



European Film Cultures

ECREA Film Studies Section Interim Conference

**8-9 November 2013, Centre for Languages and Literature,
Lund University, Sweden**

– PROGRAMME –



Vetenskapsrådet



LUNDS UNIVERSITET
Humanistiska och teologiska fakulteterna

ELISABETH RAUSINGS MINNESFOND

12.00–13.20	Registration & coffee	Outside of Auditorium
13.30–15.00	WELCOME & KEYNOTE 1	Auditorium (Hörsal)
<p>Welcome address to delegates: Prof. Erik Hedling (Lund University) Chairs: Anders Marklund & Laura Rascaroli</p> <p>Prof. Paul McDonald (Department of Culture, Film and Media, University of Nottingham) <i>Formulating an Agenda for Film Industries Research</i></p>		
15.00–15.15	Short break	Outside of Auditorium
15.15–16.45	Panels 1, 2, 3	
<p>Panel 1</p> <p>National Cinemas, Space & Representation Chair: Henry Bacon (University of Helsinki) Room: H135a</p> <p>Edward Alexander (University of Southampton): Naming the nation in (post-)Yugoslav cinema</p> <p>Anna Batori (University of Glasgow): The space of Eastern Europe: post-communist cinematic forms</p> <p>Elżbieta Durys (Lodz University): Subversive elements in Polish "Cinema of National Remembrance"</p>	<p>Panel 2</p> <p>Regional/National Production, Policy and Identity Chair: Tamar Jeffers McDonald (University of Kent) Room: H135b</p> <p>James Cateridge (Oxford Brookes University): Inhabiting Englishness: The Oxford of Harry Potter and Inspector Morse</p> <p>Ingvild Bjerkeland (Lillehammer University College): Film and regional identity</p> <p>Olof Hedling (Lund University): The genius of the system? Effects of public support, regional film funds and film policy on a national cinema</p>	<p>Panel 3</p> <p>Film Festivals: Structures, Circuits, Networks Chair: Eva Novrup Redvall (Copenhagen) Room: H140</p> <p>Ann Vogel (Humboldt University Berlin): The film festival as object of sociologic analysis: problem, method and theory</p> <p>Skadi Loist (University of Hamburg): Queer circuits: the flow of LGBT films within the film festival ecosystem</p> <p>Enrico Vannucci (Oxford Brookes University): Harmonic dissonance: an overview of the Italian short film festivals</p>

16.45–17.15	Coffee Break	Outside of Auditorium
17.15–19.15	Panels 4, 5 & 6	
<p style="text-align: center;">Panel 4 Film Policy and National Institutions Chair: Olof Hedling (Lund University) Room: H135a</p> <p>Hannah Andrews (University of York): Convergence and divergence: television institutions and British film culture Gertjan Willems (Ghent University): Film policy analysis: methodological approaches Gillian Doyle (University of Glasgow): Film support and the challenge of sustainability Denis Murphy (Dublin City University): Ardmore Studios, film labour, and the Irish state</p>	<p style="text-align: center;">Panel 5 Cultural Memory and Transnational Cinematic Experiences Chair: Ann-Kristin Wallengren (Lund University) Room: H135b</p> <p>Margherita Sprio (University of Westminster): Migrant memories: cinema and Italian diaspora Peijen Beth Tsai (State University of New York at Stony Brook): Transnational connections between cinema in Europe and cinema in Taiwan Charu Uppal (Karlstad University, Sweden): Film, identity and travel: Indians in Scandinavia Richard Haynes (University of Stirling): Mapping cultural heritage through sport on film: intergenerational sports heritage in Glasgow</p>	<p style="text-align: center;">Panel 6 Shaping Film Cultures Chair: Laura Rascaroli (University College Cork) Room: H140</p> <p>Lars Gustaf Andersson (Lund University): The Independent Film Group in Stockholm and the Swedish avant-garde film culture of the 1950s Kimmo Laine (Turku Institute for Advanced Studies): Jörn Donner and the emergence of a new film culture in post-war Scandinavia Andrea Mariani (University of Udine): Cinema sperimentale: shaping a film avant-garde in Fascist Italy (1929–1943) Kim Knowles (Aberystwyth University): Analogue matters: mapping independent film labs in Europe</p>
19.15–20.00	Reception	SOL Café/Reception area

SATURDAY 9 NOVEMBER 2013

9.00-11.00	Panels 7, 8 & 9	
Panel 7 Marketing, Distribution, Exhibition Chair: Ib Bondebjerg (University of Copenhagen) Room: H135a	Panel 8 Crossing the Divide: Art and Exploitation Chair: Lars Gustaf Andersson (Lund University) Room: H135b	Panel 9 Film Cultural Negotiations Chair: Stefano Baschiera (Queen's University Belfast) Room: H140
<p>Anneli Lehtisalo (University of Helsinki): Marketing the marginal: export strategies of Finnish film industry in the studio era</p> <p>Jaap Verhuel (New York University): The Remake: Flemish Cinema and the Limits of European Exportability</p> <p>Maya Nedyalkova (University of Southampton): <i>The World Is Big and Salvation Lurks Around the Corner</i> (Stefan Komandarev, 2008): the bridge between 'art' and 'popular' in contemporary Bulgarian cinema.</p> <p>Jo Sondre Moseng (Lillehammer University College): Conceptions of a national audience in the Norwegian film industry</p>	<p>Mark Betz (King's College London): The postwar play of European art and exploitation</p> <p>Alex Marlow-Man (University of Birmingham): Transcultural appropriation and sensorical embodiment in <i>Amer</i> and <i>Berberian Sound Studio</i></p> <p>Paul Newland (Aberystwyth University): Trans-European excess: <i>Berberian Sound Studio</i> and transnational, trans-generic, low-budget 1970s film aesthetics</p> <p>Bengt Bengtsson (University of Gävle): Film as dialogue with criticism</p>	<p>Andrea Virginás (Sapientia University, Cluj-Napoca): Generic panels and small cinemas: Scandinavian and Eastern European examples</p> <p>Delphine Wehrle (University of Lausanne): The battle for realism: political and the aesthetic debates in Italy (1932–1960)</p> <p>Aidan Power (University of Bremen): Crises and beyond: science fiction and the European Union</p> <p>Ann-Kristin Wallengren (Lund University): Film museum exhibitions. Local, regional and national stories about film and culture</p>
11.00-11.30	Coffee Break	
	Outside of Auditorium	

11.30-13.00	Panels 10, 11 & 12	
<p>Panel 10 Audiences, Fans and Cinephiles Chair: Mark Betz (King's College London) Room: H135a</p> <p>Per Vesterlund (University of Gävle): Cinema studies in the service of liberty? The early research on media effects by "Filmforskningsgruppen" at the Swedish Film Institute 1964–1971</p> <p>Melanie Selfe (University of Glasgow): Putting film criticism to work: text, appropriation and the navigation of film culture</p> <p>Fátima Chinita (C.I.A.C./E.S.T.C., Portugal): For the love of movies: metacinema between high and low culture</p>	<p>Panel 11 Digital and Online Film Cultures Chair: Paul McDonald (University of Nottingham) Room: H135b</p> <p>Stefano Baschiera (Queen's University Belfast): European horror cinema – streaming in UK</p> <p>Philippe Meers (University of Antwerp) and Daniel Biltereyst (Ghent University): Young film audiences in the digital era. A case study on screen culture in Flanders-Belgium</p> <p>Irene Pelayo & Anders Marklund (Lund University): Romance, remix and shared queer identities in YouTube fan videos: The case of <i>Paco's Men</i></p>	<p>Panel 12 Film Production Between Culture and Commerce Chair: Birger Langkjær (University of Copenhagen) Room: H140</p> <p>Roddy Flynn (Dublin City University): Navigating culture and commerce: the Irish Film Board's equivocal strategy 1993–2013</p> <p>Henry Bacon (University of Helsinki): Nordic practices and Nordic sensibilities in Finnish film production – the case of Klaus Härö and Jarkko T. Laine</p> <p>Johanne Kielland Servoll (Lillehammer University College): The battle of Norwegian film culture: the Auteur versus the Professional</p>
13.00-14.00	Lunch	SOL Café/Reception area
14.00-15.30	KEYNOTE 2	Auditorium (Hörsal)
<p>Chair: Laura Rascaroli</p> <p>Prof. Daniel Biltereyst (Centre for Cinema and Media Studies, Ghent University)</p> <p><i>Multiple Audiences: Revisiting Historical Film Reception</i></p>		
15.30-15.50	Coffee Break	Outside of Auditorium

15.50-17.50	Panels 13, 14 & 15	
<p>Panel 13 Film Festivals: Memory and Programming Chair: Skadi Loist (University of Hamburg) Room: H135a</p> <p>Lesley Ann Dickson (University of Glasgow): 'Mainstream to arthouse, vintage to futuristic': programming practices at Glasgow Film Festival and the challenges facing inclusive audience</p> <p>Przemyslaw Suwart (Berlin): International Short Film Festival Oberhausen and New German Cinema</p> <p>Iratxe Fresneda Delgado (University of Basque Country UPV-EHU): Far from (women's) visibility: FIAPF competitive film festivals</p>	<p>Panel 14 Sexuality in Scandinavian Cinema Chair: Elisabet Björklund (Lund University) Room: H135b</p> <p>Niels Henrik Hartvigson (Copenhagen): Queer heterosexuality/heterosexual queerness 1930–1965</p> <p>Brian Petersen (Copenhagen): <i>A Stranger Knocks</i> – the US reception and distribution of an 'obscene' foreign film</p> <p>Isak Thorsen (Copenhagen): Danish sex-comedies – the development of the Zodiac-films</p> <p>Anders Lysne (University of Oslo): Moral sexcess: girls searching for sex in contemporary Scandinavian youth films</p>	<p>Panel 15 Transnational Europe: Mediating Cultural Encounters Through European Screens Chair: Andrew Higson (University of York) Room: H140</p> <p>Andrew Higson (York): Transnational European film research: principles and practices</p> <p>Caroline Pauwels & Ilse Schooneknaep (Vrije Universiteit Brussel): New windows, new possibilities? How European sector practices and policies shape the potential of cross-border exchange in the digital era</p> <p>Ib Bondebjerg & Eva Novrup Redvall (Copenhagen): Transnational television drama – production and reception: the case of Danish TV drama</p>
17.50-18.00	Short break	
18.00-19.00	Concluding Session	
<p>Chair: Anders Marklund</p> <p>Dr Laura Rascaroli (University College Cork), Prof. Paul McDonald (University of Nottingham), Prof. Daniel Biltereyst (Ghent University)</p> <p><i>European Film Cultures Today: Concluding Remarks</i></p>		
19.00-20.00	Informal Cheese & Wine Reception	Second floor, above auditorium