

**Extended Deadline: Call for Papers #filmculture, *Montage AV* 34/2/2025 – new deadline:
15 June 2025**

Film culture involves more than films and movie theaters. It also manifests itself in material objects and discourses that accompany production and exhibition, merchandising, everyday conversations, fandom, and film journalism. Digitalization, streaming, and sharing on video platforms have decentered and broadened the reception of movies. Furthermore, films no longer circulate exclusively as integral works, but reach their audience on social networks in the form of innumerable clips and snippets. Individual frames or clips are often taken from films and manipulated or sampled to fit new contexts of reception. This is related to older forms of fan activity like scrapbooks and collections of star portraits, or the informal discussion about movies in early internet forums. However, the audience's use of film materials is now subject to the requirements and constraints of messenger services, sharing platforms, or online communities. The success of moving images is now measured in 'likes' and 'shares,' which may influence the films' popularity, as well.

Moving pictures can be distributed in digital, mobile, and adaptive formats and be used by various actors, whether as alternating thumbnails for marketing on Netflix, links between Signal, Telegram, and WhatsApp and the GIF database Giphy, meme pages for fun, or community building among fans and connoisseurs on Facebook and Instagram, video essays and tutorials as a popular form of film education as well as film criticism on YouTube, Vimeo, and TikTok, re-enactments of film scenes as part of the 'memefication,' upscaling, or replication of film images by AI tools, nerdy best-of lists, and practical tips from film students. These kinds of influencing and activating formats legitimize (historical) films and the medium itself for the contemporary audience, also showing that film is a rewarding object in popular culture. Playful kinds of appropriation like memes, crack edits, mashups, reaction videos, fake trailers, rants, tier lists, video explanations and analyses, etc. are not only widespread forms of reception, but also fully integrated in marketing strategies by film production and distribution firms, which – once again – coopt and purposefully re-direct fan activities. Networked film culture always involves questions of power over the interpretation of images and their legacy. In what form we encounter (historical) films influences how we remember them and what they tell us about the past.

The issue #filmculture of *Montage AV* (Vol. 34, issue 2) will look at practices and discourses in the broadly defined area of the online circulation of moving pictures. We would like to investigate what forms the contemporary culture of reception takes on social media or image

and sharing platforms, what traditional, pre-digital kinds of discussion about film they connect to, transform, or ignore. Since the internet services are used privately as well as commercially and by (semi-)professional intermediaries, the recipients are confronted with a mass of audiovisual content that deals with mainstream and marginalized film cultures in very diverse ways.

How do the possibilities of appropriation and recycling as well as the digital metrics change the discourses about films and film culture? What influence do the platform logic and the new formats and practices have on our perception, our historical understanding, and our use of the medium? What opportunities arise for cultural education about film, how can the platforms be employed? And how do users talk about films as they navigate their way through the cultural and social life worlds on the internet?

We welcome submissions in German or English with a length of up to 35,000 characters (approx. 5800 words). Britta Hartmann (britta.hartmann@uni-bonn.de) and Jana Zündel (Zuendel@tfm.uni-frankfurt.de) will be glad to answer any questions or provide additional information. Please send your submissions to them or to montage@snafu.de by **15 June 2025**.