



European Cinemas, Intercultural Meetings: Aesthetics, Politics, Industry, History

An ECREA Film Studies Section Conference

— DRAFT PROGRAMME —

13–14 November 2015
University of Copenhagen, Denmark

FRIDAY 13 NOVEMBER

11.00–12.00	Registration	
12.00–13.45	WELCOME & KEYNOTE 1	
Professor Daniela Berghahn (Royal Holloway, University of London)		
14.00–16.00	Panels 1, 2, 3	
<p>Panel 1</p> <p>EUROPEAN / GLOBAL FILM PRODUCTION</p> <p>Chair: TBA</p> <p>Room: 27.0.49</p> <p>Kyle Barrett (University of the West of Scotland): Towards a National Scottish Cinema: Social Realism, Low Budget Filmmaking</p> <p>Stefano Baschiera (Queen's University Belfast): Inward investment and European Locations: The Case of the HBO Game of Thrones in Northern Ireland</p> <p>Christopher Meir (University of the West Indies, St Augustine): StudioCanal and the (Re)Building of a European Major</p> <p>Adelel Mar Binimelis (University de Vic/University Central de Catalunya): Changing Intercultural Relations in Cinema: New Production Formulas in a Crisis Context</p>	<p>Panel 2</p> <p>MINOR AND MIGRANT CINEMA</p> <p>Chair: TBA</p> <p>Room: 27.0.47</p> <p>Lars Gustaf Andersson (Lund University) & John Sundholm (Stockholm University): Researching Minor Immigrant Cinema: Latin American Filmmaking in Swedish Exile</p> <p>Rhiannon Harries (University of Cambridge): European Identity and the Ethics of the Archive: Cinephilia and Futurity in José Luis Guerin's <i>Innisfree</i> (1990)</p> <p>Miguel Fernandez Labayan (Universidad Carlos III, Madrid): Migration, Border Thinking and Transnationalism from below in European Documentary</p> <p>Ana Solano (filmmaker), Tamara Bueno Doral, & Noelia García Castillo (Complutense University of Madrid): The Followed Roads to Europe: Diasporic Documentary from a Gender Perspective</p>	<p>Panel 3</p> <p>FILM CULTURE AND WORLD CINEMA</p> <p>Chair: TBA</p> <p>Room: 27.0.09</p> <p>Valeria Camporesi (Universidad Autonoma de Madrid): European Cinema as World Cinema</p> <p>Helle Kannik Haastrup (University of Copenhagen): Transnational Movie Awards and Contemporary Art Film</p> <p>Andrés Bartolomé Leal (University of Zaragoza): "Why Are We Still in This House?": Roman Polanski's <i>Carnage</i> and the Rethinking of Cosmopolitan Studies</p> <p>Anders Marklund (Lund University): Nordic Cinema Through the Eyes of the Oscar</p>

16.00–16.30	Coffee Break	
16.30–18.30	Panels 4, 5, 6	
Panel 4 REGIONAL & TRANSNATIONAL CINEMA Chair: TBA Room: 27.0.49	Panel 5 UNDERSTANDING TRANSNATIONAL CIRCULATION OF EUROPEAN FILM: CULTURAL, AESTHETIC AND INDUSTRIAL STRATEGIES Chair: Andrew Higson (University of York) Room: 27.0.47	Panel 6 NEGOTIATING CULTURAL VALUES: THE INDUSTRY SIDE OF EUROPEAN ELITE FESTIVALS & GLOBAL FILM CIRCULATION Chair: Skadi Loist (University of Rostock) Room: 27.0.09
<p>Gertjan Willems (Ghent University): Regional Transnationalism: Transnational Dimensions of Film Production Policy in Belgium</p> <p>Philip Phillis (University of Glasgow): “You Will Never Become A Greek”: Greek Cinema, Migration and the Anxieties of Transnationalism</p> <p>Catherine Wheatly (King's College, London): John Michael McDonagh’s <i>Calvary</i>: A Place of the “Broken Middle”</p> <p>Etami Borjan (University of Zagreb): Remapping the European Other: Culture and Identity in Contemporary Yugoslav Cinema</p>	<p>Ilse Schooneknaep & Tim Raats (Vrije Universiteit Brussel): A Comparative Analysis of Film Support Mechanisms within 28 EU Member States: From Production to Distribution?</p> <p>Huw Jones (University of York): The Performance of European Films in the UK: Cultural Versus Industrial Factors</p> <p>Eline Livémont (Vrije Universiteit Brussel): Public Service Broadcasting and Creative Documentary Film: Natural Allies for Transnational Distribution? A Comparative Analysis of this Symbiosis in the Netherlands and Flanders</p>	<p>Skadi Loist (University of Rostock): Film Festivals as Sanctuaries within the Film Industry? Women Directors on the Film Festival Circuit</p> <p>Minerva Campos (Universidad Carlos III de Madrid): Anti-Industrial Funding Models: National Public Policies and European Festival Funds</p> <p>Aida Vallejo (University of the Basque Country): Documentary Networks: Film Festivals and the Forge of a Cultural Elite in Europe</p>
18.30	Reception	

SATURDAY 14 NOVEMBER

9.00–11.00	Panels 7, 8, 9	
<p style="text-align: center;">Panel 7</p> <p style="text-align: center;">PRODUCTION AND POLICY: TRANSNATIONAL PERSPECTIVES</p> <p style="text-align: center;">Chair: TBA</p> <p style="text-align: center;">Room: 27.0.49</p> <p>Paul Sellors (Edinburgh Napier University): Disharmony in European film Copyrights</p> <p>Marco Cucco (Università della Svizzera italiana, Lugano) & Massimo Scaglioni (Catholic University of Milan): Europe Meets India: An In-depth Analysis of the Outsourcing of Indian Films in Western Countries</p> <p>Denis Murphy (Dublin City University): Beyond the “Tom Cruise Clause”: Global Production, Local Labour</p> <p>Ana Moraes (University of Glasgow): The Problem with Scottish Film: Is There a Place for Public Funding in a Global Market?</p>	<p style="text-align: center;">Panel 8</p> <p style="text-align: center;">ASPECTS OF TRANSCULTURAL DOCUMENTARY</p> <p style="text-align: center;">Chair: TBA</p> <p style="text-align: center;">Room: 27.0.47</p> <p>Niina Oisalo (University of Turku): “Something Inside Me Felt out of Place”: Transcultural Memory in Documentary Journeys</p> <p>Laura Rascaroli (University College Cork): The Road Twice Taken: Diachronic Europe</p> <p>Mark Betz (King's College, London): Voicing Over Power: European Colonial Documentary and its Heirs</p> <p>Malini Guha (Carleton University): Remains in the Making: The Shifting Status of the Archive in John Akomfrah’s <i>The Nine Muses</i> (2010)</p>	<p style="text-align: center;">Panel 9</p> <p style="text-align: center;">CULTURAL, AESTHETIC AND INDUSTRIAL STRATEGIES</p> <p style="text-align: center;">Chair: TBA</p> <p style="text-align: center;">Room: 27.0.09</p> <p>Andrew Higson (University of York): Heritage Films in Europe: The Transnational Production, Circulation and Reception of “National” Heritage Drama</p> <p>Martina Lovascio (University of York): Heritage Films in Contemporary Europe and the Representation of the Recent Past</p> <p>Nathan Townsend (University of York): Working Title Films: Hollywood’s European Subsidiary</p>
11.00–11.30	Coffee Break	

11.30–13.00	Panels 10, 11, 12		
<p style="text-align: center;">Panel 10 NARRATIVES OF BORDERS AND REFUGEES Chair: TBA Room: 27.0.49</p> <p>Alison Smith (University of Liverpool): Making the Camera Speak: Communicating Experiences of Displaced Persons at Europe’s Maritime Borders</p> <p>Eva Jørholt (University of Copenhagen): The Black Mediterranean: Distant Suffering vs. Narratives of Human Despair</p> <p>Michael Gott (University of Cincinnati): The Watery Boundaries of Europe: Intercultural Contacts and Policing Frontiers in Floating Francophone Films</p> <p>Ipek Celik Rappas (Koç University, Istanbul): The Epitome of Victimhood: The Refugee in European Cinema</p>	<p style="text-align: center;">Panel 11 INTERNATIONAL CIRCULATION AND RECEPTION OF CINEMAS OF SMALL NATIONS: SCANDINAVIAN AND EASTERN EUROPEAN EXAMPLES Chair: TBA Room: 27.0.47</p> <p>Cath Moore (Deakin University): Crossing the Great Divide: The Transnational Capacities and Permeation of Scandinavian Cinema in Australia</p> <p>Rie Fuse (University of Tampere): Kaurismäki as the Ideal Other: Reviews of <i>Kamamome Diner</i> in Japanese Online Information Sites</p> <p>Olof Hedling (Lund University): Scandinavian International Success? On the Circulation and Wider Reception of Nordic Noir</p> <p>Andrea Virginás (Sapientia University): Global Genres, Small Applications: Contemporary Film Genre Usage in Scandinavian (Danish, Swedish) and Eastern European (Hungarian, Romanian) Examples</p>	<p style="text-align: center;">Panel 12 HERITAGE, CULTURE, IDENTITY Chair: TBA Room: 27.0.09</p> <p>Jaap Verheul (New York University): Divided in Unity: Regional Identity in the Popular European Folk Film</p> <p>Joanna Rydzewska (Swansea University): Sculpting Stories: The Cinema of Pawel Pawlikowski</p> <p>Des O’Rawe (Queen’s University, Belfast): Tokyo-Barcelona: Teshigahara’s <i>Antoni Gaudí</i></p> <p>Pierluigi Ercole (De Montfort University), Daniela Treveri Gennari (Oxford Brookes) & Silvia Dibeltulo (Trinity College Dublin): Cinema Heritage in Europe: Preserving and Sharing Culture by Engaging with Film Exhibition and Audiences</p>	
	Lunch		
13.00–14.00	ECREA Business Meeting		Room: 27.0.09
14.00–14.30			

14.30–16.00	KEYNOTE 2	Room: 27.0.09
Professor William Higbee (University of Exeter)		
16.00–16.30	Coffee Break	
16.30–18.00	Panels 13, 14, 15	
Panel 13 PROGRAMMING BEYOND BORDERS: TRANSNATIONAL DYNAMICS OF FILM FESTIVALS Chair: Aida Vallejo (University of the Basque Country) Room: 27.0.49	Panel 14 POST-WAR TRANSNATIONAL FILMS AND IDENTITIES Chair: TBA Room: 27.0.49	Panel 15 WAR AND PEACE Chair: TBA Room: 27.0.09
Peter Virginas (Babes-Bolyai University, Romania): Groups and Identities at the Transylvania International Film Festival Ruby Cheung (Independent scholar): Colonial Legacy and Postcolonial Relevance: The Hong Kong International Film Festival (HKIFF) and its Governmental Stakeholders Vassilis Kroustallis (Ionian University, Corfu): Beyond Cartoons: Animation Festivals Meet European Animation Features	Maja Figue (University for the Arts, Berlin): Between Abstraction and Orientalism: Fritz Lang’s “Indian Films” and Transnational Film Relations Emil Stjernholm (Lund University): The Living Stream: The Marshall Plan, Cinema and the Promotion of Scandinavian Kinship Rose Butler (Sheffield Hallam University): This is Edgar Wallace Speaking: Post-War German Britishness	Melis Behil (Kadir Has University): Co-producing Peace: A Cinematic Initiative in the Armenian-Turkish Reconciliation Process Hajnal Kiraly (Eötvös Lorand University, Budapest): Place of Encounter: Thematising Cultural Exchange on Contemporary Hungarian-Romanian Co-productions Kevin Smets (Bilgi University Istanbul): Engaging with Violent Conflict in Cross-Border Cinema: Kurdish Filmmaking as a Case Study of “Cinemas of Conflict”