Saturday 22nd » 15.45-17.30
NECS Conference

1. The Film Festival Circuit: The Role of Festivals for Global Film Circulation
   Chair: Elena Pollacchi
   » Ca’ Foscari University of Venice
   Skadi Loist
   » University of Hamburg
   Marijke de Valck
   » University of Amsterdam
   Tess Van Hemert
   » Queensland University of Technology
   Maria-Paz Peirano
   » University of Kent

2. Political Aesthetics: Realism/Modernism/Technics
   Chair: Isolede Vanhee
   » LUCA - Sint-Lucas Visual Arts
   Tom Paulus
   » University of Antwerp
   Vito Adriaensens
   » University of Antwerp / School of Arts, Ghent

3. Transforming Reality: Screenwriting and Development in Creative Documentary Filmmaking
   Chair: Aida Vellejo Vallejo
   » University of the Basque Country / Autonomous University of Madrid
   Jan Gogola
   » FAMU
   "Documentary" Is Not the Twin of the World: Understanding Reality as a Genre Structure – Contemporary Tendencies in Creative Documentary Screenwriting
   Hana Rezková
   » Institute of Documentary Film
   Self-constituted Buffer: Documentary Film Development and National Film Policies in Visegrad Countries
   Rada Šešić
   » Head of the Documentary competition at Sarajevo Film Festival, mentor at the Master of film at the Netherlands Film Academy
   Outi Hakola
   » Helsinki Collegium for Advanced Studies

4. The Politics of Cultural Spaces in Post-Communist Cinema
   Chair: Anikó Imre
   » University of Southern California
   Andrea Virginás
   » Sapientia Hungarian University of Transylvania
   Eszter Ureczky
   » University of Debrecen
   György Kalmar
   » University of Debrecen
   Zsolt Györi
   » University of Debrecen

5. Pain and Politics: Torture Debate in Film and Visual Studies
   Chair: Rikke Schubart
   » University of Southern Denmark
   Guy Westwell
   » Queen Mary, University of London
   Zuzanna Ladyga
   » University of Warsaw
   Richard Martin
   » Independent Scholar

6. Politicizing Sound and Music
   Chair: Valeria Camporesi
   » Autonomous University of Madrid
   Outi Hakola
   » Helsinki Collegium for Advanced Studies
   Laura Miranda
   » University of Oviedo
   Tim McNelis
   » Liverpool John Moores University
   Richard Martin
   » Independent Scholar
   Outi Hakola
   » Helsinki Collegium for Advanced Studies
   "Violent Innovation": 1920s Silent Opera Films and the Politics of Intermedial Reception
Saturday 22nd » 15.45-17.30
NECS Conference

Small Europes and the Politics of Cultural Frontiers

Chair: Marsha Siefert
» Central European University

Ewa Ciszewska
» University of Lodz
Film-consolidated Friendship: The Case of the First Post-war Polish-Czechoslovak Film Co-production “Co lekne żena” / “Zadzwonie do mojej żony” 1957 by Josef Mach

Mikołaj Kunicki
» University of Notre Dame
Pioneers, Settlers, and Gunslingers: “Reclaiming” the Western Territories in the Polish Popular Cinema of the 1960s

Jaap Verheul
» New York University
Nothing to Declare: Regional Identity in the Contemporary European Folk Film

Paulo Cunha
» University of Coimbra
The Internationalization of the Brand “Portuguese Cinema”

Global Intimacies: The Politics and Poetics of Intercultural Encounters and Spaces

Chair: Gareth Huw Stanton
» Goldsmiths, University of London

Natalie Lettewitsch
» University of Paderborn
Cinematic Encounters with the Non-Place: Traffic, Intercourse, and Migration at the Airport

Hyunseon Lee
» University of Siegen
Butterfly Global: Visual Exotism and its Reversal in Opera and Film Performances

Thomas Morsch
» Free University of Berlin
Tourisms, Liminal Spaces, and Sexuality in Films about Bangkok’s Red Light Districts

Annette Brauerhoch
» University of Paderborn
The Politics of Aesthetics and Aesthetic Policies in Female Sex Tourism Films Bangkok’s Red Light Districts

State Violence and the Production of Peripheral Subjectivities

Chair: Melis Behilî
» Kadir Has University

Matthew Holtmeier
» University of St Andrews
Ghobadi’s Green Move: Peripheral Subjects in Iranian Cinema

Lakshmi Padmanabhan
» Brown University
States of Siege: Ethnic Conflict and Sri Lankan Sovereignty in Kannathil Muthamittal

Canan Balan
» Istanbul Şehir University
Representing the Underrepresented or the Cinema of Frustration

Contemporary Cinema: Diversifying Multiplexes

Chair: Judith Thissen
» Utrecht University

Jock Given
» Swinburne Institute for Social Research
Before and after the Multiplex: Blockbusters, Franchises and the Digital Turn

Karina Aveyard
» University of East Anglia
Diversifying Screening Enterprises

Lies Van de Vijver
» Ghent University
The Cultural Geography of Live Cinema Events: Some Propositions About Space and “Place” in the Exhibition of Alternative Content
Media Politics 2.0: from the BBC to African Media Capitalism

Georgina Born
» University of Oxford

Georgina Born is Professor of Music and Anthropology at the University of Oxford and Honorary Professor of Anthropology at University College London. Her work combines ethnographic and theoretical writings on media and cultural production, encompassing television, music, interdisciplinary practices and art-science. Her ethnographies have often focused on major institutions – television production at the BBC, computer music at IRCAM in Paris, interdisciplinary art-science and new media art at the University of California, Irvine. Her books include the first comprehensive ethnography of the BBC, Uncertain Vision: Birt, Dyke and the Reinvention of the BBC (2005), as well as Rationalizing Culture: IRCAM, Boulez and the Institutionalization of the Musical Avant-Garde (1995) and Western Music and its Others: Difference, Representation, and Appropriation in Music (edited with D. Hesmondhalgh, 2000). Two edited books have been published this year: Music, Sound and Space: Transformations of Public and Private Experience (CUP), and Interdisciplinarity: Reconfigurations of the Social and Natural Sciences (Routledge, edited with A. Barry). Between 2010 and 2015 Born is directing the European Research Council funded research program ‘Music, Digitization, Mediation: Towards Interdisciplinary Music Studies’, which involves comparative ethnographies in seven countries in the developing and the developed world (Argentina, Colombia, Cuba, India, Kenya, Canada and the UK), carried out by herself a group of young researchers, on the transformation of music and musical practices by digitization.