

Abstracts

Remake as a Model for Film History and a Means to Study Film History: A Macro Historical Analysis

Kurt Van den Vonder

A macro historical analysis of the remake in (American) film history shows not only that the history of the remake can serve as a model for film history in general but also that it is possible to study film history by means of the remake. First a definition of the concept of the remake will be given. It is then possible to make a quantitative analysis of the history of the remake based on the historical data compiled by Nowlan and Wright Nowlan. The resulting figures can be contextualized through Allen and Gomery's traditional approaches to film history. Especially aesthetic, economic and technological approaches are very insightful. This contextual analysis of the history of the remake clearly shows that the remake is not purely a filmeconomical phenomenon, but that the remake also meets requirements originating from other contextual factors of film history. What's more, a separate analysis of the remake during the silent film era shows that the remake concept is not monolithic but changes through different eras in film history.

Key words: remake, film history, film historiography, macro historical analysis, contextual analysis

'Boundary-Setting' and 'Data-Setting': Television-Effects.

From a Transmission Model to a Cognitive Effects Model

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Many tv-effects theories are based on a 'transmission model' approach to study effects. 'Active viewer'-theory has made researchers aware of the fact that television programmes can have many different meanings for many different viewers. Nevertheless, television programmes generally do not allow a limitless number of interpretations. Television's ultimately limited number of readings should therefore be seen as creating 'boundaries' within which certain interpretations of the world receive more support than others.

Viewer activity will probably modify and mediate the 'mainstream pull' of television. This means that television drama (like non-fiction) is probably not very good at telling us what to think, but it may be telling us what to think *about*. This process was called 'data setting'. An empirical study in Flanders (909 respondents) offers support for the conclusion that television's effect on perceptions can be shown more easily than an effect on opinions (which require more cognitive processing and therefore 'multiple readings').

Key words: tv-effects, transmission models, cultivation, agenda-setting, cognitive effects