

PEER REVIEW of Parks and Remediation: Digital Remediation of the Television Reunion During the Covid-19 Pandemic (*Journal of Cinema and Media Studies*) -by David Bailey

The journal pursuit of interplaying current mainstream media's current challenges and broadcasted television production during the COVID-19 pandemic is prevalent and should be addressed in organized journal discussion. The choice to infuse a notable watched show, *Parks and Recreation*, online and homes adaption of video capture is relevant. The notation of Bolter's concept of the "remediation" in the abstract sets the study up well. It shows a clear comparison to academic respected literature and its relation to current industry production and challenges. Furthermore, commencing a direction to open up a study of how reunion tv programs are captured due to pandemic's online solutions and how their fans' response to the show's presentation is significant. It would be competitive for publication with the *Journal of Cinema and Media Studies* due to societal timing and popular viewing choice. The journal's Abstract use of 120 words, with six keywords/terms, and the format specified by the *Chicago Manual of Style* (17th Edition) is to preferred submission requirements. Current, words, and endnotes approx. 6,488 length (goal 8,000 to 12,000) should be attained with conclusion addition and research add-ons.

During the introduction, notable information is presented with a reminder of the pandemic and timing but maybe more valued left in either the abstract or introduction. The layout of the current challenges of television and film production is exemplified well with comparisons of *Parks and Recreation*, *30 Rock*, *Community*, and *The Princess Bride*. Using online and remote video capture focus signifies the production tradeoffs between performers and productional traditions and represents a formidable foundation for the journal. Bolter's second notation is impactful but repeats "remediation" signification, but positively expands with "a newer medium takes the place of the older one..."¹ The second quote would work with itself and respond further with reference to additional literature for support. Other notable authors referenced as variety bring fuller literary and academic support. This direction is signified in Bolter's citation that follows close behind, "borrowing from, paying homage to, critiquing, and refashioning their predecessors."² Moorman follows with, "radio's remediation poses a challenge..."³ When Alexander's "the buffer is the part that delays transmission..."⁴ is followed by Stenport, and Traylor there is distinguished support with multiple views.

The discussion of fan importance of opinion is relevant. It sets up the research strategically, "...where fans could come together to talk about the show..."⁵ The notion of online platforms and viewer accessibility works as to the introduction of *Parks and Recreation Special*, filmed in the actor's living quarters. Lev Manovich's "cultural software" aligns with current Zoom technologies and shows an association.⁶ However, questions introduced before the method may need to be streamlined toward the abstract introduction, while the research method is introduced well but may need researched comparisons to help the publisher build confidence. The self-observation model with textual analysis with viewer tweets and reviews is effective, but referring to other methodologies may be more impactful. Lastly, the arguments have a clear path

¹ Bolter, *Writing Space*.

² Bolter, *Writing Space*.

³ Moorman, "Radio Remediated."

⁴ Alexander, "Rage against the Machine."

⁵ Savage, "'Chuck' versus the Ratings."

⁶ Manovich, *Software Takes Command*.

in highlighted areas, in the Abstract introduction of "How has this transformed...and presented...impacted fans' reception of and engagement with this material?" Then later introducing the methods, the arguments come in clearer with more detail "How have digital tools like video calling, personal recording devices, and online streaming transformed....? And "How have these changes in production and distribution, as well as the current cultural climate during the pandemic, impacted fan's...?"

Results come in strong with references to your observation of *A Parks and Recreation Special* and take on a useful autoethnography approach. Note, the observational detail may be considered expansive at times and may need to be reduced for effectiveness. The Covid-19 point of Leslie Knope helps bring the study's relevancy toward the reader, but reference to *Gryzzl* may benefit from streamlining to further research. Also, Dennis Fenistien's *Miracle Cure* signifies the pandemic presence and combines well with the *Fan's reception* found in Twitter posts such as #parksandrecreationspecial. Infusing your notes of observational interpretation with their opinions meshing published reviews and articles may bring variety and lessen dependence on an individual's narrative contribution. Example Shur's post "to be their camera people" is followed by Shur's interview expressed as "very difficult" and "slow and laborious" and "Is there anything about this...." may benefit with separation in-between others.⁷

Actors involved bring relevance to the research and allows for support, and your industry references align successfully. O'Heir, *Jerry* expresses his hesitation toward filming to bring back the pandemic's challenge down to the character level.⁸ Furthermore, Emily VanDerWerff's review on Vox, "...It's even more proof that great TV probably can't be made in quarantine," brings humanistic impact to the characters on the screen⁹

There were discussion moments that could be used to save space and finish without additional information to benefit a defined self-review from the literature. Bolter's "A writing space is generated by the interaction....," starts well but may benefit from additional opposing references.¹⁰ When Manovich comes back to the *cultural software* and describes a previously addressed quote, "accessing, appending, sharing....," the discussion is set up for self-review but may benefit more with a comparison of cited fan and reviewer quotes.¹¹ When Savage explains "through their power as consumers" and "decisions of the networks....," describing "what network their show is shown on..." may benefit impact from alternative references in-between.¹²

Near the end, where Selva notes the importance of fans' engagement, "We can.... recognize in discursive practices among audience members....," significance is returned in politics, which may be more influential in the conclusion. Where newly introduced theories work and allow for the shortening of the descriptions of the results to enable the reader and publisher to bring importance to the work within the conclusion.¹³ To conclude, there was never a moment of confusion, just moments to be explored toward scholarly support of an already well-defined article.

⁷ Low, "'Parks and Recreation' Co-Creator Mike Schur on Making the Reunion Special."

⁸ Starr, "Why Jim O'Heir Was 'nervous' about 'Parks and Recreation' Reunion."

⁹ VanDerWerff, "The Parks and Rec Reunion Special Was Pretty Good. Please Don't Let It Be the Future of TV."

¹⁰ Bolter, *Writing Space*.

¹¹ Manovich, *Software Takes Command*.

¹² Savage, "'Chuck' versus the Ratings."

¹³ Selva, "Social Television: Audience and Political Engagement."

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