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### CA 155 TV POSTER ASSIGNMENT: STATEMENT OF ATTRIBUTION AND FAIR USE

In thinking about how my life could be translated and marketed to a television audience, I was guided by the lectures of Eric Hoyt, Assistant Professor of Media & Cultural Studies in the Department of Communication Arts at the University of Wisconsin-Madison. This poster was submitted as an assignment for Dr. Hoyt's class, Communication Arts 155: Introduction to Digital Production, in the Fall 2013 semester.

As I distilled my life to the parts that are both entertaining and unique, I realized I was thinking in movie stills. The new media concept of remix best expresses how I process life. I like to refer to my way of thinking as "Found Expression." This type of remix can be seen in Tumblr blogs when a subtitled film still is used to express the blogger's emotional state in lieu of her own words.

Like many middle class latch-key kids growing up in the suburbs of Wherever, I took full advantage of the hours home alone by watching television. I like to say that I watch "all the television." I also read a great deal, but I was much more selective in that medium. I only read Fantasy novels until I entered high school. When my freshman English teacher refused to accept my Independent Reading Book Report on Madeleine L'Engle's *A Wind in the Door*, I had to find something else to read. I don't remember why or how, but I decided on Emily Brontë's *Wuthering Heights*. Oddly, 19<sup>th</sup> Century Britain was foreign enough for my mind to accept its novels as a kind of Fantasy. I went on to do exceedingly well in my AP English classes simply because my favorite books happened to be canonical. I developed a sort of familial affection for movies and novels. Freud would say that the absence of parental figures allowed me to develop an intimacy with fictional characters. The death of my mother when I was sixteen deepened my bond with my family of characters from favorite movies and books. The height of this magic for me is when the two converge. I think this is a fundamental part of who I am.

The convergence of the 19<sup>th</sup> century English novel and film is the crux of the television show about which this poster was made, "Paperweight." The idea for the show is my attempt to turn my mind inside out. As this is a real proposal for a fake TV show, I wanted to utilize the creative freedom of not needing to constrain my idea to what is feasible in the real world, while still pitching a sellable idea. Paperweight is a show for the Lit/Film buff. It would feature both limited episodic and season-long cameos by stars reprising their previous roles from movies based on novels or their authors. To illustrate the convergence of film and literature in the show, I used copyrighted images as they are recognizable to the target audience not just as, for example, Oscar Wilde, but Stephen Fry as Oscar Wilde from the movie *Wilde*.

It is in that spirit that copyrighted images were used of Isabelle Adjani as Emily Brontë from André Téchiné's *Les soeurs Brontë* (Gaumont, 1979), Stephen Fry as Oscar Wilde from Brian Gilbert's *Wilde* (Samuelson Entertainment Limited, 1998), Anne Hathaway as Jane Austen from Julian Jarrold's *Becoming Jane* (Miramax Films, 2007), Kaya Scodelario as Catherine Earnshaw from Andrea Arnold's *Wuthering Heights* (Wuthering Heights Films Limited, 2011), and the Netflix logo. All of these images were procured from a Google Image search. My use of these images qualifies as a fair use for the following reasons: A) I drew the images from a variety of sources; B) I only used the minimum amount necessary from each work to convey my point; and C) I used the material in a classroom context; D) I extracted only the image of specified actor from each film, obscured a portion of each image through overlapping placement, and applied several filters to recolor and "posterized" the images in a way that transformed them.

I also used the Netflix logo (2013 Netflix, Inc.), procured via a Google Image search, to indicate the type of media consumer that is my target audience. The Netflix format is both conducive to my imagined storylines, and would better accommodate film actors who would not otherwise agree to appear on a television show because of the time commitment. The ability to "binge-watch," as I know from personal experience, creates rabid fans—helpful to any burgeoning show. Risk is further mitigated by the safety of a membership-based viewership. People are a lot more willing to watch something unfamiliar if they aren't tied to "appointment television." Most Netflix shows are sleeper hits. They can afford to let the audience discover the show through their recommendation algorithm and word-of-mouth. With financial risk mitigated, constraints to creativity lessen. My use of the Netflix logo falls under fair use because: A) It will only be used in a classroom setting—should I ever wish to publish my poster online, I would remove the logo first; and B) I made the logo as unobtrusive as possible so that it doesn't effect the over aesthetics of the poster, and would be easy to remove. All works cited appear in the bibliography below.

## BIBLIOGRAPHY

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