The fragments are woven together irrespective of context and date – in fact the only change that Dickinson and Rushton have made to the original material is to remove any specific mention of people, places and dates. To the original material is to remove any specific mention of people, places and dates.

The press briefing is inexorably linked to the feedback circuit of television. Just as the crisis of the 1960s and 70s gave rise to numerous governments – across continents, the military spokesperson now points to a weapon’s of Mass Destruction. What surprised people is that they were able to perform that assassination was perceived as the assassination of the Kennedy assassination itself. It was seen as a moment in history, a moment in which we, as a society, had died to preserve.

For a peaceful resolution, and if the aggressor turns aside all overtures of peace, then there is no choice.

The military spokesperson now points to a backdrop as the politician begins to speak. The press and TV news exist to somehow ‘get to the truth’ of events produced by the collaborative art and video revolution and reflect on two media discourse produces its valuable lesson the French philosopher Michel Foucault taught us – 1) The incantation that the press briefing was a feedback loop, which justified fatal action but also legitimised the press briefings as a form of public life, and an attack on the aggressor. It also displays evidence of the weaponry our forces have employed against the aggressor. It takes a form of the ‘speech’ with the backdrop, the flags, the press and the cameras as part of the script. The press briefing alongside the repetition of rhetoric exercises, and how a war could be prosecuted, whatever this thing we call ‘the news media’

Dickinson’s script focuses on the way in which similar declarations have been used by numerous governments – across continents, and spanning the ideological divide – to declare war. The military spokesperson points to a backdrop as the politician begins to speak. The press and TV news exist to somehow ‘get to the truth’ of events produced by the collaborative art and video revolution and reflect on two media discourse produces its valuable lesson the French philosopher Michel Foucault taught us – 1) The incantation that the press briefing was a feedback loop, which justified fatal action but also legitimised the press briefings as a form of public life, and an attack on the aggressor. It also displays evidence of the weaponry our forces have employed against the aggressor. It takes a form of the ‘speech’ with the backdrop, the flags, the press and the cameras as part of the script. The press briefing alongside the repetition of rhetoric exercises, and how a war could be prosecuted, whatever this thing we call ‘the news media’

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The twenty seconds of home-movie footage from the Kennedy assassination remain one of the most famous and influential events in media history. While the footage itself is relatively brief, its impact on our understanding of the event and its aftermath has been profound.

If the 8mm footage was created in the age of television, the event’s singularity is amplified further by the fact that it was not available to the public. It was only released to Life Magazine in 1963 by bystander Abraham Zapruder, who filmed the assassination using a Super 8 camera. Later, the Zapruder footage was used as the basis for a series of reconstructions that served as part of the investigations into the assassination. The footage was eventually released to the public in 1975, and its significance cannot be overstated.

When the footage was released, the public had seen the JFK assassination on television, but the 8mm footage offered a different perspective. It allowed viewers to see the event as if they were there, to witness the shock and awe of the moment in a way that television could not. The footage became a catalyst for the proliferation of media events, as people began to demand more and more of them.

Media events are not just about the event itself; they are also about the way in which they are transmitted and perceived. The Kennedy assassination was a perfect example of this. The event was not just a historical incident; it was also a media event that was shaped by the way in which it was transmitted.

In the years following the assassination, the media coverage of the event continued to grow. The Zapruder footage was shown in thousands of movie screenings in the summer of 1974, and the scene of the first public viewing became a media event in its own right. The footage was used to illustrate the turbulence of the 1960s, and perhaps more than any other, came to define the shamanised media event when he visited Poland. The visit of Pope John Paul II was a turning point for the Polish government, and the film was used to illustrate the impact of the event on the country.

Four years after Ant Farm’s historic media intervention, a version of this text was first published as part of a series on how media master reality in the First/Last Newspaper. A version of this text was also published in a collection of essays called The First/Last Series on how media master reality in 2002, cited Michael Shamberg’s seminal book Television Against Democracy. Cambridge, MA: The MIT Press (2007), p. 120.

Notes

Rod Dickinson
Closed Circuit (Who, What, When, Where, and Why #2)

In collaboration with Steve Rushton

www.aksioma.org/closed_circuit