Structures and Voices
Storytelling in Post-Digital Times

The NECS 2019 Conference
Gdańsk 13-15. 06. 2019

Programme
**Programme**
Gdańsk, The NECS 2019 Conference

### Pre-Conference
**Wednesday 12th**

- **10.00-12.00**
  - "Man With a VR Camera" presentation

- **12.00-13.00**
  - "Man With a VR Camera" session

- **13.00-14.00**
  - Presentation of Gdynia Film School

- **14.30-16.30**
  - Seminar: “Film museums: challenges in exhibiting film history to engage modern audiences”

- **18.00**
  - Opening of the Mieke Bal installation

### DAY 1
**Thursday 13th**

- **9:00-10:45**
  - **PANELS A**

- **10:45-11:00**
  - Lunch break

- **11:00-12:45**
  - **PANELS B**

- **12:45-13:00**
  - Lunch break

- **13:00-14.00**
  - "Man With a VR Camera" session

- **13:45-15:30**
  - **PANELS C**

- **15:45-17:30**
  - **PANELS D**

- **18:00-18.20**
  - OPENING CEREMONY

- **18:20-19.50**
  - KEYNOTE LECTURE: MIEKE BAL: Story-Telling in Bits & Pieces

- **19.30-22.00**
  - Welcoming Party

- **20:00-22.00**
  - FILM SCREENING:
    - Madame B dir. Mieke Bal
DAY 2  
Friday 14th

9:00-10:45  
PANELS E

11:00-12:45  
PANELS F

12:45-13:45  
lunch break

13:45-15:30  
PANELS G

15:45-17:30  
PANELS H

18:00-19:30  

20:00  
GENERAL MEETING NECS

DAY 3  
Saturday 15th

9:00-10:30  
KEYNOTE LECTURE: KUBA MIKURDA: Film Critic as Storyteller. Afterthoughts on “Love Express. The Disappearance of Walerian Borowczyk”

11:00-12:45  
PANEL I 
WORKGROUPS MEETINGS

13:45-15:30  
PANELS J

15:45-17:30  
PANELS K

19:00  
Farewell Party
Dear 2019 NECS Conference delegates,

Welcome to the 13th NECS conference organised by the University of Gdańsk, in one of the most dynamically developing film and media studies hubs in Central Europe.

We are truly thankful to the local organising committee for the outstanding work they have done in planning and organising this year’s conference. Paweł Biliński, Kamil Bryl, Grzegorz Fortuna, Joanna Kiedrowska, Grzegorz Kapaścinski, Marta Kokoszczyńska, Sebastian Konefal, Piotr Kurpiwski, Marta Maciejewska, Paulina Pohl, Mirostaw Przylipiak, Michalina Rutka, Magdalena Sacha, Joanna Sarbiewska, Grażyna Świętochowska, Piotr Wajda, Krystyna Weber-Sitkiewicz, Aleksandra Żukowska – we appreciate your incredible commitment and organizational skills, which have brought us all together here in Gdańsk, in this historically fascinating place, a place where so many political and cultural stories come together!

This year’s conference is titled Structures and Voices: Storytelling in Post-Digital Times. Raising the issue of various narrative modalities in the contemporary media landscape seems vibrant not only because it tackles almost all NECS members areas of interest (from screenwriting practice research to neuroaesthetics). It also encourages us to reflect on the story told and performed by our networked community, in times of growing commercialisation of publicly funded research and knowledge transfer.

Thus a “must” in the programme is definitely NECS and Open Scholarship, drafting our strategy: a focus group workshop organised by the NECS Publication Committee. So book your time in advance and join us to discuss open science on Thursday, 1:45-3:30 pm.

We are also very happy to announce three distinguished keynote speakers, artists, and experts in the field: Mieke Bal, Catherine Grant and Kuba Mikurda, who all question boundaries between artistic and scholarly domains. They will share their insights and stories with us in the plenary meetings and by presenting their inspiring works: installations, movies and videoessays.

Exciting events before and during the conference will take place in the Tricity (Gdańsk, Gdynia and Sopot metropolitan area) in conjunction with panels and workshops. On Wednesday don’t miss the event dedicated to cinematic VR aesthetic emergence dynamics. In the Gdynia Film School premises experimental filmmakers will present aesthetic challenges and assumptions of their art-practice-as-research project “Man with a VR Camera” (90 years after Dziga Vertov’s 2D film/study). Just nearby, in the Gdynia City Museum feel free to take part in the discussion on contemporary museums storytelling tactics (organised by the National Film Museum in Prague). Also on Wednesday, join us in the evening in Gdańsk at the Main Library at the opening of Mieke Bal’s installation “Story-Telling in Bits & Pieces”.

Between the panel sessions please stop by at the Publishers Forum located at the conference venue. We also cordially invite you to the annual NECS General Meeting, which will take place in conjunction with the NECS 2019 conference in Gdańsk. The NECS General Meeting will take place on Friday, June 14th, 2019 (8-9:30pm) at the conference venue.

And last but not least: don’t miss the opening party on Wednesday evening at in Gdańsk Shipyard premises and closing party on Friday at the “Stary Maneż” club!

NECS Steering Committee

Judith Keilbach (Universiteit Utrecht), Bregt Lamers (Universität Zürich), Skadi Loist (Filmuniversität Potsdam), Michal Pabis-Orzeszyna (Uniwersytet Łódzki), Francesco Pitassio (Università Degli Studi Di Udine), Antonio Somaini (Università Degli Studi Di Udine), Alena Strohmaier (Philipps-Universität Marburg)
Dear 2019 NECS Conference delegates,

It is a great honour and a pleasure for us to welcome you to the University of Gdańsk for this year’s edition of the annual conference on film and media. Let me cite some numbers which show the scale of this event: over 400 participants from more than 40 countries from 5 continents; approximately 100 panels devoted to a plethora of topics related to media and film in the contemporary world; lectures by distinguished key-note speakers; film screenings and special events; and, last but not least – social meetings. We are really proud that we can make it happen.

It goes without saying that the main goal of any conference is to exchange ideas. The theme of the conference addresses the most vital issues of contemporary culture: the meeting point of rigid structures of enunciation with fluid, performative situations inherent to each act of communication; storytelling as a speech act, which is nowadays undergoing a profound transformation, superseded from its dominant position as the main tool for ordering information and shaping the world view, but at the same time ever-present and ever-returning in various forms and guises; and post-digitality as a condition of coming to terms with an ever-changing world after the digital revolution. The diversity of the proposed presentations is stunning, from traditional film to studies of YouTube or museal spaces, from national cinema to migration and transnationality, from film philosophy to production studies, and many more. The presentations also testify to the great variety of methodological approaches. The conference promises to cater to everybody’s taste and interest.

However, conferences are not only about the exchange of ideas – they also give the opportunity to see new places. The conference takes place in Gdańsk, called “The Free City” in the interwar period, as it did not belong to any state at that time. This name embodied the spirit of the city, always a bit rebellious and unyielding to external powers. Gdańsk is often called “the city of freedom”, as many revolts against various forms of oppression originated from here. As a coastal city, it has also always welcomed strangers, visitors and newcomers. Multiculturality and the spirit of freedom are ingrained in the DNA of this place. At the same time, Gdańsk is only one of the three cities (the other two being Sopot and Gdynia) which make up the Tricity. Each of them has its own distinct flavour: Sopot is Poland’s major summer resort, whereas Gdynia is a new, modernist city which has developed from a small village in the 1920s. It has also become an important point on the map of film culture, with its dynamically developing Film School – a co-organizer of this conference – and as the host of the annual Festival of Polish Feature Films. The conference’s programme is packed, but we do hope that the participants will find some time to explore the city.

Conferences are about ideas and places, but also about meeting people. This NECS conference, like previous ones, gives a unique opportunity to meet people from all over the world, brought together through common interests and passion. We can refresh old friendships here and establish new ones. We do not only hope, but are certain that the conference’s participants will take every possible advantage of this opportunity.

The conference wouldn’t have come into being without a great deal of support from many institutions and people. We would like to extend our warmest appreciation to the NECS Steering Committee – especially Michał Pabiś-Orzeszyna – for his unwavering support; to the Gdynia Film School, the conference co-organiser, as well as to the institutions which generously supported the conference: the City of Gdańsk, the Polish Academy of Science; the Self-Government of the Pomorskie Voivodeship and the Gdynia City Museum.

The conference was prepared by a large team of people from two departments of the University of Gdańsk: the Department of Film Studies and the Department of Journalism. Several dozen people – staff and students – were involved in the organisation. We hope that the results will match their efforts.
Local organising team:

- Paweł Biliński
- Kamil Bryl
- Grzegorz Fortuna
- Joanna Kiedrowska
- Grzegorz Kapuściński
- Marta Kokoszczyńska
- Sebastian Konefał
- Piotr Kurpiewski
- Marta Maciejewska
- Paulina Pohl
- Mirosław Przylipiak
- Michalina Rutka
- Magdalena Sacha
- Joanna Sarbiewska
- Grażyna Świętochowska
- Piotr Wajda
- Krystyna Weiher-Sitkiewicz
- Jacek Wojsław
- Aleksandra Żukowska

NECS 2019 Conference Committee:

- Luca Barra
- Grzegorz Fortuna
- Grzegorz Kapuściński
- Rahma Khazam
- Daniel Kulle
- Marta Maciejewska
- Raphaëlle Moine
- Michał Pabiś-Orzeszyna
- Antonio Somai
- Jan Teurlings

NECS Steering Committee:

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  (Universiteit Utrecht)
- Bregt Lameris
  (Universität Zurich)
- Skadi Loist
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- Michał Pabiś-Orzeszyna
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- Francesco Pitassio
  (Università Degli Studi Di Udine)
- Antonio Somai
  (Université Sorbonne Nouvelle)
- Alena Strohmaier
  (Philipps-Universität Marburg)

https://necs.org/conference/team/
HISTORY

Studies on film and audiovisual culture have a long tradition at the University of Gdańsk, dating back to the mid 1970s. They were founded by the doyen of Polish filmmakers, prof. Bolesław W. Lewicki, who studied film in Lviv in pre-war Poland. He was the head of the first Department of Film Studies in Poland at the University of Łódź. He also lectured at the Film School in Łódź and was its rector. In the 1970s Professor Lewicki commuted from Łódź, where he lived, to Gdańsk. He organised a research team at the University, which originally consisted of Bronisława Stolarska, Anna Habryn and Michał Błażejewski. At that time, the first MA degree seminar with a focus on film studies was organized. Film culture classes were held within the studies organised in the Institute of Polish Philology. In the 1980s and 1990s the core of the film studies research department were Tadeusz Szczepański, Mirosław Przylipiak and Jerzy Szyłak. In their research, they focused on the history of cinema, with particular emphasis on Soviet and Scandinavian cinema (Tadeusz Szczepański), theory and aesthetics of feature films (Mirosław Przylipiak) and popular cinema (Jerzy Szyłak). They also taught classes in the field of film studies in the Institute of Polish Philology and a little later also MA degree seminars. At the same time, young staff were taken on, so the new academics engaged in research and teaching activities related to cinema and audiovisual culture. New forms of education have also been developed. Within the Philology Doctoral Studies, new seminars have been opened that enabled doctoral dissertations in the fields of film and audiovisual culture to be written. In 2004 at the University of Gdańsk a cultural studies course was officially started, in which numerous film subjects were taught. However, the breakthrough year was 2014 when a Department of Film Studies was established and film studies as a distinct course was opened.

PRESENT DAY

Currently we are reaping the fruit of the long-term development. At the University of Gdańsk, there is a strong community of film, contemporary audiovisual and media culture researchers. It is comprised not only of the members of the Department, but also people with whom we closely cooperate and who are teaching the course. In addition, practitioners make up an important part of our staff, such as Mikolaj Trzaska – a leading Polish composer of film music, Maciej Cuske – an outstanding documentary filmmaker, Irena Siedlar – an eminent film editor, and many others.

All in all, it is a strong and vibrant community, recognised in Poland and abroad, which explores many areas of contemporary media culture such as animated film, documentaries, cinema and aesthetics, the history of Polish and international cinema, film philosophy, popular culture and new media. We publish and participate in conferences in Poland and abroad. We also organise conferences, such as “Sacrum in Cinema” (2014), “Orson Welles” (organized in cooperation with the Baltic Sea Culture Centre, 2015) “The Economy of Cinema” (2016, 2017, 2018), “Fast, Slow & Reverse: Faces of Contemporary Film Narration” (in cooperation with the Jagiellonian University, 2017), “Psychoanalysis in Our Time” (in cooperation with the Nordic Council of Ministers and British Association of Film, Television and Screen Studies, 2018). We also run an academic magazine “Panoptikum”, a film book series, and our students run a vivid internet portal “Cinerama”.

THE TEACHING PROCESS

Apart from research activities we also teach students. Currently we teach courses at the undergraduate level (bachelor), as well as a master’s degree and PhD programme. Our faculty is informally called “practical filmmaking” because we focus on the training of practical filmmaking skills without neglecting typically academic knowledge. Students are thus taught in three basic modules. Firstly, they learn the history and theory of cinema in connection with general-cultural knowledge. Secondly, they learn about the popularization of film culture, such as film criticism, organisation of film events or teaching about cinema. Thirdly, they have classes in filmmaking, including the work of a camera operator, working with actors, script writing and editing. They also make their own film etudes. Workshops are conducted in cooperation with the Gdynia Film School, with its lecturers and partly on its premises. This year we are opening our next degree course, in film production.
Publisher’s Forum

Location: Faculty of Social Sciences of the University of Gdańsk, ground floor Exhibit hours: 9:00-18:00

Palgrave Macmillan

Intellect

Edinburgh University Press

Panoptikum

Filmowy

Routledge Taylor & Francis Group

Columbia University Press

Wiele Lektorów-Press
SZKOŁA Z WIDOKIEM NA MORZE
Venues, Travel, and Logistics

NECS 2019 has one main location: the Faculty of Social Science ul. Jana Bażyńskiego 4 80-309 Gdańsk. This is the location for the main conference registration and information desk and for the Publishers Forum.

Mieke Bal’s installation is located in the main library.

This is the location for conference rooms. Please pay close attention to the location of your presentation or panel.

A map of the University of Gdańsk campus can be found on the university website: https://en.wns.ug.edu.pl/faculty/contact_and_map

Public Transportation

Gdańsk is a well-connected city served by buses, trams and trains. Travel between the historic old town and the university campus takes about 30 minutes by tram (lines 6, 12) and 15 minutes by train.

Trams and buses use the same tickets. Tickets may be purchased in ticket machines located at certain tram stops or from the drivers of buses and trams. Single train tickets can be bought from ticket machines on or near train platforms but may also be purchased on the train.

Public transportation schedules are available from: https://ztm.trojmiasto.pl/

Printing & Copy

A printing service is located in the main lobby, next to the conference desk.

Social Media

Please use the hash tag #NECS2019 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: NECS2019 https://twitter.com/Necs2019

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

Wifi Access:

The University of Gdańsk is 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: the Official Eduroam site: https://www.eduroam.org/ University of Gdańsk Eduroam log-on instructions: https://ug.edu.pl/universytet/uslugi_it/wifi

Wifi Access: University of Gdańsk
Login: UG_Conference
Password: conf2019
Restaurants near the venue

Budget

MANEKIN – Sweet and unsweet crêpes – Aleja Grunwaldzka 270, 10:00-22:00 [Sunday to Thursday], 10:00-23:00 [Friday to Saturday] [Vegetarian friendly]

ARARAT SMAKI ORIENTU – Oriental cuisine – Wita Stwosza 48A, 11:00-20:00 [Monday to Saturday] [Vegetarian friendly]

MCDONALD’S – Fast food – Jana Bażyńskiego 2, 07:00-05:00 [Monday to Sunday]

GORAÇO POLECAM NOWAKOWSKI – café and bakery – Aleja Grunwaldzka 472D [Olivia Six], 07:00-18:00 [Monday to Friday], Aleja Grunwaldzka 415 [Alchemia], 07:00-18:00 [Monday to Friday] [Vegetarian friendly]

NATKA BISTRO – Polish cuisine, breakfast, 08:00-11:30 and lunch offers, 11:30-16:00 – Aleja Grunwaldzka 472B [Olivia Four], 08:00-16:00 [Monday to Friday] [Vegetarian friendly]

ENJOY FOOD & LIFE – Breakfast and lunch offers – Aleja Grunwaldzka 415 [Alchemia], 08:00-17:00 [Monday to Friday] [Vegetarian friendly]

PIZZA, PASTA & BASTA – Italian cuisine – Aleja Grunwaldzka 415 [Alchemia], 11:00-20:00 [Monday to Thursday], 11:00-21:00 [Friday], 12:00-21:00 [Saturday to Sunday] [Vegetarian friendly]

SUBWAY – Fast food, breakfast offers – Aleja Grunwaldzka 415 [Alchemia], 07:00-22:00 [Monday to Thursday], 07:00-12:00 [Friday], 09:00-12:00, [Saturday], 10:00-24:00 [Sunday] [Vegetarian friendly]

BAZAR SMAKÓW bistro – Diverse cuisine, breakfast and lunch offers – Aleja Grunwaldzka 411 [Alchemia], 07:30-16:30 [Monday to Friday]

STARBUCKS – Café – Aleja Grunwaldzka 472 [Olivia Gate A], 07:00-20:00 [Monday to Friday], 09:00-17:00 [Saturday] [Vegetarian friendly]

Faculty of Social Sciences buffet [Vegetarian friendly]

Mid-Range

LUDOVISKO – Diverse cuisine, pizza, burgers, lunch offers [Monday to Friday] – Aleja Grunwaldzka 470, 11:00-21:00 [Monday to Wednesday], 11:00-23:00 [Thursday to Saturday], 11:00-19:00 [Sunday]

CITY CAFÉ – Café, breakfast options – Aleja Grunwaldzka 409 [Alchemia], 07:00-16:00 [Monday to Friday]

KOKU Sushi – Sushi, lunch offers – Aleja Grunwaldzka 472 [Olivia Gate B], 11:00-21:00 [Monday to Saturday], 12:00-22:00 [Sunday]

ORIGINAL BURGER – Burgers, lunch and dessert offers – Aleja Grunwaldzka 472A [Olivia Point], 08:30-21:00 [Monday to Friday]

LOBSTER – Seafood, breakfast and lunch offers – Aleja Grunwaldzka 472 [Olivia Gate B], 08:00-20:00 [Monday to Thursday], 08:00-22:00 [Friday], 12:00-22:00 [Saturday], 12:00-18:00 [Sunday]

OFFICYNA VINEGRE – Breakfast and lunch offers – Aleja Grunwaldzka 415 [Alchemia], 08:00-21:00 [Monday to Friday]

SURFBURGER – Burgers – Słupska 26c, 11:00-22:00 [Monday to Thursday], 11:00-23:00 [Friday], 12:00-23:00 [Saturday], 12:00-22:00 [Sunday]

SUGOI SUSHI – Sushi, lunch offers – Aleja Grunwaldzka 415 [Alchemia], 12:00-22:00 [Sunday, Monday to Thursday], 12:00-23:00 [Friday to Saturday]

Splurge

ALCHEMIA WINA – Wine, lunch offers – Aleja Grunwaldzka 415 [Alchemia], 12:00-22:00 [Sunday, Monday to Thursday], 12:00-23:00 [Friday to Saturday]
Local Highlights for the Media Studies Scholar

1. **Museum of the Second World War.**
   Place of historical memory. You can find not only a large collection of war-related exhibits here, but also a Cinema, Cinema Museum and Library. Tuesday – Sunday from **10:00 to 18:00** Władysława Bartoszewskiego 1, 80-862 Gdańsk
   
   https://muzeum1939.pl/en

2. **European Solidarity Centre.**
   The European Solidarity Centre is the heart of democracy, justice and human rights. It cultivates the film festival All About Freedom, holds concerts of niche artists. You can visit its exhibition about the history of Solidarność. Main Building: 7 days a week from **10:00 to 20:00**. Permanent exhibition: Monday – Friday from **10:00 to 19:00**, Saturday – Sunday from **10:00 to 20:00**. Solidarności 1, 80-863 Gdańsk.
   
   https://www.ecs.gda.pl/

3. **Museum of Emigration.**
   The first museum in the country dedicated to the history of Polish emigration. Located near the Marine Station in Gdynia, which witnessed the departures of Polish ocean liners, makes it a perfect place to absorb some history. Tuesday from **12:00 to 20:00**. Wednesday – Sunday from **10:00 to 18:00**. Polska 1, 81-339 Gdynia.
   

4. **Gdynia City Museum.**
   Explore the history of Gdynia in a museum that combines myths of the sea modernity, entrepreneurship, Polishness and the interwar period. Tuesdays, Wednesdays, Fridays **10:00 – 18:00**. Thursdays **12:00 – 20:00**. Saturdays, Sundays, holidays **10:00 – 17:00**. Zawiszy Czarnego 1, 81-374 Gdynia.
   

5. **Westerplatte.**
   The peninsula famous for the Battle of Westerplatte, which was the first clash between Polish and German forces during the invasion of Poland and thus the first battle of the European theatre of World War II. You can find there the Monument of the Coast Defenders that was unveiled in 1966. 80-001 Gdańsk

6. **Uphagen House.**
   The only old house (from XVIII century) in Poland and one of only a few in Europe, which is open to visit. Located in the old town of Gdańsk (ul. Długa 12). Mon – Sat **10am - 6pm**.
   
   https://muzeumGdańsk.pl/oddzialy-muzeum/dom-uphagena/

7. **Museum of Amber.**
   One of the newest (2006) museums in Gdańsk. Unique, telling the story of amber through the ages. Mon **10am - 1pm**. Tue – Sat **10am - 6pm**. Sun **11am - 6pm**. Targ Węglowy 26, 80-836 Gdańsk.

   https://muzeumGdańsk.pl/oddzialy-muzeum/muzeum-bursztynu/
Gdynia Film School was founded in January 2010 as an idea of the Mayor of Gdynia - Wojciech Szczurek, Leszek Kopeć – the Director of Polish Film Festival in Gdynia, Robert Gliński – the Rector of the National Film School in Łódź and Jerzy Rados – the originator and the executor of the Pomeranian Film Workshops.

On 1st October 2010 the first film school in Northern Poland began intensive classes, seminars and lectures on a 2.5-year course in the Department of Directing. One semester includes up to 650 hours of classes.

The mission and primary objective of GFS is a reliable, thorough and professional education of new directors of feature films and documentaries and an awareness of their profession. Teaching of the major subjects is based on practical classes. Necessary theoretical lectures provide a starting point for a series of classes, workshop rehearsals and realisation of scenes and film shorts. Classes in small groups enable individual work and direct essential contact with the lecturer. Each student of Gdynia Film School will direct two short films: a feature film and a documentary.

Gdynia Film School is a modern educational project, inspired by other film school curricula popular among film education systems in the U.S., Great Britain, Denmark and Norway.

A contemporary film director must be a thoroughly educated professional and ... a creator!

GSF curriculum includes, among other subjects:
- Directing a feature film
- Working with actors
- Directing a documentary film
- The art of cinematography
- Screenwriting
- Film editing of a feature film and a documentary film
- Sound and music in film
- Photography

History and aesthetics of a feature film and a documentary film.

The author of GFS curriculum is an internationally recognised director Robert Gliński.

Classes and practical activities, lectures, seminars, artistic care and individual consultations are carried out by experienced lecturers, distinguished filmmakers, including: m.in.: Marcin Borchardt, Andrzej Fidyk, Milena Fiedler, Katarzyna Figura, Robert Gliński, Paweł Huelle, Andrzej Jaroszewicz, Krzysztof Kornacki, Grzegorz Łoszewski, Paweł Łoziński, Juliusz Machulski, Filip Marczewski, Kamil Przełęcki, Miroslaw Przylipiak, Irena Siedlar.

Gdynia Film School is a non-commercial educational project. Students do not pay any fees.

The main patron of the school is the city of Gdynia.

The organiser of GFS is the Pomeranian Film Foundation in Gdynia, the executor of the Polish Film Festival and Pomeranian Film Workshops. The priority of Gdynia Film School is to maintain the highest, world-class level of education.
Seminar: “Film museums: challenges in exhibiting film history to engage modern audiences”

Challenges in exhibiting film history to engage modern audiences

Current museums face many challenges on how to appeal to the public and motivate visitors to participate in the learning process. The methods of communication with visitors are radically changing - the one-way transmission of information and its passive ingestion is being exchanged for interaction, experiences and functional involvement of technology. For a long time, film museums often lagged behind such trends in education. However, even these institutions have recently implemented new approaches to visitor engagement.

This panel discussion will be dedicated to different approaches to new museum communication that our speakers will present from their perspective. Each talk will include not only descriptions of new curatorial approaches to film-historical exhibitions and film education in the museum space (Zuzanna Woźniak, Film Museum Łódź, Terezie Křížkovská, NaFilM: National Film Museum) but also inspirational examples from innovative museum practice. Film museum education can be delivered thanks to the involvement of game design and immersive experiences (Matthew Dunstan, Playtest UK, Cambridge University) or even by revolutionising the museum space itself and approaching visitors in a completely different way (George Oates, Museum in the Box project). Talks will be followed by a panel discussion.

This is a chance to discuss the changing landscape of the current museum experience. Could a film museum actively support the development of such experiences by introducing specific ways of communication with a modern audience? Is it possible to focus on a new form of interactive, collaborative and experiential learning without falling into the trap of superficial edutainment while also embedding the principles of film education in the museum exhibits themselves?

Speakers:

Terezie Krizkovska
(NaFilM: National Film Museum, Charles University, CZ)

Zuzanna Wozniak
(Film Museum Lodz, PL)

Matthew T. Dunstan
(Playtest UK, Cambridge University, UK)

George Oates
(Museum in the Box project, UK)
Man With a VR Camera: VR Presentation in Gdynia Film School

In the year 2019, 90 years after Dziga Vertov’s “Man with a Movie Camera” we’re witnessing the cinematic VR narrative integrity emergence together with all the related contradictions and dynamics that may resemble paradigm shifts we know from the first decades of narration-monstration dialectics in cinema past. How does this new technology deal with traditional storytelling patterns? How does respective spatial presence impression challenge sequential logic of knowledge transfer? This and many more questions are to be tackled on the Gdynia Film School premises on Wednesday. Our point of reference will be “Man With a VR Camera”, an experimental art-practice-as-research project developed by Polish experimental filmmakers.

The event will consist of two parts:

10:00-12:00 – a presentation of a compilation of cinematic VR experiences in conjunction with “Man with a VR Camera” project key aesthetic assumptions (registration required; see: www.necs.org/conference);

12:00-13:00 – a discussion on “Man With a VR Camera” with its authors Jacek Nagłowski and Pola Borkiewicz and Michał Pabiś-Orzeszyna from the University of Łódź.

Jacek Nagłowski
A director and film producer. A co-owner of the film production company ‘Centrala’ and CG company ‘Circus Digitalis’. A member of the Polish Film Academy and founder of cinematic VR research group at the Łódź Film School, he is currently developing a VR/AR workshop in the New Film Narration Lab at the Łódź Film School. He has produced over 20 films, documentaries and fictions and his films have won numerous awards at international film festivals around the world. Since 2015 he has focused on cinematic virtual reality, developing the language of the medium and producing and directing works in that field. His last experience, “Whispers”, won La Biennale College Cinema and will be premiered at the Venice Film Festival this year.

Micheł Pabiś-Orzeszyna
Assistant professor at the School of Media and Audiovisual Culture, University of Łódź, Poland. His Ph.D. thesis examined methodological change in cinema historiography since the 1980s, including the influence of media archaeology. He is currently researching the social history of the Polish media industries. Between 2016-2019 he was the head of Film Education Department of The National Centre for Film Culture in Łódź. A Steering Committee and Conference Committee member of the European Network for Cinema and Media Studies.
The PhotoMedia’19 exhibition is a presentation of photographs realised at the Media Photography Studio, which implements an auteur education programme in the field of photomedia. The authors of the works presented are the students and the graduates performing tasks within photographic specialisation and diploma seminars at the Faculty of Journalism and Social Communication at the University of Gdańsk. The exhibition also presents works of the first year students of Gdańsk Film Studies (Department of Film and Audiovisual Culture).

The tradition of the Media Photography Studio is a cognitive, research and experimental attitude in the sphere of image visual analysis, learning and rationalising the visual message as the effect of media visual activities, using photography as the language of expression. The programme allows for the development of a creative personality through originitative photography, documentary photography, experiment and artistic provocation in photography. The possibilities of an image as a medium of communication, a photogram and a photographic image are examined, and their functions in controlling plastic expression; of the realisation of classic photography themes and the analysis of the documentary, autobiographical and metaphorical layers in photography.

The programme of the Studio consists of two cognitive ranges that cover the practical and the design sphere. The first is learning the basics of image language, which includes broadly understood technique and the substantiality of a photographic image. A portrayal of this range are the photographs displayed at the PhotoMedia’19 exhibition, which were realised during the first two semesters of studies, when the tasks are focused on getting acquainted with the means of photographic expression, learning the role of light in forming the image; working in the negative and positive darkroom and developing digital photography. The second cognitive range is learning the image language in communication and persuasive aspects, and the basics of communication with the use of the means of expression characteristic of an image and visual activities.
Opening of the Mieke Bal installation: “Story-Telling in Bits & Pieces”

In corners of a large public space, you are invited into fictional worlds for the time you wish, as a break from reality and its compulsory time-space, sipping coffee, chatting with others, or going for it alone. Instead of linearity, an immersive installation allows viewer-participants to shift around and take their time according to personal interest, patience, selective engagement with the stories of which bits and pieces are shown, in videos and in photographs. The idea is to realise a one-to-one relationship in the context of multiplicity, and thus experience a sequence of events while stepping out of one’s routine. The installation consists of three ensembles of video fragments. They are separated from one another by the architecture of the space, presenting both the un-linearity in time and space. They are also different in their implicit ‘arguments’. This embodies the freedom of thought.

‘What Culture Silences’ presents events and dialogues, bits from the project ‘A Long History of Madness’ (with Michelle Williams Gamaker (Cinema Suitcase), Theoretical Fiction, 120’, 2011). As the title suggests, madness - mental health issues, as we would now call it - has a long history. Its social importance cannot be overrated. The loneliness of those we shun because they seem different is caused by the traumatic events that same “we” - the society that cuts social ties with the mad, locking them up or drugging them - have caused, and remain responsible for. Madness is the last frontier, beyond the boundary of what the large majority considers acceptable, yet full, not only of profound wisdom but also, of bits of pastness stuck in bodies, bits we all share, and in this sense, a model of why memory matters, and of what is the matter with memory in our culture of oblivion.

‘Precarity’ presents fragments, or small incomplete scenes, from Madame B (also with Michelle Williams Gamaker (Cinema Suitcase), 2014), a project that questions the culture of intertwinement of emotional seduction and the capitalistic driving force we call ‘debt-drive’. This five-screen installation puts forward different contexts of precarity in today’s global society. Everything, from health to relationships to labour rights and human rights as well as economic survival is precarious. We attempt to bind these areas together in their audio-visibility.

Based on Flaubert’s prophetic novel Madame Bovary from 1856, the five screens show the precariousness of an adult life beginning; the world that seduces her into risking what she has and craving for what she doesn’t; and when, grasping at last straws, she takes more and more dangerous turns, and thus, inevitably, she ends in misery, economically, mentally, and physically. Meanwhile, from the edge of the space where her life plays out on screen, we see how this is not an individual ill nor a blameable transgression but something towards which she has been pushed all along by her surroundings. Especially the meddling pharmacist Homais represents the probing of the curious and the rejoicing in Emma’s misfortune and downfall.

‘Reasonable Doubt’ binds these unfortunate events to our tasks as academics. In view of the current madness of the world, I have been pondering over what has happened to thinking, which seems replaced by screaming, or worse. Affirmations we must endorse are thrown in our faces; no doubt is allowed. This has enticed me to explore imaginatively what thinking is and how it is done. The film Reasonable Doubt (2016) is an experiment in audio-visualising thought. The film stages scenes from the lives of two famous people, stars in their time: philosopher René Descartes and Queen Kristina of Sweden. People are more eager to hate, despise, or surpass Descartes than to know him. Queen Kristina, almost forgotten, has recently had a comeback thanks to feminist and queer interest in this eccentric once-upon-a-time celebrity. But an over-the-top exclusive focus on Kristina’s interest in women may also be used to eradicate her intelligence and autonomy, her capacity and willingness to doubt, while in the same move depriving her lesbian interest of its subtlety and complexity. It overlooks the idea that doubt nourishes thought.

Bits & Pieces of stories entice visitors to compose, decompose, recompose their own stories and think their own thoughts.
**Pre-Conference**

**Wednesday 12th 19.30-22.00**

**Welcoming Party – (Gdańsk, Elektryków Street)**

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**NECS Conference Opening Evening 2019**

The opening evening of “Structures and Voices: Storytelling in Post-Digital Times—The NECS 2019 Conference” will be held at the historical Gdańsk Shipyard located near the Old Town. Famous as Lech Wałęsa’s workplace and birthplace of the Solidarity movement, the Shipyard is now the most recognisable landmark in the city. Although many buildings are now defunct and abandoned, there are new clubs and restaurants that offer unique experiences connected with the Shipyard’s industrial atmosphere.

The evening will be held on Electrician Street located in the heart of Gdańsk Shipyard, where guests will be able to visit the famous B90 music club, eat great street food and meet each other. The event will include a concert of Romek Puchowski, singer/songwriter from Pomerania. The mixture of great music and industrial aura should give all guests the full experience of nightlife in Gdańsk.

**NECS Conference Opening Evening**

Elektryków Street, near B90 club

19.30 PM – Opening of the conference Greeting the guests, speeches by the organizers and representatives of institutions supporting the conference – professor Mirosław Przylipiak and representatives of Gdańsk City Council.

20.00 PM – Romek Puchowski’s concert

Romek Puchowski – musician, composer, free-styler and master of slide technique. A versatile musical personality, which harmoniously combines tradition and modernity in his work. The creator and leader of the alternative Von Zeit formation.

21.00PM – 23.59PM – Romek Puchowski’s Dj set The event, during which the conference guests will have the opportunity to talk with each other, have fun, try local beverages and eat at the bar located at Electricians’ Street.

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*Foto. Michał Szymończyk*
Story-Telling in Bits & Pieces

Mieke Bal:

A founder of ASCA, the Amsterdam School of Cultural Analysis, Mieke Bal’s primary commitment is to develop meaningful interdisciplinary approaches to cultural artifacts. She is a cultural theorist, critic, video artist and occasional curator. She focuses on gender, migratory culture, psychoanalysis, and the critique of capitalism. Her 38 books include a trilogy on political art: *Endless Andness* (on abstraction), *Thinking in Film* (on video installation), both 2013, *Of What One Cannot Speak* (on sculpture, 2010). Her early work comes together in *A Mieke Bal Reader* (2006). In 2016 she appeared In Medias Res: *Inside Nalini Malani’s Shadow Plays* (Hatje Cantz), and in Spanish, *Tiempos trastornados* on the politics of visuality (AKAL). Her video projects of documentaries on migratory culture have been exhibited internationally, including in the Museum of the History of Saint Petersburg in 2011. After this she embarked on making “theoretical fictions”. *A Long History of Madness*, with Michelle Williams Gamaker, argues for a more humane treatment of psychosis, and was exhibited internationally, including in a site-specific version, *Saying It*, in the Freud Museum in London. In autumn 2017 it was combined with *Reasonable Doubt* in Warsaw. *Madame B*, also with Michelle, is widely exhibited, in 2017 in Museum Aboa Vetus & Ars Nova in Turku, in the Centro Galego de Arte Contemporâneo, Santiago de Compostela (2017-18), and combined with paintings by Edvard Munch in the Munch Museum in Oslo in a museum-wide exhibition she curated. It has also been exhibited in shorter versions, *Cause & Effect* (13 screens) and *Precarity* (5 screens). Her most recent film and installation, *Reasonable Doubt*, on René Descartes and Queen Kristina, explores the social and audio-visual aspects of the process of thinking (2016). The installation of that project has premiered in Kraków, and was shown in Amsterdam, Brisbane, Warsaw and Berlin, and in 2018 in two exhibition-specific installations in the Frans Hals Museum in Haarlem. She is currently preparing a multi-channel video work *Don Quixote: tristes figuras*.

www.miekebal.org
FILM SCREENING: Madame B, dir. Mieke Bal

Madame Bovary [1856] is probably the most widely read novel ever, internationally, after it emerged from French culture. Flaubert’s novel was also the subject of my very first article, and of a life-long interest in it, and in the question: how can women fall into these traps? Decades before Freud wondered, “what does woman want?” and even years before Marx analysed the social perversions of capitalism, Flaubert in his prophetic vision had seen it coming. We wanted to show how the problematic he imaginatively described is acutely present in today’s global economic crisis. We call it “emotional capitalism”: the confusion of romantic and capitalist lures.

The total incomprehension, the mésen-tente between the subcultures of women and men, and of capitalism and economic indifference, makes our film an exercise in intercultural struggle, even within the small community of the French countryside. The actors speak different languages. Two streams of reflection emerge from this. On the one hand, they don’t understand each other anyway; so why bother? On the other, communication is not just linguistic.
How a Video Essay Thinks (and Feels): On Audiovisual (and Post-Digital) Forms of Screen Studies

CATHERINE GRANT

Professor of Digital Media and Screen Studies at Birkbeck, University of London. She has published widely on theories and practices of cultural authorship, adaptation and intertextuality, and has edited significant collections of work on world cinema, Latin American cinema, digital film and media studies, and the audiovisual essay. Grant is most known for her work as a prolific maker, curator, publisher and scholarly advocate of the online short video in found-footage/remix, first-person and essay-film forms. She has produced well over 200 videos to date, dozens of which have been published in online journals alongside her written reflections on these forms and their emergent role in film and media studies, especially in relation to theories of spectatorship, material thinking, and psychoanalytic object relations. This work has been screened at film festivals and film museums around the world. She is also co-author of a book on these forms (The Videographic Essay: Criticism in Sound and Image, caboose/Rutgers, 2019) and is a founding co-editor of a peer-reviewed publication that showcases them [in] Transition: Journal of Videographic Film and Moving Image Studies. She continues to run the popular website Film Studies For Free that she founded in 2008.

Catherine Grant’s videossays presentation will take place in an ongoing manner on TV screens in the main hall of the Faculty of Social Sciences.

Dissolves of Passion (2016),
Therese & Carol & Alec & Laura (A Brief Encounter) (2015)
Ne me quitte pas (2018)
Film Critic as Storyteller. Afterthoughts on “Love Express. The Disappearance of Walerian Borowczyk”

KUBA MIKURDA

A Warsaw-based cinema scholar and filmmaker. He began his career as a film critic, journalist and publisher, subsequently becoming a TV director and presenter for Canal+ Poland. Currently, he is an Assistant Professor at the Film School in Łódź, where he is primarily responsible for the Essay Film Laboratory.

Mikurda holds degrees in psychology (MA, 2006), philosophy (PhD, 2012), studied film production (2012-13), while his main areas of scientific inquiry are film theory, psychoanalysis and surrealism.

He published a monograph on the Ljubljana School of Psychoanalysis (Žižek, Dolar, Zupančič) as well as edited and co-edited books on a variety of creators such as Terry Gilliam, Brothers Quay, Guy Maddin, Tsai Ming-liang and Walerian Borowczyk.

In 2018, he made his directorial debut with “Love Express. The Disappearance of Walerian Borowczyk,” a documentary feature co-produced by HBO Europe. The film was awarded the Best Music and Art Documentary Award at the 15th Millennium Docs Against Gravity Film Festival.
Love Express. The Disappearance of Walerian Borowczyk”

**dir. KUBA MIKURDA**

A documentary celebrating the work of Walerian Borowczyk, a director of unparalleled sensitivity, revered in the 1970s, who was later labelled as a maker of erotic movies.

Love Express. The Disappearance of Walerian Borowczyk features interviews with his closest collaborators, filmmakers and leading intellectuals who put his work into perspective, including Terry Gilliam, Bertrand Bonello, Neil Jordan, Andrzej Wajda, Patrice Leconte & Slavoj Žižek. It offers a rare insight into Walerian Borowczyk’s work and poses questions about artistic freedom. This unique artistic chronicle sheds light on his professional philosophy and artistic achievements and investigates how does one get from creating cutting-edge work and competing in Cannes to being labelled an erotic filmmaker?
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<td><strong>NECS General meeting</strong></td>
<td>Friday, 20:00</td>
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<td><strong>Workgroup Pub Com meeting:</strong></td>
<td>NECS and Open Scholarship, drafting our strategy: a focus group</td>
<td>Friday 13.45-15.30</td>
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<td><strong>NECS Workgroup Liaison</strong></td>
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<td><strong>Sound and Music in Media Workgroup</strong></td>
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<td><strong>New Media Workgroup</strong></td>
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<td><strong>CCVA (Cinema and Contemporary Visual Arts) Workgroup</strong></td>
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<tr>
<td><strong>Amateur Media Cultures Workgroup</strong></td>
<td>Saturday 11-12.45</td>
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Thursday 13th 9.00-10.45
Gdańsk, The NECS 2019 Conference

1. The Coalescence of Museal Spaces and Film
   - Chair: Izabela Mai (University of Gdańsk)
   - Laura Katharina Mücke (Johannes Gutenberg-Universität Mainz)
     Pre- Constituted Memories: Scale-Based Immersion and Self-Positioning in the (Filmic) Narrative(s) of the World Exhibition 1967
   - Michael Brodski (Johannes Gutenberg-Universität Mainz)
     The museum space between affective attunement and memorial recollection in Museum Hours (2013)
   - Simone Nowicki (Johannes Gutenberg-Universität Mainz)
     Narrative Spaces. Holocaust-Representation in the POLIN Museum
   - Imme Klages (Johannes Gutenberg-Universität Mainz)
     National Gallery and Wisemans construction of heterotopic places on film

2. Narrativizing Torture?
   - Chair: Carlo Comanducci (Vistula University)
   - Rebecca Boguska (Goethe University Frankfurt)
     Narrating (Photographs Showing) Torture?
   - Sebastian Köthe (University of the Arts Berlin)
     Situated Temporalities in Narrative Negotiations of Torture
   - Niklas Kammermeier (Ruhr-University Bochum)
     Post-Cinematic Perpetrators. Theatricality as means of reflections on torture in Wundkanal (1984)
   - Silvia Bahl (University of the Arts Berlin)
     “Under the Spell of Stories” – Conjuring and Addressing Violence through Narrative Devices in Documentary Film

   - Chair: Matthew Croombs (University of Calgary)
   - Samar Abdel-Rahman (King’s College London)
     Nationalism, Masculinity and the Military Figure in Ismail Yassin’s Films
   - Matthew Croombs (University of Calgary)
     The People in Motion: on Cinema and Revolution in the work of René Vautier
   - Elizabeth Miller (King’s College London)
     Sexual Revolution and French Cinema’s Incestuous Mother Figure
   - Marion Hallet (King’s College London)
     Hystérie, pathos and morbidity: On-screen backlash against feminism in France at the turn of the 1980s

4. Approaches to Film Festivals: Qualitative and Quantitative Methods
   - Chair: Fernanda Peñaloza (University of Sydney)
   - Dorota Ostrowska (Birkbeck, University of London)
     From a film festival sidebar to an audiovisual essay: How to study film festival programming beyond film festivals?
   - Maria Paz Peirano (Universidad de Chile)
     “I didn’t think I loved cinema”: forming new audiences in Chilean film festivals
   - Marijke de Valck (Utrecht University)
     Studying Small Film Festivals
   - Skadi Loist, Zhenya Samoilova (Filmuniversität Babelsberg ‘Konrad Wolf’)
     Opening the digital toolbox for film festival research: Studying film circulation on the festival circuit with DH

5. The Afterlives of Victorian Icons
   - Chair: Péter Kristóf Makai (Linnaeus University)
   - Megan de Bruin-Molé (University of Southampton)
     Fictionalising Mary Shelley: STEMinism and the Romantic Legacy in Post-Digital Adaptations
   - Barbara Braid (University of Szczecin)
     Queering the madwoman: the subversive potential of the Victorian madwoman in Penny Dreadful and Atlas Grace tv series
   - Anna Gutowska, Amrita Ghosh (Linnaeus University)
     The subalterns’ revenge? Updating Vanity Fair for the twenty-first century
   - Roberta Pearson (University of Nottingham)
     The birth of a Victorian Icon: Sherlock Holmes in the long 19th century

6. Cinematic Love Stories
   - Chair: Karol Jóźwiak, (University of Łódź)
   - Respondent: Karol Jóźwiak, (University of Łódź)
   - Irina Schulski (LMU Munich)
     The Gift of Love: Jean-Luc Marion’s Phenomenology of the Given and the Erotic and Paul Thomas Anderson’s MAGNOLIA
   - Ekaterina Odé (École Normale Supérieure de Paris)
     Acousmatic storytelling in the films of Marguerite Duras
   - Katarzyna Włoszczyńska (Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie, Bauhaus-Universität Weimar)
     Moving Images in Love
   - Pablo Sabater Cuevas (Universitat Autònoma de Barcelona)
     Federico Fellini and Marcello Mastroianni. An auto-fiction study case
The Time of Fabulation: Truth, Fiction, Media

Chair: Toni Pape (University of Amsterdam)
Ilona Hongisto (Macquarie University)
Seriality, adaptation and the fabulation of the true
Toni Pape (University of Amsterdam)
Slowness and Repetition as Modes of Queer Fabulation in Stealth Gameplay
Alanna Thain (McGill University)
Endurance and Event, Fog and Fabulation
Bodil Marie Staving Thomsen (Aarhus University)
Diagramming Dialogues and Fabulatory Explorations of Concepts

Workshop
It’s All About Telling a Story. Artistic, Curatorial, Scholarly Perspectives in Dialogue
Miriam De Rosa (Coventry University), Daniel Kulle (University of Hamburg), Paula Albuquerque (Amsterdam University), Greg de Cuir Jr. (Independent), Elizabeth Cadena Sandoval (Independent), James Snazell (Edge Hill University), Catherine Grant (Birkbeck University), Jeroen Sondervan (Utrecht University), Victoria Pastor-Gonzalez (Regent’s University London)

Body/Identity

Chair: Joanna Sarbiewska (University of Gdańsk)
Bjorn Beijnon (Utrecht University)
Constructing 24/7 Madness: the schizophrenic body in the neoliberal society of the 21st century
Panayiotis Charalambous (Frederick University), Irene Photiou (Frederick University), Theodora A. Maniou (University of Cyprus)
Re-reading television fiction series: Representation of gender identities in the Greek and Greek–Cypriot entertainment programs
Meike Boldt (University Hamburg)
Bodies Telling Stories. Trans-National Narratives in the Israeli TV-Series Fauda
Kalpana Subramanian (University at Bufallo)
De-narrativizing the Body: Carolee Schneemann’s Embodied Experimental Filmmaking Practice through the Lens of Yoga

Color in Film and Media. How Color Challenges Film and Media Historiography

Chair: Bregt Lameris (University of Zurich)
Christian Olesen, Eef Masson (University of Amsterdam)
Exploring Colour Features in Digitized Moving Images Synchronously: The SEMIA Project’s Affordances for the Discovery of Altern
C. Elise Harris (Université Paris Diderot)
Seeing is Believing. Using “False” Color to Tell Truths in NASA Outer Space Films
Noemi Daugaard, Josephine Diecke (University of Zurich)
Color Film Technology and New Historiography. An Interdisciplinary Approach
Ian Christie (Birkbeck College, University of London)
What if we could see coloured film as it was in 1896?

Sound and Music in Media workgroup meeting
Thursday 13th 11.00-12.45
Gdańsk, The NECS 2019 Conference

1. **B1 (C105)**
   - **It’s Not ’Climate Change,’ It’s Everything Change”: Media, Platforms, Philosophy, and the Geopolitical Crisis**
   - Chair: Bogna Konior (University of Amsterdam)
   - Solange Manche (University of Cambridge)
   - *Times of Generalised Crises: Narrative Structure and Critique in Jean-Luc Godard’s post-2008 films*
   - Bogna Konior, Peter Nelson (Bauhaus University, Weimar & City University, Hong Kong)
   - *The Climate Unconscious and Computer Game Landscapes*
   - Lukáš Likavčan (Centre for Audiovisual Studies FAMU), Paul Heinicker (University of Potsdam)
   - *Twin Earth: Planetary Models, Operational Images and Non-Human Archeology*
   - Vojtěch Pecka (Masaryk University)
   - *The Anatomy of Climate Change Denial*

2. **B2 (C205)**
   - **Storytelling in the Age of Machine Vision**
   - Chair: Marie Rebecchi (Université Sorbonne Nouvelle Paris 3)
   - Antonio Somaini (Université Sorbonne Nouvelle Paris 3)
   - *Towards a Media Archaeology of “Machine Vision”*
   - Ada Ackerman (CNRS, Paris)
   - *A Tyranny of Eternal Past: Manu Luksch’s Faceless*
   - Alice Leroy (Université Paris Est Marne-la-Vallée)
   - *Machine Vision, Perception Thresholds and Scales of Measurement: Science and Technologies in Fabien Giraud & Raphael Siboni*

3. **B3 (C211/C212)**
   - **Experiencing the Past: History and Storytelling in Contemporary European Film**
   - Chair: John Gibbs (University of Reading)
   - Tatiana Astafeva (Film University Babelsberg)
   - *German Ostalgie and Post-Digital Encounters with the Cinematic Past*
   - Rasmus Greiner (University of Bremen)
   - *From Mise-en-scène to Mise-en-histoire: Film and Historical Narrative*
   - Anders Marklund (Lund University)
   - *The End of History Films*
   - Andrea Virginás (Sapientia The Hungarian University of Transylvania)
   - *Electronic screens as intermedial mise-en-abymes: allegories for the post/digital age?*

4. **B4 (C110)**
   - **Remaking European Cinema: Industries, Theories, Methodologies**
   - Chair: Miroslav Vlček (Masaryk University)
   - Eduard Cuelenaere (Ghent University)
   - *The Remake as a Prism: Towards a Comparative Model of Meaning-Making in the Film Remake Process*
   - Christopher Meir (Universidad de Carlos III de Madrid)
   - *European Studios and Remakes: Industrial Strategies and Changing Power Dynamics*
   - Ana Martín Morán (Universidad Rey Juan Carlos, Madrid) & Miguel Fernández Labayen (Universidad Carlos III, Madrid)
   - *European comedies? How to (re)make a funny story with no borders*

5. **B5 (C210)**
   - **Narrative Cinema in the Central and Eastern Europe. Film Genres and Beyond**
   - Chair: Karolina Kosińska (Institute of Art of Polish Academy of Sciences)
   - Małgorzata Radkiewicz (Jagiellonian University)
   - *Sensational stories about the era of transformation in Polish film debuts of the 1990s*
   - Elżbieta Duryś (University of Warsaw)
   - *Crime Narratives in Contemporary Polish Cinema*
   - Ewa Fiuk (Jagiellonian University)
   - *Fear and darkness. The history of the Third Reich in German popular cinema after the fall of the Berlin Wall*
   - Lucian Tion (NUS)
   - *Communism as Heterotopia: An Exploration of the Multilinear Space of Socialist Film*

6. **B6 (C213/214)**
   - **Intermedial Challenges of Narrative in Films of András Jeles and László Nemes Jeles**
   - Chair: Melinda Blos-Jáni (Sapientia Hungarian University of Transylvania)
   - Judit Pieldner (Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania)
   - *From Painting to Film Narration: Anamorphosis and the Quest for Meaning in András Jeles’s Sinister Shadow*
   - Miklós Sághy (University of Szeged, Hungary)
   - *Storytelling Similarities in Holocaust Representations by László Nemes Jeles and Imre Kertész*
   - Hajnal Király (Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania)
   - *Voices and Noises (De)constructing the Narrative in László Nemes-Jeles’s Films*
Workshop
Hybridity and Embodiment in Researching Gendered Digital Stories

Murat Akser (Ulster University), Jennifer O'Meara (Trinity College Dublin), Julia Havas (De Montfort University)

Cross-border Journeys: Transition, Translation and Transnational Voices in Contemporary Cinema

Chair: Terri Ginsberg (The American University in Cairo)
Katarzyna Marciniak (Ohio University, USA), Bruce Bennett (Lancaster University, UK)
Narrative Encounters with Foreignness in Pawel Pawlikowski’s Cold War (2018)
Refugees Stuck in Transit: Narrative Explorations by Christian Petzold, Gabrielle Brady, and Gabriella and Silvana Mangano
Aine O’Healy (Mount St. Mary’s University, USA)
Transgender Subjects in Transit: The Crossborder Journey of a Sworn Virgin
Ralucca Iacob (Independent)
Outlining film: European cinema and border narratives

Queer/Gender 1

Chair: Šárka Gmírekova (Masaryk University, Brno)
Aaron Hunter (Maynooth University)
Fast, Furious, and Free of Sex: The (not so) Subtle Bromances of the Fast & Furious Series
Sergio Rigoletto (University of Oregon)
The Lingering Specters of the Universal Story
Suzanne Eichner (Aarhus University)
Screening migration. European television drama series and female agency

Necsus editorial board meeting
Thursday 13th 13.45-15.30
Gdańsk, The NECS 2019 Conference

1. Sound 1

Chair: Mirosław Przylipiak (University of Gdańsk)
Hannah Paveck (King’s College London)
Sonic Translation: Orientations of Listening in Notes on Blindness
Daniel Torras i Segura (Escola Superior Politècnica Tecnocampus (ESUPT) - UPF)
Parameters, relations and variables in branding brief sound communication. An analytical model for soundlogos
Leo Murray (Murdoch University)
The foundations of sound practice

2. Queer/Gender 2

Chair: Šárka Gmiterkova (Masaryk University, Brno)
Victoria Pastor-González (Regent’s University London)
A League of Their Own, Narrative Strategies in Contemporary Biopics of Sportswomen
Vejune Zemaityte, Deb Verhoeven, Colin Arrowsmith (Deakin University)
The Telling of Women’s Stories: Using Big Data to Compare the Audience Access to Films Directed by Women Across Europe
Ahmet Yuce (Georgia State University, USA)
Transness through the Analog-Digital Divide in The Skin I Live In

3. Censorship

Chair: Darrell William Davis (Lingnan University)
Sammaneh Assadi (University of Amsterdam)
Subaltern Narrative in Rahshkan Bani Etemad’s Works: The Portrayal of The Class and Gender Inequality in Contemporary Iran
Emilie Yeh (Lingnan University, Hong Kong)
Regulating Film Exhibition in Colonial Hong Kong (1908-1914)
Claire Henry (Massey University)
Institutional narratives of the shift to media literacy: interviewing New Zealand’s Office of Film and Literature Classification
Marta Kasprzak (University of Łódź)
Blood covered with dust. Is “New French Extremity” still shocking contemporary viewers?

4. Polish Stories

Chair: Krystyna Weiher-Sitkiewicz (University of Gdańsk)
Radostaw Przedpelski (Trinity College Dublin)
Steppe Geo-Media | Eastern European Neo-Avant-Garde Cosmetechnics as Solidarity with Nonhuman Materials
Sonia Tascon (Western Sydney University)
Forty Years of Visualising Polish Stories in Australia: The Case of PolArt (Film) Festival
Dominic Leppia (Concordia University, Montréal)
“Piercing the eyes of a bird so that it may sing better” - Żuławski’s base Romanticism
Jaroslaw Grzechowiak (University of Łódź)
Before “The Pianist” was born, „The Warsaw Robinson” as an example of the influence of the political system on film art

5. Museums, Installations 1

Chair: Terezie Krizkovska (NaFilM: National Film Museum, Prague, Charles University in Prague)
Zuzanna Woźniak (Film Museum in Łódź)
Development of the new core exhibition Film Museum in Łódź - a case study
Błażej Filanowski (University of Łódź)
Subversion of Objects in Museum Narrative Space
Andrea Haller (Universität Frankfurt)
Narrating history with audiovisual media in archaeological museums. The Moesgaard Museum in Aarhus
Gabriele Norkunaite (Vilnius University)
Politics of Memory: Nationalism and Identity in Video Installations at the Museum of the Second World War in Gdańsk

6. Chinese Independent Cinema: Multifaceted Concerns and International Relevance

Chair: Maša Guštin (University of Gdańsk)
Mila Zuo (Oregon State University, USA)
Staring, Stalking, and Sleeping: Bi Gan, Xu Bing, and the Dream Aesthetics of Surveillance
Victor Fan (King’s College London, UK)
Resonance, Empathy, and Non-Differentiation: Pema Tseden’s Jinpa
Jessica Yeung (Hong Kong Baptist University)
Uyghur Films Made Overseas: An Unrepresented People on Screen
Ruby Cheung (University of Southampton, UK)
Independence and its Discontents: Post-2014 Hong Kong Political Documentaries
National Cinema 1

Chair: Marta Maciejewska (University of Gdańsk)
Ece Vitrinel (Galatasaray University)

TV-Internet-Cinema Hybridity: The New Popular Cinema in Turkey

Aleksander Koren (Independent)
Loops and circular temporalities in Hong Sang-soo’s The Day He Arrives

Melis Behlil (Kadir Has University)
Telling Stories in Korean and Turkish: Remaking Korean Dramas in Turkey

Dishyia Karki (Heidelberg University)
Urban narratives as new Nepali cinema

Images of History

Chair: Piotr Kurpiewski (University of Gdańsk)
Tomasz Lysak (University of Warsaw)

Vlogging Auschwitz: New Players in Holocaust Commemoration

Aivaras Zukauskas (Vilnius University)
“Historical Accuracy” in Videogames as a Frame for Political Narratives: Women and Phantom Memory in Battlefield V

Beatriz Tadeo (Université Sorbonne Nouvelle, Paris III)
Travelling stories: Analysis of historical film exchanges between cinematheques through digital tools

Kyoung Sung (University of Bonn)
# Thursday 13th 15.45-17.30
## The NECS 2019 Conference

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<td>Transculturality, Transnationality</td>
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<td>Migrations – Stories - Narrations</td>
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National Cinema 2
Chair: Elżbieta Durys [University of Warsaw]
Asja Makarević [Goethe University Frankfurt]
Beyond Post-War Cinema: Strategies of Non-Representation in Aida Begić’s Snow and Children of Sarajevo
Julie Siedses [Monash University]
Realism, Intermediality and Narrative – analysing New Romanian cinema
Irina Trocan [National University of Film and Theater Bucharest/University of Pennsylvania]
Archival immersion for digital natives: Rediscovering Romania’s socialist past

Queer/Gender 3
Chair: Małgorzata Radkiewicz [Jagiellonian University in Kraków]
Leung Wing-Fai [King’s College London]
Resisting Affective Labour: The Representations of Female Migrants’ Sex/Body Work in The Receptionist and She, a Chinese
Robert Mills [King’s College London]
Sex, or the Illegible: AIDS Video Art and the (re-)Instrumentalisation of Erotics
Ingrid Ryberg [University of Gothenburg]
Telling stories about women in the ‘Third World’: Women’s documentary filmmaking in Sweden in the 1970s and 80s

Balkan Cinemas in Post-Digital Times: Between National and Transnational Storytelling
Lydia Papadimitriou and Ana Grgic [Liverpool John Moores University, UK and Monash University Malaysia], Melis Behlil [Kadir Has University], Costas Constantinides [University of Nicosia], Maria Chalkou [Ionian University], Raluca Iacob [Independent], Bruce Williams [William Paterson University], Nevena Dzakovic [University of Arts Belgrade]
Friday 14th 9.00-10.45
The NECS 2019 Conference

1. **Screenwriters and Viewer Data: Current Challenges of Serial Television Production**
   - **Chair:** Alexandra Schneider (Johannes Gutenberg-University Mainz)
   - Florian Krauß (University of Siegen)
   - The Role of the Writer in Serial Story Development: Discourses in the German-Speaking TV Industry
   - Judith Keilbach, Hanna Surma (Utrecht University)
   - Negotiating Viewer Data: Decision-Making Processes Within a Dutch Streaming Service
   - Marion Jenke (UFA)
   - The management need data while creative stuff trust its gut – About the mistrust against statistic methods and the challenge to find new forms of development in the television industry

2. **Big Data**
   - **Chair:** Michal Pabiś-Orzeszyna (University of Łódź)
   - Sebastian Scholz (VU Amsterdam)
   - States of ‘NOW’. Sensor-Media and the Non-Narrative Narration of ‘The Contemporary Condition’
   - Magdalena Krzyżtofska (University of Nottingham)
   - Models and fictions: the role of narrative in data practices
   - Surbhi Goel (Panjab University, Chandigarh)
   - Re-imagining films via metadata, annotation, data visualization
   - Andrew Burke (University of Winnipeg)
   - Object Stories: Cinema as a Database of a Designed World

3. **The Local and the Global in Storytelling: Success Narratives in Hungarian Comedies in the Classical and Post-Digital Era**
   - **Chair:** Teréz Vincze (Eötvös Loránd University)
   - Györgyi Vajdovich (Eötvös Loránd University)
   - Narrative variations of success stories in Hungarian love comedies between 1931 and 1945
   - Gabriella Lakatos (Eötvös Loránd University)
   - Controversial success narratives in Hungarian comedies of the 1930s and 1940s
   - Beja Margitházi (Eötvös Loránd University)
   - Dreaming Success: Rising Women and Broken Stories in post-1989 Hungarian Comedies
   - Balázs Varga (Eötvös Loránd University)
   - Romance Beyond Showbusiness: Success Narratives and Storytelling in Contemporary Offline and Online Hungarian Comedies

4. **Politics**
   - **Chair:** William Brown (University of Roehampton)
   - Fernando Ramos Arenas (Universidad Complutense)
   - What is a ‘cinema of quality’? Transitional film culture in Spain from 1972 to 1989
   - Jana Dudková (Slovak Academy of Sciences)
   - Narratives of 1989 „Revolutions“: the Case of Slovak Television Film
   - Terri Ginsberg (The American University in Cairo)
   - Mobilizing Confessionalism in the Films of Arab Loutfi

5. **Transmedia Storytelling. New Narrative Drives in Contemporary Art and Film**
   - **Chair:** Antonio Somaini (Université Sorbonne Nouvelle Paris 3)
   - Marie Rebecchi (Sorbonne Nouvelle Paris 3)
   - Russian Journey by Yervant Gianikian and Angela Ricci Lucchi: The spatialization and installment of history in contemporary art
   - Lydie Delahaye (Université Paris VIII)
   - Medium, transfer, circulation. Simon Starling and the transmedia storytelling
   - Roberta Agnese (Université Paris Est Créteil)
   - Re-telling history: Stan Douglas’ photographic work
   - Eline Grignard (Université Paris-Nanterre)
   - The Night Journey by Bill Viola Storytelling, Gameplay and Intermediality

6. **Screening: Gdańsk Shipyard and Post-Industrial Spaces**
   - **Chair:** Gianfranco Marconi (Polish Film School in Gdańsk)
   - Joanna Górska (Polish Film School in Gdańsk)
   - Screening: Gdańsk Shipyard and Post-Industrial Spaces
Film-Philosophy

Chair: Carlo Comanducci (Vistula University)
Juho Ahava (University of Iowa)
The Platonic Tradition in the Ontology of Film from Kuleshov and Bazin to the Post-Digital Era
Tamas Nagypal (Ryerson University)
Post-Cinematic Topologies: Rethinking Suture through the Biopolitical Aesthetic
Joanna Sarbiewska (University of Gdańsk)
Neophenomenology beyond Narratology: Techno-visuality as a medium of experience of the waveontology
Daniel Fineman (Occidental College)
After Narrative: From Movement to Time in Welles’ Kane and Arkadin

Threading Tales/Tails: Shaping Stories from Eyebrows to Scousebrows

Chair: Jaap Kooijman (Amsterdam University)
Respondent: Catherine Grant, (Birkbeck University)
Niamh Thornton (University of Liverpool)
Browsing the Global through the Local: Storytelling, Maria Félix and the Scousebrow
Sarah Shrimpton (Liverpool John Moores University)
The eyebrow’s role in identity and character: When does an alteration become a transformation?
Liz Greene (Liverpool John Moores University)
Structuring stories: filmmaking on fleek

Workshop

Localising European Cinema in Teaching: the Case of the European University Film Award
Dagmar Brunow (Linnéuniversitet), Skadi Loist (Film University Babelsberg), Kathrin Kohlstedde (Filmfest Hamburg), Andrea Virginás (Sapientia University), Aida Vallejo (University of the Basque Country UPV/EHU)

Interactive Narratives

Chair: Radomír D. Kokeš (Masaryk University)
Grażyna Świętochowska (University of Gdańsk)
An interactive movie story: from an exhibition pavilion to the streaming platform
Filip Jankowski (Jagiellonian University in Cracow)
The Myth of Interactivity: Choice-Based Movies and Their Discontents
Anthony Enns (Dalhousie University)
The Illusion of Control: Interactive Narratives in Digital Television
Désirée Kriesch (University of Klagenfurt)
Intermedial reflections of cyber culture in movies set on a computer screen
F1 (C105)
Remediation, Archives and Audiovisual Memory
Chair: Anders Marklund (Lund University)
Respondent: Isabelle McNeill (University of Cambridge)
Niina Disalo (University of Turku, Finland)
Documentary imagination: Disjointed war narratives in Auf Wiedersehen Finnland (2010)
Ana Grgic (Monash University, Malaysia)
“Whose memory? Whose archive?” National Fragmentation and Yugoslav Film Heritage
Sanne Fleur Sinnige (PhD Candidate, VUB Brussels)

F2 (C205)
Environmental Narratives in Eastern European Cinema: From Communism to Capitalism
Chair: Lukas Brasiskis (New York University)
Lukas Brasiskis (New York University)
From Water to Wind: Elemental Critique in Recent Eastern European Video Art
Melinda Blos-Jáni (Sapientia University, Cluj-Napoca)
In Between the Anthropologic and the Picturesque. Documentaries about the Danube Delta
Elina Reitere (Independent Scholar)
Historiography of Latvian cinema of Soviet period as a type of unreliable narration

F3 (C111/112)
Whispering voices, narrating bodies. The aural trend in screen-based interfaces
Chair: Jacopo Giansanto Bodini (Université Jean Moulin Lyon 3)
Jacopo Giansanto Bodini (Université Jean Moulin Lyon 3)
Marion Roche (Université Jean Moulin Lyon 3)
Sounding the voice
Anna Caterina Dalmasso (Université Saint-Louis – Bruxelles)
Touching sounds, techno-aesthetic pleasure. Intimacy and Immersive Storytelling in ASMR Videos
Alice Lenay (Université de Grenoble)
The whispering wall. An art investigation on ASMR videos

F4 (C211/212)
VR from Bazin to Eisenstein: Integral Realism, Hybrid Pedagogy, Staged Narrative and Archival Reconstruction
Chair: Emilie Yeh (Lingnan University, Hong Kong)
Zsolt Gyenge (Moholy-Nagy University of Art and Design)
VR and the Bazinian Myth of Total Cinema
Bianca Wright (Coventry University)
The Past and Play in VR: Using virtual reality news games to promote active learning in history teaching
Ágnes Karolina Bakk (Sapientia Hungarian University of Transylvania & Moholy-Nagy University of Art and Design)
VR and Embodied Experience via the Horror Sensorium
Anna Luise Kiss (Film University Konrad Wolf, Germany)
Reconstructing the “Eisenstein Cabinet” in VR

F5 (C210)
Biographies of Objects. Material Storytelling
Chair: Marie Rebecchi (Université Sorbonne Nouvelle Paris 3)
Antoine Prévost-Balga (Université Sorbonne Nouvelle – Paris 3)
The Laboratory Life of Milk Drops
Philipp Roeding (Goethe Universität, Frankfurt)
It’s Hard to Be Down When You’re Up. Elevators as Architectural Storytelling Devices
Kerim Dogruel (Goethe Universität, Frankfurt)
Insides Out

F6 (C213/214)
Representing and Animating Post-Industrial Spaces
Chair: Frances Guerin (University of Kent)
Frances Guerin (University of Kent)
Energy into Art: The repurposing of air and water in Ruhr Valley, Germany
Magda Szczęśniak (University of Warsaw)
Remembering Work. Representations of Labor in the Gdańsk Shipyard
Alicja Kosterska (University of Warsaw)
Coal in Transition. From Mining to Design
Michael Pigott (University of Warwick)
Toxic Flows: La Boca and the phantasmatic presence of river pollution
Interactive documentary
Chair: Miroslav Vlček (Masaryk University)
Andreea Mihalcea (National University of Theatre and Film “I. L. Caragiale” Bucharest)
Performing the Self: Plurivocality Politics Vs. Commodification
Sofia Baptista (University of Porto)
Reclaiming the Story: Challenges and Strategies in Interactive Documentary
Anna Wiehl (University of Bayreuth)
Webbing networks of relations. Orality, polyphonic storytelling and open-endedness in non-fictional database narration
Carlota Frísón Fernández (Universidad Autónoma de Barcelona, Universitat Pompeu Fabra-Tecnocampus)
Camera, body and senses in the documentary cinema

Fast and Slow Cinema
Chair: Fernando Ramos (Universidad Complutense)
William Brown (University of Roehampton)
Arzu Karaduman (Ithaca College)
Audio mise-en-abyme and aural black-out: Ceylan’s sonic aesthetics of mourning
Jade de Cock de Rameyen (Université Libre de Bruxelles)
Dramaturgy of the present and off-screen narratives in artists’ cinema. The case of Albert Serra’s Singularity

The Bandersnatch Era
Chair: Elizabeth Cadena Sandoval (Independent)
Francisco Merino (University of Beira Interior)
Mihály Lakatos (Sapientia Hungarian University of Transylvania)
Ana Ribeiro (Université Paris Nanterre)
The Illusion of Control vs. The Control of an Illusion. The Intermedial and Interactive Narrative of Black Mirror: Bandersnatch
Converging Formats: Building an Audience for Netflix's Black Mirror: Bandersnatch

Archiving Mobility: Challenges and Methods
Miguel Fernandez Labayen (Universidad Carlos III de Madrid), Christopher Meir (Universidad Carlos III de Madrid), Farshad Zahedi (Universidad Carlos III de Madrid), Erica Carter (King’s College-London), Irene Gutierrez (Universidad Carlos III de Madrid)
Friday 14th 13.45-15.30
The NECS 2019 Conference

1. Reception, Audiences, Movie-Going
   Chair: Leung Wing-Fai (King’s College London)
   Steffen Hven (Universität Weimar)
   The Atmospheric Worlds of Cinema
   Lavinia Brydon (University of Kent)
   Storytelling and the spaces of exhibition: How site-specific screenings help to tell both on and off-screen stories
   Jono Van Belle (Ghent University)
   Storytelling oral history on cinema-going and Ingmar Bergman in Sweden and Belgium
   Christel Taillibert (Université Côte d’Azur)
   The cinephilia adventure: cinephilia and storytelling

2. Documentary Film 1
   Chair: Katarina Misikova (Academy of Performing Arts Bratislava)
   Katarina Misikova (Academy of Performing Arts Bratislava)
   Between Reality and Fiction: From Actual to Possible Worlds
   Kornelia Boczkowska (Adam Mickiewicz University in Poznan)
   From master narratives to DIY stories: The city symphony’s mixed modes of storytelling in post-digital times
   Tony Tracy (NUI Galway)
   Whose National Cinema Audiences; Genres; Distribution

3. Social media
   Chair: Chris Hogg (University of London)
   Przemysław Suwart (HBK Braunschweig)
   Early Cinema in Post-Digital Times. Cinema of attractions reloaded: contemporary TikTok Videos
   Jennifer O’Meara (Trinity College Dublin)
   Instagram: an algorithmic return to the avant-garde?
   Bilge Golge (M.A.)
   Whose Story Is This Anyway: Exploring the Intersection of Personal and Commercial Narrative in the Era of Social Media
   Isabel Vincent (Bangor University)
   Community-Driven Storytelling: How has the case of Slender Man popularised new storytelling practices?
   Aline Faria (Université du Québec à Montréal)
   How can “Small Stories” contribute to understanding suffering self-narratives?

4. TV Series
   Chair: Radomír D. Kokeš (Masaryk University)
   Ronen Gil (Tel Aviv University)
   The Contemporary Fictional TV Series: From Repetitiveness to Multiplicity and Constant Renewal
   Bartosz Stopel (University of Silesia in Katowice)
   The Pattern is the Pattern: the Metaphoric and Metonymic Structures in Netflix’s Maniac.
   Katharina Bonzel (Australian National University)
   Criminal Justice: Televisual Policing in the Age of Disillusionment
   Claudio Bisoni (University of Bologna)
   ‘My Brilliant Friend’, from the novel to the TV Series. Transnational Narratives and Adaptation Techniques

5. Media/Technology/Mobile Phones
   Chair: Grzegorz Kapuściński (University of Gdańsk)
   Julia Huggins (Brown University)
   Nodding Along, Nodding Off: Gestural Glitch in the Contractual Narrative
   Laura Niebling (Hochschule für Musik FRANZ LISZT Weimar)
   The Internet of Life Saving Things – A Technological History of Europe’s First Responder Networks
   Rose Rowson (Brown University)
   Smart (Tele)phone: Data, Narrative, Improvisation
   Kristian Feigelson (Sorbonne Nouvelle)
   Connected people: creation and design

6. Game Theory
   Chair: Sebastian Jakub Konefat (University of Gdańsk)
   Mirjam Palosaari Eladhari (Södertörn University)
   Four ways game research field approach narrative (and what we might be missing)
   Péter Kristóf Makai (Linnaeus University)
   Coulda Shoulda Woulda: Critical Counterfactuality in Contemporary Choice-Based Computer Games
   Hartmut Koenitz (HKU University of the Arts Utrecht)
   A Critical Framework for Interactive Narratives
   Carlo Comanducci (Vistula University)
   Theatres without Actors: City Simulation Games, Providential Economy and New Mediality
Creative Documentary Storytelling
Chair: Patrícia Nogueira (ESMAD - School of Media Arts and Design, Polytechnic of Porto)
Aida Vallejo (University of the Basque Country UPV/EHU)
Deconstructing documentary narratives in the age of hybrid formats
Iván Villarrea Álvarez (Universidade de Santiago de Compostela)
Desire for Storytelling. Strategies against Austerity in Iberian Non-Fiction Films
Florian Mundhenke (University of Leipzig)
User involvement through storytelling in VR documentary
Lucie Králová (FAMU Film Academy of Performing Arts)
Libretto as an alternative screenplay of a “docu-opera”

Narration of Contemporary Cinema
Chair: Grażyna Świętochowska (University of Gdańsk)
Katarzyna Kosińska (Institute of Art of Polish Academy of Sciences)
Expanding the notion of social realism – Clio Barnard, Shane Meadows and new narratives of social realism
Bernardita Cubillos (University of Los Andes, Chile)
Apparatised Visions and Technological Creation of Myths in Wes Anderson’s Isle of Dogs
Begoña González-Cuesta (IIE University)
Creative Representations of Pain: Off-screen Strategies in Alfonso Cuarón’s Roma
Chiara Quaranta (The University of Edinburgh)
A Blind Tale in a Visual Medium: João César Monteiro’s Anti-Mimetic Snow White

NECS and Open Scholarship, drafting our strategy: a focus group workshop organised by the NECS Publication Committee

Speculative Fiction workgroup meeting

Sponsored by: Documentary workgroup

Creative Documentary Storytelling
Post-digital, post-media mind? After- or beyond?
Tobias Palma (University of York)
The Hunter and the Wolff: Writing and Designing an interactive cinematic VR Story
Alireza Razazifar (Damghan University)
„Hypermediacy” in Digital Screenplay
Jacqui Knight (University of Plymouth)
Narrative discontent in Medical Simulation

Narration of Contemporary Cinema
Expanding the notion of social realism – Clio Barnard, Shane Meadows and new narratives of social realism
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The NECS 2019 Conference

1. Education
   Chair: Michał Pabiś-Orzeszyna (University of Łódź)
   Barbora Holubová (Charles University)
   What Can Cinema Storytelling Teach at School?
   Jessica Balanzategui (Swinburne University of Technology)
   Disturbing Children’s YouTube Content and the Algorithmic Uncanny
   Michał Pabiś-Orzeszyna (University of Łódź)
   <<Film director is that tub-thumper who shouts “Action!”>. Children’s stories about film production culture
   Tzili Sharon (The Hebrew University of Jerusalem)
   Listening to Adult Storytelling Podcasts Through Childlike Ears

2. Documentary Film 2
   Chair: Katarína Misiková (Academy of Performing Arts Bratislava)
   Egor Shmonin (Concordia University)
   Miroslav Vlček (Masaryk University)
   Documentary director in front of the camera as a way of building symbolic capital through storytelling
   Erwin Erhardt (University of Cincinnati)
   The Next Generation of Documentaries: Innovation in Presentation by PBS

3. Continuation of panel G3 - Social Media

4. Distribution
   Chair: Leung Wing-Fai (King’s College London)
   Roderik Smits (Cardiff University)
   The diversification of film culture: Specialised films in the era of online availability
   Alexa Scarlata (University of Melbourne)
   The Evolution of National Narratives: Public Service Broadcasting Embraces Online
   Jan Hanzlik (University of Economics in Prague / Charles University)
   Limiting the unlimited: Curatorial strategies in Czech film distribution in the digital era
   Luca Barra, Paolo Noto (Universita di Bologna)
   The Art Side of Overstocking. Italian Art Cinema in Foreign Specialized Streaming Platforms

5. Transmedia
   Chair: Agnieszka Piotrowska (University of Bedfordshire)
   Hongwei Bao (The University of Nottingham)
   Performative and Affective Communication: Transmedia Storytelling in Documentary Theatre About My Parents and Their Child
   Anne Ciccko (University of Massachusetts-Amherst)
   Transreality Celebrity and Transmedia “Shipping”
   Anne Kustritz (University of Utrecht)
   Fan Fiction as Transmedia Play: Ludic Elements of Digital Storytelling
   Samuel Antichi (Sapienza University of Rome)
   Media Witnessing Traumatic images of war in Still Recording

6. Games
   Chair: Grzegorz Fortuna (University of Gdańsk)
   Mirosław Filiciak (University of Social Sciences and Humanities SWPS in Warsaw)
   Towards less toxic stories. Critical analysis of video games industry narratives
   Charlotte Courtois (Université Sorbonne Nouvelle - Paris 3)
   Stories we hid: video games’ history and hacks for little girls
   Emil Pesic (Norwegian University of Science and Technology)
   August, Eighth (2012): War film as a video game?
   Aris Emmanouiloudis (University of Amsterdam)
   Twitch Plays Pokémon and Twitch Shapes Narrative: The Cult Following of a Video Game Hack
Structures and Voices: Storytelling in Post-Digital Times

Film Theory and Analysis

Chair: Marta Maciejewska (University of Gdańsk)
Jasper Stratil (Freie Universität)

Analyzing Rhetorical Perspectives & Compositional Patterns: Digital Methods for (Comparative) Film Analysis

Izabela Mai (University of Gdańsk)
Between the portrait and storytelling. “The Best Offer” by Giuseppe Tornatore as an example of crystalline narration

Daniel Fairfax (Goethe-Universität Frankfurt)
Narrativising the Hors-Champ: The Films of Pascal Bonitzer

František Podhajský (Czech Academy of Sciences)
Two paths of Marxist criticism: Fredric Jameson’s and Franco Moretti’s contribution to film theory

Technology 2

Chair: William Brown (University of Roehampton)
Frank Geßner (Film University Babelsberg Konrad Wolf)

TASTE LAB & Guests: Expanded Animation Worlds

Magdalena Cieśliak (University of Łódź)
Easter Egg Logic, the Cinema of Interactions, and the Future of Cinematic Shakespeare

Eugenie Theuer (University of Vienna)
Spectacle in Cinema’s Digital Transition: Technologicality and Technicity, Between the Analogue and the Digital

Adriano D’Alòia (Università degli Studi della Campania “Luigi Vanvitelli”)
Diving into the Image. An eco-aesthetic approach to underwater virtual reality

Puzzle Films

Chair: Mirosław Przylipiak (University of Gdańsk)
Alexey Izmalkov (Tel Aviv University)

Press ‘R’ for Restart: ‘Restart’ Narrative Structure and Optional Thinking in Popular Movies

Radomír D. Kokeš (Masaryk University)
The Spiral Narrative and the Sequel: How to Innovate an Innovative Schema?

Terez Vincze (ELTE University)
Database narratives by an analog mind – Hong Sang-soo and the puzzle film

Matthias Brütsch (University of Zurich)
Puzzle-Plots in TV-Serials: The Challenges for Enigma-driven Storytelling in Long-running Formats

New Science-Fiction Films

Chair: Sebastian Jakub Konefal (University of Gdańsk)
Laurence Kent (King’s College London)

Noise and Narrative: Finding Spectator Agency in Michael Bay’s Transformers series

Conor O’Kelly (Trinity College Dublin)
When Memory Loses it Aura: The Homo Sacer in Blade Runner 2049

Niels Niessen (University of Amsterdam)
The Revolution Won’t Be Streamed: Black Panther and Transmedia Storytelling

Pablo Gómez Muñoz (University of Zaragoza)
Low-Cost Futures: The Hidden Side of Hyperconsumption in Recent Science Fiction Films

Media and Participation

Chair: Beate Ochsner (Konstanz University)
Anne Ganzert (Konstanz University)

Pinboarding. Serial Narration and Epistemic Participation in (Post-) Digital Processes

Michel Schreiber (Leuphana University Lüneburg, GER)
To simply ‘be there’. The Post-Digital between activism and advertisement.

Milan Stürmer (Leuphana University Lüneburg, GER)
Cancelling the Digital: Marilyn Strathern and the Notion of Merographic Collapse

Mathias Denecke (University of Hamburg, GER)
Understandings of Media under Post-Digital Conditions
Saturday 15th 13.45-15.30
The NECS 2019 Conference

1. Feminist Film and Video Aesthetics 1
   Chair/Respondent: Alanna Thain (McGill University)
   Lalitha Gopalan (The University of Texas at Austin)
   Traversing Formats: Feminist Poetics of Intermediality
   Patricia Nogueira (ESMAD - School of Media Arts and Design, Polytechnic of Porto)
   Between film and the museum: the transmutability of images in the work of Salomé Lamas
   Leo Goldsmith (New York University)
   Of Bodies & Objects: Peggy Ahwesh’s Technofeminism

2. A Spectacle of Precarity: Financial Capitalism in Contemporary Screen Media
   Chair: Raúl Álvarez Gómez (University Rey Juan Carlos)
   Constantin Parvulescu (Babes-Bolyai University)
   Narrating the Apocalypse: Finance Film and the End of Capitalism
   Teet Teinemaa (Tallinn University, Estonia)
   Of Bodies & Objects: Peggy Ahwesh’s Technofeminism

3. Archival Storytelling
   Chair: Rosanna Maule (Concordia University)
   Mariah Larsson (Linnaeus University, Växjö, Sweden)
   The kind of stories they can tell: Performative dimensions of three archives
   Dagmar Brunow (Linnaeus University, Växjö, Sweden)
   Archival narratives: Curating history and memory in digitized collections

4. Videographic Criticism in Media Studies
   Chair: Catherine Grant (Birkbeck University)
   Respondent: Liz Greene (Liverpool John Moores University)
   John Gibbs (University of Reading)
   ‘Say, have you seen the Caricca?: Exploring Intermedial Approaches to Film History
   Chiara Grizzaffi, Giulia Sciamazzon (International University of Languages and Media IULM)
   Stories of Haunted Houses: The Representation of Domestic Spaces in Contemporary Gothic Films and TV Series
   Jaap Kooijman (University of Amsterdam | Amsterdam School for Cultural Analysis)
   Talking [Heads] About Whitney Houston: Black Female Stardom as Tragedy

5. Television
   Chair: Mirosław Filiciak (University of Social Sciences and Humanities SWPS in Warsaw)
   Šárka Gmírková (Masaryk University, Brno)
   The Kardashian “Kosmos” – Between Family Brand and Individual Storylines
   Melanie Mika (Johann Wolfgang von Goethe Universität Frankfurt)
   Productive pathologies / unprofitable therapy: Representations of mental illness in American television drama
   Per Vesterlund (University of Gävle)
   Transmedia Storytelling in Early Swedish TV-drama – From Theatre, Novel and Film to Television, Radio and Press
   Calum Watt (Université Sorbonne Nouvelle - Paris 3)
   From zapping to tweeting: Rereading ‘Le Salaire du Zappeur’

6. Production Studies
   Chair: Judith Keilbach (Utrecht University)
   Laëtitia Kulyk (University of Jyväskylä), Miren Manias-Muñoz (University of the Basque Country / University of Edinburgh)
   Dealing with non-hegemonic languages in European film production (work in progress)
   Marco Cucco (University of Bologna), Massimo Scaglioni (Catholic University of Milan)
   Selling and Adapting “Film Formats”. Successful Transnational Storytelling in the Fragmented Global Film Market
   Grzegorz Fortuna (University of Gdańsk)
   Influence of production techniques on storytelling and worldbuilding in Italian genre films from 1960s and 1970s
   Olof Hedling (Lund University (Lunds Universitet)
   Feature film production as a governmentally controlled, mixed economy enterprise – The case of Sweden 1965-1992
   Tomasz Kożuchowski (University of Gdańsk)
   Production issues influence on narrative structures in film
Structures and Voices Storytelling in Post-Digital Times

**YouTube**

**Chair:** Paweł Sołodki (School of Art and Design, Łódź)
Catherine Bernier (Université de Montréal)

*The production of a Bollywood indie positioning: critical storytelling and reflexive humour in promotional YouTube videos*

Tomáš Jirsa (Palacký University Olomouc)

*The Pace of the Face: Music Video and Its Affective Narrative*

Elena Capapé (Universidad San Jorge)

*Innovative narrative strategies on YouTube: the case of Casey Neistat*

Jeremy Hamers (University of Liège, Belgium)

*Counter-narratives vs embodied storytelling. “Yellow vests” on YouTube*

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**Feminism**

**Chair:** Małgorzata Radkiewicz (Jagiellonian University in Kraków)
Dalila Missiro (University of Milan)

*Italian Radical Feminism: From Experimental Cinema to Digital Storytelling*

Dagmara Rode (University of Łódź)

*Abortion storytelling in feminist documentary film and video*

Antoine Damiens (Concordia University)

*1970s film festivals and the subject of feminist film studies: academic labour, cooperation, and regimes of knowledge production*
Saturday 15th 15.45-17.30
The NECS 2019 Conference

1. **Feminist Film and Video Aesthetics 2**
   - Chair: Miriam de Rosa (Coventry University)
   - Lidia Kniaź (Maria Curie-Sklodowska University in Lublin)
   - Afrofuturism as a Storytelling Mode in Selected American Music Videos
   - Rosanna Maule (Concordia University)
   - Postcolonial Archives and Feminist Digital Art Practices
   - Agnieszka Piotrowska (University of Bedfordshire)
   - Neria – the first feminist black movie in Southern Africa or an example of opportunistic neo-colonial venture?

2. **Europe, a Dream in Crisis: Small Cinematographies about Home and Identity**
   - Chair: Araceli Rodríguez (Universidad Rey Juan Carlos)
   - Raul Alvarez (Universidad Rey Juan Carlos)
   - The African cinema in the 2.0 era: the Diaspora told by its protagonists
   - Jorge Latorre (Universidad Rey Juan Carlos)
   - Before the Rain (Milcho Manchevsky, 1994) and the broken European Dream
   - Antonio Sanchez-Escalonilla (Universidad Rey Juan Carlos)
   - Cinema and Shipwreck. Narratives of the Encounter to Heal the European Dream
   - Roberto Gelado (Universidad San Pablo CEU)
   - Cooperation as the invisible foundation of the European Dream. The case of The Innocents (Anne Fontaine, 2016)

3. **Computer-Screen Movies**
   - Chair: Elizabeth Cadena Sandoval (Independent)
   - Elio Ugenti (Roma Tre University)
   - Searching through screens and interfaces: The narrative experience of a hypermediated movie
   - Marc Olivier (Brigham Young University)
   - Postdigital Gothic: Rematerializing Social Media Horror in Unfriended: Dark Web (2018)
   - Juliette Huygen (Research Center for Material Culture)
   - Objects remediating Film. On the Spatialised Narratives and Object Agency in the Work of Noam Toran

4. **Playful Resistance: Transformations of Narrative in Contemporary Russian Cinema**
   - Chair: Ellina Sattarova (University of Pittsburgh)
   - Vlad Strukov (University of Leeds)
   - The Politics of Ludic Cinema: The Transatlantic Exchange and Global Transmedia
   - Denis Saltykov (University of Pittsburgh)
   - ‘Screen Reality’ Aesthetics and Politics: Russian Screens in the New Media Projects of Timur Bekmambetov and Oleg Mavromatti
   - Ellina Sattarova (University of Pittsburgh)
   - Now You See It, Now You Don’t; Andrei Zviagintsev’s Leviathan as a “Database Narrative”

5. **New Perspectives: Film Schools as a Part of the (Inter)national Film Culture in Pre-Digital Times**
   - Chair: Caroline Moine (Université Paris-Saclay, UVSQ/CHCSC)
   - Tereza Czesany Dvorakowa (FAMU Prague)
   - The FAMU Studio. Chapters from the school history of professional film producing
   - Ilka Brombach (Moving History Film Festival, Potsdam)
   - Rethinking East German Film History. Student Films from the Academy of Film and TV "Konrad Wolf" and the European Film Culture
   - Marie Pierre-Bouthier (ENS/Paris 1)
   - Studying abroad to become a Moroccan filmmaker: a (trans)national imaginary cinema? M. Derkaoui and A. Lagtaa in Lodz
   - Gabrielle Chomentowski (Ecole Normale de Paris)
   - Foreign students trained at VGIK during the Cold war: a case-study for a contribution of a transnational history of Cinema

6. **Continuation of panel J6 - Production Studies**
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Chair: Paweł Biliński (University of Gdańsk)
Giancarlo Grossi (Università degli Studi di Milano)
Real Virtualities: Bodily Interactions and Immersive Narratives
Paweł Sołodki (School of Art and Design, Łódź)
The Role of Virtual Reality in film education process
Nicoleta Bazgan (UMBC)
Experiencing the current migrant crisis: from traditional documentaries to virtual reality

Various Faces of Narrativity
Chair: Judith Keilbach (Utrecht University)
Janina Schupp (University of Cambridge)
Everyday Life Rebooted: Database Cinema and Narratives of Spatial Cultural Differences
Stephen Amico (The Grieg Academy/University of Bergen)
All the Possible Bodies: Fashion, Phenomenology, and the Anti-Narrative of the “Virtual” Runway
Christian Sancto (University of Rochester)
Everyday Fictions: Post-Digital Photography and the Politics of Discrepancy in Thomas Demand’s The Dailies.

Art, Archives, Ancestry: Collaborative Storytelling in Post-Digital Age
Chair: Anna Muller (University of Michigan-Dearborn)
Monika Siebert (University of Richmond (USA))
Indigenous Story-telling in Post-Digital Times: Sky Hopinka’s Short Films
Krystyna Mazur (American Studies Center, University of Warsaw, Poland)
Film adaptation as collective storytelling: Valencia: the Movies!
Emily Schuckman-Matthews (San Diego State University, USA)
Reclaiming the narrative: sex workers’ stories in the internet age
Justyna Beinek (University of Kansas, USA)
Ancestry, Genetics, and Transmedia Storytelling
Saturday 15th 19.00
The NECS 2019 Conference
A FAREWELL PARTY
(“Stary Maneż” Gdańsk, Słowackiego 23 Street)

Stary Maneż is one of Poland’s finest live venues located in Bunkier Kultury – cultural heart of Wrzeszcz district in Gdańsk - The City of Freedom.

The history of this facility dates back to the late nineteenth and early twentieth century, when it served as riding hall for elite unit of cavalry called the Black Hussars.

Nowadays, the restored interiors of Stary Maneż became a unique place for a wide variety of cultural events.
A FAREWELL PARTY
Instructions

The easiest way to get to Stary Maneż, one of the conference places, is to take a tram number 5, 6, 11 or 12 from Bażyńskiego tram stop. Below is a map of how to get there from the Faculty of Social Sciences, where all main events take place.

You have to get off the tram at Galeria Bałtycka stop and then walk to Stary Maneż for approximately 12 minutes. Below is a map showing one of the possible ways to get there on foot.
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<td>Williams, Bruce</td>
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<td>Woźniak, Zuzanna</td>
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<td>Wright, Bianca</td>
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<td>c8</td>
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<tr>
<td>Zuo, Mila</td>
<td>c6</td>
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Presenters

All conference rooms are equipped with projectors, screens and a PC (with internet) as well as laptop connectors (HDMI and VGA). You can have your presentation with you on your own memory stick.

Chairs

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.

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.

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.

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.

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.

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.

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.

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

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

Please end your panel or workshop on time to allow participants and audience members sufficient time to get to the next panel or workshop.
Journalism in Gdańsk was created after the political change in 1989. Firstly, in the 1990s, it functioned as a Postgraduate course of Journalism at the University of Gdańsk and since 2006 as a separate subject in the Social Sciences Department – Journalism and Social Communication. Together with Philosophy and Sociology, since 2006 it has formed the Institute of Philosophy, Sociology and Journalism at the University of Gdańsk.

Currently, over 30 people are employed or cooperate with the faculty. They are both experienced academic teachers and practitioners in the journalism profession who work in regional and national mass media.

The structure of the faculty consists of four Scientific units: the Unit of Social and Cultural Communication; the Unit of Theory, History and Language of Media; the Unit of Journalism and Media; the Unit of Image Anthropology.

The employees of the faculty deal with a broad context of research on issues related to social communication and media. They include: analysis of political and public communication in democratic and undemocratic systems from a historical and modern perspective; research on the relationship of media with the world of business and culture; multimedia press research; analysis of image in semiotic aspect; analysis of public discourse; research on ethical and religious dimensions of media messages; analysis of pop-cultural-tabloid aspects of journalism.

The achievements of the degree course include organising periodic scientific conferences. The oldest (since 2008) is the international scientific conference “Media-Business-Culture” which gathers theoreticians, practitioners and media specialists from Poland and abroad. Since 2015, the faculty together with the Jagiellonian University has organised an annual international series of conferences entitled “Media Mirror”. It is mainly devoted to the problems of new media functioning. The third series of conferences – the National Scientific Conference of Student Broadcasters has had two rounds so far (2016 and 2018). Its leading theme is the issue of the functioning of student radio stations in Poland.

In addition to these activities, employees of the Journalism faculty also take an active part in Polish and international scientific life through active participations in national and international scientific conferences, the publication of a series of monographs and articles in important scientific journals. What is more, since 2015, the faculty has organised at National Competition for the Best Master’s Thesis of Media Knowledge. The Scientific Committee of the competition is made up of outstanding Polish media experts. An important activity focused on popularisation of media and social communication knowledge among high school students in the region is the Media Knowledge Olympiad organised since 2014.

Gdańsk Journalism also possesses the international scientific journal “Media Business Culture”, published since 2016 as a biyearly in partnership with the Ethics Team of the Word at the Polish Language Board of the Polish Academy of Sciences. The title of the journal is a direct reference to the name of the previously mentioned scientific conference. The format of the journal is bilingual with the texts being published in Polish and English.

Journalism students have at their disposal a wide range of didactic infrastructure, including an on-line journalism workshop, workshops and photographic ateliers, a MORS broadcasting studio and a modern laboratory for simulation of television recordings and a film documentation – television studio. Students are able to participate in one of the students’ research clubs. These are: a scientific group of Journalism students – Internet newspaper CDN, Scientific Radio Club operating at Radio MORS – Internet Radio at the University of Gdańsk, the Scientific Circle INSPIAR or Interdepartmental Scientific Circle of the University of Gdańsk – Neptun TV.
Instructions

The easiest way to get to Gdynia Film School, one of the pre-conference places, is to take a skm tram from the Gdańsk Przymorze-Uniwersytet Bażyńskiego tram station. How to get there from the Faculty of Social Sciences, where all the main events take place, see the map on the page 49. You have to get off the skm tram at the Gdynia Główna station and then you can walk to Gdynia Film School (approximately 13 minutes). Below is a map showing one of the possible ways to get there on foot.

The easiest way to get to Ulica Elektryków where the Welcoming Party will take place, is to take a skm train from the Gdańsk Przymorze-Uniwersytet Bażyńskiego station. Below is a map of how to get there from the Faculty of Social Sciences, where all the main events take place. Get off the skm train at the Gdańsk Stocznia station and then you can walk to Ulica Elektryków (approximately 7 minutes). Below is a map showing one of the possible ways to get there on foot.
Structures and Voices: Storytelling in Post-Digital Times

Organizers:

Patronage:

Partner:

Dr Irena Eris