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PICKING UP (ON) FRAGMENTS: TOWARDS A LABORATORIAL MEDIA ARCHAEOLOGY THROUGH REENACTMENT

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**PICKING UP (ON) FRAGMENTS: TOWARDS A LABORATORIAL
MEDIA ARCHAEOLOGY THROUGH REENACTMENT**

by

PHIL ELLIS

A thesis submitted to Plymouth University
In partial fulfilment for the degree of

DOCTOR OF PHILOSOPHY

Faculty of Arts and Humanities
School of Art and Media

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AUTHOR'S DECLARATION AND WORD COUNT

At no time during the registration for the degree of Doctor of Philosophy has the author been registered for any other University award without prior agreement of the Graduate Committee.

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Publications

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ABSTRACT

PHILIP JEFFREY ELLIS

PICKING UP (ON) FRAGMENTS: TOWARDS A LABORATORIAL MEDIA ARCHAEOLOGY THROUGH REENACTMENT

This thesis recognises the incompleteness of early television history, specifically as it is articulated in media archeological explorations. Through the process of reenactment, a series of tropes, conceits and insights are suggested which oblige us to reappraise the ontology of television. These insights are not by imitation but by a multiplicity of readings in the viewing of a historical act in the present day through a laboratorial media archaeological arts practice. The thesis interrogates a perceived gap in media archaeology's body of knowledge through creative, playful and experimental practice borne of archival and historical research, developed from the proposition that both contemporary media archaeology and television historiography do not concentrate on how television is and can be used, only on how it *has* been used. The practical elements of the thesis focus on one of the formative moments, John Logie Baird's first television drama (in collaboration with the BBC): *The Man with the Flower in his Mouth*.

The thesis draws upon Media Studies and the discipline of Media Archaeology which both suggest that historical fragments have stable readings and meanings, recognising that both miss the crucial aspect of artistic license, playfulness, and that a laboratorial media archaeological approach, aligned to a considered reenactment process can create a televisual arts practice to tease out the hidden and forgotten. This activated historical account through reenactment keeps the theatrical, the cinematic and the teleportation in a simultaneous presence, digging into the past to address present and future television through this televisual arts practice.

LIST OF CONTENTS

LIST OF ILLUSTRATIONS	11
LIST OF VIDEOS	15
INTRODUCTION	18
A Past, Present and Future Television in Simultaneous Presence	21
Media Archaeology > Laboratorial Archaeology	23
What is and can be Reenactment as Archival Arts Practice?	28
Reenactment Practice	30
Contribution to New Knowledge	31
METHODOLOGY	33
The Research Method	34
1 WHAT MIGHT BE DONE WITH TELEVISION AND ITS HISTORY	36
1.1 What Might Be Done with Contemporary Television?	38
1.1.1 Participants / Users and Technology	38
1.1.2 Feeding Back and Opening Out: Towards a ‘New’ Television	40
1.1.3 Tactics of Everyday Cooperation	42
1.2 What Might Be Done with Television History?	47
1.2.1 Early History of Television (Technical, Industrial)	47
1.2.2 Television History	52
1.2.3 The Approach to Television History	54
Conclusions	61
2 LABORATORIAL MEDIA ARCHAEOLOGY	63
2.1 Digging Up The Media Archaeological Object	65
2.2 Filter 1: The Baird Archive	71
2.2.1 Long Acre and the London Coliseum Interactive Experiment.....	74

2.2.2 The Archive: British Film Institute National Archive.....	75
2.2.3 The Archive: BBC Written Archive	76
2.3 Filter 2: The Activated Archive.....	80
2.4 Filter 3: Trace and Memory	83
2.5 Filter 4: Impression and the Energy of the moment	86
2.6 Filter 5: Activating The Baird Archive	90
2.6.1 The Mystery of 133 Long Acre	91
2.7 Filter 6: Trace and Perception	97
2.8 Filter 7: Trace, ‘Ghosts’, and Technology	103
2.9 Filter 8: Liveness, Simultaneity, Transmission, and Teleportation	106
2.10 Filter 9: Phenomenology and Live Television	110
Conclusions	112
Note	116
3 REENACTMENT ARTS PRACTICE: PICKING UP(ON) THE FRAGMENTS	119
3.1 The Reenactment Process	122
3.2 Case Studies in Media Archaeological Reenactment Arts Practice	133
3.2.1 Jane and Louise Wilson: <i>Unfolding the Aryan Papers</i> (2009)	133
3.2.2 Aimie Siegel: <i>Berlin Remake</i> (2005)	135
3.2.3 Paul Pfeiffer: <i>The Saints</i> (2007)	137
3.3 Open Triggers of Alienation	139
Conclusions	143
4 THE REENACTMENTS	145
4.1 The Digital Laboratory: Broadcast > Streaming	149
4.2 The Digital Laboratory: Receipt	153

4.2.1 The <i>iPhone 4</i>	154
4.3 The Digital Laboratory: Receipt and Interaction: <i>Reenacttv.net: The Interface</i>	157
4.3.1 Research into Interactive Television Interfaces	157
4.3.2 <i>Reenacttv.net</i>	162
4.4 The Digital Laboratory: The Reenactments of <i>The Man with the Flower in his Mouth</i>	168
4.4.1 The Props	169
4.4.2 The Script	171
4.4.3 The ‘Studio’	173
4.4.4 Plymouth Rehearsal for the Kunsthalle Reenactment Performance	175
4.4.5 Participatory Reenactment Performance at Kunsthalle Project Space, Vienna, 5 March 2013	177
4.4.5.1 The Use of the <i>reenacttv.net</i> Interface	179
4.4.6 Reenactment Performance at the National TV Archives, The Netherlands Institute for Sound and Vision, Hilversum, Holland, 19 April 2013	182
4.4.7 The Final Reenactments at 133 Long Acre, London, 26 September 2014	183
Conclusions	195
CONCLUSION	199
Future Research	203
SELECTED BIBLIOGRAPHY	204
APPENDIX 1	
Release and Consent Form for <i>reenacttv</i>	223
APPENDIX 2	
Release and Consent Form for <i>reenacttv</i> and <i>30 lines / 60 seconds</i>	224
APPENDIX 3	

Ethics form for <i>reenacttv</i> and <i>30 lines / 60 seconds</i> including selected completed consent forms	226
APPENDIX 4	
The amended script of <i>The Man with the Flower in his Mouth</i> for <i>30 lines / 60 seconds</i> participatory reenactment performance at Kunsthalle Project Space, 5 March 2013	241
APPENDIX 5	
The amended script of <i>The Man with the Flower in his Mouth</i> in German for <i>30 lines / 60 seconds</i> participatory reenactment performance at Kunsthalle Project Space, 5 March 2013	268
APPENDIX 6	
Documentation of the live reenactment performance of <i>The Man with the Flower in his Mouth</i> for <i>30 lines / 60 seconds</i> at 133 Long Acre, London, 26 September 2014	295
APPENDIX 7	
Documentation of the live reenactment performance of <i>The Man with the Flower in his Mouth</i> for <i>30 lines / 60 seconds</i> at the Archaeologies of Media and Film. Bradford University, 3 March 2014 as rehearsal for the Long Acre reenactments, London including consent forms	296
APPENDIX 8	
Talk 'The History of Television in 30 lines: Reenactment, Performance, Technology and Play' 16 March, 2013	299

LIST OF ILLUSTRATIONS

Illustration 1. Ernie Kovacs demonstrating the innovative use of technique in 1950s US broadcast television from <i>1812 Overture</i> (1954). Source: http://www.dailymotion.com/video/xq2le_1812-overture-ernie-kovacs-show_music	60
Illustration 2. The building at 133 Long Acre where the broadcast of <i>The Man with the Flower in his Mouth</i> took place in July 1930 (image by the author)	72
Illustration 3. The Royal Television Society plaque commemorating the BBC and John Logie Baird's first broadcast of a soundless sequence of presenter, comedian and singers (image by the author)	72
Illustration 4. A still image from the production of the 1967 reenactment of the 1930 broadcast of <i>The Man with the Flower in his Mouth</i> . Source: http://www.birth-of-tv.org/birth/assetView.do?asset=123173128_1117632223	73
Illustration 5. A poster for Baird's event at London's Coliseum Theatre (http://www.terramedia.co.uk/media/cinema-television/Baird_large_TV_1930.htm) and an image by the author of the notice in the foyer of the Coliseum highlighting notable events at the Coliseum between 1908 and 1939	74
Illustration 6. The original script of <i>The Man with the Flower in His Mouth</i> and original newspaper clippings from July 1930 in <i>The Daily Mail</i> and <i>The Daily Herald</i> , sourced from, and by permission of the BBC's Written Archive Centre in Reading, UK	77
Illustration 7. The C.R.W. Nevinson images (license purchased from Bridgman Images, London) used in the broadcast of <i>The Man with the Flower in His Mouth</i> (http://www.tvdawn.com/earliest-tv/the-man-with-the-flower-in-his-mouth/).....	78
Illustration 8. Image of '133' Long Acre (now Banana Republic clothing store – see Illustration 2), taken by the author in 2010	91
Illustration 9. Image (courtesy of the Royal Television Society) showing Baird's studio with OB truck and cables into the first floor of the central Building	92
Illustration 10. Close up of the above image in Illustration 7 showing the sign for Baird Television as been on the first floor of 133 Long Acre as the central part of the building (courtesy of the Royal Television Society) .	92
Illustration 11. Jane and Louise Wilson: <i>Unfolding the Aryan Papers</i> (2009). Source: http://www.animateprojects.org/films/by_date/2009/unfolding , courtesy Animate Projects. © Jane and Louise Wilson	133

Illustration 12. Aimie Siegel: <i>Berlin Remake</i> (2005). 2-channel video installation, exhibition view, courtesy the artist and Simon Preston Gallery, New York. Source: http://amiesiegel.net/project/berlin_remake ...	135
Illustration 13. Paul Pfeiffer: <i>The Saints</i> (2007), photographed by the author at Hamburger Bahnhof, Berlin, 2010. Source: https://www.artangel.org.uk/project/the-saints/	137
Illustration 14. <i>Video2NBTv</i> webcam image that is turned into a 30-line emulation through the sound card (image by the author).....	151
Illustration 15. <i>Video2NBTv – The Big Picture</i> , emulating 30-line Baird TV with amended Virtual Camera to send the image generated directly as an external source (image by the author)	151
Illustration 16. Webcam image processed through collaborator Gary Millard’s 30 line emulation software (image by the author).....	152
Illustration 17. The 30 line emulation streamed through <i>Wirecast</i> (image by the author).....	152
Illustration 18. Long shot and close-up of single screen (approximately 8cm x 6cm). Paul Pfeiffer: <i>The Saints</i> (2007), photographed by the author at Hamburger Bahnhof, Berlin, 2010.....	153
Illustration 19. 30-line digital image displayed on a mini television monitor (image by the author)	154
Illustration 20. Experimental streaming to <i>iPhone 4</i> . This image shows the first receipt of the live stream for the Plymouth University server to the <i>iPhone 4</i> – delay of between 5 and 15 seconds (image by the author).....	155
Illustration 21. Screencast from <i>We Live in Public</i> , showing <i>pseudo.com</i> (date of broadcast unknown)	159
Illustration 22. Screencast of the now defunct <i>Occupy</i> website	160
Illustration 23. Screencast (accessed 4 th August, 2010) of <i>The Tech Buzz</i> channel on <i>JustinTV</i> . The Tech Buzz channel moved to <i>Ustream</i> when <i>JustinTV</i> ceased to offer its services	161
Illustration 24. The pilot version of <i>reenacttv.net</i>	162
Illustration 25. Load test for the final version of <i>reenacttv.net</i>	163
Illustration 26. Image (by permission of The Royal Television Society and the Written Archive Centre of the BBC) of the rehearsal for the 1930 production of <i>The Man with the Flower in his Mouth</i> , showing the Fading Board and ‘shutter device’.....	170
Illustration 27. Image showing the reenactment’s ‘shutter device’ (image	

by the author)	170
Illustration 28. Transcription of a one minute sequence from the original script for the <i>30-lines / 60 seconds</i> reenactment of <i>The Man with the Flower in his Mouth</i> (image by the author).....	172
Illustration 29. Image of the recreated studio space and author acting in the Plymouth University rehearsal for the re-enactment performance of <i>The Man with the Flower in his Mouth</i> . Assistant Franziska Huether is operating the computer and ‘shutter device.’ Note the masking tape in the bottom right indicating the ‘edge’ of the studio (image by the author).....	174
Illustration 30. Still image from the Plymouth rehearsal of <i>The Man with the Flower in his Mouth</i> , featuring the author and Sarah Bennett (image by the author).....	175
Illustration 31. Participants being briefed for the reenactment performance of <i>The Man with the Flower in his Mouth</i> by assistant Araceli De Anda Gonzalez for <i>reenacttv: 30 lines / 60 seconds</i> at Kunsthalle Project Space, March 2013 (image by the author).....	177
Illustration 32. German Translation of the original script for the reenactment performance of <i>The Man with the Flower in his Mouth</i> used for the Plymouth Rehearsal for the Kunsthalle Project Space, March 2013 (image by the author).....	178
Illustration 33. <i>Reenacttv.net</i> using the sound files (permission of Don McLean) as an option to listen to the engineers of the original broadcast discussing the studio and props (image by the author)	179
Illustration 34. Studio set-up from <i>reenacttv: 30 lines / 60 seconds</i> at Kunsthalle Project Space, March 2013 (image by the author)	181
Illustration 35. Publicity still from <i>reenacttv: 30 lines / 60 seconds</i> at Kunsthalle Project Space, March 2013 (image by the author)	181
Illustration 36. The resulting and final image of the stream on an <i>iPhone 4</i> (image by the author).....	182
Illustration 37. Reenactment Performance of <i>The Man with the Flower in his Mouth</i> at The National TV Archives, The Netherlands Institute for Sound and Vision, Hilversum, Holland (image by the author).....	183
Illustration 38. The author and Jussi Parikka performing <i>30 lines / 60 seconds</i> at Archaeologies of Media and Film. Bradford University, 2014 as rehearsal for the Long Acre reenactments (image by the author)	185
Illustration 39. The author setting up the equipment for <i>30 lines / 60 seconds</i> at 133 Long Acre, London, in front of the first floor window in Barbour Clothing Store, September 2014 (image by David Hooper for	

the author)	186
Illustration 40. The author setting up the equipment for <i>30 lines / 60 seconds</i> at 133 Long Acre, London, in front of the first floor window in Barbour Clothing Store, September 2014 (image by David Hooper for the author)	186
Illustration 41. The author setting up the equipment for <i>30 lines / 60 seconds</i> at 133 Long Acre, London, September 2014 (image by David Hooper for the author)	187
Illustration 42. The author setting up the equipment for <i>30 lines / 60 seconds</i> at 133 Long Acre, London, in front of the first floor window in Barbour Clothing Store, September 2014 (image by David Hooper for the author)	187
Illustration 43. Still image of the segmented version of <i>30 lines / 60 seconds</i> at 133 Long Acre, London, September 2014 (image by David Hooper for the author)	191
Illustration 44. Still image of the segmented version of <i>30 lines / 60 seconds</i> at 133 Long Acre, London, September 2014, showing a close up of the 30 line image streamed through <i>Wirecast</i> (image by David Hooper the author)	192
Illustration 45. Still image of the live version of <i>30 lines / 60 seconds</i> at 133 Long Acre, London, September 2014 (image by David Hooper for the author)	193
Illustration 46. Still image of the live version of <i>30 lines / 60 seconds</i> at 133 Long Acre, London, September 2014, showing a close up of the 30 line image streamed through <i>Wirecast</i> . (image by David Hooper for the author)	193

LIST OF VIDEOS

Video 1. Documentation of <i>30 lines / 60 seconds</i> (2013) Plymouth University rehearsal for the Kunsthalle reenactment performance and exhibition. Available at: https://vimeo.com/64448701 and thesis videos (video by the author)	176
Video 2. Demonstration of the stream from <i>Wirecast</i> to <i>iPhone 4</i> at the Kunsthalle reenactment performance of <i>reenacttv: 30 lines / 60 seconds</i> (2014). Available at: https://vimeo.com/106678664 and thesis videos (video by the author)	178
Video 3. Demonstration of <i>reenacttv.net</i> giving online audiences the opportunity to listen to interviews at the same time as the live stream of <i>30 lines / 60 seconds</i> at the Kunsthalle reenactment performance (2014). Available at: https://vimeo.com/106678666 and thesis videos (video by the author).....	179
Video 4. Demonstration of the <i>reenacttv.net</i> Interface with the <i>30 lines / 60 seconds</i> stream playing at the Kunsthalle reenactment performance (2014). Available at: https://vimeo.com/106678665 and thesis videos (video by the author)	180
Video 5. Documentation of the reenactment performance of <i>reenacttv: 30 lines / 60 seconds</i> at the Kunsthalle Performance Space (2014). Available at: https://vimeo.com/64193313 and thesis videos (video by the author)	180
Video 6. Documentation of the reenactment performance of <i>30 lines / 60 seconds</i> at the National TV Archives, The Netherlands Institute for Sound and Vision, Hilversum (2014). Available at: https://vimeo.com/64448700 and thesis videos (video by the author)	183
Video 7. Interview with the actors after the reenactment performance of <i>30 lines / 60 seconds</i> at 133 Long Acre, London (2014). Available at: https://vimeo.com/108070294 and thesis videos (video by David Hooper for the author)	188
Video 8. Documentation of live single take version of the reenactment performance of <i>30 lines / 60 seconds</i> at 133 Long Acre, London (2014). Available at: https://vimeo.com/109600633 and thesis videos (video by David Hooper for the author)	190
Video 9. Documentation of the segmented version of the reenactment performance of <i>30 lines / 60 seconds</i> at 133 Long Acre, London (2014). Available at: https://vimeo.com/109913282 and thesis videos (video by David Hooper for the author).....	191
Video 10. Documentation of the live reenactment performance of <i>30 lines / 60 seconds</i> at Barbour Store, 133 Long Acre, London (2014) - the site of John Logie Baird's original studio from which he broadcast <i>The Man with</i>	

<i>the Flower in his Mouth</i> in July 1930 with the BBC. Available at: https://vimeo.com/107637146 and thesis videos (video by David Hooper for the author)	189
Video 11. Documentation of the live reenactment performance of <i>30 lines / 60 seconds</i> at Barbour Store, 133 Long Acre, London (2014) - the site of John Logie Baird's original studio from which he broadcast <i>The Man with the Flower in his Mouth</i> in July 1930 with the BBC. Available at: https://vimeo.com/107628163 and thesis videos (video by David Hooper for the author)	189
Video 12. Documentation of the live reenactment performance of <i>30 lines / 60 seconds</i> at Barbour Store, 133 Long Acre, London (2014) - the site of John Logie Baird's original studio from which he broadcast <i>The Man with the Flower in his Mouth</i> in July 1930 with the BBC. Available at: https://vimeo.com/107628162 and thesis videos (video by David Hooper for the author)	189
Video 13. Documentation of the Announcer speech, during the live reenactment performance of <i>The Man with the Flower in his Mouth</i> for '30 lines / 60 seconds', <i>Archaeologies of Media and Film</i> , Bradford University, 2014. Available at: https://vimeo.com/106856795 and thesis videos (video by Andy O'Dwyer for the author)	296
Video 14. Documentation of the live reenactment performance of <i>The Man with the Flower in his Mouth</i> for <i>30 lines / 60 seconds</i> at the <i>Archaeologies of Media and Film</i> . Bradford University, 2014. Available at: https://vimeo.com/106854252 and thesis videos (video by Andy O'Dwyer for the author)	296
Video 15. Documentation of the live reenactment performance of <i>The Man with the Flower in his Mouth</i> for <i>30 lines / 60 seconds</i> at the <i>Archaeologies of Media and Film</i> . Bradford University, 2014. Available at: https://vimeo.com/106933616 and thesis videos (video by Andy O'Dwyer for the author)	296
Video 16. Documentation of the live reenactment performance of <i>The Man with the Flower in his Mouth</i> for <i>30 lines / 60 seconds</i> at the <i>Archaeologies of Media and Film</i> . Bradford University, 2014. Available at: https://vimeo.com/106933615 and thesis videos (video by Andy O'Dwyer for the author)	296
Video 17. Documentation of the live reenactment performance of <i>The Man with the Flower in his Mouth</i> for <i>30 lines / 60 seconds</i> at the <i>Archaeologies of Media and Film</i> . Bradford University, 2014. <i>Archaeologies of Media and Film</i> . Bradford University, 2014. Available at: https://vimeo.com/162953940 and thesis videos (video by Andy O'Dwyer for the author)	296

<p>Video 18. Documentation featuring the author and Andreas Fickers during the live reenactment performance of <i>The Man with the Flower in his Mouth for 30 lines / 60 seconds</i> at the Archaeologies of Media and Film. Bradford University, 2014. Available at: https://vimeo.com/106872582 and thesis videos (video by Andy O'Dwyer for the author)</p>	297
<p>Video 19. Documentation of the live reenactment performance of <i>The Man with the Flower in his Mouth for 30 lines / 60 seconds</i> at the Archaeologies of Media and Film. Bradford University, 2014 - Full Performance. Available at: https://vimeo.com/105273305 and thesis videos (video by Andy O'Dwyer for the author)</p>	297
<p>Video 20. Talk: 'The History of Television in 30 lines: Reenactment, Performance, Technology and Play' in <i>Technology, Advertising and the Avant-Garde, HERA TEF</i>, 16 March 2013. Available at: https://vimeo.com/97426646 and thesis videos (video by the author)</p>	299

INTRODUCTION

The starting point for this thesis was quite simple: a friend peering at the small screen of a smartphone while pixels danced and distorted most unlike the same football match that was playing in full HD on the 'TV' set in the corner of the room. But the friend didn't seem to mind – he was more interested in the fact that, despite the poor Wi-Fi connection, he had television in his pocket, even if it did look like the unstable images from early television that reside somewhere in the memory – themselves re-mediated and emulated through later technology. The formation of an initial research question came from this observation, in that, if there was a remediation at play in this form of media (like all), then there might be more to interrogate beneath the realisation of this layer of interconnectedness between past and present. The question became:

How do we understand and how might we engage with television in a post-digital fashion, now we are no longer in a one-to-many corporate-dominated media space?

This question becomes increasingly urgent now that the seemingly seamless integration of user, broadcaster, producer, advertiser and regulator (through various models), for which 'television' is the generally understood metonym, is now dissolving. This thesis proposes that the undeniable tension between these agents can be fully reflected and developed in theoretical thinking. As a consequence, the thesis's intervention is to integrate theoretical thinking and arts practice that repositions the user of television in order to create new understandings of television, of arts practice and the development of early

television. These new understandings will open up new domains of arts practice using televisual technologies.

The tactic of this thesis is to interlock three parallel lines of enquiry and propositions:

- 1) To make an intervention into television history – so that television's beginnings and its history can be re-understand to then to begin to say something about television futures;
- 2) To re-look at the beginnings of television in an innovative way, in order to reveal something about television now;
- 3) To propose that this kind of enquiry into television can then contribute to a televisual or media artwork through reenactment, which has both an artistic and philosophical dimension.

This thesis recognises the incompleteness of early television history, specifically as it is articulated in media archeological explorations. Through the process of reenactment – which involves plotting the contradictory tensions between a poverty of technology (past and present) and a richness of imaginary – a series of tropes, conceits and insights are suggested which oblige us to reappraise the ontology of television. These insights are not by imitation but by a multiplicity of readings in the viewing of a historical act in the present day. The thesis interrogates a perceived gap in Media Archaeology's body of knowledge through creative, playful and experimental practice borne of archival and

historical research, developed from the proposition that both contemporary media archaeology and television historiography do not concentrate on how television is and can be used, only on how it *has* been used.

However, the thesis also identifies the issue of access to, and survival of, the kinds of archival material that shape television history itself and our relationship with that history. This absence or unclear evidence of a recording of early broadcast itself, in lieu of fragmentary archival residues, are also seen as the gaps left in historical knowledge and understanding, that are seen as a fertile possibility for intervention for an alternative reading of the historical act.

The thesis draws upon Media Studies and the discipline of Media Archaeology which both suggest that historical fragments have stable readings and meanings, recognising that both miss the crucial aspect of artistic license, playfulness, and that art must behave 'irresponsibly' to tease out the hidden and forgotten. This activated historical account through reenactment keeps the theatrical, the cinematic and the teleportation in a simultaneous presence. The reenactment practice focuses on one of television's formative moments in 1930: John Logie Baird's (and the UK's) first almost 30 minute long television drama (in collaboration with the BBC), *The Man with the Flower in his Mouth*, as well as the related experimental production of a participatory Interface (*reenacttv.net*) for collaborative reenactment of the drama.

The thesis is concerned with what can be gleaned about future possibilities from a consideration of present conditions through the filter or lens of a specific historical study. It will not be concerned with the one-to-many broadcast and

network television in to which early television developed, as, in part, the thesis suggests that this was only one direction in which television might have developed. Similarly, it will not be concerned with future possibilities of form as such (technical and formal innovation).

The thesis exists as an interdependent dual submission. The submission is a written thesis with links to the integral reenactment practice, along with digital files to be archived with the thesis. The parallel submission is an online website (available at: <http://pumar.org/phd/pellis> with the password: test1) that embeds the research, writing, experimental practice, and participatory Interface as a vehicle to hold and invite such a syncretic and recursive process in a clear and accessible fashion. The thesis is experiential in nature, so the examples of art practice are essential to be experienced within the thesis, rather than merely referenced. The thesis is therefore designed to be both read, and played or performed.

A Past, Present and Future Television in Simultaneous Presence

Chapter One will identify the dynamics of the possibilities of contemporary television and an overview of the thesis's approach to television historiography.

It will introduce the technological, social, and participatory aspects of a new television that concerns the move from viewer to participant, not only as active feedback but also through direct creative practice. The first part of the literature review for this thesis will identify that there is a wealth of cultural, sociological, technical, participatory, collaborative, and political theoretical material that

focuses primarily on media relations with sometimes a specific focus on television. They tend to be reactive to current conditions with an eye to future developments and likely technical and social-use dynamics. The latter is particularly important for the thesis as they point to a set of conditions whereby television can be seen to be breaking free from (or at least in a struggle with) its control by an industry which seeks to retain its hegemonic control over production and receipt.

The chapter will then introduce the thesis's historiographical overview of (and approaches to) television history, in the specific context of the first experiment in television drama by John Logie Baird. There will not be a broad study of television's history itself, nor will there be an in depth study of its historiography. Rather, there will be a contextualisation of the thesis's approach to *studying* television history and a suggestion that there may well be something missing in traditional approaches that neglect alternative ways of studying early television's relationship with past, current and future television. It does this by setting the conditions for an active way of *doing* television history, but by also suggesting that this approach needs to be in parallel with other methodological approaches to *doing* the *studying*. The thesis takes one moment, or in fact 28 minutes of the formative moment in UK television history – the 1930 broadcast of *The Man with the Flower in his Mouth*, as its primary historical vehicle.

Chapters Two and Three will introduce the two parallel and interrelated strategies that the thesis employs to explore, through the contemporary, historical, and historiographic lenses outlined above, the specific relationship between past, present (and future) television: Laboratorial Media Archaeology

(Chapter Two) and a consideration of the resulting reenactment arts practice (Chapter Three).

Media Archaeology > Laboratorial Media Archaeology

Media Archaeology has been interested in excavating the past in order to understand the present and the future. Yet it is not only interested in writing historical narratives. It has always been quite theoretically informed, open to recent cultural theoretical discussions and borrows as happily from film studies and media arts as it does from the historical set of methodologies. Media Archaeology has never been only a pure academic endeavour, but, from its early phases in the 1980s and 1990s, has also been a field in which media artists have been able to use themes, ideas and inspiration from past media too in order to investigate what the newness in “new media” means. (Parikka, 2012, p.2).

In Chapter Two, by way of introducing the discipline of Media Archaeology (and foregrounding its relevance to its use within this thesis), Jussi Parikka’s book *What is Media Archaeology?* (2012) will be referenced, while also including the key Media Archaeology theorists - Erkki Huhtamo, Siegfried Zielinski, and Wolfgang Ernst - who will also feature in Chapter Two on Laboratorial Media Archaeology later in the thesis.

The above quote from Jussi Parikka neatly articulates the media archaeological approach to media history, whereby “media archaeological research is always, implicitly, or explicitly, about the present ... and how ... it [came] to be perceived as reality” (Parikka, 2012, p.10), Parikka cites the works of Erkki Huhtamo and Siegfried Zielinski as “important in rethinking the temporal structures of newness and opening up, through a variety of historical apparatuses, the

question of *what the new is* and how we should incorporate historical knowledge into thinking about current and future media” (Parikka, 2012, p.10). He highlights the importance of working with archives as a “key concept for understanding digital media culture ... to think anew the place of time and history in our digital culture” (Parikka, 2012, p.15). Concomitantly, he proposes that memory is central in “a media-technologically informed understanding of the networks in which memory becomes partly an issue of technical media – a theme underlined by German media theorists such as Wolfgang Ernst and, to an extent, Friedrich Kittler” (Parikka, 2012, p.15).

As well as questioning the relationship between past, present, memory and technology, Parikka proposes that his overview of Media Archaeology can provide “insights into how arts and technology can work in relation to cultural theory – and articulate history, practice and theory in a fruitful mash-up” (Parikka, 2012, p.14). Crucially, he also suggests that the human body is subject to a “pre-conscious, physiological” affective relationship through “attachment to developments in visual and other media technologies. It is important to continuously underline that affect should not be directly reduced to emotion, but instead refers to the embodied, visceral, pre-conscious, but also relational, tuning of bodies of various kinds” (Parikka, 2012, p.31). These phenomenological and body affect considerations will be developed in Chapter Two of the thesis.

The key feature of Parikka’s approach to Media Archaeology is to “look at what you can *do* with media archaeology – not only what media archaeology *means*” (Parikka, 2012, p.161), and further, to “critique media through making media –

and even doing media *history* differently” (Parikka, 2012, p.137). This of the utmost importance when approaching this activation of *doing* Media Archaeology and *doing* media history differently as an artist, and is an essential part of the methodological framework of this thesis.

Parikka categorises past and contemporary media-archaeological artworks that “(1) visually engage with historical themes ... (2) [are] invoking alternative histories ... (3) [are] art of/from obsolescence ... (4) [are] imaginary media that are constructed and not just imagined: devices that are dead, or were never built ... (5) [are] media-archaeological art that draws from concrete archives – in other words, artistic practice informed by archival work and historical materials, a direct way of working like a historian, but for artistic ends ... (6) [explore] media-archaeological art methods that dig not only into the past, but also inside the machine and address the present” (Parikka, 2012, pp. 138-41). The artists that Parikka references “have investigated new ways to think about obsolescence, myths of progress, the technical specificity of ‘new’ media and the wide range of alternative histories and potentials of the past that can be brought to life” (Parikka, 2012, p.157).

In this thesis, Media Archaeology will be understood as a key strategic device for addressing the historical act of early television broadcast (technically, historically, and sociologically), to tease out ‘alternative histories’ from the archives through the method of reenactment as an archival arts practice that ‘visually engages’ the user / viewer. The chapter in this thesis on Laboratorial Media Archaeology expands further on the discipline and addresses the ways in which a media archaeological approach has been used in relation to the

'concrete' archival material surrounding John Logie Baird, referred in the thesis as the 'Baird archive', and specifically the research into the broadcast of *The Man with the Flower in His Mouth*, through the 'dead' and 'obsolete device' of Baird's 30-line television.

However, the thesis proposes that the current state of the discipline can be seen as being stalled at a 'call to action' and that Media Archaeology has the potential to be expanded upon to create new insights. The thesis will achieve this through a laboratorial processing of number of filters (of concern): the notion of the archive and archival practices are explored (Jacques Derrida, Joan Gibbons), integrated with the specific archives of the British Film Institute (BFI), the BBC Written Archive Centre (WAC), and the Baird archive (several sources); the notion of proof and trace from the archive is explored through Paul Ricoeur; the notion of impressions and memory are investigated through the works of Carolyn Steedman, Jacques Derrida, Pierre Nora, Henri Bergson, Jerome Bourdon, Andreas Huyssen, and memory's relation to artworks through Joan Gibbons; trace and perception (consciousness and phenomenological dynamics) through Paddy Scannell and Martin Heidegger; the notion of trace and hauntology through Jeffrey Sconce; trace and the imaginary through Simone Natale and Gabriele Balbi; and the notion of liveness, simultaneity and teleportation through the writings of Jeffrey Sconce, Wolfgang Ernst, Philip Auslander, Paddy Scannell, and Andrew Crisell.

These filters approach the historical object from a number of positions but the unifying aspect is that they each do so as a process of activation or *doing*, where aspects of the "archives are suddenly not only about storing and

preserving, but about transmitting” (Ernst, 2010, pp. 53-73). This is of course in keeping with Parikka’s call for action but the integrated theory and practice in this thesis perhaps moves the discipline forward, whereby the media-archaeological activity turns into experimental and laboratorial media-archaeological activity; this is the perceived gap in Media Archaeology, while, as the artists that Parikka cites are said to be “practising media archaeology” (Parikka, 2012, p.136), they still ‘present’ the new artwork to the audience, as a work that ‘responds’ to some kind of media archaeological philosophy. Where this thesis differs is to introduce the notion of the ‘experiment’ in a laboratorial context through the tandem framework of the method (or formula) of Reenactment as Archival Arts Practice.

The word ‘laboratorial’ is used to bring together three uses of the term: 1) a response to the rhetorical question of ‘what might be done with contemporary television?’ concerning the future thinking in the development and use of television technologies, also making reference to the activities of the MIT Media Lab where the intention of the ‘lab’ is “the most unconventional mixing and matching of seemingly disparate research areas ...looking beyond the obvious to ask the questions not yet asked – questions whose answers could radically improve the way people live, learn, express themselves, work, and play” (<https://www.media.mit.edu/files/overview.pdf>); 2) a recognition of Baird’s activities themselves in recognition that, while he “was not a professional scientist” (Kamm and Baird, 2002, p.34), he would refer to his experiments using the term laboratory - in his autobiography, writing that, “the apparatus would ... jump from one side of the lab to the other” (Baird, 1988, p.55); and 3) a development of the previously noted suggestion of actively *doing* something

with television history into the rhetorical question of: 'What might be done with television history?'. The answer that this thesis provides is to experiment with it as 'media archaeological art' that 'digs in the past' and 'into the machine' to 'address the present'. However, the media archaeological art created in the thesis is not an arbitrary exercise. As stated at the beginning of the introduction, working with historical television objects is strategically interlocked with a philosophical approach to media archaeology *and* the arts practice of reenactment.

What is and can be Reenactment as Archival Arts Practice?

Chapter Three considers Reenactment as Archival Arts Practice as a mode of research that will be used in this thesis as the vehicle with which it will explore a laboratorial media archaeology, creating parallel discourses of writing and practice. The practice employs a device of playfulness¹, whereby playful performance makes a space for gestural engagement for reenactor and audience, creating simultaneous readings, which differs from the practice of writing through a multiple iteration of the fragments from the archives that are reformed in the reenactments.

The chapter addresses the potentials of reenactment arts practice and picks up on the theoretical residues produced by the filters (of concern) highlighted in the Laboratorial Media Archaeology chapter and considers the ways in which they may be brought to an affective state through the process of reenactment. Using key reenactment theorists, such as Sven Lütticken, Steve Ruston, Anka

¹ Playfulness is explained here as a Brechtian alienating device (see Footnote 23 on Page 95) through the structure of the reenacted studio for *The Man with the Flower in his Mouth*, its props, and a nature of engagement that almost mirrors a parlour game.

Bangma, Jennifer Allen, Rod Dickinson, Jan Verwoert, and Antonio Caronia, the chapter interrogates the principles and “modalities of reenactment” (Lütticken, 2005, p.59), recognising affective reenactment arts practice’s difference from reenactments that are a repeated simulation of historical information. It also references key artworks proposed by the above theorists as challenging representations of personal and collective memory, truth-telling, political/cultural power and the destabilisation of authenticity and historical acts and accounts.

The chapter focuses particularly on Reenactment as Archival Arts Practice’s relationship with history and the historical object. Artists Jane and Louise Wilson, Peter Watkins, Amie Siegel, and Paul Pfeifer are used as case studies to explore the above themes and ask how the reenactment artwork might be structured in order to create a space for the viewer/user of the work to move from inaction to enaction. This is explored further through the identification of what will be called ‘open triggers of alienation’ which references a return to the theories of Umberto Eco and Bertolt Brecht in alliance with Bruno Latour’s Actor-Network-Theory, suggesting that the filters discussed in the Laboratorial Media Archaeology chapter (the archival fragments and traces, impressions and memory, perception through consciousness and phenomenological dynamics, the notion of hauntological dynamics, the imaginary, liveness, simultaneity and teleportation) can become “actants” (Latour, 2005, p.71) when met with the reactivated historical object through reenactment. The chapter also discusses the empirical and heuristic nature of this experience for the users (or ‘actors’) of the reenactment.

Reenactment Practice

Chapter Four (The Reenactments) will articulate the activities undertaken in the part of the thesis where the fragments and traces from the archival activities are developed into practical experiments, and finally into the reenactments practice that forms the practical work in the thesis. These will be described and analysed in great depth and will address the technical developments of a 30 line digital emulation process (in collaboration with Australian mechanical television expert Gary Millard), the production of a multi-user Interface: *reenacttv.net* that houses the archival material and allows for users to interact with others in reenacting *The Man with the Flower in his Mouth*, the digital and physical production of props used in the reenactments, the various technical processes at play in the streaming of the reenactments (including the process of production to receipt on an *iPhone 4*). The chapter will also focus on the experiments and final production processes used in the live performance of the reenactments (at the Kunsthalle Project Space in Vienna in 2013 and John Logie Baird's studio site at 133 Long Acre, London in 2014) and also the performative aspects of both the above, where the Kunsthalle audience participated in the former, and where the workers who currently occupy the site of Baird's studio participated in the latter. The conclusion to the fourth chapter will reflect on processes of reenactment as arts practice, considering the considerations of broadcast and receipt and also reflect on the production of the participatory Interface: *reenacttv.net*.

The Conclusion articulates the implication of the thesis which is that it will bring together the various methods used in the integrated methodological approach

employed in the thesis, analysing how the investigations into contemporary and historical television, media archaeological research, activation of the archive aligned to reenactment processes, and an experimental, laboratorial practice have informed each other to open a new insight into the discipline of Media Archaeology and to the history of television, through televisual art practice, which in turn provides new insight into ways of considering television history and possibilities for current and future television.

The Contribution to New Knowledge:

The new knowledge gained from the contribution of this thesis is not necessarily the insights from the specific strategies employed in isolation but in their integration and cross-fertilisation in the development of the research focus and practical outcomes. Seen as filters, the themes coalesce through their residue to propose the argument that the reader will recognise a contribution to new knowledge as fourfold:

1. We can more comprehensively understand contemporary television and through this reconsider its history to see it as only one of many potential forms. This in turn allows us to understand the interactive and user-centred trend that characterises current economic production processes and user experience.
2. The thesis allows the reader / user to access a range of materials not readily available. It presents materials by revising their implications and by bringing to bear contemporary approaches from cultural studies to pre-existing technological accounts, and contextualises them in a new way.

3. The implication of the thesis is that it offers a nuanced way of understanding the contribution that a Laboratorial Media Archaeological approach through Reenactment as Archival Arts practice can make to the history of media and televisual arts practice. It achieves this through a metadiscursive approach that results in an innovative intervention.

4. Preceding from this, the thesis develops implications for how artists and non-artists might engage with television and its history, and how active engagement with its future as a popular medium might be collaboratively explored.

METHODOLOGY

In this thesis, Laboratorial Media Archaeology is the device for addressing the past in the present, as an active historiographical approach. Reenactment (including performance and participation) is the method of exploring that notion. However, their parallel use is a key methodological component of the thesis. The filters of the practical experiments, the technologies developed and employed, and participation are all aspects or tactical devices of the process.

In the thesis, much of the research has been archeological and interpretive in nature, thereafter articulated in the form of notes, gathering of audiovisual research and the writing of papers. The research discourse takes place within the framework of the 'Interface' (*reenacttv.net*) practice (see Chapter Four: The Reenactments), the reenactment practice, the writing, and the website that contains the thesis. These all function as a mode of analysis of the research, resulting in a "democracy of experiences" (Hannula, Suoranta and Vadén, 2005, p.30) where all critical input has validity in the research, and a site of "methodological abundance" (Hannula, Suoranta and Vadén, 2005, p.36) that engenders a "plurality of ways of being-in-the-world" (Hannula, 2008, p.114), articulated through the various methodological components outlined below. Indeed, the nature of its (both the practice and the research) development will be interrelated with the dialectic that it facilitates. Hence, the methodology will be a direct integration of theory and practice – indeed "thinking and reflecting in and through the practice" (Hannula, 2008, p.114), in a laboratorial act of "thinkering" (a term coined by Erkki Huhtamo to describe Paul DeMarinis's

work, cited in Parikka, 2012, p.141), whereby an act of considered tinkering takes place.

The particular areas covered within the literature review are historical texts on early television, critical theory around television (past and present), screen studies, technological and social implications of television development, uses, audiences, network/new media and convergence theory and political activation of users. The ideas and trajectories have been analysed and noted and a position developed in order to explore the general starting point of the affect/agency activated in new television developments. The particular methodological tactic of investigating the relevance of the similarities of technologies and uses relating to historical and contemporary television also came from this tactic, as did the first ideas of reenactment.

Research has been conducted into the technologies available to develop the reenactments within *reenacttv.net*: an online interactive television channel, and practical experiments have been conducted, resulting in the production of the series of *30 Lines / 60 Seconds* reenactments.

The Research Method (Jones, 2006) is:

- (a) Literature Review (contemporary and historical television) and television historiography
- (b) Practice Review
- (c) Experimental Practice

- (d) Thesis/Practice > the writing and the reenactments as a part of the Interface (*reenacttv.net*) and *30 Lines / 60 Seconds* reenactments (also in the online website: <http://pumar.org/phd/pellis/>)
- (e) Conclusion/New Knowledge sited in the practice and the writing.

1 WHAT MIGHT BE DONE WITH TELEVISION AND ITS HISTORY?

In the world in which we daily live, anyone who studies the past "as an end in itself" must appear as either an antiquarian, fleeing from the problems of the present into a purely personal past, or a kind of cultural necrophile, that is, one who finds in the dead and dying a value he can never find in the living. The contemporary historian has to establish the value of the study of the past, not as "an end in itself," but as a way of providing perspectives on the present that contribute to the solution of problems peculiar to our own time. (White, 1996, p.125).

This chapter will address perspectives or discourses on present media and television dynamics alongside discourse on television history and approaches to television history. It will achieve this through determining key characteristics of how users interact with contemporary television and what these uses might have to offer for its future use (including tactics of resistance to hegemonic control), and what the resulting considerations of use and user might mean for arts practice. The chapter will then consider the dynamics of one of television's formative moments as a mediator of live drama. It will address this history through a consideration of the relationship between John Logie Baird and the BBC, concentrating on its technical restraints and mimesis of former media, as well as the paucity of evidence that remains from the formative moment. It will highlight Baird's interest in the possibilities of use which were ultimately limited by the BBC's hesitancy in developing the medium and which consequently set the tone for television's stylistic development and commercially-controlled trajectory.

The chapter will consider approaches to (television) history and identify a strategy for how history will be considered within the thesis as a philosophical activity that will be of value to perspectives on the present and not simply 'an

end in itself'. It will conclude with an identification of a circularity in the acts of resistance that were present within the dominant form that television's trajectory embodied, and those that are evident in contemporary television's trajectory.

1.1 What might be done with Contemporary Television?

This section of the chapter gives an overview of contemporary television² (and its possibilities) through a number of theoretical social and cultural themes: convergence and cooperation (Jenkins, Shirky, Spehr), television ‘overflow’ (Gray and Joselit), cultural politics (Van Zoonen, Terranova), political activation of users (Brecht, Eco, Lovink and Garcia), and the role of the artist in the sum of these parts (Bourriaud).

1.1.1 Participants / Users and Technology

One of the main characteristics that differentiates new approaches to television from traditional broadcast television is the shift in participatory possibilities as the platforms alter and change shape. Remediated “spreadable media” (Jenkins, 2008, p.275) as Henry Jenkins describes such media as *YouTube*³ (including the BBC’s *iPlayer*⁴ among other British and international mainstream broadcasters ventures into online streaming, webcam chat rooms and mobile media), have facilitated diverse flow-patterns and distribution systems through decentered nodes (Castells, 2004) that create unstable mutational media transmission. The introduction of broadcasting providers such as *Ustream* and desktop vision-mixing and streaming software such as *Tricaster* and *Wirecast* have multiplied the distribution and production possibilities further still.⁵ Indeed,

² In the context of the thesis, television is viewed as a transmission and receipt process of audiovisual data, rather than focusing on particular television genres or programmes.

³ The online video sharing platform was launched in 2005 and is available at: <https://www.youtube.com/>.

⁴ The BBC’s *iPlayer* was launched in 2007 and is available at: <http://www.bbc.co.uk/iplayer>.

⁵ *Ustream* is a website where users can live stream and have the streams recorded for later viewing, effectively creating their own live channel. *Ustream is available at:* <http://www.ustream.tv/>. *Tricaster* is a sophisticated vision-mixing software and hardware that can integrate up to four cameras, as well as library videos, sounds, images, which can be used with green screen and studio backdrops, as well as animated titles. *Tricaster is available at:*

the practice created in this thesis is streamed using *Wirecast* as an easy and stable broadcast mechanism that can send the stream feed to receipt sites such as *YouTube* and *Ustream*. These sites of new television might inaugurate a shift in the political and social landscape (and television's role within it). Indeed, theorists have addressed this shift in relation to a post-Habermasian analysis of how public spheres might be articulated in the age of networked media (see Dahlgren, 2009; Coleman and Ross, 2010).

Of course, the forces of economics still control most of broadcast television's means of message-making and receipt, thereby the determinates of television form are not evenly distributed, so the public sphere of even a claim of 'user-friendly' broadcast television, which is how many corporations now attempt to promote their services, cannot be said to be truly a sphere of democratic potential and a space for creative exploration. This claim is made through the corporations' audience participation structures such as viewer voting, but for the user, there would have to be quite a leap even from this position if the active space through inclusivity in cultural practices, envisaged in Lisbet Van Zoonen's "cultural citizenship" (Van Zoonen, 2005, p.8) was to be achieved. Indeed, despite Clay Shirky's assertion that barriers to group action have collapsed (Shirky, 2008, p.22), in the activities undertaken in "convergence culture", and, although convergence is seen as a fluid process in a participatory culture of potentially powerful collective intelligence, it is still according to Jenkins "both a top-down corporate-driven process and a bottom-up consumer driven process" (Jenkins, 2008, p.18).

<http://www.newtek.com/>. *Wirecast* is a simpler and less robust version of *Tricaster*. *Wirecast* is available at: <http://www.telestream.net/wirecast/overview.htm>.

However, there are positive signs that, if not a leap, small steps are in evidence concerning the dynamics of a shifting power structure. In terms of both news and entertainment, television has, as Jonathan Gray writes in *Television Entertainment*, “overflowed from the box” (Gray, 2008, p.74). Moreover, in a direct reference to Raymond Williams’ notion of ‘flow’, Gray suggests that “today’s television is rife with competing, random, and chaotic flows. We are also now able, within limits, to create our own flows” (Gray, 2008, p.90). Gray’s kind of ‘interaction determinism’ argues that this disturbed and distributed flow pattern “offers multiple ways in which citizens can use it – starting dialogue, not finishing it, welcoming citizens into discussion of issues, not merely presenting them as distant and sealed topics” (Gray, 2008, p.154).

1.1.2 Feeding Back and Opening Out: Towards a ‘New’ Television

Crucial to this debate then are the roles of the makers of ‘programmes’ in a new, mobile, mobilised and networked television as well as the positioning of an active receiver. However, in relation to the power relationships between the two positions, there is a conflict of interests – as the needs of the broadcast industry to ‘monetise’ what David Joselit calls *feedback*, exemplified in the mash-ups of remediated broadcast, web cam television and user-generated content, continue to grow. Such binary opposites of the ‘market’ and the ‘maker’, and the ‘accountant’ and the ‘artist’ (that is, the tense relationship between commercial and creative needs) are thus conditioning the sites where new television will formulate itself for the generation to come. A “cultural battlefield” as Tiziana Terranova describes it (Terranova, 2004, p.154). Gray suggests that, in relation to the television industry:

Their fear ... is of the chaotic, uncontrollable nature of overflow and televisual expansion. Between YouTube, a host of BitTorrent sites, fan fiction, fan film, vidding, mashups, and even the simple VCR, television viewers today have countless platforms for watching, playing with, repurposing, and outright creating television or television culture. Media corporations might therefore understandably feel that they are losing their vice grip on television culture. (Gray, 2008, p.172).

In *Feedback: Television against Democracy*, Joselit argues that via the act of feedback we all, as makers and viewers of the ubiquitous media of new television, can “learn the system and counter it – make *noise*” (Joselit, 2007, p.171). Joselit traces (from Dada to the Surrealists) the notion of the “readymade” as “object locked in a perpetual oscillation between its status as a thing and its status as a sign” (Joselit, 2007, p.51). He sees in this a parallel with contemporary twenty-first century television, envisaging feedback as a viral act in a potentially open circuit where both user and media object are freed from the rigidity of traditional television’s media exchange. This demand for slippage and disarticulation is reminiscent of Bertolt Brecht’s ‘*Verfremdungseffekt*’ (see footnote 23 in Chapter Two on page 98) in terms of its focus on the potential for political activation of the receiver. In his plays, Brecht used tactical techniques such as the disruption of theatrical conventions by insisting that the house lights remain up throughout the play, in order to create an ‘alienation effect’, whereby each “object is to appear strange and even surprising to the audience” where “everyday things are thereby raised above the level of the obvious and automatic” (Brecht, 1978, p.92). One can detect here a pattern of experimental *détournement* in these approaches both to technology and production: in Joselit’s case one that is not centralised or indeed commercialised and that seeks to understand the potential for an alienation effect, produced through

participation; in Brecht's case a direct inversion of the capitalist logic of the transmission of power relations.

There is further scope for the potential of developing an open circuit between the work and participants if the work (or 'content') itself adheres to Umberto Eco's principles of the *Open Work*, where "every reception of a work of art is both an *interpretation* and a *performance* of it, because in every reception the work takes on a fresh perspective for itself" (Eco, 1989, p.4). This gives the Brechtian 'supplier' another layer of possibility introducing the (usually musical) concept of 'jamming' to the interaction. Perhaps with such a repositioning of the viewer / listener into a user-producer, the semiotically open television text will invite active participation and performance, so that, as Gray suggests, users may "bend a text around to get what they want out of it" (Gray, 2008, p.177). Therefore, there is a potential to produce work as a Brechtian construct to work 'openly' with the materiality within new television arts practice. This is a tactic that correlates with the affective action called for by media archaeologists, but takes the call to action into one that triangulates an active media archaeological exploration with reenactment into the practical arts practice in this thesis.

1.1.3 Tactics of Everyday Cooperation

Much arts practice exploring the possibilities for increased agency and actively seeking to exploit the possibilities of these dynamics has been employed under a philosophy of tactical media practice. As Geert Lovink and David Garcia pointed out in their 1997 *ABC of Tactical Media* project (see: <http://project.waag.org/tmn/frabc.html>), tactical media are "cheap 'do it yourself'

media ... exploited by groups and individuals who feel aggrieved by, or excluded from, the wider culture” (Garcia and Lovink, 1997).

One of the sources of Lovink and Garcia’s ideas is Michel de Certeau’s *The Practice of Everyday Life*, where, in a call to action in the everyday, he laments that “the television viewer cannot write anything on the screen of his set. He has been dislodged from the product; he plays no role in its apparition. He loses his author’s rights and becomes, or so it seems, a pure receiver” (de Certeau, 2002, p.31). However, contemporary television culture is perhaps in what Bourriaud termed a “culture of use or a culture of activity” and Bourriaud further proposes that the tactic of reuse is key in the “scrambling of boundaries between consumption and production” (Bourriaud, 2007, p.19). In these contexts, as Jenkins suggests, “the power of participation comes not from destroying commercial culture but from writing over it, modding it ... and then recirculating it” (Jenkins, 2008, p.268). This activation of the user has further contemporary currency, exemplified in Lovink’s group centered around Free Cooperation (Garcia and Lovink, 2007) which, in his essay of the same title, Christoph Spehr identifies as collaborative activity, whereby membership is fluid, rules are there to be broken and amended and where “free cooperation ... depends on the individual’s capacity for active agency. In a cooperation of free and equals there’s no one behind us any more. Active agency seeks its field and object itself; it defines its aims autonomously. It is self-instruction” (Spehr, 2007, p.147).

One might therefore argue that contemporary television users are “semionauts’ who produce original pathways through signs” (Bourriaud, 2007, p.18) in their

“samplings and remakes ... because these forms urge us to consider global culture as a toolbox, an open narrative space rather than a univocal narrative and a product line” (Bourriaud, 2007, p.94). Erkki Huhtamo sees the use and study of contemporary media as going “beyond postmodernism”, whereby the user views media from a navigational perspective within a “complex realm of past-present and present-past, in which layers of time overlap and associate with each other; the conception of time is cyclical rather than simply linear” (Huhtamo, 1995). In a temporal echo of Bourriaud’s semiotic reading of a user’s search for meaning, Huhtamo proposes the notion that the Bourriaudian ‘semionauts’ are engaged in the act of driving ‘time-machines’:

These time-machines are not automatic or remote-controlled means of (mass) transportation (like the cinema), but individual “hand-driven” vehicles. The realm they traverse only opens up for the active participant, who is ready to leave one’s customary chronological ordering of things, and the safety of his/her own socially and culturally defined observation post, heading out to explore potential dimensions in a conversational relationship with the work. (Huhtamo, 1995).

However, beyond the very personal and lateral meaning structures that the user creates, and beyond the collapsed time structures that (s)he faces, the user must consider how the design of the work itself (both physical and conceptual) is developed in recognition of an active user.

Bourriaud’s position on such work is perhaps best articulated through his concept of ‘relational aesthetics,’ whereby relational art is a “a set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space” (Bourriaud, 2002, p.113). Work created in this context has the potential so that it “acquires the status of an ensemble of units to be re-

activated by the beholder-manipulator” (Bourriaud, 2002, p.20) in a contemporary society (and therefore for, and by, contemporary television users) that is also a “society of extras, where everyone finds the illusion of an interactive democracy in more or less truncated channels of communication” (Bourriaud, 2002, p.26).

So, what indeed might be done with contemporary television from the perspective of artistic practice? Bourriaud sees relational dynamics as calling artists to “perceive their work from a threefold viewpoint, at once aesthetic (how is it to be ‘translated’ in material terms?), historical (how is it to be incorporated in a set of artistic references?) and social (how is it to find a coherent position with regard to the current state of production and social relations?)” (Bourriaud, 2002, p.46). And, more importantly, in identifying a “policy of forms” he proposes “cohabitation” (Bourriaud, 2002, p.79) with the receiver of the artwork as an interlocutor in a dialogue between artists, the work and the audience, whereby “artists will include this interlocutor in the production process itself. The sense of the work issues from the movement that links up the signs transmitted by the artists, as well as from the collaboration between people in the exhibition space” (Bourriaud, 2002, p.81).

While it has also been identified that the economic model of the production process is still influential and seeks to protect its interests in the cultural ‘battlefield’ of television production, the position taken in this thesis is a recognition of the ways in which the use of television has altered to incorporate a technological shift to television experienced over networks, a breakout from the culture of one-to-many into an emerging culture of use and viewer/user

authorship within the production process; one that recognises a sophistication in the users to consider the creation of meaning, the relevance of history in any work and their own position in relation to the work. A do-it-yourself environment of use and activity that is ripe for development within the production of a televisual arts practice that positions the user centrally within the artwork.

1.2 What might be done with Television History?

As indicated in the beginning of the Introduction through the anecdote of the friend's engagement with poor quality receipt on a small-screened but highly contemporary smartphone, a parallel and a type of circularity were identified between contemporary television and its historical antecedents, a potential parallel between the past and the present. This second section of the chapter will concentrate on the dynamics of the historical moment when John Logie Baird developed his collaboration with the BBC, and reflect on the technical and industrial implication for this relationship, while also considering the use and activity undertaken and the potential for open circuits at the time.

1.2.1 Early History of Television (Technical, Industrial).

The first part of this section of the chapter will consider the contextual environment of early television in the UK, focusing on the early experiments with capture and transmission and the remediations of radio, theatre and cinema that typified its emergence.

When I began to research into both contemporary and early television, I had not yet defined the nature of the practice for the thesis (and how it might be formed), but there was always the intention that any archival research into early television would be 'active' and creative to reflect the culture of use identified by Bourriaud. In terms of specific focus, I researched John Logie Baird, partly because it may not be immediately apparent that his interests were beyond just the technical invention of television in the United Kingdom for which he is

mostly known - though, as Patrice Flichy points out, Baird experimented in developing a “frame of use” with his mechanical system but the “‘frame of functioning’ was soon superseded by EMI- Marconi’s electronic system” (Flichy, 2007, p.123). Baird was also keen to experiment with the ‘use’ of the invention within this ‘functioning’ as an intent that might be characterised by his historical position between what Knut Hickethier terms as the second period (1890-1910) of television: “technical imagination and amateur experimentation” and the third period (1910-1933) of “technological developments at an industrial level” (Hickethier, 2008, p.55). In contextualising programming developments across Europe and the USA, Hickethier focuses on the “medial similarity between radio and television” (Hickethier, 2008, p.56), so it is not a coincidence that the involvement of the industrial broadcasters (who already controlled radio), shaped and perhaps limited the possibilities as the second period turned into the third, leaving material evidence and possible clues to both ‘alternative histories’ (as proposed by Jussi Parikka) and alternative futures. Importantly, television, unlike radio and cinema, had throughout the three periods (as identified by Hickethier) an instability as a media, for example, technically in its relationship between the live and the synchronisation of sound and image, and formally in terms of what might be done with it, that was more difficult to homogenise into a hegemonic control.

It is unsurprising that Baird turned to the power and resources of the BBC as collaborator in his first attempt to move beyond the mere televising of inanimate objects and volunteers – it is worth noting that this thesis is not concerned with the technical process of Baird’s mechanical television (see footnote for

description of the technical process of Baird's 30 line mechanical television⁶) developments which evolved with varying degrees of clarity of image between 1923 and 1924 (Kamm and Baird, 2002, pp. 30 - 64). Incidentally, Baird's first act of televising with what for the time can be said to be 'clarity' came on Friday 2nd October 1925 when the head of a ventriloquist's dummy, which Baird called *Stooky Bill*, materialised with "absolute clarity." Baird, "shaking with excitement ... stumbled down the attic stairs and grabbed by the arm the most suitable human guinea-pig: it was the twenty-year-old office 'boy', William Taynton ... thus arguably the first person to be shown live on true television" (Kamm and Baird, 2002, p.65). However, the new medium was fearful to Taynton and consequently Baird "had to pay him two and a half shillings to sit under the intense lights" (Magoun, 2007, p.35). The first public consumption of television came on January 26th 1926 when Baird "invited members of the Royal Institution and a reporter from *The Times* to a demonstration ... to see the 'faint and blurred' images of Stookie [sic] Bill and live talking heads" (Magoun, 2007, p.35).

⁶ 'Mechanical TV uses rotating disks at the transmitter and the receiver. These disks have holes in them, spaced around the disk, with each hole slightly lower than the other. The camera is located in a totally dark room. A very bright light is placed behind the disk. The disk is turned by a motor, so that it makes one revolution every frame of the TV picture. In the Baird standard, for instance, the disk has 30 holes and is rotated 12.5 times per second. A lens in front of the disk focuses the light on the subject being televised. As the light hits the subject, it reflects into a photoelectric cell, which converts the light energy to electrical impulses. Dark areas of the subject reflect very little light, and only a small amount of electrical energy is produced, while bright areas of the subject reflect more light, and therefore more electrical energy is produced. The electrical impulses are amplified and transmitted over the air to the receiver, which also has a disk turned by a motor, which turns at exactly the same speed as the one at the camera (there are several methods of synchronizing the motors). A radio receiver picks up the video transmissions and connects to a neon lamp, which is placed behind the disk. As the disk rotates, the neon lamp puts out light in proportion to the electrical signal it is getting from the receiver. For dark areas, very little light is put out; for bright areas, more light is put out. The image is viewed on the other side of the disk, usually through a magnifying lens'. Source: *Early Television Museum* [Online]. Available at: http://www.earlytelevision.org/mechanical_tv.html.

Following these experiments, and after much refining of the process, Baird was confident enough in his technical process to do some experimental soundless broadcasts with the BBC in 1929 (Kamm and Baird, 2002, p.136) and then to propose the collaboration with the BBC in 1930, which became the production of *The Man with the Flower in his Mouth*. It is of note that the 'live' aspect of any of Baird's experimental actions was paramount here, as there was only his limited *Phonovision* method of recording the material being televised, "the simultaneity of transmission and reception that manifested itself in the tele-play as the 'live principle' was seen as a television-specific element" (Hickethier, 1990, p.179), but "the 'live principle' suffered because of the immobility of the camera" (Hickethier, 1990, p.179). So, while it is clear that "broadcasting has developed, whether in its public service or commercial manifestations, as an *industry* and, as such, it feels no obligation to preserve its output for subsequent scrutiny" (Taylor, 2001, p.245), in the case of this formative experiment, as explained, there was little choice, and, "as a result, scholarly output about the BBC, for example, is usually confined to research undertaken at the BBC Written Archives Centre at Caversham [UK] without the author having actually heard or seen the programming that was heard and seen by the audience at the time" (Taylor, 2001, p.245).

The thesis will develop this defining 'live' aspect of the medium first raised in the Media Archaeology section of the introduction and in the next chapter, as will be the lack of audiovisual 'evidence' that remains from early television, but it must be emphasised that liveness and simultaneity had a major influence on how and what Baird and the BBC chose to televise in their collaboration. Paul Auslander suggests that "those involved in early television's production first

took the replication of the theatre spectator's visual experience as their objective. And the cultural discourse surrounding television successfully defined the new medium as delivering the same experience as the theatre" (Auslander, 1999, p.158). However, there was also a second and third act of remediation at play. The BBC's point of entry into the collaboration was from the perspective of radio production. Indeed, it is widely represented that "most television in the world started as an extension of existing sound radio services" (Beadle, 1963, p.42). Consequently, the BBC brought the sound effects from that medium and producer Lance Sieveking's experience of experimenting with radio drama. However, as Auslander points out, the visual replication of the theatre experience was inherent in the overall approach to television, but there was an overlooked aspect too to the performance of *The Man with the Flower in his Mouth*. There was a third act of remediation in an attempt to emulate cinematic montage structures too with the introduction of the 'cut' into the work, which saw the "tele-play as an artistic product, [in which] television both revealed itself as a new medium and demonstrated its equal status with other media such as theatre and cinema" (Hickethier, 1990, p.163). It can equally be said though, that it is through that mimetic process that television is identified as such a medium through the historical account of its particular trajectory of development to that which is alluded to by Hickethier. Were there alternative histories that could now be written? The thesis will investigate this dichotomy further in this chapter and develop the question further in the second chapter on Laboratorial Media Archaeology.

1.2.2 Television History

The thesis's relationship with television history mirrors its relationship in the first section with the overview of contemporary television (itself a form of television history). That is, to recognise both contemporary television and television history as essential contextual instruments of the methodological approach to arts practice within the thesis. That said, it is apposite to highlight the thesis's approach to working creatively with history or *doing* history by activating it in the context of extending traditional media archaeological approaches to history. The final two parts of the chapter will give an overview of the approach to television history.

The thesis avoids per se the following kinds of categorisation that Hayden White identifies in relation to nineteenth century historiography. However, the *use* of historical data in the development of the thesis (both in terms of writing and the historical artefacts used in the practice) could be said to be an amalgamation of three Formal Arguments: *Formist* in the way that the thesis interrogates the "unique characteristics of objects inhabiting the historical field"; *Organicist* in the way that "individual entities as components of processes which aggregate into wholes that are greater than, or qualitatively different from, the sum of their parts"; and *Mechanistic* in the way that the project interrogates "causal laws that determine the outcomes of processes discovered in the historical field" (White, 1973, pp. 13 - 17). Similarly, in terms of tropes, the tactic of the thesis is to operate synecdochically with the historical content, "using the part to symbolize some *quality* presumed to inhere in the totality" (White, 1973, p.34). The thesis is also a hybrid (as counterintuitive as it sounds) of an Idealist and Realistic approach whereby, respectively, "the objects of knowledge are

held to be in some way dependent on the activity of mind” while also subscribing to the “doctrine that universals or abstract concepts have an objective or absolute existence” (White, 1973, p.46). Finally, the thesis is also a hybrid of two of Hegel’s four species of Reflective history: the work can be seen to subscribe to Universal History which “deals, by the very necessity of having to *reduce* its materials, with abstractions and foreshortenings; it is arbitrary and fragmentary” and Pragmatic History which “produce[s] the same kind of pictures of the past ... strive[s] to *serve* the present, to illuminate the present by adducing to it analogies from the past” (White, 1973, p.99).

By way of contextualisation, the historical accounts in this thesis search for unique while fragmentary historical objects, that are parts that make new and greater ‘wholes’ and that interrogate the causes of their being as well as their possibilities of becoming in the present.

This philosophical positioning by Hegel above is contextualised further by White when he states that Hegel “maintained the distinction between historiography and philosophy of history, though he was more interested in determining the extent to which the former could be submitted to analysis on the basis of the latter than in stressing the gap which separated them as different departments of inquiry” (White, 1973, p.267). In relation to nineteenth century historians, White suggests that “aside from this distinction between ‘true’ history and ‘philosophical’ history, historians ... stressed the notion that, whatever a true historical account might consist of, it could not be construed out of purely ‘artistic’ principles on the one hand or in the interest of producing the kind of laws in which the physical sciences dealt on the other” (White, 1973, p.268). This suggests the kind of hybridity that this thesis employs, whereby the historical ‘truth’ in the account is the spine of the approach but it is fleshed out

by a philosophical, artistic approach that activates the historical data beyond the mere “chronicle” (White, 1973, p.5) and into an artistic “story,” (White, 1973, p.5) through the modes of formal arguments and with the “ideological implications” (White, 1973, p.5) outlined above.

1.2.3 The Approach to Television History

Helen Wheatley (Wheatley, 2007, p.8) identifies four key problems of *doing* television history (from a British perspective) and this section will apply these considerations to the research trajectory and approach to television history within the thesis:

- the ‘problem’ of national specificity;
- the (over-) privileging of institutional histories of television;
- the problem of nostalgia and the need to confront the connection between popular and academic histories of the medium; and
- the question of access to, and survival of, material that shapes our sense of television history (Wheatley, 2007, p.8).

The issue of national specificity can be questioned in relation to the choice of the first British television drama of *The Man with the Flower in his Mouth* as the thesis’s primary historical focus. However, *The Queen’s Messenger* from the USA (1928) or *Das Schaukelpferd* (1936) from Germany could equally have been chosen as formative televisual works and would not alter the key characteristics, as the relationships between historical television and

contemporary television are, in the main, a shared cultural phenomenon and interchangeable and not reliant on nationality.

The thesis is, in some ways, a response to the (over-) privileging of institutional histories of television. Television history does not have the kinds of interpretative historical accounts to which White alludes from the nineteenth century. This may well have relevance to its beginnings as noted earlier, that “television programmes are made for a moment in time, which was originally a single transmission, after which the programme was often discarded” (Ellis, 2007, p.18). John Ellis further proposes that “there are ... two contrasting interpretive procedures in use in the emerging field of broadcasting or television studies. One studies texts in their historical context, tying meaning to the period in which the programme was made. The other centres itself on the texts and the potential meanings that they carry, reinterpreting them through a modern optic” (Ellis, 2007, p.15). This thesis intends to explore both of these interpretive procedures as a parallel and integrated approach.

In terms of the ‘problem of nostalgia and the need to confront the connection between popular and academic histories of the medium,’ this thesis invites nostalgia, more as a kind of cultural memory for which there are only fragments and not real sustainable evidence, but it invites it as a tactical device. This will be developed later in the thesis in the chapter on Trace and the Imaginary in the Laboratorial Media Archaeology chapter.

Related, concerning the issue of access to, and survival of, the archival material that provides the raw materials for shaping our sense of television history, this absence and lack of clarity is a key feature of this thesis as a whole. It features in the absence of a recording of the broadcast play itself, the fragmentary

archival remnants but also as a tactical device, whereby the gaps left in the historical knowledge are seen as fertile possibilities for an alternative view of the historical act. This aspect will feature in many sections of the thesis, specifically, the Archive section, the BBC Archive section, the Proof and Trace section, the Impressions and Memory section and the Trace, 'Ghosts' and Technology sections of the Laboratorial Media Archaeology chapter, and throughout the Reenactment as Archival Arts Practice chapter.

Helen Wheatley highlights the selectivity of the discipline of television history, concentrating particularly around the objectivity/subjectivity dialectic, suggesting that this selectivity is inherent “in the decision to look either at those making television, at those viewing television or at television as a textual object (or a combination of these approaches)” (Wheatley, 2007, p.6). This thesis focuses effectively on (just short of) 30 minutes of 30 line television, broadcast on the 14th July 1930; actually the first half hour of television in the united Kingdom that can be considered to be constructed and structured television production, unless one considers the earlier 'live talking heads' to which Magoun refers, and the event on 30th September 1929 that is commemorated by the Royal Television Society plaque at 133 Long Acre (commemorating the 'first' broadcast of television by the BBC and John Logie Baird) , and cited by Kamm and Baird as a soundless broadcast⁷ of a comedian and a singer (Kamm and Baird, 2002, p.136).

⁷ This could possibly be seen as a first entertainment show, though soundless. Baird did invent the chat-show genre too in his performance from the Coliseum Theatre in London a fortnight after the production of *The Man with the Flower in his Mouth* - this performance will be discussed in the Laboratorial Media Archaeology chapter.

The BBC did not initially consider the collaboration with Baird to be a success. Indeed, “the BBC Control Board Meeting on 22 July [1930], discussed the transmission and minuted that ‘no material technical progress had been made such as would justify our Programme Branch co-operating any further. Our future action would be only that the Engineering Branch holds a watching brief’, in other words the minimum co-operation stipulated by the Postmaster-General” (Norman, 1984, p.63). It is of interest to note that there was a personal antagonism from Lord Reith, the first Director General of the BBC, towards television and Baird in particular.⁸ Reith is said to have “taken an instant dislike to Baird, which he harboured for the rest of his life” (Kamm and Baird, 2002, p.109). In terms of Reith’s views on television, Antony Kamm and Baird’s son, Malcolm, wrote that “he was certainly frightened that television would compete for budget and attention with his plans for a worldwide wireless service, to be known as the Empire Service ... if television transmissions were going to be licensed experimentally, it should be for pictures only.” (Kamm and Baird, 2002, p.110). Indeed, Kamm and Baird also state that Reith also “refused several invitations to walk the short distance to Long Acre to see television working” (Kamm and Baird, 2002, p.111).

However, despite this initial lack of confidence, the BBC did continue to work with Baird, eventually adopting his mechanical television into a formal agreement in 1931 of “cooperation with the Baird Company [Baird Television Ltd.], which included equipping a studio in Broadcasting House for the programmes” (Kamm and Baird, 2002, p.196). So, from these 30 minutes in

⁸ Baird and Reith first met at the Glasgow and West of Scotland Technical College in 1907, where Reith could be said to have been “loutish” (Kamm and Baird, 2002, p.108) towards Baird.

1930, television set in place (or even stone) the key features of what would define television for the next 80 years:

The dominance of temporal form = the live and simultaneity of broadcast and reception.

The dominance of form = the remediation of theatre, cinema, and radio tropes).

The dominance of industry = institutional control (economic model).

So power is perhaps at the root of why there has been this hegemonic dominance, but, as Simone Natale and Gabriele Balbi propose in their description of the Social Construction of Technology, “a new technology is often used in its early phase for different purposes by different social groups, and every group fights to impose a specific meaning on the novelty. This phase of uncertainty is termed ‘interpretative flexibility,’ because the new technology is malleable and can be interpreted in many different ways” (Natale and Balbi, 2014, p.208). In discussing ‘Film History’s triple Agenda’, Wanda Strauven suggests that “we should not only ask the ... question (“what is cinema?”), but also the temporal/historical one (“when is cinema?”) ... [which will] lead to the combination of the *what*, *when*, and the *where*” (Strauven, 2013, p.61). The ‘key features’ above and the chapter so far, identify the *what* and the *when* with regards to television and its history within the confines of this thesis. Television history has mainly focused on the makers and viewers of television, television technology, or television as object as Wheatley states above, and “moments and eras, aspects, forms, genres or programmes one looks at in detail, and

which one chooses to ignore” (Wheatley, 2007, p.6). However, television history has sometimes delved deeper to explore some of the television artists who have, in some ways gone against the grain of the formal and industrial characteristics of dominance that I have outlined and potentially posit an answer to the question of *where* television has resided beyond and in resistance to such dominance. In her book on the uncomfortable relationship between creative artwork and American network television, Lynn Spigel suggests that “the relationship between network television and art is not one of simple hegemonic incorporation in which artists simply ‘sold out’ for their own commercial profit” (Spigel 2008, p.9). Moreover, she proposes that there was a consensus of creatives who attempted to resist the tide of commercialisation, whereby “artists, set designers, art directors, and museum curators who worked in early network television often expressed utopian aspirations for television’s potential as a cultural form and means of visual expression” (Spigel 2008, p.9).

Spigel identifies an important innovator of the early broadcast era, Ernie Kovacs, who, in the 1950s, challenged the conventions and hegemonic rigidity of American commercial networked television. In *TV by Design*, Lynn Spigel suggests that “critics compared Kovacs’ programs to the theatre of Bertolt Brecht, and especially Brechtian strategies of self-reflexivity ... [he] often talked to audiences while sitting at the switches of the studio control room where he would, for example, dim the picture or play with the vertical and horizontal controls, thus demonstrating the techniques ... shock value ... when compared to the conventional illusion of liveness and theatrical realism on 1950s TV” (Spigel 2008, p.195)



Illustration 1. Ernie Kovacs demonstrating the innovative use of technique in 1950s US Broadcast television from *1812 Overture* (Kovacs 1954). Available at: http://www.dailymotion.com/video/xq2le_1812-overture-ernie-kovacs-show_music.

Kovacs broke all the semiotic rules thus far established in television and, in the main, still followed in contemporary television – The Silent Show, a literally silent Kovacs episode, challenged the “disruptive and distasteful noise of the new commercial television culture” (Spigel 2008, p.179) and, endeavoured to use cut-up and Dadaist techniques. Spigel suggests that his work inspired audiences to make their own experimental works:

They were an interactive audience, making their own cultural forms in dialogue with what they saw on TV. Way before Internet bloggers ... the American public used the new technology of television as a form of “convergence culture” that allowed them to produce homemade art out of mass communications. (Spigel 2008, p.202).

With perhaps the exception of Kovacs (and British comedian, Spike Milligan), there was not a predominance of resistance to the ways in which the theatrical mode, incorporating the tropes of cinema, provided an industry with an economically viable creative and production process. Erkki Huhtamo questions whether “the concept of interactivity has been hi-jacked by corporate interests and used to sell more of the same in a newly designed package?” (Huhtamo 1995). With the exception of these possible examples of resistance, it is perhaps safe to say that the concept of television has been limited through the power and influence of corporate needs hitherto.

Conclusions:

This thesis proposes that there is an illusion that television is television as Baird envisaged. It is as immature (while trumpeting its maturity through ever increasing remediations of its immature form) as it was when John Logie Baird and the BBC first embarked on their collaboration. Television's live and simultaneous properties made it then, as it is now, volatile of form, which in turn suggests how we might think of the future of television.

The social and cultural themes that have been highlighted in this chapter propose alternatives through the tactical options available, evident in the opportunities given by convergence and cooperation, television 'overflow', the cultural politics that invite the political activation of users towards acts of resistance, and the role of the artist in response to the identification of the positioning of historical and contemporary television. The illusory forward momentum of commodity-driven television is unsustainable, given its low intellectual value, owing to its reliance on its economic model, and the chapter has identified that this momentum is stalling as technological developments, by their interactive nature, are offering users of television 'hand-driven vehicles' with which to forge new 'semionautical' relationships and adventures, with new cultural, social, and political meanings.

The chapter has outlined an approach to television history that is not 'an end in itself', instead it proposes an active approach to history, a *doing* history whereby historical truth (and its limited evidence) is seen as a 'spine' that necessitates 'fleshing out' through an alternative strategy in an activation of television history.

It has identified that early television was mimetic of other media forms, but possessed and still possesses a defining 'live' experience, but the form itself has been locked into both its history and its developmental trajectory through its institutionalised control.

Simultaneously, the chapter has been an intervention into our understanding of the current possibilities that are embraced by a television industry (up to a point), and by users of digital media alike, along with a reconsideration of television history and historiography. The former proposes that there are possibilities to develop viewers into users, and the latter suggests that there are alternatives to both a locked-in industry and a locked-in history.

The key question is what can be done with television history, and with its historical traces to take the intervention further and propose alternatives for the present and future to the uneasy stand-off between a television model that is out-of-step with its audience .

The next chapter is the first of the strategic frameworks that will seek to answer the above question in this thesis: Laboratorial Media Archaeology, which will be followed by the second strategic framework in the third chapter: Reenactment as Archival Arts Practice. They are used in recognition that the kinds of television history that are outlined above are useful indicators of a descriptive and sometimes discursive analysis of the history of the medium, but they also suggest that the history might be incomplete. There might be something missing from the history of a medium that, by its nature, might be pregnant with possibilities for alternative histories.

2 LABORATORIAL MEDIA ARCHAEOLOGY

This chapter will articulate how the thesis's practical and theoretical direction coexisted in its development through the key discipline of a media archaeological approach, and how, in the process, it will identify a gap in media archaeological discourse. It will address how and why the project focused on its chosen subject material, outlining the media archaeological activity in the research itself into John Logie Baird's 1930 experimental drama broadcast of: *The Man with the Flower in his Mouth*. To achieve this, the chapter will firstly explore in Section 1: **Digging up the Media Archaeological Object**, the relevant principles that underpin a media archaeological investigation in this context using the theories of Wolfgang Ernst, Erkki Huhtamo, Jussi Parrika, Wanda Strauven, and Siegfried Zielinski. It will then propose a further series of what will be referred to as 'filters (of concern)' – concerns that are central for a *laboratorial* media archaeological investigation. It will introduce theoretical understandings of the analysis, use and activation of the archive (Paul Ricoeur, Jacques Derrida, Carolyn Steedman, Eivind Røssaak's, Roshini Kempadoo): **Filter 2: The Activated Archive**, focusing in particular on the notion of trace, as the term used by Ricoeur to distinguish between a physical imprint on an object, the affective imprint on the mind, and the imprint on sensorial functions (Ricoeur, 2004. pp. 13-15). The contextualisation of trace will then be expanded to discuss memory (Andreas Huyysen, Pierre Nora, Paul Ricoeur, Joan Gibbons): **Filter 3: Trace and Memory** and **Filter 4: Impressions and the Energy of the Moment**, perception (especially from a phenomenological aspect (Paddy Scannell, Martin Heidegger, Edmund Husserl): **Filter 6: Trace and Perception** and 'ghost' and the imaginary (Jeffrey Sconce, Simone Natale,

Gabriele Balbi) and their relationship with technological processes: **Filter 7: Trace, 'Ghosts' and Technology**, before considering trace's relationship with the notion of the 'live', simultaneity and teleportation (Wolfgang Ernst, Jeffrey Sconce, Philip Auslander, Paddy Scannell, Andrew Crisell): **Filter 8: Liveness, Simultaneity, Transmission and Teleportation** and **Filter 9: Phenomenology and Live Television**. Embedded within these filters are two active uses of them (seen as filters in themselves), in regard to the media archaeological investigation into John Logie Baird's experimental drama broadcast: **Filter 1: The Baird Archive**, and **Filter 5: Activating The Baird Archive**. The chapter will conclude by considering the totality or 'residues' of these discourses and how they are seen as key drivers in remedying the identified gap in media archaeological knowledge through their relevance to both a movement into Laboratorial Media Archaeology and the parallel methodological approach of Reenactment as Archival Arts Practice (Sven Lütticken, Steve Rushton).

2.1 Digging up the Media Archaeological Object

The kinds of participatory practice that have been articulated in the preceding chapter are not limited to digital media production and distribution. Notably, something like the spirit of the ‘culture of use and ... activity’ as Bourriaud (2007) suggested as evident in web cam sites and spreadable media was actually evident in the first moments of television production. So the thesis revisits this formative period as a media archaeological exercise searching for the kinds of sociopolitical possibilities identified by Bertolt Brecht in his short commentary on the possibilities of early radio. Brecht made a suggestion to:

... change this apparatus over from distribution to communication ... to receive as well as to transmit ... to let the listener speak as well as hear ... to bring him into a relationship instead of isolating him. On this principle the radio should step out of the supply business and organize its listeners as suppliers. (Brecht, 1964, p.51).

Admittedly, John Logie Baird’s interactive communication was limited to a conversation with the handful of subscribers to *Television*⁹ magazine (first published in 1928), who by 1930 had purchased their own Baird television receiver sets, which Baird called *Televisors*. The letters page of the August 1930 issue of *Television* contains suggestions from viewers subsequent to viewing the broadcast of *The Man with the Flower in his Mouth* on 14th July, 1930, pertaining to the style, content and form of the production process. For example, Alec Keen from Chesham, Buckinghamshire wrote of the “trouble I

⁹ "Television" monthly magazine, "The Official Organ of the Television Society", published by Television Press Limited, British, March 1928. 'Television' was an early magazine for television enthusiasts, published in the UK and edited by Alfred Dinsdale. The magazine gave guidance on building home-made televisions using technology pioneered by John Logie Baird. Commercially produced televisions were not available until later and the first issue of the magazine considered the future possibility of mass commercially produced sets. - See: http://www.sciencemuseum.org.uk/online_science/explore_our_collections/objects/index/smxg-34420.

experienced today in 'holding' the picture, synchronism being very erratic" and W.A.A. Page of Norwich offered, "may we be allowed to make a few suggestions in order to assist you?" while H.R. Jeakings of Bedford "suggest[ed] that a number of ordinary everyday articles should be televised and that we, at the other end, should be asked to describe them in our reports" (Television, 1930, pp. 261 - 262). However, the empowerment of the early television viewer and interaction with the producer was limited to this aspect, an aspect of television of the time that has largely become lost, or at best overlooked. Instead, the historiography of early television in the United Kingdom has been constructed in such a fixed manner that histories of John Logie Baird's achievements are limited to the description of the 'scientist' forging inventions in parallel with Philo Farnsworth in the USA and Manfred von Ardenne in Germany and so on.

As a part of the research into early television, a substantial search was undertaken into early experimental television, both the first ever non-fiction (beyond the first silent and then 'talking heads') scheduled broadcast or production in Britain by John Logie Baird and the BBC – Luigi Pirandello's play: *The Man with the Flower in his Mouth* (BBC, 1930) and the first scheduled tele-play *Das Schaukelpferd* (The Rocking Horse) by Adolf Weber in 1936 Nazi Germany.¹⁰ This chapter demonstrates how this re/search is contextualised by, and within, the context of a media archaeological approach that goes "*under the hood*, so to speak, and extends the idea of an archive into actual machines and circuits" (Parikka, 2012, p.83), which in turn informed and shaped the trajectory

¹⁰ I refer to the research into *Das Schaukelpferd* in the note at the end of the chapter.

of this research itself and the development of the practical aspects of the thesis into reenactment arts practice.

In terms of specific focus, John Logie Baird was researched as his interests were not just in the technical invention of television in the United Kingdom (for which he is best known), but were also on experimenting with the 'use' of the invention – by 1930, “the Baird company was now a maker of television programmes as well as of television systems and receivers” (Kamm and Baird, 2002, p.137), an omission from the historical account that leaves Baird's perception as one which “runs the risk of leaving important statements, objects ... in neglected margins” (Parikka and Hertz, 2010). Indeed, as noted in the last chapter, Baird was not a trained scientist, instead using the skills notably of technicians Tony Bridgewater and Desmond Campbell (Kamm and Baird, 2002), it is therefore possible to see him as a 'creative director' as well as the more culturally-accepted term of 'inventor.' Moreover, key proponents of Media Archaeology, Erki Huhtamo and Jussi Parikka, contextualise the discipline by suggesting that “media histories can be said to often tell only selected parts of the story, and not necessarily correct and relevant parts. Much has been left by the roadside out of negligence ... media archaeologists have challenged the rejection of history by modern media culture and theory alike by pointing out hitherto unnoticed continuities and ruptures” (Huhtamo and Parikka, 2011, p.3).

Media Archaeology has a breadth of approaches to investigating media's relationship with its history, although, as Wanda Strauven points out, media archaeologists themselves “do not agree upon what to call media archaeology: is it an approach, a model, a project, an exercise, a perspective, or a

discipline?” (Strauven, 2013, p.63), but Media Archaeology can certainly be defined as a call to action for historians and artists taking a media archaeological approach to historical or archival study. As a discipline, Media Archaeology is inspired by “theories of cultural materialism, discourse analysis, notions of nonlinear temporalities, theories of gender, postcolonial studies, visual and media anthropology, and philosophies of neo-nomadism” (Huhtamo and Parikka, 2011, p.2), and can be seen as a discipline of synthesis and with a focus on the non-linearity of historical accounts and subsequently considers history as *histories*. There are a number of positions within this synthesis. Huhtamo and Parikka see Friedrich Kittler’s approach as focusing on materiality, whereby “to be able to understand media technologies from the typewriter to the cinema and on to digital networks and coding paradigms, one must take their particular material nature into consideration” (Huhtamo and Parikka, 2011, p.8). Wolfgang Ernst has developed this interest in materiality further in studying the technical processes of the computer (especially in relation to the notion of the archive); both Kittler and Ernst can be seen to be assessing the technical media object in terms of “its relation to the construction of meaning, identity, memory, institutions and politics” (Røssaak, 2011). Media archaeologists see the objects that mediate as possessing other and revealing mediating qualities themselves, whether they are whole, present, past, or (literally) in fragments. Erkki Huhtamo espouses the notion of ‘topos’ or recurring themes, where “the clichéd, the commonplace, and ‘the tired’” can also help in “demonstrating how the media’s past(s) lives on in the present, guiding and informing people’s attitudes in their daily lives” (Huhtamo and Parikka, 2011, p.14). Also, “Siegfried Zielinski’s version of media archaeology is a practice of resistance, not only against what he perceives as the increasing

uniformity of mainstream media culture, but also against media archaeology itself, or rather its assimilation” (Huhtamo and Parikka, 2011, p.10).

However, apart from Parikka’s suggestion of a contemporary “dynamic media archive” (Parikka, 2012, pp. 115 - 122), the call to action stops short of ways in which the synthesis of modes of discourse might be expanded into syncretic modes of practice. To address this, the thesis explores John Logie Baird’s technical invention of television and its manifestation and investigates the potential “to dig out secret paths in history, which might help us to find our way into the future ... by means of the magical power of the imagination and experimentation with that which is real” (Zielinski, 1996). So, in the act of ‘digging up the media archaeological object’ the thesis explores discourses and practices that are ordinarily outside the remit of Media Archaeology, instead introducing them to a laboratorial action.

Zielinski has proposed a development of the term Media Archaeology into an “an-archaeology” or “variantology” (Zielinski, 2006) of media whereby a plurality of genealogy and art is seen as key to the approaches to historical media objects. So, if Media Archaeology can be seen, as Wanda Strauven proposes, of having three branches of “1) film history / media history, 2) media art, and 3) new media theory” (Strauven, 2013, p.64), this thesis is not an abstract exercise where research, commentary and discourse are the desired outcomes alone. Rather, as a media artist, the approach is to align Media Archaeology with activity and creativity that would transform the media objects from the archives into a dynamic entity. The thesis achieves this through processing the research through a series of interrelated filters (of concern), whereby the filters inform the

development of the experimental practice and the practice informs the direction of the theoretical investigation. It is media history in practice.

2.2 Filter 1: The Baird Archive

Media archaeology rummages textual, visual, and auditory archives as well as collections of artifacts, emphasizing both the discursive and the material manifestations of culture. (Huhtamo and Parikka, 2011, p.3).

The activity of 'rummaging' is most apposite in this thesis, as there is not as such an entity as a 'Baird archive', rather a seemingly disparate set of objects spread over a number of archival sources. However, as a media archaeological artist, the activity of rummaging is a process beyond Huhtamo and Parikka's call to action, instead a process of opening up the archive(s) to the researching artist's own iterations. Therefore, research trips were made to the British Film Institute National Archive in London, the BBC Written Archive Centre in Reading and The National Media Museum in Bradford in the search for evidence of early television examples, which led the research to John Logie Baird's early experimental television drama (in collaboration with the BBC¹¹) of the Luigi Pirandello play: *The Man with the Flower in his Mouth* (BBC: 1930), which was broadcast on Baird's 30-line system from the Baird Television Ltd. studio (see Illustrations 2 and 3) at 133 Long Acre, London (currently Barbour clothing store on the Ground and First Floor and Robert Walters Recruitment on the floors above) on 14th July 1930. *The Man with the Flower in his Mouth* narrative concerns the meeting in a railway station cafe between *The Customer* (who has missed his train) and *The Man* (who is terminally ill with mouth cancer), the latter living vicariously through the lives of those who pass through the cafe. The play was the first drama to be broadcast on UK television and

¹¹ Baird Television Ltd. needed to use the BBC's Savoy Hill transmitter but the BBC were at the time not supportive of television. Indeed, at a subsequent meeting of the Control Board (attended by the first Director-General, John Reith) Reith decided to help Baird with his technical requirements but to not develop his programming aspirations (Kamm and Baird, 2002, pp. 141 - 144).

therefore was a marked creative and technical development beyond the earlier discussed testing of simply transmitting a soundless image. All scenes and dialogue are delivered at the cafe table at which they are seated, which was important technically at the time as it meant no camera movement which was technically not possible as the camera was sealed in concrete - the characters lean forward into the field of vision, hence Baird and the BBC chose the play specifically because the characters are within such a contained space.



Illustration 2. The building on Long Acre where the broadcast of *The Man with the Flower in his Mouth* took place in July 1930. Image by the author.



Illustration 3. The Royal Television Society plaque commemorating the BBC and John Logie Baird's first broadcast of a soundless sequence of presenter, comedian and singers. Image by the author.

The extant moving image evidence of Baird's experiments comprises of only fragmentary archival data and a reenactment from 1967 of *The Man with the Flower in his Mouth*, using the original equipment and featuring the original BBC producer Lance Sieveking (see Illustration 4 and http://www.birth-of-tv.org/birth/assetView.do?asset=123173128_1117632223 and <http://www.youtube.com/watch?v=RJoYskwKxsM>), there was nothing beyond the 'representational' concerning the latter, a media object marginalised to an historical act, yet ripe with 'imaginary' and creative potential.

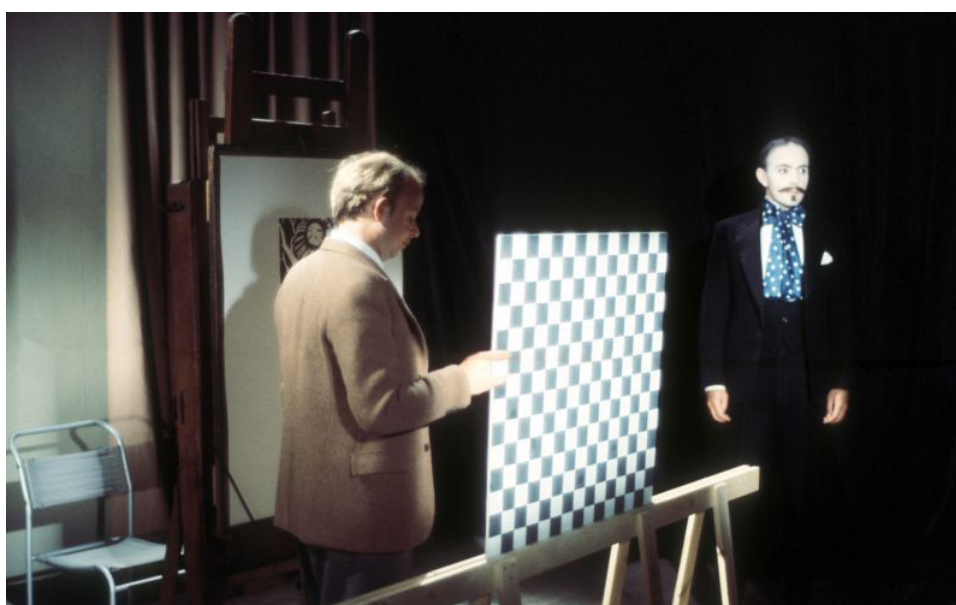


Illustration 4. A still image from the production of the 1967 reenactment of the 1930 broadcast of *The Man with the Flower in his Mouth*. Available at: http://www.birth-of-tv.org/birth/assetView.do?asset=123173128_1117632223

In the 1967 reenactment,¹² the original street scene backdrops were used (see below in Illustration 7) as well as the chequered board used to cut between scenes (see Illustration 4 above).

¹² Radio Rentals (who owned the Baird brand at that time) approached the Inner London Education Authority (ILEA) Television Service to collaborate with a reenactment of *The Man with the Flower in his Mouth* for the 1967 Ideal Home Exhibition. The reenactment was recorded on video and used fairly accurate 30-line equipment, which was especially constructed by technician Bill Elliot from Granada Television. The play was reproduced by one of the original producers, Lance Sieveking, using the original artwork by C.R.W. Nevinson, and the original music (El Carretero by Carlos Gardel) from the 1928 78 RPM disc. The actors were students from the ILEA, who were directed by Sieveking (Baird and Baird, 2011).

2.21 Long Acre and the London Coliseum Interactive Experiment

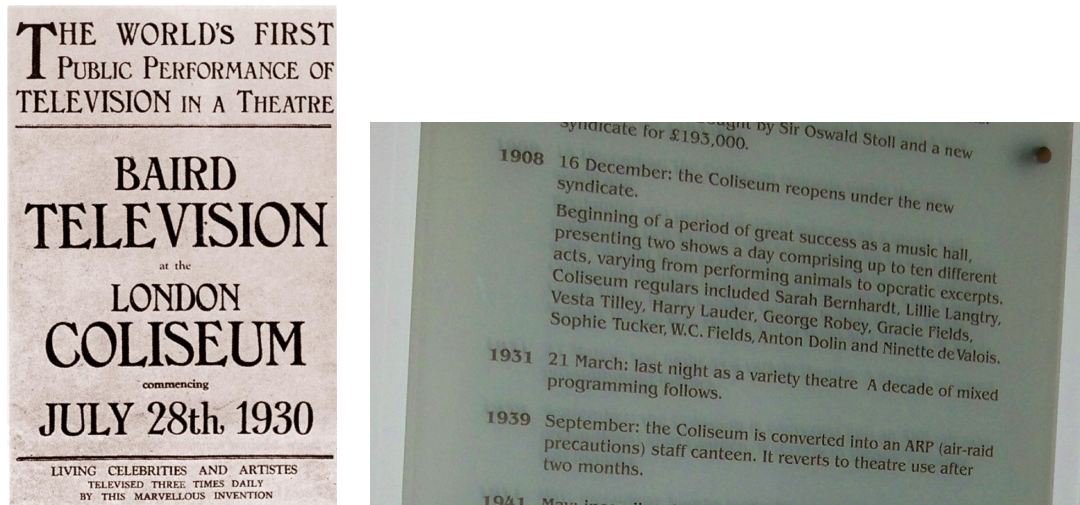


Illustration 5. A poster for Baird's event at London's Coliseum Theatre (http://www.terramedia.co.uk/media/cinema-television/Baird_large_TV_1930.htm) and an image by the author of the notice in the foyer of the Coliseum highlighting notable events at the Coliseum between 1908 and 1939.

Baird's next live experimental broadcast came a fortnight later in a collaboration with The London Coliseum. One of the audience members on the roof of 133 Long Acre, London when *The Man with the Flower in His Mouth* was broadcast on was the booking agent of the nearby Coliseum Theatre and he asked Baird to demonstrate his television to the theatre audience. In 1996, Steve Hawle wrote in *Coil* that "via a phone link from the stage to the studio, the audience could make requests and ask questions of the celebrity performers. Among the rather odd assortment of celebrities who made gestures in response to viewers' requests were the boxer 'Bombardier' Billy Wells, Scout leader Lord Baden-Powell, and British fascist Oswald Mosley" (Hawle, 1996, p.37). While the screening of *The Man with the Flower in His Mouth* might well have become the model for the subsequent many decades of broadcast television and the interactive experiment at the Coliseum encapsulates the spirit of new television

with active and intervention-minded audiences¹³, this thesis proposes that a Brechtian reading of early television is a tactic, whereby the media object is opened up and alienated, with which to look at television instead of through its literature and history.

2.2.2 The Archive - British Film Institute National Archive

The research therefore returned to *The Man with the Flower in his Mouth* and an exploratory visit was undertaken to the BFI where contact was made with archivist Emma Furderer. There was no trace of *Das Schaukelpferd* but the archive held some documents on *The Man with the Flower in his Mouth*: The article by Steve Hawle (referenced above concerning the Coliseum experiment) from 1st July 1996, called *John Baird: The Man with the Flower in His Mouth* (Hawle, 1996, pp. 34 – 41); a couple of newspaper and magazine reviews such as *Television in England 'Promising'* from pages 7 and 43 of *Variety* magazine published on 16th July 1930, which held a description of the broadcast by the BBC and Baird Television of the play *The Man with the Flower in His Mouth*, (*Variety*, 1930, p.7); and a website printout of an article by Derek Brady (<http://www.tech-ops.co.uk/page142.html>) which had much information and some imagery of *The Man with the Flower in his Mouth* were the sum total of the archive apparent on the first visit. A subsequent 'rummaging' visit to the BFI library revealed a few press cuttings from *Television* and newspapers from 1930

¹³ A visit to the Coliseum revealed no knowledge of the Baird event. Indeed, it is of interest that the plaque that lists the notable events in the history of the theatre omits the Baird experiment (see Illustration 5 on the previous page). Although the research into the Coliseum event continued (including contacting several contemporary celebrities such as Stephen Fry and further visits to the Coliseum), this aspect of the research was suspended when it became clear that the management at the Coliseum did not want to collaborate or participate in any exploration of a parallel practical project.

and some duplicated material was discovered in the John Logie Baird Special Collection housed at the BFI's Berkhamsted National Archive.

2.2.3 The Archive - BBC Written Archive Centre

I made a research visit to the BBC Written Archive Centre in Reading, UK, which uncovered the *original* shooting script for *The Man with the Flower in his Mouth*, adapted by Lance Sieveking and used by Baird and the BBC. Also, newspaper and journal reviews and cuttings of the 1930 production from the time of transmission were accessed and the originals were digitally photographed and photocopied (see Illustration 6). Online research sourced the El Carretero soundtrack (digitised by Don McLean from the original 78rpm disc kept by *The Man with the Flower in His Mouth's* original producer Lance Sieveking), and the commissioned background images by artist C.R.W. Nevinson (see Illustration 7).

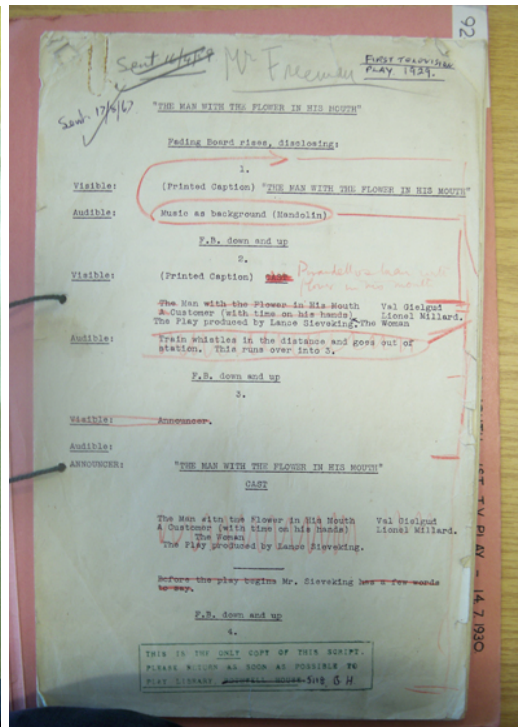
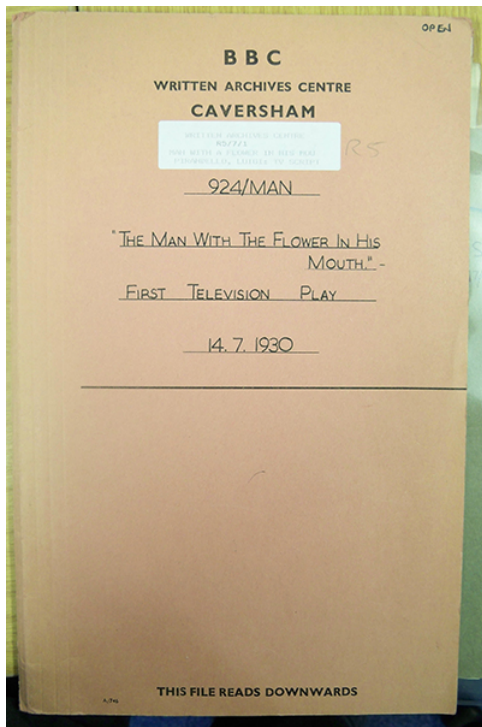


Illustration 6. The original script of *The Man with the Flower in His Mouth* and original newspaper clippings from July 1930 in *The Daily Mail* and *The Daily Herald*, sourced from, and by permission of, the BBC's Written Archive Centre in Reading, UK.



Illustration 7. The Nevinson images (license purchased from Bridgman Images) used in the broadcast of *The Man with the Flower in His Mouth* (<http://www.tvdawn.com/earliest-tv/the-man-with-the-flower-in-his-mouth/>).

As part of the media archaeological process, research was undertaken relating to the original studio with visits to the Long Acre site, which uncovered a building site in transformation to a new office/shops/homes development. Initially, the site of broadcast was impossible to visit because of the building works, but subsequent visits were made to Long Acre over the following months and historical documents were sourced and analysed. At this point there was a

slow development of the collecting of fragments that related to the event, traces both present at the sites and in the archives.

The notion of a reenactment of the play was evolving, using new television's basic experimental equipment of webcams and simple streaming software and networks that draw comparison with the technological limitations of the early television's dark stage and static small camera.¹⁴ Therefore, the research became focused on the archive in terms of the historical documents that relate to the broadcast, the site of broadcast itself as an archive and the considerations of reenactment as 'archival' arts practice.

¹⁴ This aspect of constraint and limitation will be elaborated upon in Chapter Four: The Reenactments.

2.3 Filter 2: The Activated Archive

An archivology of media does not simply analyze the cultural archive but actively opens new kinds of archival action. (Ernst, 2013, p.29).

The next sections of this chapter will explore the way in which the use of the archive (both the Baird archive and the notion of 'archive' itself) is a catalyst and facilitator for a creative practice and in the development of key theoretical filters of Laboratorial Media Archaeology in the thesis. The latter is realised in this filter through the bringing together of seemingly disparate theoretical material, such as the instability of the trace in Paul Ricoeur's writing on the 'documentary phase'; Carolyn Steedman and Eivind Røssaak's readings of Jacques Derrida's 'archive fever'; and Pierre Nora, Andreas Huyssen and Joan Gibbon's writing on memory and art, which, in the conclusion will be all then juxtaposed with Sven Lütticken's provocative and investigative notion of archival and reenactment practice, and Steve Rushton's notion of mediated and represented memory, in relation to reenactment. It will be proposed that these are interrelated positions in relation to Laboratorial Media Archaeology through reenactment, and they will be explored and contextualised later in this chapter, and the subsequent considerations relating to reenactment (alluded to above and contained in this chapter) will be further developed and contextualised in relation to media archaeological approaches to reenactment theories and arts practice in the following chapter.

The 'archive' in this thesis is articulated as what Roshini Kempadoo calls a *contiguous* concept, which "proposes a form of connectivity within and between a range of material objects and spaces" (Kempadoo, 2008, p.87). She asserts

that the archive is “limited by the inherent absence of particular and personalised narratives” (Kempadoo, 2008, p.88) which causes a “partial knowledge of the past” (Kempadoo, 2008, p.96), bringing about conditions that, as Carolyn Steedman suggests, create the kind of ‘archive fever’¹⁵ that Derrida proposes (see filter 4), through the institutionalised appropriation of archival contents in the “establishment of state power and authority” (Steedman, 2001, p.1), and the consequent shaping of the ensuing narrative. In Filter 5: Activating The Baird Archive, these aspects will be addressed in relation to the Baird archive, detailing the effects of the change of function of the studio buildings and the resulting impact of institutionalised archive narratives.

There is a potential tension between actual and recorded histories, which by its nature leaves a window of opportunity for the development of alternative histories. Steedman proposes that the archive is a “place of dreams” (Steedman, 2001, p.69), where “we can find things where we have already put them” (Steedman, 2001, p.83), with all its elements offering their services from an archive that is “made up from selected and consciously chosen documentation from the past and also from the mad fragmentations that no one intended to preserve and just ended up there” (Steedman, 2001, p.68). This is what Steedman refers to as ‘dust’, which is “not about rubbish, nor about the discarded ... it is about circularity, the impossibility of things disappearing, or going away, or being gone” (Steedman, 2001, p.164). In media archaeological terms, this circularity is crucial to an understanding of how and for what purposes, the archive can be employed, and in this thesis the use of the archive will thus be explored to consider how it may be a reactivated participant

¹⁵ Derrida, J. (1996) *Archive Fever: A Freudian Impression*. Translated by Eric Prenowitz. Chicago and London: The University of Chicago Press.

including its seemingly 'mad fragments' and 'dust', in avoidance of both Steedman's second reading of Derrida's 'archive fever' of a "feverish desire ... for the archive: the fever not so much to enter it and use it, as to *have* it" (Steedman, 2001, p.1), and Røssaak's reading that "Derrida ... discusses archive fever in terms of a desire for finding a beginning, an ultimate source, a stable ground" (Røssaak, 2011).¹⁶ More, an active or "archive in motion," in an "anarchival condition" inviting "an emerging 'archival turn' within artistic production," as Røssaak goes on to propose (Røssaak, 2011); in this condition of recirculation, motion and action, the archive is freed from its institutionalised restraints, and 'open to offers'.

Of particular interest in this notion of (re)circularity and activation is its relevance to the relationship to what is proposed as 'the space between presence and absence', a dynamic between the archive and reenactment as archival arts practice. To paraphrase Steve Rushton's comment that, "the issue is not what re-enactment *is* but what re-enactment *does*" (Rushton, 2005b, p.11), this thesis proposes that 'the issue also becomes not what archive *is* but what archive *does*' – a proposition of an active archive and activating reenactment process.

¹⁶ This notion of 'finding the original' will be explored later regarding Derrida in the section in this chapter on The Baird Archive.

2.4 Filter 3: Trace and Memory

To interrogate that place [memory], we have to be less concerned with History as *stuff* (we must put to one side the content of any particular piece of historical writing, and the historical information it imparts) than as *process*, as ideation, imagining and remembering. (Steedman, 2001, p.67).

Carolyn Steedman's quote suggests that, in order to think about the archive (and its subsequent historical relevance) as an unfixed entity, one must also see memory as also being in an unstable state, especially in relation to artistic practice. This is seen by some as a positive and defining aspect of arts practice that deals with historical accounts. Andreas Huyssen does not believe that any kind of past is inherently present in memory, more that it must be "articulated to become memory" (Huyssen, 1995, p.3), and he further suggests that "contemporary artists are engaged in a project of reconceptualising, rewriting history ... which problematizes history and story, memory and representation from any number of differing subject positions" (Huyssen, 1995, p.88). In *Memory, History, Forgetting* (2004), Paul Ricoeur discusses *memory places*, suggesting that "it is not by chance that we say of what has occurred that it took place" and that there is a fundamental relationship, a "tie between memory and place results in a difficult problem that takes shape at the crossroads of memory and history, which is also geography" (Ricoeur, 2004, p.41). In another chapter in the same book, entitled 'The Documentary Phase', Ricoeur focuses in particular on the archive, suggesting that "the archive ... presents itself as a physical place that shelters the destiny of ... the documentary trace. But the archive is not just a physical or spatial place, it is also a social one" (Ricoeur, 2004, p.167). What is of interest to this thesis in the accounts of Steedman, Huyssen and Ricoeur is that there is the suggestion of a discursive dynamic

between the trace that embodies mnemonic characteristics, the archive and its activation and social use or, as Ricoeur states, “trace, document, and question thus form the tripod base of historical knowledge” (Ricoeur, 2004, p.177). This tripod proposes instability and it is this instability in a fluid archive that opens a positive potential for a further tripod of rethinking, realignment, and reactivation.

Jussi Parikka proposes that “Media Archaeology has been interested in excavating the past in order to understand the present and the future” (Parikka, 2012, p.2), and it is thanks to this dialectic – “‘understanding the present by the past’ and correlatively ‘understanding the past by the present’ – that the category of testimony comes on the scene as the trace of the past in the present” (Ricoeur, 2004, p.170). This articulation implies a fundamental relationship between the present and the past, which can be further problematised but enlightened by Henri Bergson’s observation that “*practically we perceive only the past* [Bergson’s italics], the pure present being the invisible progress of the past gnawing into the future” (Bergson, 2007, p.194). This can be seen to signify that all three temporal states can be active at the same time and these sets of complicated and complicating dynamics are fundamental to the context of reenactment in this thesis in that the media objects of the Baird archive are introduced to the media objects of the ‘new’ television in the process of enacting and animating these traces in the present, while talking to, and of, the past and the future.

Ricoeur makes much of the relationship of testimony, especially in relation to how the testimony of the archive differs from oral testimony through the process of ‘documentary proof’ where testimony must prove itself through prolonged

questioning over time. Aligned to this process is the suggestion and application of clues so that indeed “the notion of the trace can be taken to be the common root of testimony and clue” (Ricoeur, 2004, p.175), almost in the same way as tracks are to hunting. It is in this way that this thesis’s investigation is exploring the documentary proof of the Baird archive and its subsequent traces. This involves both a fidelity to process in terms of a reenactment (use of original script, static camera, and so on), and a freedom of movement within this activity to discover other kinds of traces – for instance it became clear during the archival research that there might be “unwritten testimonies” in the “vestiges of the past ... the remains of buildings” (Ricoeur, 2004, p.170) whereby the place, space and trace of the man John Logie Baird and his television experiments might be ‘located’ as a ‘memory place’.

2.5 Filter 4: Impressions and the Energy of the Moment

To return to the notion of an 'archive' fever, in *Archive Fever: A Freudian Impression* (1996), Jacques Derrida discusses what might be termed opposition to the notion of testimony, using Sigmund Freud as his example. Derrida focuses on the notion of impression and how it might influence our future considerations of the idea of the archive itself, suggesting that "the notion of the archive seems at first, admittedly, to point toward the past, to refer to the signs of consigned memory ... [but] the archive should *call into question* the coming of the future" (Derrida, 1996, p.33). He invites us to consider "the impression *left* by Sigmund Freud, beginning with the impression *left* in him, inscribed in him ... *made* on anyone, after him, who speaks *of him*" (Derrida, 1996, p.30). Further, Derrida discusses the archive as a conversation, although "Freud will never again speak ... he will have been in a position to have, *already, always* responded ... he will never again respond because it is a phantom ... a bit like the answering machine whose voice outlives its moment of recording" (Derrida, 1996, p.62). If one takes the liberty to translate these discussions from Freud to the figure of Baird, it is intriguing to consider Baird as a phantom who has indeed, through his work and in particular these experiments, opened up a dialogue, and left 'impressions' upon us.

Pierre Nora's insights into sites of memory (*lieux de mémoire*) are also apposite. Nora suggests that "our interest in *lieux de mémoire* ... has occurred at a particular historical moment, a turning point where consciousness of a break with the past is bound up with the sense that memory has been torn"

(Nora, 2008, p.7). He argues that over (re-) mediation of events has created a clear separation and distinction between memory and history where:

With the appearance of the trace, of mediation, of distance, we are not in the realm of true memory but of history ... memory is life, borne by living societies founded in its name. It remains in permanent evolution, open to the dialectic of remembering and forgetting ... history, on the other hand, is the reconstruction, always problematic and incomplete, of what is no longer. Memory is a perpetually actual phenomenon, a bond tying us to the eternal present; history is a representation of the past. Memory ... nourishes recollections that may be out of focus or telescopic ... history ... calls for analysis and criticism. (Nora, 2008, p.8).

Further, the *act* of mediating history itself is problematic and dynamic as the process is affective in relation to the archival traces. As John Peters suggests in paraphrasing Marshall McLuhan: “The medium is the message in history too” (Peters, 2008, p.21). The quotes from Nora neatly articulate the focus of this thesis in terms of the mode of reenactment it seeks to engage with. It is interested in the historical development of television from the chosen formative moment, but in order to seek to connect with an ‘energy of that moment,’ encapsulated in the ghost-like traces of the first moments of ‘seeing over distance’ or “seeing by wireless.”¹⁷

The combination of these questions of what might the building reveal, how the testimony and Baird’s ‘impression’ might speak to, and converse with one, through actual and intangible traces, thus becomes an active focus of the research, still as a series of open fragments. Already, through the filters (of concern) thus far, one can detect a shift from the notion of the archive as keeper, cataloguer and rule-based disseminator of testimony-as-truths towards a perception of the archive that is more fluid and open – perhaps a shift that

¹⁷ As Baird wrote of television in an early advertisement for helpers in the *Times* newspaper (Kamm and Baird, 2002, p.32).

emulates before the act the movements of the broadcast dynamic into the interactive model.

The relationship between these theoretical filters (of concern) and the media archaeological reenactment project became increasingly clear and is crucial to the framing of what became the primary practice for this thesis (the *30 lines / 60 seconds* reenactments that are covered in Chapter Four: The Reenactments): history, document, trace and memory are all dynamic agents in the ways in which we might look at the historical act of Baird's broadcast of *The Man with the Flower in His Mouth* and its subsequent reenactment in this thesis. A reenactment in which the media objects of the Baird archive are integrated into the present in the process of enacting, animating and questioning their traces, as a form of what Marianne Hirsch¹⁸ called 'postmemory', which Joan Gibbons articulates as being opposed to "counter-history" (which readdresses versions of the past) and "counter-memory" (Foucault's term for disenfranchised and popular rather than institutionalised memory), which both provide "ideological and political alternatives to previous historicisations of the past, however, "postmemory is the inheritance of past events or experiences that are still being worked through" (Gibbons, 2009, p.73). The Baird archive in this thesis is in a constant state of being 'worked through' and will remain so beyond the thesis.

The archives that contain the traces can no longer be seen as the keepers of unquestioned truths, which will become clear when the stability of the archive is examined further in the next section in the continuation of the media archaeological approach to the Baird archive. Instead, the archive and its traces

¹⁸ Hirsch, M. (1997) *Family Frames: Photography, Narrative and Postmemory*. Cambridge, Massachusetts, and London: Harvard University Press.

of history and memory must be seen as fluid and open, still in the process of being 'worked through' and perhaps exposing the immateriality of the 'energy of the moment' in 1930, encapsulated in the ghost-like traces of the first moments of 'seeing over distance', that potentially reside in our memories, too. This aspect of the dynamics of immateriality with regard to the archive will be addressed further in the section after the specificity of the media archaeological account that the thesis addresses in relation to the seeming 'materiality' of the Baird archive, which forms the next section.

2.6 Filter 5: Activating The Baird Archive

Research into the history of the play, the Long Acre site and John Logie Baird resulted in contact being made with Baird's son Malcolm and grandson Iain (also a Curator of Television at the UK's National Media Museum). One of Malcolm's questions on the telephone (echoed by television historians who have been consulted on the project) was the question of how 'faithful' the reenactment would be to the original broadcast of *The Man with the Flower in His Mouth*. In *Life, Once More: Forms of Reenactment in Contemporary Art* (2005) Sven Lütticken differentiates between two distinct types of reenactments as "some [...] take the form of very free variations, others follow appropriation art in attempting to generate difference from extremely literal repetitions" (Lütticken, 2005, p.57). It has always been the intention to follow the former model, not least because a 'free re-working' opens up the 'conversational' mode as discussed with the archival material in a participatory artwork.

It was intended that there would be a reenactment of the play from the site of the studio as a 'memory place' and 'site of memory'. Subsequent visits to the BFI archive and 133 Long Acre had revealed some intriguing Ricoeur-like 'clues' in relation to the notion of reenacting with exactitude, demonstrating that there were some instabilities in the relationship between the 'truth' of the archive and its cultural signposting.

2.6.1 The Mystery of 133 Long Acre

Every archive item relating to the Baird broadcast and his company's location confirm that his studio was at 133 Long Acre. As can be seen from Illustration 8, 133 Long Acre is the building to the right of a set of three, hence the Royal Television Society's plaque (see Illustration 3) on the end column, identifying it as Baird's studio.



Illustration 8. Image of '133' Long Acre (now Banana Republic clothing store – see Illustrations 2 and 3), taken by the author in 2010.

However, as can be seen in Illustration 9 as shown in Donald McLean's book *Restoring Baird's image* (2000), the current 133 Long Acre is in fact the Car Specialist business at No.132 Long Acre. Baird's studio is clearly in the central building (named as 133, with a Baird sign (see Illustration 10) and OB van with wires to the Baird premises on the first floor).



Illustration 9. Image (courtesy of the Royal Television Society) showing Baird's studio with OB truck and cables into the first floor of the central building.



Illustration 10. Close up of the image in Illustration 9 showing the sign for Baird Television as been on the first floor of 133 Long Acre as the central part of the building (courtesy of the Royal Television Society).

This suggests that between 1930 and the present day, the numbering of the buildings in Long Acre has changed. Incidentally, in the new development, *Banana Republic* which occupies what was Elme House, is currently trading with the address of 132 Long Acre. The RTS plaque must therefore be signposting Baird's premises to the wrong building. The 'real' studio is therefore within the central building at the site of the Barbour clothing company. This is problematic in relation to the reenactment of an event if a 'memory place' or 'site of memory' is taken literally. Perhaps it might be said that the dynamic of rote and recall, aligned to a ceremony that is "halfway between private memory and social memory" (Ricoeur, 2004, p.511), becomes problematised as a reenactment when the *substance* has been agitated.

It would seem apparent that the site of the original broadcast was now fixed and from where the subsequent reenactment would take place. However, this was not the case. In terms of the location of Baird's studio, research had positioned Baird's presence in the correct part of the building but there was still some confusion as to the exact whereabouts of the studio. Baird technician Desmond Campbell states in an audio interview that "the studio in those days was upstairs" (McLean, 2004, p.14) but he doesn't state 'upstairs' from exactly where. However, Antony Kamm and Baird's son Malcolm had suggested when discussing where the dignitaries viewed the original broadcast that on "the flat roof of Long Acre, four storeys above the studio, a select audience of scientists and representatives of the press saw the transmission" (Kamm and Baird, 2002, p.142). Counting down from the roof, this places the studio on the first floor. With this evidence and the image of the Outside Broadcast truck's wiring going into the first floor, the research focused on this location, which was in transition

from 'Muji' (see Illustration 8 on page 91) to 'Barbour' (see Illustration 2 on page 72).

There has also been a variation in the timings of the play's broadcast, documented as both 3pm and 3.30pm in the documents from the BFI and BBC WAC. Similarly, there appears to be instability concerning the origin of the script. An article in the *Independent* newspaper in July 2008 entitled *Eight decades later, TV's first drama script turns up*, by Andrew Johnson, highlights the donation of a copy of the script of *The Man with the Flower in His Mouth* by Derek Brady to the BFI (Brady helped produce the aforementioned 1967 reenactment¹⁹). However, the script in the BFI Baird Special Collection is almost illegible and clearly a photocopy of the copy that has existed for some time at the BBC WAC, which appears to have 'original' red crayon directions written on it (see Illustration 6). Interestingly, the whole tone of the *Independent* article centers around the notion of the 'only copy' and the loss of the original.²⁰

These examples demonstrate a clear unreliability and volatility of the material evidence in the Baird archive and problematises the notions of stability, originality and authentication.

Derrida suggests that "psychoanalysis, in its archive fever, always attempts to return to the live origin of that which the archive loses while keeping it in a

¹⁹ Radio Rentals (who owned the Baird brand at that time) approached the Inner London Education Authority (ILEA) Television Service to collaborate with a reenactment of *The Man with the Flower in his Mouth* for the 1967 Ideal Home Exhibition. The reenactment was recorded on video and used fairly accurate 30-line equipment, which was especially constructed by technician Bill Elliot from Granada Television. The play was reproduced by one of the original producers, Lance Sieveking, using the original artwork by C.R.W. Nevinson, and the original music (El Carretero by Carlos Gardel) from the 1930 78 RPM disc. The actors were students from the ILEA, who were directed by Sieveking (Baird and Baird, 2011).

²⁰ One might seek to draw analogy between these and subsequent discussions and Walter Benjamin's work on the "aura" in relation to the "original" and reproduction (Benjamin, 2008)

multiplicity of places ... there is an incessant tension here between the archive and archaeology” (Derrida, 1996, p.70). There is a similarity in this search for a ‘live origin’ and the tension here between the way in which the archive seeks to authenticate its documentary trace and the way in which a reenactment might use these traces as starting points. In this section, the Baird archive has been examined through the filters of trace, memory and proof and demonstrated that one can consider the site of 133 Long Acre as palimpsest where there is a fluid documentary trace in action, one whose instability actually opens up creative possibilities in the reenactment process, and ways of working in arts practice with rich potentials.

As discussed in the Introduction, and contextualised in the first section of Chapter One, the exploration of expanded, alienated, open and participatory flows forms the structural and thematic underpinning of the arts practice, contextualised by the area of new television possibilities through the lens of historical television. However, one of the most important recognitions in this activity of bricolage²¹ has been that the low-grade technical quality and production values of web cam sites (such as *Camfrog*²²) and *YouTube*-type original content and mash-ups mirrored early television’s ‘darkened stage’ and the single camera encased in concrete, realised on the (literally) small screen. This suggests a circularity of technology that makes direct analogy between the activities of 1930 television and the activities undertaken as described here and with the anecdote of the friend watching the football match on an iPhone in the

²¹ I refer to both Jacques Derrida’s borrowing of Lévi-Strauss (Derrida, J. (1967) ‘Structure, Sign, and Play in the Discourse of the Human Sciences’ in *Writing and Difference*, trans. Alan Bass. London: Routledge, pp. 278 - 294) where “the necessity of borrowing one’s concept from the text of a heritage which is more or less coherent or ruined, it must be said that every discourse is *bricoleur*” and the general term of creating work from different sources.

²² *Camfrog* is claimed (by *Camfrog*) to be the world’s largest “online video chat community on the Internet”. Available at: <https://www.camfrog.com/en/>.

introduction to the thesis. But something else can be gleaned from the identification of circularity. The next section considers such relationships within a laboratorial media archaeological exercise as a ghost-like presence within the traces (and our perception of them) and this circularity of technology. It will focus on the imaginary through Jussi Parrika and Gustav Hertz and Simone Natale and Gabriele Balbi, and consider perception from the filter of interpretation of the real and imagined through cognitive understanding and sets up the question of a physiological relationship between memory and perception.

2.7 Filter 6: Trace and Perception

The notion of forgotten peripheries and edges to technological advances and subsequent creative practice made through those advances, invites study of trace as a ghost-like remnant of something, an imaginary, to be retraced in the act of reenactment. In conversation with Garnet Hertz, fellow media archaeologist Jussi Parikka echoes the twin concerns of the investigation into marginalised and imaginary media projects, suggesting that beyond or in tandem with marginalised historical media, the power of the imagination that was present in 'imagined' historical media can be applied to a methodology of the discipline:

I find value in imaginary media projects that displace our normal ways of approaching what is media and explore media as intensities, sensations, the unthought of. In short: media beyond the representational ... imaginary media ... that engage sensations in us in ways that are not familiar ... As an artistic methodology, media archaeology should not only be about using historical themes as a representational focus for a piece of media art. Media archaeological art can invoke concrete alternative histories, can fabricate new machinic apparatuses in an experimental fashion. (Parikka and Hertz, 2010).

This act of exploring "media beyond the representational" is extremely pertinent when applied to the birth of television. Knut Hickethier proposes that humans have a desire "to explore phenomena in their structure and nature ... to control them and make them usable" and to "quickly get information about an event, if possible in the moment when it is happening" (Hickethier, 2008, p.57).

Therefore, there is an inherent fantasy/imaginary in humans ahead of the technological invention of the medium. Simone Natale and Gabriele Balbi further suggest that, "approaches to the imaginary in media history have not yet considered media from a perspective which is dynamic in time. Media

continuously change in nature, uses, technology, audiences, and significance; the result is that in each moment in a medium's evolution we find different fantasies" (Natale and Balbi, 2014, p.204). Natale and Balbi separate a medium's life cycle into three periods: media prediction/phrophecy which reveals "contemporary thinking about communication and its possibilities"; new media (at the point of its introduction) that allow for "a reservoir of possible interpretations to be experimented with and applied", and old or potentially obsolete media that can be seen to be "helping communities to rethink the role of old media and to stimulate their change" (Natale and Balbi, 2014, p.212).

Television (past, present and future) has the potential to be simultaneously approached from each of these positions within a media archaeological methodology for artistic practice, whereby the study goes beyond a literal and linear historical approach (problematic in itself), to, as Parikka states in the opening quote to this section, "engage sensations in us in ways that are not familiar," as an act of Brechtian alienation or 'Verfremdungseffekt'²³ in order to open spaces to "invoke [new] concrete alternative histories ... [and] fabricate new machinic apparatuses in an experimental fashion" (Parikka and Hertz, 2010).

While these positions distinguish between (and then unite under a media archaeological umbrella) the approaches to exploring 'real' or actual media and those of 'imagined' or fantastical media, there is potentially a further aspect of a media archaeological approach that can investigate the spaces in between the two, that is the affective properties of tangible media that might be seen to

²³ Widely accepted as meaning Alienation Effect, John Willett asserts that 'Verfremdungseffekt' was for Brecht about "perception and understanding: or gaining new insights into the world around us by glimpsing it in a different and previously unfamiliar light" (Willett, 1984, p.220).

exude imagined properties. As discussed in the early part of this chapter, there is a lack of evidence of the actual realisation of the first broadcast of *the Man with the Flower in his Mouth*, and this creates a space for imagined and interpretative representation, in the same way that Bill Elliot's 1967 work achieved in his 30-line to video reenactment. It was at this stage that the notion of an historical emulation of the 30-line Baird image would be appropriated. It is proposed that a perceptual alienation could occur to the viewer in this dynamic when confronted with an emulation and representation using the technological blueprints of the 30-line system, the reanimated props and the constraints of performance, all when married with a digital processing. The alienation would be manifested in the appearance of gaps; gaps that are filled in by the viewer in the same way that one can miss key words (or words that are missing) when reading a sentence but, through Change Blindness²⁴, one compensates and extracts suitable words from memory. This linguistic example can be rationalised through a Saussurian²⁵ model using the syntagmatic and paradigmatic axes, whereby the 'storehouse' of suitable words can be raided and appropriated, but if one applies this theory to reanimated historical media,

²⁴ "People often fail to notice large changes to visual scenes, a phenomenon now known as *change blindness*. The extent of change blindness in visual perception suggests limits on our capacity to encode, retain, and compare visual information from one glance to the next; our awareness of our visual surroundings is far more sparse than most people intuitively believe. These failures of awareness and the erroneous intuitions that often accompany them have both theoretical and practical ramifications."

Simons, D. J., and Ambinder, M. S. (2005). 'Change blindness theory and consequences' in *Current directions in psychological science*, 14(1), pp. 44 - 48.

²⁵ In *Course in General Linguistics*, Ferdinand de Saussure "identifies language as operating according to a set of rules that operate along syntagmatic and paradigmatic double axes when one constructs a grammatical sentence. A syntagm is the axis where words become 'combinations based on sequentiality' (Saussure, 2000, p.121). Put simply: the juxtaposition of preceding or following words that make sense. For example, "the this is black" fails this axis. The other axis (the paradigmatic) incorporates the 'associative relations' (Saussure, 2000, p. 123). which are 'outside the context of discourse' where 'words having something in common are associated together in the memory' (Saussure, 2000, p.121). They are 'not based on linear sequence ...such connections are part of that accumulated store which is the form the language takes in an individual's brain' (Saussure, 2000, p.120). Put more simply: part of the potential choice of words - what goes with what - "the dog (cat, cow and so on) is black". (Ellis, 2007, p.19)

the rationalising becomes perhaps more speculative as to how the viewer / user might fill in the gaps.

Each viewer who watches a digital emulation of historical media processes has a (sliding scale based on age and access) recourse to memory of media processes, much supported and affirmed by a clear history of remediation (Bolter and Grusin, 1999) of media processing. However, the storehouse is more difficult to quantify when that storehouse is empty or incomplete, and the viewer is confronted with needing an alternative to fill in the gaps.

Joe Banks proposes that synesthetic processes might come into play in this dynamic. In *Rorschach Audio: Art & Illusion for Sound*, he references the McGurk Effect (McGurk and MacDonald, 1997, cited in Banks, 2012, pp. 18 - 22), whereby “visual information heavily modifies the interpretations that are projected onto the sounds heard by the mind” (Banks, 2012, p.21), realised through experimental tests where “volunteers were asked to watch a videotape of the face of a speaker who has been filmed repeating monosyllabic sounds” (Banks, 2012, p.152). In the experiment, the original soundtrack was altered and the ‘hearing’ of the participants was problematised. Further, Banks discusses Hans Wallach and D.N. O’Connell’s Kinetic Depth Effect phenomena (Wallach and O’Connell, 1953, cited in Banks, 2012, p.163), which Banks proposes “demonstrate[s] the critical role that not just direct sensations – the raw uninterpreted data that the eyes send straight to the brain – but that *knowledge* also plays in the active formation of visual experiences” (Banks, 2012, p.165).

Banks makes an analogy with scientific experimentation as discussed in the McGurk and MacDonald tests and the perception of artistic practice, suggesting that “original art provokes its audience into consciously articulating questions which the mind continually asks of its environment anyway” (Banks, 2012, p.53), and, in referencing art critics’ tendency to see unoriginality in new art, Banks suggests that “every perception that adults are able to make sense of, by virtue of having been made sense of, necessarily reminds them of *something*” (Banks, 2012, p.53). This fluid dynamic sets up a space for artistic intervention, which the thesis addresses in Chapter Four: The Reenactments.

This knowledge and/or memory, gained in the past but activated in the dynamic of a present engagement with mediated simulation might also go beyond cognitive understanding (problematized or not, as above) and into a physiological dimension:

Francis Crick and his colleague Christoph Koch ... suggest that some of the knowledge required for the interpretation and perception of shapes and forms may be stored in and retrieved from DNA itself ... the brain must use past experience (either its own or that of our distant ancestors, which is embedded in our genes) to help interpret the information coming into our eyes ... visual theorists would also agree that seeing is a *constructive* process. (Banks, 2012, p.166).

The above quote references Crick and Koch’s paper ‘The Problem of Consciousness’²⁶, within which they bring together cognitive science and neuroscience into a study of neurobiology. If indeed there is a possibility that humans interpret visual and sonic data through a process that involves sight, hearing, perception, memory *and* accessing a storehouse that is in some way embedded within the human being, then it is possible that our engagement with

²⁶ In *The Hidden Mind, Scientific American: Special Edition*, August 2002, p.11.

the traces of archival media objects and technologies, reanimated through digital reenactment processes as a media archaeological exercise, becomes a completed circuit, inviting a recognition of circularity in doing so. The gaps between the traces, where no mediated point of recall exists, might not be gaps at all if there is already an archive within the human subject.

2.8 Filter 7: Trace, 'Ghosts' and Technology

This section broadens the investigation into trace and perception into a discussion concerning trace and memory as an immaterial presence within the human being and the technology with which s/he interacts at the moment of engagement with the (historicised) media object.

Mark Fisher, writing online in *k-punk* in 2011, discusses Jacques Derrida's untangling in *The Spectre of Marx* of the dichotomy of the trace of past – of Marxism in Derrida's case, or *ghost*-like relationship with the present and past, whereby the trace cannot be truly represented as being present but the trace's presence is undeniable. Fisher suggests that, in relation to Derrida's notion of 'hauntology'²⁷, "it is not accidental that the word 'haunting' often refers to that which inhabits us but which we cannot ever grasp; we find 'haunting' precisely those Things which lurk at the back of our mind, on the tip of our tongue, just out of reach. 'Haunting refrains' we are compelled to simulate-reiterate" (Fisher, 2006). It is important to consider this in the light of Crick and Koch's theory above concerning an inherent but subconscious knowledge, in that perhaps one is indeed inhabited by past media beyond any absorbing of remediation and, in fact, the 'grasping' should be recognised as impossible, but that one has access, however fleeting, to the past and its emotive and sometimes physical presence. In the context of this thesis, there can be said to be a hauntological process working on two layers. Firstly, there is this 'presence' of a something past, inherent because the television of the present *is* the television of the past,

²⁷ In Derrida, J. (1994) *Specters of Marx: the state of the debt, the work of mourning, and the new international*, trans Peggy Kamuf, New York; London: Routledge, p.10.

no matter how many new ways are found by the industry to re-sell it; secondly, any Brechtian alienating of that dynamic will seek to expose it.

Further, there is the possibility of an intangible presence in this process.

Friedrich Kittler proposes that: “if you replay a tape that has been recorded off the radio, you will hear all kinds of ghost voices that do not originate from any known radio station” (Kittler, 1999, p.13), and in *Haunted Media: Electronic Presence from Telegraphy to Television* (2000), Jeffrey Sconce cites the example of a phantom electronic television signal of Houston-based US station KLEE-TV’s test card ident being received years after its use ended in 1950. In 1953, the letters KLEE-TV were picked up on television sets in London and Lancaster, and again in 1962 when, twelve years after the Texas station had last used the card, it was received on a television set in Wisconsin with the inclusion of images of a couple arguing and the word ‘HELP’ flashing on the screen (Sconce, 2000, pp. 142-143).

As discussed earlier in the chapter, the phantom of Baird might be seen to be present in terms of the coming together of the archival objects but as proposed above, further ‘haunting’ is possible when one considers the exercise of addressing the activation of these archival traces through a cognitive reenactment process. Wolfgang Ernst states, “the media archaeological exercise is to be aware at each given moment that when we direct our senses to human voices or images of the past replayed for media recordings, we are not communicating with the dead; rather we are dealing with the past as a form of delayed presence, preserved in a technological memory” (Ernst, 2013. p.69). However, he also invites us to “imagine an early phonographic recording.

Surely we acoustically hallucinate the scratching, the noise of the recording apparatus; true media archaeology starts here” (Ernst, 2013. p.69). Ernst is suggesting then that in the ‘starting’ of the exercise of Media Archaeology from the users’ perspective, there is an active and affective process of triangulation between the users’ engagement, the trace of the past in the present, mediating through a coming together of the old media and the new mediating technology. There can further be said to be a duality of conscious and unconscious engagement that brings together a ‘haunting’ presence of archive, ghost and simultaneous remediation of the ‘live’ television technology, inherent within the human subject and the ‘technological memory’. What is key here is that in the moment of liveness and simultaneity, the viewer is potentially engaged in a cognitive process *at the moment* of the processing of the media archaeological representation.

2.9 Filter 8: Liveness, Simultaneity, Transmission and Teleportation

This section will consider the cognitive process of *at the moment* in relation to the *moment* of the transmission and teleported image as a simultaneous 'sent and receipt' dynamic – the act of 'liveness' in the televisual image.

In the many decades that have passed since the original broadcast of *The Man with the Flower in his Mouth*, while the technological processes of television production have altered exponentially, one aspect remains the same between that broadcast in 1930 and any contemporary television production and experience: the 'live' aspect of the broadcast and receipt – whether in fact the data is broadcast 'live' at that moment. And with this dynamic comes a new set of considerations.

Jeffrey Sconce suggests that, "the 'living' quality of television transcends the historically limited and now almost nonexistent practice of direct 'live' broadcasting to describe a larger sense that all television programming is discursively 'live' by virtue of its instantaneous transmission and reception" (Sconce, 2000, p.2). There is clearly a value in this view as the phenomenological relationship at the moment of broadcast and receipt, as discussed in the section above, holds true whether or not the televised subject is 'live'; the 'aura' of its transmission is constant whatever the circumstances – it is the electronic transmission that is important. Wolfgang Ernst suggests that, "the transitory character of television programs yields the 'aura' of artistic products of this medium, although it is founded on the technical reproduction of original events and thus, according to Walter Benjamin's theory, ought to be

devoid of all aura” (Ernst, 2013, p.112). Ernst is referencing Benjamin’s seminal text *The Work of Art in the Age of Mechanical Reproducibility* (2008 [1936]), which broadly suggests that a reproduction loses the original’s temporal and spatial uniqueness or ‘aura’ but at the same time, its unique properties are not affected by this process of reproduction (Benjamin, 2008). This is of interest in the discussion in this section as it is difficult to determine the exact moment (and therefore the ‘artwork’) of a transmission of mediated reality and exactly where its ‘aura’ is contained and constrained.

The ‘live’ transmission of the media archaeological object, both in its origin and reenactment, give its being a particular character that goes beyond the traces of itself. In short, their sum total cannot be, and never actually were, what it was at the moment of being, despite the fact that the “the great innovation of broadcasting was to convey messages over distances *without the time lapse*, and this is the basis of its claim to liveness” (Crisell, 2012, p.4). The simultaneous broadcast of image and sound and their (almost) simultaneous receipt invited an ‘aura’ of the real that took this sense beyond that of radio transmission whereby “the fleeting transmission of a live event seemed appropriate to recuperate the aura of the singular and unrepeatable for TV and its artistic forms” (Ernst, 2013, p.112).

Sconce sees the ‘aura’ as an illusion and as part of an immateriality – part of a postmodern Baudrillardian hyperreality whereby “the evacuation of the referent and ungrounded play of signification and surface” provides “another vision of beings” in a “hallucinatory world of eternal simulation where the material real is forever lost” (Sconce, 2000, p.19), and that the dynamics of the medium in this

context meant that “television appeared at once visibly and materially ‘real’ even as viewers realized it was wholly electrical and absent” (Sconce, 2000, p.126). Sconce goes further still, in describing television’s illusionary sense of transportation, he suggests that “the medium’s distinctive ‘electronic elsewhere’ became instead an ‘electronic nowhere’ ... a zone of suspended animation” (Sconce, 2000, p.131).

However, correct as he is, Sconce is missing the main points about the dynamic of liveness, simultaneity and transportation and how they might be seen to define the ‘state of live television’. On the one hand, there are the alienating binary opposites of “television’s intimacy ... seen as a function of its immediacy – the close proximity of viewer to event that it enables” (Auslander, 1999, p.16) and the dichotomy of the illusion of “*simultaneity* of consumption ... during the live transmission ... [when] countless other viewers are watching at the same time” (Crisell, 2012, 97), when “what we want from broadcast liveness ... is essentially the co-presence of other humans, either as objects of interest in themselves or as a way of making what is non-human intelligible” (Crisell, 2012, p.15). These dynamics create a suspended moment that transcends any technological development or change in television. This moment is always the same and anyone engaged in this moment, whether in 1930 or the present day, is connected to everyone else who has ever been in that moment, past and present; a sense of alienation, or at the least, this moment creates the potential for a state of alienation. In *Television and the meaning of live: An enquiry into the human situation* (2014), Paddy Scannell references Martin Heidegger’s phenomenological reading of the “false opposition between two integral aspects of the structure of the being that each of us has; namely that each and all are,

at one and the same time, just like everyone else ... *and* a uniquely particular person” (Scannell, 2014, p.33). The television user is promised something unattainable that is masked by those dynamics of alienation, and hides the fact that “the televisual image is not only a reproduction or repetition of a performance, but a performance in itself” (Auslander, 1999, p.44).

One key aspect of one’s relationship with the live television transmission is that television’s “scanned images are always in the process of ‘becoming’ at the ultimately unrealizable terminals of transmission and reception, producing a ‘living’ quality that pervades the medium and its programming” (Sconce, 2000, p.173), and it is in this exact space between presence and absence, materiality and immateriality, in the moment of the electronic teleportation of the televised subject that the ‘aura’, the ‘ghosts’ and the traces of both past and present reside, perpetually ‘becoming’, but ultimately ungraspable “like sand ... through your fingers” (Crisell, 2012, p.99), “eternally inchoate – incomplete because it is always becoming something else” (Crisell, 2012, p.105), “turning ... back into ephemera” (Crisell, 2012, p.98). The accumulation of the ephemeral, the ungraspable ‘live’ moment and the dichotomy of being both communal and alone within the same time, results in what Ernst Van Den Haag²⁸ describes as isolated individuals through a form of triple alienation – “one another, themselves and [the] experience” (Van Den Haag, 1964, cited in Sconce, 2000, p.132).

²⁸ Van den Haag, E. (1964) ‘A Dissent from the Consensual Society,’ in Jacobs, N. (ed.) (1964) *Culture for the Millions? Mass Media in Modern Society*. Boston: Beacon Press, pp. 59 - 60.

2.10 Filter 9: Phenomenology and Live Television

This alienation has further implications for the consideration of interaction with a live media object such as live television when one considers the phenomenological dynamics of such interaction. Scannell suggests that in “*Being and Time*”²⁹ Heidegger gives formal accounts of the two different ontologies that are concretely indicated in this description: the objective world of object -Things (ontology A), and the meaningful world of significant things (ontology B)” (Scannell, 2014, p.20). Scannell develops this theory to consider how we relate to an interaction with a live televised image through a technological mediation. At the moment of interaction, the television transforms:

From an inert “thing” to an activated appliance and, intimately linked to this, a change in perception from objective observation to concerned engagement. The thing changes and I change with it. This double transformation is evidently a move from the objective world of ontology A to the concerned world of ontology B. A question still to be considered ... is what happens to me (or anyone). (Scannell, 2014, p.62).

In identifying the relationship between all objects, whether ‘live’ or inanimate Edmund Husserl proposes that “something that exists is in essential communication with something else that exists” (Husserl, 1960, p.129) and that human consciousness (the ego) is in relation to these objects. In *Ideas: General Introduction to Pure Phenomenology*, Edmund Husserl states that objects need not be in one’s “field of perception” (Husserl, 1969, p.101). They can have been seen somewhere before (and therefore act as a potential) but they do become ‘*actually present objects*’ in what Husserl terms “the world-about-me” (Husserl, 1969, p.103). People commit “‘*cogitationes*’, ‘acts of consciousness’” which

²⁹ Heidegger, M. (1962 [1927]) *Being and Time*. Translated by John Macquarrie and Edward Robinson. Oxford: Blackwell.

result in “intentional experiences, *cogitations* actual and potential” (Husserl, 1969, p.120). Martin Heidegger develops this to suggest that there are “ready-to-hand” (zuhanden) actions (in the case of television, this would translate to becoming aware of the television as a potential interaction) and “present-at-hand” (vorhanden) actions when one acts within the interaction (Heidegger, 1962, pp. 91 - 103). This relationship of intentionality, this “experiential, phenomenal now, the meaningful now-of-concern (ontology B)” (Scannell, 2014, p.94) is potentially fertile territory for the media archaeological reenactment, as the alienating nature of the act of transmission, and subsequently the viewer / user’s engagement with its potential and actual interaction, opens up a space for creative intervention through artwork into the ‘state’ of live television in the “being-as-becoming the past and the future in and through the living moment, the here and now in which we speak and act” (Scannell, 2014, p.94). The reenactor, viewer / user, and the mediating technology are thus in a ‘state’ of simultaneous past, present, and future action in the live moment.

Conclusions

In summary, this chapter has explored the dynamics of laboratorial media archaeological approaches in the research for the thesis, and their potential for development, through a number of theoretical filters (of concern), here documented with their subsequent residues:

1. The chapter has identified the key and apposite positions of the discipline of Media Archaeology (synthesis, materiality, technical processes, recurring themes, and acts of resistance) as a mode of investigation that seeks neglected and marginalised historical media objects and processes as a creative and experimental act in itself.
2. It introduced John Logie Baird as a creative 'producer of programmes', while outlining some of the limited interactive properties of his experimental television. The chapter has described the media archaeological investigation in relation to *The Man with the Flower in his Mouth*, as well as the abandoned investigations at the Coliseum and in Germany, and in relation to all three starting points for the research, it has outlined the instability of the trace of these historical media objects.
3. The notion of the archive (physical and conceptual) has been analysed and discussed how, similar to, but developing beyond, a media archaeological approach, it can be an active and creative exercise. It was shown to be characterised by its fragmentation and demonstrated how these partial traces from the archive(s) can be determined by

circularity and be dynamic and reanimated objects and entities – towards a conversational archive.

4. The chapter developed the notion of trace, memory and history as an interrelated, complex dynamic where the notions of testimony and proof are problematised and subsequently how past, present (and futures) are seen as unfixed and open to interpretation. It opened the discussion about how the first moments of live television can be seen to be containing an energy that the thesis proposes is connected to the circular archive and the impression left and the energy of the moment is still in motion as a form of post-memory.
5. This was further developed and contextualised to include the experiential aspect of engaging with traces in terms of perception, as well as theories of material (technological memory) and immaterial trace, through the forgotten, the imaginary and the hauntological. It has explored the cognitive processes at play in terms of engaging with media, as well as the notion of a physiological ‘archive within’ as a process of signaling the past as a delayed presence. It has then proposed that the accumulation of these facets of perception can have affective properties through a process of alienation.
6. The chapter concluded by developing perception in an analysis of the ‘aura’ of the ‘live’ moment of broadcast, whereby the aura is both simultaneously nullified in ephemerality (through constraint) and released

in a perpetual presence of 'becoming' and how these dynamics are alienating phenomenologically.

The considerations outlined above that are produced by the residues become points of reference that inform a laboratorial media archaeological reenactment. The archive has been opened up and exposed as an archive in motion ready for reenactment purposes and its cognitive engagement with the user of the reenactment artwork. In questioning historicity, the artwork must keep past, present and future as simultaneously 'present-to-hand' and 'ready-to-hand', so that the conditions are set in place for an affective alienation process; a purposeful reenactment. In doing so, the research has begun to reassess Media Archaeology by bringing it into contact with the real world; a real world of unstable and unfixed conditions and positions; a real world of unfixed archival narratives and histories. The research has identified that there is a potential gap in the discourse of Media Archaeology through its lack of syncretism (beyond a call for activity), and where clusters of meaning might be sought through multiple approaches.

This chapter has reconsidered the discipline of Media Archaeology and the archival fragments from the beginnings of television (and their implications) through the laboratorial approach, in turn allowing for a potential recontextualising of the historical objects and the cultural meanings produced.

The key cumulative methodological overview of the research in this chapter is that in the intertwining of these considerations of Media Archaeology (and its lack), the underpinning feature of the research is that at all times the focus has

been on creative practice as research, and research as creative practice.

Theories drawn, examples used, and activities undertaken have not been done so through only an observational methodology. In keeping with the identification of a major characteristic of any new television practice, each of the filters, as participants or formulas for study in this chapter, has been an active agent in the formation of this laboratorial investigation. In a Bourriaudian 'spirit of use of activity', each can be seen as fragments of a larger entity or as items in readiness in an expanding toolbox. In the next chapter, the research and the above cumulative residues of the laboratorial media archaeological filtering exercise undertaken, will be contextualised by the parallel investigation into reenactment theories and practices and investigate their relevance for purposeful and self-reflexive reenactment in the development of the thesis's parallel reenactment as an archival arts practice.

Note

Das Schaukelpferd

The reader will note that at the beginning of the chapter it was outlined that the initial research into early television discovered two parallel early television 'programmes' to research: The Baird experiments and *Das Schaukelpferd*. Research into the latter has been typified by an absence of information and is included in this section as it demonstrates the fragmented and incomplete nature that often accompanies media archaeological research. The detail on the play in the third paragraph of this chapter (in the section: Digging up the Media Object) was gained from the *Historical Journal of Film and Television* from 1990 in a section called 'The Television Play in the Third Reich' by Knut Hickethier, then at the Free University, Berlin and now at Hamburg University (<https://www.slm.uni-hamburg.de/imk/personen/hickethier.html>).

However, apart from some detail from a couple of websites that completely replicate the Hickethier quote below (and therefore were more than likely borrowed from it), there is no further information available after exhaustive research. Hickethier says that the:

First tele-play was broadcast on 26 November 1936 – more than 18 months after the start of regular programme operation: *Das Schaukelpferd* (The Rocking Horse) by Adolf Weber, a *Winterhilfssketch* starring Rosl Schaffrian and Waldemar Bublitz. (Hickethier, 1990, p.165).

Contact was made with the Deutsche National Bibliothek (German National Library) (http://www.dnb.de/EN/Home/home_node.html), the International Federation of Television Archives (<http://fiatifta.org/index.php/media/>) which revealed no information and Deutsche Kinemathek – Museum für Film und

Fernsehen (<https://www.deutsche-kinemathek.de/en>) in Potsdamer Platz, Berlin. Lisa Roth from the latter made contact and an invitation to Berlin followed.

During the visit to Berlin, the desire was to find more detail on the play but also on the Paul Nipkow television station, responsible for the broadcast. During the meeting with archivist Lisa Roth at the Museum it was revealed that they had no detail on *Das Schaukelpferd* or on the Paul Nipkow television station. In fact, they seemed to have very little in the way of pre soviet-influenced television (more on this later). A research visit was made to the Konrad Wolf Hochschule for Film and Fernsehen in Potsdam. The only detail they had was a press clipping from 1986 detailing the death of the main actor Hans-Waldemar Bublitz.

This whole experience of historical research in Germany was extremely frustrating. It was not surprising that the play itself was difficult to locate but the fact that there was so little hard evidence of its site of broadcast was unexpected. However, there were some important and obvious factors here. Firstly, the bombing and besiegement of Berlin had destroyed most of the buildings, many of which had not been rebuilt. The second reason was the political dimension. A Berliner responded to this predicament by advising that the research was being undertaken in the wrong place and that the 'evidence' was more likely to be located in Moscow. All pre and wartime material was taken for analysis and anti-propaganda purposes, hence why all the contents of the Museum are from the early 1950s onwards, following the rebuilding of the East German State. The relationship between history, memory and traces evidenced in this search have been usefully contextualised by Andreas Huyssen's 2003 book *Present Pasts: Urban Palimpsests and the Politics of*

Memory in which, in the chapter called 'The Void of Berlin', in which he suggests that "this city text has been written, erased, and rewritten throughout that violent century" (Huysen, 2003, p.51).

By its nature, media archaeological research can be speculative from the initial research initiative through to the activation of the discovered media object and trace. In the cases of both the Baird Coliseum experiment and particularly related to *Das Schaukelpferd*, the archaeology did not progress beyond the initial digging. For the former, there is some potential to revisit this project (see the conclusion to the thesis) but for the latter, it would seem that, despite seemingly endless digging, the traces of the *Shaukelpferd* were indeed as rare as the leavings of the proverbial Rocking Horse.

3 REENACTMENT AS ARCHIVAL ARTS PRACTICE: PICKING UP(ON) THE FRAGMENTS

Reenactment is distinctive in that it invites transformation through memory, theory, and history to generate unique and resonating results (Blackson, 2007, p.28).

This chapter will demonstrate how the laboratorial media archaeological research was applied to, and manifested within a development of reenactment as archival arts practice. This takes the form in the first section of analysing the notion of a creative and purposeful reenactment discipline through examples of contemporary theories of reenactment that are of value to and open up a gap for a laboratorial media archaeological artistic practice that can reconfigure approaches to the writing of the history of television. The theorists include Sven Lütticken, Steve Ruston, Anka Bangma, Jennifer Allen, Rod Dickinson, Jan Verwoert, and Antonio Caronia who propose a series of “modalities of reenactment” (Lütticken, 2005, p.59), which investigate a number of theoretical positions concerning artistic reenactment. Through the key 2007 text: ‘Once More . . . With Feeling: Reenactment in Contemporary Art and Culture’, Robert Blackson’s views, expressed in the chapter’s opening quote above, on the transformative power of reenacting historical events, will be considered and Dickinson’s focus on the myriad ways of interpreting history and the historical event will be explored in relation to the structures of mediation, where he suggests that “re-enactment can be a useful way of navigating the status of the original and reflecting upon the processes of mediation that construct and form events” (Dickinson, 2009b). The political nature of the dynamics of transformation and interpretation will be explored through the writings of Allen, Bangma and Rushton, and their subsequent powers for alienation. The notions

of originality (and related authenticity), and the turn from history into art will be investigated in the writing of Caronia, and the subsequent openness for interpretation into a more 'open' work will be further analysed.

The second section will give examples of arts practice (Jane and Louise Wilson, Peter Watkins, Amie Siegel, and Paul Pfeifer) that contextualise these issues of concern as case studies that use historical events or objects as starting points for reenactment. The last section will consider how the accumulation of these 'modalities of reenactment' can be integrated with the filters (of concern) for a laboratorial media archeology; one of affect and agency.

These combined positions of theory and practice will then be shown to be the theoretical underpinning of an integration of the theoretical and practical arts practice for the thesis, which will in turn be discussed in its entirety in the fourth chapter: The Reenactments.

Although the traditional function of the archive is to document an event that took place at one time and in one place, the emphasis in the digital archive shifts to regeneration, (co-) produced by online users for their own needs. (Ernst, 2013, p.95).

As discussed in the previous chapter, the archive of *The Man with the Flower in his Mouth* and its traces have been gathered together as ready-to-hand and made ready for a proposed reenactment. There needed to be a conscious structure with chosen modes of reenactment determined in relation to the exact nature of the reenactment itself, for when it becomes present-at-hand. The archival fragments had now passed into a digital process through their gathering together as digital media objects, which have scope for the kind of

regeneration discussed by Ernst through their transformation and renewal within a digital archival framework as “most historically advanced technologies for conserving events have occasioned an increase in the circulation of the past – instead of its safe storage in the archives – [this] attests to a shift from production to reception” (Allen, 2009, p.195). The Baird archive was thus ready to be (re)presented once the process of reenactment had been considered and determined.

3.1 The Reenactment Process

This section will consider a number of ‘modalities’ of reenactment that inform the approach to the process of reenactment for the artist, making use of theoretical texts that propose such modalities while also referencing artistic reenactment.

One can trace a trajectory of reflexive and participatory art from Dadaism, where “overcoming the representative dimension of art: the aim ... was declared and pursued by a part of the avant-garde movements of the beginning of the twentieth century, starting with Dada and Duchamp” (Caronia, 2009, p.12), through to Situationism, 1960s ‘Happenings’, and to historically recent contemporary participatory art and reenactment artworks. Sven Lütticken suggests that “what contemporary art *can* do is investigate the modalities of reenactment and the possibilities and problems inherent in them” (Lütticken, 2005, p.59). There are a number of important considerations within these modalities, such as the impossibility of, as Jennifer Allen suggests:

...capturing a totality ... the society of the spectacle and its many attendant visual technologies, from photography to television, complicates all reenactments by transforming them into reproductions. Captured by the camera lens, the reenactment becomes a reproduction of the past and a reproduction of itself ... the question is not “Is this reenactment true to the past?” but “Is this reenactment true to our present?” While spectators appear to wield a new power over the past – as the ultimate “actors” in the reenactment – they are alienated. (Allen, 2009, p.195).

The notion of a totality in reenactment is actually as impossible as the representation of the historical act in its ‘history’ which, in some ways, has a perceived totality of its own, when in reality both ‘history’ and reenactment are

iterations and, “as iterations they are necessarily a partial account of the event that they represent” (Dickinson, 2009a, p.50). More important is Sven Lütticken’s question of “can ... a reenactment succeed in breaking through the eternal return of the same, rather than ensuring its continuation?” (Lütticken, 2009, p.19). However, the issue of truth and proof is subsequently raised in the question of “how do we square our ethical position towards a past event with our anxiety about the authenticity of its representation?” (Rushton, 2005a, p.89). But, as can be seen in the previous chapters, the notion of a single history or stable archive is unsustainable anyway, so while one must be aware that reenactment must attempt to “do justice to the past” (Rushton, 2005a, p.89), the artistic reenactment must also recognise that “a sense of history is intrinsically linked to a sense of freedom: the freedom to read the past, envision a different future and thus make other choices than those that the powers of the present force” (Verwoert, 2009, p.38) upon the reenactor; to “do justice to history could both mean to research actual and to imagine potential historical realities – to be painfully accurate in relation to the specificity of historical detail and playfully speculative when it comes to re-inventing the future of histories that had none” (Verwoert, 2009, p.39). This seems to be a contradiction but it is actually a useful blueprint for reenactment in that it is important to recognise that close attention to historical detail and the freedom to interpret can coexist in artistic reenactment. This co-existence between authenticity and freedom of movement became a *modus operandi* for the thesis’s *30 line / 60 seconds* reenactments, as will be discussed in the next chapter.

The temporal considerations related both to the ‘broadcast’ or ‘live’ ‘becoming/moment’ and the media archaeological approach to history (past in

the present) have been explored in the previous chapter, and this also resonates here with regard to reenactment processes as, “while representing a prior event and yet clearly not located in the past, or properly in the present, reenactments have the potential to make visible the processes and artifice that constitute them and the event that they are representing” (Dickinson, 2009a, p.50), resulting in potential alienation. An alienation that is also in play by the recognition on the part of the reenactment’s viewers/participants “direct experience of the live performance ... [being] constantly undercut by their knowledge of the layers of mediation that are at play in both the original historical event and ... [the] double of it [through reenactment” (Dickinson, 2009b), resulting in an experiential deferment and displacement of history “but through the apparently immediate and direct lens of live performance” (Dickinson, 2009b). As has been discussed in the previous chapters, on the one hand there is an emancipatory shift in the opening out of television possibilities, while simultaneously they are in some ways closed down by the ever-circular locked-in repeat of the same kind of television experience. On the other hand, the television user is perpetually locked in to the phenomenological illusion of connection to the moment of ‘becoming’ of the live television experience. But if the two are juxtaposed in a historical reenactment, it is possible that the resulting alienating experience will open new doors of consciousness, where one can break free from the situation whereby, “in the moment of live transmission the event is compressed into an image that shows everything but says nothing” (Verwoert, 2009, p.38). Instead, this transition between ‘something’ and ‘nothing’ can be filled with ‘possibility’ opened up for the user of the transmission.

The quote from Jennifer Allen that opens this section neatly articulates the Brechtian possibilities of alienation and the active *moment of transmission* alienation discussed in the preceding chapters. The alienation circuit can potentially be broken by the direct involvement of the 'spectator' as *reenactor* through aforementioned Brechtian tactics of political awakening ('Verfremdungseffekt' or alienation) and the 'jamming' tactics of Eco's Open Work applied to the reenactment. One can draw a clear analogy between these positions and Lütticken's suggestion that "art can examine and try out ... forms of repetition that break open history and the historicist returns of past periods; it can investigate historical moments or eras as potentials waiting to be reactivated, in forms that need not resemble anything" (Lütticken, 2009, p.60).

This notion of 'reactivated potentials' is extremely apposite to the purpose of the Baird reenactments. While Lütticken also posits the view that "it is unlikely that an artistic reenactment will prove to be 'an event that unleashes a tremendous emancipatory potential'" (Lütticken, 2009, p.57), the reuse of the traces of script, soundtrack, images and an unstable trace of the impression of Baird in place and space, all seen as a series of triggers that are waiting to be activated, hold creative potential for the participatory reenactors (actors, producers *and* receivers). This creative potential will be elaborated further in the last section of this chapter.

As a curator of art and culture, Robert Blackson's 2007 article: *Once More . . . With Feeling: Reenactment in Contemporary Art and Culture* contextualises the role that reenactment projects might play in an arts and cultural sphere and how they can and must go further than repetition or reproduction. He seeks to

distinguish between acts of simulation (battle societies) and artistic reenactment approaches of various kinds, admitting to preconceptions that reenactment was the “direct opposite of making history ... [instead] copying it” (Blackson, 2007, p.29). However, his research begins to reveal that there is a ‘distinct emancipatory agency of reenactment in comparison to its kin of simulation, reproduction, and repetition, with which it is often confused. Reenactment has the power to be “distinctive in that it invites transformation through memory, theory, and history to generate unique and resonating results” (Blackson, 2007, p.29). Blackson describes simulation as an artificial projection in opposition to reenactment’s liberating qualities where authenticity becomes a secondary driving force to agency, which is lacking in mere repetition.

Blackson attempts to untangle the relationship between past, memory and history and what they might signify. He challenges the notion of history as the past by distinguishing between personal past and experience (and its relationship to memory and its mediation), truth-telling and cultural/political power (in this context also known as history) - focusing on Jeremy Deller’s *Battle of Orgreave*³⁰ and Omer Fast’s *Spielberg’s List*³¹. Both texts challenge the notions of witness and, especially concerning the latter, cultural memory in relation to the juxtaposition of evidence, authenticity and fiction, and the emancipatory potential of participation.

Blackson’s observations are important in articulating the importance of such active reenactment as a parallel tactic alongside the aforementioned active media archaeological approaches proposed by Huhtamo and Parrika (to go

³⁰ Available at: <http://www.jeremydeller.org/TheBattleOfOrgreave/TheBattleOfOrgreave.php>.

³¹ Available at: <https://www.mumok.at/en/spielbergs-list>.

'under the hood' of discarded media objects). Artistic reenactment from a media archaeological position speaks of the present and the future while uttering the past. This media archaeological process of re-examining the 'evidence' in the present becomes a creative and personal act of cognition.

In relation to a political dimension relating to power and social control (alluded to above), Blackson identifies how, through a focus on the tension between social classes in the reenactment of memorialised events and pageants, identity and customs are fought over in the subversion and ownership of often top-down imposition of cultural signposts through holidays and commemorations.

Blackson cites Shetlanders pagan subversion of mainland Scotland's institutionalised and Christian *Up-helly-aa*³² tradition and the Soviet film, *Storming of the Winter Palace (Storming of the Winter Palace, 1920)*³³

containing reenactments by 10,000 of the people and the Party, on the third anniversary of the *actual* event in the 1917 revolution, as a self-affirming propaganda tool for the State. Both of these examples destabilise the position of the participant and the viewer of the reenactment while offering a 'tug-of-war' over ownership of collective memory and historical (f)act.

While there may not always be an overtly political dimension to purposeful reenactment artworks, the importance of this dynamic in relation to media archaeology should not be overlooked. If one considers the 'facts' of these

³² Up Helly Aa takes place in Lerwick, Shetland, on the last Tuesday in January every year. Up Helly Aa day involves a series of marches and visitations, culminating in a torch-lit procession and the burning of a galley. Available at: www.uphellyaa.org/.

³³ *The Storming of the Winter Palace* (1920) Directed by Nikolai Evreinov [Film]. Petrograd, Soviet Union.

events as part of an historical storehouse³⁴ or archive, reenactment can be seen as a affective vehicle for the archive to go beyond “storing and preserving” in favour of “transmitting” (Ernst, 2010, p. 53 - 73) in a “practice of resistance” (Zielinski (1986), cited in Huhtamo and Parikka, 2011, p.10), an act that mirrors David Joselit’s notion of contemporary television’s users’ ‘feedback’ as discussed in Chapter One.

In an overview of exhibitions between 2001 and 2006 that were significant in the ‘braiding of memory, history, and performance’ (Blackson, 2007, p.37), Blackson focuses on two artists whose reenactment artworks reflect an affective purpose. Firstly, Rod Dickinson (*Nocturne: The Waco Reenactment*³⁵, *The Jonestown Reenactment*³⁶, and *The Miligram Reenactment*³⁷) reenacts events in these artworks that have had wide media coverage and are seen as seeking to harness the viewers’ understanding of this mediation in an act of destabilisation to their cultural memory and perceived interpretation of the original events to which the artworks make reference. Secondly, Blackson discusses Marina Abramovic’s *Seven Easy Pieces*³⁸, which develops this destabilisation in seven reenactments of significant art historical events at which the artist was not present, instead developing works that rely on witnesses and traces of recordings, developed by the artist into performance. These have resonations with the thesis’s reenactments of *The Man with the Flower in His*

³⁴ Jussi Parikka sees Zoe Beloff’s practice as: “media reimagined with the use of archival material and past media as a storehouse”.

³⁵ This project reenacts the violent siege of David Koresh’s Branch Davidians religious sect by the Bureau of Alcohol, Tobacco, Firearms and Explosives agency in Waco, Texas in 1993. Available at: <http://www.rodickinson.net/pages/waco/project-synopsis.php>.

³⁶ This project reenacts the mass suicide and murder of followers of Jim Jones and his Peoples Temple religious sect in Jonestown, Guyana in 1978. Available at: <http://www.rodickinson.net/jonestown/>.

³⁷ This project reenacts the 1960s psychology experiments by Stanley Milgram at Yale University, where participants displayed violent tendencies when in position of authority. Available at: <http://www.rodickinson.net/pages/milgram/project-synopsis.php>.

³⁸ Available at: https://archive.org/details/ubu-abramovic_seven.

Mouth, as, neither I nor any user of the reenactments were *present* at the original moment of performance and therefore the process too relies on (unstable) witnesses and (unstable) traces to be mediated through the artistic performance.

Blackson proposes that Abramovic's juxtaposition/integration of "live art and mediated reproduction" (Blackson, 2007, p.39) question our sense of 'liveness' and authenticity in an act of using the sources as seeds for creative interpretation through their performance. Therefore, the problematisation of the 'live' that was highlighted in the last chapter, has the potential for active interpretation by the user of the artwork in the 'live' moment through the act of performance.

Blackson sees the potential for "myriad ways the past can be maneuvered to create the possibility for new experiences and histories to emerge [that] also carry the potential to inspire as-yet-unthought-of reenactments of these new histories" (Blackson, 2007, p.40). Robert Blackson's writing and accumulated examples collectively demonstrate that reenactment artwork can (and should) be typified through spirits of openness, emancipation and interpretation.

Therefore, approaching the structuring of a proposed reenactment artwork with these spirits is of paramount importance for the thesis, as such open structures invite novel interpretations by the individuals engaged with the artwork.

Reenactment can also be concerned with 'telling one's own history' as Peter Watkins proposes, through the reenactment of the past. In *La Commune (de*

Paris, 1871)³⁹, Peter Watkins' 2000 film, he allows for the audience to bring themselves into the reenactment - to the detriment of his relationship with his financiers as it increased the length from 1 hour and 30 minutes to 5 hours and 45 minutes. Watkins subverts the current broadcast medium of television in his five-hour film. It is partially such an extended piece of work as he "asked the cast to do their own research on this event in French history" (Watkins, 2000) so the participants turned the script into an organic entity. This direct involvement of the reenactors goes further as Watkins allows for both the clothes worn and the props to be either historical or contemporary. Also of note is that some of the reenactment participants are direct descendants of the characters that they portray in the film, so have a collective and collected memory through an oral history, and perhaps even the kinds of "knowledge required for ... interpretation and perception stored in and retrieved from DNA itself ... the brain must use past experience (either its own or that of our distant ancestors, which is embedded in our genes)", as Joe Banks discussed in relation to Crick and Koch in the preceding chapter (Banks, 2011, p.166). Watkins primary proposition is that the participants are central to the action of the artwork.

Theorist Anka Bangma proposes that reenactment artworks by Dickinson and Watkins make "a new claim to truth" and she sees Brechtian alienation as a tactic to "expose how ways of seeing things are constructed ... [with] the promise that it would be possible to break through the hypnotic spell of representations" (Bangma, Rushton and Wüst, 2005, p.15). Bangma recognises that there is a political intent and affective changes that can be engineered within the structure of reenactment artwork. Antonio Caronia develops this viewpoint further, suggesting that "artistic re-enactments ... do not view the

³⁹ Available at: <http://p Watkins.mnsi.net/commune.htm>.

original event as something singular and irreducible, but on the contrary, as a complex set of elements that can be interpreted in various ways” (Caronia, 2009, p.18). Therefore the notions of structure, interpretation and affect are political tools for the artist to “highlight the gaps between different linguistic/conceptual representations of reality,” allowing the artist to create a live environment where the artwork “enters into a dimension that in turn influences the memory of the spectator or participant, or at least their assumptions” (Caronia, 2009, p.18). Reenactment artists and artworks do not use this conceptual space to lead or tell the participant to think in a predetermined manner, but rather that they create a politically-motivated affective opening through this manipulation and restructuring of memory, so that:

It is evident that the device of re-enactment in itself does not guarantee a “correct” political or social usage, which depends on the intentions of the author or performer, but nevertheless the linguistic dimension of re-enactment always appears to aim to create some kind of “effect” not only on the memory but in general on the experience of the participant. (Caronia, 2009, p.18).

This further politicisation of the reenactment process highlights how participation with what will be referred to as ‘open triggers of alienation’⁴⁰ (see the later section by the same name for a further contextualisation of this concept), and the section in Chapter One on Ernie Kovacs), in relation to an historical event which is “anything but static” (Rushton, 2005b, p.8) allows for the meeting of unstable, traces and testimonies from the archive, places and spaces that are active palimpsests, and free, dynamic and interpretative, ‘jammable’ reenactment processes.

⁴⁰ Ernie Kovacs, referenced in Chapter One, used 1950 television’s technical processes of overlay of image as such triggers.

It is in this space, a space that has already been identified as one between 'presence and absence', that such instabilities allow the *brisure* of the participatory arts practice to flourish. What defines all works using reenactment is the dialogic process between past and present, the construction and representation of the image/sound then and now, but yet to also work the archive as a creative act in the reenactment of the event. The Baird reenactments intended to similarly facilitate active engagement with the material of the play through the current occupants of 133 Long Acre (the workers at Barbour clothes store), in order to open up a dialogic relationship between past and present technologies and conditions undertaken by fully participatory (re-)authors and (re-)actors.

3.2 Case Studies in Media Archaeological Reenactment Arts Practice

This section features three case studies of reenactment artworks that use archival material to develop original works that in some way speak back to the archival starting point, while keeping it pivotal to its renewal and reviewal in the present. They all achieve this through differing trigger mechanisms of interpretation, juxtaposition and affect.

3.2.1. Jane and Louise Wilson: *Unfolding the Aryan Papers* (2009).

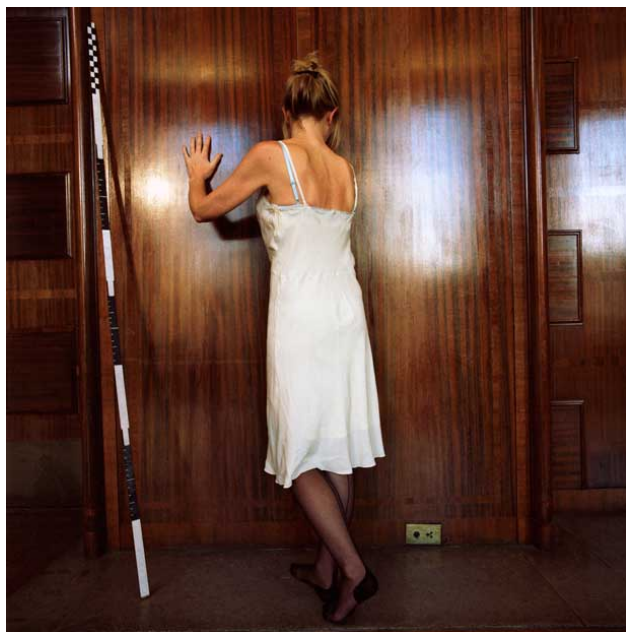


Illustration 11. Jane and Louise Wilson: *Unfolding the Aryan Papers* (2009). Source: http://www.animateprojects.org/films/by_date/2009/unfolding, courtesy Animate Projects. © Jane and Louise Wilson

UK artists Jane and Louise Wilson's 2009 work, *Unfolding the Aryan Papers*⁴¹ is a reenactment project that can be seen as a media archaeological reenactment, integrating archival material, and partially realised and imaginary media objects. The work uses still images of actor Johanna ter Steege who partook in a

⁴¹ Available at: http://www.animateprojects.org/films/by_date/2009/unfolding.

wardrobe shoot for research in 1993 for Stanley Kubrick's proposed (but not realised) film project called *Aryan Papers*, in which the actor's character would have played a Polish Jew, escaping the Nazis. The artists, in their artist statement for the work, explained how they used the stills cut with "images from the archive of specific scenes Kubrick wanted to recreate and images from the Ealing Studios Archive of interiors, shot in 1939/40". The artists then used newly shot material of the actor "where she appears to come to life, recreating stills from the original wardrobe shoot" (Animateprojects, 2009). Therefore, the artists use the traces of the archives and the actor (mediated in the past and present) as a vehicle to imagine and complete at least a reading or interpretation of the work through reenactment. Importantly, this use of a fragmentary or partial archive resonates with the considerations from the filters (of concern) highlighted in the last chapter (particularly residue 3 on page 112 of this thesis), in relation to a laboratorial media archaeological exercise. The fragmentation has been used as a conceptual starting point of a new work of imagination and interpretation. This project is an intriguing tactic to rework the traces into a present context that somehow destabilises the viewer's relationship with the dynamic; it is not easy to define presence, absence and history.

3.2.2 Amie Siegel: *Berlin Remake* (2005).



Illustration 12. Amie Siegel: *Berlin Remake* (2005) 2-channel video installation, exhibition view, courtesy the artist and Simon Preston Gallery, New York. Source: http://amiesiegel.net/project/berlin_remake.

In Amie Siegel's 2005 *Berlin Remake*⁴², the artist uses found archival footage of fiction film scenes from the postwar period of the East German State, juxtaposed with her own footage from the same locations in the (then) present. In her artist statement for the work, she states that this juxtaposition “provokes a space where chronological time becomes simultaneous and where physical and cinematic landscapes coincide in an uncanny juxtaposition of past and present, making history (like the GDR) simultaneously present and absent, dramatic and banal, ruptured and reconnected” (Siegel, 2005).

Siegel's 'remaking but leaving things out' tactic creates a performative space:

The performance becomes a performance of the camera, a performance of estrangement. A performance of absence. A haunting, a doubling, a replica. The historical event that usually goes unseen suddenly so close

⁴² Available at :http://amiesiegel.net/project/berlin_remake.

at hand. A conjunction of virtuality & presence, correspondence & contradiction. A feeling of unease. (Siegel, 2005).

This performance's haunting presence and absence, and the ungraspable space in between, resonates with Derrida's hauntology, as discussed by Fisher and covered in depth in the previous chapter. Similarly, the effects of this dynamic resonate with Andreas Huyssen's writing on Berlin as a site of "historical memory and forgetting" (Huyssen, 2003, p.49), "a memory space, haunted by the ghosts of its past." (Huyssen, 2003, p.76). Further, Huyssen proposes that Berlin is both a palimpsest, "a disparate city-text that is being rewritten while previous text is preserved, traces are restored, erasures documented, all of it resulting in a complex web of historical markers" (Huyssen, 2003, p.81), while at the same time, a void "saturated with invisible history, with memories of architecture both built and unbuilt" (Huyssen, 2003, p.58). These theories are clearly to be seen in Siegel's work through her juxtapositions. In the image above, one can detect the bullet holes from the Second World War and their repair, as one can see on numerous buildings in Berlin. As discussed in the previous chapter relating to the erasure of the *Das Schaukelpferd* archive (see the note to Chapter Two on Laboratorial Media Archaeology), "this city text has been written, erased, and rewritten throughout that violent century, and its legibility relies as much on visible markers of built space as on images and memories repressed and ruptured by traumatic events" (Huyssen, 2003, p.58).

Siegel's artwork correlates with the considerations in the last chapter in terms of a problematisation of the temporal states of the past and present mediated object and the related cognitive processes of engagement with the simultaneous expression of those conditions of 'virtuality' and 'presence', and

'correspondence' and 'contradiction' that move 'unease' into an alienating state for the user.

3.2.3 Paul Pfeiffer: *The Saints* (2007)



Illustration 13. Paul Pfeiffer: *The Saints* (2007), photographed by the author at Hamburger Bahnhof, Berlin, 2010. Source: <https://www.artangel.org.uk/project/the-saints/>.

Paul Pfeiffer's *The Saints*⁴³ is a reenactment of the 1966 football World Cup Final between England and West Germany, which was staged at Wembley Stadium, UK. The reenactment uses a thousand people from Manila, recorded in a theatre, reenacting the crowd sounds from the original football game. This is then juxtaposed in split screen with the original imagery, in a similar fashion to Amie Siegel's *Berlin Remake*.

⁴³ Available at: http://www.artangel.org.uk/projects/2007/the_saints/.

Of interest here to reenactment processes is the fact that the participants are drawn to the act of reenactment as crowd behaviour but also have no perceived cultural connection to football or the two countries involved. The project was commissioned by Artangel⁴⁴ in London in 2007, and, in conversation with Jasper Sharp, Pfeiffer contextualises the use of a 'crowd' from the country in which he was raised, explaining that the participants were usually a 'crowd' of disenfranchised cheap labour for Western economies:

We described it to them as if we were playing a sort of time warp game and projecting this 1966 event into the future, and they were the crowd that we were projecting the game to - and then we would project their image back to 1966. We ran them through a series of rehearsals, to learn the national anthems of England and Germany and the various chants. And then we essentially filmed it in fragments and did different things to increase the excitement. (Artangel, 2007).

The net result of this project is that in the juxtaposition of the cultural disconnections between the past and present participants, there is an eerie trace of a past representation of the moment of the football match with the somewhat surreal aspect of its contemporary reenactment, in a kind of search for the 'energy of the moment', albeit strangely displaced or alienated.

These highlighted works embody a trace of the past into the reenacted moment, but they also have an intensely affective dimension that leave spaces open within the work for the viewer to participate in the reenactment as an active part of the dialogic process, and thus become a user of the reenactment. There is a kind of structured invitation inherent to the works that is in fact empty but loaded spaces. These spaces can be seen as examples of what are proposed as 'open triggers of alienation', which will now be discussed in the next section.

⁴⁴ Available at: <http://www.artangel.org.uk/>.

3.3 Open Triggers of Alienation

'Open triggers' have previously been termed to recognise "both Bertolt Brecht's 'Verfremdungseffekt' and Umberto Eco's position on the 'open work', [in that] an alienation effect and an open narrative structure have ... potential (Ellis, 2007, p.45) to problematise, in this case the authorial positions of reenactment artworks. The users' activity sets in motion an act of anamorphosis whereby the engagement with these primed / hidden parts *make* the work and offer the work an unseen clarity; that work is not within the control of the author in terms of its use, only in its structure and therefore within the placement of such triggers.

In *The Emancipated Spectator*, Jacques Rancière proposes "a theatre without spectators" (Rancière, 2009, p. 3), so that "emancipation begins when we challenge the opposition between viewing and acting ... [to] understand that viewing is also an action ... the spectator also ... observes, selects, compares, interprets ... composes her own poem with the elements of the poem before her. She participates in the performance by refashioning it in her own way" (Rancière, 2009, p.13).

If not merely spectators, the users of reenactments can therefore be seen as 'actors' and it is useful to focus on considering agency in relation to these actors, as "when we act, who else is acting? How many agents are also present?" (Latour, 2005, p.43). Bruno Latour's *ANT* (Actor-Network-Theory) proposes that any number of objects (both animate and inanimate) have potential agency. As Latour points out, "just because some material element ... does not 'determine' an action [it] doesn't mean you can conclude that they do

nothing” (Latour, 2005, p.195). Therefore, all elements can be addressed as actors as they play a part in the construction in a reenactment, characterised as “vertical interactivity” by Stephen Coleman and Karen Ross (Coleman and Ross 2010, p.110). However, there is another layer and level of interaction (the horizontal) beyond relay and feedback, that relates to the actants at play, if one adopts Latour’s contention that “any thing that does modify a state of affairs by making a difference is an actor – or, if it has no figuration yet, an actant” (Latour, 2005, p.71). In terms of agency then, what Latour calls “matters of concern” (Latour, 2005, p.120) as affective agents can also be addressed to the actants that propel and are the outcomes of the affect that the interaction with the work engenders. If the toolbox is full of affective triggers then what might they trigger? There is a desire in my reenactments and one detectable in these examples, that the process of reenactment, where the archive material is concerned, will enable a palimpsestic engagement where traces evolve into tracers but, again, the reenactment process only facilitates this desire. It only has the power invested by the arrangement of actors and actants. However, ‘open triggers of alienation’ are invitations to the user and open the way for the creation of a space for interpretative arts practice, whereby the user / actor in effect triggers and makes the art practice through the activation of the combination of all actants in play (human, archival, material and immaterial).

Antonio Caronia, along with Dominic Quaranta and Janez Janša published a book in 2009 called *Re: Akt! Reconstruction, Re-enactment, Re-reporting!* which was part of the RE:akt!⁴⁵ group which also created a sister website for their

⁴⁵ The RE:akt group published *Re: Akt! Reconstruction, Re-enactment, Re-reporting*. Domenico Quaranta. The group has a website which is available at: <http://www.reakt.org/> where there are audiovisual interviews with writers and artists who work with reenactment.

activities (see: <http://www.reakt.org/>). By way of an artists' statement, Caronia says that "our initiative seeks ... to stress the relationship between the historical and social aspects of re-enactment ... the phenomenon of re-enactment is closely linked to the 'technical reproducibility' of artworks, and is therefore one of the very last outcomes of the 'open work'" (Caronia, 2009, p.9), a direct call to artists to construct and create structures whereby the user of the artwork is central to the process. In his chapter in the above book: 'Never Twice in the Same River: Representation, History and Language in Contemporary Re-enactment', Caronia asks, "what is it that leads many contemporary artists to restage historic events ... the surrender ... to the logic of the society of spectacle? ... or is it simply the end of the modern myth of the 'originality' of the work of art ... in conceptual art the process is more important than the end product" (Caronia, 2009, p.9). In this thesis, the focus is on the *process* of a laboratorial media archaeological reenactment, as a purposeful and affective artistic process and the issues of aura and/or authenticity/originality are seen as considerations for thought within a recognition of instability brought about by the instability of the archive and structures of reenactment as described earlier; a combination of an open work.

In each of the RE:akt! projects, one can recognise a layering of memory states. In referencing Pierre Huyghe's 1999 artwork *The Third Memory*⁴⁶, Joan Gibbons discusses this aspect. Huyghe uses the 1975 Sidney Lumet film *Dog Day Afternoon* (which recounts an actual armed robbery), in which he employs one of the robbers to recount the robbery, and his representation in Lumet's film, interspersed with archive footage of the *real* event (Gibbons, 2009, pp. 107

⁴⁶ Available at: <http://www.guggenheim.org/new-york/collections/collection-online/artwork/10460>.

- 110). Gibbons proposes that there are layers of memory at play in the artwork: memories from the archive, from the representation, and from the actual robber. She suggests that the gap between memory and reality played out in the work creates a “‘space’ that could be seen as the meeting of memory and imagination” (Gibbons, 2009, p.108). However, Gibbons is missing out a key actor, despite her assertion that “memories have the potential to become far more vivid by virtue of their experiential and relational nature” (Gibbons, 2009, p.117). The *user* of the reenactment is also filling in this ‘space’ to create a fourth set of memories. As Steve Rushton comments on reenactment generally, “the subject of the historical re-enactment, the re-enactment of an art project, and restaged news footage, is the mediation of memory ... memory is an entity which is continuously being restructured – not only by filmmakers and re-enactors but also by us personally, as mediating and mediated subjects” (Rushton, 2005, p.10).

Conclusions

This chapter has introduced and analysed 'modalities of reenactment' through a range of theoretical positions and artists' commentaries on artworks. These modalities have covered concerns with the often-interlocking dynamics of artists' approaches to the issues of authenticity and originality when taking historical objects or facts as starting points for reenactment artwork, and questioning the subsequent problematising of ethical positions that such artistic expression inevitably sets in motion. The dichotomy of attention to detail while creating free expressions through reenactment has been considered, and while a need for sensitivity and responsibility is seen to be essential for the artist, it has been identified that a simple desire for authenticity can invite mere repetition, as opposed to the possibilities for agency through more openly structured reenactment. The chapter has considered different ways in which artists might work with partial archives and how these fragments can be used creatively to develop affective art exploring the transformative, subversive, emancipatory potential of an interpretative reenactment that, through alienation, puts the participant/user as a central part of the performance.

The chapter considered the dynamics of such agency through both an overview of how human, material and immaterial objects possess the potential for agency, and also through the creation by the artist of 'open triggers of alienation' that can be structured in reenactment to maximise the potential for affective engagement and experience for the user, audience and artist.

These modalities have been shown to integrate, overlap and activate the filters (of concern) highlighted for a laboratorial media archaeological exercise through calls for an activation of the fragmentary archive and the phenomenological considerations of an alienated subject (the user/participant) confronted with the reenactment. In this thesis, the combination of the filters (of concern) and considerations resulting from the media archaeological study, and the considerations or 'modalities of reenactment' are seen as a parallel set of strategic tactics or devices, which informed, and was informed by, the reenactment practice itself.

These tactics have set the scene for a theoretical and philosophical structure that allows for intervening in television history and its fragmentary archives, in order to develop and propose a further intervention through televisual artworks. The reenactment artworks brought together fragmentary traces to revisit the energy of the moment of the beginnings of television, and its phenomenologically alienating liveness, within a presented environment and structure that allows for an affective and empowering experience for the user. This process is intended to liberate both user and artist to engage with television in a unique way.

4 THE REENACTMENTS

Things take a different turn when we come to re-enactments of performances or past artistic events, or even re-enactments of historic events done with artistic intentions. In this case the original artistic or historic event is not taken up as a singular event: we are not interested in its irreplaceability or uniqueness. It is never the original “meaning” that the new artist wants to restore or comment on: if anything, it is a different meaning, possibly secondary, yet compatible with that event, that the artist wishes to place new emphasis on. The new meaning might even be a critique (Caronia, 2009, p.17).

Antonio Caronia’s quote above acts as a contextual introduction to this chapter.

The Man with the Flower in his Mouth was (and is) a performance and an artistic event. The event is not seen as ‘singular,’ rather as a culmination of factors and concerns (as highlighted above). It’s ‘uniqueness’ is to be *considered*, and the original ‘meaning’ is both intended to be restored, commented upon and, indeed, through the process of critique, the thesis, through the artwork and the writing, will seek new emphasis on the first moments of television drama broadcast through the reenactment artwork. In order to achieve this, it is necessary to look closely at the detail of the processes of production of the reenactments and their realisations as contained on the flash drive section of the thesis submission.

This chapter will describe the laboratorial reenactment as archival arts practice for the thesis, focusing on the evolution of the principal piece of practical work: the series of reenactments of *The Man with the Flower in His Mouth*, and the participatory Interface: *reenacttv.net*, designed as an interactive television channel. The chapter will analyse these processes and outcomes in relation to the shift from the historical document of the archival material into a media history ‘in action’, through the filters of a laboratorial media archaeology practice

outlined in Chapter Two, and the modalities of reenactment, as outlined in the previous chapter, and the considerations for an open, expanded, participatory television as discussed in Chapter One. The chapter will demonstrate that the thesis has been an integration of theory and practice, whereby the theoretical positions as described above both informed, and were informed by, the laboratorial experimental reenactment practice as it evolved, through a process of iteration and collaboration, into the final reenactment at 133 Long Acre, London.

The first section will outline how the research into John Logie Baird's early television created connections and collaboration with Baird's son and grandson and, through them, the research was able to expand its 'rummaging' of archival fragments through connection with historian Don McLean, resulting in the collaboration with television engineer Gary Millard and the subsequent development of a 30-line digital emulation of Baird's television image as a process of production and broadcast (or streaming). The images in this section will give a visualisation of this development and also the aesthetic of the produced image, which will be discussed in the section.

The second section will outline the research into possibilities of receipt of the streamed image with particular emphasis on the identification of the almost identical screen dimension (and orientation) issues between Baird's televisor image and an *iPhone 4* (which identifies as a circularity with the starting point anecdote of the friend consuming contemporary television on a smartphone); a synthesis of production between the historical and the contemporary through

laboratorial media archaeological research. The dynamics of the receipt of the image for the user will be discussed in this section.

The third section will cover the thesis's further exploration of modes of receipt through the research into three case studies of interactive television interfaces. It will then describe how the conditions identified through the case studies informed the design and production of the Interface: *reenacttv.net* with a critical analysis of how *reenacttv.net* incorporates triggers for an emancipatory and participatory agency for users.

The final section will document how the fragments from the Baird Archive were reactivated within a series of iterations of reenactment practice with consideration given to the props, the script and the studio, as well as the rationale of how and why the '30 line / 60 seconds' reenactments were formed. It will describe the rehearsal at Plymouth University and the participatory reenactments in Vienna and Holland, including the use of the Interface: *reenacttv.net*. Finally, it will detail and consider the last reenactments (including the rehearsal in Bradford) at the site of Baird's original broadcast of *The Man with the Flower in his Mouth* from 133 Long Acre, detailing interviews with actors and containing links to the artworks.

Throughout the chapter, images are employed as a tactic to explain the production processes and give a visual journey of their development up to and then including the various iterations of the reenactments. In terms of the latter, the images give a 'behind the lens' or 'behind the 'scenes' view of the

productions in geographical situ, in juxtaposition to the reenactment videos that form the audiovisual part of the thesis submission.

4.1 The Digital Laboratory: Broadcast > Streaming

This section details the process of production of the reenactment practice from the perspective of the way in which the mechanical 30-line image was emulated as a digital process, as first introduced on page 99 in Filter 6: Trace and Perception in section seven of Chapter Two.

As part of the research process, contact was made with John Logie Baird's son, Malcolm, grandson Iain who is a Curator of Television at The National Media Museum in Bradford, UK. The connection with the Bairds was an extremely useful development as they created a further contact with early television historian, Don McLean, who has written widely on Baird and early television, including the production of a CD Rom: *The Dawn of Television Remembered*⁴⁷ that contains interviews with original staff from Baird Television Ltd at Long Acre. Malcolm Baird made contact with the NBTVA⁴⁸ (Narrow-bandwidth Television Association) and informed them of the project and an offer of membership was made. In the email correspondence with the Bairds, Don McLean and members of the NBTVA, a significant event occurred that shaped the practice and introduced a new dimension of 30-line emulation. One of the narrowband enthusiasts, Peter Smith contacted Don McLean suggesting contact be made with Gary Millard in Melbourne, Australia who was interested in this thesis. He is a retired mechanical television engineer (ABC Australia) who has experience of Narrowband TV and digital emulation systems and who

⁴⁷ Don McLean's CD containing a wealth of material including interviews with Baird's technical and production staff can be accessed at: <http://www.tvdawn.com/shop/the-dawn-of-television-remembered/>.

⁴⁸ The Narrow-bandwidth Television Association has a website available at: <http://www.nbtv.wyenet.co.uk/>.

has been developing software that emulates various early narrowband television systems.

Gary Millard created the software *Video2NBTv – The Big Picture*⁴⁹ which processed a digital webcam image through a 30-line Baird emulation process (see Illustration 14) using the computer's soundcard in a quasi loop between the digital-analogue-digital processes. The result is the creation of an intriguing aesthetic of the constraint into 30 'lines' of pixels, degrading the image and forming phantom-like and trace-like images. At first the image generated could only be picked up as '30-line' through Desktop Presenter software (see Illustration 14) but, through a lengthy process of collaboration with the author, Gary Millard amended the *Video2NBTv* software so that the 'virtualwebcam' (which is how the software transmits the 30-line image) circumnavigated using Desktop Presenter⁵⁰ (until then the only way of being able to import the image into *Wirecast*) and the 30-line image could be received directly by the streaming software *Wirecast* (see Illustrations 15 - 17). This was a substantial laboratorial process of experimentation and demonstrates the hidden processes of experimentation that mirror Baird's technical experiments, hidden behind the 'simplicity' of the televisual images as experienced by the viewer. The reader can also see in Illustrations 14 – 17 that the orientation of the Baird emulation was in portrait orientation, which mirrors the original image as received on Baird's televisions.

⁴⁹ Gary Millard's software *Video2NBTv – The Big Picture* can be downloaded at: <http://users.tpg.com.au/users/gmillard/nbtv/nbtv.htm>.

⁵⁰ Details of Telestream's *Desktop Presenter* are available at: <http://www.telestream.net/pdfs/user-guides/Desktop-Presenter-User-Guide.pdf>.

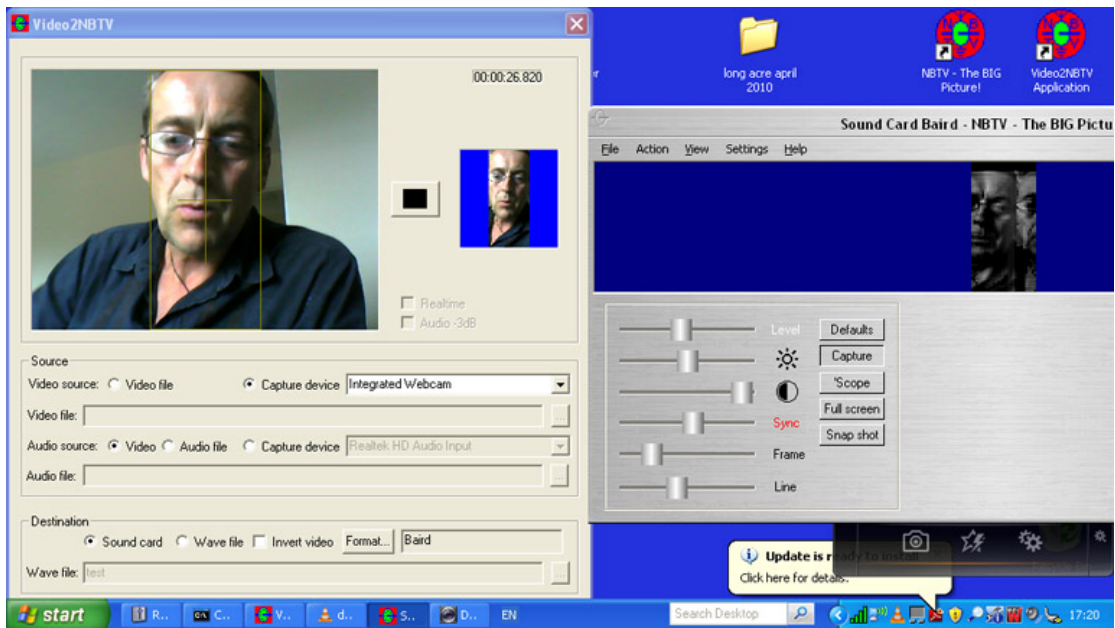


Illustration 14. *Video2NBTv* webcam image that is turned into a 30-line emulation through the sound card (image by the author).

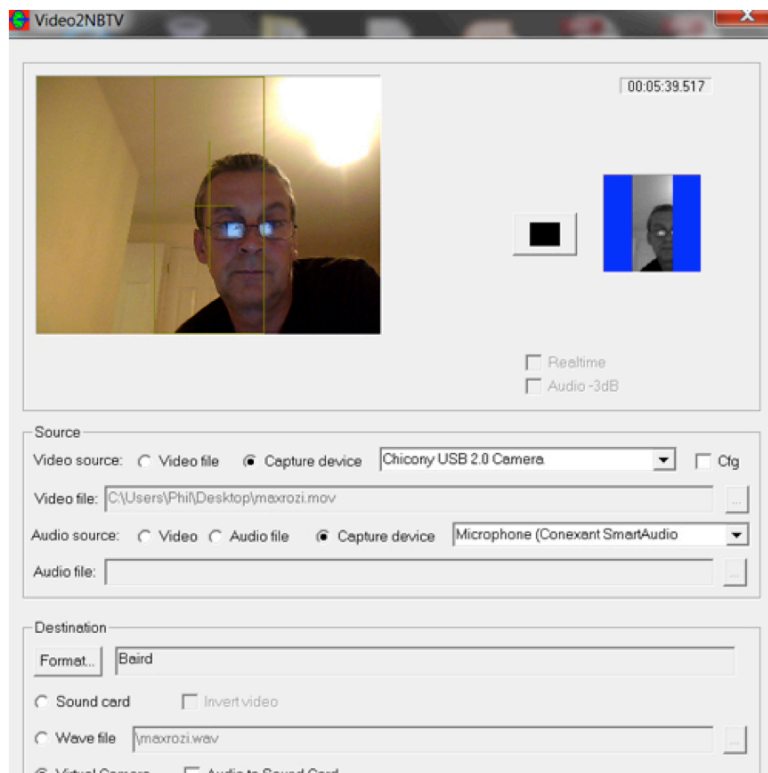


Illustration 15. *Video2NBTv – The Big Picture*, emulating 30-line Baird TV with amended Virtual Camera to send the image generated directly as an external source (image by the author).



Illustration 16. Webcam image processed through collaborator Gary Millard's 30-line emulation software (image by the author).

The image and audio could now be streamed to the server at Plymouth University. As discussed in Footnote 5 on page 38, *Wirecast* incorporates options of choosing between camera feeds and still images, as well as titling over and layering sound files over the camera feed. As can be seen in Illustration 17 below, the fragments from the *The Man with the Flower in his Mouth* archive (soundtrack, images, and titles) were incorporated into *Wirecast*.



Illustration 17. The 30 line emulation streamed through *Wirecast* (image by the author).

4.2 The Digital Laboratory: Receipt

In terms of receipt of the streamed image transmitted from the server, there was a further process of experimentation, whereby initially the image and sound were displayed on a small television monitor, similar to the display used by Paul Pfeiffer in *The Saints* project discussed in Chapter Three (see Illustration 18). However, as can be seen in Illustration 19, although the screen displays the image as a 30-line image, it cannot be rotated to 'fill' the screen, nor display at the portrait orientation that Baird's televisor displayed the mechanical 30-line image (see Illustration 19 on page 154).

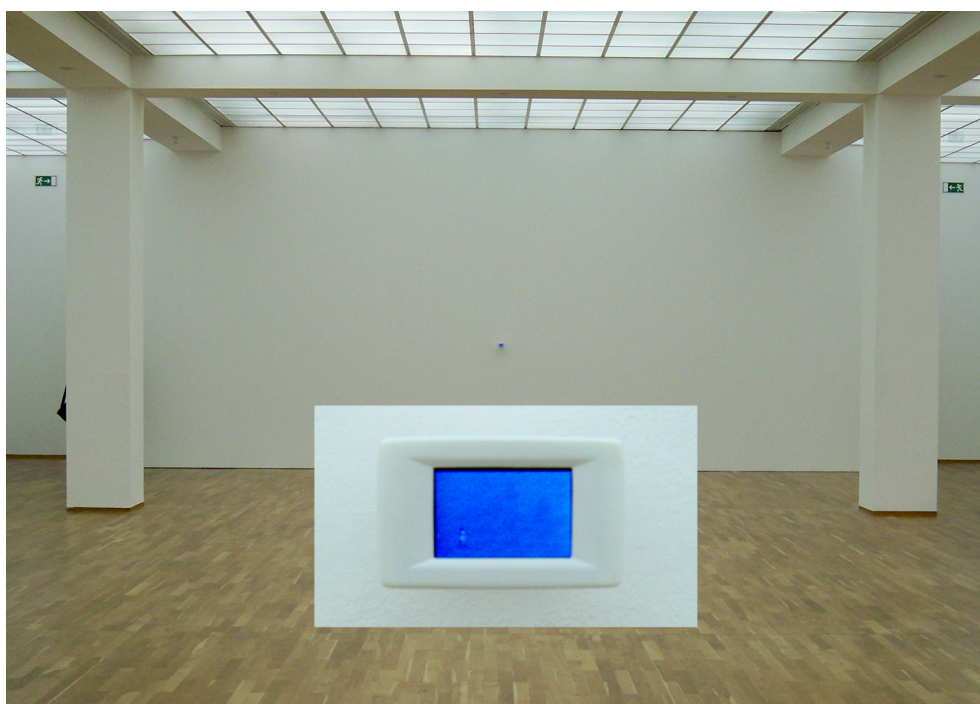


Illustration 18. Long shot and inserted close-up of single screen (approximately 8cm x 6cm). Paul Pfeiffer: *The Saints* (2007), photographed by the author at Hamburger Bahnhof, Berlin, 2010.



Illustration 19. 30-line digital image displayed on a mini television monitor (image by the author).

4.2.1 The *iPhone 4*

The *iPhone 4*⁵¹ screen is almost exactly the proportion of the Baird system at 2"x3" and also a landscape image can be turned to portrait orientation at those dimensions. With the *iPhone 4* one can use finger manipulation to make the exact dimensions (see Illustration 20). Through experimentation, the practice successfully developed a structure to be able to process sound and image from the filmed environment through to the *iPhone 4*⁵². The way in which this image now appears seamlessly on the *iPhone 4* masks the process of experimentation and indeed production necessary to arrive at this aesthetically haunting

⁵¹ The tvarts.plymouth.ac.uk/ server at Plymouth University is a Flash-based server and, owing to the ongoing disagreement between Adobe (who produce Flash) and Apple Inc., the stream does not work on *iPhone/iPad* because of the flash incompatibility determined by Apple. However, there is an application called Puffin browser which works on an *iPhone*, which is used by the author. For further reading on the controversy between Apple and Adobe. See: http://daringfireball.net/2010/04/iphone_agreement_bans_flash_compiler_

⁵² The work flow is: Webcam > Video2NBTv > Wirecast > <rtmp://tvarts.plymouth.ac.uk:1935/2013> > tvarts.plymouth.ac.uk?2013 > *iPhone 4* > Puffin browser.

graphical realisation. And indeed this would have been the case for viewers of the Baird televisor. However, while there are comparisons between the two, there is a wealth of difference between the technical processes at play between Baird's mechanical construction and this digital emulation. This recognition invites the reader of the thesis to consider this in light of the way in which theory and history of media events are 'seamless' too, hiding the 'action' behind technical processes, which are revealed through these laboratorial media archaeological conditions.

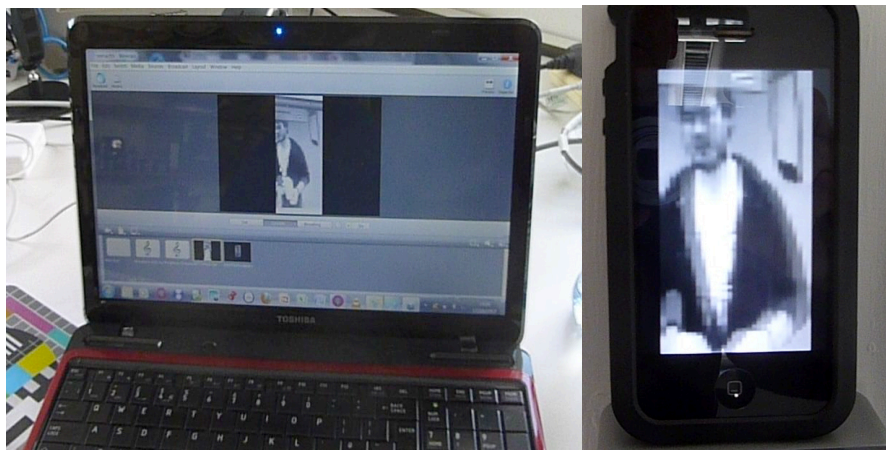


Illustration 20. Experimental streaming to *iPhone 4*. This image shows the first receipt of the live stream for the Plymouth University server to the *iPhone 4* – delay of between 5 and 15 seconds (image by the author).

The cumulative impact of the streaming and receipt process therefore resonates as a laboratorial media archaeological exercise. There is a synthesis between the technical process of the original broadcast and this digital emulation through material and technical processes, such as the 30-line process of scanned lines translated into pixels. The emulation returns the past to the contemporary user on their smartphone in a creative and experimental act, offering a heuristic experience of an ephemeral live moment, itself subject to the vagaries of delay in the stream of up to 5 seconds between 'send and

receive' (depending on the condition of the Plymouth University server at the time and / or the state of the WiFi / 4G connection). The point of receipt is alienating in itself in terms of the rhetorical story that signals the starting point of the thesis: the narrative of the user of the smartphone watching football on it. There is a hauntological aspect to the process; an alienation also. Rather than the user seeing the smartphone as an instrument of television of the future, the user is faced with a present past, a visual emulation of the first televisual process and receipt, inviting the user to consider the circularity of the medium in their hands.

The practice now had a technical process from image capture to image receipt onto the smartphone, but this was a technical process of receipt only for the user. The second laboratorial experiment was intended to explore methods of interaction for the user.

4.3 The Digital Laboratory: Receipt and Interaction: *Reenacttv.net*: The Interface

The intention in the development of the *reenacttv.net* Interface was to explore, as a twin methodology of writing and making, some of the social and cultural themes, as well as the proposed tactical options that evolved through the research in Chapter One, and bringing them into a digital laboratory of practical experiment. Specifically, *reenacttv.net* explores frameworks for responding to the growing participatory nature of televisual audiovisual culture as produced and consumed over networks, and the subsequent potential for agency and authorship, as a practice of resistance to industry broadcast models. These facets will be explored in the section of this chapter called *Reenacttv.net*. The next part of this section covers the research into interactive television interfaces, which in this thesis are articulated as online, digital, audiovisual interfaces that stream audiovisual, webcam, and text-based data to interactive users.

4.3.1 Research into interactive television interfaces

In order to contextualise the development of *reenacttv.net*, research was undertaken into early experiments in webcam-based interactive television. This part of the section contains three case studies of such interfaces.

One of the first experiments in online television, which featured both live video and a chat facility, was Josh Harris's early 1990s company *Pseudo* (www.pseudo.com: 1993 - 2000), which was more recently featured in Ondi

Timoner's 2009 documentary, *We Live in Public*⁵³. Harris claims that *Pseudo* was "the first internet television network ever"⁵⁴ (*We Live in Public*, 2009). As Cal Chamberlain (ex *Pseudo* producer/host) says in Timoner's documentary, "it was genius because nobody had done it yet. That was the future ... that was where it was going to go. It was going to be interactive television"⁵⁵ (*We Live in Public*, 2009).

In 'dial-up' pre-broadband times, owing to the persistent and constant buffering, the video on *Pseudo* would have been very difficult to watch, as surveillance artist Leo Fernekes suggests, "in the early day on the internet streaming video barely worked. It still barely works"⁵⁶ (*We Live in Public*, 2009). However, the principle of the project was evident in that there was an emancipatory and anti-establishment purpose (both in terms of one-to-many television, and a wider cultural and political intent). The intention was to bring together "chat rooms, radio station and video before people were doing any of those things"⁵⁷ (*We Live in Public*, 2009) and create "multiple shows"⁵⁸ (*We Live in Public*, 2009), as can be seen in Illustration 21. While Harris's experimental development remained only an experiment of the time, it displayed possibilities of a multiple platform television initiative. Its key features were that it was participatory, underground, counter-cultural, resistant to hegemonic forces of traditional one-to-many broadcast television, with the kinds of tactical media approaches

⁵³ A trailer and more information on the film can be accessed at: <http://weliveinpublic.blog.indiepixfilms.com/>.

⁵⁴ This scene occurs at 9 minutes, 45 seconds.

⁵⁵ This scene occurs at: 10 minutes, 26 seconds.

⁵⁶ This scene occurs at: 10 minutes, 43 seconds.

⁵⁷ Jason McCabe Calacanis discussing Josh Harris. This scene occurs at: 11 minutes and 2 seconds.

⁵⁸ Jason McCabe Calacanis discussing Josh Harris. This scene occurs at: 12 minutes and 12 seconds.

espoused by Geert Lovink as disussed in section 1.3 of Chapter One on page 42 of the thesis.

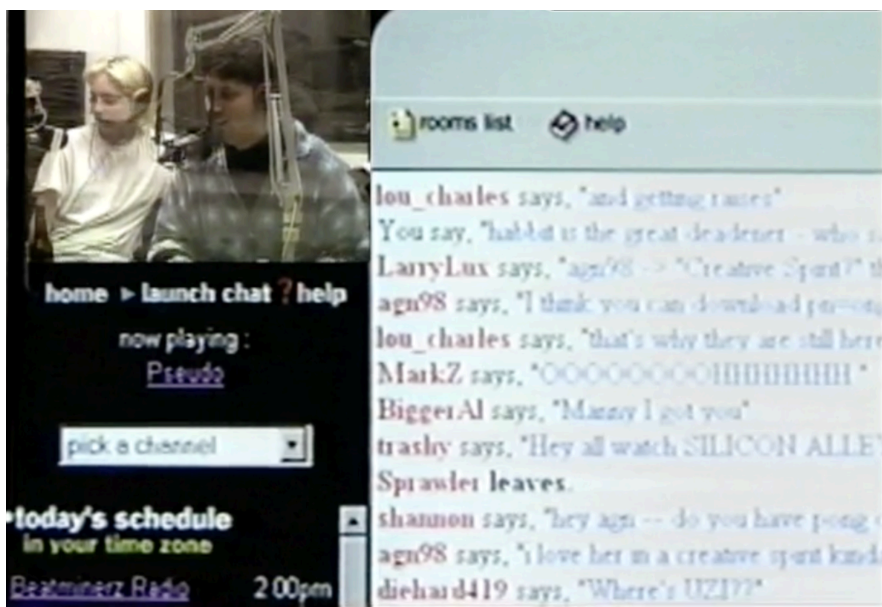


Illustration 21. Screencast from *We Live in Public*, (2009) showing pseudo.com (date of broadcast unknown).

A more contemporary development was the anti-government *Occupy* movement's website based in the USA in 2011-12. The site had multiple webcam options and chatrooms within its interface, designed so that activists in different States in the USA could access their own chosen stream. These streams were primarily accessing activists' *Ustream*⁵⁹ streams and the *Occupy* website embedded them within its interface. Importantly, activists across the country and world could interact with each other and, via the chat facility, guide each other to streams that were focused on specific events of local or political interest.

⁵⁹ The programmes/videos generated can then be saved onto the users' channels creating unique identities of content and style. Available at: <http://www.ustream.tv/>.

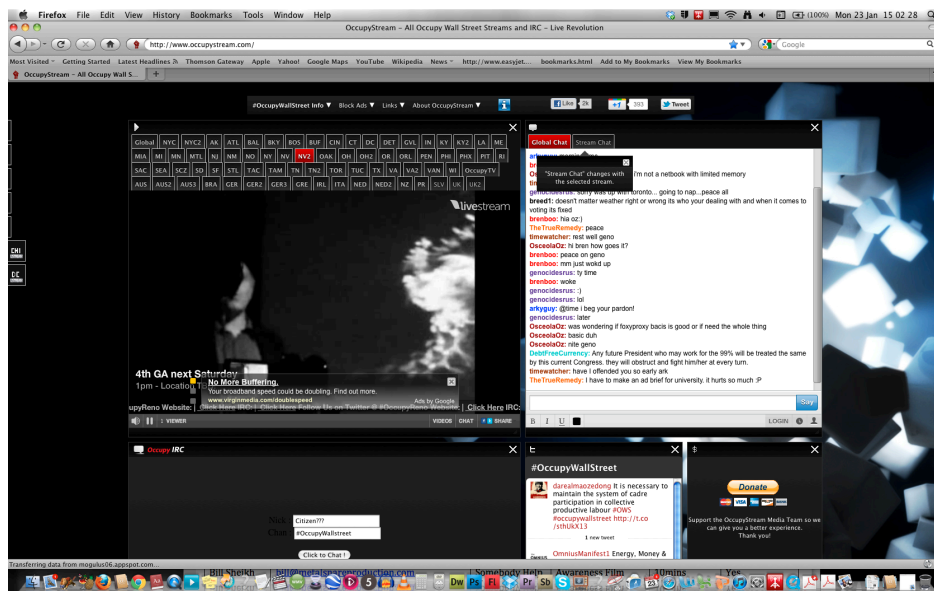


Illustration 22. Screenshot of the now defunct *Occupy*⁶⁰ website.

While developing the use of *Wirecast* the research explored the use of such online streaming sites such as *Ustream* (2007-), *Stickam* (2005-2013), and *JustinTV* (2007-2014). It was apparent that there were creative possibilities such as *Tech Buzz*'s use of two simultaneous embedded streams that could be used for conversation purposes between the two geographically-split screens. Other users could interact via the chat facility (see Illustration 23).

⁶⁰ <http://www.occupystream.com/>. Accessed 12th May 2011.



Illustration 23. Screencast (accessed 4th August, 2010) of *The Tech Buzz* channel on JustinTV. The Tech Buzz channel moved to Ustream when JustinTV ceased to offer its services.⁶¹

While these researched sites gave the users some interactive control of the online television environment and indeed expanded the Bourraudian ‘toolbox’ to the extent that the user could participate (up to a point) through chat in *Pseudo*, guide other users in *Occupy*, and ask questions of the experts in the twin window *The Tech Buzz*. However, there was no further agency available to the user, nor any way in which the user could work with the materiality of the interface. It was this aspect that informed the way in which the reenactment environment of *reenacttv.net* was intended to be contextualised and realised.⁶²

These case studies all see online television as a multi-faceted entity, that integrates moving image, sound and text in a participatory structure.

⁶¹ <http://www.ustream.tv/thetechbuzz>. Accessed 10th August 2015.

⁶² *Reenacttv.net* was realised with the commissioned technical expertise of Plymouth University technician, Chris Saunders.

4.3.2 Reenacttv.net

This section will explain how the *reenacttv.net* Interface was constructed in relation to practical and theoretical research into structures that offer participatory and emancipatory possibilities.

Writing about anamorphosis in relation to hypertext, Espen Aarseth identifies triggers that are hidden as “a vital aspect of the artwork from the viewer, an aspect that may be discovered only by the difficult adoption of a non standard perspective” (Aarseth, 1997, p.181). In *reenacttv.net* (see Illustrations 24 - 25) there are a number of ‘non standard’ perspectives in its structure. The standard linear audiovisual timeline has been dismantled into a series of parts that now must be readdressed in terms of their sign function. The content of the play is now characterised by the fact that “embodied in the possibilities of ... work are triggers for actual signs that fertilize and develop new meanings outside of the discourse of the author-work relationship” (Ellis, 2010, p.56).

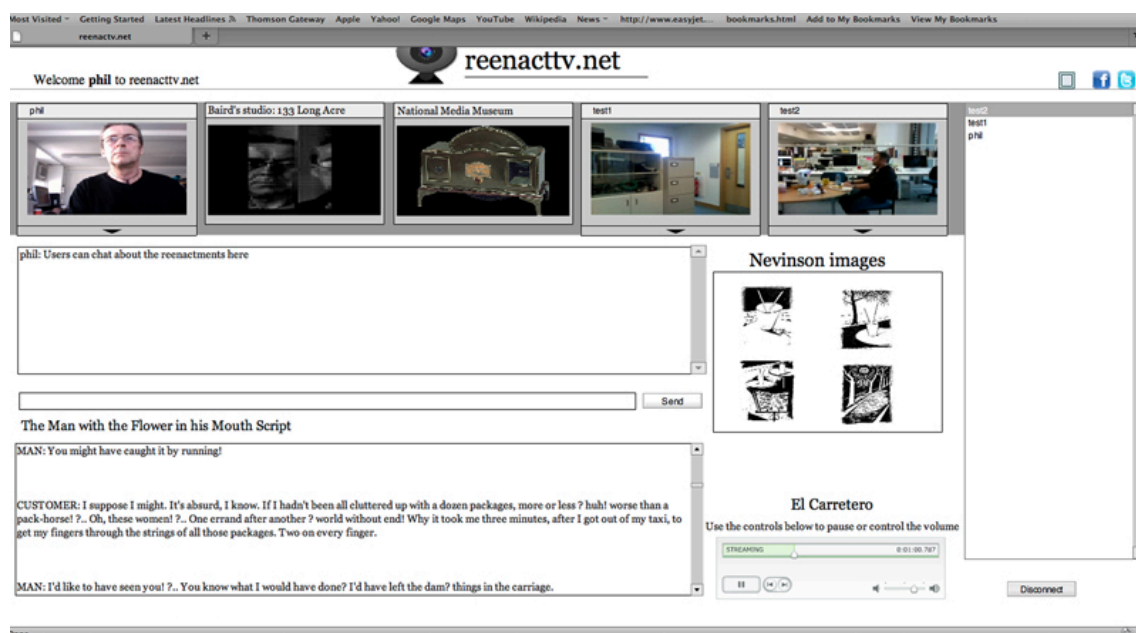


Illustration 24. The pilot version of *reenacttv.net* (image by the author).

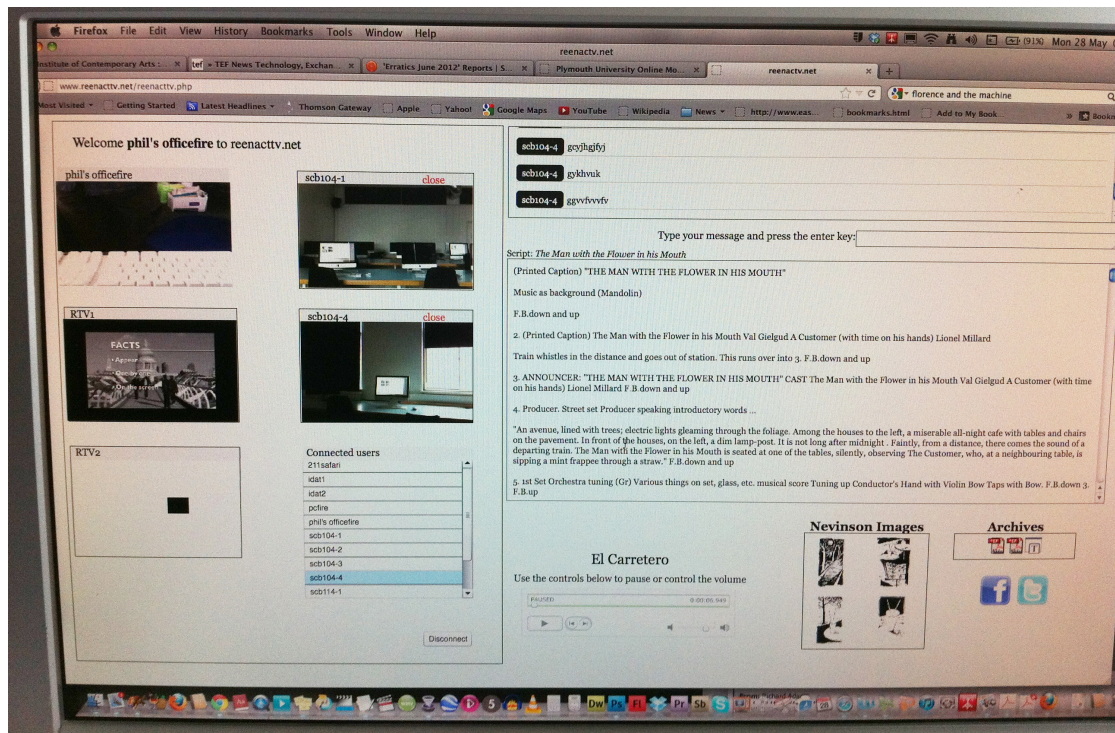


Illustration 25. Load test for the final version of *reenacttv.net*.

While these parts are not entirely hidden (as hypertextual possibilities often are), their arrangement in the Interface of *reenacttv.net* offers hypertext-like possibilities of choice. For example, the user might simply want to read the script of the play, perhaps with the MP3 of *El Carretero* (the original soundtrack from the 1930 broadcast) playing, if the user was to so choose. The users might wish to just chat to other members of the room (perhaps about the play but they are free to discuss as they please). Equally a user might discover common ground with other users and decide to reenact the play via their webcams, or simply converse with each other over video as in the *Tech Buzz* example. Or they might just decide to return to a traditional broadcast experience and ‘watch’ the fixed feed reenactment (rtv1 in Illustrations 25 and 33). Any number of possibilities can be imagined of how *reenacttv.net* might be employed, but of importance is that the *users* will determine *reenacttv.net*’s usage, and its potential for agency will be determined by “whether the user has the ability to

transform the text into something that the instigator of the text could not foresee or plan for” (Aarseth 1997, p.164).

An inspiration for *reenacttv.net*'s Brechtian alienation and Eco-type openness possibilities has been the innovator of the early broadcast era, Ernie Kovacs. His work (and his audience's reaction to it), as discussed in Chapter One, has resonance to *reenacttv.net* and contemporary television possibilities because of the aspect of the 'new' in relation to its challenge to convention. Conventions by the 1950s were in the process of being firmly set as rigid structures of expectation; enough to deliver an alienating effect but still open enough to develop new collaborative and innovative ways of interacting with the material.

As discussed in the 'Open Triggers of Alienation' section of the last chapter, there will always be a question surrounding the purposefulness of an act of alienation. This question might be best addressed by considering what might be the political purpose of the alienation effect. *Reenacttv.net* is dealing with an historical entity - once a primary text from 1930 and, as discussed in the chapter on Laboratorial Media Archaeology, it was also reenacted in 1967 for the ILEA (Inner London Education Authority), in a manner that was searching for exactitude. However, in the case of *reenacttv.net* the reconfiguration of the materials that make up the reenactment into actors and the energy generated by their interconnections as actants, enable participatory engagement with a text that is entirely paratextual. There is no core text that might have attached to it the equivalent of, for example, footnotes⁶³. *Reenacttv.net* could be viewed as being made up of 'footnotes'. So the effect of the reenactment is to open

⁶³ In analysing postmodern literature, Linda Hutcheon describes footnotes as paratextual in the relation to the core text (Hutcheon, 2003, p.79).

possibilities of interpretation and usage. If the toolbox is literally a set of “already produced forms” and available to be activated in a “culture of use” (Bourriaud, 2007, pp. 16 - 19) or “ensemble of units to be re-activated by the beholder-manipulator” (Bourriaud, 2002, p.20), then *reenacttv.net* is not just a participatory art practice to only emancipate the viewer / user. As a relational art practice it seeks to offer theoretical readings (including this thesis and other papers collected in the ‘Archive’ part of the Interface), archival objects and so on in the toolbox of its parts, to be used as the participants wish. For example, the original play is very misogynistic in terms of the treatment of the only (and disconnected) female character. There is nothing to stop the re(en)actor from being able to re-author the play with this in mind. The important principle of *reenacttv.net* is its lack of prescriptive intent. Unlike many participatory art projects where the interaction is structured⁶⁴, *reenacttv.net* adheres to Christoph Spehr’s notion of ‘free cooperation’, where “it is the meaning of emancipation to free oneself from forced cooperation and to build free cooperations” (Spehr, 2007, p.99). Instead, “in free cooperation anything can be negotiated; anybody can negotiate” (Spehr, 2007, p.93). Further, It seeks to activate *the commons* through ‘open triggers’ in what Peter Dahlgren identifies as the interactional dimension of the public sphere of modern life. He suggests that this dimension is divided into two aspects: “First, it has to do with the citizens’ encounters with the media – the communicative process of making sense, of interpretation. The second aspect of interaction is that between citizens” (Dahlgren, 2009, p.73).

⁶⁴ It is structured more as a ‘scripted space’. Daniel Chamberlain (referring to Norman Klein’s 2004 use of the term) suggests that “the power of scripted spaces is not in their special effects but in their ability to incorporate experience and critique as forms of interactivity” (Chamberlain, 2011, p. 241).

So it is intended that the 'citizens' in the usage of *reenacttv.net* develop a "civic agency" (Dahlgren, 2009, p. 102) through their common participation as actors as they interrelate and 'jam' with the toolbox of actors and actants.

Reenacttv.net places open triggers but it will be the activity of the commons that determines where they are employed. The intentions inherent in the development of the *reenacttv.net* practice are seen as integrated within the research and writing of the first section of Chapter One, concerning an expanded television to include participatory and communal activities as an open and alienated media experience. The result of the intentions is a realisation that is sophisticated in its design and structure. Indeed, it pre-empts Skype's 2011 Group Video Calls⁶⁵ by over a year and, as discussed earlier, *reenacttv.net* enables further sharing and collaborative opportunities through audio files, live external feeds (rtv 1 and rtv2), text files, pdfs, sound files and images.

Jorinde Seijdel's text: *The Exhibition as Emulator*⁶⁶ discusses remediation processes in terms of the opportunities for contemporary online exhibitions of past works:

The exhibition seen as emulator ... allows us to 'play' old exhibitions, displays or shows. But they are encoded according to a new program and conditioned by a current system, so they generate a new pleasure and a genuinely contemporary experience. (Seijdel, 2000).

In this context, the *reenacttv.net* Interface and the reenactments contained are an exhibition in themselves but they are simultaneously exhibiting space and time from history, as well as organised within a new system of exhibiting. This

⁶⁵ Available for download and further details at: <http://www.skype.com/en/features/group-video-chat/>.

⁶⁶ Available at: <http://www.mediamatic.net/8740/en/the-exhibition-as-emulator>.

opens a space for critique whereby the juxtaposition of the historical performance event (and its original meaning), and its reenactment (and its possible meanings), allow for the introduction of a new emphasis in itself of considering the implications of the remediation of *both* performances within an emancipatory and participatory framework.

4.4 The Digital Laboratory: The Reenactments of *The Man with The Flower in his Mouth*

As foregrounded on page 78 of the thesis, in the Laboratorial Media Archaeology chapter, the intention was to return to the original site of Baird's broadcast with the BBC of *The Man with the Flower in his Mouth*, in order to reenact the play from Baird's studio in a contemporary context, thus stirring a connection with a moment in history; both a time *and* a place. Therefore, this reenactment became the primary focus of the development of practice, and through experimentation and research, the research plan was to develop a strategy of how this might be done as well as where and when it might be achieved. However, the key strategy was to experiment with the process of reenactment across a number of iterations (geographically and stylistically) to release the original event from its conventional narrative and propose new meanings that connected the original event directly with conventional television through its live streaming and interactive conditions, with the fragmented archival traces presented in an open and alienating reenactment structure.

There had been an invitation to perform a reenactment of *The Man with the Flower in his Mouth* during the opening night of the 2013 HERA: 'Technology, Exchange and Flow: Artistic Media Practices and Commercial Application' at the Kunsthalle Project Space in Vienna, and this was seen as a work in itself in order to explore the reenactment process in relation to the thesis's parallel strategy of laboratorial media archaeology through reenactment. The intention with the Kunsthalle performance was that it should be participatory and further explore the nature and possibilities of artistic reenactment, and this aspect will

be covered in greater depth in the forthcoming Script section and the later section on the Kunsthalle reenactment itself.

Alongside the development of the streaming and receipt aspects of the practice as discussed in the beginning of the chapter (the technical process), there needed to be a practical process to create the reenactment itself (the production process). There were three main areas of concern with this process: the script (and how it would inform the structure); the props (and how they would inform the aesthetic); and the studio/performance space (and how it would inform the aesthetic and experiential nature of the reenactment).

In terms of the props and studio, alongside careful consideration of the archival imagery (see Illustration 26), Don McLean's CDRom: *The Dawn of Television Remembered*⁶⁷ was used as the primary research tool to underpin the creation of the reenactment.

4.4.1 The Props

One of Baird's engineers, Desmond Campbell, recalls that in order for the image to remain stabilised because movement by the actors caused the image to shake:

At an early stage, it was recognised (that) one of the major problems would be getting the various artists – three in number – in and out of the scanned area (field of view of the camera). And to do this, a sort of “runner” was made in front of the artists, like a rail, in which various types of opaque objects, one was a white, just a white, plain shutter, and the other was one of a chequered type – was slid in front of the artists, therefore obliterating the (image of the) artist in the form of a “wipe”,

⁶⁷ McLean, D. (2004) *The Dawn of Television Remembered (Transcript)*. Self-published.

while the next artist took their place and then the shutter-device was slid away again, revealing the next performer. (McLean, 2004, p.14).



Illustration 26. Image (by permission of the Royal Television Society and the Written Archive Centre of the BBC) of the rehearsal for the 1930 production of *The Man with the Flower in his Mouth*, showing the Fading Board and 'shutter device'.

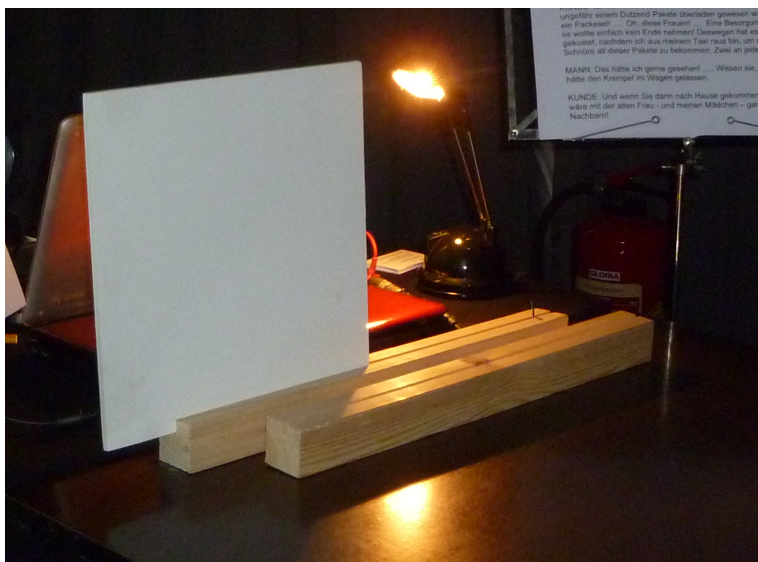


Illustration 27. Image showing the reenactments' 'shutter device' - the checkered pattern is on the reverse of this image (image by the author).

This 'shutter device' is referred to in the script as a 'Fading Board', abbreviated to 'FB' as can be seen in Illustration 28. In order to emulate this procedure, a wooden sliding device (see Illustration 27) for the imagery and 'shutter device'

or 'Fading Board' was constructed. A bonnet for the character of *The Woman*, a polka dot scarf and goatee for the character of *The Man* and a hat and cloak for the character of *The Customer* were sourced from fancy dress shops and heavy drape to emulate the 1930 costumes and backdrop respectively, as seen in Illustration 26. A number of sound effects that are mentioned in the Sieveking script (train whistle and so on) were sourced from Freesound Project, a license for the Christopher Nevinson images that were used in the original broadcast was purchased from Bridgman Images (and scans made), and confirmation was gained from the PRS that the Carlos Gardell version of the traditional song *El Carretero* (sourced from Don McLean's CD *The Dawn of Television Remembered*) was out of copyright.

4.4.2 The Script

As discussed in the Laboratorial Media Archaeology chapter on page 76 of the thesis, the original shooting script for the 1930 broadcast had been sourced from the Written Archive Centre of the BBC in Reading.

CUSTOMER (Cont): place, miles from anywhere – the uglier it is, the dirtier it is, the more they insist on dressing up in their (music out) Sunday clothes. Oh -women, my dear sir! But, after all, dressing up is their profession! “The next time you run into Town, dear, I wish you’d call at So-and-so’s. And then; if you don’t mind, dear, on the way back – no trouble, is it, really? – will you stop at my dress-maker’s and – “ ... and they’re off!” But how am I going to get all that done in three hours?” you say “Oh, that’s easy, take a taxi!”And the worst of it is, that in my hurry to get away, I forgot to bring the keys of my house, here in town.

F.B.down and up

Man and Customer. Back of Customer’s head in front of Man’s face.

Music and faint street and other noises.

MAN: Oh – and so –

Illustration 28. Transcription of a one minute sequence from the original script for the *30-lines / 60 seconds* reenactment of *The Man with the Flower in his Mouth* (image by the author).

It was a combination of Erkki Huhtamo-like “thinkering” (cited in Parikka, 2012, p.141), or a considered tinkering with the script and the ‘Fading Board’ that created the mode of reenacting (and the title) for the reenactment series, entitled *30 lines / 60 seconds*. The idea formed that as a way of allowing a significant number of participants to take part, the script could be sectioned into roughly 60 seconds duration of acting (see Illustration 28) and the Fading Board could be used, as it was in 1930 to ‘cut’ the sequence and signal movement of the characters. In the participatory reenactment, this meant that each participant could act for a minute and then the reenactment could be paused while the next participant dressed in the prop costumes.

As can be seen in Illustration 27, a nail was hammered into the groove of the wood of the Fading Board so that a firm slide leaves the Fading Board in

exactly the same place. This was essential when it came to editing each section together back into a chronological sequence, as consequently there was no jump cut and a seamless edit occurred when the segments were reassembled. Further, the use of the 'nail' is an example of how, in this thesis, the historical document of archival material is extended into *new* media objects, ones that display a technical proficiency in their final realisation, but that are neither seeking, on the one hand an aesthetic artwork per se, nor a technical emulation characterised by exactitude. Rather, a kind of playful emulation that, as the reader will experience more fully in the next section on 'the studio', seeks not the irreplaceability and uniqueness of the Baird event, more the precise while imprecise open reenactment process that extends the reenactment experience into action as a media archaeological exercise.

4.4.3 The 'Studio'

The intention was to recreate the original Baird studio at 133 Long Acre, using the oral descriptions from Don McLean's text⁶⁸ to give participants a heuristic experience within the reenactment of the constraints of production (see Illustration 29) that informed an understanding of the way in which the technical process of the 1930 broadcast was undertaken:

The studio in those days was upstairs in a room some sixteen foot square, heavily draped. Off this room, was what was known as the control room, which would have been sixteen feet by about five. In this control room was the projector and the electronic amplifiers associated with television in those days (presumably for amplifying the faint signal from the photo-cells) The artists being televised would look into a light spot – just as you would into a magic lantern – and the source of the light was not particularly brilliant, I don't think, to anybody's eyes. I should say

⁶⁸ Track 35 Campbell: The Baird Studio at Long Acre in 1930, Desmond Campbell (from self-recorded tape owned by Campbell's son Neil).

of course that the studio itself was always in complete darkness, rather like a dark cinema (McLean, 2004, p.14).



Illustration 29. Image of the recreated studio space and author acting in the Plymouth University rehearsal for the reenactment of *The Man with the Flower in his Mouth*. Assistant Franziska Huether is operating the computer and 'shutter device.' Note the masking tape in the bottom right indicating the 'edge' of the studio (image by the author).

The production space for all reenactments in this series was therefore constrained within the small space of the 'studio'. As Campbell states, the studio was in darkness with a magic lantern used to generate a usable image for the scanner.

This reenactment process employed in the construction of the experimental practice was indicative of some of the filters outlined in the conclusion to the *Laboratorial Media Archaeology* chapter. Specifically, the reenactment process took a marginalised, historical media object and worked creatively and experimentally with it (Chapter 2, Filter 1: The Baird Archive) through the use of

its archival fragments (Chapter 2, Filter 2: The Activated Archive), as an 'archive in motion' that would leave the viewer and participant exposed to a reenactment that was not a reproduction, but an act that was open to interpretation.

4.4.4 Plymouth Rehearsal for the Kunsthalle Reenactment Performance



Illustration 30. Still image from the Plymouth rehearsal of *The Man with the Flower in his Mouth*, featuring the author and Sarah Bennett (image by the author).

The initial iteration of the reenactment practice was a rehearsal for the Kunsthalle reenactment which was conceived to take place at Plymouth University and a studio space was marked out, dressed with drapes, props assembled, and the technical processes (as outlined in the earlier sections) set in motion.

The Kunsthalle audience was to be a mixture of German-speaking and English-speaking people, so it was decided to offer the script segments in both languages. A German student at Plymouth University initially translated the script into German, but a German technician, Helge Mruck, at Plymouth

University identified that the translation by the student was heavily regionalised and he translated the text into 'correct' German. The script sequences were printed at A3 size so that each participant could see their lines.

It was decided that the most coherent way to construct the segments would be to have one actor playing the character of '*The Man*' and have the participants take on the role of '*The Customer*' and '*The Woman*'. This decision was based on the fact that it would take too long to dress two people at the same time but also for logistics – the customer wears a hat and cloak, which can be easily changed, but the man has a goatee beard which would be more problematic to change between participants. The performance was tested by creating the studio in the video studio at Plymouth University, and members of academic, administrative and technical staff volunteered to act in the segments.

Each section was captured through the 30-line emulator into *Wirecast* and sectioned via the Fading Board. These were then edited so that the play was effectively re-assembled using 23 different people playing the part of 'The Customer'. Several segments were performed in German and it was not found to be problematic to switch between languages. The main learning experience was the recognition that the 30-line constraint and especially the dimension/orientation made it very difficult to have two actors in the same shot and explains some of the original directions in the script as to how actors move (when the Fading Board is in and out) to position themselves in the shot. The final edit can be seen in Video 1 on the accompanying videos and is available at: <https://vimeo.com/64448701>.

4.4.5 Participatory Reenactment Performance at Kunsthalle Project Space, Vienna, 2013

The second iteration and first public reenactment was *reenacttv: 30 lines / 60 seconds*, performed during the opening night of the 2013 HERA: 'Technology, Exchange and Flow: Artistic Media Practices and Commercial Application' event at the Kunsthalle Project Space in Vienna. The reenactment was participatory (Illustration 31 shows participants), allowing for the audience to interact with lines of the play from the original script (shown on cue cards in both English and German, each for a segment of 60 seconds duration (see Illustration 32.)



Illustration 31. Participants being briefed for the reenactment of *The Man with the Flower in his Mouth* by assistant Araceli De Anda Gonzalez for *reenacttv: 30 lines / 60 seconds* at Kunsthalle Project Space, March 2013 (image by the author).

MANN: Oh, natürlich haben Sie das nicht ... weil Sie nicht krank waren ...
Aber selbst kranken Menschen fällt es nicht immer auf – es wird alles so
hingenommen als gehöre es zu dem, was verkehrt mit ihnen ist.

F.B. runter und hoch (MUSIK)

Straßenszene.

MANN: (OFF) (sehr langsam) Und trotzdem, oft sitzen einige von ihnen da und
betrachten so sorgfältig einen ihrer Finger, wie er sich hin und her bewegt,
sodass bedeutungslose Buchstaben und Zahlen auf dem lackierten Arm des

F.B. runter

(KEINE MUSIK)

Stuhles, auf dem sie sitzen, entstehen. Sie denken nach. Sie sehen nichts.

Illustration 32. German Translation of the original script for the reenactment of *The Man with the Flower in his Mouth* used for the Plymouth Rehearsal for the Kunsthalle Project Space, March 2013 (image by the author). The full English script is in Appendix 4 and 5 for the German version.

Each segment was filmed on a webcam in the performance space. The latter represented Baird's small studio at 133 Long Acre, London and was a marked matted space 120cm x 120cm (the dimensions of Baird's studio, as introduced in The Studio section) so all props and equipment were contained within this space. The webcam (and accompanying spotlight) were static at the back of the space with the participants (there are two speaking male characters and a silent female character) moving in and out of the camera's field of vision. Throughout the segmented performance, the audience/participants could see the 'live' stream (with a streaming delay of around 5 seconds) on the *iPhone 4* displayed on the table. Video 2 shows the stream from *Wirecast* to *iPhone 4* and is available in the accompanying videos and at: <https://vimeo.com/106678664>.

4.4.5.1 The use of the *reenacttv.net* Interface

Video 3 shows the *reenacttv.net* Interface using Don McLean's contextual audio tape interviews (also see Illustration 33) with Baird's engineers Desmond Campbell and Tony Bridgewater, discussing the original broadcast, as options to listen to instead of, or as well as, the live stream. It is available on the accompanying videos and at: <https://vimeo.com/106678666>.

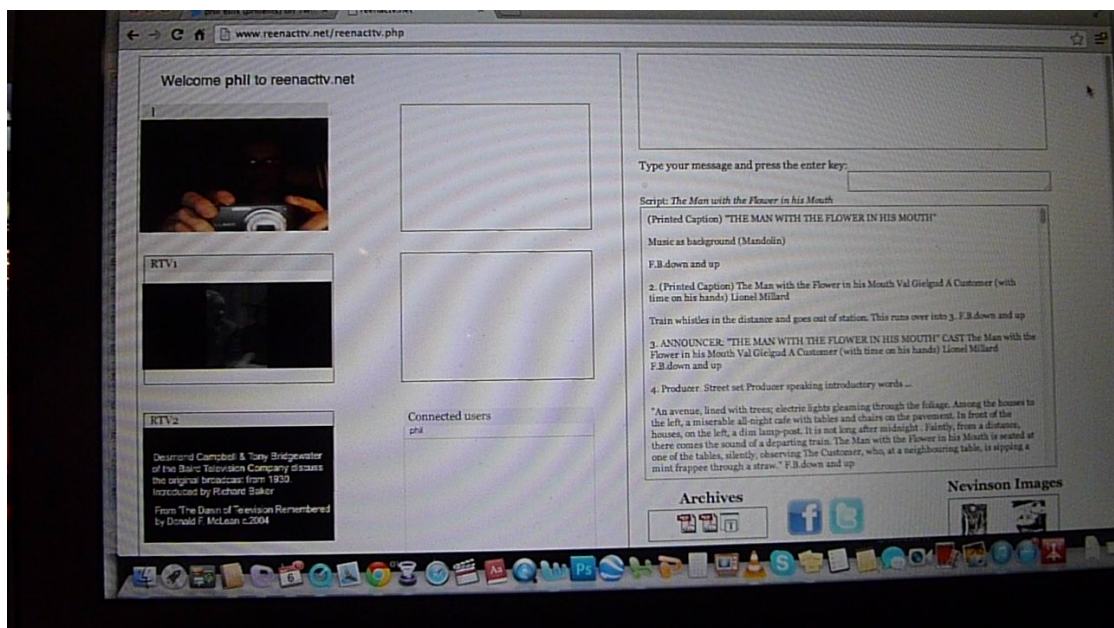


Illustration 33. *Reenacttv.net* using the sound files (by permission of Don McLean) as an option to listen to the engineers of the original broadcast discussing the studio and props.

The segments were edited together overnight and then displayed on the *iPhone* 4 which can just be seen on the near left of the table in Illustration 34 (which also shows the studio set-up), and also in Illustration 35. The realization was a 22min video which was displayed for the rest of the exhibition, with the traces of the 'studio' left intact in the space.

Participants were able to watch the performance during the evening as the segments were recorded and were also informed that the stream would be

showing the final work for the next two weeks in the performance space on the *iPhone 4*. On the following evening at 7pm the edited segmented version of the reenactment was streamed from the tvarts.plymouth.ac.uk/2103 URL address and the reenacttv.net address was also given to participants, so that they could watch and interact with others on the following evening.

Video 4 shows the *reenacttv.net* Interface with the *30 lines / 60 seconds* stream playing and is available in the accompanying videos and at:

<https://vimeo.com/106678665>.

The final reenactment performance that was streamed on the *iPhone 4* can be seen in Illustration 36, in Video 5 on the accompanying videos and viewed at the following link: <https://vimeo.com/64193313>.



Illustration 34. Studio set-up from *reenactv:30 lines / 60 seconds* at Kunsthalle Project Space, March 2013 (image by the author).



Illustration 35. Publicity still from *reenactv:30 lines / 60 seconds* at Kunsthalle Project Space, March 2013 (image by the author).



Illustration 36. The resulting and final image of the stream on an *iPhone 4* (image by the author).

4.4.6 Reenactment Performance at The National TV Archives, The Netherlands Institute for Sound and Vision, Hilversum, Holland

The third iteration of the reenactment was at The National TV Archives in The Netherlands Institute for Sound and Vision, Hilversum as a part of the *Reklamekermis* Knowledge Transfer event, which was related to the earlier HERA-funded *Play & Prosume* show in Vienna. On the one hand, this reenactment displayed a developing technical proficiency following the learning through contingency in Vienna. For example, in Vienna, the assistant Araceli was learning her role of facilitating the participants and the use of the 'Fading Board,' as was the author in terms of acting, but by the time of the Hilversum performance, the reenactment was a smooth production. However, on the other hand, the performance was beset by technical problems of poor sound

conditions and a failure of the software *Wirecast* to record many segments of the performance.



Illustration 37. Performance of *The Man with the Flower in his Mouth* for 30 line / 60 seconds at The National TV Archives, The Netherlands Institute for Sound and Vision, Hilversum, Holland (image by the author).

The shortened reenactment performance from Hilversum can be viewed on Video 6 and at the following link: <https://vimeo.com/64448700>.

4.4.7 The Final Reenactments at 133 Long Acre, London on September 26th 2014

During discussions with Barbour clothing company (see Illustration 2 on page 72 and Illustration 9 on page 92, and Filter 1: The Baird Archive in Section 2 of Chapter Two) in the late Spring to Summer of 2014, it became apparent that there was much interest in the reenactment project from the staff and

management. They had no idea that they worked in a space that had such media historical significance. The manager, Mark Sharrad, was most supportive of the practice and made all resources available, including stirring interest in staff members to take part in the reenactment. Among the staff were three actors who between them had film, television and theatre experience.

It was decided that there would therefore be two reenactments as the final iteration of the practical experiments for the thesis; a participatory one with (previously) non-acting members of staff taking part, recording the segments as had been done in Vienna; and a live reenactment in one single take using the three aforementioned actors. The reenactments would take place as an artwork during the store's opening hours in front of the central window of the first floor (where the Outside Broadcast cables enter the building in Illustration 9). As discussed on page 91 in the 'Mystery of 133 Long Acre' section in Filter 5: Activating The Baird Archive of the Laboratorial Media Archaeology chapter (Chapter Two, Section 6), the most likely site of the original studio was in this space. Ahead of the event, and by way of rehearsal for a reenactment in an environment that was not a closed exhibition space like Vienna, a performance was given at the Archaeologies of Media and Film Conference at Bradford University in early September. At the event, delegates reenacted segments of the play, including Jussi Parikka (see Illustration 38) during the refreshment breaks and lunch break on one day of the conference. While not quite equivalent to a clothes shop, the unexpected interruptions of unsuspecting and/or interested onlookers was useful rehearsal for the Long Acre reenactment in a working environment.



Illustration 38. The author and Jussi Parikka performing *30 lines/60 seconds* at Archaeologies of Media and Film, Bradford University, 2014 as rehearsal for the Long Acre reenactments (image by the author).

The reenactments at 133 Long Acre took place on Friday 26th September 2014 and were streamed live on www.pumar.org/live via *Wirecast* streaming software, in the same technical process as in Vienna. Illustrations 39 to 42 show the setting up of the reenactment equipment at Barbour with the help of Chris Rodrigues who assisted in the project, along with David Hooper. Illustration 39 represents an interior view of the right hand window of the middle building on the first floor of 133 Long Acre, as seen in Illustration 2 (on 72) as an external image from the same day, and Illustration 9 (on page 92) which shows the same window as the entry point for the Outside Broadcast cables into Baird's original premises.



Illustration 39. The author setting up the equipment for *30 lines / 60 seconds* at 133 Long Acre, London, in front of the first floor window in Barbour Clothing Store, September 2014 (image by David Hooper for the author).



Illustration 40. The author setting up the equipment for *30 lines / 60 seconds* at 133 Long Acre, London, in front of the first floor window in Barbour Clothing Store, September 2014 (image by David Hooper for the author).



Illustration 41. The author setting up the equipment for *30 lines / 60 seconds* at 133 Long Acre, London, September 2014 (image by David Hooper for the author).



Illustration 42. The author setting up the equipment for *30 lines / 60 seconds* at 133 Long Acre, London, in front of the first floor window in Barbour Clothing Store, September 2014 (image by David Hooper for the author).

The series of reenactments were also a series of iterations that began as thought experiments in direct response to the notion of an activated media history, which in turn evolved into the practical experiments in Vienna and Hilversum, and typified an ongoing process of transformation owing to contingency as the reenactments adapted to both experience and changed locational and practical considerations, culminating in the Long Acre reenactments.

The *30 lines / 60 seconds* reenactment at 133 Long Acre facilitated active engagement with the material of the play through the workers and customers⁶⁹ of Barbour clothing store at 133 Long Acre, which opened a dialogic relationship between past and present technologies and conditions undertaken by fully participatory (re-)authors and (re-)actors. In a post-reenactment interview with the three actors, recorded by assistant David Hooper, they reflected on their experiences, which is revealing from the participants perspective. Actor Ben Briscoe states that, “to be potentially sat in the same position as the original actors ... was a really strange ... grounding feeling.” Anna Leckey concurs: “Same play. Same place.” The actors are displaying clear signs of an active alienation in place concerning their involvement, where these ‘ghosts’ invite a discourse between participants and the play (past and present) and the place of 133 Long Acre (past and present) through the technical emulation.

The interview can be viewed in Video 7 of the accompanying videos and at the following link: <https://vimeo.com/108070294>.

⁶⁹ A total of 8 employees and 2 shop customers took part in the reenactment.

The mechanics of the reenactment process (as discussed in the earlier sections relating to the Fading Board editing device and props) are revealed in the documentation videos (Videos 10-12 in Appendix 6), with Video 10 (available in the accompanying videos and at: <https://vimeo.com/107637146>) particularly demonstrating the rhythm of the 'cuts' under stressful live conditions, including a cut using the Fading Board where actor Leon Jones moves forward for a silent close-up and then returns to the default position for the speaking shots, reenacting the conditions of the original broadcast. Videos 11 and 12 (in the accompanying videos and available at: <https://vimeo.com/107628163> and <https://vimeo.com/107628162> respectively) demonstrate the cramped conditions of the original studio and give the viewer a further perspective to the illustrations in this section of the 'studio' in its original site and especially, through the audio, of the working shop conditions of the present-day site.

Reenactment processes undertaken under laboratorial media archaeological methodological conditions offered the potential to destabilise and agitate the position of both viewers and participants of the reenactment and stimulate a dialogue between memory (both personal and collective/social) and an historical (f)act.

Cumulatively, the 'facts' of the original broadcast of *The Man with the Flower in his Mouth* are part of what Zoe Beloff has called an historical storehouse, a term which invites a perception of (re)use, where the term 'archive' suggests the act of keeping and protecting. However, the *30 lines / 60 seconds* reenactments permitted the archive to come alive and supersede "storing and preserving" into "transmitting" (Ernst, 2013, p.15) as a "practice of resistance" (Zielinski, cited in

Huhtamo and Parrika, 2011, p.10) to perceived understandings of media history (and what to do with it), and Media Archaeology (and what to do with it). The reenactments have attempted to go “under the hood” (Parikka, 2012: p.83), as proposed by Huhtamo and Parrika, of the discarded media object of Baird’s first broadcast, to speak of the present and the future while uttering the past. The laboratorial media archaeological process of re-examining the ‘evidence’ in the present in this active and affective manner is a creative personal and collective cognitive act for participants and users.

Robert Blackson’s quote on reenactment practice that introduces Chapter Three is worth revisiting, as he claims that reenactment has powers of transformation when memory/history meet theory (in my case, the ramifications of Media Archaeology, reenactment itself, trace, performance and participatory arts practice), and it is left to the viewer / user, and reader of this thesis to determine whether the results are heuristic and “unique” and “resonating” (Blackson, 2007, p.28). The following links show the two reenactments.⁷⁰

The live (single take) version of the reenactment performance, using the three employees of Barbour who were also professional and semi-professional actors, can be viewed in Video 8 in the accompanying videos and at the following link: <http://vimeo.com/109600633>.

⁷⁰ This work is best viewed on an *iPhone 4* using *Puffin* browser (to work with *Flash* and correct orientation) in order to see the work at the same size as Baird’s original broadcast. Illustrations 43 and 44 are stills taken during the reenactment of the segmented version and Illustrations 45 and 46 are stills taken during the live *30 lines / 60 seconds* reenactment.

The segmented version using 8 employees of Barbour and 2 customers⁷¹ of the clothing store can be viewed in Video 9 on the flash drive and at the following link: <https://vimeo.com/109913282>.



Illustration 43. Still image of the segmented version of *30 lines / 60 seconds* at 133 Long Acre, London, September 2014 (image by David Hooper for the author).

⁷¹ An ethics form (see Appendix 3) was completed for the reenactment project. The form covered the reenactment with participants at the Kunsthalle performance and the online Interface at *reenacttv.net*. An information sheet / consent and release form (see Appendix 1) were produced for the online reenactment participants and one for the 'live' reenactments (see Appendix 2).



Illustration 44. Still image of the segmented version of *30 lines / 60 seconds* at 133 Long Acre, London, September 2014, showing a close up of the 30 line image streamed through Wirecast (image by David Hooper for the author).



Illustration 45. Still image of the live version of *30 lines / 60 seconds* at 133 Long Acre, London, September 2014 (image by David Hooper for the author).



Illustration 46. Still image of the live version of *30 lines / 60 seconds* at 133 Long Acre, London, September 2014, showing a close up of the 30 line image streamed through *Wirecast*. (image by David Hooper for the author).

Media Art is highly self-reflexive in that it frequently displays the conditions of its own production and reflects on the “apparatus” in which its production and reception and inextricably tied together. Moreover, it constantly addresses the viewer, and sees the relationship between artwork, environment, and man and between the product and its user as its foremost concerns. (Wahl, 2013, p.27).

The televisual reenactment practice for the thesis has been typified by such acts of collaboration as proposed by Chris Wahl. From the technical development of *reenacttv.net*, the creation of the 30-line emulation software, the technical crew, the actors and participants, the experiments have been invested in by technicians, film and theatre professionals, historians, archivists and members of the public, so the practice for this thesis is not simply any one of the trajectories that can be gleaned individually. It is not just archival practice, nor just historical enaction, nor performance art, nor even reenactment practice. It is an integration of all of them as a collaborative action, enacted through a collection of individuals as ‘actors’ and a collection of ‘actants’ such as the practices above, and the archival traces that have been activated in the processes, culminating in a televisual arts practice.

Conclusions

This chapter has described and analysed the process of reenactment as archival arts practice through a series of reenactments. It highlighted the many considerations of the practical development of broadcast and receipt in the emulation of Baird's 30-line system, through the circularity of the Baird image to the *iPhone 4* image, and as a synthesis of production between the conditions of the original broadcast and the artistic reenactment.

The chapter has described and analysed the production of the related participatory Interface: *reenacttv.net* informed by the research into the case studies of online interactive television sites, which identified a propensity for multi-screen engagement, resulting in a multifaceted user experience but ultimately lacking through limited agency for the user, which was then enhanced in the design and production of *reenacttv.net* as a construct that had emancipatory and participatory intent, typified by anamorphic triggers for alienation. Users can choose how they wish to use the Interface and its toolbox, typified by its lack of prescriptive intent and its offer of civic agency and 'free cooperation'.

In the *reenacttv: 30 lines / 60 seconds* reenactment in Vienna and Holland, the emulation of Baird's 30-line system was integrated with the participatory Interface: *reenacttv.net* and the shooting script from 1930 of *The Man with the Flower in his Mouth* was adapted to ensure a participatory reenactment, resulting in an alienation experience for the user / viewer of the reenactment both in terms of the aesthetic of the emulated 30-line image and, partly due to

the visual quality of the image, the participation of multiple actors of the character of *The Customer* in the reconstructed segmented reenactment.

In the *30 lines /60 seconds* reenactments from 133 Long Acre, Baird's 30-line system was emulated in the approximate site of his original broadcast, using signifying props as fragments and traces that have been rummaged from the archive "from the roadside" (Huhtamo and Parikka, 2011, p.3) and gathered together to be re-presented through the technical processes into performance and participation, through both the 'live' reenactment and the participatory segmented version.

The *30-lines / 60 seconds* reenactments and video recordings are seen as a series of iterations - progressive experiments within 'modalities of reenactment' (as proposed by Sven Lütticken). There has been a substantial exercise in attention to detail with the historical and archival material on the one hand, while recognising that whatever the artistic intentions of its reworking, and no matter how much 'rummaging' that the media archaeologist might undertake, the archive was only ever going to be partial and fragmentary. However, its traces are both literal and abstract, containing proof (the script directions, witness testimonies and so on), while at the same time, the fragments have been opened up to other readings and uses, simultaneously generating authenticity and the 'aura' of originality, while at the same time recognising the impossibility of the search for the original and the authentic. Instead, the structures of the reenactments are open triggers of alienation (to include the technical processes as well as the production processes) that invite the participants and viewers to re-think the historical 'knowledge' that precedes the

heuristic experience of such participation in the reenactment. The important aspect of the reenactment iterations is that they all signify a move from the archive as document to the archive as action through the experimental and experiential process undertaken. The significance of the actual *act* of reenactment is that there was a structure presented that allowed multiple interpretations and experiences which were present for all concerned in the reenactments, potentially including the reader and viewer as they experience its mediation. As can be seen from the comments made by the participating actors in their short interview, from my description of personal artistic process and reflection, and from a reader's own thoughts through experiencing this work and this thesis, the intention of this practical work is that of an invitation that is heuristic in nature. The invitation is set against theoretical positions on historical and archival knowledge and its problems, reenactment processes and their potential (both expansive and limitedly mimetic), through a concrete artistic adaptation or realisation of abstract laboratorial media archaeological invitations.

The reader might detect that within this chapter the register for the thesis has changed from academic third person narrative to a first person narrative. This is intentional. It can be said that there is a *brisure* between the last chapter and this chapter that reflects the move from an abstract to a physical connection with the material for the reenactor and user, and hopefully for the reader at the turn to engagement with the materials and practice of the thesis. This is homologous with the shift from the bracketing of the user by broadcast television into an empowerment for the user through personal engagement. The practical works in this chapter are therefore to be seen as a realisation or

expression of the overall strategy of the thesis, whereby the learned intelligence of the research into the possibilities of a new user-centred television, the practical experimentation of working with fragmented and partial archives in a considered reenactment structure, initiate a process of iteration and reflection on historical evidence.

Therefore, the artworks created are not merely meant to be consumed within a gallery (online or otherwise), nor even just on an *iPhone 4* as indeed they are intended to be experienced. The artworks are products of the interlocking strategies of a (re-) consideration of television history and its fragments, and a metadiscourse on the limitations of Media Archaeology while offering a way forward to consider television itself through an embedded philosophical critique, whereby they can be seen in a number of ways including an historical intervention; a lacunae of practice that it is intended for both public *consumption*, and public *consideration*. By filling in the gaps that are left open at the point that s/he experiences the artworks and by considering what the reenactments might mean and how one might work with them on *reenactv.net*, the user is presented with choices, beyond the kinds of voting rights espoused by reality television productions. The user is empowered to be actively engaged with creating and considering what television actually is and might become.

CONCLUSION

This thesis has invited the reader to look anew at archival historical evidence and its possible and potential readings and meanings, when cultivated through such a laboratorial media archaeological reenactment process as practical experimentation, and through it, a re-consideration and re-understanding of television. It has reflected my own contribution to this discourse through six chapters that have brought together and inter-locked aspects of a research project that sought to originally address the research question exploring how we might understand and engage with television in a post-digital context. Through these chapters, the question has been expanded to make an innovative intervention into television history and early television, and created televisual artwork from this intervention.

In order to achieve this, the thesis has employed the parallel strategic framework of two approaches:

1) A laboratorial approach to Media Archaeology through the filters of recurring themes in media and television history, acts of resistance by users and makers, the problematisation of trace, memory, testimony and proof concerning the 'evidence' that archival fragments present, and the phenomenological relationship that one has with the historical and present media object; and:

2) Modes of reenactment that consider the affective properties of working with such fragmentary archives, the counterintuitive aspect of simultaneously considering authenticity, originality and a free and open interpretive flexibility,

and the transformative affect of triggers of alienation in the process of reenactment.

Together, in this thesis, they have culminated in reenactment as an archival televisual arts practice in this self-reflexive integration of theory and practice. This has resulted in mixed modalities and clusters of meaning, employing the tactic of using primary and secondary research and juxtaposed the playful and the theoretical; indeed in its realisation, it oscillates between playing with scholarly protocols - not least in the suggestion that the thesis should be 'played'.

Through this framework the thesis has proposed synesthetic, syncretic, 'interpretative flexibility' as a conceit that might be not only addressed to the creation of 'conversational' archives, but also to a freed-up Media Archaeology that allows access to a range of materials not available through conventional media archaeological (or for that matter, reenactment) study, but potentially accessible through these reenactments and the tactics of this parallel strategic framework in the thesis. The phenomenological engagement with the ephemeral 'live moment' as discussed as Filter 6 of the Laboratorial Media Archaeology chapter's conclusions, is of particular relevance as, during the performance of the televisual reenactment artworks, it is the space between the chaotic and obvious reconstruction of the fragments and participants in the performance space, and their teleportation into the 30-line *iPhone* image as a live reenactment of the 'original' that begets the alienation moment. There is something very 'full circle and cyclical' and provocative about the placement on the *iPhone 4*, questioning why one might dismiss 30-line television as obsolete

and lacking in any contemporary relevance, yet accept a degraded broadcast of a football match on it which almost ‘summon up of the ghosts of early television’.

There has therefore been a metadiscursive contribution in that the thesis has opened up this further possibility for Media Archaeology, which arguably can be seen to have come to something of a dead end – opened up through the laboratorial approach *and* through reenactment, which is a unique innovation. By bringing Media Archaeology and reenactment together, the thesis has opened up this new space of the laboratory, which subsequently has historiographic and contemporary cultural significance.

The significance is that one can use the devices and evidence of this thesis, both the philosophical approach of interlocking strategies of interventions into television history through the media archaeological laboratory and the artistic tactics of reenactment, and also the resulting televisual artwork, to say with authority that this is the state of television, both past and present, evidence that reconnects the user of contemporary television to early television. The intervention of this thesis (both into television history and into the beginnings of television), allows us to assess discarded archival fragments and materials through artistic practice to revise the implications (both for how we view television history and the beginnings of television), realigning our understandings of old and new technological history and trajectory, and opening up spaces of new aesthetic, emotional and social responses through the artistic reenactment process as a participatory and freeing act of activating history, activating Media Archaeology, and activating television. Through this research,

aspects of John Logie Baird's processes have been revealed and through first person engagement we can see television for what it was, and not how it became. This brings us closer to the friend with the smartphone whose anecdote begins this thesis. It is his aspirations that are revealed through the recognition of alternatives for television in the present and the future.

If we look at television this way, we can work creatively in the televisual media without imitating broadcast television. Television is no longer a single entity (any more than it was when John Logie Baird first experimented with it). As we have seen, its trajectory was not inevitable and that what it became was only one of many potential forms. If one embraces its mobility, in the way that this thesis has achieved, one might anticipate and develop alternatives.

These alternatives are not prescriptive. The thesis has explored a particular tactic (through the framework above) in its address of television history and an historical moment, and through it one can recognise that Baird was at a crossroad of choice from the moment that his invention materialised, and we too are at a mirroring crossroad now. This thesis proposes that in the alienating space between presence and absence, between the archive and reenactment as archival arts practice, it is clear that nothing has changed in television; it is still as it ever was; waiting to be something else. The creative ideas of John Logie Baird were constrained but might not have been. We can continue to be prescribed television or we can embrace the technological, philosophical, and emancipatory possibilities that this thesis has employed to set our own course for a new television.

A thoughtful irresponsibility is proposed for television's present and future, and further approaches to its history.

Future Research

The online presence for this thesis and particularly *reenacttv.net* can be seen as an online television channel that has the potential to be developed further within a framework of a 'culture of use', whereby a community of laboratorial media archaeologists could be formed to expand the 'toolbox'. For example, *reenacttv.net* could be developed further as an interchangeable research tool that can have shared access to uploaded material such as researchers' PDFs, or fragments from other archives, that can be considered for action by traditional media archaeologists, but also, importantly, (re) (en) acted upon by laboratorial media archaeologists. Its infrastructure is presently experimental but I would welcome its development further in a research community that considers future tactics that this thesis proposes, as I see my specific approaches in this thesis as less of a blueprint, but one of many tactical options that might be used to further research into approaches to, and proposals for, the activation of media and television historical objects. There needs to be further research into how users of television might actively engage with its development as a participatory form. One strategy in this endeavour may well be the further engagement of artistic practice in relation to television⁷².

⁷² Elements of this thesis have been published in Ellis, P. (2011) 'reenacttv.net: re-working the site(s) of new television: the dialogic process between participants, contemporary and historical television, and the archive', in Bassett, C, Hartmann, M, O'Riordan, K and Wimmer, J (eds.) *Communications: The European Journal for Communication Research*, Special Issue: Revisiting Digital Media Technologies, 3 (201), and Ellis, P. (2015) 'Picking Up (On) Fragments', *VIEW, Journal of European Television History and Culture*, Special Issue: Archaeologies of Tele-Visions and Realities: Untold Histories and Forgotten Practices, 4 (7), under a Creative Commons Attribution-Noncommercial-No Derivative Works 3.0 Netherlands License.

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The Storming of the Winter Palace (1920) Directed by Nikolai Evreinov [Film]. Petrograd, Soviet Union.

The Third Memory (1999) Directed by Pierre Huyghe [Film]. Paris, France.

We Live in Public (2009) Directed by Ondi Timoner [Film]. Pasadena, California: Interloper Films.

Archives

BBC Written Archives Centre, Peppard Road, Caversham Park, Reading, England, RG4 8TZ, Tel: +44(0)118-948-6281, Email: heritage@bbc.co.uk

BFI National Library, 21 Stephen Street, London, England, W1T 1LN, +44 (0)20 7255 1444, Email: library@bfi.org.uk

BFI Special Collections, 21 Stephen Street, London, England, W1T 1LN, +44 (0)20 7957 4772, Email: speccoll@bfi.org.uk (Baird Collection, Television before 1939 Collection – Parts I and II)

APPENDIX 1

Release and Consent Form for *reenacttv*



Consent and Release Authorisation

I agree to Plymouth University video recording sequences of and/or photographing myself.

I hereby irrevocably grant to the Plymouth University and anyone acting under the authority or the permission of them, consent to use the video recording and/or photographs listed.

This grant to Plymouth University includes the right to use, edit and reproduce the video recording and/or photographs at its sole discretion.

I grant to Plymouth University all broadcasting, publishing and all other rights in all media whether in existence now or yet to be invented in the whole or part.

I hereby waive all rights of inspection or approval and agree that the video recording/photographs and all reproduction remain the property of Plymouth University.

I accept and undertake to observe the terms and conditions set out herein.

Name

Signature

Production Title *reenacttv.net*

Signed on behalf of Plymouth University

.....

Print Name.....

Date.....

Media Arts
Plymouth University

APPENDIX 2

Release and Consent Form for *reenacttv* and *30 lines / 60 seconds*



Consent and Release Authorisation

I agree to Plymouth University video recording sequences of and/or photographing myself.

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I accept and undertake to observe the terms and conditions set out herein.

Name -----

Signature -----

Production Title *reenacttv.net: 30 lines/60 seconds*

Please Leave a comment about this performance below:

Selection of Completed Release Forms for *reenacttv* and 30 lines / 60 seconds

MEDIA ARTS WITH PLYMOUTH UNIVERSITY

Consent and Release Authorisation

I agree to Plymouth University video recording sequences of and/or photographing myself.

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I accept and undertake to observe the terms and conditions set out herein.

Name A Tymkowi

Signature A Tymkowi

Production Title reenacttv.net

Signed on behalf of Plymouth University _____

Print Name _____

Date _____

Media Arts
Plymouth University

MEDIA ARTS WITH PLYMOUTH UNIVERSITY

Consent and Release Authorisation

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I accept and undertake to observe the terms and conditions set out herein.

Name Benjamin Biscoe

Signature Benjamin Biscoe

Production Title reenacttv.net: 30 lines /60 seconds

Please Leave a comment about this performance below:

MEDIA ARTS WITH PLYMOUTH UNIVERSITY

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I accept and undertake to observe the terms and conditions set out herein.

Name Leon Jones

Signature Leon Jones

Production Title reenacttv.net: 30 lines /60 seconds

Please Leave a comment about this performance below:

MEDIA ARTS WITH PLYMOUTH UNIVERSITY

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I accept and undertake to observe the terms and conditions set out herein.

Name Arona Leckey


Signature Arona Leckey

Production Title reenacttv.net: 30 lines /60 seconds

Please Leave a comment about this performance below:

APPENDIX 3

Ethics form for *reenacttv* and 30 lines / 60 seconds

UNIVERSITY OF PLYMOUTH							
FACULTY OF ARTS							
Faculty Research Ethics Committee (FREC) APPLICATION FOR ETHICAL APPROVAL OF RESEARCH							
							
ALL PARTS OF THIS FORM MUST BE COMPLETED IN FULL IN ORDER TO GAIN APPROVAL							
Title of Research: reenacttv.net: an exploration of historical and new television technology, opening up spaces of aesthetic, emotional and social responses through reenactment							
1.	Nature of Approval Sought (please tick relevant box)						
(a)	<table border="1" style="width: 100%;"> <tr> <td style="width: 50%;">PROJECT*: <input checked="" type="checkbox"/></td> <td style="width: 50%;">(b) PROGRAMME*: <input type="checkbox"/></td> </tr> </table>	PROJECT*: <input checked="" type="checkbox"/>	(b) PROGRAMME*: <input type="checkbox"/>				
PROJECT*: <input checked="" type="checkbox"/>	(b) PROGRAMME*: <input type="checkbox"/>						
	<i>If (a) then please indicate which category:</i>						
	<table border="1" style="width: 100%;"> <tr> <td style="width: 50%;">• Funded Research Project</td> <td style="width: 50%;"><input type="checkbox"/></td> </tr> <tr> <td>• MPhil/PhD Project</td> <td><input checked="" type="checkbox"/></td> </tr> <tr> <td>• Other (please specify):</td> <td><input type="checkbox"/></td> </tr> </table>	• Funded Research Project	<input type="checkbox"/>	• MPhil/PhD Project	<input checked="" type="checkbox"/>	• Other (please specify):	<input type="checkbox"/>
• Funded Research Project	<input type="checkbox"/>						
• MPhil/PhD Project	<input checked="" type="checkbox"/>						
• Other (please specify):	<input type="checkbox"/>						
	<p><i>*Note: In most cases, approval should be sought individually for each project. Programme approval is granted for research which comprises an ongoing set of studies or investigations utilising the same methods and methodology and where the precise number and timing of such studies cannot be specified in advance. Such approval is normally appropriate only for ongoing, and typically unfunded, scholarly research activity.</i></p>						
2.	Investigators: Name, Contact Address & E mail: Phil Ellis Room 111, Scott Building, School of Art and Media, Faculty of Arts, Tel: 01752 585209						
3.	Funding Body (if any), Amount of Funding (if any) and Duration of Project/Programme with Dates*: 2013-2014 <p><i>*Approval is granted for the duration of projects or for a maximum of three years in the case of programmes. Further approval is necessary for any extension of programmes.</i></p>						
4.	Aims and Objectives of Research Project/Programme: The project seeks to investigate the potential for agency and enlightenment in relation to new television through reenactment practice that invites dialogue between user/ participants in relation to the application of contemporary television possibilities and its relationship to early television. The research is intended to develop new knowledge in the area of participatory arts practice applied to new television and in the relationship between the speculative use of early and contemporary television (and their technologies) underpinned by the theoretical approaches of Media Archaeology. It will do this through a combination of theoretical papers, participatory reenactment arts practice and, importantly, user discussion and feedback through a chat system contained in an online television interface.						
5.	Brief Description of Research Methods and Procedures: The early stages of the project have been the 'mapping of the field' stage (both in terms of						

theoretical texts in the literature review and the investigation of relevant practitioners), as well the provisional development of an online interface: *reenacttv.net*, resulting in papers and practical experiments with webcam windows and chat posting in the interface. This early research invited a focus on early television:

It was suggested that the research could seek tactics for escaping a 'locked-in' notion of television by addressing and returning to a pre-broadcast notion of television as an agenda for political contemporary television and the current uncertainties that all broadcasters face. (extract from Log Book, Notes of PhD Supervisory Meeting)

In the project so far, much of the research has been archeological, archival and interpretive in nature, then articulated in the form of notes, gathering of audiovisual research and the writing of papers.

However, the research discourse (whether it be written work, interviews, studio/ webcam conference, production of interactive television programmes and so on) will take place within the framework of a working interactive internet-based television interface: *reenacttv.net*. This will thus become a placeholder of content as well as a mode of analysis of the research, resulting in a 'democracy of experiences' (Hannula, Suoranta and Vadén: 2005: 30) where all critical input has validity in the research, and a site of 'methodological abundance' (Hannula, Suoranta and Vadén: 2005: 36) that engenders a 'plurality of ways of being-in-the-world' (Hannula 2008:114), articulated through the various methodological components outlined below. Indeed, the nature of its (both the channel and the research project) development will be interrelated with the dialectic that it facilitates. Hence, the methodology will be a direct integration of theory and practice – indeed 'thinking and reflecting in and through the practice' (Hannula 2008:114), that will seek to address the uncertainty that convergent media has caused for television industry professionals.

This uncertainty has also formed some of the debate in tutorials 'about what constitutes television ... issues of "liveness" and simultaneity (events going on at two locations) ... the research might take an essentialist approach and identify television's distinct characteristics (as opposed to a sociological approach) – the real, the live, simultaneity' (extract from Log Book, Notes of PhD Supervisory Meeting). This debate is still fluid as the research progresses further but the nature of television technologies, both past and present, aligned with their potential and actual uses in relation to the positioning of the user-producer is a key component of the focus of the research.

The particular areas covered within the literature review have been historical texts on early television, critical theory around television (past and present), screen studies, technological and social implications of television development, uses, audiences, network/new media and convergence theory and political activation of users. The ideas and trajectories have been analysed and noted and a position developed in order to explore the general starting point of the affect/agency activated in new television developments. The methodological tactic of investigating the relevance of the similarities of technologies and uses relating to historical and contemporary television (through Media Archaeology) also came from this tactic, as did the use of reenactment. This material has developed through the seven successful paper submissions.

The project now seeks ethical approval as it involves human participants in the meta project of the online interface: *reenacttv.net* and the project may also use two specific participatory artworks, the first of which will be a reenactment performance of a play at the Kunsthalle, Vienna in March 2013 and then again at the National Television Archive at the Institute of Sound and Vision in Hilversum, Holland, and the second will be a reenactment of the same play using office workers in a specific location, with a secondary project where the works will

be screened in the houses where they were first viewed in 1930. Therefore the residents will also be a part of the performance. Both facets have the same ethical issues but I will be clear where there are slight differences.

1. ***reenactv: 30 lines / 60 seconds***

Affiliated to **Hera: Technology, Exchange and Flow: Artistic Media Practices and Commercial Application, Kunsthalle, Vienna, 5/6 March 2013 & Hera: Knowledge Exchange Project, National Television Archive at the Institute of Sound and Vision in Hilversum, Holland, 20 April 2013**

Reenactv: 30 lines / 60 seconds is a reenactment of John Logie Baird's collaboration with the BBC on July 14th 1930 to produce the UK's first TV drama, specifically the broadcast of a version of Luigi Pirandello's *The Man with the Flower in his Mouth* to less than 30 Baird televisors in the UK, Dublin and Porto.

The work forms part of PhD research into early television experiments and interrogates the relationship between this early technology (and its production process) and our high definition participatory culture. The work and research take a media archaeological approach seeking traces through the process of reenactment.

The reenactment will be participatory, allowing for the audience to interact with lines of the play (shown on an autocue monitor) each for a segment of 60 seconds duration.

Each segment will be filmed on a webcam in the performance space. The latter will represent Baird's small studio at 133 Long Acre, London so will be a marked matted space 120cm x 120cm (the dimensions of Baird's studio). The webcam (and accompanying spotlight) will be static at the back of the space with the participants (there are two speaking male characters and a silent female character) moving in and out of the camera's field of vision.

The webcam image feeds through software called Video2NBTV/NBTV Virtualcam which acts as a 30-line emulator producing a simulation of the 1930 image (see Figure 1).



Figure 1

This image will be further processed through the software programme Wirecast which will allow for the 30 line / 60 second pieces to be transmitted to the Plymouth University TV Arts server (<http://tvarts.plymouth.ac.uk/2012>) This stream will then be picked up and displayed on an Apple iPhone 4 (see Figure 2) on its 5.08cm x 7.6cm screen (the same dimensions as Baird's original).



Figure 2

The iPhone will be attached to a bare wall in the Kunsthalle and National Television Archive.
Figure 3

The stream will also be present on the PhD project's interface (<http://www.reenactv.net/>) where there would be opportunity for a wider audience to use the chat facility while also watching the live interactions (see Figure 2).

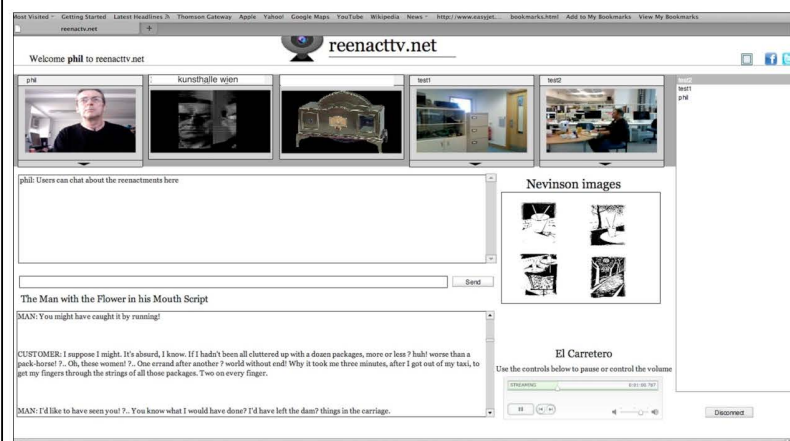


Figure 4

Wirecast will also record each of the 30 x 60 second sections which will be assembled to make a full 30 minute loop of the reenactments of the play or could be assembled live at the opening of the project and left to stream on another iPhone or through the second window (currently showing an original Baird television in Figure 4).

The performance will be for two evenings in Vienna and one in Holland. The system will then be deployed to record and stream the rest of the Vienna HERA conference in connected to

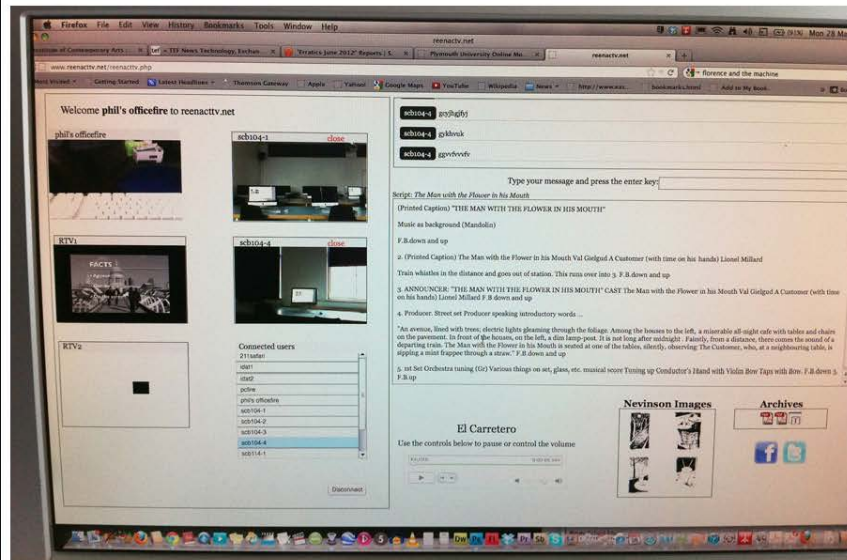
the meta exhibition for 'Technology, Exchange and Flow: Artistic Media Practices and Commercial Application'.

A 'comments book' will be employed in the performance and screening space to gather anonymous feedback data from participants and viewers and all participants will sign a numbered standard release form in order to match up participants with each scene (appendix 1). The participants will also be given a numbered information sheet (written in English and German for the public performance in Vienna), in order to match up participants with each scene, about the Ethical Policy of the work, which will have an email to contact me regarding the right to withdraw from further use of the work and the research project (see Appendix 2). Further use of the scenes in the research project will be by referring to participants as 'Performer 23' for example, thereby making them anonymous.

2. Reenactment of *The Man with the Flower in his Mouth* from 133 Long Acre, London (the site of John Logie Baird's studio in 1930)

An actor and office workers (who currently inhabit 133 long Acre) will reenact the play which will be recorded and live streamed to *reenacttv.net*. These participants will sign a numbered standard release forms in order to match up participants with each scene (appendix 1). The participants will also be given a numbered information sheet (in order to match up participants with each scene) about the Ethical Policy of the work, which will have an email to contact me regarding the right to withdraw from further use of the work and the research project (see Appendix 2). Further use of the scenes in the research project will be by referring to participants as 'Performer 23' for example, thereby making them anonymous.


There will be further opportunity to participate for viewers / audience via *reenacttv.net*.



Users will not be able to enter without passing text that explains the use of their image, text and sound and there is a link to a full Ethical Policy (see 6a).

Storage of the recorded material will comply with the *Arts Policy Research Ethics Jan10* guidelines in Section 5.0: The data will be kept for a minimum of ten years before being

	<p>destroyed; data will be stored on password-protected computers and laptops. It is anticipated that the sum total of involvement of participants will be around 10 minutes for the first project and 1 hour for the second one.</p> <p>While these performances are artworks in their own right, it is likely that they will feature in the PhD research, so adherence to an ethical policy to cover such research has been intended and is outlined above and especially in the Ethical Protocol below.</p> <p>The Research Method of the overall PhD project is:</p> <p>(a) Literature Review (b) Practice Review (c) Inquiry/Logbook or Journal/self-reflection (d) Correspondence/interview with key figures relating to the reenactments (eg Iain Logie Baird and Malcolm Baird) (e) Related Practical Reenactment Experiments (f) Thesis/Practice > the Reenactments as a part of the television interface and performance artworks (g) Conclusion/New Knowledge sited in new television works</p> <p>References</p> <p>Hannula, M., Suoranta J. and Vadén, T. (2005) <i>Artistic Research: Theories, Methods and Practices</i>, Helsinki and Gothenburg: Academy of Fine Arts Helsinki and University of Gothenburg Hannula, M. (2008) 'Catch Me if You Can' in <i>Talkin' Loud & Saying Something: Four Perspectives of Artistic Research</i>, ArtMonitor, No. 4 Biggs, I. (2006) 'Hybrid Texts and Academic Authority: the Wager in Creative Practice Research' in Macleod, K. and Holdridge, L. (eds.) <i>Thinking Through Art: Reflections on Art as Research</i>, London and New York: Routledge</p> <p><i>Specify subject populations and recruitment method. Please indicate also any ethically sensitive aspects of the methods. Continue on attached sheets if required.</i></p>
6.	<p>Ethical Protocol: Please indicate how you will ensure this research conforms with each clause of the University of Plymouth's <i>Principles for Research Involving Human Participants</i>. Please attach a statement which addresses each of the ethical principles set out below.</p>
(a)	<p>Informed Consent:</p> <p>Project 1. All potential participants will be briefed by the Researcher (or assistant) outlining the purposes of the project, the prospective involvement of participants, rights to withdraw, data collection methods and storage (see section 5 for details). Potential participants can then decide whether or not to be part of the project. Participants who agree will then be asked to sign the release form that gives consent to the use of their image and recording of their voice. A notice of recording will be posted in the performance area. Contact detail will be available in case of the activation of the right to withdraw (see 6c).</p> <p>Project 2.</p>

	
	<p>This project's access page states that '<i>your text (from the chat log) and image and sound (from your webcam) might be recorded and used for research purposes. Please do not use your full name</i>'. Participants can then continue by entering a user name and connecting. There is also a link called 'Ethical Policy' which directs the user to a webpage (see appendix 3). This outlines confidentiality, right to withdraw etc.</p> <p><i>**Please do not use your full name</i>' is still to be added to the page eg above image.</p>
(b)	<p>Openness and Honesty: There will be no circumstances where the research will be anything but open and honest. The research is not prejudging responses and does not seek to prove or confirm any theoretical position. Indeed, it is the openness and honesty of the respondents that drive the research.</p> <p><i>Note that deception is permissible only where it can be shown that all three conditions specified in Section 2 of the University of Plymouth's Ethical Principles have been made in full. Proposers are required to provide a detailed justification and to supply the names of two independent assessors whom the Sub-Committee can approach for advice.</i></p>
(c)	<p>Right to Withdraw: In the performance project (project1), participants will be signing a release form (appendix 1) to grant the use of their image and sound for the live stream of that performance. However, in terms of further use (such as further public display and as a part of the overall research project), participants will have the right to withdraw using the Ethical Policy Information Sheet (appendix 2) which will be given to participants at the performance. This document contains contact details of the researcher</p> <p>Participants of both projects will be informed that they have a right to withdraw from the research project. There will be a 'period of consideration' of 2 weeks from the recording of material where the participants will be able to ask for specific parts of their input to be edited or deleted using the chat log (project 2).</p> <p>Interviewees and participants who provide data that is on video and where they have granted consent of use by entering reenactv.net (project 2) will be offered the same 2 week 'period of consideration' deadline whereafter they can request to have their image and sound withdrawn by entering reenactv.net and following the email link or entering chat.</p>
(d)	<p>Protection From Harm: There are no anticipated circumstances where participants might be exposed to physical or psychological harm. Where video filming is undertaken, the normal rules of preparation (reconnaissance of locations etc) and Health and Safety safeguards applicable to production will apply and be made known to all participants. There is nothing sensitive in the kind of information requested. Therefore, the only possibility of potential problem is related to the fact that the image and verbal interview of the participant will be</p>

	captured and recorded. Participants will be reminded of the legal position regarding slander, defamation of character etc. and where this is identified, researchers will remove the content from the research.			
(e)	Debriefing: As participants are central to the research, the purpose of the research will be outlined and reaffirmed during the research process.			
(f)	Confidentiality: There will be no confidential information sought from the participants, only the submission of a username. All data used in the research project's dissemination will be anonymised.			
(g)	Professional Bodies Whose Ethical Policies Apply to this Research: The project adheres to the 2003 Ethical guidelines, especially Section 4.1 Obligation to Subjects (03.pdf, Pg. 49-51) which covers the detail in Part 6 of this document. The project is also in line with the RESPECT Code (http://www.the-sra.org.uk/guidelines.htm) , especially Section 2.1.2 Good Practice which covers the documentation above, and the SRA's 'A Code of Practice for the Safety of Social Researchers': www.the-sra.org.uk/guidelines.htm#safe <i>Applicants MAY choose to write "not applicable" in the "Relevant Professional Bodies" section of the Ethical Application Form. However, if based on the information written in other sections of the form, FREC considers a particular professional code to be of relevance, then the Committee may make its consultation and adherence a condition of acceptance. The committee strongly recommends that prior to application, wherever possible, applicants consult an appropriate professional code of ethics regardless of whether or not they are members of that body (for example, Social Research Association . http://www.the-sra.org.uk/ethical.htm Market Research Society http://www.mrs.org.uk/standards/codeconduct.htm British Sociological Association http://www.britisoc.co.uk/equality/).</i>			
7.	Declaration*: To the best of our knowledge and belief, this research conforms to the ethical principles laid down by the University of Plymouth and by the professional body specified in 6 (g).			
		Name	E-mail (s)	Date
	Principal Investigator:	Phil Ellis	pellis@plymouth.ac.uk	
	Other Staff Investigators:			
	Director of Studies (only where Principal Investigator is a postgraduate student):			

*You will be notified by the Research Ethics Committee once your application is approved.

Please Answer Either YES or NO to ALL Questions Below.
If you answer YES, please provide further details.



Do You Plan To Do:

- Research involving vulnerable groups – for example, children and young people, those with a learning disability or cognitive impairment, or individuals in a dependent or unequal relationship.

Answer: NO

- Research involving sensitive topics – for example participants' sexual behaviour, their illegal or political behaviour, their experience of violence, their abuse or exploitation, their mental health, or their gender or ethnic status

Answer: NO

- Research involving groups where permission of a gatekeeper is normally required for initial access to members – for example, ethnic or cultural groups, native peoples or indigenous communities

Answer: NO

- Research involving deception or which is conducted without participants' full and informed consent at the time the study is carried out

Answer: NO

- Research involving access to records of personal or confidential information, including genetic or other biological information, concerning identifiable individuals

Answer: NO

- Research which would induce psychological stress, anxiety or humiliation or cause more than minimal pain

Answer: NO

- Research involving intrusive interventions – for example, the administration of drugs or other substances, vigorous physical exercise, or techniques such as hypnotherapy. Participants would not encounter such interventions, which may cause them to reveal information which causes concern, in the course of their everyday life.

Answer:NO

Completed Forms should be forwarded BY E-MAIL to Sue Matheron (Susan.Matheron@plymouth.ac.uk) Senior Administrator, Research and Graduate Affairs, Faculty of Arts, Room 305, Roland Levinsky Building, Plymouth PL4 8AA

Appendix 1

Consent and Release Authorisation

I agree to Plymouth University video recording sequences of and/or photographing myself.

I hereby irrevocably grant to the Plymouth University and anyone acting under the authority or the permission of them, consent to use the video recording and/or photographs listed.

This grant to Plymouth University includes the right to use, edit and reproduce the video recording and/or photographs at its sole discretion.

I grant to Plymouth University all broadcasting, publishing and all other rights in all media whether in existence now or yet to be invented in the whole or part.

I hereby waive all rights of inspection or approval and agree that the video recording/photographs and all reproduction remain the property of Plymouth University.

I accept and undertake to observe the terms and conditions set out herein.

Name

Signature

Production Title *reenacttv.net*

Signed on behalf of Plymouth University

.....

Print Name.....

Date.....

Media Arts
Plymouth University

Appendix 2

ETHICAL POLICY – Information Sheet Phil Ellis

reenacttv: 30 lines / 60 seconds (duplicated for performers in proj2)

This reenactment research project is intended to develop new knowledge in the area of participatory arts practice applied to new television and in the relationship between the speculative use of early and contemporary television. It will do this through a combination of theoretical papers, participatory arts practice (such as this *30 line / 60 seconds* reenactment) and, importantly, user discussion and feedback through a chat system contained in an online television interface: www.reenacttv.net. The reenactment will be streamed live to the above and to <http://tvarts.plymouth.ac.uk/2013/>

The researcher can be contacted at Phil Ellis (pellis@plymouth.ac.uk)

Openness and Honesty:

There will be no circumstances where the research will be anything but open and honest. The research is not prejudging responses and does not seek to prove or confirm any theoretical position. Indeed, it is the openness and honesty of the respondents that drive the research.

Protection From Harm:

There are no anticipated circumstances where participants might be exposed to physical or psychological harm. There is nothing sensitive in the kind of information requested as no information is indeed requested. Participants are reminded of the legal position regarding slander, defamation of character etc. and where this is identified, researchers will remove the content from the research.

Right to Withdraw:

By being in receipt of this Ethical Policy, participants are hereby informed that they have a right to withdraw from the research project. There will be a 'period of consideration' of 2 weeks from the recording of material where the participants will be able to ask for specific parts of their input to be edited or deleted from any further screening of the performance and its use in the research project. Participants can withdraw by emailing the researcher at pellis@plymouth.ac.uk.

Interviewees and participants who provide data that is on video and where they have granted consent of use by entering reenacttv.net will be offered the same 2 week 'period of consideration' deadline. They will be guided to do so through access to the Ethical Policy as detailed for Project 2 and through appendix 3.

Confidentiality:

Participants in the live reenactments will impart confidential information in that they will give their names to the release forms, but will then be numbered and referred to only through these numbers in future research.

As for users of reenacttv.net, there will be no confidential information sought from the participants, only the submission of a username. All data used in the research project's dissemination will be anonymised. Participants will be numbered and referred to only through these numbers in future research.

Further brief considerations:

- Research involving vulnerable groups – for example, children and young people, those with a learning disability or cognitive impairment, or individuals in a dependent or unequal relationship.

Answer: NO

- Research involving sensitive topics – for example participants' sexual behaviour, their illegal or political behaviour, their experience of violence, their abuse or exploitation, their mental health, or their gender or ethnic status

Answer: NO

- Research involving groups where permission of a gatekeeper is normally required for initial access to members – for example, ethnic or cultural groups, native peoples or indigenous communities

Answer: NO

- Research involving deception or which is conducted without participants' full and informed consent at the time the study is carried out

Answer: NO

- Research involving access to records of personal or confidential information, including genetic or other biological information, concerning identifiable individuals

Answer: NO

- Research which would induce psychological stress, anxiety or humiliation or cause more than minimal pain

Answer: NO

- Research involving intrusive interventions – for example, the administration of drugs or other substances, vigorous physical exercise, or techniques such as hypnotherapy. Participants would not encounter such interventions, which may cause them to reveal information which causes concern, in the course of their everyday life.

Answer:NO

Appendix 3

ETHICAL POLICY – Information Sheet Phil Ellis

reenacttv.net:

This project seeks to investigate the potential for agency in relation to new television through practice that invites dialogue between user/ participants in relation to the application of contemporary television possibilities and its relationship to early television. The research is intended to develop new knowledge in the area of participatory arts practice applied to new television and in the relationship between the speculative use of early and contemporary television. It will do this through a combination of theoretical papers, participatory reenactment arts practice and, importantly, user discussion and feedback through a chat system contained in an online television interface. The reenactment will be streamed live to www.reenacttv.net and to <http://tvarts.plymouth.ac.uk/2013/>

The researcher can be contacted at Phil Ellis (pellis@plymouth.ac.uk)

Openness and Honesty:

There will be no circumstances where the research will be anything but open and honest. The research is not prejudging responses and does not seek to prove or confirm any theoretical position. Indeed, it is the openness and honesty of the respondents that drive the research.

Protection From Harm:

There are no anticipated circumstances where participants might be exposed to physical or psychological harm. There is nothing sensitive in the kind of information requested as no information is indeed requested. Therefore, the only possibility of potential problem is in the exchanges between participants in the chat log and in viewing each others webcams. Participants are reminded of the legal position regarding slander, defamation of character etc. and where this is identified, researchers will remove the content from the research.

Right to Withdraw:

Participants are hereby informed that they have a right to withdraw from the research project. There will be a 'period of consideration' of 2 weeks from the recording of material where the participants will be able to ask for specific parts of their input to be edited or deleted using the chat log or by emailing the researcher at pellis@plymouth.ac.uk.

Interviewees and participants who provide data that is on video and where they have granted consent of use by entering reenacttv.net will be offered the same 2 week 'period of consideration' deadline.

Confidentiality:

Participants in the live reenactments will impart confidential information in that they will give their names to the release forms, but will then be numbered and referred to only through these numbers in future research.

For users of reenactv.net, there will be no confidential information sought from the participants, only the submission of a username (and users will be advised not to enter their full name. All data used in the research project's dissemination will be anonymised by transcribing comments by usernames attributed to numbered users.

Further brief considerations:

- Research involving vulnerable groups – for example, children and young people, those with a learning disability or cognitive impairment, or individuals in a dependent or unequal relationship.

Answer: NO

- Research involving sensitive topics – for example participants' sexual behaviour, their illegal or political behaviour, their experience of violence, their abuse or exploitation, their mental health, or their gender or ethnic status

Answer: NO

- Research involving groups where permission of a gatekeeper is normally required for initial access to members – for example, ethnic or cultural groups, native peoples or indigenous communities

Answer: NO

- Research involving deception or which is conducted without participants' full and informed consent at the time the study is carried out

Answer: NO

- Research involving access to records of personal or confidential information, including genetic or other biological information, concerning identifiable individuals

Answer: NO

- Research which would induce psychological stress, anxiety or humiliation or cause more than minimal pain

Answer: NO

- Research involving intrusive interventions – for example, the administration of drugs or other substances, vigorous physical exercise, or techniques such as hypnotherapy. Participants would not encounter such interventions, which may cause them to reveal information which causes concern, in the course of their everyday life.

Answer: NO

Participants in the live reenactments will impart confidential information in that they will give their names to the release forms, but will then be numbered and referred to only through these numbers in future research.

For users of reenactv.net, there will be no confidential information sought from the participants, only the submission of a username (and users will be advised not to enter their full name. All data used in the research project's dissemination will be anonymised by transcribing comments by usernames attributed to numbered users.

Further brief considerations:

- Research involving vulnerable groups – for example, children and young people, those with a learning disability or cognitive impairment, or individuals in a dependent or unequal relationship.

Answer: NO

- Research involving sensitive topics – for example participants' sexual behaviour, their illegal or political behaviour, their experience of violence, their abuse or exploitation, their mental health, or their gender or ethnic status

Answer: NO

- Research involving groups where permission of a gatekeeper is normally required for initial access to members – for example, ethnic or cultural groups, native peoples or indigenous communities

Answer: NO

- Research involving deception or which is conducted without participants' full and informed consent at the time the study is carried out

Answer: NO

- Research involving access to records of personal or confidential information, including genetic or other biological information, concerning identifiable individuals

Answer: NO

- Research which would induce psychological stress, anxiety or humiliation or cause more than minimal pain

Answer: NO

- Research involving intrusive interventions – for example, the administration of drugs or other substances, vigorous physical exercise, or techniques such as hypnotherapy. Participants would not encounter such interventions, which may cause them to reveal information which causes concern, in the course of their everyday life.

Answer: NO

APPENDIX 4

The amended script of *The Man with the Flower in his Mouth* for 30 lines / 60 seconds participatory reenactment performance at Kunsthalle Project Space, 5 March 2013

BBC
WRITTEN ARCHIVES CENTRE
CAVERSHAM
WRITTEN ARCHIVES CENTRE
R5/7/1
MAN WITH A FLOWER IN HIS MOUTH
PIRANDELLO, LUIGI: TV SCRIPT
924/MAN
THE MAN WITH THE FLOWER IN HIS MOUTH
FIRST TELEVISION PLAY
14.7.1930

Producer speaking introductory words

“An avenue, lined with trees; electric lights gleaming through the foliage. Among the houses to the left, a miserable all-night café with tables and chairs on the pavement. In front of the houses, on the left, a dim lamp-post. It is not long after midnight. Faintly, from a distance, there comes the sound of a departing train
The Man with the Flower in his Mouth is seated at one of the tables, silently, observing The Customer, who, at a neighbouring table, is sipping a mint frappee through a straw.”

F.B.down and up

MAN: Ah! So you missed your train?

CUSTOMER: By less than a minute. I got to the station - and there it was – just pulling out.

MAN: You might have caught it by running!

CUSTOMER: I suppose I might. It's absurd, I know. If I hadn't been all cluttered up with a dozen packages, more or less – huh! worse than a pack-horse! Oh, these women! One errand after another – world without end! Why it took me three minutes, after I got out of my taxi, to get my fingers through the strings of all those packages. Two on every finger.

MAN: I'd like to have seen you! You know what I would have done? I'd have left the dam' things in the carriage.

CUSTOMER: And when you got home – eh? How about the old woman – and my girls – not to mention the neighbours!

MAN: Let them yap!I'd have enjoyed it – I would!

CUSTOMER: But you don't know what it's like to have a crowd of women with you on a holiday in the country!

MAN: Oh, I think I do – in fact, I do (pause) They all say they won't need to take a blessed thing.(MUSIC)

Customer's sitting / Music louder

CUSTOMER: And you think they stop there? According to them, they go the country to save money Well, the moment they get to some out-of-the-way

CUSTOMER (Cont): place, miles from anywhere – the uglier it is, the dirtier it is, the more they insist on dressing up in their (music out) Sunday clothes. Oh – women, my dear sir! But, after all, dressing up is their profession! “The next time you run into Town, dear, I wish you’d call at So-and-so’s. And then; if you don’t mind, dear, on the way back – no trouble, is it, really? – will you stop at my dress-maker’s and – “ ... and they’re off!” But how am I going to get all that done in three hours?” you say “Oh, that’s easy, take a taxi!”And the worst of it is, that in my hurry to get away, I forgot to bring the keys of my house, here in town.

F.B.down and up

Man and Customer. Back of Customer’s head in front of Man’s face.

Music and faint street and other noises.

MAN: Oh – and so –

CUSTOMER: I left that pile of parcels in the cloakroom at the station. Then I went to dinner in a restaurant. Then to get my temper back, to the theatre.... Hot? Hot wasn't the word for it! On coming out, I say to myself What next? MidnightAnd the next train leaves at 4 a.m. – three hours left for a nap ... Not worth the money So here I am. This place doesn't close, I hope –

MAN: Never closes, this place. (Pause) So, you left your parcels in the cloakroom, eh?

CUSTOMER: Why not? Safe, aren't they? All pretty well tied up!

MAN: No, no, I didn't mean that!

F.B.down
Fading Board up

Man's hands.

MUSIC

MAN (Cont): Well tied up, eh ... Oh I imagine so. Boys in the shops these days can wrap up a parcel as quick as lightning. (Pause) What hands they have!Here's a long strip of double paper – pink - - (music out) with wavy lines – Ah! a sight for sore eyes! How smooth it is! You'd almost like to put your face on it to feel the coolness! And they roll it out, there on the counter, as nice as you please! And they put your cloth in the middle of it, all neatly folded up. First, they take the back of the hand, and they raise one edge of the paper. Then they bring the other hand down from above, and – how clever and graceful they are! They fold down one strip

MAN (Cont): – a strip they don't really need – just for the art of the thing! Then, first on one side, then on the other, they fold the corners down, to make two triangles. Then they turn the points underThen they reach for the twine with one handThey pull out just what they need – to an inch

F.B.quickly down and up

Man's face

MAN (Cont): and they have it tied up for you before you've really had time to admire their skill! And there you have your parcel, with a loop to put your finger through!

CUSTOMER: H'm You seem to have been watching shop-assistants pretty closely.

MAN: I? I've watched them whole days at a time. Why, I can spend an hour in front of a shop, looking through the window! Helps me to forget myself Why – I feel as though Oh – I'd like to be that piece of silk in there – that strip of braid - that red or that blue ribbon, which the girls in the draper's, after they've measured it with their tape-measure Did you ever notice what they do? They make an '8' of it around the thumb and finger of their left hand before they wrap it up (Pause) And I watch the men and women, when they come out of the shop with the parcels dangling from their finger, or tucked under their arm. And I watch them until they are out of sight ... imagining – uh-hall that I imagine! ...You couldn't guess half of it!(Pause) (Then gloomily, reflectively, as though speaking to himself) But it does me good – some good, at least.

CUSTOMER: Good? That's interesting. What good does it do you?

MAN: Oh - it helps to attach me – in my imagination I mean – attach me to life – much as a vine clings to the bars of an iron gate. (Pause) Oh I never let it rest a moment – my imagination! I cling with it persistently, to life – to the lives of other people! Not of people I know. No – no. I couldn't – with people I know. That disgusts me, somehow. Sort of sticks to your stomach, eh? – No, I cling to the lives of other people – of strangers, with whom my imagination can wander freely – but not capriciously, you understand – oh, no!On the contrary – taking careful account of the smallest things I notice in them! And you have no idea how it works! I get right in on the inside track with some of them I can see this man's house, for instance. I live in it. I come to feel quite at home there - down to the point of noticing – you know, every house has a certain faint odour peculiar to it? There's one in your house – there's one in mine. But in our own houses, of course, we don't notice it – because it's the very breath of our lives – you understand? But I can see that you do.

CUSTOMER: Oh, quite. But – well – you must have a good time – just imagining all those things!

MAN: (wearily, after some reflection) A good time?
I?

CUSTOMER: Yes ... I suppose-

MAN: A good time! I should think so! ... Tell me -
have you ever been able to see a specialist?

CUSTOMER: I? No. Why, I've never been ill!

MAN: No – no I meant, have you ever noticed,
in a doctor's house, the waiting-room where the
patients sit until their turn comes?

CUSTOMER: Ah, yes I once took my daughter to
see a doctor .. Something wrong with her nerves –

MAN: Well, I wasn't prying, you know. I meant that
those waiting-rooms (pause) Did you ever notice?
– a black horse-hair sofa in some old-fashioned style
.... upholstered chairs, that hardly ever match an
armchair or two – huh ! second-hand stuff – picked
up anywhere they can find it. Put there for the
patients Nothing to do with the house, you see ..
The doctor – huh ! for himself, his wife, and his wife's
friends, he has a fine parlour, comfortable,

done up in style And what a noise one of those chairs in the parlour would make, if you stuck it there in the waiting-room! ... Why – you need things about as they are – good, decent stuff, of course – not too showy – stuff that will wear. Because it'll be used (mandolin) by all sorts of people who come to see the doctor. I wonder ... when you went to the doctor's with your daughter that time - did you notice the chairs you sat on while you were waiting?

CUSTOMER: To tell the truth I I didn't! (MUSIC)

F.B.down and up

Music score. Hand Violin bow tapping.

Band starts. Bow taps. (all quick) Use as background

MAN: Oh, of course you didn't ...because you weren't sick ... But even sick people don't always notice – all taken up as they are with what's wrong with them.

F.B.down and up (MUSIC)

Street scene.

MAN: (OFF) (very slowly) And yet, often some of them sit there, looking so carefully at one of their fingers, which is going round and round, making letters and numbers that have no meaning, on the varnished arm of the

F.B.down

(NO MUSIC)

chair where they are sitting. They're thinking. They don't really see.

F.B.up

(painted set) The table and various things on it, among which is a tiny chair (movably attached)

MAN: But what a strange impression it makes on you, when, as you go through the waiting-room again, after you are through with the doctor, you catch a glimpse of that chair where you were sitting just a few moments before – anxious to have some opinion on your mysterious disease. (Remove chair from set) There it is empty, indifferent, waiting for somebody – anybody – to come and sit down in it.

F.B.down and up

The face of The Man

MAN: What were we saying? – Oh, yes, I remember, the pleasure we take in imagination – how do you suppose I came to think of a chair in one of those waiting-rooms in a doctor's surgery, where the patients sit waiting for their turn?

CUSTOMER: Well, as a matter of fact –

MAN: You don't see understand? - Neither do I. (Pause) But the fact is that certain mental associations – oh! between things worlds apart – are so peculiar to each of us, and they are determined by considerations, experiences, habits of mind, so individual that people would never understand one another unless they avoided them when they talked. Nothing more illogical, sometimes than these associations. (Pause) But the relation, perhaps, may be this – funny, eh ?

MAN: Do you suppose those chairs get any pleasure out of imagining who the patient is to be who will sit down in them next, waiting for his turn to see the doctor? – what disease he will have? – where will he go? – what he will do after he has been examined? ... no pleasure at all! And so it is with me ... No pleasure at all! So many patients come, and they are there, poor chairs, to be sat on! ... Well – my job in life is something like theirs. Now this thing, and now that, occupies me. At the moment it happens to be you, andpleasure? – Believe me, I find no pleasure at all in thinking of the train you missed - of your family in the country – all the annoyances I can imagine you have.

CUSTOMER: There are a lot of them, I can tell you!

MAN: (MUSIC OFF) Well, you ought to thank God that you've nothing worse than annoyances! - (Pause) Some of us, you know, are worse off than that! (Pause) I tell you I need to attach myself in my imagination to the lives other people lead. But - in my peculiar way – without pleasure – without any real

interest, even – in such a way, in fact – yes, just so - in such a way, precisely, as to sense the annoyances they encounter In such a way as to be able to understand how stupid and silly life is, so that no one, really, ought to care a snap about being rid of the thing! (With sullen rage) And that's a good deal to prove you know. It takes arguing and proof – continual examples, which we have to keep impressing upon ourselves – mercilessly – because, my dear sir – we don't know what it is exactly – but it's there, just the same – it's there – and we all feel it, every one of us, catching us – here - by our throats – a sort of anguish (CLOSE UP)

MAN (Cont): – a thirst for living that is never satisfied, that is never quenched – that never can be quenched. Because life, as we live it from moment to moment, is always such a hurrying – such a stuffy thing – that it never let's us get the full taste of it. The flavour of life is in the past, which remains always as something living within us. Our enjoyment of it comes from back there - from the memories which hold us bound – but bound to what? Bound to these stupidities, precisely – to these annoyances – to all these silly illusions, all

these insipid occupations of ours.
Yes – this little bit of foolishness here –

F.B.down and up

Woman's face staring at man.

MAN (Cont): this little annoyance ... little? – why little? Even this great misfortune – a real misfortune – four, five, ten years hence will have, who knows what flavour for us? Who knows what keen enjoyment, mingled with its tears!

(slowly)

And life – God! Life – the moment we think of losing it – especially when it is only a matter of days - I say – do you see that woman? Ah! She's gone again.

Fading Board down

Fading Board up

Customer's face

CUSTOMER: A woman? – Where? ... Who was it?

MAN: Didn't you see her?She has gone now.

Customer's face

THE CUSTOMER: A woman?

F.B.down and up (MUSIC)

Man's face

MAN: Yes. my wife

CUSTOMER: Oh! Your wife?

MAN: (after a pause): She keeps an eye on me.....
Sometimes, you know, I almost feel like getting up
and kicking her. But what good would that do – after
all? She's like one of those stray dogs you take
into the house ... Obstinate! The more you kick
them and beat them, the closer they stick to your
heels. (Pause) What that woman is going through on
my account, you can't imagine, sir Goes without
her meals – scarcely ever goes to bed – just follows
me around, day and night – like that – at a distance!
... I wish she would be a little more attentive to her
appearance!

Woman's face

MAN (Cont): She might brush her clothes once in a while at leastand that old hat she wears! She looks more like a rag doll than like a woman! ... Ah! – and the dust! – the white dust has settled on her hair, here round her temples – and barely thirty-four! (FADE QUICK VISIBLE – WOMAN) (PAUSE) I get so mad at her sometimes – you've no idea! ... And I lose my temper.

MAN (Cont): – and I go up to her, and I almost scream in her face “Idiot! Idiot!” And I give her a shaking! Nothing! – She swallows it all, and just stands there looking at me, with eyes ...with eyes ... Well – I could choke the life out of her, then ! But no – she waits till I am some distance off – and then she takes up the trail again!(FACE) Look! – Look! There she is again! See her? - Did you see her?

CUSTOMER: Poor thing!

F.B.down and up

Man's face

MAN: Poor thing! Bah ... Do you know what that woman wants of me? She wants me to stay quietly – comfily at home where she can cuddle me and humour me with the tenderest and most affectionate attentions! ... every room in perfect order every piece of furniture in its place

MAN (Cont): – and the varnish clean and polished (hands express with objects) Silence deadly silence broken only by the tick-tock, tick-tock of the grandfather's clock in our dining-room .. Ugh! ... That's her notion of life! ... (HANDS AND OBJECTS) ... Well – I'll leave it to you. Isn't that about the limit of absurdity !Absurdity? – Ferocity, I should say A kind of ghoulish cruelty! Do you suppose, sir, that the house of Avezzano, or the house of Messina, knowing that the earthquake was going to topple them over within a very few days, could have been persuaded to sit still there, under the

moonlight – all in nice straight lines, radiating from the squares – eh? – the way the Town Planning Committee decided they ought to be?

No! – Brick and stone though they were, they would have found legs, somehow to run away! And the people who lived in them – do you think that if they had known what was going to happen to them, they would have gone to their bedrooms every night as usual

MAN (Cont) – folded their clothes up nicely, set their shoes outside their doors, and then crawled comfortably into bed between their nice white sheets – knowing for certain that in a few hours they would be dead? Do you think they would?

CUSTOMER: But perhaps your wife ...

were like one of those strange, loathsome insects
you sometimes find walking up your coat sleeve ...
Here you are, going along the street A man
comes up to you, all of a sudden – stops you, and
then, cautiously, holding out two fingers of his hand,
says to you - “Excuse me – may I?” ... And with
those two fingers he flicks the insect off! Ah!
That would be fine!

F.B.down and up

The face of the Man

Street noises in the distance, and later on Music on
cue.

MAN: But death isn't like one of those loathsome
insects. Many people walk by you, but no one
notices anything. They are all absorbed in what they
are going to do tomorrow or the day after ... Now, I,
my dear sir – look! (He gets up)

Just step this way - (Pause) Look! I want to show you something ... see this spot, under my moustache ? – Pretty violet colour, isn't it? Do you know what they call that? – A pretty name! – like a verse from a poem - E-pi-the-li-o-ma! Epithelioma! Say it yourself, and you will see how nice it sounds! Epithelioma! But death – you understand – death! Death has passed my way, and put this flower in my mouth – “A souvenir, my dear sir! Keep it – no charge!I'll be back this way a few months hence!” (Music)

(A pause)

MAN (Cont) Now, tell me, sir – whether, with a flower like this in my mouth, I can sit quietly at home, there as that poor woman would like to have me do!

F.B.down (Music)

Fading Board up

Woman's Face terribly distressed.

Music and

MAN: (Cont) I scream at her – “Yes – Yes! You want me to kiss you, don't you?” “Yes – kiss me!” she says And you know what she did the other day? She took a pin and scratched her lip, and then seized me by the head and tried to kiss me – kiss me – here on my lips – because she wants to die with me, she says!(Pause) Crazy woman! (Then angrily) But I refuse to stay at home! I've simply got to stand about, looking into the shop windows, admiring the deftness of the assistants at the counters! Because, you understand, if I should permit myself one single idle moment – why, I might go mad! I might pull out a revolver and shoot someone who never did me the least harm in the world! Why, I might shoot you, for instance –

F.B.down and up quickly

Customer's face mystified

Music

F.B.down and up quickly

Man's face, grinning insanely

Music and

Man (Cont) though all you've done, so far as I can see, is to have missed your train! (He laughs)
Oh, no! – no! Don't be afraid I'm only joking
... (pause) Well – Well – I must be going (Pause)
At the very worst, I might kill myself some day –
(Pause) But, you see, this is the fruit season, and I'm so fond of apricots How do you eat them? – skin and all, I suppose. Ah! –

that's the way ... You cut them in halves, and you bring your two fingers together, and you suck in the juice, eh? - Ah! that's the way! How good they are! (He laughs. A pause)

He strolls off, humming to the sound of the distant mandolin, in the direction of the right-hand corner; but at a certain point, thinking his wife might be waiting for him, he turns and scurries off in the opposite direction, followed by the stupefied gaze of the carefree CUSTOMER.

CURTAIN

APPENDIX 5

The amended script of *The Man with the Flower in his Mouth* in German for 30 lines / 60 seconds participatory reenactment performance at Kunsthalle Project Space, 5 March 2013

BBC

SCHRIFTLICHES ARCHIV ZENTRUM

CAVERSHAM

SCHRIFTLICHES ARCHIV ZENTRUM

R5/7/1

DER MANN MIT DER BLUME IM MUND

PIRANDELLO, LUIGI: TV DREHBUCH

924/MAN

DER MANN MIT DER BLUME IM MUND

ERSTES FERNSEHSPIEL

14.7.1930

Produzent spricht die einleitenden Worte

"Eine, von Bäumen gesäumte, Allee; elektrisches Licht scheint durch das Laub. Zwischen den Häusern auf der linken Seite, ein heruntergekommenes Nacht-Café mit Tischen und Stühlen auf dem Bürgersteig. Vor den Häusern, auf der linken Seite, eine dunkle Laterne. Es ist kurz nach Mitternacht. Aus der Ferne ist das Geräusch eines abfahrenden Zuges schwach zu vernehmen. Der Mann mit der Blume in seinem Mund sitzt schweigend an einem der Tische, und beobachtet den Kunden, der an einem Nebentisch sitzt und einen Pfefferminzfrappee durch einen Strohhalm schlürft. "

F.B. runter und hoch

MANN: Ah! Sie haben wohl Ihren Zug verpasst?

KUNDE: Um weniger als eine Minute. Als ich am Bahnhof ankam - da war er – gerade hinausgefahren.

MANN: Sie hätten ihn wohl noch kriegen können, wenn Sie gelaufen wären!

KUNDE: Ich vermute, das hätte ich. Es ist absurd, ich weiß. Wenn ich nicht mit ungefähr einem Dutzend Pakete überladen gewesen wäre - ha! Schlimmer als ein Packesel! Oh, diese Frauen! Eine Besorgung nach der anderen – es wollte einfach kein Ende nehmen! Deswegen hat es mich drei Minuten gekostet, nachdem ich aus meinem Taxi raus bin, um meine Finger durch die Schnüre all dieser Pakete zu bekommen. Zwei an jedem Finger.

MANN: Das hätte ich gerne gesehen! Wissen sie, was ich getan hätte? Ich hätte den Krempel im Wagen gelassen.

KUNDE: Und wenn Sie dann nach Hause gekommen wären - hä? Was wäre mit der alten Frau - und meinen Mädchen – ganz zu schweigen von den Nachbarn!

MANN: Lassen Sie die doch ruhig quasseln! Ich hätte es genossen – das hätte ich!

KUNDE: Aber Sie wissen nicht, wie es ist, mit einer Schar von Frauen Urlaub auf dem Land zu machen!

MANN: Oh, ich denke, das tue ich - in der Tat, das tue ich (Pause) Sie behaupten immer, sie bräuchten überhaupt nichts mitzunehmen. (MUSIK)

Kunde sitzt / Musik lauter

KUNDE: Und denken sie, dass es dabei bleibt? Angeblich, fahren sie aufs Land um Geld zu sparen Aber, sobald sie an diesem

KUNDE (Forts.): gottverlassenen Einöd ankommen, fernab jeglicher Zivilisation - je hässlicher und schmutziger es ist, desto mehr werden sie darauf bestehen, sich in ihren (Musik aus) Sonntagsklamotten herauszuputzen. Oh - Frauen, mein geehrter Herr! Aber immerhin, sich herauszuputzen ist ihre Profession! "Das nächste Mal, wenn du in die Stadt fährst, Liebling, könntest du bitte bei So-und-so vorbeigehen? Und dann, wenn es dir nichts ausmacht, Liebling, auf dem Rückweg – nur wenn es nicht zuviel Aufwand für dich bedeutet, könntest du noch bei meinem Schneider vorbeischauen und - "... und so weiter, und so fort! "Aber wie soll ich denn das Alles in drei Stunden fertigkriegen?" Und man bekommt als Antwort "Oh, das ist doch einfach, nimm ein Taxi!" Und das Schlimmste daran ist, dass ich in meiner Eile die Schlüssel für mein Haus hier in der Stadt vergessen habe.

F.B. runter oder hoch

Mann und Kunde. Hinterkopf des Kunden vor dem Gesicht des Mannes.

Musik und schwache Straßen- und andere Geräusche.

MANN: Oh - und dann -

KUNDE: Ich habe den Pakethaufen in der Gepäckaufbewahrung im Bahnhof stengelassen. Dann war ich zum Abendessen in einem Restaurant. Danach, um meine Laune wiederherzustellen, ins Varieté Anregend? Anregend wäre untertrieben! Als ich das Theater verlasse, sage ich zu mir selber: Was nun? Mitternacht Und der nächste Zug fährt um 04.00 Uhr – noch drei Stunden für ein Nickerchen ... Nicht das Geld wert Also kam ich hierher. Dieses Lokal schließt hoffentlich nicht -

MANN: Dieses Lokal schließt nie. (Pause) Also haben sie ihre Pakete in der Gepäckabgabe stengelassen, eh?

KUNDE: Warum nicht? Dort sind sie sicher, nicht wahr? Alle ziemlich gut verschnürt!

MANN: Nein, nein, das war es nicht, was ich meinte!

F.B. runter

Einblenden Brett hoch

Hände des Mannes.

MUSIK

MANN (Forts.): Nun verschnürt, ja ... Oh das will ich ihnen gerne glauben. Die Jungen in den Geschäften heutzutage können ein Paket blitzschnell einpacken. (Pause) Was für Hände sie haben! Hier ein langer Streifen doppelseitiges Papier - rosa - (Musik aus) mit gewellten Linien - Ah! Eine Augenweide! Wie glatt es ist! Sie sind beinahe versucht, Ihr Gesicht daraufzulegen, um die Kühle zu spüren! Und dann rollen sie es aus, dort auf der Theke, so schön und elegant! Und sie legen Ihr Tuch in die Mitte, fein säuberlich zusammengefaltet. Zuerst nehmen sie die Rückseite der Hand und heben einen Rand des Papiers an. Dann falten sie mit der anderen Hand von oben nach unten, und - wie schlau und anmutig sie sind! Sie falten ein Streifen herunter

MANN (Forts.): - einen Streifen den sie nicht wirklich brauchen - nur um der Kunst halber! Dann, erst auf der einen Seite, dann auf der anderen, falten sie die Ecken nach unten, so dass zwei Dreiecke entstehen. Dann verstecken sie die Ecken darunter Dann greifen sie nach der Schnur mit einer Hand Sie ziehen nur soviel heraus, wie sie brauchen – auf den Zentimeter genau.

F.B. schnell hoch und runter

Gesicht des Mannes

MANN (Forts.): und sie haben es für Sie eingepackt, bevor man wirklich Zeit gehabt hat ihre Fähigkeiten zu bewundern! Und schon haben Sie Ihr Paket mit einer Schleife um den Finger hindurchzustecken!

KUNDE: Hm Sie scheinen die Verkäuferinnen ziemlich genau beobachtet zu haben.

MANN: Ich? Ich beobachte sie manchmal ganze Tage lang. Also ich, ich könnte stundenlang vor einem Laden stehen und durchs Schaufenster gucken! Es hilft mir, mich selbst zu vergessen Sehen sie - ich fühle mich, als ob Oh - ich wäre gerne eines der Seidenbänder-, ein Teil des geflochtenen Bandes - des roten oder blauen Bandes, welches die Mädchen in den Textilläden mit ihrem Maßband gemessen haben Haben Sie jemals bemerkt wie sie das tun? Sie formen eine '8 ' um den Daumen und Zeigefinger der linken Hand bevor sie es einpacken (Pause) Und ich beobachte die Männer und Frauen, wenn sie aus dem Geschäft kommen, mit den Paketen an ihren Fingern baumelnd, oder unter den Arm gesteckt. Und ich beobachte sie, bis sie außer Sichtweite sind... ich stelle mir vor – oh-ja all das stell ich mir vor! ... wenn sie nur wüssten! (Pause)
(Dann düster, nachdenklich, als spräche er zu sich selbst) Aber es tut mir gut – zumindest ein bisschen.

KUNDE: Gut? Das ist interessant. Wie hilft es Ihnen?

MANN: Oh - es hilft mir mich zu klammern - Ich meine in meiner Vorstellung – mich ans Leben zu klammern – so wie eine Rebe sich an die Stäbe eines Eisentors klammert. (Pause) Oh Ich lasse sie nie auch nur einen Moment ruhen - meine Phantasie! Ich klammere mich hartnäckig an fest am Leben - am Leben anderer Menschen! Nicht der Menschen, die ich kenne. Nein - nein. Ich könnte es nicht - mit Menschen, die ich kenne. Das widert mich irgendwie an. Das würde sich komisch anfühlen, he? - Nein, ich klammere mich an das Leben anderer Menschen - Fremder, mit denen meine Phantasie frei schweifen kann - aber nicht willkürlich, verstehen Sie - oh, nein! Im Gegenteil - unter sorgfältiger Berücksichtigung der kleinsten Details die ich an ihnen beobachte! Und Sie haben keine Ahnung wie das funktioniert! Mit einigen von ihnen fühle ich mich sofort auf gewisse Weise verbunden.... Ich kann zum Beispiel das Haus dieses Mannes sehen. Ich lebe darin. Ich fühle mich ganz zu Hause dort - bis zum Punkt wo ich bemerke – wissen Sie, dass jedes Haus einen gewissen Duft hat, der ihm zu eigen ist? Es gibt einen in Ihrem Haus - es gibt einen in meinem. Aber in unseren eigenen Häusern merken wir es natürlich nicht - weil es der Atem unseres Lebens ist – verstehen sie? Ich glaube, sie verstehen das.

KUNDE: Oh, einigermaßen. Aber – nun gut - Sie müssen eine gute Zeit haben – sich all diese Dinge nur vorzustellen!

MANN: (erschöpft, nach einigem Nachdenken) Eine gute Zeit? Ich?

Kunde: Ja ... ich dachte -

MANN: Eine gute Zeit! So sollte ich das sehen! ... Sagen Sie mir – haben Sie jemals die Möglichkeit gehabt, einen Spezialisten aufzusuchen?

Kunde: Ich? Nein, warum, ich bin nie ernstlich krank gewesen!

MANN: Nein - nein Ich meinte, haben Sie jemals beim Arzt das Warte-zimmer beobachtet, wo die Patienten sitzen bis sie an die Reihe kommen?

KUNDE: Ah, ja Ich bin einmal mit meiner Tochter bei einem Arzt gewesen.. Etwas stimmte nicht mit ihren Nerven -

MANN: Entschuldigen sie, ich wollte sie nicht ausfragen. Was ich sagen wollte ist, in diesen Wartezimmern.... (Pause) Haben Sie es bemerkt? – Hier ein alt-modisches schwarzes Pferdehaar-Sofa.... dort Polsterstühle, die selten dazu passen.... ein oder zwei Sessel, ja?! Gebrauchter Ramsch - aufgelesen, wo immer man es finden konnte. Hingestellt für die Patienten Sehen Sie, es geht nicht ums Haus.. Der Arzt - na! für sich selber, seine Frau und die Freunde seiner Frau, hat er einen feinen Salon, komfortabel,

mit Stil eingerichtet Und was für einen Lärm einer dieser Stühle aus dem Salon machen würde, wenn man ihn dann im Wartezimmer hinstellen würde! ... Na - Man braucht Dinge so wie sie sind - gute, anständige Dinge natürlich - nicht allzu auffällige - Dinge, die benutzt werden. Denn sie werden verwendet (Mandoline) von den verschiedensten Arten von Menschen, die zum Arzt kommen. Ich frage mich ... als Sie damals mit ihrer Tochter zum Arzt gegangen sind, - haben Sie auf die Stühle geachtet, auf die Sie sich gesetzt haben während Sie warteten?

KUNDE: Um der Wahrheit genüge zu tun..... Nein, das habe ich nicht! (MUSIK)

F.B. runter oder hoch

Musikladen. Hand klopft Violinbogen.

Band beginnt. Violinbogen klopft. (Alle schnell) als Hintergrund verwenden

MANN: Oh, natürlich haben Sie das nicht ... weil Sie nicht krank waren ...

Aber selbst kranken Menschen fällt es nicht immer auf – es wird alles so hingenommen als gehöre es zu dem, was verkehrt mit ihnen ist.

F.B. runter und hoch (MUSIK)

Straßenszene.

MANN: (OFF) (sehr langsam) Und trotzdem, oft sitzen einige von ihnen da und betrachten so sorgfältig einen ihrer Finger, wie er sich hin und her bewegt, sodass bedeutungslose Buchstaben und Zahlen auf dem lackierten Arm des

F.B. runter

(KEINE MUSIK)

Stuhles, auf dem sie sitzen, entstehen. Sie denken nach. Sie sehen nichts.

F.B. hoch

(Bemalte Kulisse) Der Tisch mit verschiedenen Dingen darauf, dazwischen ein winziger Stuhl (beweglich angebracht)

MANN: Aber was für ein merkwürdiges fühlen sie sich, wenn sie durch den Warteraum gehen, nach dem der Arzt sie behandelt hat. Sie können noch einen Blick auf den Stuhl werfen, auf dem sie vor nur wenigen Augenblicken noch gesessen hatten und befürchteten, an einer seltenen mysteriösen Krankheit zu leiden. (Den Stuhl vom Set wegnehmen) Dort steht er jetzt, so leer und gleichgültig und wartet auf den nächsten Patienten der auf ihm Platz nehmen wird– wer auch immer das sein mag.

F.B. runter und hoch

Das Gesicht des Mannes

MANN: Wovon sprachen wir gerade? - Oh, ja, jetzt erinnere ich mich, an die Freude, sich in seiner Gedankenwelt zu verlieren – was dachten Sie denn, wie ich auf einen dieser Stühle im Warteraum einer Arztpraxis abendete, wo die Patienten geduldig darauf warten als nächstes an die Reihe zu kommen?

KUNDE: Nun, in der Tat -

MANN: Das können sie nicht verstehen? – Ich auch nicht. (Pause) Aber es ist eine Tatsache, dass bestimmte Assoziationen im Kopf – Dinge, die Welten voneinander entfernt sein können – so persönlich für jeden von uns sind, dass jede Überlegung, Erfahrung oder jedes Denkmuster, so individuell sind, dass Leute einander niemals verstehen würden, es sei denn, Sie würden diese Assoziationen im Gespräch meiden. Manchmal scheint nichts unlogischer zu sein als diese Assoziationen selbst. (Pause) Aber dann könnte sich herausstellen dass die Beziehung vielleicht selbst eine dieser Assoziationen ist – witzig, oder?

MANN: Glauben Sie, diese Stühle freuen sich, wenn sie sich vorstellen, wer der Patient sein wird der sich als nächstes hinsetzen wird und darauf warten wird den Arzt zu sprechen. – Welche Krankheit er wohl haben wird? - Wo er hingehen wird? - Was er tun wird, nachdem er untersucht wurde? ... Das ist überhaupt kein Vergnügen! Und so geht es mir ... überhaupt kein Vergnügen! Es kommen so viele Patienten und dort stehen sie dann, die armen Stühle, auf die sich die Patienten setzen werden! ... Nun – ich habe eine ähnliche Aufgabe in meinem Leben wie die Stühle. Erst beschäftigt mich die eine Sache, dann die nächste. Im Moment sind sie es, dann Vergnügen? - Glauben sie mir, ich finde gar keinen Gefallen daran, an den Zug zu denken, den sie verpasst haben, an ihre Familie auf dem Land – an all die Unannehmlichkeiten, die ich mir nur zu gut vorstellen kann.

KUNDE: Von denen gibt es eine Menge, das kann ich Ihnen sagen!

MANN: (MUSIK AUS) Nun, Sie sollten Gott danken, dass Sie nichts schlimmeres als Unannehmlichkeiten haben! - (Pause) Einige von uns, wissen Sie, sind da schlechter dran! (Pause) Ich sage Ihnen, ich muss in meine Phantasie flüchten, um den Anschluss am Leben anderer Menschen zu finden. Aber - in meiner speziellen Weise - ohne Vergnügen - ohne wirkliches

Interesse, selbst - in dieser Weise, ja, nur so - in so einer präzisen Weise, wie man den Ärger spürt wenn er einem begegnet ... In dieser Weise, sollte man verstehen, wie dumm und albern das Leben ist, so dass es niemanden wirklich kümmern sollte, ob man es tatsächlich loswird. (mit düsterer Wut) Und dazu bedarf es einigem, dass Sie es verstehen. Es bedarf der Argumente und Beweise, - viele Beispiele sind nötig, die wir uns einzuprägen haben - gnadenlos - weil, mein sehr geehrter Herr - wir nicht wissen, was es genau ist - aber es ist da, genau das - es ist da - und wir alle fühlen es, jeder von uns, es holt uns ein - hier - durch unsere Kehlen - eine Art von Angst (NAHANSICHT)

MANN (Forts): - ein Durst nach Leben, der nie zufriedengestellt werden kann, der niemals gestillt werden kann - der nie gestillt wird. Weil das Leben, das wir von einem Moment zum Nächsten führen, eine solch eilige, spießige Angelegenheit ist - daß sie uns niemals einen Geschmack ihrer Wahrhaftigkeit geben kann. Der Geschmack des Lebens liegt in der Vergangenheit, welche in uns fortleben wird. Unsere Freude daran kommt genau aus dieser Ferne - aus den Erinnerungen, die uns zusammenhalten- aber was halten sie zusammen? Sie umfassen all diese Dummheiten, genau - diese Ärgernisse - all diese dummen Illusionen, all

diese banalen Beschäftigungen von uns. Ja – und diese kleine Torheit hier -

F.B. runter und hoch

Das Gesicht der Frau starrt auf den Mann.

MANN (Forts.): dieses kleine Ärgernis ... klein? - Warum klein? Auch dieses große Unglück - ein wahres Unglück - in vier, fünf, zehn Jahren, wer weiß, wie wir darüber denken werden? Wer weiß, welche begeisterte Freude, vermischt mit seinen Tränen.

(Langsam)

Und das Leben - Gott! Leben – der Moment an dem wir daran denken es zu verlieren - vor allem, wenn es nur noch eine Frage von Tagen ist - Ich sage – sehen Sie diese Frau? Ah! Sie ist wieder verschwunden.

F.B. runter

Verblassen Brett

Gesicht des Kunden

KUNDE: Eine Frau? - Wo? ... Wer war das?

MANN: Haben sie sie nicht gesehen? Jetzt ist sie weg.

Gesicht des Kunden

Der Kunde: Eine Frau?

F.B. runter und hoch (MUSIK)

Gesicht des Mannes

MANN: Ja. Meine Frau

KUNDE: Oh! Ihre Frau?

MANN: (nach einer Pause): Sie behält mich im Auge ... Sie müssen wissen, dass ich mich manchmal drauf und dran bin, aufzuspringen und nach ihr zu treten. Aber was würde es noch bringen? ... Sie ist wie einer dieser streunenden Köter den man mit nach hause bringt ... eigensinnig! ... Je mehr man sie tritt und schlägt, desto näher sind sie einem auf den Fersen. (Pause) Was diese Frau mir zuliebe alles durchmachen musste, das können Sie sich nicht vorstellen, mein Herr ... Verpasst ihre Mahlzeiten – kommt kaum noch zum Schlafen – folgt mir ständig, Tag und Nacht – und immer mit – mit Abstand! ... Ich wünschte, sie gäbe sich etwas mehr Mühe mit ihrem Aussehen!

Gesicht der Frau

MANN (Forts.): Hin und wieder könnte sie wenigstens ihre Kleider abbürsten ... und dann dieser alte Hut, den sie trägt! Sie sieht eher nach einer Flickenpuppe aus, als einer Frau! ... Ah! - Und der Staub! - Dieser weiße Staub, der sich in ihrem Haar festgesetzt hat, hier an den Schläfen - und dabei ist sie gerade erst 34! (KURZEN BLICK AUF DIE FRAU EINBLENDEN) (PAUSE) Ich bekomme manchmal einfach eine solche Wut auf sie – Sie haben ja keine Ahnung! ... Und ich verliere meine Selbstbeherrschung...

MANN (Forts.): - Und dann gehe ich auf sie zu, und ich schreie ihr fast ins Gesicht "Idiotin! Idiotin!" ... Und ich schüttele sie ... Gar nichts! - Sie schluckt alles runter und steht einfach nur da und sieht mich mit ihren Augen ... mit Augen ... Nun – ich könnte sie dann erwürgen! Aber nein - sie wartet, bis ich etwas weiter entfernt bin - und dann nimmt sie die Spur wieder auf! (GESICHT) Schauen Sie! - Schauen Sie! Da ist sie wieder! Sehen Sie? – Haben sie sie gesehen?

KUNDE: Das arme Ding!

F.B. runter und hoch

Gesicht des Mannes

MANN: Das arme Ding! Bah ... Wissen Sie was diese Frau von mir will? Sie will, dass ich ruhig bleibe - behaglich zu Hause, wo sie mit mir kuscheln und lachen kann, mit der zartesten und liebevollsten Aufmerksamkeit! ... Jedes Zimmer in bester Ordnung jedes Möbelstück an seinem Platz.

MANN (Forts.): - und der Lack sauber und poliert (demonstriert mit Handgesten) Stille Totenstille nur unterbrochen durch das tick-tack, tick-tack der Standuhr im Esszimmer .. Ha! ... Das ist ihre Vorstellung vom Leben! ... (HÄNDE UND OBJEKTE) ... Nun – sie werden mir zustimmen müssen, grenzt das nicht ans Absurde! ... Absurde? - Grausamkeit, sollte ich sagen ... Eine Art von furchteinflößender Grausamkeit! Glauben Sie, mein Herr, dass das Haus von Avezzano, oder das Haus von Messina (wohl wissend, dass ein Erdbeben sie innerhalb der nächsten Tage begraben werde), sich dazu hätte überreden lassen, still zu sitzen, im

Mondschein - alles in schön geraden, von den Ecken der Quadrate ausgehenden Linien - eh? – genau, wie vom Stadtplanungsamt bewilligt? ...

MANN (Forts) Nein! – Die Ziegel und Steine hätten, wenn irgend möglich, versucht zu fliehen! Und die Menschen, die in ihnen lebten - glauben Sie wirklich dass, wenn sie gewusst hätten, was mit ihnen geschehen würde, sie wie jeden Abend gewohnt in ihre Schlafzimmer gegangen,

MANN (Forts) - ihre Kleider ordnungsgemäß gefaltet, ihre Schuhe vor die Tür gestellt und dann gemütlich in ihr Bett mit den schönen weißen Bettlaken gekrochen wären – in der Gewissheit, dass sie in wenigen Stunden der Tod ereilen würde? ... Glauben Sie wirklich, dass sie das tun würden?

KUNDE: Aber vielleicht hat Ihre Frau ...

MANN: Einen Moment noch ... wenn der Tod, mein geehrter Herr, wie eines dieser seltsamen, abscheulichen Insekten wäre, die man manchmal einem den Jackenärmel hochkrabbeln sieht... Da sind Sie nun, gehen die Straße entlang Ein Mann kommt zu auf Sie zu, und ganz plötzlich - stoppt er sie, und fragt dann, vorsichtig, mit zwei Fingern seiner Hand ausgestreckt - "Entschuldigen sie - darf ich?" ... Und mit diesen zwei Fingern schnippst er das Insekt weg! Ah! Das wäre fein!

F.B. runter und hoch

Das Gesicht des Mannes

Straßenlärm aus der Ferne, und später Musik auf Aufruf.

MANN: Aber der Tod ist nicht wie eines dieser abscheulichen Insekten. Viele Menschen gehen an Ihnen vorüber, aber niemand bemerkt etwas. Sie sind alle in ihre Gedanken vertieft, was sie morgen oder am Tag darauf erledigen werden ... Ich aber, mein Herr – sehen Sie! (Er steht auf) Treten

Sie nur einen Schritt näher - (Pause) Sehen Sie!
Ich möchte Ihnen etwas zeigen ... sehen Sie diesen
Punkt, unter meinem Schnurrbart? – Schöne violette
Farbe, nicht wahr? ... Wissen Sie, wie man so etwas
nennt? - Ein schöner Name! - Wie ein Vers aus
einem Gedicht – Ba-sa-li-om!
Basaliom! Sagen Sie es selbst, und Sie werden
sehen, wie schön es klingt! Basaliom! Aber der
Tod - Sie verstehen schon - der Tod! Der Tod hat
meinen Weg gekreuzt und legte mir diese Blume in
den Mund - "Ein Andenken für sie, mein lieber Herr!
Sie dürfen es behalten – ganz umsonst! Ich
werde dann in einigen Monaten wieder
vorbeischaun! "(Musik)

(Pause)

MANN (Forts) Nun sagen Sie mir, mein Herr - ob ich
mit einer Blume, wie dieser in meinem Mund, ruhig
zu Hause sitzen kann, so wie es die arme Frau gern
von mir wünscht!

F.B. runter (Musik)

Einblenden Brett hoch

Das Gesicht der Frau ist furchtbar verzweifelt.

Musik und

MANN: (Forts.) Ich schreie sie an - "Ja - Ja! ... Du willst, dass ich dich küsse, willst du das wirklich? ... "Ja - küss mich", sagt sie ... Und wissen Sie, was sie neulich getan hat? Sie nahm eine Nadel und kratzte sich die Lippe auf, und griff dann meinen Kopf und versuchte mich zu küssen - mich zu küssen - hier auf meine Lippen - weil sie, wie sie sagt, mit mir sterben will! ... (Pause) Verrückte Frau! (Nun ärgerlich) Aber ich weigere mich zuhause zu bleiben! Ich habe mich einfach über sie hinweggesetzt, schaute stattdessen in Schaufenster und bewunderte die Geschicklichkeit der Assistenten an den Schaltern! ... Denn, verstehen Sie, wenn ich mir einen ruhigen Moment genehmigen würde – ich glaube, ich würde wahnsinnig werden! Ich würde einen Revolver ziehen und jemanden erschießen, der mir nie auch nur das Geringste angetan hat! ... Sehen sie, ich könnte zum Beispiel Sie erschießen –

F.B. schnell runter und hoch

Verwirrtes Gesicht des Kunden

Musik

F.B. schnell runter und hoch

Gesicht des Mannes. Er grinst wahnsinnig

Musik und

MANN (Forts): obwohl alles, was Sie sich haben zuschulden kommen lassen, war, soweit ich das beurteilen kann, ihren Zug zu verpassen! (Er lacht) Oh, nein! - Nein! machen sie sich keine Sorgen ... Ich scherze nur ... (Pause) Na gut - Ich muss gehen (Pause) Im schlimmsten Fall, könnte ich mich eines Tages selbst umbringen - (Pause) Aber, wissen Sie, im Moment ist gerade die Fruchternte, und ich liebe den Geschmack der Aprikosen Wie man sie am besten isst? – Mit Haut und allem drum und dran, würde ich sagen. Ah!

–

So macht man das... man schneidet sie in halb, bringt seine zwei Finger zusammen, und saugt den Saft aus ihr raus, ja? - Ah! Genau so muss man das machen! ... Wie lecker sie sind! (Er lacht. Eine Pause)

Er schlendert davon, während er zur Melodie der entfernten Mandoline summt, in Richtung der rechten Ecke, aber auf einmal, als ihm bewusst wird, dass seine Frau auf ihn warten könnte, dreht er sich um und huscht in die entgegengesetzte Richtung davon, verfolgt von dem verblüfften Blick des unbeschwerten KUNDEN.

VORHANG

APPENDIX 6

Videos 10 – 12

These videos are documentation of the live reenactment performance of *The Man with the Flower in his Mouth for 30 lines / 60 seconds* at 133 Long Acre, London, which took place on 26th September 2014.

Video 10. Documentation of the live reenactment performance of *30 lines / 60 seconds* at Barbour Store, 133 Long Acre, London (2014) - the site of John Logie Baird's original studio from which he broadcast *The Man with the Flower in his Mouth* in July 1930 with the BBC. Available at: <https://vimeo.com/107637146> and flash drive (video by David Hooper for the author).

This video shows sequences of the live reenactment performance with the author directing proceedings, actors Leon Jones and Ben Briscoe performing lines from the script, actor Anna Leckey acting as prompt, and assistant Chris Rodrigues operating the Fading Board.

Video 11. Documentation of the live reenactment performance of *30 lines / 60 seconds* at Barbour Store, 133 Long Acre, London (2014) - the site of John Logie Baird's original studio from which he broadcast *The Man with the Flower in his Mouth* in July 1930 with the BBC. Available at: <https://vimeo.com/107628163> and flash drive (video by David Hooper for the author).

This short video shows the same participants as Video 10 and highlights the window of John Logie Baird's through which the OB wires feed as seen in Illustration 9 on page 79, which is discussed in Chapter Two.

Video 12. Documentation of the live reenactment performance of *30 lines / 60 seconds* at Barbour Store, 133 Long Acre, London (2014) - the site of John Logie Baird's original studio from which he broadcast *The Man with the Flower in his Mouth* in July 1930 with the BBC. Available at: <https://vimeo.com/107628162> and flash drive (video by David Hooper for the author).

This video shows the same participants as Video 10 but also highlights the use of the *Video2NBTv – The Big Picture* software 30-line emulation software from Gary Millard, embedded within the *Wirecast* streaming and recording software used.

APPENDIX 7

Videos 13 – 19

These videos are documentation of the live reenactment performance of *The Man with the Flower in his Mouth for 30 lines / 60 seconds* at the Archaeologies of Media and Film. Bradford University, 3 March 2014, as rehearsal for the Long Acre reenactments, London.

Video 13. Documentation of the Announcer speech, during the live reenactment performance of *The Man with the Flower in his Mouth for 30 lines / 60 seconds* (2014) Archaeologies of Media and Film, Bradford University, 3 March. Available at : <https://vimeo.com/106856795> (video by Andy O'Dwyer for the author).

This video demonstrates the recording of the opening sequence of the Announcer speech (see the second page of APPENDIX 4) with academic Andreas Fickers operating the Fading Board. Note that the author activities the (unheard in the video) sound of the train whistle which can be heard in Video 19.

Video 14. Documentation of the live reenactment performance of *The Man with the Flower in his Mouth for 30 lines / 60 seconds* (2014) at the Archaeologies of Media and Film. Bradford University, 3 March. Available at: <https://vimeo.com/106854252> and flash drive (video by Andy O'Dwyer for the author).

In this video, the author is explaining the operation in the reenactment performance of the opening sequence (titles and announcer speech) to academic Andreas Fickers and BBC historian Andy O'Dwyer). Of particular note is the way in which the Fading Board is used to foreground the title sequence and the used again to foreground the C.R.W. Nevinson image before moving to the main webcam image for the live performers. The resulting sequence can be seen in Video 19.

Video 15. Documentation of the live reenactment performance of *The Man with the Flower in his Mouth for 30 lines / 60 seconds* (2014) at the Archaeologies of Media and Film. Bradford University, 3 March. Available at: <https://vimeo.com/106933616> and flash drive (video by Andy O'Dwyer for the author).

In this video, the *Video2NBTv – The Big Picture* software can be seen in operation and in conjunction with the use of *Wirecast* to produce the 30-line emulation.

Video 16. Documentation of the live reenactment performance of *The Man with the Flower in his Mouth for 30 lines / 60 seconds* (2014) at the Archaeologies of Media and Film. Bradford University, 3 March. Available at: <https://vimeo.com/106933615> and flash drive (video by Andy O'Dwyer for the author).

This short video is a scene with the author and participant and academic Annie Van den Oever with the author operating the Fading Board. The poor or noisy sound quality is due to the 'studio' being set in the refreshments room for the conference, so participants were invited to take part on an ad hoc basis between conference papers throughout the day.

Video 17. Documentation of the live reenactment performance of *The Man with the Flower in his Mouth for 30 lines / 60 seconds* (2014) at the Archaeologies of Media

and Film. Bradford University, 3 March. Available at: <https://vimeo.com/162953940> and flash drive (video by Andy O'Dwyer for the author).

This video is a review of the Announcer speech and title sequence by the author and assistant Andreas Fickers.

Video 18. Documentation featuring the author and Andreas Fickers during the live reenactment performance of *The Man with the Flower in his Mouth for 30 lines / 60 seconds* (2014) Archaeologies of Media and Film, Bradford University, 3 March. Available at: <https://vimeo.com/106872582> (video by Andy O'Dwyer for the author).

This video shows the first acting scene between the two characters (see page 5 of Appendix 4). It features the author and assistant and academic Andreas Fickers, with the author operating the Fading Board. It demonstrates the 30-line emulation as it is processed through *Wirecast* on the laptop and shows the way in which the image was so constrained by John Logie Baird's system and hence why the particular play was chosen in the first place for its poverty of character and movement.

Video 19. Final edited reenactment performance of *The Man with the Flower in his Mouth for 30 lines / 60 seconds* (2014) Archaeologies of Media and Film, Bradford University, 3 March. Available at: <https://vimeo.com/105273305> (video by the author).

This video is the edited final reenactment. The poor sound quality is noticeable as the microphone was at maximum input in an attempt to hear the actors above the voices of the delegates. Only 9 sequences were recorded throughout the day of a possible 28 owing to limited volunteering of participants and the logistics of organization over 3 short coffee breaks and a 45 minute lunch period.

Selected Completed Consent Forms for the Bradford Performance

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I agree to Plymouth University video recording sequences of and/or photographing myself.

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I accept and undertake to observe the terms and conditions set out herein.

Name Jussi Parikka

Signature Jussi Parikka

Production Title reconnectv.net: 30 lines /60 seconds

Please Leave a comment about this performance below:

j.parikka@soton.ac.uk

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Name Max Choe

Signature Max Choe

Production Title reconnectv.net: 30 lines /60 seconds

Please Leave a comment about this performance below:

Recalls 'Holy Mountain'

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Name Anne van den Oever

Signature Anne van den Oever

Production Title reconnectv.net: 30 lines /60 seconds

Please Leave a comment about this performance below:

annevandenoever@gmail.com
University of Groningen,
The Netherlands

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Name Varona Hoffman

Signature Varona Hoffman

Production Title reconnectv.net: 30 lines /60 seconds

Please Leave a comment about this performance below:

APPENDIX 8

Video 20. A contextual talk: 'The History of Television in 30 lines: Reenactment, Performance, Technology and Play', in *Technology, Advertising and the Avant-Garde*, HERA TEF, 16 March 2013 [Online]. Available at: <https://vimeo.com/97426646> (video by the author).

This video reflects on the reenactment performance and exhibition of *reenacttv: 30 line / 60 seconds* at the Kunsthalle Project Space for *Prosume and Play* on 5 March, 2013. In it the author gives the background to the research and reenactment process, including the technical, logistical and performative aspects discussed throughout the thesis.