

Film School in a Box: Information Imperative, Discs and Knowledge-Based Society

It was rather by coincidence that the timeframe of the XIX. *International Film Studies Conference* in March 2012 allowed linking its question “Can We Learn Cinema?” to a not quite unimportant anniversary. Fifteen years before, on the 26th of March 1997, the Time Warner Group had released the first 28 DVD titles in the USA and only a few weeks earlier the European market had seen its first DVD: in Germany a limited number of the Pal-DVD *12 Monkeys* (Terry Gilliam, 1996) had been brought out by Concorde Video in cooperation with Panasonic. The following triumph of the DVD all over the world, accompanied by the Blu-ray Disc (BD) since 2006, is as much a matter of common knowledge as the subsequent decline in sales of DVDs since 2007, especially in the USA. And yet, to this day DVD and – to a lesser extent – BD still represent by far the most important source of revenue for the international film industry.¹

Talking about the connections between such diverse issues as film, learning, digital media, DVD and BD, information and post-industrial capitalism I will deal with developments of recent media-history that live on till today. More than that, I believe that the technical, cultural, and socio-economical conditions which made possible the rise and success of both DVD and BD, are linked to questions which are of undiminished relevance not only today but also in the near future, no matter when the golden days of DVDs will be finally gone.

More Than Just the Movie

I would like to start with a belief shared alike by DVD- and Blu-ray-producers, PR departments, journalists, customers and a lot of my colleagues in the field of film and media studies. It is the belief, even the certainty that DVD and BD have an educational value. As a paradigmatic example Barbara Klinger suggested in relation to the use-value of DVDs for its audiences:

[T]hey learn something about cinema along the way, self-consciously striving to improve their cinematic IQs. Like its post-war predecessor, then, this cinephilia is associated with a kind of aristocratic cine-literacy [...] based on experimentation with non-mainstream texts and educational imperatives.²

Similarly Alison Trope stated that DVDs enriched with “satellite texts” could “breed a new type of film student, a distinct form of cinephilia, and a unique apparatus of film acculturation. The home, in turn, becomes a key site in the popularization and mainstreaming of film study.”³ Assessments like these appeared as far back as in the very early days of DVD history – before this medium began dominating the market in 2002. The pioneering DVD-producer Jonathan Gaines was quoted in February 1999: “I have always been a film buff and wanted to learn as much about film making as possible, and I saw DVD as the best medium to educate, entertain and archive the making of a film.”⁴

Andy Siditsky, Senior Vice President of Buena Vista Home Entertainment and responsible for Disney-DVDs, has repeatedly emphasized the importance of Disney’s “encyclopedia kinds of features or educational kinds of features.”⁵ The very influential DVD- and BD-producer Van Ling praises the discs as “source of education and inspiration.”⁶ From early on DVDs were thought of as “film school in a box” – a term that buzzes around to this day and can be traced back to Peter Becker, the president of Criterion, who used to label *The Criterion Collection* as “film school in a box.” As early as in 2000 the DVD producer David Prior (who influenced the art of DVD and Blu-ray production with his *Fight Club Two-Disc Collector's Edition*)⁷ went in the same direction. He defined the sort of DVDs he had produced himself as “[ending] up being a little like film school in a box.”⁸

The fact that the educational and informative value of the DVD was praised as early as in the outgoing 1990s helps to destroy the myth that the first steps of this new medium have been more or less concurrent with the videocassettes. As far as I know, no example of the first DVDs introduced in March 1997 to the US-market offered just “the film” with “subtitled versions in French or Spanish,”⁹ as Deborah und Mark Parker have stated in their important article “Directors and DVD Commentary: The Specifics of Intention” as well as in their monograph *The DVD and the Study of Film: The Attainable Text*.¹⁰ In fact, the pressure on Hollywood since the early 1990s, caused by the increasing cultural and economic importance of digital media (especially computer games), led to the decision that the first DVD-advertising targeted two main areas. On the one hand, it emphasized the DVD’s superior sound and image quality as opposed to the old Video Home System (VHS). On the other hand, advertising centered around the new magic word “interactivity.”¹¹

In spring 1997, when film studios released their first DVDs in the United States, the covers of DVDs like *Space Jam* (1996), *Eraser* (1996), *Twister* (1996), *Blade Runner* (1982), *The Wizard of Oz* (1939),¹² and *Singin' in the Rain* (1952)¹³ praised their “Interactive Menus!” which were mostly listed as the first and foremost item under “Bonus” or “Special Features.” The cover of *The Mask. New Line Platinum Edition* (New Line Home Video, 1997) plays with the film’s cartoon look by printing a speech bubble above Jim Carrey’s head saying “Interactive Menus!” In an exemplary fashion, it loudly establishes the cover’s second promise: “It’s more than just the movie!” (fig. 9).

Announcements, comments and advertisements accompanying the launch of the new medium left no room for doubt about its interactive potential. In January 1997 the DVD announcement of Warner Home Video started an enumeration of special features with “an interactive, on-screen menu system,” allowing “DVD users” to choose from the various offerings.¹⁴ In October *Variety* stated that “DVD is actually evolutionary, blurring the lines between games and movies, linear stories and interactive stories.”¹⁵ Subsequently the first DVD editions already established extras like deleted scenes, audio commentary, biographic and filmographic information, trailer, chapter division, the choice between English, French or Spanish language tracks, English, French and

Spanish subtitles, the choice between the film's letterboxed wide-screen version and a "full screen" version in 4:3 ratio, making of material, interviews, audio files, and picture galleries. The model for this policy was not so much the videocassette as of course the laserdisc shaped by Criterion.

Hence, right from the beginning the DVD was to be "more than just the movie" in two ways. Firstly, by offering additional audiovisual material (more than just the *movie*); secondly, by making this additional material the basis for not only accessing, but also constructing "the film" (more than just *the movie*). An act of constructing in terms of spoken languages, subtitles, aspect ratio, added commentaries and chosen scenes – material altogether, that *Variety* called in 1997 "a lot of different information streams available on DVD."¹⁶ Thus, right from the start of the DVD-era "the film" is presented as an attraction-in-the-making, as a negotiable quantity, which the viewer can influence, at least partially, by using the remote control and information streams.

Information Imperative

In the following section I would like to highlight briefly two related aspects of the "attractivity" that were advertised as an almost mythical non plus ultra and which still inform the shape of today's DVDs and BDs: first, the interplay of the variability of the DVD program (the attraction-in-the-making based on the much-hailed interactivity of new media) and, second, the wealth of the supplemental material that could be summarized under "information."

It is interesting how much of the so-called bonus enriching DVDs from their first days (enabling interactivity as an order of selectivity) has been planned and advertised as a sort of information. When early articles in *Variety* announced the coming DVD technology in 1996-97, they often combined the interactivity of the disc with its informational material and values. This may seem logical, because the studios simply made use of the already produced information material, e.g. the press kits, produced some time before, as Craig Hight has shown especially in respect to "making of" clips.¹⁷ But the saving of expense and effort cannot explain completely, why the studios were firmly determined to combine film entertainment with informational material. Why was this combination (that, incidentally, never led the Laserdisc out of its niche of economic insignificance) considered as the suitable answer to the challenge and the success of digital media ever since its triumphant advance from 1997 onwards?

A framework of conditions that should not be neglected, concerns the complex built by the relations of two far-reaching (and ongoing) developments which were simultaneous and affected each other: on the one hand this was the popular discourse and near-hysteria that followed to whatever was called "digital" (like in Negroponte's *Being digital*¹⁸ or Brand's *Media Lab*¹⁹), and built up all the promises and myths of "the digital" since the late 1980s. Interactivity is one of (if not *the*) most important buzzword to mention here.²⁰ On the other hand, we should bring back to mind Richard Sennett's description of the new development as "flexible capitalism" and Luc Boltanski's and Eve Chiapello's characterization of the new spirit of capitalism: both concern the turn towards flexible employment contracts and adaptable modes of production, that (thanks to the triumph of computer technology) will strengthen the project-centered "knowledge worker," as it has been advocated in Don Tapscott's bestselling books *The Digital Economy* and *Wikinomics*.²¹

In his opening keynote speech at the *Brandenburgische Hochschulkonferenz* in Potsdam on the 7th of March 2012 (just two weeks before the XIX. *International Film Studies Conference* in Udine took place) the former European Commissioner for Enterprise and Industry, Günter Verheugen, backed up the well known diagnosis that we live in an information society:

The future is in our heads, knowledge is our main resource. [...] The knowledge-based economy cannot be built without and is depending on the knowledge-based society. Its four fundamental elements are:

- 1. finding / developing new knowledge (research)*
- 2. mediating / teaching knowledge*
- 3. distributing / disseminating knowledge*
- 4. using knowledge²²*

I cannot go into detail as to the underlying assumptions, the necessary discussions, or the influential interdependence of “flexibilization,” knowledge-based society, and computer-based media. But I want to shed light to the fact that the DVD has been established at the same time when in the United States and Western Europe there was a growing belief that we live in a post-industrial, knowledge-based society; that is, in a society, where a great amount of flexibility is to be called for what seems to be an essential issue in the future. To put it briefly: information and education are considered as extremely important and highly respected commodities.²³

As Brian Sebok has pointed out in his dissertation on the “Transformation of the Home Entertainment Industries:”

[T]he fact that the DVD entered into and helped define a shift in technology and culture from “analog” to “digital” is of paramount importance to the processes involved in making DVD meaningful. “Digital” suggests a massive shift in culture and industry, away from a particular understanding of technology and technology-user interface into an age of instant, random access to information and entertainment.²⁴

By combining interactivity and information, the DVD and likewise the BD react with two offers, related to each other, to the sustained pressure of “flexibilization” put on media as well as on society. Today’s demand that we, as the acting subjects in flexible capitalism, should always aspire after more knowledge, information, and education, is quite congenial to a medium that offers – beside plain entertainment – always (and only a click away) a certain amount of information (for whatever it is worth). In other words: DVD and Blu-ray support, in their own way, the *information imperative*.

A number of interesting examples of how interactivity, flexibility, and all sorts of information are combined, could be listed in the following – like the early and most famous “Easter egg” found on the ground-braking DVD *The Matrix* (Warner Home Video, 1999), produced by Jonathan Gaines. There, selecting the red pill in the menu leads to the documentary “What is Bullet time?” that reveals the production method of the famous variable-speed photography with its extreme transformation of time and space. A more contemporary example is given by the DVD and BD *Source Code* (Optimum Releasing, 2011). The presentation modus called “Did You Know?” presents the feature film with pop-up text-windows, providing information about (for instance) the history of the ban on smoking, the shooting of *Ferris Buller’s Day Off*, and the record of how many hours someone could stay awake (figg. 10-11-12).

To sum up my brief remarks on the cultural and socio-economic conditions, in which the DVD has been conceptualized and accepted, and in which it has proved highly successful, I would like to quote an apt phrase by the Austrian DVD producer Michael Loebenstein. Being interviewed in 2005 he associated the success of the DVD with the “information access phantasm.”²⁵ Using this characterization, Loebenstein gives a label to the continuing imperative of information, which is at the centre of the so-called knowledge-based society.

The Aesthetics of Audio Commentary

The informational and educational values of DVD and BD have been noticed and discussed by more than a few scholars in the field of film studies. This is not surprising insofar as some of the bonus material has been and is in fact produced by scholars. I have already quoted some reactions to the information politics on DVDs. Beside Aaron Barlow²⁶ and Thomas Doherty,²⁷ Nicholas Rombes is among those who emphasize strongly the educational value as a new chance of empowerment, i.e. of delegating authority to the user:

In the same way that punk showed how it was possible to make music without the experts, so too DVD shows us how to learn about film without the expert professors, [...]. One obvious place where this happens is in the Director's Commentary, which is [...] a standard feature on many DVDs.²⁸

The audio commentary receives the greatest attention in this respect. Hence, taking a closer look at the information and the educational value of the supplements (and their debarable status as "satellite texts"), I would like to concentrate, however briefly, on the audio commentary that has been discussed as a teaching tool at Universities, so by Ginette Vincendau.²⁹

In order to take the audio commentary seriously, we need to talk about it as a special part of DVD aesthetics. By this I understand what appears through *and* by means of the DVD; *what* the DVD does present and *how* it does so. Turning the focus on aesthetics implies focusing on the conditions of the appearances – all the moving images and sounds are explicitly connected to conditions of use.³⁰ Aesthetic and *dispositif* are equally tied together, and the *dispositif* cannot be reduced exclusively to technical or spatial aspects of the apparatus. Discursive as well as non-discursive elements characterize it as highly heterogeneous ensemble as described by Michel Foucault, and this is the reason why I prefer the French term *dispositif* to the Anglo-American notion *apparatus*.³¹ To adopt an image presented by Gilles Deleuze in reply to Foucault's reflections: The discursive light, that enlightens for us the DVD or the BD as a flexible, versatile, interactive medium, is also a crucial part of that *dispositif*.³²

So which are the essential aspects of the aesthetics of audio commentary? First of all, looking at the scholarly discourse on audio commentaries and the history of the notion of authorship in film studies, the audio commentary seems to be just made to confirm classical auteurism. "The impact of the audio commentary on film studies," Aaron Barlow noted, "should be immediately apparent, including, as it does, a de facto revival of the auteur theory of cinema."³³ Barbara Klinger has commented on the fact that "DVD provides ample opportunity for affirming authorship."³⁴ In her article *Auteur Machines? Auteurism and the DVD* Catherine Grant has focused on "director's commentaries, as the most 'pure' of all the new paratextual forms of DVD auteurism."³⁵ Thomas Doherty has painted a glowing picture of "you and the auteur, shoulder to shoulder, planted on your living-room couch, munching popcorn [...]. Like any film-studies program, the DVD curriculum ranges from intense seminars for advanced students to gut courses for the pass-fail tourist."³⁶

Indeed, since the first audio commentary on DVD, performed by director Charles "Chuck" Russell for *The Mask. New Line Platinum Edition* and released in March 1997, a lot of directors have taken the opportunity to promote themselves as the crucial if not ultimate creator of a film. Concerning *The Mask. New Line Platinum Edition*, it is exemplary how Russell talked about his intentions, his importance in discovering Jim Carrey for the movies and his many achievements, as if he has been totally alone on the set, using phrasings like "I wanted to...", "I really had the vision...", "I chose to...", and "I shot an entire prologue."

A vast number of similar commentaries could be named here, such as Oliver Stone's commentary on *World Trade Center* (Paramount Home Entertainment, 2007), in which he uses every chance not only to talk about his

intentions and influence on the outcome, but also about the auteurist coherence of his oeuvre. This strategy becomes apparent right in his opening remarks when he links *World Trade Center* to his student film *Last Year in Vietnam* (1971) and to his great success *Wall Street* (1987). With “I keep doing this” Stone corroborates both his authorial lead and his power to interpret his work.

There are substantial possibilities for demonstrating authorship, but as Mark and Deborah Parker and Catherine Grant has shown, commentaries cannot be reduced to “mono-maniacal monologues of self-promotion.”³⁷ I would like to comment here on but three of many ways to disturb the pipe dream of auteurism; the first two have to do with the varieties of published audio commentaries, the last concerns more basically the aesthetics of audio commentary.

To begin with, not all the commentaries are given by directors. On the contrary, it is this very DVD-feature where we as scholars can come into play. In fact, our profession started the whole thing. The first audio commentary in the history of home entertainment had been attempted by the film historian Ronald Haver on the Laserdisc *King Kong. Criterion Collection* in 1984. So far Haver has been followed by a number of international scholars as, for instance, Laura Mulvey, Tom Gunning, Mary Ann Doane, Bernard Eisenschitz, Hans-Michael Bock, Thomas Elsaesser, Dana Polan, Caspar Tybjerg, and David Bordwell, to name but a few. In these commentaries the opportunities range from affirming to disputing and denying or just ignoring auteurism.

Even more interesting – this is the second aspect – are examples, in which two or more people are commenting with the result that something like a dissent or conflict about authorship may occur. Among the finest examples of this type is the commentary track published 2002 and 2009 by Buena Vista Entertainment on the DVD and Blu-ray *Die Hard: With a Vengeance*. This commentary track is actually a montage of two separate recordings of commentaries by screenwriter Jonathan Hensleigh and director John McTiernan. The track starts with Hensleigh, talking about his very own psychological and biographical background inscribed in that movie.

Later on – after McTiernan has claimed some authorial ground by telling us about his ideas, what the character John McClane is all about – Hensleigh marks one scene as completely and utterly his. Commenting on Bruce Willis as John McClane carrying a sandwich board that says “I hate Niggers” through the streets of Harlem, Hensleigh applauds McTiernan generously for executing his vision (“exactly how I imagined”) like a kind of performing agent: “This was realized directorially in the finest fashion that I can imagine.”

At the end of the movie it is McTiernan’s turn to criticize the scriptwriting. Insinuating that he knows best what such kind of movie should be like, the director criticizes what he considers a confusing plot that has “one too many switches.” While the villain (played by Jeremy Irons) is explaining that the searched-for bomb in a school actually never existed, McTiernan explains that “if I were to start the project back,” he would “force all,” as he puts it, “to sweep one of those episodes out.” Listening to this and thinking back to Hensleigh’s motivation and intentions opening the commentary track, McTiernan’s relaxed power gesture sounds a little like an implied tit-for-tat response.

More than that, this example demonstrates (this the third aspect) the probably most important constraint, when it comes to the opportunities of auteurism given or prevented by audio commentaries on DVD or BD. These commentaries are not placed in supplement of the film, but of course as part of it – that is, as a part of its aesthetical appearance and thus as a radical alteration (if not elimination) of the former soundtrack. When John McTiernan complains of “one too many switches,” we have no chance to understand of what he is displeased. The words of the villain are overlaid by the critique of the plot twist, whose revelation is no longer to be found on the sound track. Another prominent example is the commentary given by film historian Bruce Eder on the DVD *The Most Dangerous Game. Criterion Collection* (Criterion, 2001). When Eder comments on the dialogues of the film and especially the influential work of co-director Irvin Pichel, who helped Ernest B.

Schoedsack und Merian C. Cooper in their first talking picture to create the dialogues, this salute has its price. While Eder talks we do not hear the dialogues he mentions. This important element of the aesthetics of audio commentary, that the commentary is always bound to and imbedded in the film and must therefore unavoidably drown out parts of it, causes consequences for any auteurist approach and the postulated educational value. Any proclamation of authorship or demonstration of learning content via audio commentary pays the necessary price of suppressing parts of the work, that are mentioned to be taken as supreme examples of auteurism or are understood in the context of a learning practice. Hence, for the first time in cinematic auteurism the claiming of ownership means loss of resources at the same time.

Already the first DVD commentary by Charles Russel started with a certain apprehension concerning the aesthetics of audio commentary: "I will tell you everything I know about *The Mask* as I see it before my eyes and as you watch it. I hope for the second time – first time would be just horrible listening to me!" This unveiled "secret" does of course not belong exclusively to the producers of commentaries. So for example, an enraged DVD user and participant of the Internet Home Theater Forum denounced this concern as clearly unfounded:

*How stupid do they have to be to think that we're stupid enough to be watching the movie on DVD with a commentary track the very first time we see the movie? 1) In 8 out of 10 cases we're going to have seen the movie at least once in the theater if we've just bought a special edition DVD with a commentary track. 2) Even if the movie is a blind buy or rental we're smart enough to watch the movie with the original soundtrack before we listen to the commentary.*³⁸

Producers and their audiences know about the aesthetics of audio commentary and I would like to end with some theoretical consequences. The awareness, that this essential supplementary material could not exist without belonging to (and therefore changing) what we like to call "the film on DVD or Blu-ray" or "the film text," is really questioning the concept of "satellite text" and "paratext," to use the favored terms of Gerard Genette.³⁹ It disturbs the certainty of distinguishing between center and satellite, between text and paratext. And it shows us, one more time, the ostentatious and desired flexibility and versatility that shape "the film" on DVD and BD – not least in terms of delivering information.

To put it another way, it challenges us to think about the heterogeneous elements of the *dispositif* of DVD and Blu-ray. The film industry's reaction to the pressure of "flexibilization," that becomes apparent in the concept of the discs to this day, leads to the issues, among other things, of the paradigm of the text in connection with film and media as well as of the status of information in contemporary popular culture.

Illustrations

9. Buzzword "interactivity:" Cover of *The Mask*. New Line Platinum Edition, released in March 1997.

10. "Did You Know?" Three examples of the presentation modus on the DVD and BD *Source Code*: *Source Code* smoking bans.

11. "Did You Know?" Three examples of the presentation modus on the DVD and BD *Source Code*: *Source Code* Ferris.

12. "Did You Know?" Three examples of the presentation modus on the DVD and BD *Source Code*: *Source Code* Sleep.

Notes

¹ For sales figures and dissemination of DVD and BD see Jan Distelmeyer, *Das flexible Kino. Ästhetik und Dispositiv der DVD & Blu-ray*, Bertz + Fischer, Berlin 2012, pp. 20-25.

² Barbara Klinger, *The DVD Cinephile: Viewing Heritages and Home Film Cultures*, in James Bennett, Tom Brown (eds.), *Film and Television After DVD*, Routledge, New York 2008, p. 23.

³ Alison Trope, *Footstool Film School: Home Entertainment as Home Education*, in Lee Grieveson, Haidee Wasson (eds.), *Inventing Film Studies*, Duke, Durham & London 2008, p. 353.

⁴ Ron Epstein, "Livechat with Jonathan Gaines," *Home Theater Forum*, 28.2.1999, <http://events.hometheaterforum.com/chat/gaines.txt>, last access 28 December 2012.

⁵ Steve Hullfish, "Adding Value To DVD. A master class with the best in the business," *Digital Video*, January 2004, http://www.dv.com/print_me.php?articleId=17500201, last access 12 June 2012.

⁶ N.N., "DVD: The Star Wars Trilogy. Van Ling, DVD Producer," *washingtonpost.com*, 21.9.2004, <http://www.washingtonpost.com/wp-dyn/articles/A36347-2004Sep20.html>, last access 28 December 2012.

⁷ 20th Century Fox, DVD Release Date: 6 June 2000.

⁸ Bill Hunt, "Bill Hunt interviews DVD producer David Britten Prior," *The Digital Bits*, 18.5.2000, <http://www.thedigitalbits.com/articles/fightclub/priorinterview.html>, last access 11 July 2012.

⁹ Deborah Parker, Mark Parker, "Directors and DVD Commentary: The Specifics of Intention," in *The Journal of Aesthetics and Art Criticism*, vol. 62, no. 1, Winter 2004, p. 13; Deborah Parker, Mark Parker, *The DVD and the Study of Film: The Attainable Text*, Palgrave Macmillan, New York 2011, p. 28.

¹⁰ Mark and Deborah Parker, *The DVD and the Study of Film: The Attainable Text*, Palgrave Macmillan, Basingstoke, Hants 2011.

¹¹ For the significance of "interactivity" in the DVD and BD discourse see: Jan Distelmeyer, *Das flexible Kino*, cit., pp. 47-60.

¹² Warner Bros. Video published all the titles.

¹³ Published by MGM/United Artists Home Video.

¹⁴ Gail Becker, "Warner Home Video announces first DVD titles at Consumer Electronics Show," in *Las Vegas-Business Wire*, 8 January 1997.

¹⁵ Chris Pursell, "Gauging possible impact of a shiny disc," in *Variety*, 31 October 1997.

¹⁶ Variety Staff, "Post houses open doors to disc," in *Variety*, 1 November 1997.

¹⁷ Craig Hight, "Making-of Documentaries on DVD: The Lord of the Rings Trilogy and Special Editions," in *The Velvet Light Trap*, no. 56, 2005, pp. 4-17.

¹⁸ Nicolas Negroponte, *Being Digital*, Knopf, New York 1995.

¹⁹ Stewart Brand, *The Media Lab*, Viking Penguin, New York 1987.

²⁰ For the myth of "the digital" and its relation to "interactivity" see Jan Distelmeyer, *Das flexible Kino*, cit., pp. 173-179.

²¹ See Don Tapscott, *The Digital Economy. Promise and Peril in the Age of Networked Intelligence*, McGraw-Hill, New York 1997; Don Tapscott, Anthony D. Williams, *Wikinomics: How Mass Collaboration Changes Everything*, Penguin, New York 2006.

²² Günther Verheugen, "Wachstumsmotor Bildung," Keynote given at the *Brandenburgische Hochschulkonferenz*, Potsdam, March 2012.

²³ See Jan Distelmeyer, *Das flexible Kino*, cit., pp. 219-239.

²⁴ Bryan Sebok, *Convergent Hollywood, DVD, and the Transformation of the Home Entertainment Industries*, University of Texas, Austin 2007, p. 227.

- ²⁵ Srefan Grisseemann, "Kino: Im Mahlstrom der Daten," in *profil*, no. 44, 2005, <http://www.profil.at/index.html?/articles/0543/560/124492.shtml>, last access 11 July 2012.
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- ²⁷ Thomas Doherty, "DVD commentary tracks: listening to the auteurs," in *Cineaste*, vol. 26, no. 4, pp. 78-80.
- ²⁸ Nick Rombes, "Professor DVD," in Arthur Kroker, Marilouise Kroker (eds.), *Life in the Wires: The CTheory Reader*, NWP, Victoria, Canada 2004, p. 344.
- ²⁹ See James Bennett, Tom Brown, *The Place, Purpose, and Practice of the BFI's DVD Collection and the Academic Film Commentary: An Interview with Caroline Millar and Ginette Vincendeau*, in James Bennett, Tom Brown (eds.), *Film and Television After DVD*, cit., p. 123.
- ³⁰ For this concept of aesthetics see Martin Seel, *Ästhetik des Erscheinens*, Suhrkamp, Frankfurt am Main 2003.
- ³¹ For the Foucauldian approach see Michel Foucault, *Dispositive der Macht. Über Sexualität, Wissen und Wahrheit*, Merve, Berlin 1978, pp. 119-123; for the interdependency between aesthetics and *dispositif* see Jan Distelmeyer, *Das flexible Kino*, cit., pp. 25-40.
- ³² Gille Deleuze, "Was ist ein Dispositiv?," in François Ewald, Bernhard Waldenfels (eds.), *Spiele der Wahrheit. Michel Foucaults Denken*, Suhrkamp, Frankfurt am Main 1991, p. 154.
- ³³ Aaron Barlow, *The DVD Revolution*, cit., p. 119.
- ³⁴ Barbara Klinger, *Beyond the Multiplex. Cinema, New Technologies, and the Home*, University of California, Berkeley & Los Angeles, 2006.
- ³⁵ Catherine Grant, *Auteur Machines? Auteurism and the DVD*, in James Bennett, Tom Brown (eds.), *Film and Television After DVD*, cit., p. 103.
- ³⁶ Thomas Doherty, "DVD commentary tracks: listening to the auteurs," cit., p. 78.
- ³⁷ Catherine Grant, *Auteur Machines? Auteurism and the DVD*, cit., p. 109.
- ³⁸ Joseph DeMartino, "But I think we pulled it off and other DVD audio commentary inanities," *Home Theater Forum*, 27.1.2004, <http://www.hometheaterforum.com/htf/archive/index.php/t-162841.html>, last access 11 July 2012.
- ³⁹ For Gerard Genette's concept see Gérard Genette, *Paratexte. Das Buch vom Beiwerk des Buches*, Suhrkamp, Frankfurt am Main 1992; for the history and problems of the application of the paratext concept to DVD and BD see Jan Distelmeyer, *Das flexible Kino*, cit., pp. 255-263.

il cinema si impara? can we learn cinema?

Sapere, formazione,
professioni/*Knowledge, Training,
the Profession*

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