WELCOME!

Dear Summer School Participants,

This year’s Summer School kicks off a new research initiative at the Research Center for Media and Communication (RCMC) at the University of Hamburg. This Summer School is also the first international one: we are happy to welcome delegates and speakers from 19 countries and three continents. We look forward to a productive week of fruitful exchange with all of you. All of the information you might need in the coming days can be found on the following pages.

With the very best wishes,

Prof. Dr. Uwe Hasebrink
University of Hamburg,
Instut für Medien und Kommunikation/
Hans Bredow Institute for Media Research/
Research Center for Media and Communication

PD Dr. Andreas Stuhlmann
University of Hamburg,
Institut für Medien und Kommunikation/
Research Center for Media and Communication

Ramona Bäuml, M.A.
(Communication)
University of Hamburg,
Institut für Medien und Kommunikation/
Research Center for Media and Communication

Sebastian Bartosch, B.A.
(Communications)
University of Hamburg,
Institut für Medien und Kommunikation/
Research Center for Media and Communication

Benjamin Fellmann, M.A.
(Curator Open Space)
University of Hamburg,
Kunstgeschichtliches Seminar

Marie Helena Harder, Dipl. Theat.Wiss.
(Summer School Blog)
University of Hamburg,
Institut für Medien und Kommunikation/
Graduate School for Media and Communication

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The Summer School is a joint project between the Research Center for Media and Communication (RCMC) at the University of Hamburg and the Hans-Bredow-Institute for Media Research, funded by the Medienstiftung Hamburg / Schleswig-Holstein.
GENERAL INFORMATION

About the Summer School
This year’s Summer School at the Research Center of Media and Communication at the University of Hamburg picks up on a crucial issue for current media development – a topic relevant to academia, media practice and media policy: in the age of digitisation, the landscape of media and communications is being increasingly influenced by phenomena that can be viewed as reappropriations of previously published media communications. This Summer School will pursue central questions about the kinds of appropriated media communications that are being developed and the relationship between ‘old’ and ‘new’ shaping them. This repurposing will be analysed from four different perspectives: repurposing as recombination, as reactualisation, as piracy and as plagiarism.

Contact us:

Summer School Office:
Research Center for Media and Communication
Graduate School for Media and Communication
Mittelweg 177, Room N0047
20148 Hamburg

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Marie Helena Harder: remediation@uni-hamburg.de

Emergency calls:
Do not forget to include the prefix +49 if you make a call from a non-German mobile phone.
Police: +49110; ambulance/fire brigade/emergency physician: +49112
These numbers work on every mobile phone, even on those without SIM card or PIN.
Poisoning emergencies: +49 (0)551 19240

Public transport:
The HVV, Hamburg’s local public transport operator, offers 9 am day-tickets (“9-Uhr Tageskarten”). These are valid for unlimited travel on the date of issue, Mon–Fri from midnight until 6 am and from 9 am until 6 am the following day. You can buy your ticket from ticket vending machines, from bus drivers or online. Weekly season tickets as well as tourist passes are also available, however these must be purchased at HVV service centers, e.g. at the main station or at “Dammtor” station.
See also: http://www.hvv.de/en/tickets/

Taxi:
Unfortunately, we cannot refund any expenses for taxi rides. If you would like to call a taxi anyway, we suggest the following numbers:
+49 (0) 40 22 11 22 +49 (0) 40 211 211 +49 (0) 40 66 66 66
Fares/Rates: initial charge: 2.90 €, approx. 2.80 €/km.
ABSTRACTS & CVs

Monday, 7/29/13

1.30 pm | Workshop | Room N0071/N0073
(until Friday, 8/2/2013; see timetable)

Marie Helena Harder, Insitut für Medien und Kommunikation, University of Hamburg/
Graduate School for Media and Communication

Social Media

Blogs and social media have been remediating, repurposing and evaluating media content of all sorts since the 1990s. The number of single author blogs has since risen exponentially, it seems almost impossible to keep an overview of the landscape of web publishing. So is successful blogging possible at all? And if so, what does it look like?

These questions we want to further explore in this workshop for which we will meet for an hour each day. Starting off with daily input on blogging and social media, we will first draft a concept for the Summer School’s wordpress-blog in order to then fill it with our own content over the course of the week – and beyond. If desired, this could be seized as the kick-off for an interdisciplinary “multi author blog” by a network of international scholars on a crucial topic that promises to become even more relevant in the coming years.

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Marie Helena Harder studied Media Culture, German Language and Literature, Applied Theatre Studies and Film at the Universities of Hamburg, Giessen and Rennes (FR). In her diploma thesis, she analysed representations of new images of womanhood in British and US-american media at the end of the 19th century. After a traineeship at Rowohlt publishing house, she gained several years of work experience as an editor as well as journalistic experience in print media, radio and television (NDR Kultur, NDR aktuell, 3sat Kulturzeit, hr2 and ARD Tagesschau, amongst others). In her dissertation project, she sets out to explore contemporary representations of femininity in mass media for iconographical content.

remediation@uni-hamburg.de
Media and Memory in a Digital Age: Some Questions for Researchers

Drawing from the books *Save As… Digital Memories* (2009), *Media and Memory* (2011), and *Emotion Online: Theorizing Affect on the Internet* (2013) this presentation will explore the term memory as it pertains to media discourses, forms, practices, industries and technologies. The theorisation of memory in terms of media and modes of transmission will necessitate a broad understanding of cultural and personal heritage, popular culture and fandom, collective and historical representations. The paper will draw upon a number of key examples to support the theoretical ideas, for example YouTube. The remembering of the researcher as a person with a body, memories and feelings who explores others’ bodies, memories and feelings with, through and about media is critical to any methodological approach. The paper will present the mixed methodologies I have used as well as a call to research digital memory culture as a sustainable concept. That is, if researchers are to explore mediated memory in their projects, then what underlying economies of memory is their research forgetting?

Joanne Garde-Hansen is Associate Professor in Culture, Media and Communication at the Centre for Cultural Policy Studies, University of Warwick, United Kingdom. Her research and teaching focus upon two strands: media, memory, archives and heritage; and media, gender, emotion and ageing. She has published widely on (digital) media and memory, and her recent public talks have ranged from Madonna and popular culture to flood memories in Gloucestershire, digital storytelling and the work of the Dennis Potter Heritage Project. She is a Fellow of the HE Academy and was nominated for a National Teaching Fellowship in 2005. Recent books include the collection *Save As… Digital Memories* (Palgrave Macmillan 2009), co-edited with Andrew Hoskins and Anna Reading and *Media and Memory* (Edinburgh University Press, 2011).

J.Garde-Hansen@warwick.ac.uk
Since the 1980s, this world has been characterised by four developments: the growth of political democracy, the growth of online democracy, the growth of corporate power, and the growth of corporate propaganda as a means of protecting corporate power against democracy. \textit{Mocracy} examines consumerism, capitalism, oppression, the rule of misery and the help industry. People are becoming a mass ornament, architecture a tuning tool for societies, self optimising in file. Charity is the other side of democracy, while democracy appears as a lifestyle option for the rich. Michael Jackson is the soundtrack of the neoliberal 80s, a choreography of democracy. 
The film itself imitates democracy in a nutshell, representing a failing polyphonie. In this sense, \textit{Mocracy} is a musical journey through Kazakhstan, Kosovo, Pyonyong, Detroit, Moscow and Berlin, a neverland, the utopia of a non-place. Thus, the film clip serves as a disappropriation of the individual torso.

\textbf{Christian von Borries} produces media from other media. He is an orchestra conductor, composer and producer of site specific psychogeographic projects. His work has been commissioned by the Lucerne Festival, the Kunstfest Weimar, the Volksbuehne Berlin, Kampnagel Hamburg and Documenta 12 amongst others. His CD “replay debussy” won an echo award. His first film \textit{The Dubai in Me} won a prize at the FID Marseille film festival and was shown at film festivals all over the world as well as at the Yekaterinburg Industrial Biennale and the Principio Potosi exhibition in Madrid, Berlin and online. His second film \textit{Mocracy} won the Klaus-Wildenhahn-Prize at the dokumentarfilmwoche hamburg. He is an anti-copyright activist and lives in a green house in Berlin. In 2011 he was guest professor for architecture at the art academy in Nuremberg and in 2012 he taught at the film school HFF in Potsdam. This year he took part in the Venice Biennale, at the Central Asian pavilion.

cvb@masseundmacht.com
www.masseundmacht.com
www.the-dubai-in-me.com
www.hegemonietempel.net
Tuesday, 7/30/13

9 am | Keynote | Room N0071/N0073

Mirko Tobias Schäfer, Universiteit Utrecht (Netherlands)/Universität für angewandte Kunst Wien (Austria)

Permanent Reiteration: User Generated Content as RePin, ReTweet, ReShare, ReWhatever

Easy ways of using interfaces to edit media content have constituted a low threshold for users to participate in media production and distribution. All of a sudden, people formerly described as the audience have been labeled the producers. In contrast to this overly optimistic view, others have vilified user productivity as a mere cult of amateurs (Keen 2007). However, what has been widely neglected is the way in which social media have been facilitating, co-shaping and controlling user activities. Due to their easy to use interfaces, the threshold for participation has been lowered even further in order to win new demographics of users who had not been using the features of the internet to create their own content. By implementing user activities into interfaces and business models, popular social media platforms have pressed ahead with the commodfication of the world wide web. Most users perceive the web solely through the access points of Twitter, Facebook, Instagram, Pinterest and of course Google; and frequently they do not use a computer for it, but rather a mobile phone. The key to success for these platforms lies, as my talk argues, in the way they enable users to produce content without actually creating anything. Share features as the Repin or the ReTweet reduce the creation of content to mere distribution. One could say that these platforms stimulate a segregation between the creation of content, which a minority does, and the distribution of content, which is pursued by the majority of users. In addition to the easy to use buttons for redistributing content, other features provide a comparably easy form of flagging or favoring content. In this talk I analyse how these ephemeral features of communication and distribution stimulate user activity and to which extent they challenge our understanding of participation.

Mirko Tobias Schäfer is Assistant Professor for New Media & Digital Culture at the University of Utrecht and Research Fellow at the Vienna University of Applied Arts. He explores technology and analyses socio-political debates on technology. Mirko is the author of Bastard Culture! How User Participation Transforms Cultural Production (Amsterdam University Press 2011). Mirko blogs at www.mtschaefers.net and is on Twitter as @mirkoschaefer.

mts@mtschaefers.net
Christian von Borries, Orchestra Conductor, Composer, Producer & Director, Berlin

Technology as a Political Subject

As it is becoming more and more obvious that, in order to produce media, we use other media as a library or quarry, we have to think of technology and content as one entity. But today, these media are all just data files – only software can determine which kind.

It might be interesting to look at the content and media technology of the past to fully understand this shift. And we should ask why the political character of technology itself has always been neglected. Friedrich Kittler says the ultimate subject of history is technology. My film MOCRACY, which contains many samples of adapted material, might be a good example for understanding this shift – on the one hand a democratisation of means, on the other the creation of proprietary systems surrounding the internet and its users.

Christian von Borries, for biography & contact see page 6.
Tuesday, 7/30/13

4.45 pm | Workshop | Room N0006/N0008

Michel Clement, Institut für Marketing und Medien, University of Hamburg/Research Center for Media and Communication

Christian Sommer, Motion Picture Association of America (Germany), Berlin

The Dark Side of “Repeat, Remix and Remediate”: How is the media industry influenced by illegal activities and what can they do against it?

In this workshop session we present the results of a large empirical study (see abstract below) and discuss together with Christian Sommer how illegal activities can be reduced.

Abstract of the paper: The rise of the Internet and new online services have led to wide scale illegal distribution of digital products, such as music, movies, games, and e-books. We analyze and discuss with the participants whether the entertainment industry should fight piracy by providing specific offers that maximize the utility for piracy segments, i.e., by optimizing timing and pricing strategies, or if they should simply accept a certain level of piracy. We combine Becker’s (1968) economic approach to analyze social issues with random utility theory to develop a choice model for media products in which we account for pirated alternatives. In two large-scale empirical studies, we confirm the validity of the model in the movie and book context. Based on (piracy corrected) choice shares, we predict revenues for over 17 million potential market configurations. The results are highly consistent in both industries and show that optimizing timing and pricing decisions has very limited impact on revenue. Thus, from a managerial perspective, it is very difficult to substantially increase revenues by strategically introducing new products that are targeted specifically toward piracy segments.

Michel Clement is Professor for Marketing and Media Management at the Institute for Marketing and Media at the University of Hamburg in Germany. He is also director of the Research Center for Media and Communication at the University of Hamburg. Professor Clement holds a doctoral degree in marketing from the Christian-Albrechts-University in Kiel and worked for three years in various management positions for Bertelsmann in the media industry. His research focus is on media management, service innovations, and customer management.

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www.imm.uni-hamburg.de

Christian Sommer is representing the Motion Picture Association (MPA), the international branch of the Motion Picture Association of America (MPAA), in all policy outreach, stakeholder and advocacy work in Germany. The MPA is a trade association that represents the interests of six major international producers and distributors of films, home entertainment and TV programmes (Paramount Pictures, Sony Pictures, Twentieth Century Fox, Universal Studios, Walt Disney Studios and Warner Bros.). Prior to this, Christian Sommer was responsible for the anti-piracy strategy for Warner Bros. Entertainment in Europe, Middle-East and Africa for almost a decade. Christian Sommer holds a law degree from the University of Hamburg.

christian_sommer@mpaconsultant.org
Wednesday, 7/31/13

9 am | Lectures | Room N0006/N0008

Nishant Shah, Centre for Internet and Society, Karnataka/Bangalore (India)

Guilty until Proven Innocent: Pirates, Pornographers, Terrorists and the IT Act in India

Wolfgang Schulz, University of Hamburg/Hans Bredow Institute/Research Center for Media and Communication, Hamburg & Alexander von Humboldt Institute for Internet and Society, Berlin

The King is Dead, Long Live the King: The Ambiguous Role of Copyright in a Digital Society

The first talk looks at everyday cultural practices of sharing, expression and community building and how they have shaped the IT Act of India, throwing up challenges for legal scholars and law enforcers, and how this has affected the contemporary landscape of Internet and Society in that country.

Building on this, the second talk will explore the role of copyright in the so-called digital society. In which cases do the cultural practices of sharing create legal problems and what can be dealt with when applying the existing legal framework? Is “intellectual property” an outdated concept or has it become even more important in the digital society?

Nishant Shah is the founder of and Director of Research at the Bangalore-based Centre for Internet and Society. His doctoral work at the Centre for the Study of Culture and Society examines the production of a technosocial subject at the intersection of law, internet technologies and everyday cultural practices in India. As an Asia Scholarship Fellow (2008-2009), he also initiated a study that looked at what goes into the making of an IT city in India and China. Nishant’s current research engagement since 2009 has been with the possibilities of social transformation and political participation in young peoples’ use of digital technologies in emerging ICT contexts of the Global South. Working with a community of 150 young people and other stakeholders in Asia, Sub-Saharan Africa and Latin America, he has co-edited a 4-volume book titled Digital AlterNatives with a Cause? and an information kit titled D:Coding Digital Natives. He is currently also engaged in a project that seeks to articulate the intersections of digital technologies and social justice within the sphere of higher education in India. He is a founding member of the Inter Asia Cultural Studies Consortium and has also worked as a cyberculture consultant for various corporations such as Yahoo!, Comatat Technologies, Khoj Studios, and Nokia.

Wolfgang Schulz is Professor for “Media Law and Public Law including Theoretical Foundations at the University of Hamburg. This comprises a joint placement between the University of Hamburg and the Hans Bredow Institute. Since 2001 he has been a member of the board of directors of the Hans Bredow Institute. In February 2012 he was also appointed director of the Humboldt Institute for Internet and Society in Berlin. His work emphasises the freedom of communication, problems of legal regulation with regard to media content, questions of law in new media – above all in digital television – and the legal bases of journalism, but also the jurisprudential bases of freedom of communication and the implications of the changing public sphere on law. In addition, he works on the forms taken by the state’s functions, for instance in the framework of concepts of “regulated self-regulation” of “informational regulation”. Many of his projects are designed to be internationally comparative.
12 am | Workshop | Room N0006/N0008

Marissa Munderloh, University of St. Andrews (Scotland)

Remediating Hip-hop Culture

Hip-hop culture has consisted of different artistic movements comprising sounds, materials, movements and technology since its development during the 1970s in the South Bronx neighbourhood of New York City. Hip-hop’s worldwide adaptation has not only imitated, repeated and remixed the culture’s initial practices. Its main art forms – dancing, rapping, DJing and graffiti – have also become subject to global processes of remediation. In this interactive workshop we will discover to what extent the influence of media has shaped and altered hip-hop’s aesthetic norms and cultural values, from its original forms and functions until today.

David Hanke, Renegades of Jazz, Producer & Resident DJ Mojo Club, Hamburg

Remixing: A Practical Approach

The practice of remixing is at the core of musical creativity and innovation today. It is both a practice of reference and recognition and of competition. This workshop will shed light on the rules and traditions of this subcultural custom on the one hand and its tools and technical processes on the other.

Marissa Munderloh gained her B.A. in Communication at the University of Massachusetts Amherst before receiving her Master’s degree in Cultural Identity Studies at the University of St Andrews, Scotland. Having stayed in St Andrews, Marissa is currently in the final stages of her PhD degree. Her research focuses on constructions and representations of national identity in German hip-hop culture expressed through dance, graffiti, rap and music.

mm2248@st-andrews.ac.uk

David Hanke aka Renegades Of Jazz, has ten years of experience under his belt as producer and remixer specializing in Northern Jazz, Funk, Soul & Hip-Hop. He is resident DJ at Hamburg’s Mojo Club since it’s reopening in 2013. David is the owner of two labels, Hiperbole Records and Freesoul 45 and has previously been a major contributor to Rebel Radio. He puts out raw and heavy produced music, fusing Jazz with Breakbeat elements, to bring the Jazz back to the dancefloor. Renegades Of Jazz are signed to Smoove’s label Wass Records based in UK.

info@renegadesofjazz.com
www.renegadesofjazz.com
www.facebook.com/rawjazzcuts
renegadesofjazz.bandcamp.com
It has been said that all stories are just variations on a few familiar themes. On the one hand, we relish stories that are instantly familiar to us, in which we recognise the main characters and plots and feel instantly “at home.” On the other, audiences are easily bored with the same old thing over and over again. Therefore, new stories created from the old offer audiences the perfect opportunity to tread the line between familiarity and novelty to maximise enjoyment and interest. During this talk we will examine how audience attention and emotions are captured via the pathways of novelty and familiarity, and how “renewed” and “remixed” media may play on these psychological mechanisms to provoke enjoyment and interest in viewers.

Allison Eden is an Assistant Professor of Communication Science at VU University Amsterdam. Her research focuses on media psychology, in particular why people seek out media entertainment, and the moral, cognitive, and emotional effects of these choices. Allison can be found online @allison_eden or at http://allisoneden.wordpress.com/

a.l.eden@vu.nl
4.30 pm | Roundtable Discussion | Room N0006/N0008

Joan K. Bleicher, Kathrin Fahlenbrach & Andreas Stuhlmann, Institut für Medien und Kommunikation, University of Hamburg/Research Center for Media and Communication

Remediation Unchained

Ever since Jay David Bolter and Richard Grusin came up with the new label “remediation” to designate a commonplace in media historiography, where new media achieve their cultural significance by paying homage to, rivalling, and “refashioning” earlier media, the term has informed much recent research. Bolter and Grusin have also argued that earlier media refashioned one another: photography remediated painting, film remediated stage production and photography, and television remediated film, vaudeville, and radio. In this panel discussion we will shed light on alternative ways in which the term remediation can be employed in Media Studies and show how different media such as television, media icons and mashups have been digitally remediated.

Joan K. Bleicher, is Professor for Media Studies at the University of Hamburg. She explores current developments in television as well as online media. One focus lies on Internet Television.
joan.bleicher@uni-hamburg.de

Kathrin Fahlenbrach is Professor for Film- and Media Studies at the University of Hamburg. A focus of her research is on the remediation of iconic pictures in media culture. Another focus of her research is on cognition, embodiment and metaphors in moving images. She is the author of the book Audiovisual Metaphors. Embodied and Affective Aesthetics in Film and Television (original title: “Audiovisuelle Metaphern. Zur Körper- und Affektästhetik in Film und Fernsehen”, Marburg: Schüren-Verlag).
kathrin.fahlenbrach@uni-hamburg.de.

Andreas Stuhlmann, for contact see page 2.
Thomas Meinecke, Writer, Musician & DJ, Berg/Eurasburg (Germany)

Adventures in Sonic Fiction: The English Voice of Thomas Meinecke

Thomas Meinecke is the “godfather of the literary remix” in Germany. In his work, he takes experimental techniques of collage, assemblage and installation, as developed by Brion Gyson, William Burroughs and Hubert Fichte, one step further. As a writer, musician and DJ, he is deeply influenced by pop culture and the philosophy of post-structuralism and deconstruction. Evidence of this can be found in his book *Ich als Text* (I as text) that documents his performance delivering the prestigious poetry lectures at Frankfurt University during the winter semester of 2011/12. Two of his novels, *Tomboy* and *Hellblau* (Pale Blue) were recently published in the U.S. (2011 and 2012). Meinecke will read mainly from *Pale Blue* and will talk about poetics and performance, the processes of translation and copying, about Frankfurt and Brazil, Detroit and Berkeley and his recent U.S. campus tour, professional lookalikes and the color of Mariah Carey’s skin. There will also be music.

Thomas Meinecke is a writer, musician and DJ. Born in Hamburg in 1955, Thomas moved to Munich in 1977 where in 1978 he founded the avant-garde journal *Mode & Verzweiflung* (Fashion & Despair). In the 1980s, his sporadic columns and articles e.g. for the weekly paper Die Zeit, were followed by first short stories, collected in the volumes *Mit der Kirche ums Dorf* (1986) and *Holz* (1988). His first novel *The Church of John F. Kennedy* (1996) received critical attention and won him a number of literary awards. *Tomboy* (1998), *Hellblau* (2001), *Musik* (2004), *Jungfrau* (2008) and *Lookalikes* (2011) were also met with the same enthusiasm. He was Writer-in-residence at the universities of Munich and Essen, and has won the „Kranich mit dem Stein“ Award of the Deutscher Literaturfonds Darmstadt (1998) and the Karl Sczuka Award for Radio Play as Audio Art (2008) amongst others. Thomas is also a musician and performs with his band Freiwillige Selbstkontrolle (F.S.K.). In their 30-year history, F.S.K. released roughly thirty singles, EPs and LPs, on labels such as ZickZack, Sub Up or Buback. Thomas also works as a DJ in clubs and for radio stations across the country. In 1994, he moved with his wife and daughter to a small Bavarian village 30 miles outside of Munich.
**Friday, 8/2/13**

12.30 pm | Workshop | Room N0006/N0008

**Thomas Meinecke**, Writer, Musician & DJ, Berg/Eurasburg (Germany)

"I as Text": Remixing in Literature and Music

The view that literature is a fabric of pretexts, a network of texts, a circulation of meaning, is widely accepted across literary studies and philologies. But in the various arenas of the cultural industry, the image of the writer or the poet is still determined by the traditional view that he is original creator of a 'work.' In this workshop Thomas Meinecke will present his views and share some of the techniques he has used in his own works that are regularly labelled 'literary remixes.'

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**Thomas Meinecke**, for biography & contact see page 15.
ACCOMODATION

Speakers
All Summer School speakers are accommodated at the “Hotel Wagner im Dammtorpalais”, located approx. 500 m (a 7-minute walk) from the main venue (R, see also map on page 19). The hotel is located next to Dammtor station, which is served by long-distance trains as well as local railway lines and busses (see also page 22).

Hotel Wagner im Dammtorpalais
Moorweidenstraße 34
20146 Hamburg
Phone: +49 (0) 40 450 131 0
Fax: + 49 (0) 40 45 01 31- 69
info@hotel-wagner-hamburg.de
Delegates
Summer school attendants were able to book a bed from a reserved contingent at the hostel “Schanzenstern” until July 1. The hostel is located in the quarter “Sternschanze”, which has a wide range of restaurants and bars on offer. The closest train station “Sternschanze” is served by the lines U3, S11, S21 and S 31. Dammtor station, from where you can walk to the Summer School’s main venue, is just one stop away. A connection to the airport is available via the main station.

If you still need to book a room and/or want to book your bed elsewhere, we suggest the following places near the Summer School venue:

**Hostel “Superbude St. Pauli”**, Juliusstraße 1-7, 22769 Hamburg, stpauli@superbude.de, phone: + 49 40 / 807 91 5820
**Mini Hostel „Night Lodge“,** Bundesstraße 8, 20146 Hamburg, booking@night-lodge.de, phone: + 49 40 / 411 88 3033
**Hostel “Instant Sleep“, Max-Brauer-Allee 277, 22769 Hamburg, backpackerhostel@instantsleep.de, phone: +49 40 / 431 82 310
**DJH Youth Hostel “Auf dem Stintfang“,** Alfred-Wegener-Weg 5, 20459 Hamburg, jh-stintfang@djh.de, phone: +49 40 / 570 15 90
**Hotel “Pension Fink“, Rothenbaumchaussee 73, 20148 Hamburg, hotelpension-fink@web.de, phone: +49 40 / 44 05 71
**Hotel “Gästehaus Schlafschön“,** Monetastraße 4, 20146 Hamburg, barenscherhh@aol.com, phone: +49 40 / 413 54 949
**Hotel “Pacific“, Neuer Pferdemarkt 30-31, 20359 Hamburg, info@hotel-Pacific.de, phone: +49 40 4395095

For further alternatives, just visit one of the usual hotel booking sites, e.g. [www.hrs.com](http://www.hrs.com) or [www.hamburg-travel.com](http://www.hamburg-travel.com).
VENUES

Main Venue
Unless otherwise noted, all Summer School events will take place in the university’s main administrative building, **Mittelweg 177, 20148 Hamburg**. The Summer School office is located on the same floor, in room N0047. All rooms are located on the ground floor and are accessible barrier-free. The venue is 800 m (a 10-minute walk) away from the train station Dammtor as well as the bus station “Bf. Dammtor”. The university’s main campus with multiple cafeterias/lunch facilities is less than 800m away (a 10-minute walk).

[R] Main Venue
Mittelweg 177
20148 Hamburg

[A] “Studierendenhaus” Cafeteria
Von-Melle-Park 2
Opening hours:
Mon - Thu 11 a.m. - 3 p.m.
Fri 11 a.m. - 2.30 p.m.

[B] “Campus” Cafeteria
Von-Melle-Park 5
Opening hours:
Mon - Thu 10 a.m. - 4 p.m.
Fri 10 a.m. - 3.30 p.m.

(Food service ends half an hour before the cafeterias close.)
3001 Cinema & Schanzenstern Restaurant – dinner & film screening on Monday
On Monday, July 29 at 8 pm, we will attend the screening of Christian von Borries’ film MOCRACY – NEVERLAND IN ME at the 3001 Cinema. Entry is free to all Summer School participants. The Cinema is located right next to the "Schanzenstern" hostel and restaurant, where we will have dinner beforehand. To get there from the main venue, take the S11, S21 or S31 train (in the direction of “Altona” or “Elbgaustraße”) from Dammtor to Sternschanze. After exiting the station, turn left into “Schanzenstraße“ and follow the street until the cinema appears on your right. It is located in an inner courtyard.

Schanzenstern
Restaurant
Bartelsstraße 12
20357 Hamburg

[A] 3001 Cinema
Schanzenstraße 75
20357 Hamburg

Norddeutscher Rundfunk (NDR) – excursion on Wednesday
On Wednesday, July 31 at 2.45 pm, we will go on an excursion to visit the Content Center of ARD News (ARD: Joint organisation of German regional public-service broadcasters). The NDR TV studios are located in the quarter “Lokstedt”. To get there from the main venue, take the bus 109 (in the direction of “HBF/Steintordamm”) to “U Gänsemarkt”. From Gänsemarkt, take the U2 train (in the direction of “Niendorf Nord”) to “Hagenbecks Tierpark”. After exiting the station, we will either walk along "Koppelstraße" and "Julius-Vosseler-Straße" or take the bus 281 (in the direction of “Lattenkamp”) to “Schillingsbekweg”. The NDR studios are signposted from here.

NDR Fernsehen
Hugh-Greene-Weg 1
22529 Hamburg
GOLEM and Golden Pudel Club– reading and clubbing on Thursday
On Thursday, August 1 at 8 pm, Thomas Meinecke will read from his works, e.g. his novels Tomboy and Hellblau (Pale Blue) and play some music at the club GOLEM. There will be a DJ set at the Golden Pudel Club afterwards. Entry is free to all Summer School participants. GOLEM is located at “Große Elbstraße”, at the harbour, on the banks of the River Elbe. To get there from the main venue, we will walk to the bus stop “Stephansplatz” (on the southern side of Dammtor station) and take the bus 112 (in the direction of “Neumühlen/Övelgönne”) to “Fischmarkt”. From there, we will walk along “Sankt Pauli Fischmarkt” into Große Elbstraße until we arrive at the club. The Golden Pudel Club is 450 m (a 6-minute walk) away from GOLEM. Just walk up Große Elbstraße towards Sankt Pauli Fischmarkt. Stay on Sankt Pauli Fischmarkt until you get to a footbridge. The Golden Pudel Club is then on your left.
TRAVEL INFORMATION

From Dammtor station
The main venue of the Summer School at Mittelweg 177 is 800 m (a 10-minute walk) away from the train station Dammtor, which is served by long-distance trains as well as local railway lines and busses.

To get to the main venue from Dammtor, cross the intersection at “Theodor-Heuss-Platz”. Walk down Mittelweg with the petrol station and park on your left side. The university building (no. 177) will appear on your right (see also map on page 19).

Arriving by train
If your train arrives at Dammtor station, just walk down the stairs or take the lift. Leave the main hall through the exit “Theodor-Heuss-Platz” and follow the directions above.

If your train arrives at Hamburg’s main station (Hauptbahnhof), take the local railway lines S11, S21 or S 31 (in the direction of Altona or Elbgaustraße) to Dammtor and follow the directions above.

From the main station, you can also take the bus (109, in the direction of “Alsterdorf”). After 11 minutes, exit at “Fontenay”; the main venue will be right in front of you (see also map on page 19).

Using public transport (U and S lines, busses)
Dammtor station is served both by local railway lines (S11, S21, S31) and busses (4, 5, 109). After arriving with one of the S lines or busses, just follow the directions above.

The closest subway (“U-Bahn”) stations are Stephansplatz (U1) and Hallerstraße (U1).

From Stephansplatz, either take the bus (109, two stops, exit at Fontenay) or walk up “Dammtordamm” until you reach Dammtor station and follow the directions above.

From Hallerstraße, head south on “Rothenbaumchaussee” towards “Hermann-Behn-Weg” and “Turmweg”. Stay on Rothenbaumchaussee for approx. 900 m, then turn left onto “Moorweidenstraße”. At the end of Moorweidenstraße, turn left onto “Tesdorpfstraße”, then right onto Mittelweg. The main venue will be right in front of you (see also map on page 17).

From the airport
The local railway line S1 runs between Hamburg Airport and Hamburg’s main station (Hauptbahnhof) every 10 minutes. The station “Hamburg Airport (Flughafen)” is located at the terminal and is easily accessible via lifts, escalators and stairs. The journey takes approx. 25 minutes. From the main station, you can take lines S11, S21 or S31 or the bus (118) to get to Dammtor (see above).

Of course, taxis and shuttle busses (“Jasper”) are also available, but please be aware that we cannot refund any expenses for taxi rides (see also page 2)
WLAN/TECHNICAL EQUIPMENT

WLAN access
There are two options for wireless network access at the Summer School’s main venue:

**Eduroam:** To use the eduroam service, make sure that your home university supports eduroam (see https://www.eduroam.org/). You (or your network administrator) will have to configure your notebook/mobile device accordingly. In Hamburg, just connect to the SSID “eduroam”.

**Guest login:** You can also ask us for a temporary guest access to the university’s WLAN (SSID “GUEST”). We will provide you with a unique username and password which will be valid for the duration of the Summer School as well as a manual that explains how to configure your notebook/mobile device.

Technical equipment at the venue
Rooms N0006/N0008, N0065/N0067, N0069 and N0071/N0073 are equipped with:
* 1 notebook for presentations
* 1 data projector with screen
* 1 smartboard
* 1 lectern with control panel and microphone
* 1 sound system w/ cable connector
* 1 VGA cable connector for PowerPoint/Keynote presentations on PC and Mac notebooks
* Power outlets

If you plan to bring your own notebook with you, please make sure you include all necessary adaptors (VGA-DVI, VGA-Lightning etc.). Germany has CCE7/4 power sockets and plugs (“Europlug” compatible), so make sure you include all necessary power adaptors for your devices as well.

FOOD AND BEVERAGES

Our break service will provide participants with sparkling and still water, juices, coffee and tea throughout the day. Snacks will also be provided during coffee breaks. Lunch costs must be met by participants. The Summer School’s main venue is within 800m (a 10-minute walk) of the university’s main campus with multiple cafeterias/lunch facilities (see also map on page 19). Suggestions for other places to eat will be made on the first day of the Summer School.

On Monday evening, there is a reservation for a Summer School dinner with all participants at the “Schanzenstern Restaurant”. Afterwards (8 pm), we will attend the screening of Christian von Borries’ film **Mocracy – Neverland in Me** (Germany 2012, 88 min, English with German subtitles) at the 3001 Cinema (see page 20).
# DELEGATES

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