Friday 20th » 13.45-15.30

Panels

1. The Factory as Creative Model (Part 1): the 1920s
   Chair: Antonio Somaini
   » Université Sorbonne Nouvelle - Paris 3
   Georg Witte
   » Freie Universität Berlin
   Factory as Narration
   Elena Vogman
   » Universität Potsdam
   From Striking Factory to Strike of Consciousness in the Work of S. M. Eisenstein
   Laurent Guido
   » Université Lille Nord de France
   Mechanical Moves: Early Film Critics and the ‘Girls’ Phenomenon in France
   Antonio Somaini
   » Université Sorbonne Nouvelle - Paris 3
   Innervation: Body and Machine Between Psychotechnics, Aesthetics, and Media Theory

2. Up! Animation, Global Scenarios, Creative Industries
   Chair: Ross Melnick
   » University of California, Santa Barbara
   Vincenzo De Masi
   » Università della Svizzera Italiana
   Yan Han
   » Communication University of China
   Armando Fumagalli
   » Università Cattolica del Sacro Cuore
   Pixar ‘Collective Creativity’ as Subversion of Hollywood Standards
   Helen Haswell
   » Queen’s University Belfast
   Innovative Technology and Organic Aesthetics in Disney-Pixar’s Digital Animation
   Allo Leotta
   » Victoria University of Wellington
   Peter Jackson and ‘Wellywood’ as a Creative Capital

3. ‘Low Labour’: Ethnographies of European Film and Television Production
   Chair: Melis Behlil
   » Kadir Has Üniversitesi
   Dominique Pasquier
   » Télécom ParisTech
   Intra-Professional Conflicts and the Struggle for Visibility in French Television
   Petr Szczepanik
   » Masarykova Univerzita
   Globalizing Low Labor: a Collective Ethnography
   Daniel Ashton
   » Bath Spa University
   ‘Also Get Rid of Any Weeds You See’: Contesting Career Pathways in Film and Television Production

4. Creativity and the Soundtrack: a Critical Focus on Industry Practice
   Chair: Nessa Johnston
   » Glasgow School of Art
   Liz Greene
   » University of Glasgow
   Bridging Sound in We Were There (Laura Aguilar & Cahal McLaughlin, 2014): Creativity and Ethics in Post-Production Documentary Filmmaking
   Ilario Meandri
   » Università degli Studi di Torino
   1965: the Birth of Foley Company
   Jasper Albers
   » Universiteit Utrecht
   The (Un)changing Role of the Sound Professional in the Dutch Film Industry
   Leo Murray
   » Murdoch University
   Perse and Sound Design: Sound Theory from Sound Practice

5. Where It Happens: Rhythm, Atmosphere and Spaces
   Chair: Adrian Martin
   » Goethe-Universität Frankfurt am Main / Monash University
   Adrian Martin
   » Goethe-Universität Frankfurt am Main / Monash University
   Manny Farber/Maurice Pialat
   Saige Walton
   » University of South Australia
   Rocks, Rhythms and Hard Places: Approehending Stranger by the Lake
   Zsolt Gyenge
   » Moholy-Nagy Művészeti Egyetem
   Self-Reflective Drawings: Perception of Animated Spaces in the Works of Linklater and Folman

   Chair: Pavel Skopal
   » Masarykova Univerzita
   Mari Laaniste
   » Eesti Kirjandusmuuseum
   In Dire Straits: Representations of Creative Professionals in Contemporary Estonian Cinema
   Elzbieta Durys
   » Universytet Łódzki
   Current Events, Formulas and Ideology: Polish Paranoid Conspiracy Cinema
   Jana Dudková
   » Slovenská Akadémia Vied
   Between Creativity and Ideology: Slovak Cinema After 1989
   Katarína Mišíková
   » Vysoká Škola Muzických Umení v Bratislave
   Creative Freedom Rediscovered? Towards Postmodern Storytelling in Slovak Cinema of the 1990s
Friday 20th » 13.45-15.30

Panels

**7**
Unmapped Creativity. Asian Cinema and the Alternative Film Festival Network
Chair: Ran Ma
- Nagoya University
Eija Niskanen
- Helsingin yliopisto
Small Asias in Europe: Asian Film Festivals
Outside of Asia
Lydia Wu Dan
- Newcastle University
Grassroots or International? The First China Women’s Film Festival
Ran Ma
- Nagoya University
Kozoku and the Grassroots Film Network for Contemporary Japanese Independent Cinema
Ruby Cheung
- Independent Scholar
The Mapping of the East Asian-related Film Festivals in the UK

**8**
Film Consumption, Cultural Conflicts, and Divided Worlds
Chair: Francesco Pitassio
- Università degli Studi di Udine
Clara Pafort-Overduin
- Universiteit Utrecht
Douglas Gomery
- University of Maryland
The Motion Picture Export Association and the Netherlands Cinema Association: National Politics and Local Interests After the Second World War
Joseph Garncarz
- Universität zu Köln
A Divided World: the Differentiated Use of the Cinema in the 1930s
Roel Vande Winkel
- Universiteit Antwerpen / LUCA School of Arts
Lies Van de Vijver
- Universiteit Gent
Film Programming in German-Occupied Belgium: the Case of Ghent (1940-1944)
José Carlos Lozano
- Texas A&M International University
The Social Experience of Going to the Movies in the 1930s-1960s in a Texas Bordertown: Movie Going Habits and Memories of Films in Laredo, Texas

**9**
Re-Creation: Montage and Collage in Contemporary Media
Chair: Richard Misek
- University of Kent
Chiara Grizzafi
- Libera Università di Lingue e Comunicazione IULM
(Un)creative Film Analysis? Appropriation and Reuse of Film Footage in Videographic Film Studies
Catherine Grant
- University of Sussex
Uncanny Fusion? Remixing Intertextuality Through Aesthetic Moments
Richard Misek
- University of Kent
What is Montage?
Allan Cameron
- The University of Auckland
Remixing the Cinematic Face: Frame, Figure, Fragment

**10**
Cultural Memory & Media Workgroup Meeting