

VJing

VJing

from Wikipedia,
the free encyclopedia

Based upon the revision last edited by
77.12.27.96 at 13:00, 25 July 2010.

GREYSCALE PUBLISHING

Greyscale Publishing
www.greyscalepress.com

This edition: August 2010

Edited during Mapping Festival, Geneva
www.mappingfestival.com

Assembled during Hyperactivity,
Centre d'Art Contemporain de Neuchâtel
www.can.ch

Cover art by CHiKA

ISBN 978-2-9700706-0-3

CC Attribution-Share Alike 3.0
Some rights reserved

Typeset in DejaVu 2.30

DejaVu (c) 2003 by Bitstream, Inc
DejaVu Sans (c) 2006 by Tavmjong Bah
DejaVu changes are in public domain

*to the first person
who had the word «video jockey»
written on her paycheck*

Contents

Aknowledgements	1
Prologue	5
Introduction	9
Vjing	17
1. History	19
2. Common technical setups.....	43
3. Research and reflective thinking	49
References	51
Talk:Vjing	55
Article Sources and Contributors	66
Image Sources	68
License	73
Personal notes	93

Acknowledgements

by Manuel Schmalstieg

This book is the outcome of a collective writing workshop that was held in Geneva between May 6th-13th 2010. Taking place in the context of Mapping Festival, an event dedicated to live audiovisual performance art, this *writing-sprint* gathered a small but dedicated team of contributors who spent seven days discussing, expanding, translating and improving the Wikipedia article dedicated to the artistic practice of *VJing*.

There are several people without whom this project would not happen. I would like to thank in particular Justine Beaujouan and Boris Edelstein from the Mapping Festival, who shared our enthusiasm and provided financial backing, work-space, food and accomodation. The whole Mapping team has been of great assistance, notably Stef who has managed travel logistics for the foreign Wiki-Sprinters.

I must thank all the participants in the sprint for their dedication: Ana Carvalho who-for our luck-stayed a few days longer than planned due to the icelandic volcano ashes, Tom Bassford who brought some friction and controversy into the editing process, Carrie Gates who rescued

the sprint with advanced sticky-notes technology, Raphael Di Luzio who managed to participate regardless the melting of the ice blocks, Carole Thibaud who did an amazing translation work (maybe another book to be published), not to forget the online contributors who did their best to synchronize across their respective time zones: Alex Berry, CHiKA and Xárene Eskandar (USA), Kenneth Feinstein (Singapore), and Elsa Vieira (Prague).

Gratitude goes also to Ilan Katin and LeColagiste, who visited us during the sprint to share with us their personal philosophical views on Vjing. Last but not least, we are indebted to the 370-something wikipedians who have worked on the previous iterations of this article since it was created in 2006.

Probably the idea of this *wiki-sprint* wouldn't materialize without the inspiring work of the Floss Manuals community led by Adam Hyde, who perfected the revolutionary concept of the «book-sprint» as a means of producing textual content through a collaborative process that has proved amazingly efficient and exciting.

On a more technical side, our work was facilitated by the open-source software tool *Ether-Pad*, a web-based collaborative real-time text editor (sadly discontinued by Google after its acquisition in December 2009) which has proved

tremendously useful for our project. We thank the German Pirate Party for maintaing a free and independent EtherPad server hosted at <www.piratenpad.de>.

The editing of this book, several months after the *Wiki-Sprint*, was carried out in August 2010 during the Summerlab, a group residency hosted by the Centre d'Art de Neuchâtel. I thank the team of CAN, Arthur De Pury, Marie Villemin and Marie Léa Zwahlen, for providing a perfect context for this editorial activity.

Neuchâtel, August 2010

Prologue

Vjing - Performing Live *du premier coup* with Light

by Raphael DiLuzio

Imagination, Edgar Degas once remarked, is the most powerful tool at an artist's disposal. Timothy Williamson, a visiting professor at M.I.T. and Princeton and the Wykeham Professor of Logic at Oxford University, wrote in a Op-Ed piece for the New York Times, "In science, the obvious role of imagination is in the context of discovery."¹ Anthropologists assert the importance of the imagination as an elemental aspect of human survival.

To imagine, to dream, to visualize in whatever medium of choice is what the artist does. Prior to the onset of cinematic technology and its rapid evolution into the current digital form, the visual imaginings of artists were limited, for the most part, to the singular (or sequential) image frozen in time. These images captured only a moment, only a glimpse of the entirety of

1 - Timothy Williamson, "Reclaiming the Imagination", August 15th 2010, *New York Times Online Editorials and Opinions Section*, <http://opinionator.blogs.nytimes.com/2010/08/15/reclaiming-the-imagination/>

the artist's potential creative vision. The singular or fixed images were enough for an eye that was silent; one that was conditioned to *seeing* movement and narration frozen inside the tyranny of the unchanging rectangle of the picture plane or on the surfaces of carved stone.

For the human eye the act of seeing is not a rigid thing; it is fluid, as the eye moves so rapidly from side to side, up and down that we don't even notice the constant flickering of our own vision. In fact, to gaze upon an immobile image set in a limited picture plane, like the proverbial "fly in stuck in honey," is almost an unnatural act. The silent eye of the pre-cinematic era was only a result of our inability to create imagery that was as fugitive and ephemeral as the shifting vision of Mount Sainte-Victoire that Paul Cezanne tried over and over again to capture. Cezanne and other painters at the turn of the 19th Century presaged the cinematic eye, an eye that could not be silent and motionless, but one that would see and move in time.

Unlike prior artistic forms, the historical development of the motion picture, as a creative medium was unique. It did not arise from the needs or creative explorations of the artists. Instead, the invention of a new technology "gave

rise to the discovery and gradual perfection of a new art.”² No sooner had this art form been established then the reverse became true and much like other visual art forms the creative desires and explorations of art-makers spurred innovation and advancement of the art form itself.

More importantly, this “new art form,” this “new technology,” this “new media” freed the creative visualizer from the tyranny of the unchanging image. It allowed the artist to act in the moment, to create images that moved in time, could be shifted, transformed and edited on the fly. Our current tools for creative visual expression include computers, software and hardware devices for mixing, superimposing and projecting these images live or *du premier coup*. Now the artist can invent and imagine on the fly. They can present not a frozen glimpse, not a small portion of an inner dream, but the entirety of a creative vision.

Some call this creative act VJing or visualizing, whatever you call it and however it is done, whether by loops of celluloid placed on multiple projectors or complex computer software; regardless of if it is done on the walls of a heated dance club or in the pristine space of a mu-

2 - Panfosky, Erwin. (1997). *Three essays on style; Style and the medium in motion pictures*. pp. 93

seum; the creative individual can now present broken cinematic narratives, syncopated geometries of colliding image and color. In essence, they can perform live and create lucid dreams that capture the most experimental expressions and discoveries of the artist imagination.

Portland (Maine), August 2010

Introduction

by Ana Carvalho

The wiki-sprint dedicated to VJing, part of the process of which this book is a final, tactile result, took place in Geneva mid-May 2010. This writing sprint focused “on collaborative knowledge management and writing, around the topic of realtime video performance.”³ This gathering of practitioners aimed at creating a stable description and definition of VJing as artistic practice and resulted in an immediate central outcome: the development of a Wikipedia page. Participants of this one week-long marathon of writing, arrived to Geneva from several locations such as Brighton, Porto, Saskatoon and Maine and participated online from several other locations, such as Singapore, Prague, San Francisco and New York.

As diverse as the participants’ geographical origins, were their conceptual and aesthetic approaches, shaping the wiki-sprint as a collective heterogeneous gathering. The heterogeneity of the group and the great diversity in opinion translate into intense debates.

3 - From wiki-sprint website: <http://wiki-sprint.ch>

Taking collaborative experimentation and open access to information as features of the wiki-sprint, we can establish its cultural context within DIY⁴ subculture. Other relevant features which help to define DIY as subculture are: the exchange through gift economy, strong emphasis on social network relationships, visible in the action of collaboration and involving creative and appropriative use of technology. These features provide context to the wiki-sprint as a bridging moment, but also to two aspects being connected through this bridge: the practice of live performance and the Wikipedia. At the Vjing wiki-sprint, open access to knowledge exists in the process and in final result, through writing. How is open access to knowledge and collaborative culture, as a methodology and outcome, perceptible in live realtime practices?

Taking as starting point the resultant text from the wiki-sprint, published at the time on the Wikipedia, this text proposes possibilities for widening the debate on the broader practices of audiovisual performance, from the point of view of the VJ. This proposal to debate is organized as a set of questions, grounded on knowledge expressed on the Wikipedia page, aiming at those interested in the ideas that in-

4 - For a broader approach to its ethics, see: http://en.wikipedia.org/wiki/DIY_ethic

form and are informed by realtime visual performance.

Located at the convergence between disciplines and unclassified knowledge, VJing is interdisciplinarity⁵ at its best. At the root of its definition lies its combination with artistic expression through audio; examples of realtime visual manipulations to silence are rare exceptions. This means that VJ work is of a collaborative nature, especially with musicians, sound artists and DJs. It also unveils an enormous potential when combined with other disciplines, within art contexts but also with science, humanities and all sorts of faiths and believes.

How does the diversity in background knowledge of the participants of collaborative teams relate to a deeper and broader mergence, and which results can be envisaged for evolution of VJing? What can be the long term effects of

5 - By interdisciplinary we mean the articulation of disciplines of knowledge into an inter-relationship, established through a reciprocal relationship between them.

In terms of attitude, interdisciplinarity is curiosity, open mind towards collaboration, cooperation and community.

From the original in Portuguese.

POMBO, Olga - *Interdisciplinaridade e Integração de Saberes*. In Liinc em Revista, volume1, n.1, March 2005, 1 -15. 2005. [Consult. 14 Junho 2010]. Available: < <http://www.ibict.br/liinc> >.

the use Vjing as research methodology and as improvised, spontaneous outcome onto other disciplines? How does the relationship between disciplines affect the core, the structure of (what defines) each one involved? How can these multiple dynamics be seen in the performative moment, defined by time, space, context, audience and performers?

The relationship with technology, which allows realtime manipulation to happen, is intimate. A part of Vjing antecessors, Colour Organs for example, are technological experiments with auditive and visual perception. Technology is not only in close connection with the act of performing, it also establishes channels for communication and further development of related communities. What defines and changes the practices related to manipulation of visuals within its historical phases? What is the role of current technologies and the ways in which they are used in defining aesthetics? Would it be possible to develop a whole section within the history of technology based on its developments for abstract visual manipulation? What is the affection of the combination between mobile technology, online social networks and a life style centered around digital technology on individual and collective identity?

Since the moment when VJs started to produce their own original visual material for live

performances, that very realtime manipulation has been claiming its own territory within artistic practices.

Since then, a change has gradually been occurring, from events centered on music, to which visuals have a secondary role, towards events where the importance is shared. This implies other changes: formation of teams, work on a project's concept, more relevance to the creative process and attention to content.

The performative moment is unique and at the same time made of endless repetitions. By using image loops, the same material is repeated over and over during the performance. The repetition of material from previous performances or from films is the data for remix, establishes a connection to the past and constitutes the unique combination experienced at each performative moment. In this relationship between uniqueness and repetition, what is the meaning of moment, the now, as a point in time between past and future? How can this flow of repetitions, which constitutes uniqueness, be described in abstract forms?

Performance is potentially an act of guerilla⁶ in its momentary appropriation of spaces. Visual projections have the power to change the visual appearance of, for example, a small dark alley, through shapes, movement and colors. This change that a projection is capable of making, both indoors and outdoors, is comparable to the 1960s *Happenings* in its power of changing the everyday life. Through these momentary actions, the everyday becomes celebration, art happens everywhere. Clubs, circus tents, living rooms, offices, bars and restaurants, the street and the parking lot, also the Internet, all of these have been spaces claimed by Vjing. Since the space is flexible, visual performance defines its own territory during its momentary occupation.

Other projects before, and the wiki-sprint in particular, demonstrate that conceptual, theoretical approaches and abstract understanding of Vjing have been done from within, from the practitioner's point of view. The inside perspective looks at nuances and details. How does this look at what is close, affect the way Vjing has been taking textual, reflective shapes? An outside, more distant point of view, would take more generic approaches, perhaps even more

6 - Within the context of guerrilla related to art practice. For more information, see http://en.wikipedia.org/wiki/Guerrilla_art

abstract. How different would the visual performer's look onto another discipline be, describing it from a distant position?

The resultant outcomes from debates on real-time performance may take many forms, from text to visual formats and performative acts. The outcome from the VJing wiki-sprint is as ephemeral as a realtime performance: Wikipedia is editable, the VJing page will change as the practice evolves, perhaps towards some future shift that will change its definition or change it towards something else, a new momentary practice.

Porto, July 2010



Fig. 1 — A VJ working with computers with their projection in the background.

VJing

VJing is a broad designation for realtime visual performance. Characteristics of VJing are the creation or manipulation of imagery in realtime through technological mediation and for an audience, in synchronization to music.⁷ VJing often takes place at events such as concerts, nightclubs, music festivals and sometimes in combination with other performative arts. This results in a live multimedia performance that can include music, actors and dancers. The term VJing became popular in its association with *MTV's Video Jockey* but its origins date back to the New York club scene of the 70s.^{8,9} In both situations VJing is the manipulation or selection of visuals, the same way *DJing* is a selection and manipulation of audio.

7 - "VJ: an artist who creates and mixes video live and in synchronization to music". - Eskandar, p.1.

8 - Dekker, Anette (May 2006) [2003], "Synaesthetic Performance in the Club Scene", *Cosign 2003: Computational Semiotics*, retrieved 7 May 2010

9 - "The term VJ was first used at the end of the 1970s in the New York club Peppermint Lounge" - Crevits, Bram (2006), "The roots of VJing - A historical overview", *VJ: audio-visual art + VJ culture* (London: Laurence King): 14, , retrieved 11 May 2010

One of the key elements in the practice of Vjing is the realtime mix of content from a “library of media”, on storage media such as VHS tapes or DVD disks, video and still image files on computer hard drives, live camera input, or from a computer generated visuals.¹⁰ In addition to the selection of media, Vjing mostly implies realtime processing of the visual material. The term is also used to describe the performative use of generative software, although the word “becomes dubious (...) since no video is being mixed”.¹¹

10 Davis, Grant (2006), “VJ 101:: Hardware/ Software Basics”, *vE-jA: Art + Technology of Live Audio-Video* (San Francisco: h4SF): 12

11 Watz, Marius (2006), “More Points on the Chicken: and new Directions in Improvised Visual Performance”, *vE-jA: Art + Technology of Live Audio-Video* (San Francisco: h4SF): 7

1. History

1.1 Antecedents

Historically, Vjing gets its references from art forms that deal with the *synesthetic experience* of vision and sound. These historical references are shared with other live audiovisual art forms, such as Live Cinema, to include the camera obscura, the panorama and diorama, the *magic lantern*, *color organ*, and *liquid light shows*.

The color organ is a mechanism to make colors correspond to sound through mechanical and electromechanic means. Bainbridge Bishop, who contributed to the development of the color organ, was “dominated with the idea of painting music”. In a book from 1893 that documents his work, Bishop states: “I procured an organ, and experimented by building an attachment to the keys, which would play with different colored lights to correspond with the music of the instrument.”¹²

Between 1919 and 1927, *Mary Hallock-Greenewalt*, a piano soloist, created a new technological art form called *Nourathar*, which means “essence of light” in arabic. Her light mu-

12 - Bainbridge, Bishop (1893), *A Souvenir of the Color Organ*, retrieved 7 May 2010



Fig. 2 — Mary Hallock-Greenewalt and her electric light “color organ”

sic consisted of environmental color fields that produced a scale of light intensities and color. “In place of a keyboard, the Sarabet had a console with graduated sliders and other controls, more like a modern mixing board. Lights could be adjusted directly via the sliders, through the use of a pedal, and with toggle switches that worked like individual keys.”¹³

In clubs and private events in the 1960s “people used liquid-slides, disco balls and light projections on smoke to give the audience new sensations. Some of these experiments were linked to the music, but most of the time they

13 - Betancourt, Michael (May 2008). “Pushing the Performance Envelope”. *MAKE* **14** (1556-2336): 47.

functioned as decorations.”¹⁴ These came to be known as *liquid light shows*. From 1965 to 1966 in San Francisco, the visual shows by artist collectives such as *The Joshua Light Show* and the *Brotherhood of Light* accompanied *The Grateful Dead* concerts, which were inspired by the *Beat generation*—in particular the *Mercury Pranksters*—and fueled by the “expansion of consciousness” from the *Acid Tests*.

The *Exploding Plastic Inevitable*, between 1966 and 1967, organized by *Andy Warhol* contributed to the fusion of music and visuals in a party context. “The Exploding Party project examined the history of the party as an experimental artistic format, focusing in particular on music visualization - also in live contexts”¹⁵

14 - Dekker (2006)

15 - Lund (2009)

1.2 1970s

1.2.1 Important events

During late 70's video and music performance became more tightly integrated. At concerts, a few bands started to have regular film/video along with their music. Experimental film maker Tony Potts was considered an unofficial member of *The Monochrome Set* for his work on lighting design and film making for projections for live shows. *Test Department* initially worked with "Bert" Turnbull as their resident visual artist, creating slideshows and film for live performances.¹⁶ The organization, Ministry of Power included collaborations with performance groups, traditional choirs and various political activists. *Industrial bands* would perform in art contexts, as well as in concert halls, and often with video projections. Groups like *Cabaret Voltaire* started to use low cost video editing equipment to create their own time-based collages for their sound works. In their words, "before [the use of video], you had to do collages on paper, but now you present them in rhythm—living time—in video." The film collages made by and for groups such as the *Test Dept*, *Throbbing Gristle* and San Francisco's *Tuxedomoon* became part of their live shows.

16 - credited on *Beating The Retreat*, Some Bizzare Records, 1984

An example of mixing film with live performance is that of Public Image Ltd. at the Ritz Riot in 1981. This club, located on the East 9th St in New York, had a state of the art video projection system. It was used to show a combination of prerecorded and live video on the club's screen. PiL played behind this screen with lights rear projecting their shadows on to the screen. Expecting a more traditional rock show, the audience reacted by pelting the projection screen with beer bottles and eventually pulling down the screen.¹⁷

1.2.2 Technological developments

With the advent of the first audio synthesizers built by *Bell Labs* in the '70s, image synthesizing was not far behind. An artist retreat in Owego New York called *Experimental Television Center*, founded in 1971, made contributions to the development of many artists by gathering the experimental hardware created by video art pioneers: *Nam June Paik*, *Steve Rutt* and *Bill Etra*, and made the equipment available to artists in an inviting setting for free experimentation. Many of the outcomes debuted at the nightclub *Hurrah* which quickly became a new alternative for video artists who could not get

17 - Caraballo, Ed (1977), *There's A Riot Goin' On: The Infamous Public Image Ltd. Riot Show, The Ritz-1981*, retrieved 11 May 2010

their avant garde productions aired on regular broadcast outlets. Similarly, music video development was happening in other major cities around the world, providing an alternative to mainstream television.

A notable image processor is the *Sandin Image Processor* (1971), primarily as it describes what is now commonly referred to as *open source*.

The Dan Sandin Image Processor, or "IP," is an analog video processor with video signals sent through processing modules that route to an output color encoder. The IP's most unique attribute is its non-commercial philosophy, emphasizing a public access to processing methods and the machines that assist in generating the images. The IP was Sandin's electronic expression for a culture that would "learn to use High-Tech machines for personal, aesthetic, religious, intuitive, comprehensive, and exploratory growth." This educational goal was supplemented with a "distribution religion" that enabled video artists, and not-for-profit groups, to "roll-your-own" video synthesizer for only the cost of parts and the sweat and labor it took to build it. It was the "Heathkit" of video art tools, with a full building plan spelled out, including electronic schematics and mechanical assembly information. Tips on soldering, procuring electronic parts and Printed Circuit boards, were

also included in the documentation, increasing the chances of successfully building a working version of the video synthesizer.¹⁸

18 - <http://www.audiovisualizers.com/toolshak/vidsynth/sandin/sandin.htm>, retrieved 12 May 2010

1.3 1980s

1.3.1 Important events

The rise of electronic music (especially in house and techno genres) and DJ club culture provided more opportunities for artists to create live visuals at events. The popularity of *MTV* led to greater and better production of music videos for both broadcast and *VHS*, and many clubs began to show music videos as part of entertainment and atmosphere.

Joe Shannahan (owner of Metro in 1989-1990) was paying artists for video content on *VHS*. Part of the evening they would play *MTV* music videos and part of the evening they would run mixes from local artists Shannahan had commissioned.¹⁹

Medusa's (an all-ages bar in Chicago) incorporated visuals as part of their nightly art performances throughout the early to mid 80s (1983-85).²⁰ Also in Chicago during the mid-80s was Smart Bar, where Metro held "Video Metro" every Saturday night.²¹

19 - Interview with Brien Rullman aka VJ Tek of OVT. 10 May 2010

20 - <http://www.medusachicago.com/history.html>

21 - <http://metrochicago.com/history/>

1.3.2 Technological developments

In the 1980s the development of relatively cheap transistor and *integrated circuit* technology allowed the development of digital video effects hardware at a price within reach of individual VJs and nightclub owners.

One of the first commercially distributed video synthesizers available in 1981 was the *CEL Electronics Chromascope* sold for use in the developing nightclub scene.²² The *Fairlight Computer Video Instrument* (CVI), first produced in 1983, was revolutionary in this area, allowing complex digital effects to be applied in real time to video sources. The CVI became popular amongst television and music video producers and features in a number of music videos from the period. The *Commodore Amiga* introduced in 1985 made a breakthrough in accessibility for home computers and developed the first computer animation programs for 2D and 3D animation that could produce broadcast results on a desktop computer.

22 - http://www.eyetrapp.net/Chromascope_Video_Synthesizer.html

1.4 1990s

1.4.1 Important events

A number of recorded works begin to be published in the 1990s to further distribute the work of VJs, such as the Xmix compilations (beginning in 1993), *Future Sound of London's "Lifeforms"* (VHS, 1994), *Emergency Broadcast Network's "Telecommunication Breakdown"* (VHS, 1995), *Coldcut and Hexstatic's "Timber"* (VHS, 1997 and then later on CDRom including a copy of VJamm VJ software), and "The Mego Videos" compilation of works from 1996-1998 (VHS/PAL, 1999).

Also of note is the CD release of *Jean Michel Jarre "Odyssey Through O2"* that came with a copy of the *ArKaos* software (1998).

In the United States, the emergence of the *rave* scene is perhaps to be credited for the shift of the VJ scene from nightclubs into underground parties. From around 1991 until 1994, Mark Zero would do film loops at Chicago raves and house parties.²³ One of the earliest large-scale²⁴ Chicago raves was "Massive New Years Eve Revolution" in 1993, produced by Milwaukee's Drop Bass Network. It was a notable event

23 - Interview with Brien Rullman of OVT.

24 - Interview with OVT.

as it featured the *Optique Vid Tek (OVT)* VJs on the bill. This event was followed by *Psychosis*, held on 3 April 1993, and headlined by *Psychic TV*, with visuals by OVT Visuals. In San Francisco *Dimension 7* were a VJ collective working the early West Coast rave scene beginning in 1993. Between 1996 and 1998, *Dimension 7* took projectors and lasers to the *Burningman* festival, creating immersive video installations on the Black Rock desert.

In the UK groups such as *The Light Surgeons* were transforming clubs and rave events by combining the old techniques of liquid light-shows with layers of slide, film and video projections. Another collective, "*Hex*" were working across a wide range of media - from computer games to art exhibitions - the group pioneered many new media hybrids, including live audiovisual jamming, computer-generated audio performances, and interactive collaborative instruments. This was the start of a trend which continues today with many VJs working beyond the club and dance party scene in areas such as installation art.

The Japanese book "*VJ2000*" (Daizaburo Harada, 1999) marked one of the earliest publications dedicated to discussing the practices of VJs.

1.3.2 Technological developments

The combination of the emerging rave scene, along with slightly more affordable video technology for home-entertainment systems, brought consumer products to become more widely used in artistic production. However, costs for these new types of video equipment were still high enough to be prohibitive for many artists.

There are four main factors that lead to the proliferation of the VJ scene in the 2000s:

1. affordable and faster laptops;
2. the release of the *Edirol V4* four-channel video mixer in 2001; and
3. drop in prices of video projectors (especially after the dot-com bust where companies were loading off their goods on craigslist)²⁵
4. the emergence of strong rave scenes and the growth of club culture internationally

As a result of these, the VJ scene saw an explosion of new artists and styles. These conditions also facilitated a sudden emergence of a

25 - Interview with Grant Davis aka VJ Culture specifically about the San Francisco scene.

less visible (but nonetheless strong) movement of artists who were creating algorithmic, generative visuals.

This decade saw video technology shift from being strictly for professional film and television studios to being accessible for the *prosumer* market (e.g. the wedding industry, church presentations, low-budget films, and community television productions). These mixers were quickly adopted by VJs as the core component of their performance setups.²⁶ This is similar to the release of the *Technics 1200* turntables, which were marketed towards homeowners desiring a more advanced home entertainment system, but were then appropriated by musicians and music enthusiasts for experimentation. Initially, *video mixers* were used to mix pre-prepared video material from *VHS* players and live camera sources, and later to add the new computer software outputs into their mix. The 90s saw the development of a number of digital *video mixers* such as Panasonic's *WJ-MX50*, *WJ-MX12*, and the *Videonics MX-1*.

In 1998, *Roland / Edirol* released the *V5 Video Canvas*, which was a hybrid device featur-

26 - "Before Edirol (...) introduced the first mass produced video mixer designed for live video mixing, the only other options for video mixers were those meant for professional use, such as the Panasonic MX-50." - Davis, p.12



Fig. 3 — The Videonics MX-1 video mixer

ing *solid state storage* of still images combined with a basic video mixer. The V5 marked an important transition point, where large music corporations saw an emerging market for video performance hardware. The products that followed the V5 have become the mainstay of VJ hardware setups.²⁷

Early desktop editing systems such as the NewTek *Video Toaster* for the Amiga computer were quickly put to use by VJs seeking to create visuals for the emerging *rave* scene, whilst software developers began to develop systems

27 - *Sound on Sound - The History of Roland*. Retrieved August 18, 2006.

specifically designed for live visuals such as O'Wonder's "Bitbopper".²⁸

The first known software for VJs was *Vujak* - created in 1992 and written for the *Mac* by EBN artist *Brian Kane* for use by the video art group he was part of - *Emergency Broadcast Network*. In the mid-90s, Audio reactive pure synthesis (as opposed to clip-based) softwares such as *Cthugha* and *Bomb* were influential. By the late 90s there were several PC based VJing software available, including generative visuals programs such as *MooNSTER*, *Aestesis*, and *Advanced Visualization Studio*, as well as video clip players such as *Motion Dive*, *ArKaos*, and *VJamm*.

Programming environments such as *Max/MSP*, *Macromedia Director* and later *Quartz Composer* started to become used by themselves and also to create VJing programs like *VDMX* or *pixmap*. These new software products and the dramatic increases in computer processing power over the decade meant that VJs were now regularly taking computers to gigs.

28 - <http://www.owonder.com/about/history.php>

1.5 2000s

1.5.2 Important events

The new century has brought new dynamics to the practice of visual performance. To be a VJ previously had largely meant a process of self-invention in isolation from others: the term wasn't widely known. Then through the rise of internet adoption, having access to other practitioners very became the norm, and virtual communities quickly formed. The sense of collective then translated from the virtual world onto physical spaces. This becomes apparent through the numerous festivals that emerge all over Europe with strong focus on VJing.

The *VideA* festival in Barcelona ran from 2000 - 2005.²⁹ *AVIT*, clear in its inception as the online community of VJCentral.com self-organising a physical presence, had its first festival in Leeds (2002),³⁰ followed by Chicago (2003), Brighton (2003), San Francisco (2004), and Birmingham (2005), *320x240* in Croatia (2003), *Contact Europe* in Berlin (2003). Also

29 - "VideA was the first festival in Spain and perhaps to Europe to dedicate itself to the VJ's art."
- Makela, Mia (2006), "VJ Scene Spain", *vE-jA: Art + Technology of Live Audio-Video* (San Francisco: h4SF): 98

30 - Eskandar, p.181



Fig. 4 — Two VJs collaborating on a mix at an outdoor electronic music festival.

the *Cimatics* festival in Brussels should be credited as a pioneering event, with a first festival edition in 2002 completely dedicated to VJing. In 2003, the Finnish media arts festival *PixelAche* was dedicated to the topic of VJing, while in 2003, Berlin's *Chaos Computer Club* started a collaboration with AVIT organisers that featured VJ Camps and *Congress* strands. *LPM - Live Performers Meeting* live video performers, visual artists and vj meeting was born in Rome in 2004 with the aim to answer to the need for creating a space-temporal referential field where to meet, know each other and share vjing related experiences, with an edition in Mexico in 2008, LPM is now an international meeting dedicated to artists, professionals and passionates of veejaying, visual and live video performance. The *MUTEK* festival (2000-present) in Montréal regularly featured VJs along-

side experimental sound art performances, and later the *Elektra Festival* (2008–present) also emerged in Montréal and featured many VJ performances. In Perth, Australia, the *Byte Me!* festival (2007) showed the work of many VJs from the Pacific Rim area alongside new media theorists and design practitioners. Two festivals entirely dedicated to Vjing, *Mapping Festival* in Geneva and *Vision'R* in Paris, held their first edition in 2005. As these festivals emerged that prominently featured VJs as headline acts (or the entire focus of the festival), the rave festival scene also began to regularly include VJs in their main stage lineups with varying degrees of prominence.

With lesser funding, the US scene has been host to more workshops and salons than festivals. Between 2000-2006, *Grant Davis* (VJ Culture) and *Jon Schwark* of Dimension 7 produced "Video Salon", a regular monthly gathering significant in helping establish and educate a strong VJ community in San Francisco, and attended by VJs across California and the United States.³¹ In addition, they produced an annual "Video RIOT!" (2003–2005) as a political statement following the R.A.V.E. Act (*Reducing Americans' Vulnerability to Ecstasy Act*) of 2003; a display of dissatisfaction by the reelection of George W. Bush in 2004; and in defi-

31 - Eskandar, pp. 174-175

ance of a San Francisco city ordinance limiting public gatherings in 2005.

Several VJ battles and competitions began to emerge during this time period, such as Video Salon's "*SIGGRAPH* VJ Battle" in San Diego (2003), Videocake's "AV Deathmatch" series in Toronto (2006) and the "VJ Contests" at the Mapping Festival in Geneva (2009). These worked much like a traditional DJ battle where VJs would be given a set amount of time to show off their best mixes and were judged according to several criteria by a panel of judges.

Databases of visual content and promotional documentation became available on DVD formats and online through personal websites and through large databases, such as the "*Prelinger Archives*" on *Archive.org*. Many VJs began releasing digital video loop sets on various websites under *Public Domain* or *Creative Commons* licensing for other VJs to use in their mixes, such as Tom Bassford's "Design of Signage" collection (2006), Analog Recycling's "79 VJ Loops" (2006), VJzoo's "Vintage Fairlight Clips" (2007) and Mo Selle's "57 V.2" (2007).

Promotional and content based DVDs began to emerge, such as the works by *Mixmasters* (2000-2005), *Lightrhythm Visuals* (2003), *Visomat Inc.* (2002), and *Pixdisc*, all of which focused on the visual creators, VJ styles and

techniques. These were then later followed by *NOTV*, *Atmospherix*, and other labels. Mia Makela curated a DVD for Mediateca of Caixa Forum called "LIVE CINEMA" in 2007, focusing on the emerging sister practice of "live cinema". Individual VJs and collectives also published DVDs and CD-ROMs of their work, including Eclectic Method's bootleg video mix (2002) and Eclectic Method's "We're Not VJs" (2005), as well as eyewash's "DVD2" (2004) and their "DVD3" (2008).

Books reflecting on the history, technical aspects, and theoretical issues began to appear, such as "The VJ Book: Inspirations and Practical Advice for Live Visuals Performance" (Paul Spinrad, 2005), "VJ: Audio-Visual Art and VJ Culture" (Michael Faulkner and *D-Fuse*, 2006), "vE-jA: Art + Technology of Live Audio-Video" (Xárene Eskandar [ed], 2006), and "VJ: Live Cinema Unraveled" (Tim Jaeger, 2006). The subject of VJ-DJ collaboration also started to become a subject of interest for those studying in the field of academic *human-computer interaction* (HCI).

1.5.2 Technological developments

The availability and affordability of new consumer-level technology allowed many more people to get involved into Vjing. The dramatic increase in computer processing power that be-



Fig. 5 — The Edirol V-4 video mixer.

came available facilitated more compact, yet often more complex setups, sometimes allowing VJs to bypass using a video mixer, using powerful computers running VJ software to control their mixing instead. However, many VJs continue to use video mixers with multiple sources, which allows flexibility for a wide range of input devices and a level of security against computer crashes or slowdowns in video playback due to overloading the CPU of computers due to the demanding nature of realtime video processing.

In 2001, Roland / Edirol released the V4 Video mixer, a popular video mixer designed specifically for VJing. It features *MIDI* control

to enable integration with digital music equipment, and quickly became adopted as a standard VJ mixer. Other companies (*Korg* and *Pioneer*, for example), following the success of the V4, launched visual mixers as well. The Edirol V8 came out in 2008.

Today's VJs have a wide choice of off the shelf hardware products, covering every aspect of visuals performance, including video sample playback (*Korg Kaptivator*), real-time video effects (*Korg Entrancer*) and 3D visual generation (*Edirol CG8*).

The widespread use of DVDs gave initiative for scratchable DVD players (*Pioneer DVJ-X1* and *Pioneer DVJ-1000*).

Many new models of MIDI controllers became available during the 2000s, which allow VJs to use controllers based on physical knobs, dials, and sliders, rather than interact primarily with the mouse/keyboard computer interface.

There are also many VJs working with experimental approaches to working with live video. Open source graphical programming environments (such as *Pure Data*) are often used to create custom software interfaces for performances, or to connect experimental devices to their computer for processing live data (for example, the *IBVA EEG*-reading brainwave unit,



Fig. 6 — An example of some VJ software, a preview monitor, and the resultant projection.

the *Arduino* microprocessor, or *circuit bending* children's toys).

The second half of this decade also saw a dramatic increase in display configurations being deployed, including widescreen canvases, multiple projections and video mapped onto the architectural form. This shift has been underlined by the transition from broadcast based technology - fixed until this decade firmly in the 4x3 aspect ratio specifications *NTSC* and *PAL* - to computer industry technology, where the varied needs of office presentation, immersive gaming and corporate video presentation have led to diversity and abundance in methods of output. Compared to the ~640x480i fixed for-

mat of NTSC/PAL, a contemporary laptop using DVI can output a great variety of resolutions up to ~2500px wide, and in conjunction with the Matrox TripleHead2Go can feed three different displays with an image coordinated across them all.

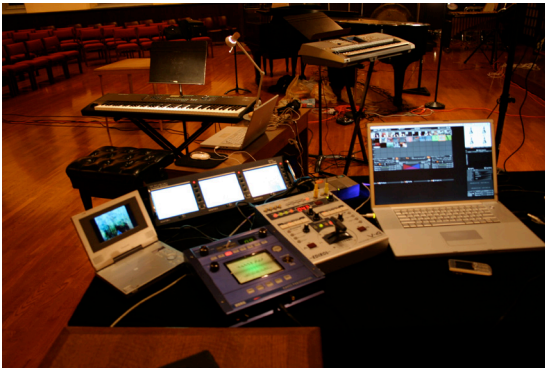


Fig. 7 — Various VJ hardware set up for a performance.

2. Common technical setups

A significant aspect of VJing is the use of technology, be it the re-appropriation of existing technologies meant for other fields, or the creation of new and specific ones for the purpose of live performance. The advent of video is a defining moment for the formation of the VJ (video jockey).

Often using a *video mixer*, VJs blend and superimpose various video sources into a live motion composition. In recent years, electronic musical instrument makers have begun to make specialty equipment for VJing.

Vjing developed initially by performers using video hardware such as videocameras, video decks and monitors to transmit improvised performances with live input from cameras and even broadcast TV mixed with pre-recorded elements. This tradition lives on with many VJs using a wide range of hardware and software available commercially or custom made for and by the VJs.

VJ hardware can be split into categories -

- **Source** hardware generates a video picture which can be manipulated by the VJ, e.g. *video cameras* and *Video Synthesizers*.
- **Playback** hardware plays back an existing video stream from disk or tape based stor-



Fig. 8 — LED wall display surrounding DJ on stage.

age mediums, e.g. *VHS* tape players and *DVD* players.

- **Mixing** hardware allows the combining of multiple streams of video e.g. a *Video Mixer* or a computer utilizing VJ software.
- **Effects** hardware allows the adding of special effects to the video stream, e.g. Colour Correction units
- **Output** hardware is for displaying the video signal, e.g. *Video projector*, *LED display*, or *Plasma Screen*.

There are many types of software a VJ may use in their work, traditional *NLE* production tools such as *Adobe Premiere*, *After Effects*, and Apple's *Final Cut Pro* are used to create content for VJ shows. Specialist performance software is used by VJs to playback and manipulate video in realtime.

VJ performance software is highly diverse, many applications are developed by VJs themselves specifically to suit their own performance style. Graphical programming environments such as *Max/MSP/Jitter*, *vvvv*, *Isadora* and *Pure Data* have developed to facilitate rapid development of such custom software without needing years of coding experience.

Small companies producing dedicated VJ software such as *Modul8*, *Resolume*, *VJamm*,

FLxER, *VDMX*, *Livid CellDNA* or *Grand VJ/ArKaos* give VJs a sophisticated interface for realtime processing of multiple layers of video clips combined with live camera inputs, giving VJs a complete off the shelf solution so they can simply load in the content and perform.

An opensource video effects plugin architecture called *Freeframe*³² has been developed to allow sharing of realtime video effects plugins between VJ softwares.

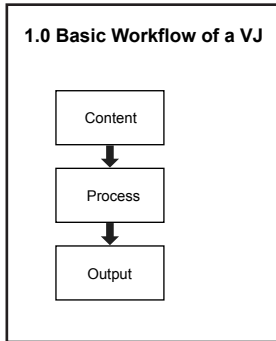


Fig. 8 — This image shows the basic conceptual workflow for a VJ.

32 - <http://www.freeframe.org>

2.1 Sample workflows

There are many types of configurations of hardware and software that a VJ may use to perform.

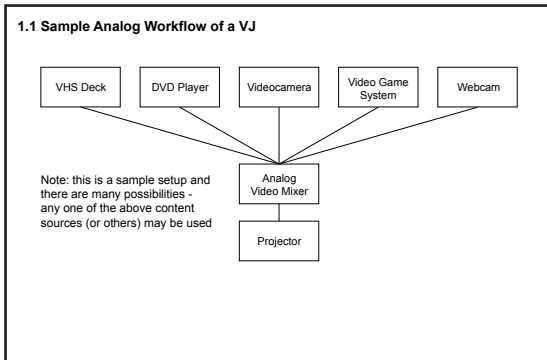


Fig. 9 — This image shows a sample setup of how a VJ may set up an analog VJ workflow.

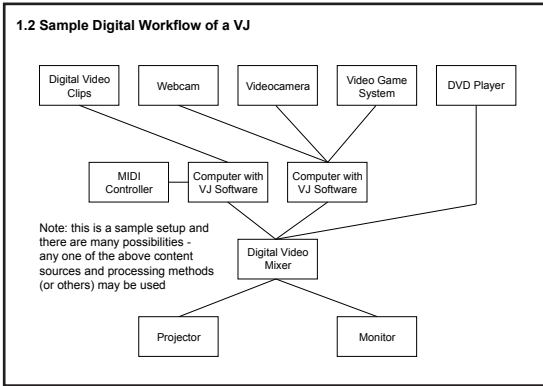


Fig. 10 — This image shows a sample setup of how a VJ may set up a digital VJ workflow.

3. Research and reflective thinking

Several research projects have been dedicated to the documentation and study of VJing from the reflective and theoretical point of view. In the Netherlands Media Art Institute, Montevideo / Time Based Arts, Annet Dekker organized a research on the subject called *VJ Cultuur - a state of flux*³³. Dekker wrote widely on the history of VJing and its contextualization within the club culture. In the same year, 2005, *VJ Theory*³⁴ began publishing texts written by practitioners and academics, and organizing collective discussions online and offline around subjects related to VJing and audiovisual performative practices. Between 2005 and 2006 several books were published with interviews, showcasing works and related artists, providing an overview of the current practice.³⁵

33 - "VJCultuur, a state of flux". 2004/2005. . Retrieved 12 May 2010.

34 - "VJ Theory". 2005. . Retrieved 12 May 2010.

35 - These include *The VJ Book: Inspirations and practical Advice for Live Visuals Performance* by Paul Spinrad, *VJ: Audio-Visual Art and VJ Culture* edited by D-Fuse, *vE-jA: Art + Technology of Live Audio-Video* edited by Xárene Eskandar. For more details please check the bibliography.

Round tables, talks, presentations and discussions are part of festivals and conferences related to new media art, such as *ISEA* and *Ars Electronica* for example, as well as specifically related to Vjing, as is the case of the Mapping Festival. Exchange of ideas through dialogue contributed to the shift of the discussion from issues related to the practicalities of production to more complex ideas and to the process and the concept. Subjects related to Vjing are, but not exclusively: identity and persona (individual and collective), the moment as art, audience participation, authorship, networks, collaboration and narrative. Through collaborative projects, visual live performance shift to a field of interdisciplinary practices.

Periodical publications, online and printed, launched special issues on Vjing. This is the case of *AMinima* printed magazine, with a special issue on Live Cinema ³⁶ (which features works by VJs), and *Vague Terrain* (an online new media journal), with the issue *The Rise of the VJ*.³⁷

36 Makela (ed.), Mia (December 2009), "Live Cinema", *AMinima Magazine* (Barcelona) (22)

37 Gates (ed.), Carrie (March 2008). "The Rise of the VJ". *Vague Terrain* (9). Retrieved 12 May 2010.

See also

- *Video art*
- *Music visualization*
- *Video scratching*
- *New Media art festivals*
- *Live event visual amplification*
- *Video synthesizer*
- *DVJ*

References

Amerika, Mark (2007). *Meta/Data: A Digital Poetics*. Cambridge: MIT Press. ISBN 978-0-262-01233-1

Dekker, Anette (2006), "Synaesthetic Performance in the Club Scene", *Cosign 2003: Computational Semiotics*, retrieved 7 May 2010

Eskandar, Xárene (ed) (2006). *vE-jA: Art + Technology of Live Audio-Video*. San Francisco: h4SF. ISBN 978-0976506058

Faulkner, Michael / *D-Fuse* (ed), 2006. *VJ: Audio-Visual Art and VJ Culture*. London: Laurence King. ISBN 978-1856694902

Harada, Daizaburo (1999) (in Japanese), *VJ2000*, August

Jaeger, Timothy (2006), *Vj: Live Cinema Unraveled. Handbook for Live Visual Performance*, retrieved 12 May 2010

Lehrer, Jonah (2008). *Proust was a neuroscientist*. New York:Mariner. ISBN 978-0-618-62010-4

Lund, Cornelia & Lund, Holger (eds), 2009. *Audio.Visual- On Visual Music and Related Media*. Estugarda: Arnoldsche Art publishers. ISBN 978-3-89790-293-0

Manu; Ideacritik & Velez, Paula, et all. (2009) "Aether9 Communications: Proceedings". TK: Greyscale Editions. Vol3, Issue 1. ISSN 1663-7658

Spinrad, Paul (2005). *The VJ Book: Inspirations and practical Advice for Live Visuals Performance*. Los Angeles: Feral House. ISBN 1-932595-09-0

VJ Theory (ed) (2008). "VJam Theory: Collective Writings on Realtime Visual Performance". Falmouth:realtime Books. ISBN 978-0-9559892-0-4

Ustarroz, César (2010) *Teoría del Vjing - Realización y Representación Audiovisual en Tiempo Real*. ISBN: 978-84-7954-703-5. www.teoriadelvjing.com

Talk:Vjing

External links

Also, two suggestions for common VJ software: Cycling '74s jitter (Max/MSP have their own page) <http://www.cycling74.com/products/jitteroverview> and Quartz Composer. <http://developer.apple.com/graphicsimaging/quartz/quartzcomposer.html> (also has its own page already too). —Preceding *unsigned* comment added by *Djrug* (*talk* • *contribs*) 05:02, 13 March 2009 (UTC)

There is a weekly gathering which features audio/visualists in New York City and globally called Share, whose site is at <http://www.share.dj/> and the New York City specific page: <http://www.share.dj/share/> I didn't want to edit the page directly (since I've never contributed before), but think this would be a good inclusion. *Djrug* (*talk*) 04:54, 13 March 2009 (UTC)

I removed sections wholly composed of external links that had been added by 81.106.146.155 wikipedia is not a links database etc etc --*Sleepytom* 23:45, 31 July 2006 (UTC)

I added back in the links to Regional VJ meetings. Please discuss here before removing them, I'm interested to know why (whoever removed them) thinks they are not appropriate. *Momothemonster* 01:56, 21 July 2006 (UTC)
momo_the_monster

Please do not add links unless discussed here. Thanks. *Lewispb* 22:24, 4 July 2006 (UTC)

Added referenced quotes at start of page with definitions of Vjing. Also added VJ Hardware section with some history of VJ related hardware and some *relevant* links - please don't delete these as they are not spam - i know that wikipedia is not a link database etc etc *Sleepytom* 20:06, 12 July 2006 (UTC)

Added list of notable VJs with links to wikipedia pages if they have them (err is it better to add dead links for everyone in the intrests of fairness or should it be left as is for people to update if the add pages about these people?) also added references section *81.179.124.243* 09:08, 13 July 2006 (UTC)

Removed spam links to shops selling DVD content

removed spam external links posted in the notable VJs section *Sleepytom* 20:10, 16 August 2006 (UTC)

Hello, blog.lecollagiste.com why the site is spam? how a webmag on culture vjing is spam? human or robot behind this decision unjustifiable and anti french? thank you answer me with valid argument —Preceding *unsigned* comment added by 82.224.12.148 (*talk*) 08:15, 6 July 2009 (UTC)

See *WP:ELNO* #1, #4, and #11. --Ronz (*talk*) 16:45, 9 July 2009 (UTC)

Need to understand why community building initiatives such as festivals and gatherings have been removed from this posting. VisionR, LPM, Mapping Festival, AVIT events in general are a major factor in the growth and expansion of this medium. —Preceding *unsigned* comment added by *Senterio* (*talk* • *contribs*) 16:17, 27 August 2009 (UTC)

Context

I don't believe the tag on the article which says "The introduction to this article provides insufficient context for those unfamiliar with the subject matter." is required. The opening is perfectly understandable. *Falcolombardi87* 18:58, 21 August 2006 (UTC)

I've just been through it and it is fine. I've expanded it slightly but it was good enough be-

fore to remove the tag. In case it isn't I've left it there and another editor can make the final call on that one. (*Emperor* 20:55, 14 May 2007 (UTC))

Just to note that John Logie Baird was producing Television broadcasts in 1926 - before Farnsworth - http://en.wikipedia.org/wiki/John_Logie_Baird

87.194.207.97 (talk) 18:26, 6 February 2010 (UTC)

notable VJs

(please sign your comments or it makes the discussion hard to follow)

I don't think the "top 20" notable VJs is appropriate. It was done in a London magazine and do not reflect the reality that is why I removed it. There a lot of notable VJs not mentioned here, this is not a British review!

i disagree with the above statement - DJ magazine is an internationally available magazine which is widely read. whilst it is debatable if the VJs listed in their top 20 are the "best" they are internationally regarded VJs and as such are a good start for a list of notable VJs. other similar sections of the wikipedia contain lists of no-

table practitioners so i feel it is appropriate for the VJ section to also contain such a section. i'm not going to reinsert it yet as i feel we should have more consensus on this but imho a notable VJs section is a usefull addition to the VJ entry. *SleepyTom* 12:17, 12 September 2006 (UTC)

I too agree with SleepyTom that it should be included.

Although I disagree with the results and how they were obtained it is the nearest thing we have to decent list. To remove the list and have nothing to put in its place seem less correct. Does the person that removed the section have a better list. Rovastar

Thank you for not putting back this notable VJ list. I agree that DJ magazine is international magazine, but the poeple who voted for the artists were english, and actually, the guy who was doing this survey (VJ Anyone) finally found himself in this list....wonder why... There is a VJ book that is coming out from D Fuse this fall that is a more open to what happens around the world. Maybe you should make a list out of artist invited in internationally known Electronic arts Festival, like Ars Electronica, MUTEK, Cimatix,

I took out the advertising from a artist collective in the section of official events. If you guys want publicity, go somewhere else!

I do agree with not having a list of VJs as that would be contributing to stardom of some and is totally what to me this is not about. Nonetheless there is no reason why not add software and festivals as well as gathering, since there is a list of hardware (and a picture of a V4? Alright, is a good mixer but hey, how about other mixers?). Other think, This should add some other work around VJing as for example people who write about it. VJ Theory (www.vjtheory.net) for example, Professor VJ and others. Or are you guys just interested in the practice and showcase of work and not on reflective thinking on your practice? (Audioforvisual) —Preceding *unsigned* comment added by *Audioforvisual* (*talk* • *contribs*) 20:27, 27 August 2009 (UTC)

History

Deleted the entire paragraph referenced in this section and reproduced below during wiki-sprint because could not find anywhere any citations or sources, only found either the entire paragraph, or pieces of it, verbatim on various sites, but never any citations or sources. We all discussed and agreed most of it fell into the

anecdotal realm, especially the first sentence regarding the check and also the part regarding "...using the first video synthesizer in the late 70s..." Wasn't clear if author meant the first synth was made in late 70s, which would have been inaccurate, or if author first used the synth (which one?) in the late 70's. Here is a copy of the paragraph removed:

"The first written use of the word "video jockey" was used on the paycheck of Merrill Aldighieri in May 1980. She had been improvising live interpretations of the DJ music 8 hours per night for several weeks in an experiment to create a visual component to the music and light-shows in the club, using the newly installed video system which had TV monitors throughout the club hanging from the ceiling. Her studies in film with such innovators in animation and sound as Stan Brackage and Michael Snow, and her apprenticeship at Rhombex Studios in NYC using the first video synthesizer in the late 70s prepared her for this natural evolution of art and technology. She continued VJing in several nightclubs in NYC through the 80ies and then became active in producing finished music video oriented programs for Sony, MTV, and experimental films and animations for PBS. She occasionally tours with highlights from her archives and continues to experiment in multi-media production." —Preceding *unsigned* comment

added by *Roguewaves (talk • contribs)* 10:33, 12 May 2010 (UTC)

In the Mid 90s, before Aestisis and more influential, there was Cthugha and Bomb.

I am the person I wrote about who had the first written use of the word VJ on her paycheck. I am the person MTV first asked about the term I used to describe myself, and it is why they used the term in their TV channel they started about 6 months later. I added as much of the info I know about pioneers in the art of video as seem relevant to me in my path to invent the term and the job of VJ. If anybody would like to write me to talk about anything or find outside sources to add footnotes to make a better article, please do so, but I am the source. *Tonedefcom (talk)* 02:06, 28 April 2009 (UTC)

Demo Scene

Maybe it would be a good idea to make a comment about how the European demo scene has highly influenced VJ software. Aestesis, Motion Dive and Moonster have been written by old demomakers —Preceding *unsigned* comment added by *209.17.131.25 (talk)* 00:18, 13 March 2009 (UTC)

Definitions or advertisement?

Are those “definitions” in the first segment there for any reason except self-advertisement (each is followed by a BIG LINK IN CAPITAL LETTERS...) And some don't make much sense... Quote: “VJ allows audio visual artists to research and resample mainstream audio visual culture.” Uhh, the VJ allows artists to research? Is he a sheriff of the visual arts? Or is VJ a corporation?? Or a military organisation (“Vojska Jugoslavije”)? Quite confusing... ;) --*Irina666 (talk)* 23:56, 24 February 2008 (UTC)

t a rough guess I'd say the term might be a contraction of “Video Jockey”, since the role appears to be the video equivalent of a DJ (Disc Jockey). Might be useful if someone could find a source or two for this and insert it into the article... *Mittfh (talk)* 23:53, 18 April 2009 (UTC)

In my opinion, the article should be called make some distinction - as not all VJs are performance artists, though the video mixing technology *is* often used for live performances and performance art. *Deadchildstar (talk)* 21:45, 8 August 2009 (UTC)

Proposed name change of the article

A group of editors is currently trying to improve this article (wikipedians Anaoak, Axelator, Carriegates, Kenfeinstein, Roguewaves, Sleepytom and myself). We are wondering if the title shouldn't be changed into *VJing*, or maybe *VJing (live visual performance)*.

Arguments pro:

- If you read through the article, you will notice that it describes *the artform* of VJing, rather than the person (the VJ) practicing this artform. The same is the case for articles such as *video art, installation art, architecture, design, sculpture, electronic art...*
- If you check the *What links here* page, you will notice that most of these articles use the word "VJing", "VJ-ing", or "VJ art", rather than "VJ", to link to this page.
- In other languages the page can also become VJing as this is a multilingual and international designation for the practice.
- VJ is an independent practice and not directly related to DJ.
- The page is about the practice of VJing and not the practitioner, the VJ. This is applicable to any other area of work whether this is within an artistic context or any other context.

For example we refer to medicine to describe what it is (as well as its many branches) and not the the doctor as the one who practices. *Anaoak (talk)* 16:37, 12 May 2010 (UTC)

Arguments against:

- the page about *DJing* redirects to *DJ*.
- Wikipedia pages in other languages are all named either VJ, Video-jockey or Visual-jockey.

Please voice your opinions about this namechange. --1904.CC *(talk)* 09:36, 12 May 2010 (UTC)

Article Sources and Contributors

Vjing

Source: <http://en.wikipedia.org/w/index.php?oldid=375365003>

Contributors:

1904.CC, Addenda, Alansohn, Alejandro Manrique Hernandez Reinoso, Amgdesousaferreira, Anaoak, Anonymous Dissident, Arisontime, Axelator, Azart, Bongwarrior, Brianhe, Calacarole, Carriegates, Chase me ladies, I'm the Cavalry, Ckatz, Clubmarx, Csji, Cybercobra, Dana boomer, Decadentol, Dispenser, DojinLover, DonMcgregor, Dvd9978, Dyesect, East3YrsWest3Yrs, Echuck215, Emperor, Eric sigma6, Ethicoaestheticist, Ewlyahoocom, Firsfron, G-my, Gianlucadelgobbo, Gwernol, Haukurp, Hiberniantears, Husond, IanManka, Ianfaith, Impy4ever, Irina666, J.onbob34, JHunterJ, Jeroen, Joeyskye, JosephCampisi, Kanonkas, Kenfeinstein, Ketiltrout, Lewispb, MER-C, MarylandArtLover, Masondixon, Mbell, Mboverload, Michael Hardy, Mikakun, MikeWazowski, Momothemonster, Moreproduct, Moumou82, Nbarth, Newton-noze, Nightstallion, Normanbeats, OlEnglish, Opticalengineers, Ownly-

anangel, Peteohearn, PigFlu Oink, Psyberpixie, Robofish, Roguewaves, Ronz, Samuel1107, Scriberius, ShakingSpirit, Sidhekin, Sleepytom, Snakedancer, Soliel76, Soulshaker, Spot, Stephen McGlynn, Strongbad411, Sweetcandyproject, Takehiko, Telartis, Thenostril, Tobyspark, Toddthille, Topherzee, Urdujamanaoag, Veinor, Weissmann, Wes!, Xarene, Xiayu, Z-d, Zvar, 272 anonymous edits

Talk:Vjing

Source: <http://en.wikipedia.org/w/index.php?oldid=362473047>

Contributors:

1904.CC, Anaoak, Audioforvisual, Deadchildstar, Djug, Emperor, Falcolombardi87, Irina666, Lewispb, Mittfh, Momothemonster, Roguewaves, Ronz, Rovastar, Senterio, Sleepytom, Spot, Tonedefcom, 10 anonymous edits

Image Sources, Licenses and Contributors

Fig. 1: Vj with two sources.jpg

Source: http://en.wikipedia.org/w/index.php?title=File:Vj_with_two_sources.jpg

Author: Carriegates

Description: This image shows a VJ mixing two videos together from different laptops.

Date: 21 June 2007

Source: Own work

License: Creative Commons Attribution-Sharealike 3.0



Fig. 2: 3b39656t.gif

Source: <http://en.wikipedia.org/w/index.php?title=File:3b39656t.gif>

Author: Underwood & Underwood

Description: Mary Hallock Greenewalt, half-length portrait, at electric light "color organ", which she invented

Date: 28 April 1925

Source: [Mary_Hallock_Greenewalt_with_light_organ](http://en.wikipedia.org/w/index.php?title=File:Mary_Hallock_Greenewalt_with_light_organ)

License: Public Domain



Fig. 3: Videonics mx pro.jpg

Source: http://en.wikipedia.org/w/index.php?title=File:Videonics_mx_pro.jpg



Author: Carriegates

Description: This is a picture of the Videonics MX-Pro. It is one of the more basic models of analog video mixers and is quite popular with emerging VJs.

Date: 1 January 2008

Source: Own work

License: Public Domain

Fig. 4: VJs at motion notion festival
2009.jpg



Source: http://en.wikipedia.org/w/index.php?title=File:VJs_at_motion_notion_festival_2009.jpg License: Public Domain

Author: Carriegates

Description: Two VJs collaborating at an outdoor electronic music festival.

Date: 18 July 2009

Source: Own work

License: Public Domain

Fig. 5: Video Mixer Edirol V-4.jpg

Source: http://en.wikipedia.org/w/index.php?title=File:Video_Mixer_Edirol_V-4.jpg

Author: C.Löser

Description: Video Mixer Edirol V-4.

Source: Own work

License: Creative Commons Attribution-Share Alike 2.0 Germany



Fig. 6: Arkaos preview screen.jpg

Source: http://en.wikipedia.org/w/index.php?title=File:Arkaos_preview_screen.jpg

Author: Carriegates

Description: Arkaos VJ software interface, a preview monitor, and the projection.

Date: 30 June 2008

Source: Own work

License: Public Domain



Fig. 7: VJ-hardware-and-laptop.jpg

Source: <http://en.wikipedia.org/w/index.php?title=File:VJ-hardware-and-laptop.jpg>

Author: Radiluzio

Description: This a view of an expanded VJ equipment setup, it includes various hardware components as well as the use of VDMX which is one of the many softwares available for a VJ to use. This performance was at the Trinity Center in Philadelphia, PA, USA. The VJ was Raphael DiLuzio (AKA Video Jesus)

Date: 2008

Source: Own work

License: Creative Commons Attribution-Share Alike 3.0 Unported



Fig. 8: LED screen behind Tsach Zimroni in Tel Aviv Israel.jpg

Source: http://en.wikipedia.org/w/index.php?title=File:LED_screen_behind_Tsach_Zimroni_in_Tel_Aviv_Israel.jpg

Author: David Shankbone

Description: LED display at nightclub Barzilay in Tel Aviv, Israel when Tsach Zimroni was spinning.

Date: March 2009

Source: David Shankbone

License: Creative Commons Attribution 3.0 Unported

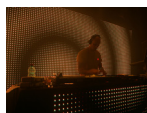


Fig. 9: 1_0-Basic_Workflow_of_a_VJ.jpg

Source: http://en.wikipedia.org/w/index.php?title=File:1_0-Basic_Workflow_of_a_VJ.jpg

Author: Carriegates

Description: This image shows the basic conceptual workflow for a VJ.

Date: 11 May 2010

Source: Own work

License: Public Domain

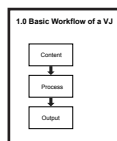


Fig. 10: 1_1-Sample_Analog_Workflow_of_a_VJ.jpg

Source: http://en.wikipedia.org/w/index.php?title=File:1_1-Sample_Analog_Workflow_of_a_VJ.jpg

Author: Carriegates



Description: This is a sample image of how a VJ may set up an analog VJ workflow.

Date: 11 May 2010

Source: Own work

License: Public Domain

Fig. 11: 1_2-Sample_Digital_Workflow_of_a_VJ.jpg



Source: http://en.wikipedia.org/w/index.php?title=File:1_2-Sample_Digital_Workflow_of_a_VJ.jpg

Author: Carriegates

Description: This image shows a sample setup of how a VJ may set up a digital VJ workflow.

Date: 11 May 2010

Source: Own work

License: Public Domain

License

Creative Commons Attribution-ShareAlike
3.0 Unported License

Creative Commons Deed

This is a human-readable summary of the full license below.

You are free:

- **to Share**—to copy, distribute and transmit the work, and
- **to Remix**—to adapt the work

Under the following conditions:

- **Attribution**—You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work.)
- **Share Alike**—If you alter, transform, or build upon this work, you may distribute the resulting work only under the same, similar or a compatible license.

With the understanding that:

- **Waiver**—Any of the above conditions can be waived if you get permission from the copyright holder.
- **Other Rights**—In no way are any of the following rights affected by the license:
 - your fair dealing or fair use rights;
 - the author’s moral rights; and
 - rights other persons may have either in the work itself or in how the work is used, such as publicity or privacy rights.
- **Notice**—For any reuse or distribution, you must make clear to others the license terms of this work. The best way to do that is with a link to <http://creativecommons.org/licenses/by-sa/3.0/>

License

THE WORK (AS DEFINED BELOW) IS PROVIDED UNDER THE TERMS OF THIS CREATIVE COMMONS PUBLIC LICENSE (“CCPL” OR “LICENSE”). THE WORK IS PROTECTED BY COPYRIGHT AND/OR OTHER APPLICABLE LAW. ANY USE OF THE WORK OTHER THAN AS AUTHORIZED UNDER THIS LICENSE OR COPYRIGHT LAW IS PROHIBITED.

BY EXERCISING ANY RIGHTS TO THE WORK PROVIDED HERE, YOU ACCEPT AND AGREE TO BE BOUND BY THE TERMS OF THIS LICENSE. TO THE EXTENT THIS LICENSE MAY BE CONSIDERED TO BE A CONTRACT, THE LICENSOR GRANTS YOU THE RIGHTS CONTAINED HERE IN CONSIDERATION OF YOUR ACCEPTANCE OF SUCH TERMS AND CONDITIONS.

1. Definitions

- a. **“Adaptation”** means a work based upon the Work, or upon the Work and other pre-existing works, such as a translation, adaptation, derivative work, arrangement of music or other alterations of a literary or artistic work, or phonogram or performance and includes cinematographic adaptations or any other form in which the Work may be recast, transformed, or adapted including in any form recognizably derived from the original, except that a work that constitutes a Collection will not be considered an Adaptation for the purpose of this License. For the avoidance of doubt, where the Work is a musical work, performance or phonogram, the synchronization of the Work in timed-relation with a moving image (“synching”) will be considered an Adaptation for the purpose of this License.

- b. **“Collection”** means a collection of literary or artistic works, such as encyclopedias and anthologies, or performances, phonograms or broadcasts, or other works or subject matter other than works listed in Section 1(f) below, which, by reason of the selection and arrangement of their contents, constitute intellectual creations, in which the Work is included in its entirety in unmodified form along with one or more other contributions, each constituting separate and independent works in themselves, which together are assembled into a collective whole. A work that constitutes a Collection will not be considered an Adaptation (as defined below) for the purposes of this License.

- c. **“Creative Commons Compatible License”** means a license that is listed at <http://creativecommons.org/compatiblelicenses> that has been approved by Creative Commons as being essentially equivalent to this License, including, at a minimum, because that license: (i) contains terms that have the same purpose, meaning and effect as the License Elements of this License; and, (ii) explicitly permits the re-licensing of adaptations of works made available under that license under this License or a Creative Commons jurisdiction license with the same License Elements as this License.

- d. **“Distribute”** means to make available to the public the original and copies of the Work or Adaptation, as appropriate, through sale or other transfer of ownership.
- e. **“License Elements”** means the following high-level license attributes as selected by Licensor and indicated in the title of this License: Attribution, ShareAlike.
- f. **“Licensor”** means the individual, individuals, entity or entities that offer(s) the Work under the terms of this License.
- g. **“Original Author”** means, in the case of a literary or artistic work, the individual, individuals, entity or entities who created the Work or if no individual or entity can be identified, the publisher; and in addition (i) in the case of a performance the actors, singers, musicians, dancers, and other persons who act, sing, deliver, declaim, play in, interpret or otherwise perform literary or artistic works or expressions of folklore; (ii) in the case of a phonogram the producer being the person or legal entity who first fixes the sounds of a performance or other sounds; and, (iii) in the case of broadcasts, the organization that transmits the broadcast.
- h. **“Work”** means the literary and/or artistic work offered under the terms of this License including without limitation any

production in the literary, scientific and artistic domain, whatever may be the mode or form of its expression including digital form, such as a book, pamphlet and other writing; a lecture, address, sermon or other work of the same nature; a dramatic or dramatico-musical work; a choreographic work or entertainment in dumb show; a musical composition with or without words; a cinematographic work to which are assimilated works expressed by a process analogous to cinematography; a work of drawing, painting, architecture, sculpture, engraving or lithography; a photographic work to which are assimilated works expressed by a process analogous to photography; a work of applied art; an illustration, map, plan, sketch or three-dimensional work relative to geography, topography, architecture or science; a performance; a broadcast; a phonogram; a compilation of data to the extent it is protected as a copyrightable work; or a work performed by a variety or circus performer to the extent it is not otherwise considered a literary or artistic work.

- i. **“You”** means an individual or entity exercising rights under this License who has not previously violated the terms of this License with respect to the Work, or who has received express permission from the Licensor to exercise rights under this License despite a previous violation.

- j. **“Publicly Perform”** means to perform public recitations of the Work and to communicate to the public those public recitations, by any means or process, including by wire or wireless means or public digital performances; to make available to the public Works in such a way that members of the public may access these Works from a place and at a place individually chosen by them; to perform the Work to the public by any means or process and the communication to the public of the performances of the Work, including by public digital performance; to broadcast and rebroadcast the Work by any means including signs, sounds or images.
- k. **“Reproduce”** means to make copies of the Work by any means including without limitation by sound or visual recordings and the right of fixation and reproducing fixations of the Work, including storage of a protected performance or phonogram in digital form or other electronic medium.

2. Fair Dealing Rights

Nothing in this License is intended to reduce, limit, or restrict any uses free from copyright or rights arising from limitations or exceptions that are provided for in connection with the copyright protection under copyright law or other applicable laws.

3. License Grant

Subject to the terms and conditions of this License, Licensor hereby grants You a worldwide, royalty-free, non-exclusive, perpetual (for the duration of the applicable copyright) license to exercise the rights in the Work as stated below:

- a. to Reproduce the Work, to incorporate the Work into one or more Collections, and to Reproduce the Work as incorporated in the Collections;
- b. to create and Reproduce Adaptations provided that any such Adaptation, including any translation in any medium, takes reasonable steps to clearly label, demarcate or otherwise identify that changes were made to the original Work. For example, a translation could be marked "The original work was translated from English to Spanish," or a modification could indicate "The original work has been modified.";
- c. to Distribute and Publicly Perform the Work including as incorporated in Collections; and,
- d. to Distribute and Publicly Perform Adaptations.
- e. For the avoidance of doubt:
 - i. **Non-waivable Compulsory License Schemes.** In those jurisdic-

tions in which the right to collect royalties through any statutory or compulsory licensing scheme cannot be waived, the Licensor reserves the exclusive right to collect such royalties for any exercise by You of the rights granted under this License;

- ii. **Waivable Compulsory License Schemes.** In those jurisdictions in which the right to collect royalties through any statutory or compulsory licensing scheme can be waived, the Licensor waives the exclusive right to collect such royalties for any exercise by You of the rights granted under this License; and,
- iii. **Voluntary License Schemes.** The Licensor waives the right to collect royalties, whether individually or, in the event that the Licensor is a member of a collecting society that administers voluntary licensing schemes, via that society, from any exercise by You of the rights granted under this License.

The above rights may be exercised in all media and formats whether now known or hereafter devised. The above rights include the right to make such modifications as are technically necessary to exercise the rights in other media

and formats. Subject to Section 8(f), all rights not expressly granted by Licensor are hereby reserved.

4. Restrictions.

The license granted in Section 3 above is expressly made subject to and limited by the following restrictions:

- a. You may Distribute or Publicly Perform the Work only under the terms of this License. You must include a copy of, or the Uniform Resource Identifier (URI) for, this License with every copy of the Work You Distribute or Publicly Perform. You may not offer or impose any terms on the Work that restrict the terms of this License or the ability of the recipient of the Work to exercise the rights granted to that recipient under the terms of the License. You may not sublicense the Work. You must keep intact all notices that refer to this License and to the disclaimer of warranties with every copy of the Work You Distribute or Publicly Perform. When You Distribute or Publicly Perform the Work, You may not impose any effective technological measures on the Work that restrict the ability of a recipient of the Work from You to exercise the rights granted to that recipient under the terms of the License. This Section 4(a) applies

to the Work as incorporated in a Collection, but this does not require the Collection apart from the Work itself to be made subject to the terms of this License. If You create a Collection, upon notice from any Licensor You must, to the extent practicable, remove from the Collection any credit as required by Section 4(c), as requested. If You create an Adaptation, upon notice from any Licensor You must, to the extent practicable, remove from the Adaptation any credit as required by Section 4(c), as requested.

- b. You may Distribute or Publicly Perform an Adaptation only under the terms of: (i) this License; (ii) a later version of this License with the same License Elements as this License; (iii) a Creative Commons jurisdiction license (either this or a later license version) that contains the same License Elements as this License (e.g., Attribution-ShareAlike 3.0 US)); (iv) a Creative Commons Compatible License. If you license the Adaptation under one of the licenses mentioned in (iv), you must comply with the terms of that license. If you license the Adaptation under the terms of any of the licenses mentioned in (i), (ii) or (iii) (the “Applicable License”), you must comply with the terms of the Applicable License generally and the following provisions: (I) You must include a copy of, or the URI for, the Applicable License with every copy of

- each Adaptation You Distribute or Publicly Perform; (II) You may not offer or impose any terms on the Adaptation that restrict the terms of the Applicable License or the ability of the recipient of the Adaptation to exercise the rights granted to that recipient under the terms of the Applicable License; (III) You must keep intact all notices that refer to the Applicable License and to the disclaimer of warranties with every copy of the Work as included in the Adaptation You Distribute or Publicly Perform; (IV) when You Distribute or Publicly Perform the Adaptation, You may not impose any effective technological measures on the Adaptation that restrict the ability of a recipient of the Adaptation from You to exercise the rights granted to that recipient under the terms of the Applicable License. This Section 4(b) applies to the Adaptation as incorporated in a Collection, but this does not require the Collection apart from the Adaptation itself to be made subject to the terms of the Applicable License.
- c. If You Distribute, or Publicly Perform the Work or any Adaptations or Collections, You must, unless a request has been made pursuant to Section 4(a), keep intact all copyright notices for the Work and provide, reasonable to the medium or means You are utilizing: (i) the name of the Original Author (or pseudonym, if applicable) if supplied, and/or if the Original Author

and/or Licensor designate another party or parties (e.g., a sponsor institute, publishing entity, journal) for attribution (“Attribution Parties”) in Licensor’s copyright notice, terms of service or by other reasonable means, the name of such party or parties; (ii) the title of the Work if supplied; (iii) to the extent reasonably practicable, the URI, if any, that Licensor specifies to be associated with the Work, unless such URI does not refer to the copyright notice or licensing information for the Work; and (iv) , consistent with Ssection 3(b), in the case of an Adaptation, a credit identifying the use of the Work in the Adaptation (e.g., “French translation of the Work by Original Author,” or “Screenplay based on original Work by Original Author”). The credit required by this Section 4(c) may be implemented in any reasonable manner; provided, however, that in the case of a Adaptation or Collection, at a minimum such credit will appear, if a credit for all contributing authors of the Adaptation or Collection appears, then as part of these credits and in a manner at least as prominent as the credits for the other contributing authors. For the avoidance of doubt, You may only use the credit required by this Section for the purpose of attribution in the manner set out above and, by exercising Your rights under this License, You may not implicitly or explicitly assert or imply any connection with, sponsorship or endorse-

ment by the Original Author, Licensor and/or Attribution Parties, as appropriate, of You or Your use of the Work, without the separate, express prior written permission of the Original Author, Licensor and/or Attribution Parties.

- d. Except as otherwise agreed in writing by the Licensor or as may be otherwise permitted by applicable law, if You Reproduce, Distribute or Publicly Perform the Work either by itself or as part of any Adaptations or Collections, You must not distort, mutilate, modify or take other derogatory action in relation to the Work which would be prejudicial to the Original Author's honor or reputation. Licensor agrees that in those jurisdictions (e.g. Japan), in which any exercise of the right granted in Section 3(b) of this License (the right to make Adaptations) would be deemed to be a distortion, mutilation, modification or other derogatory action prejudicial to the Original Author's honor and reputation, the Licensor will waive or not assert, as appropriate, this Section, to the fullest extent permitted by the applicable national law, to enable You to reasonably exercise Your right under Section 3(b) of this License (right to make Adaptations) but not otherwise.

5. Representations, Warranties

and Disclaimer

UNLESS OTHERWISE MUTUALLY AGREED TO BY THE PARTIES IN WRITING, LICENSOR OFFERS THE WORK AS-IS AND MAKES NO REPRESENTATIONS OR WARRANTIES OF ANY KIND CONCERNING THE WORK, EXPRESS, IMPLIED, STATUTORY OR OTHERWISE, INCLUDING, WITHOUT LIMITATION, WARRANTIES OF TITLE, MERCHANTABILITY, FITNESS FOR A PARTICULAR PURPOSE, NONINFRINGEMENT, OR THE ABSENCE OF LATENT OR OTHER DEFECTS, ACCURACY, OR THE PRESENCE OF ABSENCE OF ERRORS, WHETHER OR NOT DISCOVERABLE. SOME JURISDICTIONS DO NOT ALLOW THE EXCLUSION OF IMPLIED WARRANTIES, SO SUCH EXCLUSION MAY NOT APPLY TO YOU.

6. Limitation on Liability

EXCEPT TO THE EXTENT REQUIRED BY APPLICABLE LAW, IN NO EVENT WILL LICENSOR BE LIABLE TO YOU ON ANY LEGAL THEORY FOR ANY SPECIAL, INCIDENTAL, CONSEQUENTIAL, PUNITIVE OR EXEMPLARY DAMAGES ARISING OUT OF THIS LICENSE OR THE USE OF THE WORK, EVEN IF LICEN-

SOR HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES.

7. Termination

- a. This License and the rights granted hereunder will terminate automatically upon any breach by You of the terms of this License. Individuals or entities who have received Adaptations or Collections from You under this License, however, will not have their licenses terminated provided such individuals or entities remain in full compliance with those licenses. Sections 1, 2, 5, 6, 7, and 8 will survive any termination of this License.
- b. Subject to the above terms and conditions, the license granted here is perpetual (for the duration of the applicable copyright in the Work). Notwithstanding the above, Licensor reserves the right to release the Work under different license terms or to stop distributing the Work at any time; provided, however that any such election will not serve to withdraw this License (or any other license that has been, or is required to be, granted under the terms of this License), and this License will continue in full force and effect unless terminated as stated above.

8. Miscellaneous

- a. Each time You Distribute or Publicly Perform the Work or a Collection, the Licensor offers to the recipient a license to the Work on the same terms and conditions as the license granted to You under this License.
- b. Each time You Distribute or Publicly Perform an Adaptation, Licensor offers to the recipient a license to the original Work on the same terms and conditions as the license granted to You under this License.
- c. If any provision of this License is invalid or unenforceable under applicable law, it shall not affect the validity or enforceability of the remainder of the terms of this License, and without further action by the parties to this agreement, such provision shall be reformed to the minimum extent necessary to make such provision valid and enforceable.
- d. No term or provision of this License shall be deemed waived and no breach consented to unless such waiver or consent shall be in writing and signed by the party to be charged with such waiver or consent.
- e. This License constitutes the entire agreement between the parties with respect to the Work licensed here. There are no understandings, agreements or representations with respect to the Work not speci-

fied here. Licensor shall not be bound by any additional provisions that may appear in any communication from You. This License may not be modified without the mutual written agreement of the Licensor and You.

- f. The rights granted under, and the subject matter referenced, in this License were drafted utilizing the terminology of the Berne Convention for the Protection of Literary and Artistic Works (as amended on September 28, 1979), the Rome Convention of 1961, the WIPO Copyright Treaty of 1996, the WIPO Performances and Phonograms Treaty of 1996 and the Universal Copyright Convention (as revised on July 24, 1971). These rights and subject matter take effect in the relevant jurisdiction in which the License terms are sought to be enforced according to the corresponding provisions of the implementation of those treaty provisions in the applicable national law. If the standard suite of rights granted under applicable copyright law includes additional rights not granted under this License, such additional rights are deemed to be included in the License; this License is not intended to restrict the license of any rights under applicable law.

Creative Commons Notice

Creative Commons is not a party to this License, and makes no warranty whatsoever in connection with the Work. Creative Commons will not be liable to You or any party on any legal theory for any damages whatsoever, including without limitation any general, special, incidental or consequential damages arising in connection to this license. Notwithstanding the foregoing two (2) sentences, if Creative Commons has expressly identified itself as the Licensor hereunder, it shall have all rights and obligations of Licensor.

Except for the limited purpose of indicating to the public that the Work is licensed under the CCPL, Creative Commons does not authorize the use by either party of the trademark “Creative Commons” or any related trademark or logo of Creative Commons without the prior written consent of Creative Commons. Any permitted use will be in compliance with Creative Commons’ then-current trademark usage guidelines, as may be published on its website or otherwise made available upon request from time to time. For the avoidance of doubt, this trademark restriction does not form part of the License.

Creative Commons may be contacted at <http://creativecommons.org/>.

Personal notes

Please use the following pages for your own notes, observations and comments. We encourage you to update the online version of this article, correct any mistakes and add missing information as you deem necessary. If you speak other languages than English, you may want to translate parts of this book, or establish a different vision and interpretation.

