media tactics and engagement

The NECS 2018 Conference » Amsterdam, Netherlands » June 27-29, 2018
» PROGRAMME
**NECS Conference**

Amsterdam, June 27-29, 2018 » PROGRAMME

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**Thursday 28th**

- **9.00-10.45** Panels  
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- **11.00-12.45** Panels  
  F1-F14

- **12.45-13.45** Lunch

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**NECS GENERAL MEETING**  
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**NECS 2018 Closing Party**  
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**DAY 3**

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- **9.00-10.30 @ UvA**  
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- **11.00-12.45** Panels  
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- **12.45-13.45** Lunch

- **13.45-15.30** Panels  
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- **15.45-17.30** Panels  
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- **17.45-19.00** Panels  
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**Post-conference “Open Access in Media Studies”**

**Saturday 30th**

- **11.00-12.45** Panels  

- **15.45-18.30** HoMER workshop sponsored by DICIS (Digital Cinema Studies)  
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- **18:30-19.30** HoMER Closing Session

**Venue:**  
Netherlands Institute for Sound and Vision  
see p. 19
Dear NECS 2018 conference delegates,

We are very happy to warmly welcome you to the 12th NECS conference organised by the Universiteit van Amsterdam, Universiteit Utrecht and Vrije Universiteit Amsterdam in two of the liveliest hubs for film and media studies in Europe: Amsterdam and Utrecht!

The past years have seen our network of peers growing significantly, and expanding its scope of reflection to new, challenging and thrilling fields of research. As a result of the consistently shifting mediascape we deal with on a daily basis we experience continuous change concerning media technologies, platforms, modes of production, distribution, and notably exhibition and consumption, and related audiences. This permanent transformation goes hand in hand with the need to provide effective frameworks to account for these changes, to explain them, and where possible, to anticipate upcoming scenarios. This is the task we attend to, as individual researchers and as an association engaged with such challenges.

The twin notions of tactics and strategy, as French anthropologist and philosopher Michel de Certeau posits them, are a cornerstone for a theoretical look at media experience: while strategy refers chiefly to institutions, including traditional media producers and distributors, and is usually planned on the mid- and long-term, tactics are associated with the audience, and the way individuals experience everydayness, including media.

This year's topic addresses how media produce tactics and engagement. Media producers, broadcasters, distributors and the institutions providing the policies behind and beside media, deploy strategies. Though, the more frequent and intense the shifts affecting media are, the more strategy turns into short-term tactics. Moreover, the growing importance of audiences and bottom-up creativity, well-documented by audience and fan studies scholars, has contributed to turning usual strategies into tactics. But, tactics have always existed throughout media history, like in artists' resilience under adverse circumstances, avant-garde networks to make use of available resources and produce innovation, occasional but highly productive cooperation between media, or creative and non-orthodox use of media technologies, style, products.

Engagement is another key-term. As a matter of fact, tactics frequently involves ways to counter hegemonic strategies, merge aesthetic and political oppositional stances, address and design a space for new modes of existence for media experience, beyond dominant institutional and economic interests. Engaging with media and their discourse frequently implies also a political, cultural, and social engagement. We believe this topic is even more urgent today, when the shifting mediascape is innervating our experience, more and more dominated by institutions whose logics and practices are opaque, at best, but also peopled with grassroots initiatives seeking to engage with media and their manifold opportunities.

We are truly thankful to the local organising team from the Universiteit van Amsterdam, Universiteit Utrecht and Vrije Universiteit Amsterdam for the outstanding work they have done in planning and organising this year’s conference, the pre-conference and post-conference, and related events. We appreciate their incredible dedication and organisational talent, which have brought us all together here in Amsterdam.

We are very happy to announce three distinguished keynote speakers, known for their paramount contributions to the media studies field, who provided our community with terms, concepts, and forms to understand media tactics and modes of engagement. Henry Jenkins (USC Annenberg School for Communication and Journalism), Lisa Parks (Comparative Media Studies, MIT), and Kiki Tianqu Yi (University of the West of Scotland) will share their insights with us in the plenary meetings during the three days of the conference. The Vrije Universiteit Amsterdam will host the first keynote lecture on Wednesday evening, the keynote lectures on Thursday and Friday will take place at the Universiteit van Amsterdam.

Exciting events before and after the conference will happen in Utrecht and Hilversum: On Monday June 25 the NECS Graduate Workshop will take place in the nearby city of Utrecht, echoing a celebrated phrasing by Melville’s Bartleby (To Prefer Not To: Media Inoperativities). On Tuesday June 26 the Media and Culture Studies Department at Universiteit Utrecht hosts the pre-conference "Media in Transition"; and on Saturday June 30 a post-conference focused on open-access policies and opportunities in media studies will take place at the Netherlands Institute for Sound and Vision in Hilversum.

We warmly welcome this great initiative of our younger members.

We are also thrilled to host once more the endeavors of our members belonging to HoMER (History of Moviegoing, Exhibition, and Reception), whose panels and activities are part of our annual conference, and look forward to sharing research and initiatives with them.

Please stop by at the Publishers Forum located at the UvA Vox-Pop / Venture Lab Building where you can also visit an exhibition about the contemporary Dutch-Moluccan community. And last but not least: don’t miss the party on Friday evening with DJs from Amsterdam's VjAcademy and live remixes of the work of filmmaker and VJ Peter Rubin!

This year’s conference attracted a great number of proposals, and we are envisioning a large turnout. This is certainly a rewarding token to us, and to the endeavor we all produce to maintain our association, and to keep discussions among us exciting and vivid. Attending to these tasks has also meant a significant amount of work, and we are greatly thankful to the Conference Committee, who relentlessly attended to examining the proposals.

We are convinced our conference will provide a thought-provoking, inspiring, unique platform to move forward, in terms of engagement and tactics, to the future of media studies.

We welcome you all to the General Meeting during which we will discuss the NECS events of the past year as well as our future plans. Please do take part and have your say!

We are very much looking forward to seeing you at one of the many events this conference has to offer, and we wish you an inspiring, engaging and enjoyable time in Amsterdam!

The NECS Steering Committee

Sophie Einwächter, Judith Keilbach, Skadi Loist, Michal Pabiś-Orzeszyna
Francesco Pitassio, Antonio Somaini, Alena Strohmaier
Dear NECS 2018 conference delegates,

Welcome to the 12th annual NECS Conference, which will take place from 27 to 29 June 2018 in Amsterdam. In an academic world that is becoming more and more competitive, we are delighted to have organised a conference in a collaboration between three universities from two cities: University of Amsterdam (UvA), VU Amsterdam (VU), and Utrecht University (UU). We look forward to three days of fruitful exchanges around the topic of Media Tactics and Engagement across 145 panels, including those of the HoMER Network, and three thought-provoking keynotes by, respectively, Henry Jenkins, Lisa Parks, and Kiki Tianqi Yu. Sessions will take place at both the University of Amsterdam and the VU, so please be aware of the location indicators in the programme (UvA for University of Amsterdam; VU for VU Amsterdam), and do take into account the travel time between sites. The conference will close with a fantastic VJ-act and party at the Escape DeLuxe nightclub in the heart of Amsterdam.

The NECS 2018 Conference has been made possible by the generous support of The Royal Netherlands Academy of Arts and Sciences (KNAW) and the European Network for Cinema and Media Studies (NECS), as well as the Amsterdam Centre for Globalisation Studies (ACGS), the Amsterdam School for Cultural Analysis (ASCA), CLUE+ Research Institute for Culture, History and Heritage (VU Amsterdam), Digital Cinema Studies (DIGIS), Amsterdam University Press (AUP), the Research School for Media Studies (RMeS), and the Netherlands Institute for Cultural Analysis (NICA). For the valuable contribution to the closing party, we would to thank EYE and the Vj Academy. The City of Amsterdam has offered each conference delegate a free canal cruise as well; the voucher can be found in the welcome package.

In addition to the three-day conference, there are pre- and post-conference activities. On Monday 25 June 2018, the 16th NECS Graduate Workshop will take place at Utrecht University. The MiT@UU event will take place on Tuesday 26 June 2018, also at Utrecht University (see: https://mit.sites.uu.nl). The “Open Access in Media Studies” workshop, which is sponsored by The Netherlands Organisation for Scientific Research (NWO), takes place on Saturday 30 June 2018 at the Netherlands Institute for Sound and Vision in Hilversum (see: https://oamediastudies.com/post-conference-open-media-studies/).

We especially want to thank our student volunteers who are essential in making the conference run smoothly.

We wish you all a wonderful conference and above all a fruitful exchange of ideas!

The NECS 2018 Local Organising Team
Marie Aude Baronian, Laura Copier, Judith Keilbach, Jaap Kooijman,
Halbe Kuipers, Anne Kustritz, Toni Pape, Patricia Pysters, Christian Sancto,
Sebastian Scholz, Hanna Surma, Marijke de Valck, Maryn Wilkinson
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NECS Conference

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»Utrecht University
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»University of Amsterdam
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»Utrecht University
Mario Slugan
»Ghent University

Special thanks to Eric Hoyt from the Lantern Project and Daniel Biltereyst for the support from DICIS (Digital Cinema Studies).

Postconference “Open Media Studies”
Jaap Kooijman
»University of Amsterdam
Jeffrey Pooley
»Muhlenberg College
Jeroen Sondervan
»Utrecht University
Erwin Verbruggen
»Institute for Sound and Vision

NECS Graduate Workshop
Alba Giménez
»University of South Wales
Christian Sancto
»Utrecht University
Jiyu Zhang
»Leiden University

MiT@UU Organisers
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»Utrecht University College
Hanna Surma
»Utrecht University
Nanna Verhoeff
»Utrecht University
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Two AUP titles included in Choice Reviews Outstanding Academic Title list 2017!

The Conscience of Cinema by Thomas Waugh and Women in the Silent Cinema by Annette Förster, both from the Framing Film series, are included in the Outstanding Academic Title list!

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Publishers’ Forum

The 2018 NECS Conference Publishers’ Forum will be located right at the heart of the UvA Humanities Campus this year, at the VOX-POP / Venture Lab building (Binnengasthuisstraat 9, 1012 ZA, Amsterdam, also see: http://www.uva.nl/locaties/binnenstad/bg-3.html) – right next to the main conference registration and information desk.

The Publisher’s Forum will be open on all conference days until around 7:00pm.

The following publishers will have tables on site:

- Amsterdam University Press
- Wallflower Press
- Palgrave Macmillan
- Bloomsbury Publishing
- Intellect Books
- Edinburgh University Press
Alongside the Publishers Forum, VOX-POP proudly presents:

**Mahina - An ode to women**

The year 2018 marks the 67th anniversary of the first Moluccan KNIL soldiers arriving in the Netherlands. Accompanying these soldiers were Moluccan women – the focal point in expressing and conveying Moluccan culture. The exhibition “Mahina – An ode to women” commemorates this historic arrival. This exhibition tells the story of the contemporary Dutch-Moluccan community; focusing on the crucial role that women played within it. “Mahina – An ode to women” is a triptych consisting of facial portraits, theme portraits, and short documentaries. These tell the story of the past, present, and most importantly the future of the Moluccan community as it relates to Dutch society.

“Mahina – An ode to women” is made by the art collective Teru: Atēf Sitanala, Jaîr Pattipeilohy and Lesli Taihuttu @ VOX-POP.
Venues, Travel, and Logistics

NECS 2018 has two main locations: Oudemanhuispoort which is in the city center of Amsterdam and the Vrije Universiteit Main Building which is at a 25-minute metro/tram ride from the city center. Exact addresses are listed below. Please pay close attention to the location of your presentation or panel.

In the programme, UvA panels are marked like this (white letters in black circle):

VU panels are listed like this at the end of each slot (black letters in a white circle):

VOX-POP / Venture Lab Building
Binnengasthuisstraat 9
1012 ZA Amsterdam
This is the location for the main conference registration and information desk and for the Publishers Forum. It is close to Oudemanhuispoort (2 minutes to walk).

Oudemanhuispoort Building
Oudemanhuispoort 4-6
1012 CN Amsterdam
This is the location for conference rooms at UvA.

An interactive map of the UvA campus can be found on the university website: http://www.uva.nl/en/about-the-uva/the-uva-in-amsterdam/locations/locations.html

Vrije Universiteit Amsterdam (VU) Main Building
De Boelelaan 1105
1081 HV Amsterdam
This is the location for conference rooms at the VU.


Public Transportation

Amsterdam is a well-connected city served by ferries, busses, trams, metro, and trains. Travel between the two main conference venues at the University of Amsterdam in the city center and the Vrije Universiteit in Amsterdam Zuid takes about 25 minutes by metro via line 51 (between Waterlooplein and De Boelelaan/VU), 25-30 minutes via trams 5, 24, and 9 (between Spui and De Boelelaan/VU), or around 20-30 minutes by bike.

Tickets for public transportation may be purchased by loading money onto a permanent pass called an Anonymous OV-Chipkaart, or by buying single tickets. Single tickets may be purchased at train or metro stations, or from the drivers of busses and trams. An anonymous OV-Chipkaart costs around € 7.50 and can be purchased in several locations including at Schiphol Airport and the NS or GVB offices at Amsterdam Central Station. Be sure to check in and out with your OV-Chipkaart because first the maximum price of a ride is deducted from your card, then when you check out the actual kilometres travelled is used to calculate the real cost, and the remainder is returned to your card. If you do not check out, you will always pay the maximum fare.

For more information on public transportation tickets and cards see: https://www.ov-chipkaart.nl/purchase-an-ov-chipkaart/anonymous-ov-chipkaart.htm

Public transportation schedules are available from: NS train company: https://www.ns.nl/en
GVB website: https://en.gvb.nl/

9292 provides an integrated door-to-door travel planner that includes all trains, trams, metro lines, busses, and ferries. The 9292 website (https://9292.nl/en) creates personalized directions that incorporate multiple forms of public transportation and updates in real time to account for delays.

For more information also see: https://www.iamsterdam.com/en/plan-your-trip/getting-around/public-transport

Internet and Social Media

Eduroam
Both the University of Amsterdam and the Vrije Universiteit are covered by the Eduroam network, a global network of academic wifi systems that allows students and faculty to log in wherever they travel. For more information, see:

Official Eduroam site: https://www.eduroam.org/


Wifi Access: University of Amsterdam

If you cannot or prefer not to use Eduroam at the University of Amsterdam you may also log on to “UvA Open Wi-Fi,” which does not require a password.

Alternative WiFi Access
If you have trouble with both the open network and Eduroam, a limited number of individual wifi accounts are also available from conference staff.

Social Media

Please use the hashtag #NECS2018 to post about your experiences at the conference and keep in touch!

You can follow our social media channels for local highlights, practical information, panel live tweets, and conference updates.

On Twitter: NECS2018
https://twitter.com/Necs2018

On Instagram: NECS2018Conference
https://www.instagram.com/necs2018conference/

On Tumblr: NECS2018Conference
https://www.tumblr.com/blog/necs2018conference

Connect with other conference participants on our Facebook Group:
NECS European Network for Cinema and Media Studies
https://www.facebook.com/groups/166139172323

Printing & Copy

Printette Amsterdam Spuistraat
Spuistraat 128
1012 VB Amsterdam
Open on weekdays from 9am-5:30pm

There is a limited printing service available at the main conference registration & information desk at VOX-POP/Venture Lab.
This is a map of the VU campus. The Main Building is at De Boelelaan 1105 (marked up below). There you will be greeted by volunteers who can direct you to the conference rooms. (The same goes for the UvA conference location.)
**Practical info**

**NECS Conference**

**Restaurants near the venues**

The **University of Amsterdam** venues are located in the center of the city, close to numerous eating options from Amsterdam's lively, international culinary scene. For a more extensive list, see the NECS conference webpage: [https://necs.org/conference](https://necs.org/conference)

**Budget**

- **Espressobar Puccini** - Light lunches and desserts, Staalstraat 21, 8:30-16:00 (9 on weekends)
- **De Laaste Kruimel** - Sandwich shop and Bakery (Limited Seating), Langebrugsteeg 4, 8:00-20:00
- **Café de Jaren** – Casual international menu, Nieuwe Doelenstraat 20, 8:30-01:00

**Mid-Range**

- **Droog** – Design store, hotel, and restaurant, Staalstraat 7-A, 9:00-19:00
- **Van Kerkwijk** – Rotating menu of local fare (Limited seating), Nes 41, 11:00-24:00
- **Kanjiel en de Tijger** – Indonesian dine-in or take-away, Spuistraat 291-293, 12:00-23:00

**Splurge**

- **Lt Cornelis** – Fresh and Seasonal Dutch, Voetboogstraat 13, 17:00-22:30
- **The Seafood Bar** – Fish and seafood, Spui 15, 12:00-24:00
- **Bord’Eau** - Michelin-starred restaurant of Hotel De L’Europe, Nieuwe Doelenstraat 2-14, 12:00-14:30, 18:30-22:30

**Vegetarian/Vegan**

- **Maoz Vegetarian** - Falafel bar, Muntplein 1, 11:00-01:00
- **Lavinia Good Food** - Breakfast and lunchroom, Kerkstraat 176, 8:30-16:00
- **Vegabond** - Vegetarian and vegan grocery and deli, Leliegracht 16, 9:00-19:00
- **Sla** - Fast casual salads, Utrechtsestraat 10HS, 11:00-21:00
- **Hummus House** – Loaded hummus and other Middle Eastern specialties, Sint Antoniesbreestraat 25C, 12:00-22:00

**Grocery**

- **Albert Heijn** - Koningsplein 4, 8:00-22:00
- **Amazing Oriental** - Nieuwmarkt 27, 9:30-18:00 (Closed Sunday)

The **Vrije Universiteit** is a more self-enclosed campus, but there are also commercial areas nearby, including a cluster of restaurants and groceries around Amsterdam Zuid Station. The NECS website contains a longer list of options within walking distance: [https://necs.org/conference](https://necs.org/conference)

**On Campus**

- **The Basket** (11:00-20:00, Vegetarian friendly) [https://amsterdam.thebasket.nl/](https://amsterdam.thebasket.nl/)
Practical info
NECS Conference

Local Highlights for the Media Studies Scholar

Amsterdam is full of world class museums, historical landmarks, and cultural attractions. A brief overview of places of interest in Amsterdam, as well as short day-trips, can be found on the conference website. However, there are several collections and exhibitions worth highlighting that may be of particular interest for media studies scholars.

If you plan to attend several museums, you may consider the Museumkaart, which grants entry to over 400 museums in the Netherlands: https://www.museumkaart.nl/

Amsterdam

Eye Film Museum – Film museum, archive, theater, and restaurant on North bank of the IJ River, Museum 10:00-19:00, Theater box office 10:00-22:00, Restaurant 10:00-01:00, https://www.eyefilm.nl/en

Until July 1, the EYE Film Museum is showing Alejandro González Iñárritu’s VR installation CARNE y ARENA. For more information, see: https://www.eyefilm.nl/en/about-eye/news/academy-award%C2%A9-winning-virtual-reality-installation-carne-y-arena-virtually-present

Foam – Photography Museum, 10:00-18:00 (until 21:00 on Thurs and Fri), https://www.foam.org/


Stedelijk Museum – Modern art museum, special exhibition “Coded Nature,” 10:00-18:00 (22:00 on Fri), https://www.stedelijk.nl/en

Stadsarchief (Municipal Archive) – City archives and photography exhibitions, 10:00-17:00 (12 on weekends), https://www.amsterdam.nl/stadsarchief/

Geelvinck Pianola Museum – Tiny player piano museum with a collection of over 30,000 perforated paper music rolls, Friday - Sunday: 11:00 until 17:00, https://www.geelvinck.nl/partnerlocatie/pianola-museum/

A Short Trip: Hilversum

Netherlands Institute for Sound and Vision – Media museum, archive, and lecture venue, 10:00-17:30 (Tues-Sun), https://beeldengeluid.nl/en/about

This is also the location of the post-conference workshop.

A Short Trip: Den Haag

Panorama Mesdag – The oldest remaining 19th century panorama, 10:00-17:00 (11:00 on weekends), http://www.panorama-mesdag.nl/
To Prefer Not To: Media Inoperativities

25 June 2018 » Venue: University College Utrecht, Campusplein 1, 3584 ED Utrecht
Room: Locke E

The NECS Graduate Workshop brings together doctoral candidates and junior researchers from cinema studies, media studies, cultural analysis, and related fields. The aim of the workshop is to provide early-career scholars with a context for presenting, discussing, and constructively critiquing each other’s work.

The theme of the 2018 Graduate Workshop is “To Prefer Not To: Media Inoperativities.”

The Workshop is organised by Alba Giménez (University of South Wales), Christian Sancto (Utrecht University), and Jiyu Zhang (Leiden University).

Programme

9.45 – Arrival of the participants

10.00 – Introduction by Alena Strohmaier (NECS Graduate Representative) and Alba Giménez, Christian Sancto and Jiyu Zhang (Workshop organizers).

10.15 – Panel 1: Poetics of constriction: Silence, Stasis and Ellipsis
Chair: Alba Giménez

Vincent Baptist
University of Amsterdam
Sleep, Static Films and the Displacement of Attention and Distraction

Response: Indranil Bhattacharya

Indranil Bhattacharya
University of Westminster
Interrogating Immersion: the case of Indian cinema sound

Response: Asja Makarevic

Asja Makarevic
Goethe University Frankfurt am Main
Non-Representation in Post-Yugoslav Cinema

Response: Vincent Baptist

12.00 – Coffee break

12.15 – Panel 2: Contesting Narratives: Actuality, Inactivity and History
Chair: Jiyu Zhang

Juho Ahava
University of Iowa
Narrativizing Inaction: John Sayles’s Matewan as a Counterhegemonic History Film

Response: Julie Siedses

Julie Siedses
Monash University
Romania Year Zero: the figure of child in the [neo]realist tradition

Response: Juho Ahava

13.30 – Lunch break

Chair: Alba Giménez

Niall Flynn
University of Lincoln
Separation, difference, exteriority: theorising mediation beyond relationality

Response: Niklas Schlottmann

Niklas Schlottmann
Humboldt University of Berlin
Fading subjects Inoperativities in interpassive media use

Response: Niall Flynn

16.00 – Coffe break

16.15 – Panel 4: Performing Inoperativity
Chair: Christian Sancto

Amelyn Ng
Columbia University
Staging Strike: Mediating Resistance in Chen Chieh-Jen’s The Route

Response: Irene Alcubilla Troughton

Irene Alcubilla Troughton
University of Utrecht
Failing to Cope: The vitality of the ‘flesh’ in Danzad Malditos

Response: Amelyn Ng

17.30 – End of workshop

18.00 – Drinks and snacks in association with Media in Transition (MiT@UU)
Location: Parnassos Cultural Center
Kruisstraat 201
3581 GK Utrecht
Media in Transition @ Utrecht University

June 26, 2018

Venue: Het Huis Utrecht
Boorstraat 107
3513 SE Utrecht

The one-day MiT@UU event brings together eminent scholars and key-players from related organizations and the industry to share perspectives and research results revolving around ongoing transformations affecting the very foundations of traditional media.

In four plenary sessions international scholars William Uricchio, Jay Bolter, Jennifer Holt, Erkki Huhtamo, Henry Jenkins, Amanda Lotz, Vicki Mayer, Jussi Parikka, Lisa Parks, Roberta Pearson, and Lynn Spigel will address topics such as datafication, changing media infrastructures, public values, participatory empowerment, and niche strategies in conversation with discussants from VPRO, Mediawijzer, EYE Film Institute Netherlands, Netherlands Institute for Sound and Vision (Beeld en Geluid), and the European Broadcasting Union.

For more information about the program and registration, please visit the MiT@UU website (https://mit.sites.uu.nl).
Curating and Sharing the Data of Media History

June 29th 2018  Venue: VU Main Building  15A33 15:45-18:30

In the course of our research, members of HoMER have amassed collections (quite large, in some cases) of documents, images, publications, and other sources that chronicle the global histories of moviegoing. How can we use digital technology to leverage these sources—many of which never even become footnotes—so that they are meaningful, useful, and revealing to a wider community? And what are the considerations of law, ethics, labor, technical expertise, and historiography that we must attend to in the process? This workshop will take up these questions through a blend of presentations, discussions, and hands-on exercises. One common thread will be the multiple meanings of “curation”—ranging from the decisions of inclusion and exclusion, to the computational structuring of data, to the methods for contextualizing objects that users encounter online.

The workshop will be facilitated by Eric Hoyt, who is an associate professor of Communication Arts at the University of Wisconsin-Madison and the Director of the Media History Digital Library (http://mediahistoryproject.org). Hoyt will discuss some of the forms of curation that he and his collaborators have employed in digitizing magazines for the Media History Digital Library and, most recently, in reuniting a paper and audio collection for the “Unlocking the Airwaves” digital humanities project. But the workshop’s focus will be on the interests, research, and questions of HoMER members. Please bring at least one primary source that you would be interested in somehow sharing or curating online. The workshop is funded by DICIS (Digital Cinema Studies)

On HOMER

The History of Moviegoing, Exhibition, and Reception—or HOMER—Project was founded by an international group of cinema scholars in June 2004.

It aims to promote understanding of the complex, international phenomena of film going, exhibition, and reception through several means:

- Collection, scholarly vetting, and sharing, via the world wide web, of new data on film going, exhibition, and reception;
- Creation of a portal website that brings these new datasets together and, ideally, makes them cross searchable;
- Dissemination of new models of collaborative research in the humanities that incorporate faculty, graduate students, and undergraduates in long-term projects, and the development of new ways to incorporate such research into cinema studies and cultural history classrooms;
- Support for a variety of means of publishing research findings, with particular focus on electronic publication of working papers, works in progress, and unconventionally formatted works that are difficult or impossible to publish on paper—e.g., works that use graphic imaging software for multilayered mapping or works that are very heavily illustrated.
Open Media Studies
A workshop

When: Saturday 30 June 2018
Where: Netherlands Institute for Sound and Vision, Hilversum

The developments in open research follow each other at a rapid pace. For the discipline of media studies, developments appear to be a bit faster than for other disciplines in the humanities, as there is already a longer tradition of online sharing, and different media are used for scholarly communication (blogs, videos, audiovisual essays, etc.), besides the traditional peer-reviewed journal article or monograph. With this one-day workshop we aim to explore the concept of ‘open’ in media studies by sharing best practices as well as to investigate what is needed for media scholars to make the entire scholarly communication process (research, analysis, writing, review, publishing, etc.) more transparent.

We will do so by bringing together a group of maximum 25 researchers in media studies in a series of workshops devoted to the themes: 1) research and analysis, 2) writing and publishing, 3) peer review, and 4) public engagement. The day will open with a keynote by prof.dr. Malte Hagener (Philipps-Universität Marburg), one of the co-founding editors of NECSUS and founder of the recently launched project MediaRep, a subject repository for media studies. Four workshop sessions will address, respectively, Research and Analysis (Janneke Adema), Writing and Publishing (Jeroen Sondervan), with presentations by Anne Donlon (Humanities Commons) and Guy Geltner (ScholarlyHub), Open Peer Review (Blanca Kramer), and New Publishing Formats (Erwin Verbruggen and Jaap Kooijman).

The main goals for the day are: creating awareness among the researchers; offer solutions to concrete issues; and explore new open access/science initiatives in relation to media studies. Outcomes of the workshop will be published on the website of NECS, as well as on this page of Open Access in Media Studies.

For the registration, please follow this link. Please note that the event is fully booked. However, we keep a waiting list. If someone cancels his/her attendance we will send invitations to people on the waiting list.
When I was researching By Any Media Necessary: The New Youth Activism, we interviewed more than 200 young activists. Many of them said that the languages of institutional politics was broken, providing no real point of entry for first-time voters, too much shaped by partisan divides to allow for common sense or consensus solutions to widely recognized problems. From these young activists’ attempts to rethink the vernacular of American politics, my research team developed a deeper appreciation of the role of the imagination as a civic resource and as we look around for theoretical tools to frame this call for a more imaginative and expressive form of activism, we found many other calls for a renewal of the (civic, radical, pragmatic, political, public) imagination — for a path by which people might imagine alternative futures beyond bleak political realities. As we look around us, we see an increased blurring of politics and popular culture, as activists tap popular texts for resources to help motivate and mobilized their supporters. Drawing examples from Black Panther, Star Wars, Harry Potter, Hunger Games and Hamilton, but also from Donald Trump and the March for Our Lives, this broadly framed talk considers the increasingly complex interplay between popular culture and American politics. Along the way, I will introduce our core conceptual model of the civic imagination and the various theoretical roots we are drawing upon to frame this research.

Henry Jenkins is the principle investigator for the MacArthur Foundation funded Civic Imagination Project. He is the Provost’s Professor of Communication, Journalism, Cinematic Arts, and Education at the University of Southern California. His books include Textual Poachers: Television Fans and Participatory Culture, Convergence Culture: Where Old and New Media Collide, Spreadable Media: Creating Meaning and Value in a Participatory Culture, By Any Media Necessary: The New Youth Activism, and the forthcoming Popular Culture and the Civic Imagination: A Casebook.
Tactical Drone Use and Vertical Mediation at Standing Rock

Lisa Parks
» Massachusetts Institute of Technology

From April 2016 to February 2017 protestors gathered at the Standing Rock reservation in North Dakota (and beyond) to protest the construction of a 1,172 mile-long Dakota Access oil pipeline (DAPL) by Energy Transfer Partners. As the protests went on for months they attracted thousands of Native Americans and non-Native allies and made global news headlines as the activists, who called themselves “water protectors,” engaged in a series of standoffs with federal and local law enforcers and private security teams. A distinguishing aspect of the protests was the creation of a tactical model of civilian drone use by Native American activists, Dean Dedman, Jr. (Sioux) and Myron Dewey (Newe-Numah/Paiute-Shoshone). Drawing upon discussions with Dewey and Dedman, anti-DAPL drone media, state documents released in FOIA requests and leaks, I conceptualize and analyze vertical mediation at Standing Rock, focusing on the drone media aesthetics and tactical positionalities of Dedman and Dewey as well as the surveillance practices of law enforcers. The analysis is intended to draw further critical awareness to the relations between vertical power, drone technologies, and publics, and to highlight the surveillance strategies and discourses of US state and federal officers in their efforts to criminalize civilian drone use by activists. The paper suggests that the anti-DAPL protests expose state forms of vertical power that are immanent with the globalization of the civilian drone economy, and concludes with a brief discussion of the importance of tribal sovereignty claims over the air space above their lands.

Lisa Parks is Professor of Comparative Media Studies and Director of the Global Technologies and Cultures Lab at MIT. Her research is focused in three areas: media, militarization and surveillance; critical studies of media infrastructures; and satellite technologies and media cultures. She is the author or co-editor of Rethinking Media Coverage: Vertical Mediation and the War on Terror (Routledge, 2018), Life in the Age of Drone Warfare (Duke UP, 2017), Signal Traffic: Critical Studies of Media Infrastructures (U of Illinois, 2015), Cultures in Orbit: Satellites and the Television (Duke UP, 2005), Down to Earth: Satellite Technologies, Industries, and Cultures (Rutgers UP, 2012), and Planet TV: A Global Television Reader (NYU Press, 2003). Parks has held visiting appointments at the Wissenschaftskolleg (Institute for Advanced Study) in Berlin, University of Southern California, McGill University, and the Annenberg School of Communication at the University of Pennsylvania. Before joining the MIT faculty, she was Professor of Film and Media Studies at UC Santa Barbara (1998-2016), where she also served as Department Chair and the Director of the Center for Information Technology and Society. She is currently a Senior Fellow at the Ikkkm at the Bauhaus University in Weimar, Germany, and is working on a new monograph about media infrastructures.
First Person Expression on Non-Western Screens

Kiki Tianqi Yu
» University of the West of Scotland

Self expression is a vital force that shapes media and art practices across various forms. In different historical periods and geo-political entities, individuals and collectives have been searching for ways and tactics to articulate their voices for numerous motivations. As a familiar strategy of social engagement in Western cinema, first person documentary has also been practiced by filmmakers, artists and amateurs in non-Western countries and regions. This presentation explores first person expression in documentary and nonfiction film in the 21st century China, within the contexts of increasingly individualising society, diversified technologies of media platforms, and intensifying political constraints. Taking the self as a focal point, first person filmmaking serves as a nostalgic reconnection to the disappearing ‘laojia’ (old home,老家) and familial relations, a way to search for the conflicted and multi-layered self, or to engage with their surroundings for a more politicalised public space. Through various aesthetic strategies of self-inscription - such as self revelation in video diaries, provocative and performative action documentary, interactive online streaming (zhibo,直播), and more ideographic and essayistic image writing (yingxiang xiezuo,影像写作) to express the ineffable - first person filmmaking provides new insights on how the sense of self is understood and performed on non-Western screens, and problematises notions of individualism and individuality. It is also a constructive force for the filmmaker, an ongoing process of negotiating cultural, social, political and gender conventions and limitations, while expressing the self on camera.

General meetings &
Workgroup meetings

**NECS General meeting**
» time: Thursday, 20:00
» place: UvA OMHP D.1.08

**NECS Workgroup Liaison**
» time: Thursday 5:00-6:00pm
» place: UvA OMHP E2.12

**Screen Industries Workgroup**
» time: Wednesday, 5:10pm
» place: UvA OMHP E1.08

**New Media Workgroup**
» time: Wednesday, 5:10pm
» place: UvA OMHP E0.12

**Film Festival Research Workgroup**
» time: Thursday, 11am-12:45pm
» place: UvA OMHP D0.09

**Speculative Fiction Workgroup**
» time: Thursday, 11am-12:45pm
» place: UvA OMHP E2.12

**Space and Place Workgroup**
» time: Thursday, 1:45-3.30pm
» place: UvA OMHP D0.09

**Documentary Workgroup**
» time: Thursday, 5-6pm
» place: UvA OMHP E2.12

**Sound and Music in Media Workgroup**
» time: Friday, 1.45-3.30pm
» place: UvA OMHP E2.12

**HOMER General meeting**
» time: Wednesday, 16:15-18:00
» place: VU Main Building 15A33
Wednesday 27th » 9.00-10.45

Cultures of Collaboration Participation and Engagement in emerging documentary practices

Chair: Florian Mundhenke
Universität Leipzig
Madalena Miranda
New University of Lisbon
Collective portraits and Artivism against hegemonic structures
Katarzyna Rachel-Stockmans
Vrije Universiteit Brussel
Diffused authorship and emergent collaborations: documenting mass dissent
Patricia Nogueira
School of Media Arts and Design, Polytechnic Institute of Porto
Interaction of the Self: participative interactive documentary as a self-referential experience

Activist media and empowerment

Chair: Murat Akser
Ulster University
Zéone Liwen Deng
University of Amsterdam
Playing with fire? The tactics of self-organised solidarity actions on and off Wechat during the eviction of migrant workers in Beijing
Claudia Pummer
University of Hawaii at Manoa
Manifesto! Jean-Marie Straub’s vidéo-tracts (2006-2014)
Renée Winter
Institute of Contemporary History, University of Vienna
Between Activism and Self-Government. Strategies and Tactics of (Self-)Empowerment through Video

Migration Works: New Infrastructures of Cinematic Knowledge

Chair: TBD
Nanna Heidenreich
ifs internationale filmschule köln
Tales of Infrastructures
Feng-Mei Heberer
New York University
Cutting against Border Regimes: On Hito Steyerl’s Reflexivity
Brigitta Kuster
Humboldt Universität zu Berlin
The Becoming film of Sir Alfred Mehran
Sabine Haenni
Cornell University
Respondent

Experimentalism and politics of the form: reflections regarding space in contemporary art and cinema.

Chair: Miriam De Rosa
Coventry University
Alba Giménez
European Centre for Documentary Research - University of South Wales
Replication / Implication: Reconfiguring experience in Harun Farocki’s Eye/Machine and in Rosalind Nashashibi’s Eyeballing
João Leal
School of Media Arts and Design, Polytechnic of Porto
Artwork installation at the exhibition “The Laughable Enigma of Ordinary Life” in the Arquipélago Centre of Cont. Arts (Azores)
Juliana Froehlich
University of Antwerp
Abstraction and Experimental form: space in Hélio Oiticica’s Tropicália (1967) and in Glauber Rocha’s Entranced Earth (1967).
Cassia Hosni
USP/FAPESP
The 12th Sao Paulo Biennial (1973): The Audiovisual Within the Art and Communication Project.

Popular cinema in Poland in the 1980s: between dominant and subversive culture

Chair: Petr Szczepanik
Charles University, Prague
Piotr Zwerchowski
Kazimierz Wielki University, Bydgoszcz
Political contexts of popular cinema in Poland in the 1980s
Jarosław Grzechowiak
University of Lodz
Marcin Adamczak
Adam Mickiewicz University in Poznań
Socialist imitation of New Hollywood as tactics of Polish cinema in 80s
Arkadiusz Lewicki
University of Wrocław
Why Empire showed *Star Wars?* Distribution policy in Poland in the 1980s

Fan Cultural Tactics of Engagement

Chair: Mark Stewart
University of Amsterdam
Anne Kustritz and Thessa Jensen
Utrecht University/Aalborg University
Histories of Fan Tactics for Engagement: Security, Technology, and Intimacy
Sven Stollfuß
University of Leipzig, Institute of Communication and Media Studies
Television, Social Media and Audience Engagement
Sophie G. Einwächter
Goethe University Frankfurt
A Fan and Celebrity Studies Perspective on Scholarly Tactics of Engagement
Strategic Spaces of Engagement in Film Festivals’ History from 1950s to 1970s
Chair: Stefano Pisu
Universities of Cagliari/University of Roma Tre

Caroline Moine
University of Versailles St-Quentin-en-Yvelines

The International Federation of Film Producers’ Associations
Backstage at International Film Festivals during the Cold War
Stefano Pisu
Universities of Cagliari/University of Roma Tre

The “Giornata del film europeo” in Venice: Between Film Festivals and European Media Policies, 1956-1960
Gabrielle Chomentowski
National Institute for Oriental Languages and Civilizations, Paris

African and Arab Filmmakers at Moscow and Tashkent Film Festivals: Foreign Policy and Professional Strategy during the Cold War
Elena Razlogova
Concordia University, Montreal

Dating and Datafication: The objectification and standardization of intimate connection
Stephanie Dossou
Trinity College, Dublin

The Ethics of User Technologies
Chair: Markus Stauff
University of Amsterdam

Sander De Ridder
Ghent University

The Ethics of User Technologies
Sander De Ridder
University of Amsterdam

Translation as Surveillance and Curation at the Moscow International Film Festival in the 1960s
Sander De Ridder
Ghent University

Engaging with the Past: Poetics and Pragmatics of Representing the Political Situation of the 1990s in Slovak Cinema
Terez Vincze
Department of Film Studies, ELTE University

Film as Social/Cultural Manifesto in Contemporary Hungarian Cinema (A Case Study: Magyarország 2011)
Jana Dudková
Institute of Theatre and Film Research of CAS (Centre for Art Studies), Slovak Academy of Sciences

Exit Language: Tactical Media Between Foucault and Guattari
Brett Zehner
Brown University

Tactics in Eastern European Cinema
Chair: TBD

Varga Balázs
ELTE Eötvös Loránd University
Whose territory is it? Social apocalypse, political discourse and artistic tactics in Kornél Mundruczó’s Jupiter’s Moon

Katarina Misikova
Academy of Performing Arts Bratislava
Engaging with the Past: Poetics and Pragmatics of Representing the Political Situation of the 1990s in Slovak Cinema

Terez Vincze
Department of Film Studies, ELTE University
Film as Social/Cultural Manifesto in Contemporary Hungarian Cinema (A Case Study: Magyarország 2011)

Jana Dudková
Institute of Theatre and Film Research of CAS (Centre for Art Studies), Slovak Academy of Sciences
Betrayed Socialism? Images of Youth, Revolution and Conformism in Slovak Television Film of Early 1990s
Wednesday 27th » 11.00-12.45
NECS Conference

1. Hacking and Making the Digital Era
   Chair: Jennifer O’Meara
   »University of St Andrews
   Maria B. Garda
   »Flinders University
   The Maker Movement and hacking cultures in Australia
   Gleb J. Albert
   »University of Zurich
   Copying Software in the Age of Early Home Computing: Between Piracy, DIY, and Emerging Markets
   Mirosław Filiciak
   »SWPS University of Social Sciences and Humanities
   Hacking the Past, or How to Make Audiovisual Archives for the Future

2. Film and crisis: social change and representation in 21st-century cinema
   Chair: Elena Oliete-Aldea
   »Universidad de Zaragoza
   Elena Oliete-Aldea
   »Universidad de Zaragoza
   Disaster Capitalism: The representation of the Global Financial Crisis in Chandor’s Margin Call (2011)
   Carmen Indurain
   »Universidad Pública de Navarra
   Crisis and Society: Contemporary Silver Road Movies in the USA
   Luis Miguel García-Mainar
   »Universidad de Zaragoza
   Crisis and Society: Contemporary Crime Film and Television in Spain
   Iván Villarmea Álvarez
   »Universidade de Santiago de Compostela
   It Could Happen to You. Characters as Places of Enunciation in Iberian Austerity Cinema

3. Mood, Medium, Milieu: Atmospheric Media Engagement in 1920s Film, Photography, Theory and Art
   Chair: Abraham Geil
   »University of Amsterdam
   Inga Pollmann
   »University of North Carolina at Chapel Hill
   The Film Medium as Milieu: Camera Movement and Environmetal Aesthetics in Lupu Pick’s and F.W. Murnau’s Kammerspielfilm
   Eszter Polonyi
   »Pratt Institute, History of Art and Design
   Old and New Media: Béla Balázs and the Close-Up
   Michael Cowan
   »University of St. Andrews
   Respondent

4. Audiovisual Tactics and the Politics of Representation in Brazilian Cinema
   Chair: Carlos d’Andréa
   »Federal University of Minas Gerais, Brazil
   Naara Fontineie dos Santos
   »Université Sorbonne Nouvelle Paris 3 (France) and Minas Gerais Federal University (Brazil)
   (Counter)information, interpellation, uncovering, empowering: The challenge of documentary under the Brazilian Dictatorship
   Érico Araujo Lima
   »Universite Sorbonne Nouvelle Paris 3 (France) and Fluminense Federal University (Brazil)
   House, neighborhood, engagement: Brazilian contemporary cinema and practices of habituation
   Isaac Pipano
   »Fluminense Federal University (Brazil)
   Machines who make to see: images, tactics and education in Brazilian public schools
   Michael Karrer
   »University of Tübingen (Germany)
   No home movies: Approaching the Everyday in Contemporary Brazilian Cinema

5. Tactics as amateur/amateurism as tactics
   Chair: Joseph Wachelder
   »Maastricht University
   Tim van der Heijden
   »University of Luxembourg
   Conceptualizing tactics and engagement in amateur media practices: a longue durée perspective.
   Tom Slootweg
   »University of Groningen
   A critical view on past amateur media engagements: Tactics and strategy from the perspective of a Dutch video collective in the
   Susan Aasman
   »University of Groningen
   Tactical strategies: Complex contradictions of the amateur in the age of YouTube.
   Joseph Wachelder
   »Maastricht University
   A double reflection on tactics, amateurs, and engagement

6. Engaging Film and Digital Images - Transmedial Modes of Circulation, Materiality, Aesthetics
   Chair: Juliana Fröhlich
   »University of Antwerp
   Faye Corthesy
   »Department of Cinema Studies of the University of Lausanne
   Tactics of Circulation: The Travelling Exhibitions of New American Cinema in the 1960s
   James Snazell
   »Edge Hill University
   Re-Thinking Film through Re-Thinking Emulsion
   Rania Gaafar
   »University of Siegen / American University of Beirut
   Here or Now - Time, Deep Matters of the Archive and the Contemporaneity of Images
   Talitha Ferraz
   »ESPM / PPGCine-UFF (Brazil)
   Respondent

Sponsored by the CCVA – Cinema and Contemporary Visual Arts + Documentary Film workgroups.
Wednesday 27th » 11.00-12.45
NECS Conference

7
Festival Strategies: Top down / Bottom up
Chair: Eija Niskanen  
»University of Helsinki

Melis Behlil  
»Kadir Has University
Antalya in Istanbul: An Alternative “National Competition”

Ann Breidenbach  
»Stephens College
Sightlines and Shadows: Citizen Jane, Activism, and Women’s Film Festivals

Diane Burgess  
»University of British Columbia
SeeTheNorth: Re-curating the National After TIFF at Canada’s Top Ten Film Festival

Ger Zielinski  
»Ryerson University
Film Festivals as Media Practice: On Community Tactics and Strategies of Influence

8
Spatial Engagements: Geography and Location
Chair: Tarja Laine  
»University of Amsterdam

Andres Bartolome  
»Universidad de Zaragoza
Film Theory, Film Geography: Space and/as Engagement in the Movies.

Hollie Price  
»Queen Mary, University of London
‘How to Pack a Hall’: Building Non-Theatrical Film Circuits for the British Ministry of Information, 1940-45

9
Digital Tools and Embodiment
Chair: Anthony Enns  
»Dalhousie University

Gabriel Menotti GORIZING  
»UWM (US) / UFES (Brazil)
Forensic Hallucinations: Tactical Uses of 3D Scanning

Franziska Schloots  
»Paderborn University
Use of wearable devices and active engagement in health promotion

Laura Vermeeren  
»University of Amsterdam
Calligraphy in the digital age

10
Towards an Art of Participation - Aesthetics and Ethics in Collaborative Documentary Practices

Sarah-Mai Dang  
»Philipps-Universität Marburg

Florian Mundhenke  
»the Institute for Media and Communication (IMK), University of Hamburg

Madalena Miranda  
»Nova University of Lisbon

Ivo Ritzer  
»University of Bayreuth

Nicole Braida  
»Johannes Gutenberg Universität Mainz

11
Opening: New Cinema History: Where Next?
Chair: Philippe Meers
A workshop on the occasion of the imminent publication of the Routledge Companion to New Cinema History (2018 forthcoming), a state-of-the-art overview of current research in new cinema history. Robert C. Allen, Daniel Biltereyst, Annette Kuhn & Melvyn Stokes will be reflecting on the future directions of the field and will be discussing topics such as intermediality and the anti-archive, comparative approaches, cultural memory and the importance of studying distribution.

12
Strategies of East European Performance Art Part I: Actionism
Chair: Katarzyna Włoszczyńska  
»IKKM Weimar

Boryana Rossa  
»Syracuse University, NY
Television, Electronic Media and Live Streaming as Strategic tools in the Works of Oleg Mavromatti and ULTRAFUTURO

Irina Schulzki  
»LMU Munich
Tactics of Insurgency in Petr Pavlensky’s Political Art: Enacted Subjection, Extended Performance, Mediatisation

Grey Violet  
»Independent scholar and artist
Lazy Volition: Non-Engagement and Actionism between East and West

Gal Kirn  
»TU Dresden
Respondent
NECS Conference

Wednesday 27th » 13.45-15.30

1. New Tactics of Media Engagement in the Age of State and Corporate Censorship
   Chair: Sarphan Uzunoglu
   »UIT The Arctic University of Norway
   Murat Akser
   »Ulster University
   Erkan Saka
   »Istanbul Bilgi University
   Sirin Erensoy
   »Independent scholar

   Chair: Ruggero Eugeni
   »Università Cattolica del Sacro Cuore
   Mariagiulia Grassilli
   »University of Sussex
   ‘Migrant’ Cinema in Italy aka New Italian Cinema: Identity, Diversity and Plural Creativity.
   Nadia Bellardi & Tanya Kayhan
   »Community Media Forum Europe
   »OKTO-TV
   The right to have a voice – portraits of community media productions by migrants and refugees
   Alice Catì & Maria Francesca Piredda
   »Community Media Forum Europe
   »OKTO-TV
   The right to have a voice – portraits of community media productions by migrants and refugees
   Katarzyna Ruchel-Stockmans
   »Free University of Brussels
   MigrArti Cinema. The Italian Institutional Strategy to raise Awareness of Cultural Diversity

3. Radio and Liveness
   Chair: Pauline van Romondt Vis
   »Utrecht University
   Luisa Drews
   »University of Vienna, Department of German Studies
   Politics of Body and Space. Reinventions of the medium in early Theories of German Radio Plays
   Anthony Enns
   »Dalhousie University
   Live Musical Spectaculars: Eventizing Network Television in the Post-Network Age
   Ania Mauruschat
   »University of Basel
   Noisy engagements with digitization: The catastrophic radio plays of Ammer/Einheit
   Morgan Thomas
   »University of Cincinnati
   Forms of Surveillance, Fraternity and Irony in Kieślowski’s Red

   Chair: Tarja Laine
   »University of Amsterdam
   Sabine Hänsgen
   »University of Zurich
   Mikhail Romm’s Ordinary Fascism: Subversion through Compilation.
   Jana Rogoff
   »Charles University, Prague
   Life in a Cube: Tactics of Dissent in Eastern European Animation
   Matthias Schwartz
   »Center for Literary and Cultural Research, Berlin
   Subverting the Human. Late Socialist Dystopian Cinema (Sokurov, Szulkin, Tarkovskii, Żuławski)
   Barbara Wurm
   »Humboldt University in Berlin
   On Parabolic Grounds.

5. The Music Video in Transformation
   Chair: Maurizio Corbella
   »Università degli Studi di Milano
   Stephen Amico
   »University of Bergen
   Music Video, Public Debate, Affective Demolition
   Nilgun Bayraktar
   »California College of the Arts
   Performing Non-belonging: Intersections of Screen Art, Music Video, and Refugee Mobilities
   Tomáš Jirsa
   »Palacky University Olomouc
   Affective Reenactment: Music Video and Its Subversive Tactics
   Mathias Korsgaard
   »Aarhus University, Film and Media Studies
   From Video Jukeboxes to MTV to YouTube: The Changing Dynamics of Music Video Distribution

   Chair: Markus Stauff
   »University of Amsterdam
   Carlos d’Andréa and Andre Mintz
   »Federal University of Minas Gerais, Brazil
   TV, Twitter, and beyond: the “live” cross-platform circulation of images about 2018 FIFA World Cup Final Draw
   Florian Hoof
   »Center for Advanced Studies Media Cultures of Computer Simulation at Leuphana University Lueneburg
   Cross-Media Distribution: New Sports Films
   Lorena Tárca
   »Centro Universitario de Belo Horizonte, Brazil
   Convergence and hyper dispersive: cross-media coverage of the Summer Olympics by the BBC in 2012
   Travis Vogan
   »University of Iowa, USA
   HBO Sports: Docu-Branding Boxing’s Past and Present
**Film Festivals in the Global South**

Chair: Marijke de Valck  
»Utrecht University

Julia González de Canales  
»University of Vienna  
**European Film Festivals’ production strategies in the Global South**

Juliana Muylaert Mager  
»Universidade Federal Fluminense  
**Brazilian documentaries in IDFA’s Bertha Fund: discussing the place for non-European cinemas in a globalized film festivals circuit**

Konstantinos Tzoufas  
»University of Zurich  
**Timely opportunities or poisoned gifts? The New Argentine Cinema, the Greek New Wave & the festival funding/prod. instruments**

**New Narrative Strategies**

Chair: Eggo Mueller  
»Utrecht University

Chris de Selincourt  
»London College of Communication – University of the Arts London  
**The wrong thing is the right thing to do – narrative strategies and editing tactics for the attention economy**

Elena Sarno  
»University of Sydney, University of Amsterdam  
**Possible cinemas: the examples of Daisies (1966) and Heart of a Dog (2015)**

Sabrina Sauer & Berber Hagedoorn  
»University of Groningen  
**Tactics of narrative creation: Engaging with exploratory search tools to research the social acceptance of migrants**

**Workarounds - Media Tactics of Engagement**

Chair: Alexandra Schneider  
»Johannes Gutenberg Universität Mainz

Tina Bastajian  
»Amsterdam University College (AUC)  
**MediAntics: Adventurous Detours that Activate Hybrid Space and Emergent Publics**

Nicole Kandioler  
»Johannes Gutenberg University Mainz  
**“It Doesn’t Matter” and “There’s Nothing there.” Workarounds Against Memory Loss in Conceptual Art.**

Aija Laura Zviteere  
**Information Systems Management Institute (Riga)  
**“Human Flow”: Creation of the World and Ai Weiwei’s Strategies of (In)Visibility**

**Science Fiction, Fantasy, Lore**

Chair: Pablo Gómez Muñoz  
»Universidad de Zaragoza

Pablo Gómez Muñoz  
»Universidad de Zaragoza, Spain  
**Spatiotemporal Connections as Cosmopolitan Tactics in Twenty-First Century Science Fiction Cinema**

Rikke Schubart  
»University of Southern Denmark  
**Female Agency, Fantastic Mobility, and Landscape: The Case of Queen Lagertha in Vikings**

Ahmet Yuce  
»Georgia State University  
**A Hybrid-Image: Virtual Reality and Memory in Westworld**

**Augmented and remix cinema**

Chair: Karin van Es  
»Utrecht University

Malgorzata Bugaj  
»University of Edinburgh  
**Film Screening as an Event: Augmented Cinema Experiences in the Age of Streaming**

Elizabeth Cadena Sandoval  
»University of Groningen  
**Defamiliarisation in the Film Museum: The Reuse of Hollywood Films in Screen-Reliant Exhibitions**

Conor O’Kelly  
»Trinity College Dublin  
**Playing the Flâneur: Digital Experience and Simulated Reality**

Su-Anne Yeo  
»Emily Carr University of Art + Design  
**The Role of Liveness in Digital Culture: Strategizing for Engagement in a Convergent Age**

**Strategies of East European Performance Art. Part II: Spectacle**

Chair: Francesca Scotto Lavina  
»La Sapienza University of Rome

Goran Pavlić  
»University of Zagreb  
**The Case of Oliver Frljić: Mass Media as Postdramatic Dramaturgical Tool**

Blazej Filanowski  
»University of Łódź  
**Photography as Performative Activity. In Search of Images of Urban everyday life in Contemporary Polish Art**

Łukasz Biskupski  
»University of Gdańsk  
**Street is not Enough. Performing Street Art on the Internet**
Programming and Popularity

Chair: Daniela Treveri Gennari
Thunnis Van Oort & Roel Vande Winkel
University of Amsterdam, KU Leuven and LUCA School of Arts Antwerp
Film Programming during World War II: A Comparative Case Study into Cinema Exhibition in German-occupied Amsterdam

Joseph Garncarz
University of Cologne
‘Two hours of enjoyable distraction’: Revising our knowledge of the Nazi era film

Terezia Porubcanska & Philippe Meers
VIDI, University of Antwerp
Towards a systematic comparative approach to historical cinema city cultures: The case of film programming in Antwerp and Ghent, 1952

Marina Moguillansky
Instituto de Altos Estudios Sociales (IDAES-UNSAM)
Contemporary Americanized spectatorship in Latin America: a comparative perspective using box office data

Distribution and Exhibition Strategies

Chair: Kathleen Lotze
Denis Condon
Maynooth University, Ireland
The Film Company of Ireland’s Distribution and Exhibition Strategies, 1916-21

James Burns
Clemson University
Building the Caribbean market: Cinema Entrepreneurs in the British West Indies, 1912-1940

Daniel Biltevreyst & David Morton
Ghent University, University of Central Florida
“A Favorable Field by American Distributors”: Hollywood’s strategies for maintaining its hegemonic position in Belgium after the introduction of sound, 1927-1939
Wednesday 27th » 15.45-17.00

NECS Conference

1. Theories and/as Tactics. From the Avant-garde to Contemporary Art Restoration.
   - Chair: TBD
   - Livia Plehwe
     »University of Paris-Sorbonne / European University Viadrina Frankfurt (Oder)
   - Crossing borders: Media Tactics and Engagement in Hans Richter’s avant-garde magazine G-Material zur elementaren Gestaltung
   - Lydie Delahaye
     »University Paris 8
   - Pedagogical Media as Art Tactics
   - Enrico Camporesi
     »Institut national d’histoire de l’art
     On Restoration as Tactics

2. Fan practices
   - Chair: Jennifer O’Meara
     »University of St Andrews
   - Rudmer Canjels
     »Independent Scholar
     Vidding: Engaging Serial Narratives, Distribution and Memory on the Remixed Screen
   - Tessa Dwyer
     »Monash University
     Fansub Tactics
   - Aris Emmanouloudis
     »University of Amsterdam
     Gaining a ‘Fandvantage’: Financing and Community Building in Online Video Game Fandom

3. Imagining the Posthuman
   - Chair: Maarten Reesink
     »University of Amsterdam
   - Canan Balan
     »Istanbul Sehir University
     Looking from the Rooftops Down: Nostalgia, Trance, Touch and Ecofeminism
   - Francesco Sticchi
     »Oxford Brookes University
     Undoing Male Fantasies and Narrative Reliability in Park Chan-wook’s The Handmaiden
   - Tess Voormeulen
     »University of Amsterdam

4. Bodily Engagements
   - Chair: Ilja Meijer
     »VU Amsterdam
   - Ilaria Antonella De Pascalis & Lorenzo Marmo
     »University of Naples “L’Orientale”
     Elizabeth II Regina: Bodily Performances and Audiences Engagement in Netflix’s “The Crown”
   - Kristina Pia Hofer
     »University of Applied Arts Vienna, Department of Art History
     Tactics of Rhythm and the Unfolding of History: Woolworths Choir of 1979 and 9 is 1 and 10 is None
   - Alena Strohmaier & Lea Spahn
     »Phillipps-Universität Marburg
     Boats, Bodies, Borders: Aesthetic, ethical, and political implications of media (re)presentation

5. Melodrama
   - Chair: Joke Hermes
     »University of Amsterdam
   - Santiago Lomas Martinez
     »Universidad Carlos III de Madrid (Spain)
     Women, melodrama, homosexuality and authorship in Juan de Ondarza’s films
   - Victoria Pastor-Gonzalez
     »Regent’s University London
     Contemporary Female Biopics, Messing with the Rules of Engagement
   - Wim Staat
     »University of Amsterdam
     Todd Haynes’ melodramas of the unknown woman

6. Independent and minor cinemas
   - Chair: Tanya Shilina-Conte
     »SUNY at Buffalo
   - Michael Goddard
     »University of Westminster
     Radical ‘Minor’ Cinemas in the 1970s: Alberto Grifi, Emile de Antonio and the ‘Anthropology of Disobedience’
   - Nessa Johnston
     »Edge Hill University
     ‘Bloody Flamingos’: ‘trash[ing]’ production studies
   - Jamie Sexton
     »Northumbria University
     Tactically Aligning Taste Cultures: American indie film and indie music
Cinematographic Ethics

Chair: Patricia Pisters

Martin P. Rossouw
University of the Free State
The 'Randomizing Rituals' of Terrence Malick: Improvisational Filmmaking Practices as Ethical Tactics

Eva Sancho Rodriguez
University of Amsterdam
Ethics without Politics? Political subjectivity after postmodern authenticity and sincerity in American Independent Cinema

Robert Sinnerbrink
Philosophy, Macquarie University
The Act of Witnessing: Cinematic Ethics in The Look of Silence

Queer Film Festivals

Chair: Skadi Loist
Film University Babelsberg

Frederik Dhaenens
Ghent University
Moderately Queer Programming at an Established LGBTQ Film Festival: A case study of BFI Flare-London LGBT Film Festival

Theresa Heath
King's College, London
'Revolution sometimes happens because everyone refuses to go home' Precarity and resistance at queer film festivals.

Jonathan Petrychyn
York University
Happy Queers in a 'Market without Imagination': Canadian Queer Film Festival Programming Tactics, 1995-2005

Television Platforms

Chair: Hanna Surma
Utrecht University

Armando Fumagalli
Università Cattolica del Sacro Cuore, Milano
Engaging the viewer: rhetoric strategies in beginning a film and a TV series

Aslı İldır
Koç University, Istanbul
Marketing Netflix in Turkey and the Responses from Local VOD Platforms

İrem Şot
Koç University, Istanbul
The Effects of Made-for-Netflix Series on Production Processes and Content Creation in Italy

Urban Interfaces and participatory design/planning

Chair: Ginette Verstraete
Vrije Universiteit Amsterdam

Ginette Verstraete & Liesbeth Huybrechts
Vrije Universiteit Amsterdam
Interfacing Genk

Cristina Ampatzidou
University of Groningen
Playing with Urban Complexity in Groningen

Michiel de Lange
Utrecht University
Critical making of Public Urban Interfaces: an Approach to Designing Frictional Data Dashboards

Strategies of East European Performance Art.
Part III: Intermediality

Chair: Katarzyna Włoszczyńska
IKKM Weimar

Karol Jóźwiak
University of Łódź
The Use of Bodies in Zofia Rydet’s "Sociological Record"

Lucas Brasiskis
New York University
Mermaid with A Movie Camera: Performative Eco-Criticism in Emilija Skarnulytė’s No Place Rising (2016-2017)

Mathieu Lericq
Aix-Marseille University
Karol Radziszewski’s performance art and Queer Activism in Contemporary Poland

Dagmara Rode
University of Łódź
Respondent
Thursday 28th » 9.00-10.45
NECS Conference

1. Engagements in Ethical Criticism in Teaching Media
Chair: Justyna Budzik
Jagiellonian University
Karolina Jędrych
University of Silesia
Andrea Pócik
Pázmány Péter Catholic University, Hungary
Mathieu Lericq
Aix-Marseille Université, France
Marta Kasprzak
University of Łódź, Poland
Jolanta Manthey
The discussion will be followed by a brief presentation (5 min.) of a special issue of the journal Panoptikum entitled “Film Literacy in Poland”, held by the journal’s chief editor Grażyna Świętochowska.

2. Film Festivals after Netflix
Chair: Susan S. Kerns
Columbia College Chicago
Aleksandra Milovanovic
Faculty of Dramatic Arts in Belgrade, Serbia
(Re)thinking Distribution, Exhibition and Spectatorship: Sustainability of Balkan Film Festivals
Eija Niskanen
University of Helsinki
Positing animation film festivals in the film festival circuit
Pete Porter
University of Amsterdam
Okja, satire, and Netflix: this giant piggy went to market; this giant piggy came home.
Kirsten Stevens
Monash University
Film Festivals After Netflix: Rethinking contemporary film festival engagement and programming tactics

3. Representing the Other and the Tactics of Visual Alterity
Chair: Herbert Schwaab
University of Regensburg
Randall Halle
University of Pittsburgh
Seeing the Other With(out) Sympathy: Migrants in the European Media Apparatus
Daniela Berghahn
University of London
‘Seeing themselves through Western eyes?’: Nostalgia and Self-exoticism as Tactics of Audience Engagement in Contemporary World
Ayça Tunç Cox & Ozan Ustuk
Izmir Institute of Technology
Roma People of Sıra District Rewrite Their Cinematographic Images: Empowering the Marginalised
Jean-Baptiste De Vaulx
Royal Holloway, University of London,
Translating the Other: The Child Protagonist between the Universal and the Exotic in World Cinema

Chair: TBD
Loretta Goff
University College Cork
Environmental Power: “Consuming” Nature in Irish Eco-Horror
Alex Marlow-Mann
University of Kent
Engagement and Post-colonialism in the French Political Thriller

5. Media, Sincerity, Face: The Cinema of Marlen Khutsiev
Chair: Raisa Sidenova
Newcastle University
Zdenko Mandušić
Saint Louis University
Sincere Realism: Film Style and Discourse in Soviet Cinema of the Thaw
Viktoria Paranyuk
Yale University
The Making of Sincerity on Screen: Marlen Khutsiev’s Ilich’s Gate (1962)
Lida Oukaderova
Rice University
Facing the Face: Marlen Khutsiev’s July Rain (1966)

6. Situating and Displacing Projection
Chair: Gabriel Menotti Gonring
UWM (US) / UFES (Brazil)
Michael Pigott and Richard Wallace
University of Warwick / UK
A New ‘Wild West’ of Projection?
Adrian Palka
University of Coventry / UK
Bark and Butterflies: Projection, Post-Memory and Phantasmagoria
Anthony Head and Leila Sujir
University of Concordia / Canada
Elastic 3D Space
Cécile Martin
University Paris 8 / France
From Projection to Screen: Cinema’s Unknown Legacy

Sponsored by the Speculative Fiction workshop group

Sponsored by the Film Festival Research workgroup

Sponsored by the CCVA – Cinema and Contemporary Visual Arts workgroup
Self-reflexive tactics in film through the exploration of the still image: awareness and engagement of the spectator  
Chair: Carolina Sourdis  
»Pompeu Fabra University  
Ivan Pintor Iranzo  
»Pompeu Fabra University  
Still image and editing in audio-visual essay and comic-book essay. An iconology of the historical and political witness.  
Gonzalo de Lucas & Carolina Sourdis  
»Pompeu Fabra University  
Constraints and potentialities of media practices as political discourse: the essay films by Sonimagic Laboratory.  
Alan Salvador  
»Pompeu Fabra University  
Cinematographic closures: the still image as a visual motif  
Mariana Freijomil  
»University Pompeu Fabra  
Rewriting History from spaces of absence: remapping the Spanish Civil War through the image-monument

Obsolescence / The forgotten  
Chair: Morgan Thomas  
»University of Cincinnati  
Christa Blümlinger  
»University Paris 8 Vincennes-Saint-Denis  
Poetics and politics of obsolescence  
Pamela Giovenco  
»Universidad de Buenos Aires  
Tactics against obsolescence: some practices for keeping the old machines alive  
Ella Klik  
»New York University  
Loss and the Digital: Stories of the Irretrievable  
Calum Watt  
»Sorbonne Nouvelle, Paris 3  

Media Archeologies of the Screen  
Chair: Karina Aveyard  
»University of East Anglia  
Giorgio Avezzù  
»Universita Cattolica del Sacro Cuore, Milano  
The Screen, its Forgotten Etymology, and the Aesthetics of Disengagement  
Christian Köhler  
»Paderborn University  
Procedural Mimesis. Dolf Sternberger’s Tactical Engagement with Media History  
Rose Rowson  
»Brown University  
Cultural Production, Residual Memory: A (Media) Archaeology of Traumatic Landscapes

Global Television Industries  
Chair: Judith Keilbach  
»Utrecht University  
Florian Krauß  
»University Siegen  
Producers’ tactics towards ‘quality series’ within the German context  
Lydia Papadimitriou  
»Liverpool John Moores University  
Global internet TV in a small national context: Netflix in Greece  
Mark Stewart & Bärbel Göbel-Stolz  
»University of Amsterdam  
The Transcultural History of The Tribe  
Michael Wayne  
»Ben-Gurion University of the Negev  
Global SVOD Portals and National Television Industries: A Case Study of Multi-Channel Providers in Israel

Beyond Film: Post-cinema and Art  
Chair: Ginette Verstraete  
»Vrije Universiteit Amsterdam  
Chancheol Jeong  
»Hanyang University, Korea  
The Space-Image as a Regime of Post-Cinematic Images  
Kamil Lipinski  
»Adam Mickiewicz University in Poznan  
Cinematic interventions by Pierre Huyghe in site-specific projections  
Giulia Raciti  
»University of Palermo  
Avant-garde and new wave tactics traits in the cinema of Carmelo Bene

Moviegoing, exhibition and reception practices in the late Ottoman Empire and Turkey  
Chair: Jeff Klenotic  
Özde Çeliktemel-Thomen  
»University College London  
Film Exhibition in fin-de-siècle Istanbul  
Özge Özylmaz & Sarah Neely  
»Istanbul Sehir University; University of Strirling  
Cross-Cultural Adaptation in the Early Talkies: The Reception of Tell England (1931) in Turkey
### Distribution Strategies, Oral History and Personal Archives

**Chair:** Annette Kuhn  
**Daniela Treveri Gennari & Sarah Culhane**  
*Oxford Brookes University; University of Bristol*  
*Reconstructing film industrial history through personal memories and artefacts*  

**Nektaria McWilliams**  
*Oxford Brookes University*  
*Historical Film Distribution, Missing Pieces of the Puzzle, and Oral History*  

**Jacqueline Maingard**  
*University of Bristol*  
*Tactics for monopoly distribution and exhibition in Africa: Twentieth-Century Fox’s stake in South Africa in the 1950s*  

**Kathleen Lotze**  
*University of Antwerp*  
*Of picture palaces and meat factories. Memories of cinemagoing in Antwerp*
Thursday 28th » 11.00-12.45
NECS Conference

1. Tactics of Temporal Engagement in the Audiovisual Experience. A Neurofilmological Approach
   Chair: TBD
   Ruggero Eugeni, Università Cattolica del sacro Cuore
   Take your time. A theoretical framework
   Federica Cavaletti, Università Cattolica del Sacro Cuore
   Time to act. Experimental procedures
   Adriano D’Alloia, International Telematic University Uninettuno
   Nut-cutting time. Results discussion
   Ed Tan, University of Amsterdam - University of Copenhagen

2. Tactics of identity performance in Hungarian cinema
   Chair: TBD
   Gabriella Lakatos, Eötvös Loránd University
   Stuck Between Social Classes: Entering Higher Social Classes as a Source of Humor in Hungarian Films of the 1930s and 1940s
   Györgyi Vajdovich, Eötvös Loránd University
   Lost and found identities. Upper-class heroes in middle-class roles in Hungarian films between 1931 and 1945
   Beja Margitházi, Eötvös Loránd University
   Coming and growing: generational strategies for survival in post-communist Hungarian cinema

3. Queer Tactics, On and Behind the Screen: Practices of Coalition and Refusal in Cinema’s Queer Commons
   Chair: Ger Zietlnski, Ryerson University
   Antoine Damiens, Concordia University
   Cinefable’s invisible labour: Paris International lesbian film festivals’ subtitles, translation, and solidarity
   Emma Flavian, McGill University
   Screening the Tear: Black Counter-Cinema, Bad Parolees, and Spectators of Empathy
   Clinton Glenn, McGill University
   Murderers of the Patriarchy: Reframing the (Queer) Nation in Romas Zabarauskas’ Porno Melodrama and You Can’t Escape Lithuania

4. Addressing and Engaging Audiences through Transmedia Comics Culture
   Chair: Véronique Sina, University of Cologne
   Sándor Trippó, University of Debrecen
   Bearing Witness: Visual Strategies of Audience Engagement in Nonfiction Comics
   Laura Schlichting, Justus Liebig University Giessen
   The Role of Authors to Comics Journalism
   Christina Meyer, University of Hamburg
   Transmedia Practices, Modernity, and Celebrity Culture in Early 20th-Century America
   Felix Brinker, Leibniz University Hannover
   Superhero Blockbusters and the Politics of Audience Engagement

   Chair: Leo Goldsmith, Center for Experimental Humanities, New York University
   Claire M. Holdsworth, Kingston School of Art, Kingston University London
   Locating the voice in improvised and expanded cinemas
   Sophia Satchell-Baeza, Kings College London, University of London
   Underground discotheques and intermediality in 1960s London
   Kathryn Siegel, Kings College London, University of London
   Practices of Writing and Publishing at the London Filmmaker’s Co-op after 1966
   Julian Ross, University of Westminster
   Takahiko limura and London, 1969-1975

6. Strategies and Tactics of Film and TV Distribution: a Global and Digital Perspective
   Chair: Massimo Scaglioni, Università Cattolica del Sacro Cuore, Milano
   Damiano Garofalo & Massimo Scaglioni, Università Cattolica del Sacro Cuore, Milano
   The International Circulation of Italian Cinema in the Digital Age: Theories, Practices, Research Prospects
   Luca Barra & Paolo Noto, Università di Bologna
   Online Circulation of the Italian Submissions for the Academy Awards: Patterns and Barriers
   Petr Szczepanik, Charles University, Prague
   Channels and Barriers of Cross-Border Circulation in the Era of Online Platforms: A Small Market Perspective
   Philip Drake, Queen Margaret University, Edinburgh, UK
   UK Television and Its Circulation in the Context of Online Platforms and Super-Aggregators
Thursday 28th » 11.00-12.45
NECS Conference

**Post-colonial Media Interventions**
Chair: Sudeep Dasgupta
»University of Amsterdam

May Chew
»York University
Technologies of Immersion: Cité Mémoire in Old Montreal

Erden Goktepe
»University of Edinburgh
Politics of “New Man” in the New Cinema of Turkey

Tiera Tanksley
»University of California, Los Angeles
Race, Gender and Digital Diasporas: A Post-Colonial, Global Black Feminist Perspective

**Aesthetics of Resistance in Turkish Media and Beyond**
Chair: Marie Baronian
»University of Amsterdam

Emre Caglayan
»Newcastle University
Peasants, rebellion, death: Third cinema in 1970s Turkey

Irem Inceoglu & Elif Akçaği
»Kadir Has University
Does censorship-free screen liberate? A comparison of television and internet series from Turkey

Özlem Savas
»Brandenburg Center for Media Studies and Bilkent University
Digital spaces of intimacy, affinity, and affective politics of new migrants from Turkey

Özgün Çiçek
»Brandenburg Center of Media Studies
Kurdish documentary filmmaking: A case study of Turkey and Germany

**Neuro/Cognitive Networks**
Chair: Bjorn Beijnon
»Utrecht University

Jakub Jiriste, Terezie Krizkovska & Adela Mrazova
»NaFilM: National Film Museum / Film Studies Department, Charles University in Prague
NaFilM Film Museum Project: Constructive ways to present the variable film medium

Daniel Leberg
»University of Amsterdam
Acting’s Other Method: Sanford Meisner and Annie Hall

Théo Lepage-Richer
»Brown University
Making a Fool of Neural Networks: On Adversarial Attacks and Punctate Representation

Francesca Scotto Lavina
»La Sapienza University of Rome
The affective engagement of new media art: the enactive tangibility of Studio Azzurro’s Tables

**Sonic and Visual Resistance**
Chair: Nessa Johnston
»Edge Hill University

Selina Hangartner
»University of Zurich, Department of Film Studies
High fidelity and the voice in early German sound film

Hannah Paveck
»King’s College London
Resistant Silence and the Everyday: Spatiotemporal Disruption in Eína Suleiman’s The Time that Remains (2009)

Bruno Toussaint
»Paris VII Denis Diderot
Media tactics of visual and sonic sedation and sideration: a marketing strategy

Tanya Shilina-Conte
»SUNY at Buffalo
When the Internet Goes Dark: Elective Mutism in Social Media

**Performing the Nation**
Chair: TBD

Nicholas O’Riordan
»University College Cork
Performing Identity through Voice: Accents and Identity Politics in Recent Irish Cinema

Fernando Ramos Arenas
»Universidad Complutense, Madrid
From Stalinism to Cinephilia. East German film culture in the 1950s: politics, pedagogy and avantgarde

Manana Shamitishvili & Domna Karanadze
»Tbilisi State University
Publications: The Georgian Messenger and The Georgian Mail in the Georgian-British Relations Context

Claudia Sicondolo
»York University
SESQUI: 360-Degrees of Canadian Nationhood

**The Politics of Assembling: The Archive as a Tactical Gesture**
Chair: Rosanna Maule
»Concordia University, Montreal

Lola Remy
»Concordia University, Montreal
Assemblage as Methodology: A Multidisciplinary Approach of Harry Smith’s Archive.

Ylenia Olibet
»Concordia University, Montreal

Maria Sabatina Mennuti
»Universidade Nova de Lisboa
The Mash - Up as Tactical Distortion of the Popular Archive.
Thursday 28th » 11.00-12.45

NECS Conference

13  Tactical or Practical? Engaging Movie Audiences through Memorabilia

Chair: Melvyn Stokes
Paul Moore
Ryerson University in Toronto
350 Couriers, 250 Tonights: Job Printers’ Souvenir Handbills for US Cinema Exhibitors

Judith Thissen
Utrecht University
A Craving for Chocolate, Cigarettes, and Cinema Stars: Food and Tobacco Companies’ Targeting of Film Fans

Jessica Whitehead
York University
Branding Movie-going: Famous Players’ Canadian Adaptation of Dish Night and Foto Night

André van der Velden
Utrecht University
Memorabilia, Missing Genes and the DNA of Film Culture

14  Early Cinema Exhibition

Chair: Maria Velez Serna
Julia Bohlmann
University of Glasgow
Pictures for the Common Good – Clydebank’s Municipal Cinema, 1918-1932

Stephen Hughes
SOAS University of London
Cinema exhibition as incitement to discourse: meetings, speeches and clubs of early Tamil cinema

Martin F. Norden
University of Massachusetts Amherst, USA
Bravura Beginnings: Paul Leni and the Art of the Prologue
Thursday 28th » 13.45-15.30
NECS Conference

1  Workshop

How to Teach European Cinema: the European University Film Award and Beyond

Chair: Skadi Loist
»Film University Babelsberg
Kathrin Kohlstedde
»Filmfest Hamburg
Dagmar Brunow
»Linnaeus University
Lydia Papadimitriou
»Liverpool John Moores University
Laura Copier
»Universiteit Utrecht
Melis Behil
»Kadir Has University
Michał Pabiś-Orzeszyna
»University of Lodz

2  Workshop

Defamiliarisation, Doubling and the Digital Image

Chair: Annie van den Oever
»University of Groningen
Martine Beugnet
»University of Paris-Diderot
Big Screen, Small Screens: Film, Scale and the Aesthetics of Estrangement
Kriss Ravetto
»University of California, Davis
Defamiliarizing Dance: Interacting with Digital Embodiment
Allan Cameron
»University of Auckland
Corporeal Frames: Found-Footage Horror and the Dis-located Image

3  Workshop

Tactical Fabulations & Immanent Utopias

Chair: Alanna Thain
»McGill University
Alanna Thain
»McGill University
Anarchival Love: Tanya Tagaq’s “Nanook of the North” and Chronic Collage as Fabulative Form
Toni Pape
»University of Amsterdam
Queering Combat Tactics: The Sociopolitical Values of Stealth Gameplay
Ilona Hongisto
»MacQuarie University
To begin again: Serial non-fiction media and the form of the true
Ayanna Dozier
»McGill University

4  Workshop

Curatorial, artistic and public engagement: From Re-enactment to Remontage

Chair: Marie Rebecchi
»University of Udine | Université Paris 3 – Sorbonne Nouvelle
Francesco Zucconi
»Lauro de Bosis Postdoctoral Fellow, Harvard University
Caravaggio on Lampedusa and other displacements
Marie Rebecchi
»University of Udine | Université Paris 3 – Sorbonne Nouvelle
Research-based exhibition: Sergei Eisenstein and the possibilities of the remontage
Cristina Baldacci
»Postdoctoral Fellow, Art History and Theory, ICI Berlin Institute for Cultural Inquiry (Berlin)
Time-based exhibitions: Rosa Barba’s cinematic rhythms and Philippe Parreno’s visual hypothesis

5  Workshop

Potentials and Challenges of Digital Culture

Chair: TBD
Steyn Bergs
»Vrije Universiteit Amsterdam
From Work to Mainframe: An Institutional Critique of the Internet
Eef Masson
»University of Amsterdam
Visual Analysis as a Means of Tactical Subversion in the Exploration of Digitized Moving Image Collections
Dijana Protic
»The Faculty of Humanities and Social Sciences in Rijeka, Croatia
Exploring media tactics and social engagement in web project State-citizen communication

6  Workshop

Independent Distributors and Contemporary European Cinema

Chair: Petr Szczechanik
»Charles University, Prague
Christopher Meir
»Universidad de Carlos III de Madrid
Independent Distributors and European Film Circulation: The Case of Spain’s A Contracorriente Films
Ana Vifueda
»Universite de Paris-Diderot
Mapping Independent Distribution in France
Roderik Smits
»University of York
Continuity and change: understanding new approaches to film distribution through processes of re-intermediation
Philip Drake
Respondent

Sponsored by the Screen Industries workgroup
Thursday 28th » 13.45-15.30
NECS Conference

Engaging in Cultural Democracy: Pedagogy, Curatorship, Artistic Practice
Chair: Synne Tollerud Bull
»University of Oslo, Norway
Andrea Pócsik
»Pázmány Péter Catholic University
“‘We, Europeans...’ Challenges of socially engaged art, curatorship and teaching practice
Miriam De Rosa
»Coventry University
Curating Moving Images in the Postdigital Age
Paula Albuquerque
»University of Amsterdam / Gerrit Rietveld Academy
Beyond the Violet End of the Spectrum – Specter Visualization in the Age of CCTV and Drones
Susan Kerns
»Columbia College Chicago
Embodying Pedagogy and Contradiction in Film Festival Planning and Curation

VR and the Politics of Embodiment
Chair: Nina Köll
»Utrecht University College
Luca Acquarelli
»Université Lille 3 - Geriico
Virtual Reality embodied aesthetics between tactics, strategy and inter-medial montages.
Bjorn Beijnon
»Dept. Media and Culture Studies, Utrecht University
Strategies in VR: the Construction of New Modes of Visuality and Subjectivity
Matteo Treleani
»Université de Lille
Immersive paradigms and spectatorial practices in VR cinema

Digital Media Art
Chair: Asbjørn Tiller
»Norwegian University of Science and Technology, Trondheim
Jihoon Kim
»Chung-ang University, South Korea
Postinternet Art of the Moving Image and Globalization in Asia: Strategies of Postproduction and Circulationism
Maciej Ożóg
»Department of Electronic Media, University of Lodz
Subvering mass participatory surveillance. Internet art as a critical discourse on Web 2.0 surveillance.

Explicit and Subversive Images
Chair: TBD
Malini Guha
»Carleton University
Jörg Helbig & Angela Fabris
»Alpen-Adria-Universität Klagenfurt
Subversive Strategies in Sexploitation Films of the 1960s and 70s.
Aysegul Koc
»Independent scholar
Post-colonial musings, still: An analysis of Ai Wei Wei’s artist’s talk in conversation with Norman Rosenthal at Sakip Sabancı Museum, Istanbul (September 2017)

Data subjects
Chair: Jan Teurlings
»University of Amsterdam
Jean-Sebastien Hardy
»Johns Hopkins University
Prophecies in the Deep Web: “Breadcrumbs” as a Critique of Information Media in the Post-Truth Age
Jakko Kemper
»University of Amsterdam
Engaging the Imperceptible: digital autonomy and the (im)possibilities of engagement
Tobias Matzner
»Paderborn University
Performativity of Subjects, Performativity of Software – revisiting the tactics of subjectivation in the context of algorithmic
Carloalberto Treccani
»City University of Hong Kong
How machines see the world: understanding machine vision

Media Uses and Abuses
Chair: TBD
Joke Hermes
»University of Amsterdam
Screening, exposing, blocking. Understanding the everyday tactical media use of young people
Davide Banis
»University of Amsterdam
Larping as Political Activism: The Emergence of the Superhero Meme “Based Stickman” as an Energizing Mascot for the Alt-Right
Amir Vudka
»University of Amsterdam
Media addiction: are smartphones a drug?
In memoriam Karel Dibbets (1947-2017)

Chair: Clara Pafort-Overduin
Robert C. Allen, Lies Van de Vijver, Thunnis van Oort, Joseph Gamcarz, Karina Aveyard, Daniel Bilteryeest and Philippe Meers will be reflecting on Karel Dibbets’ life, work and heritage with special attention being paid to the afterlife of Cinema Context in new projects.

Thursday 28th » 13.45-15.30

Utilitarian Tactics I: Utility Film, Spatial Construction and Post-war Reconstruction

Chair: Sofia Sampaio
»CRIA, ISCTE-IUL

Vinzenz Hediger
»Johann Wolfgang Goethe Universität, Frankfurt
Yet Another Tramp Abroad: George T. Fonda, Steel Executive, travels through Germany, ca. 1947

Francesco Pitassio
»Università degli Studi di Udine
Housebuilding, Nationbuilding: Italian Post-war reconstruction, policies, and the utility film

Paolo Villa
»Università degli Studi di Udine
Images to rebuild Italy. Olivetti and the industrial documentary (1949-1960)

Malte Hagener
»Philipps-Universität Marburg
Respondent
Thursday 28th » 15.45-17.00

NECS Conference

1. TV Tactics
   Chair: Judith Keilbach
   »Utrecht University
   Monique Miggelbrink
   »Paderborn University, Department of Media Studies
   Tactics of the Interior: Housing Television in Postwar Germany beyond top-down Planning
   Gabriel Villota
   »Basque Country University / Universidad del Pais Vasco / Euskal Herriko Unibertsitatea
   Alexander’s Kluge television, or the Electronic Variety Show
   Amedeo D’Adamo
   »Università Cattolica del Sacro Cuore, Milano
   The Machinery Of Empathy: An account of how Space in Cinema can embody certain specific empathetic tactics to link an audience’s emotions to a protagonist.

2. Cross-media Journalism
   Chair: TBD
   Naima Alam
   »University of Tübingen
   Explaining Why You Should Join the Cause: The Development Organization Story
   Kiki de Bruin
   »Hogeschool Utrecht, University of Applied Sciences
   Present and engaged in a virtual world: To a conceptual model of immersive journalism
   Renée van der Nat
   »Utrecht University & Utrecht School of Journalism
   Coming to terms with journalistic multimedia narratives

3. Iranian media activism
   Chair: Kristian Feigelson
   »University Sorbonne Nouvelle/IRCAV
   Samaneh Assadi Nowghabi
   »University of Amsterdam
   The Interaction Between Iranian Cinema and Iranian Society in Iran’s Transitional Era
   Azine Mohammadali
   »Paris III-Sorbonne Nouvelle
   The charismatic images: activist media and media activism in Iran
   Golnaz Sarkar Farshi
   »Bauhaus-Universität Weimar
   Mass medial strategies of the memory industry in post-79 Iran: Evolution of the war-film genre

4. Re-evaluating Film Phenomenology
   Chair: TBD
   Philippe Bédard
   »Université de Montréal
   Vanishing Point(s): Sight and the Body in Moving Image Media
   Christian Ferencz-Flatz
   »Alexandru Dragomir Institute for Philosophy, Bucharest
   Media Physiognomics. Learning from Adorno’s Tactical Revaluation of Phenomenology
   Markos Hadjioannou
   »Duke University
   Interactive Engagements: Toward a Refraction of Cinematic Spectatorship

5. Dark Ecologies and Cybermedia
   Chair: Halbe H. Kuipers
   »University of Amsterdam
   Padraic Killeen
   »Trinity College Dublin
   Thomas Pringle
   »Brown University
   Tactical Computation: Documenting Resilience from Nuclear Winter to Climate Change
   Sebastian Scholz
   »Vrije Universiteit Amsterdam
   Dis/Integrating Media Environments: Sensing in Algorithmic Culture

6. Film and video activism
   Chair: TBD
   Sirin Erensoy
   »Independent scholar
   Video Activism as a Tool of Political Engagement
   Barry Natusch
   »Nihon University
   Film as an activist tactic in media strategy: Challenging the theft of a community architectural asset
   Francesco Spampinato
   »Universite Sorbonne Nouvelle, Paris 3
   The Yes Men: Ecocritical and Tactical Media
Thursday 28th » 15.45-17.00

NECS Conference

Counternarratives and Politics of Stardom
Chair: Laura Copier
»Utrecht University

Leonie Schmidt
»University of Amsterdam
Cyber Warriors and Counter Stars: Counterterror Tactics on Indonesian Social Media Accounts

Umberto Famulari
»Indiana University, Bloomington
How the far right interacts with on-line supporters in Italy: The case of the Northern League and its leader Matteo Salvini

Mark Gallagher
»University of Nottingham
From _Carlos_ to _Narcos_: Latinos on 2010s Transnational Screens

Recovering Feminist Voices
Chair: Joke Hermes
»University of Amsterdam

Selime Buyukgoze
»Istanbul Ayvansaray University
From streets to the screen: women’s tactics of stepping up

Rosanna Maule
»Concordia University
Retrieving Women’s Cinema in Absentia: Feminist Historiography as Archival Tactic

Jennifer O’Meara
»University of St Andrews
Remixing actresses voices on the You Must Remember This podcast

Contemporary Documentary Politics
Chair: Domitilla Olivieri
»Utrecht University

Guilherme Carrera Campos Leal
»University of Westminster
An architecture of failure: constructing ruins in Rio de Janeiro

Ruby Cheung
»University of Southampton
Involuntarily Transnational Film Distribution: Hong Kong’s Documentary Films in the Twenty-first Century

Dagmara Rode
»University of Łódź
Women’s history, documentary, and feminist activism in Poland

Disruptive Media Tactics
Chair: Jaap Kooijman
»University of Amsterdam

Daniel Fairfax
»Goethe Universität
ISIS, the Cinema and Death

Surbhi Goel
»Panjab University, Chandigarh
Revolving mutations in mediatization: media folds of creative/exploratory responses/dialogues

Cinema, Video and Digital Production
Chair: Nina Köll
»Utrecht University College

Jeremy Hamers
»University of Liège
Clean hands vs “Alternativ(e) Television”? Criticism and imitation in Adorno, Enzensberger, Negt and vom Bruch

Zizi Li
»University of California, Los Angeles
On Chrissie Lim and CINC Studios: Is Creating Digital Production Studios the New Business Model for Mega Influencers?

Utilitarian Tactics II: Utility Films, Industries and Practices
Chair: Francesco Pitassio
»Università degli Studi di Udine

Giovanni Grasso
»University of Udine
Traveling Across Italy: Industrial Reconstruction Through the Lens of Italian Railway Co. Documentary Films (1948-1953)

Federico Pierotti
»University of Florence
Designing the future. Olivetti’s industrial films: politics, technologies, and media

Sofia Sampaio
»CRIA-Instituto Universitário de Lisboa
An industrial impulse? Work and filmmaking tactics in Portuguese tourism films (1940-1970)

Vinzenz Hediger
»Goethe Universität Frankfurt
Respondent
### The Persistence and Variety of Cinema Theatres

Chair: Judith Thissen  
**Åsa Jernudd & Mats Lundmark**  
**Orebro University**  
*The Persistence of Cinema in Rural Sweden: a location analysis*

**Anthony Peppiatt**  
**Nottingham Trent University**  
*The Children’s film foundation: losing the audience*

**Renata Gomes Lima**  
**Mary Immaculate College, Limerick**  
*A critical analysis of the Irish Cinemobile - 2000 to 2016*

### From ‘New’ to ‘World’ Cinemas: Sites and Circuits of Film Circulation in Latin America

Chair: Maria Luna  
**TecnoCampus- ESUPT- UPF**

**Maria Luna**  
**TecnoCampus (ESUPT-UPF)**  
*Mapping imagined geographies. Following the traces of undisciplined micro-histories.*

**Carolina Sourdis**  
**University Pompeu Fabra**  
*A National Cinematography from the regions: Colombian cinema through the eyes of film criticism*

**Jasper Vanhaelemeesch**  
**University of Antwerp**  
*The social life of film: global circulation strategies of emerging film cultures in Central America*
Tactical Media in the Struggle between the Aesthetics and Politics: Immersion, and Performativity

Chair: Joyce Goggin
University of Amsterdam
Ole Frahm
Frankfurt
The anesthetization of aesthetics or a political aesthetics? The Case of the Holocaust Memorial of the Institut für Politische S
Victoria Brüker
Universität Hamburg
The ‘Identitarian Movement’ – Homeland, Freedom and Whose Tradition? – Tactical Media Usage of the Far-Right in Germany
Andreas Stuhlmann
University of Alberta
Welcome to Hell! Grey Masses, Radio Ballets, and Tactical Media Usage.
Meike Boldt & Julia Schumacher
Universität Hamburg
Invisible Bodies in the Temporally Militarized Urban Space – Performative Actions and Remediation

Seeing, touching, feeling: Novel theoretical and technological constructions of aesthetic and sensory experience

Chair: Patricia Nogueira
School of Media Arts and Design, Polytechnic Institute of Porto
Synne Tollerud Bull
University of Oslo, Dept. of Media and Communication
Susanne Østbye Sæther
Independent Scholar
Pink Skies and Green Screens: Readymade Colors and Chroma Keyed Moods in 21st Century Video Art
Olivia Eriksson
Department of Media Studies, Stockholm University
Re-negotiating Relational Art Practices: Film Installation and the Politics of Participation
Agata Mergler & Cristian Villavicencio
York University, Toronto, Canada
Haptic Moving Images

Women, Mothers, Media: strategies, tactics, and participation in gendered media productions

Chair: Patricia Pisters
University of Amsterdam
Giovanna Faleschini Lerner
Franklin and Marshall College
Transmedia Approaches to Postfeminist Motherhood: Una mamma imperfetta, Bad Moms, and Consuming Mothers.
Maria Elena D’Amelio
University of San Marino
Motherhood and Media: audience engagements, transmedia strategies and transatlantic approaches in Abbatto i muri, Baby Blues, and Conception
Nafiseh S. Mousavi
Innauer University, Sweden
Migrant agency in repetition: Satrapi and the transmedia Self.
Fabiana Cecchini
Texas A&M University

Italian Tactics: Technologies, Agencies and Environments

Chair: Sebastian Scholz
Vrije Universiteit Amsterdam
Diego Cavallotti
University of Udine
Video, Technology and Agency: the Case of Pratello TV
Andrea Mariani
University of Udine
Desert Resistance. Glitches, Breakdowns, and Media Arrhythmia in the Sahara
Simone Dotto
University of Udine
Italian Electroacoustic Communities. Strategies of Production and Representational Tactics in the Ethnic Record Trade

Tactics and Engagement in Media Cultures of Genre

Chair: Abraham Geil
University of Amsterdam
Hannah Schoch
University of Zurich
Staging a Double Revolution: “Hamilton”s Tactical Engagement of Genre
Irina Gradinari
University of Hagen
Collectivity in War Movies
Ivo Ritzer
University of Bayreuth
Media Tactics of Genrefication in the Age of Post-Third Cinema
Karina Kirsten
University of Marburg
Marketing Strategies and Genre Tactics of “Psycho”

Independents, Freelancers and Entrepreneurs: Reconsidering Authorship and Sponsored Filmmaking

Chair: Alexandra Schneider
Johannes Gutenberg-Universität Mainz, Germany
Emil Stjernholm
Lund University, Sweden
Stigmatized, Marginalized, Celebrated: Tracing the Biography of Gosta Werner
Alexander Stark
Philipps-Universität Marburg, Germany
Tactics of a Professional Amateur – Researching Elisabeth Wilms’ Sponsored Filmmaking
Maria Vinogradova
New York University, USA
Low in Prestige, High in Creative Opportunity: Soviet Non-Video Film and Experimental Culture (1960’s – 1990’s)
Yvonne Zimmermann
Philippines-Universität Marburg
Respondent
Mediatizations of diaspora

Chair: Tanya Shilina-Conte
SUNY at Buffalo
Marietta Kesting
Academy of Fine Arts, Munich and University of Applied Arts, Vienna
Black Diasporic Sound Tactics – of Post-Slavery, Black Panthers, Cyborgs, and Women
Eren Odabasi
University of Massachusetts Amherst
Indian Diaspora and The Global Circulation of Popular Hindi Cinema in the Digital Age
Rebecca Sheehan
California State University, Fullerton
Serious Games: Paradoxes of Movement in Interactive US-Mexican Border Crossings

Politics in Eastern European Cinema

Chair: Michal Pabis-Orzeszyna
University of Lodz
Elzbieta Dury
University of Lodz, Poland
New nationalism in Polish Documentary Cinema after 2010
Paulina Haratyk
Amateur filmmakers in the ambiguous reality of the Polish Peoples Republic
Malgorzata Radkiewicz
Jagiellonian University, Institute of Audio Visual Arts “Travelling Cinemas” in Poland: propaganda, social events and artistic projects
Ellina Sattarova
University of Pittsburgh
Filming the Death Agony of the Soviet Union: Necrorealism, Chernukha, and the Afterlife of Socialist Realism

Resistant Mediations in the neoliberal university

Chair: Katarzyna Marciniak
University of Ohio
Cornelia Grabner
University of Amsterdam
‘Infrastructural Alignments: From the Facilitation to the Infiltration of Everyday Life’
Steve Hanson
University of Salford
‘Language, juridical epistemology and power in UK universities’
Brian Baker & Bruce Bennett
Lancaster University
‘New ways of life, new dreams of space: critiquing the neoliberal university’ (co-delivered with Bennett)
**Film Festivals**

Chair: Paul Moore

Sezen Kayhan
»Koc University, Istanbul
Alternative Exhibition Strategies of Film Festivals in Turkey

Maria Paz Peirano
»Universidad de Chile
Audience Formation**: Film Festivals and the Expansion of the Cinematic Field in Chile

Vincent Baptist
»University of Amsterdam
Curated Circulation: Exploring the Consecutive Dissemination of Feature Films by Festivals, Distributors and Cinemas

Maria A. Velez-Serna
»University of Stirling
Fringe festivals and DIY film exhibition in Scotland

**Reception, Culture and Genre**

Chair: Philippe Meers

Sarah Kelley
University of Bristol
The Harry Potter films and the representation of British culture: a paratextual analysis

Mario Slugan
Ghent University
Reconstructing the ‘Fake Film’ Genre through Contemporary Marketing and Reception Materials

Elodie Valkauskas
University of Lorraine
The reception of «New German Cinema» in France during the sixties and the seventies: a market study

Silvia Dibeltulo
Oxford Brookes University
‘Genre and Audiences’ Engagement: Analysing memories of 1950s Italian cinema-goers
Ethnomethodologies. Everything you always wanted to know but never dared to ask

Aida Vallejo
»University of the Basque Country UPV/EHU

Maria Paz Peirano
»Universidad de Chile

Petr Szczepanik
»Charles University, Prague

Lesley-Ann Dickson
»Queen Margaret University

Alexandra-Maria Colta
»University of Glasgow

Rosana Vivar Navas
»St Louis University, Madrid

A Phenomenology of Viewer’s Engagement through the Senses

Chair: Miriam de Rosa
»Coventry University

Carlos Roos
»Leiden University

Modes of sensory engagement: Intentionality and the visual arts

Zsolt Gyenge
»Moholy-Nagy University of Art and Design

Embodied Inattention, Haptic Images and Disoriented Travelers in Jesper Just’s Videos, A Phenomenological Approach to Moving Image Installations

Gavin Wilson
»University of Wolverhampton

Lies, Damned Lies and the Colourful Artifice of Cinematic Subjectification

Spheres of Perception: On Machine Vision and Object Agency in Film

Chair: Sebastian Scholz
»Vrije Universiteit Amsterdam

Jori Snels
»University of Amsterdam

Can the computer speak? An analysis of how Lin Ke gives a voice to digital technology

Marlies Peeters
»Vrije Universiteit Amsterdam

Processing: translating programming languages to visual creative practice

Juliette Huygen
»Vrije Universiteit Amsterdam

Spheres of Perception

Inspecting Players’ Engagement in Time: A Data-assisted History of the Adventure Genre

Chair: Toni Pape
»University of Amsterdam

Carl Therrien
»Université de Montréal

Macro Historical Methods: Creating a Consistent Analytical Tool and Selecting Relevant Games

Isabelle Lefebvre
»Université de Montréal

A Macro History of Adventure Games: Analyzing Common Trajectories and Exceptions Through HACS

Jean-Charles Ray
»Université Paris 3

A Data-Based Study of the French Touch: Using HACS in a Local History of Video Games

Philippe Bédard
»Université de Montréal

Respondent

Between Engagement and Self-Criticism: Contemporary Tactics in Immigrant Film and Media

Chair: Domitilla Olivieri
»Utrecht University

Aine O’Healy
»Loyola Marymount University

Engaging Migrant Subjectivities, Undoing the Order of Things

Katarzyna Marciniak
»Ohio University

Being-with #standwithrefugees: Aerial Shots and Close-Ups as Media Tactics in Ai Weiwei’s Human Flow

Alice Bardan
»Mount St. Mary’s University

Film Extras as Migrant Laborers: Mediating Tactics of Empowerment

Alex Lykidis
»Montclair State University

Migration and the Bourgeois Family in Michael Haneke’s Happy End

Distribution Tactics from Marketing to Propaganda

Chair: TBD

Ipek A. Celik Rappas
»Koc University, Istanbul

The Role of Film and TV Industries in Branding of European Cities

Kimmo Laine
»University of Oulu

Scandinavian melodrama in two languages: the marketing tactics of Teuvo Tulio

Per Vesterlund
»University of Gävle

Myglaren – Media Tactics in the Wake of the New Swedish Film Policy of 1963
Nonhuman Forces in Eco-cinema
Chair: Maarten Reesink
University of Amsterdam
Chiara Dionisi
University of Roma Tre
The Soul as the visible matter: for an ecosophical aesthetics of contemporary cinema
Catherine Lord
Media and Culture, UvA.
Reuben Martens
Ghent University and KU Leuven
“April and the Extraordinary World” of Alternative Energy: Confronting Theoretical Boundaries of Energy
Radoslaw Przedpelski
Trinity College Dublin

Material Ontologies of Film
Chair: Frank Kessler
Utrecht University
Jacqui Knight
Plymouth University
A New Materialist Ontology of Photography
Bregt Lameris
Universität Zürich
Teaching the Materiality of Film at the Lichtspiel / Kinemathek Bern
Marcy Saude
Plymouth College of Art
Old Weird Materialism: Production and Distribution of Photochemical Artist Film
Angela Rabing
University of Bremen
Temporal Realism and the Digital in VICTORIA (D 2015)

Film Ethics and Vulnerability
Chair: Christian Sancto
Utrecht University
Li-An Ko
Utrecht University
The Ruins of History, The History of Ruins: Huang Ming-Chuan and Independent Filmmaking as a Deliberate Tactic to Make Historical Film
Chantal Bertonaffy
University of Edinburgh
Asbjørn Grønstad
University of Bergen
Ruben Ostlund and the Cinema of Vulnerability
Zsolt Győri
University of Debrecen
Facialized Memory: Ethico-Anthropological Tactics in Films of the Gulyás Brothers

Queer Tactics in Film and Digital Media
Chair: Jaap Kooijman
University of Amsterdam
Paris Cameron-Gardos
University of Amsterdam - ASCA
Tactically Out: North Sea, Texas and Cinematic Resistance with Coming-Out Narratives
Daniel Kulle
University of Hamburg
Tactics of aesthetic transgression. Is there a queer experimental film?
Belén Vidal
King’s College London
Queer moves and tactical memory in the new European heritage film
Shuaishuai Wang
University of Amsterdam
Live streaming, situational sociality, and affect: Monetizing gay interactions on Chinese gay dating apps

Representation in World Cinema
Chair: TBD
Milton Fernando Gonzalez Rodriguez
University of Iceland. Researcher/Sessional Lecturer
Staging Indigeneity: Indigenous Audiences vis-à-vis Representations of Indigeneity in Latin American Cinema
Agnieszka Piotrowska
University of Bedfordshire
The place of the Other in a postcolonial encounter
Alireza Razazifar
Damghan University
Cinematic Realism in Digital Transition
Humerto Saldanha
University College Cork
The Cosmopolitan Landscape: Brazilian Cinema and the Global Sentão

Archival engagements: renegotiating mediated memories in the digital era
Chair: TBD
Annette Kuhn
Queen Mary University of London
Cinema Memory and the Digital Archive
Irena Řehořová
Charles University in Prague, Faculty of Humanities
Digitization of Film Heritage in the Czech Republic: Controversy Between the National Film Archive and Cinematographers
Dagmar Brunow
Linnaeus University, Sweden
Archival tactics and queer vulnerability. Curating access to audiovisual heritage in Europe.
Isabelle McNeill
University of Cambridge
**Movies and Power**

**Chair:** Lies Van de Vijver

**Jeffrey Klenotic**
University of New Hampshire (USA)
“The Industry’s Own Scotland Yard: Strategic Responses to Exhibition Contract”

**Stephen McBurney**
University of Glasgow
“The Great Fire of Bridge Place (1899), in ‘Natural Colours’: Social and Political Engagement through Early Film in Aberdeen, Scotland”

**Nezih Erdoğan**
Istanbul Sehir University
Programme, Film Culture and Early Film-Going in Istanbul

**Talitha Ferraz**
ESPM / PPGCine-UFF - Brazil
Connections between cinema-going memory and cinema-activism: examining identity strategies of Brazilian audiences

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**Alternative distribution, VoD streaming**

**Chair:** Robert C. Allen

**Mattias Frey**
University of Kent
“Algorithm vs. Curation: VOD Recommendation Systems’ Challenge to Film Criticism”

**Thiago Afonso de André**
University of São Paulo
Movie-going practices at the University of São Paulo’s repertory cinema
Friday 29th » 15.45-17.30

Philosophy of Film and Media in Transition

Chair: Kamil Lipiński
Patricia Pisters
»University of Amsterdam
Nicholas Baer
»University of Chicago
Leo Goldsmith
»New York University
Maria Poulaki
»University of Surrey

Cinematic Labor: Regulation, Industry, Creativity, Experience

Chair: Anna McCarthy
Jaap Verheul
»King’s College London
In-Between and In-Visible: Semi-Professional Labor in Regional Film Industries
Debashree Mukherjee
»Columbia University
Towards a Theory of Production Experience
Sonja Simonyi
»Independent Scholar
“One Must Refrain from Any Form of Institutionalization”: Experimental Film Production in 1970s Hungary
Anna McCarthy
»New York University
Respondent

Tactics and Engagement on the Edges of “Chinese” Cinema

Chair: TBD
Ying Qian
»Columbia University (USA)
Tactics and Visits at the Wartime Border: Zheng Junli’s Long Live the Nations (1941)
Victor Fan
»King’s College London
Love and Fear of Mediated Reality: The Emergence of Hong Kong’s Extraterritorial Consciousness
Luke Robinson
»University of Sussex, UK
Kazuhiro Soda’s Migrant Voices

The Poetics of Engagement and Disengagement in Reality TV

Chair: Hanna Surma
Herbert Schwaab
»University of Regensburg, Regensburg
Inactivity and Resistance in Reality TV
Dominik Maeder
»University of Bonn, Germany
Exposure Therapy: Staging the Conversion of Disengagement into Engagement in Reality TV
Jule Korte
»University of Düsseldorf (Germany)
Dis-/Engaging with Television: Ecologies between Meaning and Mattering
Stephan Trinkaus
»University of Cologne (Germany)
The RTV-Ecologies of Everyday Life

Conflicting Cinematic Desires: On Anti-Colonial Modernisms

Chair: Sudeep Dasgupta
Matthew Croombs
»University of Calgary
The Militant Image Reconsidered: On René Vautier and the Work of History
Nicole Beth Wallenbrock
»Syracuse University
An Algerian satiré of the Algerian Revolution: The Crazy Years of the Twist (Les Follies Années du Twist) Mahmoud Zemmouri, 198
Kate Rennebohm
»Harvard University
Mediating Reverse Ethnography: Chronique d’un été, Edgar Morin, and Jean Epstein on Reviewing

Feminist Fictions

Chair: Laura Copier
Marija Laugalyte
»University College Cork
Working Women, Smartphones, Social Media: Female Networks in Contemporary TV
Elizabeth Miller
»King’s College London
Deeply Misogynistic or a Feminist Text?: Unravelling the meaning of Les Feux de la chandeleur (Serge Kober, 1972)
Maryn Wilkinson
»University of Amsterdam
WORKING GIRLS: The performativity of labour and femininity in Mad Men
Friday 29th » 15.45-17.30
NECS Conference

**War, Resistance, Trauma**

Chair: TBD

Ting-Ying Lin
»Goldsmiths, University of London
Activism, Protest and Social Criticism in Contemporary Hong Kong Cinema

Miklos Saghy
»University of Szeged
New Media Tactics in Holocaust Representation (Son of Saul)

Joshua Sperling
»Oberlin College
Real and Apparent Complexity in Iraq and Afghanistan War Cinema

**European Media Industries**

Chair: Petr Szczepanik
»Charles University, Prague

Eduard Cuelenaere
»Ghent University
Twice as Nice? Adopting the (Dutch-Flemish) Remake as a Prism

Olof Hedling
»Lund University (Lunds universitet)
“Co-opted” for national cultural prestige, economic growth, place promotion and structural economic change? Notes on the incre

Gabriele Mueller
»York University, Toronto, Canada
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**Social Critique in Documentary**

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»Utrecht University

Charlotte Bosseaux
»University of Edinburgh
User engagement and translation: Reflecting on the role of translation in GBV documentaries.

Martina Olivero
»Université Paris 1

Raisa Sidenova
»Newcastle University
Poetic Documentary as a Tactic in Soviet Film Industry

Jasper Stratil
»Freie Universität
Beyond doubt - tactics of ambivalence and appeal in true crime documentary

**Aesthetic Tactics Across the Arts**

Chair: Ilja Meijer
»VU Amsterdam

Carlo Comanducci
»Vistula University, Warsaw

Ana Maria Mauad
»Universidade Federal Fluminense
Genevieve Naylor, an American photographer in Brazil, 1941-1942

Alessandra Ronetti
»Università Paris 1 Panthéon-Sorbonne / Scuola Normale Superiore di Pisa
Chromo-tactics. Mental suggestion and viewer’s engagement in Emile Cohl’s The Neo-Impressionist Painter (1910)

**Queer and Trans Media Tactics**

Chair: Toni Pape
»University of Amsterdam

Sara Janssen
»University of Kent
Queer Love on Screen: Documentary Impulse and Utopian Longing in When We Are Together We Can Be Everywhere

Harper Shalloe
»Brown University
“I Sexually Identify as an Attack Helicopter”: Between Gendered Sense and Counterinsurgent Capture

Eliza Steinbock
»Leiden University Centre for the Arts in Society
How to Respond to Hate and Ignorance: “Response Videos” by Transsexual, Trans” and Two-Spirit Visual Activists in Canada

Marta Boni
»University of Montreal
Tell your own story! Queering Television Series

**The Politics of Intermediality 1. Affective Hypermediacities: Screens, Cameras and Human Interfaces**

Chair: Hajnal Király
»Eötvös Loránd University, Budapest

Andrea Virgínas
»Sapienza Hungarian University of Transylvania, Cluj-Napoca
Electronic screens as surfaces of (collective) trauma in contemporary European films

Judith Pieldner
»Sapienza Hungarian University of Transylvania, Miercurea Ciuc
The Camera in Home Arrest. Tactics of Non-Cinema in Jafar Panahi’s Films

Ágnes Karolina Bakk
»Moholy-Nagy University of Art and Design, Budapest
Total Immersion with Human Interface. Hypermediacities of VR-productions
Friday 29th » 15.45-17.30
NECS Conference

VU Main Building 15A33

15:45-18:30
Curating and Sharing the Data of Media History
A workshop with Eric Hoyt sponsored by Digital Cinema Studies

18.30-19.30
Closing Session:
New Cinema History: Where Next?
Open discussion with Robert C. Allen, Daniel Blitreyest, Annette Kuhn & Melvyn Stokes reflecting on the conference.
Friday 29th » 17.45-19.00

1. Genre and Emotional Responses
   Chair: Alex Marlow-Mann
   »University of Kent
   Landi Raubenheimer
   »University of Johannesburg
   Nostalgic dystopia: Johannesburg in District 9 and the use of visual effects
   Gerwin van der Pol
   »Mediastudies University of Amsterdam
   Film Genre Mix: when a mix leads to complex and problematic spectators’ responses.
   Vesi Vukovic
   »University of Antwerp
   Early Works: Does political engagement justify representations of rape and murder?
   Juho Ahava
   »University of Iowa
   Montage Spectator: Lev Kuleshov on Film and Its Viewer

2. Representations of Gender and Sexuality
   Chair: Ilja Meijer
   »VU Amsterdam
   Meredith Slifkin
   »Concordia University, Montreal
   Radical Subjectivity in Soviet Melodrama of the Khrushchev Thaw: The Cranes are Flying (1957) and Spring on Zarechnaya Street (1956)
   Kyungsuk Sung
   »University of Bonn
   A story not yet over. Sexual slavery in Korean Films: Representation, Meaning and Function
   Leung Wing-Fai
   »King’s College London
   Lithing: On the Accented Politics of Mediating Multiple Worlds

3. Pop Tactics
   Chair: Marie Baronian
   »University of Amsterdam
   Karin Fleck
   »Goethe University Frankfurt
   Touching Records in Films
   Joachim Schätz
   »Ludwig Boltzmann Institute of History and Society
   Joke’s on you. Educational comedy and the matter of accident prevention
   Maurizio Corbella & Alessandro Bratus
   »Università degli Studi di Milano
   »University of Pavia
   This Must be the Stage: Tactics of Live Music Staging in Italian Media Practices around ’68

4. Cinematic experience, perception and reception
   Chair: Blandine Joret
   »University of Amsterdam
   Donatella Valente
   »Birkbeck College, University of London
   Apichatpong Weerasethakul’s Conceptual Cinema as a Cinematic Trans-Media Experience
   Ed Tan
   »University of Copenhagen
   What do we really see in film viewing? Film perception from naïve realism to awareness of filmmaker-intentions
   Julian Hanich
   »University of Groningen
   An Invention Without a Future? Joint Attention, Collective Viewing Engagement and the Ongoing Value of the Cinema

5. Social Engagement in TV Drama
   Chair: Eggo Mueller
   »Utrecht University
   Gert Jan Harkema
   »Stockholm University
   Dark Side of Town. Nordic Noir’s Transnational Aesthetics in Dutch TV Crime
   Florian Vanlee & Sofie Van Bauwel
   »Ghent University
   DISTINCTIVE QUEERS IN THE PARISH: Strategies of distinction and LGBT representations in Flemish prestige drama

6. Engaging New Cinema Audiences
   Chair: TBD
   Mariagrazia Fanchi & Sara Sampietro
   »Università Cattolica del Sacro Cuore di Milano
   Grey Cinemas. Italian Elderly Viewers and Cinema’s Touch Points
   Marta Kaprzyk
   »University of Lodz, Poland
   From New Wave to contemporary French cinema. Different techniques of nonlinear narrative and its impact on reception process
   Marta Kasprzak
   »University of Lodz, Poland
   From New Wave to contemporary French cinema. Different techniques of nonlinear narrative and its impact on reception process
Strategies of Appropriation in Video Games

Chair: Toni Pape
»University of Amsterdam

Hava Aldouby
»Open University of Israel
Experimental Filmmakers Going Digital: Ken Jacobs, Ernie Gehr, Phil Solomon

Jan-Hendrik Bakels
»Freie Universität Berlin
Tactical subjectivity. Kinaesthetic appropriation and strategies of auto-affection in video game practice

Charlotte Courtois
»Paris 3 - La Sorbonne Nouvelle
Visual engagement in adventure games: the little red waistband for the spit contest in Monkey Island 2

The Politics of Intermediality 2. Engaging the Picturesque and the Anti-Picturesque

Chair: Judit Pieldner
»Sapientia Hungarian University of Transylvania, Miercurea-Ciuc, Romania

Melinda Blos-Jani
»Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania
Precarious Aesthetic in Eastern European Nonfiction Films

Hajnal Kiraly
»Eotvos Lorand University, Budapest, Hungary
Intermedial Iconography as Accent in Contemporary Hungarian and Romanian Cinema

Agnes Petho
»Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania
The Politics of the Picturesque. The Photofilmic and the Posthuman
Friday 29\textsuperscript{th} » 21.00-01.00

NECS Conference

21.00-1.00

NECS 2018 Closing Party
with video performance

Venue:
Escape DeLuxe
Rembrandtplein 11
1017 CT Amsterdam
You are cordially invited to

Maxavision Revisited: Closing Act of NECS 2018

Club Escape Deluxe is hosting the event on Friday, June 29 from 9:00pm-1:00am at Rembrandtplein 11.

Maxavision Revisited: Closing Act of NECS 2018

Discover the amazing Dutch origins of VJ-ing (club video culture) and have an old skool party at the same time! We invite you to the official NECS party on 29 June in club Escape, downtown Amsterdam, on 29 June for this special event. VJs Daan Nolen and Frouke ten Velden, in collaboration with film researchers of the University of Amsterdam (Elini Tzialli) and the national EYE Film Museum (Simona Monizza) will give an introduction and all night live performance, celebrating the legendary video artist Peter Rubin. Just wanna dance? Don't worry: groovy classics and fresh hits by Amsterdam club DJ Jayo Tony will provide the necessary not-too-scientific context... So don't miss Maxavision Revisited, the eye-catching closing act of NECS 2018.

On Peter Rubin

Rubin (1941-2015), originally a New Yorker, was the absolute pioneer in live video art as early as the nineteen-seventies. He received wide acclaim as a performer and artist because of his work at many major film festivals. With ‘Maxavision’ he became a landmark of the early heydays of house music, e.g. at Chromapark, Berlin, Mayday, and legendary Love Parades. In Amsterdam, where he lived a large part of his live, he was one of the artists that made Mazzo such a legendary place.

Rubin returns to Amsterdam

Later on, Rubin was a guest lecturer at the VjAcademy school for video performers. After he passed away VjAcademy has worked with the EYE national film archive and UvA to preserve and study his work. These experts will give a brief introduction on Rubin's place in film history. Nolen and Ten Velden (teachers at i.a. VjAcademy, Amsterdam University of the Arts) will tell you about the origins and application of VJ-ing as part of the avant garde pop culture in Amsterdam. They will demonstrate how VHS- and electronic video mixer technology - emerging in the eighties - made live improvisation with video accessible. They will perform with Rubin's own video footage, using the original equipment. The setup is a true flashback to the rowdy Amsterdam club scene and analog technology a quarter of a century ago.

Frouke ten Velden

Ten Velden (MA in art research and art education at UvA) works and lives in Amsterdam as a Media Artist and VJ Sculptor. She creates sculptures out of steel, LED and mirrors, operating them at live performances, and exhibiting them e.g at van Gogh Museum and Todays Art festival. As a live scenographer and art director she worked for e.g. The National Ballet and numerous theatre plays. She also create shows for legendary Dutch bands as De Dijk, Van Dik Hout and the red-hot psychedelic blues-funk band MY BABY. Maxavision Revisitted , she worked closely together with fellow artist and VJ Lisa Derksen Castillo (VJ VISH). See www.frouketenvelden.com

Turn the page for more information on the VJ academy.
Daan Nolen

Daan Nolen (Nijmegen, 1979), studied “Autonomous Media Art” at Minerva holds a master degree in Interactive Multimedia at the HKU. After his graduation, he started as Visual Jockey in Amsterdam under the name Sense. The work is mostly at the crossroads between the Internet and Video. It spans Live Performances, Installations, Software, VR and Gaming. With Sense Studios, Nolen was awarded a Spin Award and an Accenture Innovation Award, the latter for Marduq.tv. Marduq, one of Nolen’s main projects, is an innovative web service that lets users create and publish interactive videos, adding layers such as Q&A, annotations, translation, and external online resources to timelines. It turns plain video into immersive, engaging experiences. Nolen is co-founder of, and advisor to VjAcademy. He always chooses Chun Li in Streetfighter and Kitana in Mortal Kombat. See www.sense-studios.com.

VjAcademy

The preservation and publication of Rubins legacy was initiated by Hidde Kross, the director of VjAcademy. VjAcademy, located in Amsterdam, is the first dedicated postgraduate school for live video performers and video artists, also known as VJs. This young profession combines visual arts and stage arts by creating fluid semi-virtual words on screens around live stages and the performers thereon. Its best known form is the visual complement to electronic DJ acts at concerts and festivals. Graduates of VjAcademy perform are amongst the most successful VJs and perform all around the world. Also see www.vjacademy.nl.
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**Information for Chairs & Presenters**

**Presenters**

All conference rooms are equipped with projectors, screens, speakers and a PC (with internet) as well as laptop connectors (HDMI and VGA). If you have a Mac, please make sure you bring your own adapter.

**Chairs**

1. Panel chairs have three primary duties: a) introducing the presenters in a session, b) keeping time during the session, and c) facilitating the Q & A at the end of the session.

2. Arrive at your presentation room at least 10 minutes early so that you can meet the other panelists and make sure you know how to pronounce their names, titles, etc. Introduce each presenter right before s/he speaks to help audience members joining the session late to easily understand which presentation is underway at a given time.

3. Introductions should be short and include presenter name, position, affiliation, and paper title but they may also include very brief statements regarding the presenter’s research/teaching interests, major publications, etc.

4. Please keep panel presentations to 20 minutes, respondents presentations to 8 minutes, and workshop presentations to no more than 10 minutes. Panels with more than three presenters will need to reduce presentation times to fit the 105-minute sessions.

5. Please have the panelists check their technology in advance, and check that audio and video facilities are working before your session begins. The conference staff will be available to help with any technical issues.

6. We prefer it if presenters stick to the printed order of presentations in a given panel. This allows individuals moving between panels during the session to have a better idea of when a given presentation will occur in the session.

7. Chairs should remind panelists when there are five minutes and two minutes remaining, and when the 20 minute mark has been reached and speakers should bring their presentation to a close. Please convey to presenters how and when you will give them time signals before the panel starts. If you have indicated to the presenter that her/his time has expired but s/he has not concluded the presentation within a minute or so of that advice, you should intervene verbally to request s/he finish promptly so that the other panelists will have time for their presentations.

8. Chairs who are presenting papers should designate one of the panelists to time their paper when they are presenting.

9. The Q & A should occur at the end of the session. Please ask the audience to hold all questions until all panelists have presented.

10. Please end your panel or workshop on time to allow participants and audience members sufficient time to get to the next panel or workshop.

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