Friday 20th » 9.00-10.45

Panels

1. Once More. Reflecting, Rebranding, Reusing the Image

Chair: Olof Hedling  
Lunds Universitet

Ewa Ciszewska  
Uniwersytet Łódzki
Re-Usage of Historical Cinematographic Brands: Illustrated With an Example of Lodz Animation Production Company Se-Ma-For

Adriana Alves de Paula Martins  
Universidade Católica Portuguesa
Susana de Sousa Dias’s 48 or a Different Experience of Seeing

Balázs Varga  
ELTE Eötvös Loránd Tudományegyetem
100% Recycled Cinema: György Pálfi’s Final Cut – Supercut of Film History

2. Creation and Destruction in Media Environments

Chair: Marco Senaldi  
Libera Università di Lingue e Comunicazione IULM

Eleni Ikoniadou  
Kingston University
The Halted Moment

Erin Stapleton  
Kingston University
The Exchange Artist: Sovereignty in Self-Destruction

Felicity Colman  
Manchester Metropolitan University
Negentropic Images

3. Look Back! European Media Archaeology

Chair: Federico Vitella  
Università degli Studi di Messina

Klaus Rieser  
Karls-Franzens-Universität Graz
Private, Public, and Community Discourses: the Hybrid Communicative Situation of Amateur Film

Gabriele Balbi  
Università della Svizzera Italiana
A History of Media Convergence, 1970s-2010s

Alex Casper Cline  
Anglia Ruskin University
UK Digital Culture, 1984

Michał Pabiś-Orzeszyna  
Uniwersytet Łódzki
Creative Misuse: Oral History of New Media Technologies Alternative Usage During the Decline of the People’s Republic of Poland

4. Magic and Loss. Memory, Mourning, Trauma

Chair: Vicente Sánchez-Biosca  
Universitat de València

Amber Leigh Shields  
The University of St Andrews
Fairytales of Our Past: Explorations of the Trauma Process in Film

Reinier Jacco Maarten Vriend  
Universiteit van Amsterdam
Tension in (Self) Representation of Mourning in Online Creation: From YouTube Memorial Clips to Funeral Selfies

Florentine Strzelczyk  
University of Calgary
Holocaust Memory: Global Imaginary, Local Landscapes and Train de Vie (1998)

Nevena Daković  
Univerzitet umetnosti u Beogradu
Creative Text in Creating the Memory of Great War in Serbian Cinema

5. Creating, Managing and Working in the Creative Industries

Chair: Philip Drake  
Edge Hill University

Melis Behlil  
Kadir Has Üniversitesi
Creating the Creative Industries: Istanbul Film Commission(s)

Kevin Sanson  
University of California, Santa Barbara
Keys to the ‘Creative’ City: Service Firms in the Global Film Industry

Alejandro Pardo  
Universidad de Navarra
Managing Creativity and Business in the Screen Industries: the Producer’s Role

Respondent: Philip Drake  
Edge Hill University

6. Technological Innovations: Camera Practices and the Image

Chair: Annie van den Oever  
Rijksuniversiteit Groningen / University of the Free State

Matthias Thiele  
Technische Universität Dortmund
American Cinematographer: Institutional Forms of Documenting Technical Production Processes in Film

Florian Krautkrämer  
Hochschule für Bildende Künste Braunschweig
The Optical System

Thomas Waitz  
Hochschule für Bildende Künste Braunschweig
Drone Cameras in Factual Television

Herbert Schwab  
Universität Regensburg
Filming From Within. The Use of the ‘Diegetic Camera’ in Sitcoms and Other Television Formats
The List is Drive, and Bikers are Hybrid: How Post-Classical American Cinema Transfers, Scratches, Repeats and Discretely Discreates Itself

Chair: Drehli Robnik
» Ludwig Boltzmann Institut für Geschichte und Gesellschaft
Johannes Binotto
» Universität Zürich
Manufacturing Melodrama: Peyton Place and the Repetition Compulsion in/of Hollywood Mass Entertainment
Kristina Pia Hofer
» Johannes Kepler Universität Linz
Exploitation Textures: Material Resonances in Creative Appropriation
Ivo Ritzer
» Johannes-Gutenberg Universität Mainz
Hybrid Spaces: Media Culture and Global Flows in the Era of Post-Classical Cinema
Drehli Robnik
» Ludwig Boltzmann Institut für Geschichte und Gesellschaft
Hollywood’s Creative Powers in Political Theory and Self-Thwarting Practice: Ferrell’s Foucault, Roth’s Rancière, Spielberg’s Deleuze

Productive Policies? Governance, Funding, Practices

Chair: Andrew Higson
» University of York
Rolien Hoyng
» Lingnan University
The Politics of Skill and Learning: ‘Creative’ Governmentalities and Sub-Political Intervention
Suncem Koçer
» Kadir Has Üniversitesi
Crowdfunding Campaigns as an Alternative Public Relations Strategy for Independent Documentary Producers in Turkey
Seda Akaş
» Marmara Üniversitesi
New Approaches to Film Production: Crowdfunding
Jaap Verheul
» New York University
Creative Industries: the Cultural Turn in European Film Policy

Images on Display. New and Old Festivals

Chair: Skadi Loist
» Universität Rostock
Christel Taillibert
» Université Nice Sophia Antipolis
John Wäfler
» Universität Luzern
On the Emergence of Film Festivals: Insights From France, Italy and Switzerland
Malte Hagener
» Philipps-Universität Marburg
Towards an Expanded Cinema History: Expo 67 and the ‘Invention of Creativity’
Rosanna Maule
» Concordia University
Women’s Festival 2.0, Between Grassroots Globalization and Neoliberal Feminism: the Birdseyeview Festival

Interactivity, Intermediality and Contemporary Audiences

Chair: Judith Thissen
» Universiteit Utrecht
Leo Rubinkowski
» University of Wisconsin-Madison
Non-Interactive Media, Meet Interactive Audiences
Paul S. Moore
» Ryerson University
The Intermediality of Entertainment: Household Spending on Moviegoing and Other Entertainment in Canada, 1992-2009
Philippe Meers
» Universiteit Antwerpen
Daniel Bittereyst, Aelit Veenstra
» Universiteit Gent
From Historical to Contemporary Film Audiences: Reassessing Cinema, Reception, Convergence
Charlotte Crofts
» University of the West of England
On Location: Geo-Mapping Bristol City Centre Cinemas in the Lost Cinemas of Castle Park App

Cinema and Contemporary Visual Arts Workgroup Meeting