

Mittwoch, 22. November 2017

19:30 Uhr *Get-Together*

Donnerstag, 23. November 2017

Internationales Begegnungszentrum Rostock (IBZ)
Bergstraße 7a, 18057 Rostock

9.00-12.30 Uhr **Projektvorstellungen (intern)**

Elizabeth Prommer: „Filmförderung: der Spagat zwischen Kunst und Förderung der lokalen Infrastruktur“

Joan Kristin Bleicher: „Production Studies aus medienhistorischer Perspektive am Beispiel des Medienstandortes Hamburg“

Andy Räder: „Vom ‚Greifswalder Kreis‘ bis zur ‚Rostocker Schule‘: Kreatives Filmschaffen in Mecklenburg-Vorpommern seit den 1980er Jahren“

Kaffeepause

Skadi Loist: „Entstehung verschiedenster Festivaltypen in Norddeutschland seit Ende der 1980er Jahre“

Hans-Ulrich Wagner: „Der NDR und seine Rolle für Hamburg als ein kreativer Ort für Film und Fernsehen“

12.30 Uhr *Mittagessen*

14.15-15.45 Uhr **Gastvortrag (IBZ)**

Vicki Mayer (Tulane University, New Orleans)
“Hollywood South & the Years of Magical Thinking”

17.15-18.45 Uhr

Theresa Heath (King's College London): “**Revolution sometimes happens because everyone refuses to go home**”: Precarity and Resistance at Queer Film Festivals

Im Rahmen der Interdisziplinären Ringvorlesung “Prekarität. Verletzbarkeit. Widerstand.” Universitätshauptgebäude, Universitätsplatz 1, HS 325

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Kreative Orte: Geschichte, Gegenwart und Zukunft von Medienstandorten in Norddeutschland



VNU Impuls
Institut für Medienforschung, Universität Rostock &
Universität Hamburg

Projektvorstellungen

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„Hollywood South & the Years of Magical Thinking“

Vicki Mayer

Professor of Communication
Tulane University (New Orleans, LA/USA)

The City of New Orleans framed its recovery as "rebirth" in the near aftermath of Hurricane Katrina in 2005. The term had strong connotations with "home" as the place where we are born and mature, but also with the musical culture that has driven the city's tourism and creative industries. This is because "Rebirth" is the name of a local brass band, making for a unique signifier that was co-opted into a less-than-unique process.

Creative industries have been a locus for stimulating urban renewal after crises in many cities globally. This presentation looks specifically at the interplay of creative industry policy and the desire for "home" in the discourse of urban renewal for one city. It seeks to understand how policies mediate "home" as much as media themselves, sometimes creating antagonisms between the place of the future and the residual place.

„Revolution sometimes happens because everyone refuses to go home“: Precarity and Resistance at Queer Film Festivals

Theresa Heath
King's College London

In Notes Towards a Performative Theory of Assembly, Judith Butler discusses how late capitalist economics and neoliberal ideologies are pushing certain social subjects into precarity. In this context, precarity can be understood as both material and discursive; for example, the deregulation of markets and undermining of public services creates economic vulnerability, while those who do not conform to neoliberal notions of independence and self-sufficiency may be discursively constituted as non- or not-quite-human. For Butler, gender norms are mobilised in the service of a neoliberal agenda and those bodies which do not perform gender in intelligible ways are subject to harassment and pathologisation. As a result, access to public space for queer subjects may be severely curtailed due to violence and harassment, but also as a result of a lack of sufficient capital to provide and maintain queer venues. In London, the detrimental relationship between neoliberalism and queer access to space is evident in the rapid loss of LGBTQIA* community venues over the last decade as a result of urban gentrification and unfettered property markets. Venues particularly affected are those catering to women and/or black, Asian and minority ethnic communities. This paper will examine the vital role played by queer film festivals in providing queer community and representational space in the context of the recent spate of venue closures. Focusing on London-based festivals, BFI Flare and Wotever DIY Film Festival, I will examine how programming choices, social events, the spatial configuration of the festival and the act of gathering in public facilitates a multi-layered reclamation of urban space for queer and/or precariously situated subjects.