



# 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

## **ECREA – European Communication Research and Education Association**

ECREA is the learned society for communication scholars across Europe and beyond. Individuals, institutions and associations have chosen to become members of ECREA to join a large community devoted to the development and the quality of communication research and higher education in Europe.

ECREA hosts three networks (Central and East-European; Women's and Young Scholars;) as well as 17 thematic sections, each developing their own activities. Every year, PhD students gather together with leading scholars during the ECREA Summer School. ECREA has its own Book Series which publishes at least one volume of original and innovative academic work every year.

All activities within ECREA are developed and organized to serve the community, enhance the quality of communication research and higher education, provide opportunities to exchange, share and collaborate, and to promote the interests of communication scholars. More importantly, ECREA is a bottom up organization where various projects and ideas are emerging and materialising, driven by the energy and enthusiasm of the members.

### **ECREA Film Studies Section**

The film studies section of ECREA believes that the medium film deserves full academic attention in a communications context. Ranging from early cinema experiences in European metropolis, to the contemporary blockbuster multiplexes, film has always been at the forefront of European popular culture. DVD and internet, digital cameras and projection urge us to reconsider and renew the existing theories and research on film, cinema and the moving image.

We approach the phenomenon of film in its broadest sense: film as content, as cultural artefact, as commercial product, as lived experience, as cultural and economic institution, as symbolic field of cultural production, as media technology, etc. On a methodological level, we strive towards openness and multilevel approaches on the study of historical and contemporary cinema: film text, context, production, representation and reception. Cultural studies perspectives, historical approaches, political economy, textual analysis, audience research all find its place within the section. We want to leave behind the institutional tensions between humanities and social sciences approaches.

The film studies section wants to enlarge the visibility for film studies in other communication studies fora, connecting with international film studies organisations. We convene panels at international conferences, provide scholarly information and foster debate and exchange on matters relevant to the section members.

**Chair:** Helle Kannik Haastrup (Roskilde University, Roskilde, Denmark)

**Vice-Chair:** Anders Marklund (Lund University, Lund, Sweden)

**Vice-Chair:** Laura Rascaroli (University College Cork, Cork, Ireland)

## **Film Studies and Lund University**

Founded in 1666, Lund University is the largest centre of research and higher education in Sweden, covering eight faculties and a broad subject spectrum. Film Studies is part of the Centre for Languages and Literature, within the Faculty of Humanities and Theology. Originating in Comparative Literature and an independent subject since the 1998, Film Studies in Lund offers courses from introductory level through PhD Level, a film production master, as well as diverse courses in cooperation with other subjects. The research within the section has gradually moved from studies of form/text, towards more sociological approaches, i.e. with more research on film and audio-visual media's relation to both history and society, including aspects such as politics, economy and culture more in general.

During the European Film Cultures conference the following film scholars will represent Lund University, all looking forward to meet all of you, and also help you with questions you may have:

**PhD Students:** Aténé Mendelyté and Emil Stjernholm

**Lecturers:** Elisabet Björklund, Olof Hedling and Anders Marklund

**Professors:** Lars Gustaf Andersson, Erik Hedling and Ann-Kristin Wallengren

Film scholar from Lund University **Gender Studies:** Irene Pelayo

Guest researcher from the **University of Basque Country:** Iratxe Fresneda

Guest student from **UCLA:** Elizabeth Alexander

## FRIDAY 8 NOVEMBER 2013

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 &amp; 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><b>Panel 1</b></p> <p><b>National Cinemas, Space &amp; Representation</b>          Chair: Henry Bacon (University of Helsinki)          Room: H135a</p> <p><b>Edward Alexander (University of Southampton):</b> Naming the nation in (post-)Yugoslav cinema</p> <p><b>Elżbieta Durys (Lodz University):</b> Subversive elements in Polish "Cinema of National Remembrance"</p>	<p><b>Panel 2</b></p> <p><b>Regional/National Production, Policy and Identity</b>          Chair: Tamar Jeffers McDonald (University of Kent)          Room: H135b</p> <p><b>James Cateridge (Oxford Brookes University):</b> Inhabiting Englishness: The Oxford of Harry Potter and Inspector Morse</p> <p><b>Ingvild Bjerkeland (Lillehammer University College):</b> Film and regional identity</p> <p><b>Olof Hedling (Lund University):</b> The genius of the system? Effects of public support, regional film funds and film policy on a national cinema</p>	<p><b>Panel 3</b></p> <p><b>Film Festivals: Structures, Circuits, Networks</b>          Chair: Eva Novrup Redvall (Copenhagen)          Room: H140</p> <p><b>Ann Vogel (Humboldt University Berlin):</b> The film festival as object of sociologic analysis: problem, method and theory</p> <p><b>Skadi Loist (University of Hamburg):</b> Queer circuits: the flow of LGBT films within the film festival ecosystem</p> <p><b>Enrico Vannucci (Oxford Brookes University):</b> 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;"><b>Panel 4</b>  <b>Film Policy and National Institutions</b>  Chair: Olof Hedling (Lund University)  Room: H135a</p> <p><b>Hannah Andrews (University of York):</b> Convergence and divergence: television institutions and British film culture  <b>Gertjan Willems (Ghent University):</b> Film policy analysis: methodological approaches  <b>Gillian Doyle (University of Glasgow):</b> Film support and the challenge of sustainability  <b>Denis Murphy (Dublin City University):</b> Ardmore Studios, film labour, and the Irish state</p>	<p style="text-align: center;"><b>Panel 5</b>  <b>Cultural Memory and Transnational Cinematic Experiences</b>  Chair: Ann-Kristin Wallengren (Lund University)  Room: H135b</p> <p><b>Margherita Sprio (University of Westminster):</b> Migrant memories: cinema and Italian diaspora  <b>Peijen Beth Tsai (State University of New York at Stony Brook):</b> Transnational connections between cinema in Europe and cinema in Taiwan  <b>Charu Uppal (Karlstad University, Sweden):</b> Film, identity and travel: Indians in Scandinavia  <b>Richard Haynes (University of Stirling):</b> Mapping cultural heritage through sport on film: intergenerational sports heritage in Glasgow</p>	<p style="text-align: center;"><b>Panel 6</b>  <b>Shaping Film Cultures</b>  Chair: Laura Rascaroli (University College Cork)  Room: H140</p> <p><b>Lars Gustaf Andersson (Lund University):</b> The Independent Film Group in Stockholm and the Swedish avant-garde film culture of the 1950s  <b>Kimmo Laine (Turku Institute for Advanced Studies):</b> Jörn Donner and the emergence of a new film culture in post-war Scandinavia  <b>Andrea Mariani (University of Udine):</b> Cinema sperimentale: shaping a film avant-garde in Fascist Italy (1929–1943)  <b>Kim Knowles (Aberystwyth University):</b> 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	
<b>Panel 7</b> <b>Marketing, Distribution, Exhibition</b> Chair: Ib Bondebjerg (University of Copenhagen) Room: H135a	<b>Panel 8</b> <b>Crossing the Divide: Art and Exploitation</b> Chair: Lars Gustaf Andersson (Lund University) Room: H135b	<b>Panel 9</b> <b>Film Cultural Negotiations</b> Chair: Stefano Baschiera (Queen's University Belfast) Room: H140
<p><b>Anneli Lehtisalo (University of Helsinki):</b> Marketing the marginal: export strategies of Finnish film industry in the studio era</p> <p><b>Jaap Verhuel (New York University):</b> The Remake: Flemish Cinema and the Limits of European Exportability</p> <p><b>Maya Nedyalkova (University of Southampton):</b> <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><b>Mark Betz (King's College London):</b> The postwar play of European art and exploitation</p> <p><b>Alex Marlow-Man (University of Birmingham):</b> Transcultural appropriation and sensorical embodiment in <i>Amer</i> and <i>Berberian Sound Studio</i></p> <p><b>Paul Newland (Aberystwyth University):</b> Trans-European Excess: <i>Berberian Sound Studio</i> and transnational, trans-generic film aesthetics</p> <p><b>Bengt Bengtsson (University of Gävle):</b> Film as dialogue with criticism</p>	<p><b>Andrea Virginás (Sapientia University, Cluj-Napoca):</b> Generic panels and small cinemas: Scandinavian and Eastern European examples</p> <p><b>Delphine Wehrli (University of Lausanne):</b> Italian Realistic Tradition and its influence in Europe</p> <p><b>Aidan Power (University of Bremen):</b> Crises and beyond: science fiction and the European Union</p> <p><b>Ann-Kristin Wallengren (Lund University):</b> 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 align="center"><b>Panel 10</b></p> <p align="center"><b>Audiences, Fans and Cinephiles</b></p> <p align="center">Chair: Mark Betz (King's College London)</p> <p align="center">Room: H135a</p> <p><b>Per Vesterlund (University of Gävle):</b> Cinema studies in the service of liberty? The early research on media effects by "Filmforskningsgruppen" at the Swedish Film Institute 1964–1971</p> <p><b>Melanie Selfe (University of Glasgow):</b> Putting film criticism to work: text, appropriation and the navigation of film culture</p> <p><b>Fátima Chinita (C.I.A.C./E.S.T.C., Portugal):</b> For the love of movies: metacinema between high and low culture</p>	<p align="center"><b>Panel 11</b></p> <p align="center"><b>Digital and Online Film Cultures</b></p> <p align="center">Chair: Paul McDonald (University of Nottingham)</p> <p align="center">Room: H135b</p> <p><b>Stefano Baschiera (Queen's University Belfast):</b> European horror cinema – streaming in UK</p> <p><b>Philippe Meers (University of Antwerp) and Daniel Biltereyst (Ghent University):</b> Young film audiences in the digital era. A case study on screen culture in Flanders-Belgium</p> <p><b>Irene Pelayo &amp; Anders Marklund (Lund University):</b> Romance, remix and shared queer identities in YouTube fan videos: The case of <i>Paco's Men</i></p>	<p align="center"><b>Panel 12</b></p> <p align="center"><b>Film Production Between Culture and Commerce</b></p> <p align="center">Chair: Birger Langkjær (University of Copenhagen)</p> <p align="center">Room: H140</p> <p><b>Roddy Flynn (Dublin City University):</b> Navigating culture and commerce: the Irish Film Board's equivocal strategy 1993–2013</p> <p><b>Henry Bacon (University of Helsinki):</b> Nordic practices and Nordic sensibilities in Finnish film production – the case of Klaus Härö and Jarkko T. Laine</p> <p><b>Johanne Kielland Servoll (Lillehammer University College):</b> The battle of Norwegian film culture: the Auteur versus the Professional</p>	
13.00-14.00	Lunch		
14.00-15.30	KEYNOTE 2		
	Chair: Laura Rascaroli		
	Prof. Daniel Biltereyst (Centre for Cinema and Media Studies, Ghent University)		
	<i>Multiple Audiences: Revisiting Historical Film Reception</i>		
15.30-15.50	Coffee Break		Outside of Auditorium

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



## DELEGATES

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