

Paper: Vidding: Serial Love, Hate, and Memory on the Remixed Screen

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Summary:

This presentation will deal with the reinterpretation of and confrontation with mainstream media culture and seriality through the practice of vidding. Vidding is a re-mix celebration by (mostly) female fans of their beloved television series and films, their characters, storylines, and visual tropes. Vids, or fan created remixed videos from television and film series, have been made for a long time. In the 1980s they were produced with consumer VCR's, now it has become an international phenomenon through digitization, cheap editing software and computers, fan websites, and special festivals. Images from television/film-series, sometimes spanning many years of storyline, are edited with a carefully selected song that together drive the narrative or focus of the point the fan wants to make. Both well-known characters as well as supporting or minor characters obtain their momentum in these vids as relationships and storylines (including alternative timelines) are investigated. Besides being able to function as a celebration, vids have the ability to comment and criticize: for instance on the repetitive nature and structure of the series, or on its racist, misogynic, homophobic, or other stereotypical portrayal of characters. Though meant to be consumed within the fan community, sometimes these vids break out onto YouTube and become well known, creating different tensions of interpretation and appreciation.

For my presentation I will focus on how fans through their vids make use of and deal with the seriality of television-series and film series in a newly created visual and textual framework. How seriality with its recycling of stereotypes and clichés is commented on by fans; how seriality can be used within a subversive and political argument; how seriality and the common use of cliffhangers is integrated into a new rhythm and narrative; but also how specific serial tropes are used and remembered within the fan community and understood of as a given: as knowledge the fan should know. This focus gives us new insight in the construction, adaptation and consumption of seriality while maintaining the personal viewpoint of the fan.

Series used: *Battlestar Galactica* (2004-2009), *Doctor Who* (1963-), *Firefly* (2002-2003), *Game of Thrones* (2011-), *Harry Potter* (2001-2011), *Mad Men* (2007-2015), *Star Trek* (1966-), *Supernatural* (2005-).

Rudmer Canjels is a media historian and lecturer interested in seriality, re-mix, fandom, transmedia storytelling and industrial film. He is the author of *Distributing Silent Serials* (Routledge, 2011), a study on the international distribution and cultural transformation of silent film serials. He has collaborated on the production of several documentaries for *A History of Royal Dutch Shell* (Oxford UP, 2007) as well as researched Shell's own cinematic history in *Films that Work* (Amsterdam UP, 2009). His monograph on the industrial films by Unilever and Shell made in Nigeria while it became an independent country will be published in 2016 by the Netherlands Institute for Sound and Vision.