know to understand the dissertation?
 2. **Focus and scope:** what specific aspect of the topic will you address?
 3. **Relevance:** why is this research worth doing?
 4. **Aims and objectives:** what did you aim to find out and how did you approach it?

Motivation

How you approach it

Why it matters –

- what new insights it will contribute.
- What is the relevance of this dissertation to your academic field?
- Does it have broader social or practical relevance?

- What geographical area are you investigating?
- What time period does your research cover?
- What demographics or communities are you researching?
- What specific themes or aspects of the topic does your dissertation address?

E.g. British teenagers' engagement with UK climate policy.

Evaluation – extra points

Projected Outcome

- Is this doing what I wanted it to
- Successful exaggerates the medium
- Technology has made it easier to be nostalgic about things
- good reflection of my research question – reflects nostalgia
- This intrigue can still be observed today, as Youtubers have redefining home movies in the form of vlogging, but for a monetary value.