

## FINAL REPORT

<b>Project Number</b>	SSH08-037		
<b>Title</b>	C: A Transdisciplinary exploration of Vienna as a cinematic city		
<b>Principal Investigators</b>	Siegfried Mattl		
<b>Home Institution</b>	Ludwig Boltzmann-Institut für Geschichte und Gesellschaft (LBIGuG)		
<b>Project Partner</b>	Gustav Deutsch & Hanna Schimek, freelance artists and curators Österreichisches Filmmuseum (ÖFM)		
<b>Start Date</b>	01.04.2009	<b>End Date</b>	30.06.2011
<b>Project Status</b>	Completed		
<b>Reporting Period</b>	From: 01.04.2010	To: 30.06.2011	

## **1. Executive Summary for General Audience**

The research project *Film. City. Vienna*, a cooperation of the Ludwig Boltzmann Institute for History and Society, the Austrian Film Museum and the artists Gustav Deutsch and Hanna Schimek (D&S), was dedicated to the investigation of the knowledge potential that so-called “ephemeral films” have for the purposes of urbanism and cinematic art. In a transdisciplinary process, filmmakers, historians, media scholars, and archivists developed methods and concepts that intend to lead to the revaluation of such films in scholarly research, archival work, and the public perception of neglected filmic documents (amateur films, advertising films, commissioned films, newsreel reports). For this purpose, around two hundred representative films were selected from the extensive archival collections of the Austrian Film Museum and the City and Provincial Archives of Vienna (media wien). These films were then analyzed according to urban historical and film stylistic methods, accessed systematically, and supplemented by contextual material. The interpretation followed the perspectives of a cinematic topography, which led the view in the direction of urban structures and the relationships between the built space of architecture and the lived space of social actors, as well as spatial forms of representation. The “Viennese City Film” unfolded in the connection of sequences in these “ephemeral” films, which, contrary to the tradition of the fictional Vienna film, is perceived as the great apprenticeship. The results of this work have led to the construction of a databank that will go online as a website in March 2012.

## **2. Project Revisited**

### **2.1. Contribution to the State of the Art and Key Challenges**

Following the positions of recent research in urban history and urban theory, the project *Film. City. Vienna* takes as its starting point the conception of the city as a diversely constructed figure of space. Against the panoramic notion of the city as a comprehensible “whole,” the project orients itself towards the compilation of different topographic, social, discursive, and mytho-poetic stratifications of the city in its mutual references and connections. In this way, the idea of the analysis of the various registers belonging to the epistemic object of the “city” first determined the direction of research – at the same time, this very idea was responsible for the choice of ephemeral films as empirical basis.

With respect to Film and Cultural Studies, the project builds on conceptions that were developed within the framework of the *cinematic city* paradigm. It builds especially on the notion that film produces forms of urban visibility, which, due to their ambivalence and inconsistency, fit neither into a systematic organization nor into a coherent narrative. Due to the fragmentary quality of ephemeral films, we expected a proliferation of ambivalences and contradictions which would eventually concede that the expression of a manichaean contrast between the planned city of power and the everyday poetics of resistance should no longer be the exclusive understanding, as this has occurred all too often in discourses of the *cinematic city*.

In close cooperation with artistic project partners, it was possible to develop a precise method of selecting the film corpus under investigation as well as a method of determining units of analysis. First the fundamental elements of analysis needed to be determined out of the plethora of film documents and against the pragmatic taxonomy of the archive. The decision here was underpinned by the experience of the artistic project partners in their work with archive-based *found footage*, and fell to the isolation of filmic sequences (a story arc out of one or more takes). These sequences were those elementary units which were evaluated as more or less saturated information carriers, independent from the narrower filmic context of film-aesthetic and urban-historical perspectives. These units were then placed in relation on several levels with external descriptors: on the one hand with a cultural image memory and on the other with an inventory of gestures, social plot types and spatial functions. Further to these objectifiable descriptors and at the suggestion of our artistic project partners, the project, in a nod to Roland Barthes, involved the concept of the filmic *punctum* as a criterion of the selection of individual films/sequences.

We were able to verify the productivity of this method, which led to the construction of a complex databank, at several international scholarly conferences. The invitation to the conference "Mapping, Memory, and the City" 2009 (University of Liverpool) is particularly of note, as it has resulted in many contacts and subsequent working groups with researchers on the topic of Film and City, as well as the invitation to contribute to a collected volume on "Small Gauge Storytelling," edited by Ian Craven and Ryan Shand (University of Glasgow). Moreover, several productions, some of which are still in progress, have arisen out of the project. The databank of the project, which assembles and depicts the foundational scholarly-artistic pursuits, will go online in March 2012 and be accessible to the public. On the basis of the project, Gustav Deutsch executed a media installation on

everyday life in 1930s Vienna for the exhibition *Struggle for Vienna* (Wien Museum, 2009), as well as the DVD installation “Private Sandnes – A Kinematographic Atlas” for the exhibition *Tildsmaskinen, en reise tilbake* in Sandnes, Norway (September/October 2010). “Like Seen on Screen,” a research project in cooperation with school students, is a further collaborative project of the Ludwig Boltzmann Institute for History and Society with Hanna Schimek/Gustav Deutsch and the Austrian Film Museum (<http://geschichte.lbg.ac.at/de/research/seen-screen-medien-und-unsere-lebenswelten>). Alongside the above-mentioned contribution in “Small Gauge Storytelling,” a comprehensive text about post-1945 Vienna in ephemeral film will be published in the forthcoming “History of Vienna” in 2012, as part of the prestigious series “History of the Austrian States.” A piece on images of Vienna in the twentieth century is in process for a collected volume edited by the Institute of European Ethnology. On the strength of its international presentation up to now, the project team has been invited to join the editorial board of the journal “Journalism and Mass Communication.” The team has also been asked to write articles on the *cinematic city* as well as function as peer reviewers or the journal. The international conference “Ephemeral Cities” in Vienna (29 September – 1 October, 2011) constituted one of the highlights of the project. International experts such as Rick Prelinger and Dan Streible as well as the artists’ group “gangart” and the art curator Wilbirg Brainin-Donnenberg were represented at the conference by contributions on ephemeral urban cinema from the perspective of leading research and aesthetics. Alongside the edition and production of two DVDs featuring material from the project (“Vienna around 1900” and “100 Years of Margaren”), the participation in international conventions such as the prestigious “Orphan Film Festival” in New York City (April 2010) and the international conference “Saving Private Reels” at University College in Cork, Ireland (September 2010), the execution of several screenings in and outside of the university context is also to be pointed out, as is the lecturing at scholarly conferences in Austria. The partnership arising out of the project with the City and Provincial Archives of Vienna as well as Media Wien is especially of note. In the context of this partnership, approximately 700 films (primarily *sponsored films*) in the comprehensive Archive of the City of Vienna, dating back to 1908, were reviewed in a scholarly manner on the basis of the methodology developed in the project *Film. City. Vienna*. (On the further effects, such as the participation in the international network “Film in Handbag Format,” the researchers, archivists and film artists, see II.5/Spin-Offs).

## 1.1. Summary of Research

The following research questions stood at the beginning of the project *Film. City. Vienna*:

- According to the cultural studies critique of the concept of representation, how can the relationship between city and film beyond narrative space be understood? Which roles would be assigned thereby to the reorganization of the archive and which categories of analysis are to be used for an indexing of cinematic material that is bound simultaneously to the viewpoints of urbanism and film aesthetics?
- Which meaning can be assigned to the so-called “ephemeral” cinematic documents, which have been observed and edited sufficiently neither in the archives nor in the scholarly disciplines?
- How can the experience of experimental filmmakers, especially insofar as they employ the systematic research of historical image sources, be made fruitful in the construction of an index of cinematic city images, and in a methodological as well as artistic manner?
- Which meaning is assigned to the topographic, social-historical, media-theoretical, and sociological discourses as an interface of artistic and urbanistic involvements with the paradigm of the *cinematic city*?

The largely unseen collection of amateur, advertisement and industry films, newsreels, and documentary films in the Austrian Film Museum were taken as the basis for the research project. Under the guidance of the archivist and curators of the Film Museum, around 500 film documents were selected for this collection and supplemented by films from the collection “Media Wien” (owned by the City of Vienna), which are primarily intended for research purposes. Unique documents, which became accessible in the framework of the “Home Movie Day” 2010 that was organized by the project partners, were likewise taken into the inventory under consideration, among them a feature-length amateur motion picture from 1932 (“The Green Cockatoo”). (This film was the basis for a first monographic study, which considered it to be a sort of “missing link” in the fictional realm of the broadly inexistent 1930s “Viennese City Film” due to its borrowings from the recently bygone genre film as well as contemporary avant-garde cinema. The film drew inspiration from situation comedy and the chase films of the silent films of Buster Keaton and Charlie Chaplin, as well as those half-documentary collages of play scenes and so-

cial commentary, for which “People on Sunday” (R: Robert Siodmak, Edgar G. Ulmer, D 1930), the cinematic late work of the New Objectivity, remains the paradigm. “The Green Cockatoo,” with its fanciful bricolage of serial novels, urban myths, crime and sport films, technological attractions, star portraits, and local tails, sketches a counter-image to the provincialism of the “corporative state” and the antiquaries of the 1930s “Vienna Film” in a social and cultural historical respect.) In a dialogical process between the artistic and scholarly project partners, the evaluation of those films ensued, undergoing a systematic assessment based on joint viewings and only following a methodologically open critique of the documents. The narrower collection of around 200 films, which underwent close readings as well as a process of urban and film historical contextualization, formed the starting point for the conceptualization of a databank structure that is arranged according to the plural nexus of qualitatively different information.

The research project organized its theoretical foundations and references around the concept of the “city” as an epistemic object or discursive construct (Scherpe, 1988; Stierle, 1993; Frisby, 2001; Musner, 2009). The project was situated namely against the backdrop that above all else it was modern literature, across two or three generations of authors, that created an image of the city according to the model of a panorama. The city was intended to become penetrable “as a whole” based on the observation of the variable continuity in the structures available to it. The literary descriptions themselves also became documents of the whole and the unity of the city, in that they have been treated as the most valuable representatives of the city’s reflections of itself. (What would Paris be without Honoré de Balzac, Émile Zola or Charles Baudelaire, London without Charles Dickens, Berlin without Alfred Döblin, etc.?). Since then, the will to attribute to each city a distinct lifestyle of high intrinsic permanence has not disappeared, for which ultimately the material traces of buildings and squares, as well as the ideal traces of artistic devices, civil and political manners, and local idioms avow for witnesses (Berlin/Löw, 2008). In today’s time of “global cities,” with its fluid identities, changed possibilities for participation, and heterogeneous milieus of memory, the demands for historical forms of expressing an active past become more complex than before. The predominant anthropomorphic notion of urban development according to the measure of a human biography yields to the task of treating the city, even in its historical stratifications, as a flexible social space that absorbs different spaces into itself – geographical, legal, cultural, social, imaginary, and (in the Foucauldian sense) “other” spaces. A “new” urban historiography aims to replace the image of the city as a hierarchically ordered entity with that of a deli-

cate web: “The new urban historiography is based on the insight that it is involved with the analysis of a permanent economic, social and cultural production of spaces which are to be explored in their historicity” (Society of Urban History and Urbanization Research e.V., 2002). Against this backdrop, the specific assignment of the current research project *Film. City. Vienna* consists of a simpler question: namely that of which contribution the medium of film can accomplish in the analysis of such a permanent economic, social and cultural production of spaces.

In terms of film theory, the research project addressed the doubling treated by the paradigm of the *cinematic city* in recent secondary literature. (Clarke, 1997; Donald, 2005; Barber, 2002; Conley, 2007; Shiel/Fitzmaurice, 2003) This doubling follows the distinction between modernity’s laboratory of awareness, which is offered by cinema, and the representation of urban qualities, which proceeds from the concept of narrative space. Initially, a limitation with regard to the emphasis on film as the metropolitan medium par excellence was also to be considered. As Michel de Certeau already ascertained in 1980, “the will to see the city preceded the possibilities of its fulfillment. [...] Painters simultaneously invented flying over the city and the panoramic view that was thereby made possible. [...] Has anything changed, since technical procedures have organized an all-seeing power? - If one follows the reasoning of de Certeau, it is by no means clear what is often tacitly assumed: that the question of the relationship between film and city, between cinematic and urban space is first and foremost a question of the new possibilities for the perception and representation of the city opened by film. De Certeau's skepticism, which emanates from the unrepresentable complexity of the city finds its equivalent in a skepticism that is based on the history of cinema. Jean-Luc Godard formulated this skepticism in his *Histoire(s) du Cinema*. According to Godard cinema projects a world that adapts to our needs; that is, an imaginary, illusory space, which allows the viewing subject to return to infantile or hallucinatory forms of wish fulfillment, and thus to a form of experience, which is not possible in the same way in real urban space. Taken together, the two skeptical views form the following picture: Since film – and especially the (classical) feature film – creates a space, which is designed in accordance with our desires, it is located exactly in the line of a fiction described by de Certeau; “a fiction that creates readers, by making the complexity of the city readable, and which can congeal the opaque mobility of the city in a transparent text” (de Certeau 1988, 181).

See how quickly the question of to the new can be answered that film adds to the representation of the city: it is nothing. But besides the fact that the exclusive focus on the new, as Jacques Rancière has noted, gives only a distorted impression of the modern era (which is why a study of cinematic fictions that are associated with urban modernity is certainly worthwhile), even the cited skeptics have raised a query about the validity of this answer. To the idea of a world that adapts to our needs Godard adds still another, he calls in the same breath. The film, Godard says, is the recording of reality; the view of this record is the fiction. This difference between automatic recording and deliberate arrangement addresses an (aesthetic) tension within the cinematic dispositif between the passive gaze of the camera and the active gaze of the filmmaker (or viewers); a tension which pushes forward the reflection on the specific nature of cinematic fiction and on the by no means only transparent relationship between cinematic and urban space. Thus we find, for example, in Stephen Heath, in his 1976 essay *Narrative Space*, the allusion that the transformation effected by the narrative of filmic space into a specific place and of cinematic time into a specific event comes about against the background of a constant cinematic movement, which „represents a potentially radical disturbance of the smooth stability of the scenographic vision (hence the need for a systematic organization to contain it)“ (Heath 1981, 49).

A further consideration – this time related to the level of imagination – was put forward 20 years later by James Donald as part of the paradigm of the *cinematic city*: Donald said that cinematic space "remains stubbornly urban and modern" (Donald 2005, 96) due to the merging of the cognitive with the uncanny. This, of course, not only because the movies have told again and again dark tales about the dark sides of the city, but because of the homology between cinematic vision and urban experience, which are both characterized, as Donald claimed, "by distraction, dissolution and anonymity" (Donald 2005, 91). What in Heath still appeared as an exception and excess, was the rule within the paradigm of the *cinematic city* in general and in particular in James Donald: The idea that cinema produces forms of visibility of the city, whose ambivalence and ambiguity can no longer be removed by any systematic organization or coherent narrative.

The notion of ambivalence and ambiguity of cinematic representations of the city was to a certain extent the pre-condition of our research project on *Film. City. Vienna*. This is why its actual starting point was in a discomfort James Donald formulated at the end of his reflection on the city and the cinema. Donald indicated there to be uneasy with the structure of visibility outlined by Michel de Certeau's "manichean opposition between the



planned city of power and an everyday poetics of resistance" – an opposition, which Donald's representation itself followed. Donald thought that overcoming the opposition would lead to a greater "sensitivity for the ambivalence of the state of mind, which is the modern city" (Donald 2005, 122). Instead, we argue that firstly it is not possible and secondly not necessary to overcome the opposition – that the generation of a greater sensitivity to the ambivalence of the urban experience can rather be achieved on a different path. For example by shifting the focus of the investigation from the canonical works of the city-film to the ephemeral remnants of film history: to the early cinematographic views, news reels, sponsored films, home movies, avant-garde and amateur films that primarily constitute our inventory. (In fact, in the margins of film history, one finds jewels such as the 1925 puzzle film "Where are the Millions?" (Director: Hugo Eywo, Austria 1925). The film firstly blends entirely contrary topographic and topological spaces, such as city and countryside; secondly, it completely confuses the assignment of cinematic genres – it is at once a sponsored film, grotesque comedy, detective film, and city film; and thirdly – as Hanna Schimek and Gustav Deutsch have depicted vividly in their illustrated film atlas – the film delivers a plethora of cultural and media historical reference points for the contemporary appropriation of city and broadcast technology). There were at least three good reasons to choose ephemeral film as an object of investigation. Firstly, until recently these films were not objects of continuous and systematic collection, archiving, reconstruction, and presentation, carving out the existence of degradation of threatened and often anonymous outsiders in the archives. A primary research interest of the project was founded in the discovery, development and protection of films and their ensuing cultural value and appreciation. Secondly, these films were part of a largely bygone and forgotten film culture that has only recently been rediscovered. This culture was situated not only within, but to a significant extent outside of the cinema, and was intertwined with different social and cultural institutions as well as practices of communication and knowledge. The films thus portrayed a challenge of the project, substantiated in the material, in following the diverse ramifications of this film culture. Thirdly, and in expanding on the concept of the "ephemeral" in terms of its cultural critical dimension in the writings of Louis Aragon and Walter Benjamin, the utopias of the early years established themselves in these films. Genuine cognitive and political potentials were awarded to the specific aspect of reality offered by these films, amongst them the radical democratization of collective history through the adherence to and appreciation of everyday occurrences, as well as the people and things that

participated in these episodes. In a certain way, the fictional motion picture also appropriates this emphasis on everyday life for itself, although this is mainly in order to leave the everyday behind, without relevance beyond the nobilizing horizon of meaning. An aesthetic value, however, is not decisive for the distinction of the “ephemeral” in the thought of Aragon and Benjamin and its dissociation of melancholy and mode of history, which would have been tacked to disappearing objects and issues of everyday life. Much more significant is the potential of the “ephemeral” as an abutment against the progressive process of standardization and disciplining within modernization. (In this way the “rediscovery” of the Parisian passages, marked by decay and extinction, ensues as localities of Aragon’s “cult of the ephemeral,” particularly in its antagonistic relationship to the rational planning of Hausmann’s grand Boulevards.) To reduce this even further: (Aragonian) ephemeralia, with its grotesque and bizarre apparitions that are not omitted from descriptions, are constituted in the first place by the inquisitional interest in those heterodox commentaries on the modern and seemingly poor present, which can be wrested from their own possibilities as well as the knowledge of their possible pasts. It is not a completely different picture of the cinematic city that this inventory shows us, but an image that multiplies the ambivalences of the urban experience. Particularly in view of de Certeau’s opposition between the planned city of power and the everyday poetics of resistance it can be observed that this opposition appeals only in rare cases to the topos of the contradictory nature of the urban experience between promises and dangers, as known from the canonized city films. Most frequently the opposition is still articulated by those films of the Vienna city administration, which are working on its suspension, such as in *Ein Film vom neuen Wien* (A Film of the New Vienna) from 1925; a film which confronts the feudal and bourgeois Vienna with the misery of the suburbs in order to finally announce the overcoming of this opposition by the arrival of the “New” in the shape of the Vienna Housing Policy. Whereas *A Film of the New Vienna* joins thus in a line of documentary tradition that understands the shape of the city as a problem to be solved (here the movie would be comparable to Arthur Elton’s and Edgar Anstey’s *Housing Problems* or Ralph Steiner’s and Willard van Dykes’ *The City*), the likewise by the Vienna city administration commissioned *Wien 1963* (Vienna 1963) articulates the opposition no longer in spatial, but in temporal terms: Postcard views of Vienna, which show St. Stephen’s Cathedral, Schönbrunn Palace, City Hall and the Burgtheater presents the film against the establishment of urban sub-centers, which – together with an approach to transport that privileged fast transportation – should contribute to the

dispersal of urban density. The fact that the problem of urban density can not be solved in the same way as the problem of housing led in *Vienna 1963* to a remarkable ambivalence that affects the relationship of the representative buildings of the past to those of the modern present: the film dissolves their spatial coexistence into a temporal succession, which – to paraphrase a concept developed by Laura Frahm – follows not a logic of entanglement or cancellation of opposites, but a logic of displacement, which can be described as "a form of moving, stretching topology, insofar as it refers constantly to an other, a next, a not yet accomplished outside" (Frahm 2010, 197).

Although the example just sketched relies only on a small part of a relatively homogeneous group of films in our inventory (namely those which were commissioned by the municipality), it points to an ambivalence within what Henri Lefebvre has called the representations of space. This ambivalence could be multiplied by both the inclusion of films from the same group as by bringing together the representations of space in sponsored films with the representational spaces of news reels, home movies, avant-garde and amateur films. That this work largely lies ahead of us has to do with the fact that the films in our inventory have been registered and analyzed according to aspects of a cinematic topography, which steered the view towards the urban structures and in the direction of the relationships between the conceived space of architecture, the lived space of social actors, and the spatial forms of representation. The results of this work have led to the construction of a database that will go online as a website in March 2012. On the website, films of a certain period of time will be summarized and compared according to thematic, topographic, stylistic, gestic, and other aspects. Diachronic connections, such as filmed (political, ritual, economic, etc.) uses of space, action patterns and plot types (e.g. transitions from group, crowd and mass) are also possible in this respect. The film documents are playable in mp4-format, and their study is supported by sequence descriptions as well as through the interpretation of contextual material. Likewise, the topographic analysis materialized in the databank is the foundation for an additional topological description of our inventory, which has been outlined by way of example. The productivity of the databank in tracing concealed topological nexuses in topographically developed material will be proved in a publication planned for fall 2012. Finally, and at a point where the research questions posed at the beginning cannot yet be considered answered through the announcement of future outcome presentations in a scholarly sense, it is worth going into the cooperation between scholarship and art that represented a unique feature of our research project. For even when artistic and scholar-

ly approaches are actually not as different from one another, as is commonly assumed (especially when, as in the case at hand, the artistic approach is conceptually based), we have, thanks to our artistic project partners Hanna Schimek and Gustav Deutsch, become acquainted with and learned to appreciate a form of engagement with cinematic material that takes even the most obscure film and the most insignificant detail equally seriously and forms the starting point for often far reaching questions. If scholarship, as Siegfried Kracauer wrote, deals with things without getting involved with them, then the contribution of Hanna Schimek and Gustav Deutsch to our project was to thwart this form of dealing through their involvement with things in their actual heterogeneity. This contribution existed furthermore in the reversal of hierarchical relationships between product and process. Because of the constant encouragement of our artistic partners, the scholarly as well as associative engagement with cinematic material and its multifarious meanings increasingly won the upper hand over an approach that was oriented exclusively towards the validity of results. At the end of the project, we can therefore say with a good conscience that the most essential collaborative step between scholarship and art was the development of a database as a heuristic structure that, as opposed to having a preference for a singular and finalized corpus, is open to the production of both scholarly and artistic work.

Literature:

*Stephen Barber: projected cities. Cinema and urban space, London 2002.*

*Helmut Berking/Martina Löw (Hg.): Die Eigenlogik der Städte. Neue Wege für die Stadtforschung, Frankfurt/New York 2008.*

*Michel de Certeau: Kunst des Handelns, Berlin 1988.*

*David B. Clarke (Hg.): The Cinematic City, London/ New York 1997.*

*Tom Conley: Cartographic Cinema, Minneapolis/ London 2007.*

*James Donald: Vorstellungswelten moderner Urbanität, Wien 2005.*

*Laura Frahm: Jenseits des Raums. Zur filmischen Topologie des Urbanen, Bielefeld 2010.*

*David Frisby: Cityscapes of Modernity. Critical Explorations, Malden, Mass., 2001.*

*Stephan Güntzel (Hg.): Topologie. Zur Raumbeschreibung in den Kultur- und Medienwissenschaften, Bielefeld 2007.*

*Stephen Heath: Narrative Space, in: S.H., Questions of Cinema, London and Basingstoke 1981, S. 19-75.*

*Henri Lefebvre: The Production of Space, Malden, Mass., 1991.*

*Lutz Musner: Der Geschmack von Wien. Kultur und Habitus einer Stadt, Frankfurt/M. 2009.*

*Klaus R. Scherpe (Hg.): Die Unwirklichkeit der Städte. Großstadtdarstellungen zwischen Moderne und Postmoderne, Reinbek bei Hamburg 1988.*

*Marc Shiel/ Tony Fitzmaurice (Hg.): screening the city, London/ New York 2003.*

*Karlheinz Stierle: Mythos von Paris. Zeichen und Bewußtsein der Stadt, Wien/München 1993.*

### **2.3. Achievements and relevance**

Although the research project is already formally over, the most important step is still ahead, namely with the presentation of the website in March 2012. The website, which will make the project databank accessible online, was developed conceptually as a new

form of accessing the visual archive of the city. It enables not only a keyword- or full text-search of the databank according to film titles, places or historical events, but also the geographical placing of films on the city map and along spatial, temporal, cultural, and social categories: the film genre, decade, the type of space and its utilization as well as subject types that stand in connection with the respective space. The concept of the website and databank is such that it is not finalized with the end of the project. In the framework of spin-off projects such as “Like Seen on Screen. Media and Our Environments” (<http://geschichte.lbg.ac.at/research/seen-on-screen-medien> -und-unsere-lebenswelten) and “Archaeology of Amateur Film” (<http://geschichte.lbg.ac.at/archaeologie-des-amateurfilms>), our work on this archive will be ongoing.

For research in the context of artistic, scholarly, pedagogical or urban projects, an archive will be made available that will not only offer fast and easy access to *Film. City. Vienna* as a diversely constructed (and to be constructed) figure of space, but is rather thought of primarily as a means to support a cinematic visual memory that is anchored in real urban practices, and to extend the stimulation of new types of education by bringing together cinematic images. The website will also make available topographic and historical information that is often difficult to access. As this new archive represents on the one hand a challenge to traditional (Viennese) research on the city and urban history, on the other hand it will turn towards a new general audience, who will be able to use this information, for examples, in terms of civil social issues (neighborhood projects, quarter identities).

Among the conceptualized projects for the further expansion of the website and databank, the development, inspection and representation of the “Media Wien” collection is especially of note. This work is based largely on the “Know-How” acquired over the course of the project *Film. City. Vienna*. A unique inventory of so-called *sponsored films* of the City of Vienna will thereby be made available in the medium term to scholarly as well as artistic projects. This inventory will be an important resource for the research of processes of urban marketing and city branding.

## Part II: Publications, cooperation, commercialization steps

II.1. Please cite here any publications that resulted from this WWTF project so far. [direct output]

### Publications in peer reviewed journals

Total Number:   1  

Full reference of publication	Published /in press	Under review
Siegfried Mattl/ Vrääth Öhner: The Aesthetic of the Possible "The Green Cockatoo" as Bricolage of Heterogeneous Traditions, in Ian Cra-ven (Ed.): Small Gauge Storytelling, Glasgow 2012		X

### Other publications

Total Number:   3  

Full reference of publication	Published /in press	Under review
Siegfried Mattl: Filmgeschichte als Sozialgeschichte der Stadt. Wien nach 1945, in: Dachs/Hanisch/Kriechbaumer (Ed.): „Wien nach 1945“ (Reihe „Geschichte der österreichischen Bundesländer seit 1945“), Böhlau-Verlag 2012	X	
Karin Fest: Stadt. Bewegung. Amateurfilm. Zur medialen Kartographie des bürgerlichen Amateurfilmers in den 1930er Jahren; in: Linda Erker/ Alexander Salzmann/ Lucile Dreidemy/Klaudija Sabo (Hg.): Update ! Perspektiven der Zeitgeschichte, Innsbruck/ Wien/ Boten 2011	X	
Vrääth Öhner: Film. Stadt. Wien. Eine transdisziplinäre Untersuchung Wiens als filmischer Stadt. In: Linda Erker/Alexander Salzmann/Lucile Dreide-my/Klaudija Sabo (Hrsg.): Update! Perspektiven der Zeitgeschichte, Innsbruck, Wien, Bozen 2011	X	

### Accepted conference contributions

Total Number:   10  

Title of contribution	Conference	On appli- cation	invited
1. <i>Film. Stadt. Begehren</i> (Vrääth Öhner)	Symposium <b>Monitoring Scenography 2: Space and Desire / Raum und Begehren</b> ; Zürcher Hochschule der Künste; 8.-10. Oc- tober 2009, Zurich / CH		X
2. <i>Film. Stadt. Wien. A transdisciplinary exploration of Vienna as a Cinematic City</i> (Siegfried Mattl, Vrääth Öhner)	<b>Mapping, Memory and the City</b> ; School of Architecture, University of Liverpool; 24.-26. February 2010, Liverpool / UK	X	
3. <i>Film. Stadt. Wien. Eine transdiszi- plinäre Untersuchung Wiens als filmi- scher Stadt</i> (Vrääth Öhner)	<b>Zeitgeschichtetage 2010</b> , 25.-28. Mai 2010, Universität Wien	X	

4. <i>Stadt. Bewegung. Amateurfilm. Zur medialen Kartographie des bürgerlichen Amateurfilmers in den 1930er Jahren</i> (Karin Fest)	<b>Zeitgeschichtstage 2010</b> , 25.-28. Mai 2010, Universität Wien	X	
5. <i>“Cycling the City: Hugo Eywo’s ‘Where are the Millions’</i> (Gustav Deutsch/Karin Fest/ Siegfried Mattl/Hanna Schimek)	<b>Filmic Interventions. Advertising, Industry and the Moving Image;</b> International Conference, Montreal, McGill University, 10.-12.11.2010, inkl. Masterclass&public screening by Gustav Deutsch and Hanna Schimek at UQAM		X
6. <i>The amateur film as a source of history</i> (Siegfried Mattl, <i>Keynote speech</i> )	<b>Film in Handbag.</b> A workshop organised by the Kinothek Asta Nielsen in collaboration with the Institut für Theater, Film- und Medienwissenschaft at Goethe Universität Frankfurt am Main, March 26 – 28 2010, Frankfurt am Main / DE		X
7. <i>City Promotion and Advertising Film</i> (Karin Fest, Michael Loebenstein)	<b>Orphans Film Symposium 7</b> , New York University, April 7–10 2010, SVA Theatre, New York / USA		X
8. <i>FILM. STADT. WIEN. A transdisciplinary exploration of Vienna as a Cinematic City</i> (Karin Fest, Michael Loebenstein, Adelheid Heftberger)	<b>Saving private reels conference</b> , University College Cork (Ireland), September 17-19 2011	X	
9. <i>The amateur film as a source of history 2</i> (Karin Fest, Michael Loebenstein)	<b>Filme im Handtaschenformat.</b> A workshop organised by the Kinothek Asta Nielsen in collaboration with the Institut für Theater, Film- und Medienwissenschaft at Goethe Universität Frankfurt am Main, December 3-5 2010, Frankfurt am Main / DE		X
10. <i>Cinematic Vienna. Mapping Places, Spaces, and Protagonists</i> (Vrääth Öhner, Karin Fest, Gustav Deutsch, Hanna Schimek)	<b>Ephemeral Cities.</b> International Conference organized by Ludwig Boltzmann Institut, Österreichisches Filmmuseum, supported by Institut für Theater- Film- und Medienwissenschaft (University of Vienna), September 29-Oct 1, 2011		X

**Any other direct output** [art works, exhibition, visuals etc.]

Total Number: **\_4\_**

Name/description	when
Gustav Deutsch: <b>Herzstark Nitsche Rauchfuss Schmoll &amp; Co. A cinematographic family album.</b> 12-minute video installation commissioned by Wien Museum for the exhibition DER KAMPF UM DIE STADT	11/2009–03/2010
Michael Loebenstein/ Siegfried Mattl: <b>100 Jahre Margareten.</b> A Viennese district in Ephemeral Films, Performance, Filmcasino Wien	10.10.2011

Gustav Deutsch/ Hanna Schimek, <b>Masterclass at Université de Québec</b> , Montreal, as part of the conference on Filmic Interventions (see "Accepted Conference" 3).	12.10.2010
Gustav Deutsch: <b>PRIVATE SANDNES</b> – a cinematographic atlas. Single channel DVD Installation, im Rahmen der Ausstellung <i>TIDSMASKINEN, en reise tilbake – til fremtiden</i> , KINOKINO, Sandnes, Norwegen	11.09. – 31.10.2010
Hann Schimek (gem.m. Christa Auderlitzky): <b>GRÜNZEUG/ URBAN WILDERNESS</b> . Pocketfilmproduktion/ Filmprogramme/ Die Pflanzentauschbörse (im Rahmen des Sommerkinos/ Filmarchiv Austria)	01.07. – 22.08.2011

**II.2. Please cite here any further publications of the WWTF project team, which are closely linked to the topic of the WWTF project. [closely related output]**

**Publications**

Total Number:   4  

Full reference of publication	Published /in press	Under review
Vrääth Öhner: Stein des Anstoßes. Zum nationalsozialistischen Lueger-Bild in <i>Wien 1910</i> . In: Christian Dewald, Michael Loebenstein, Werner Michael Schwarz (Hg.): <i>Wien im Film. Stadtbilder aus 100 Jahren</i> . Wien 2010, S. 92-99.	X	
Siegfried Mattl: Ein Schuss Mondänität. Die Phantasmagorie eines "amerikanischen" Wien in Schlagerfilmen der 1930er Jahre. In: Christian Dewald, Michael Loebenstein, Werner Michael Schwarz (Hg.): <i>Wien im Film. Stadtbilder aus 100 Jahren</i> . Wien 2010, S. 69–74	X	
Michael Loebenstein, gem. mit Christian Dewald / Werner Michael Schwarz: Erzählte Stadt, gefilmtes Wien. In: Christian Dewald, Michael Loebenstein, Werner Michael Schwarz (Hg.): <i>Wien im Film. Stadtbilder aus 100 Jahren</i> . Wien 2010, S. 13ff.	X	
Michael Loebenstein: Filmvermittlung als Geschichtslabor. In: Bettina Henzler, Winfried Pauleit, Christine Ruffert, Karl-Heinz Schmid, Alfred Tews (Hg.): <i>Vom Kino lernen</i> . Berlin 2010	X	

**Optional: Explanations and comments**

The results of the project will be published in a one-volume-book, focusing on particular types of images and organized alongside thematic issues. The manuscript should be finalized in spring 2012.

As so far members of the project have been invited to publish on specific topics of cinematic city Vienna in peer-reviewed journals (e.g. "Journalism and Mass Communication")

**II.3. Please mention here any new (academic) cooperation which has been developed as a result of the WWTF project. [cooperation]**

Total Number:   14  

Name of Partners	Purpose of cooperation	when
Irish Film Institute (Sunniva O'Flynn, curator), Dublin, IE	Methodological exchange in regard to local identities and ephemeral film	From 03/2010



University College Cork, Cork, IE (Dr Laura Rascaroli of the Department of Italian; Dr Barry Monahan and Dr Gwenda Young of the Department of English)	Methodological exchange in regard to local identities and amateur film and newsreels	From 03/2010
Univ. Prof. i.R. Dr. Heide Schlüpmann (Goethe-Universität Frankfurt/Main, Kinothek Asta Nielsen, Frankfurt/Main, DE)	Methodological exchange in regard to gender identities and ephemeral film; development of joint workshops	From 10/2009
Ass. Prof. Dan Streible (Tisch School of the Arts, New York University, New York, USA); director 'Orphans Film Symposium, New York / USA	Methodological exchange in regard to conceptualizing and presenting orphan films	From 07/2009
Prof. Julia Noordegraaf (Universiteit van Amsterdam, Amsterdam, NL)	Methodological exchange in regard to local identities and amateur film and newsreels; joint conference panel	From 12/2009
Dr. Ryan Shand (University of Liverpool, GB)	Methodological exchange in regard to questions on the representation of the city in ephemeral and amateur films	From 02/2010
Mats Jönsson (Lund University, Sweden)	Methodological exchange in regard to questions on the representation of the city in ephemeral and amateur films	From 02/2010
Dr. Wolfgang Kos (Direktor), Dr. Werner Michel Schwarz (Kurator), Wien Museum, Wien, AT	Methodological exchange in regard to Viennese history and topography and film; development of spin-off projects and cooperations	From 05/2009
Mag. Herbert Justnik (Kurator, Museum für Volkskunde), Wien, AT	Methodological exchange in regard to Viennese history and amateur film; development of spin-off projects and presentations	From 02/2010
Ass. Prof. Michael Cowan, German Studies Department, McGill University, Montreal, Canada	Joint research and panel collaboration in regard to modernity and film / sponsored film and advertising film and Austrian identity.	From 10/2009
Meg Labrum, Senior Curator Film, Documents, Artefacts and Curatorial Connections, National Film and Sound Archive of Australia (Canberra, Australia)	Methodological exchange in regard to questions on the curation and research of ephemeral and orphan films	From 01/2011
Patrick Vonderau, Associate Professor at the Department of the Department of Cinema Studies, Stockholm university	Methodological exchange in regard to conceptualizing and researching ephemeral films	From 09/2010
Rick Prelinger, Prelinger Archives	Methodological exchange in regard to conceptualizing and presenting ephemeral films in a digital environment	From 04/2010
Glasgow University, Dept. Theater Film and Television Studies, Dr. Ian Craven	Methodological exchange in regard to curating and researching ephemeral and orphan films	From 06/2010

**II.4. Which patents emerged from the WWTF project? [Patents]**

Total Number:     

Name of patent	Where (USPO/EPO/national)	Applied	accepted

**II.5. Which other commercialization steps emerged from the WWTF project? [commercialization]**

**Licence agreements**

Total Number:     

Name of licence agreement	Under pre- paration	Established since...

**Spin offs / Start ups**

Total Number:   6  

Name of spin off / start up	Under preparation	Established since...
Michael Loebenstein-curated, by invitation of Wien Museum, the exhibition <b>Wien im Film. Stadtbilder aus 100 Jahren</b> (Wien Museum, May–Sep 2010). While it deals with the city in fiction film methodological premises of Film.Stadt.Wien have informed curatorial decisions and have been a fundamental reason for being nominated as a curator for this exhibition.		X
<b>Ephemeral Vienna. A screening and lecture hosted by Film.Stadt.Wien.</b> Austrian Cultural Forum New York, April 9 2010		X
<b>Like Seen on the Screen – Die Medien und unsere Lebenswelten.</b> Application for funding for a 2-year research project under the program <i>Sparkling Science: Wissenschaft ruft Schule</i> (BMWf, AT). This project was explicitly applied for as a spin-off of Film.Stadt.Wien and has been approved on June 9, 2010. Start: Sep 2010.		X
<b>Archäologie des Amateurfilms.</b> Ausgrabungen zur visuellen Kultur der Moderne. Application for funding for a 2-year research project under the program of the <i>FWF</i> (AT) Researchers: Vrääth Öhner, Karin Fest, The project was funded 12/2010 and commenced 02/2011.		X
<b>Research project on the <i>media wien</i> archive.</b> A 2-year project conducted by Dr. Siegfried Mattl and Mag. Jakob Zenzmaier (Ludwig Boltzmann Institut) to explore and research the media wien collection at the Municipal Archives (Wiener Stadt- und Landesarchiv). Funded by the City Council of Vienna, Summer 2011. Commenced September 2011		X
<b>Ephemeral Films: National Socialism in Austria.</b> A 2-year research and preservation project conducted by Dr. Ingo Zechner & Michael Loebenstein, in cooperation with Ludwig Boltzmann Institut, Österreichisches Filmmuseum and the United States Holocaust Memorial Museum (Washington D.C., USA). Funded by Zukunftsfonds der Republik Österreich. Commenced August 2011		X

#### **4. Comments on cost structure**

*Please explain differences more than 20% (and 2,000 Euros) compared to the original budget.*

As indicated in the original agreement the Personal Costs were raised over the project period through means made available by the overheads. Thus a 3,7% deficit is reported.