



UNIVERSITY OF
LINCOLN

British Association of Film, Television and Screen Studies

Welcome to the University of Lincoln

The University of Lincoln is a modern and progressive university, based in the beautiful, historic city of Lincoln. Characterised by its mission 'to be recognised as a university of quality and distinction', the university is developing a significant research base, has a strong international orientation, and seeks to provide all its students with the best employment prospects and the skills to become lifelong learners.

The University has a long history stretching back to 1861 when the Hull School of Art was founded. In 2001 the university became the University of Lincoln and began to expand its provision of courses and increase its research profile, including in the 2008 RAE.

Welcome from BAFTSS

We are excited to welcome you to the first BAFTSS conference after the launch of the organisation in 2011-12 and we are hoping that this is the beginning of something special for BAFTSS in the future. There are a wide range of papers over the next three days and we hope that you find plenty to interest you in a programme which reflects the diversity of BAFTSS membership.

The focus for this year's conference is Critics and Criticism and you'll find a specific strand of panels within the conference which focus upon this, as well as two of our three plenary talks, from Professors John Corner (Saturday) and Ian Christie (Sunday) being tied into the theme. We are also very glad to welcome Professor Laura Mulvey and we will be awarding her with the first BAFTSS Lifetime Achievement Award over the weekend, as well as hearing our conference keynote from her on Friday afternoon.

The conference committee (Anna Claydon, Joe Andrew and Brian Winston) would like to thank all those who have participated in the planning of the conference and in organising specific sessions, all the chairs for the panels, and both the BAFTSS Executive Committee and the University of Lincoln Conference Team, especially Kerry Swarbrooke, for their support throughout the planning of the event.

In your conference pack, you will find a feedback form. Do please complete this and return it at the end of the event (even if you have only come for the day). We are looking to develop the planning of BAFTSS events in the future and this will be invaluable when we evaluate the conference in coming weeks.

Orientation and Practicalities

The conference is taking place in the EMMTEC Building, marked number 5 on the map below. The EMMTEC Gallery is the large space on the ground floor of the building. The registration and information desk will be located in the EMMTEC Gallery throughout the conference and will be staffed by the University Conference Office from 08:30 – 17:00 each day for any questions you may have. You will find a city centre and campus map on the last page of this conference booklet.

The University shop is located in the Main Administrative Building (Number 9 on the map) and is open from 09:00 – 17:00. The nearest alternative is the SPAR which is located by following the main University drive from the Main Administrative Building towards the town centre, upon reaching the road opposite the Lincolnshire Echo office, turn right and the SPAR is on the opposite side of the level crossing next to the Business and Law building (marked number 4 on the map)

Internet Access

Wi-Fi login to the University system will be available from the registration / information desk.

Bookstall

We have a BAFTSS second-hand bookstall during the conference in the Gallery and we encourage you to take a look at what people have brought in. All money will go to BAFTSS and contribute to the maintenance of the organisation.

Refreshment breaks and Lunch

All refreshment breaks, buffet lunches will be provided in Gallery of EMMTEC. ***Please ensure you wear your name badge with lanyard at all meal times. Those delegates who have booked for sessions only will not be able to partake in refreshments or meals.***

Please note, dinner is not provided on Friday 19 April after the reception. You will find useful information in your delegates pack about local bars and restaurants.

Timings

Some sessions have fewer people in them due to some last minute adjustments, this will give you some extra time but please ensure that, when in a session with four speakers, you keep to your 20 minutes.

Conference Dinner

The Conference dinner on 20 April in the Atrium of the Main Administrative Building, this is included in FULL Conference packages and Saturday Day Delegate packages please let the Conference Office know if you have not already should you NOT wish to attend. If you have indicated dietary requirements on your booking form, these will be passed to the caterers in advance.

British Association of Film, Television and Screen Studies



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Conference Programme

Friday 19 April 2013

13:15 Registration

EMMTEC Gallery Entrance

14:00 Welcome to The University of Lincoln and the BAFTSS Conference

Professor Scott Davidson, Deputy Vice Chancellor, University of Lincoln

Professor Brian Winston, Chair of BAFTSS

EMMTEC Auditorium, Ground Floor, EMMTEC

14:15 Parallel Session 1

1A CRITICISM STRAND Film and Television Criticism, Then and Now

Chair: Andrew Moor

Before the Academy

Henry Miller, Birkbeck College

Weaving the Net: Followers, Fame and Film Criticism in an Inter-Media Era

Lin Feng, University of Hull

Shameless and the Critics

Beth Johnson, Keele University

MC0025, Ground Floor, Media, Humanities and Technology Building

1B BUFVC/BFI Training Session for PG Students

Chair: Rachael Keene

Peter Todd (BFI)

Sergio Angelini (BUFVC)

MC0024, Ground Floor, Media, Humanities and Technology Building

1C Scaring the Audience

Chair: Stefano Bachiera

The Pregnant Protagonist in Contemporary French Horror Cinema

Alice Haylett Bryan, Kings College London

Deliciously Dreadful: Consumption and the Horror Film

Anna Claydon, University of Leicester

MC0023, Ground Floor, Media, Humanities and Technology Building

16:15 Refreshment Break

EMMTEC Gallery Entrance

16:30 Keynote Presentation – Laura Mulvey

Laura Mulvey is the recipient of the first BAFTSS Lifetime Achievement Award.
EMMTEC Auditorium, Ground Floor, EMMTEC

17:30 Screening

Riddles of the Sphinx (Mulvey and Wollen, 1977)
EMMTEC Auditorium, Ground Floor, EMMTEC

19:00 Reception

EMMTEC Gallery Entrance

Details of local restaurants will be provided in your delegates packs for Friday evening

Saturday 20 April 2013

09:00 Parallel Session 2

2A New Visual Networks and Amateur Cinema Studies I

Chair: Joe Andrew

Teach Texas with Amateur Films

Caroline Frick, University of Austin

Homeland Mobilized: Politicizing the Home Movies of the US National Film Registry

Daniel Mauro, University of Texas

(Re-)writing the history of the home movie in the age of user-generated content

Susan Aasman, University of Groningen

MC0024, Ground Floor, Media, Humanities and Technology Building

2B Documentaries and Evidence

Chair and Respondent: Brian Winston

Filming global revolutions: How can we make a revolution in filmmaking? Amateur documentary films changing civil society

Angélica Cabezas Pino, University of Manchester

The Economy of Memory

Shane O'Sullivan, University of Roehampton

MC0023, Ground Floor, Media, Humanities and Technology Building

2C CRITICISM STRAND Critical Cultures

Chair: Beth Johnson

Bring your daughter to the slaughter: reassessing the critical reception of *Ryan's Daughter*

Melanie Williams, University of East Anglia

Film Culture/Film Production: Notes from Peru

Sarah Barrow, University of Lincoln

The ethics and limits of interpretation: Audiencing the 'offence' in offensive comedy

Ranjana Das, University of Leicester

MC0025, Ground Floor, Media, Humanities and Technology Building

11:00 Refreshment Break

EMMTEC Gallery Entrance

11:15 Parallel Session 3

3A Gender and Identity

Chair: Lúcia Nagib

Are you looking at me? The tumblr generation's 'metrosexual gaze'

Elly Tams, University of Leicester

Changing Landscape of Queer Representations

Ahmet Atay, Wooster College, Ohio

Varda's *L'une chante, l'autre pas* and unresolved musical utopias

Phil Powrie, University of Surrey

MC0025, Ground Floor, Media, Humanities and Technology Building

3B **Research issues in AVT: Linguistics, Education and Translation Studies**

Chair: Sarah Barrow

Audiovisual Translation (AVT) and Second Language Acquisition (SLA): Designing a Reception Study on Reverse Subtitles

Valentina Ragni, University of Leeds

A Stupenderific Challenge with Stupenderific Potential: Interlingual Subtitling for Children

Adriana Tortoriello, Imperial College, London

Catalysts for the Use of Access Services in Online Education

Emmanouela Patiniotaki, Imperial College, London

MC0023, Ground Floor, Media, Humanities and Technology Building

3C **Screening**

Children of the Revolution, Introduced by Shane O'Sullivan

EMMTEC Auditorium, Ground Floor, EMMTEC

13:15 **Lunch**

14:15 **Plenary: Critical Cultures and the 'Play of Difference'**

John Corner, Universities of Leeds and Liverpool

EMMTEC Auditorium, Ground Floor, EMMTEC

15:00 **Parallel Session 4**

4A **Guilty Pleasures: Gender and Canon Formation in Film and Television**

Anna Sloan, University of Herfordshire

James Zborowski, University of Hull

Mary Irwin, University of Warwick and De Montfort University

Laura Canning, Dublin City University

This workshop will reconsider how notions of taste, goodness, greatness and the auteur may be inherently gendered notions. It will take as a starting point the idea of the 'guilty pleasure': films that women enjoy or that are about women, it seems, are often considered – including by women themselves – to be somehow 'bad' or at least unworthy of inclusion in the canon, despite being wonderful to watch. This workshop will debate these issues, asking whether it is possible or constructive to delineate an alternative, female- oriented canon as well as identifying potentially suitable methodologies and criteria.

MC0024, Ground Floor, Media, Humanities and Technology Building

4B **Actors and Acting**

Chair: Tim Bergerfelder

"To play a part that was, in fact, his [her] own"
Brian Winston, University of Lincoln
Acting on Film - The performer's perspective
Verena von Eicken, University of York
Reviewing James Mason: Criticism, Quality and Performance
Adrian Garvey, Queen Mary, University of London
MC0023, Ground Floor, Media, Humanities and Technology Building

4C Animation In and Outside of the Postcolonial Sphere

Chair: Rajinder Dudrah
Fragments of War and Animation: Arab Women's Documentary Animation
Stefanie Van de Peer, University of St Andrews
Our Own Stories: Themes, Styles and Narratives of African Animations for Children
Lizelle Bisschoff, University of Glasgow
Locating Sub-Saharan African Animation within the Moving Image Discourse
Paula Callus, University of London
Auditorium
Understanding Iranian Animation: Preliminary thoughts on the socio-political forces surrounding Iranian animation and the question of national identity
Reza Yousefzadeh, University of Bournemouth
MC0025, Ground Floor, Media, Humanities and Technology Building

16:45 Refreshments

EMMTEC Gallery Entrance

17:00 Publishers Panel: An informal session on publication in cinema and media

Chair: Anna Claydon
Anna Coatman (IB Tauris)
EMMTEC Auditorium, Ground Floor, EMMTEC

17:45 Close

17:45 Executive Committee Meeting

MC0023, Ground Floor, Media, Humanities and Technology Building

19:30 Conference Dinner, Main Administrative Building

Sunday 21 April 2013

10:00 Parallel Session 5

5A New Visual Networks and Amateur Cinema Studies II

Chair: Joe Andrew
Amateur films and digital histories of South Asia
Annamaria Motrescu-Mayes, University of Cambridge
Family Films
Frank Gray, University of Brighton
Movie Diaries from the Front
Toby Haggith, Imperial War Museum
MC0024, Ground Floor, Media, Humanities and Technology Building

- 5B Film Theory (Re)visited**
Chair: Anna Claydon
 Before Feminist Film Theory: The Story of Women & Film
Clarissa Jacob, Royal Holloway
 A few notes on dialogue, dissent, and offense in the work of Rithy Panh
Hing Tsang, University of Lincoln
 Towards a New Understanding of Audio-Visual Film Theory
Beth Carroll, University of Southampton
 Genre and the Smart Film: a theoretical consideration
Laura Canning, Dublin City University
 MC0023, Ground Floor, Media, Humanities and Technology Building
- 5C CRITICISM STRAND Critics and Alternative Agendas**
Chair: Phil Powrie
 Groping in the dark: Jack Babuscio and the invention of gay film criticism
Andrew Moor, Manchester Metropolitan University
 ‘Why do we sit through the second feature?’ Film criticism and the pursuit of cinephile pleasures in picture houses and flea pits
Melanie Selfe, University of Glasgow
 Outside the Canon: the Film Criticism of Jean Bouillet and the Cultural Politics of Cinephilia in Post-war France
Leila Wimmer, London Metropolitan University
 MC0025, Ground Floor, Media Humanities and Technology Building
- 12:00 Refreshment Break**
 EMMTEC Gallery Entrance
- 12:15 Plenary: BAFTSS Annual General Meeting and Q&A with the Executive Committee**
 EMMTEC Auditorium, Ground Floor, EMMTEC
- 12:45 Plenary: The Critic and the Academic**
Ian Christie, Birkbeck College
 EMMTEC Auditorium, Ground Floor, EMMTEC
- 13:45 Farewell and Conference End**
The Conference Organisers
 EMMTEC Auditorium, Ground Floor, EMMTEC

Abstracts and Biographies

This is the alphabetically listed abstracts and biographies for the speakers at the conference. A short section at the back lists the chairs of panels who are not presenting and the current BAFTSS Executive Committee members (which you may find useful for the AGM on Sunday).

Aasman, Susan

(Re-)writing the history of the home movie in the age of user-generated content

How to write the history of home movies? Taking the familiar route of traditional film history writings would only result in a succinct survey of the best films in terms of, for example, unique footage (i.e. moving images of Anne Frank), the best viewed (YouTube video Charlie bit my finger/ 500.000.000 viewers), or political controversial records (Rodney King tapes). Of course that wouldn't work. However, some serious attempts have been made, like the landmark study *Reel Families* (1995) by Patricia Zimmermann who launched the social history of home movies, or like other written cultural histories concerning the practice of home movie making (Aasman, Schneider, Roepke). All these works are inevitably restricted in their historical periodization owing to their focus on the first half of the twentieth century and on small gauge film formats. Importantly, with the arrival of VHS video, camcorders and new media technologies from the 1970s onwards there has been a strong dynamic in the use, users and technologies of home movie making. These developments remained for a long time absent from the amateur film historiography. Recently though, they are gaining momentum among media scholars particularly because amateur film making has been transformed from a rather marginal practice (in terms of its visible impact on the film culture) to a much more dominant form of popular culture, especially since the web 2.0 enabled millions of people to upload their home movies on the web. In my presentation, I would like to sketch out a possible scenario for such a home movie history that starts from the premise that we need a much more decentered media definition, one that is able to capture changes in the whole media ensemble of generations of users, uses and technologies of home movie making.

Biography

Dr Susan Aasman works as a Senior Lecturer and researcher for the History Department and the Department Arts, Culture and Media at the University of Groningen (the Netherlands). She wrote her PhD-thesis about the cultural history of home movies and is currently working on a new NOW

funded project “Changing platforms of ritualized memory practices: the cultural dynamics of home movies”. She has written numerous articles and books on media historical topics that include amateur film, home movie making, cultural memory, mediatization of politics, autobiographical documentary and first person cinema.

Atay, Ahmet

Changing Landscape of Queer Representations

Due to new marketing strategies and the development of new media technologies, currently we are experiencing a high level of media convergence. At the same time, we are also witnessing the emergence of new voices and visibilities in the U.S and the U.K. media. The creation of niche audience groups for marketing purposes contributed both positively and negatively to the discourse of power and representation. While the emergence of new visibilities, such as ethnic, racial, and sexual minorities, in the mainstream broadcasting celebrated by diverse groups of audience, these groups also were turned into commodities whose bodies can be bought and sold in media market. Even though these new representation have been challenging the status quo by offering the new narratives and depictions, they are also redefining the discourse on representation. Furthermore, media outlets also have been using these new representations as new marketing tools to expand their market share.

In this essay, I compare the representation of ethnic, racial and sexualized bodies in soap operas in the U.S. and the U.K. I argue that these representations are contextually and culturally bounded; therefore, they are distinct. While in the U.S. soap operas most of the non-mainstream characters, ethnic, racial and queer bodies, are seen as the secondary characters and their stories are often sidetracked or received less air time, the U.K based soap operas successfully integrated these characters into a larger narrative structure. I argue that the U.S. soap opera have used the non-mainstream characters as vehicles to gain more audience; however, most of them failed to keep them as regular characters. On the other hand, the U.K soaps have been providing richer, more realistic and diverse representations without making these characters a story devices to attract diverse populations. Therefore, in this paper, I focus on the social and cultural forces that surround these representations and further analyze how changing media landscape has impacting representation of diverse populations.

Biography

Ahmet Atay is Assistant Professor at Wooster College, Ohio. Ahmet can be contacted at: aatay@wooster.edu

Barrow, Sarah

Film Culture/Film Production: Notes from Peru

This presentation explores the thriving culture of film criticism in Peru, and its impact on the articulation of a ‘national’ cinema. The success of film ‘writing’ in Peru since the first battle cries about the need for a more analytical discussion of film style in the 1960s, is arguably at odds with the more hesitant and limited production output from a nation categorised by Chanan as one of the

'smaller' in Latin America. Drawing in part on the seminal work in this area by Middents (2009) who traces the development of film writing in Peru, as well as on other extensive primary research of the histories and socio-political interplays of Peruvian cinema, I focus here on the role that new technologies and social media networks have played in reshaping the cine-criticism landscape in Peru, and in turn the perception of how a national cinema for Peru might be understood.

This paper considers the impact these relatively new online discussion spaces have had on the development of opportunities for increasing awareness of this marginal cinema amongst cinephiles across the globe. At the same time and by way of specific case study, it considers the priorities of the blog edited by 'old guard' critics Ricardo Bedoya and Isaac León Frías (<http://paginasdeldiariodesatan.blogspot.co.uk/>), compares these with its hard copy and online counterparts, and considers the often uneasy relationship between film production and film writing in Peru.

Biography

Sarah Barrow has published on Hispanic cinemas in a number of edited collections and journals, and is completing a manuscript on identity, violence and national identities in Peruvian fiction cinema. She co-edited *50 Key British Films* (Routledge 2008) and was a contributor to *50 Key American Films* (2009). She is co-editor of a new *Encyclopedia of World Cinemas* (Routledge 2013), and is working on a number of transnational projects that explore the relationship between children and cinema.

Dr Sarah Barrow, University of Lincoln sbarrow@lincoln.ac.uk / sarahbarrow789@btinternet.com

Berritta, Georgina

The Use of Technology as a Social Phobia in Contemporary Spanish Thrillers

The concept of a phobia is one which has existed for thousands of years and has made a significant impact on our society and culture, and so, phobias tend to move along with the times in order to reflect changes in society. It is because of their observations on social change that Spanish directors can often create films which stand the test of time within the thriller genre, some notable examples being *Abre los ojos* (Amenábar, 1997) and *[REC]* (Balagueró, 2007). A similarity which both films possess is the fact that they draw attention to society's dependency on technology and fear of technological advancement, which is also a prevailing theme in Cortés' film *Buried* (2010). It is due to this theme that I have focused on these three texts, analysing their use of technology as a phobia, and how change in social attitudes means that this use of technology can achieve a sense of tension within the audience that once could only be achieved by an on-screen supernatural event or a fictitious escaped murderer who kills at random.

I have used the works of Freud (1909) to demonstrate how phobias work psychologically and how this is applicable to a cinematic audience. I have also used Neale (2000) and Balint (1959) to apply my findings on phobias and fears to cinema genres, demonstrating how the use of technological phobias within a film can ultimately make it a successful thriller.

Biography

I am currently a postgraduate student at the Manchester Metropolitan University, undertaking an MA (by research) in Contemporary European Film and Culture.

BFI/BUFVC Postgraduate Students' Workshop

This BAFTSS workshop will provide specialist research advice for postgraduates in film, television and screen studies, enhancing their knowledge of the digital and physical resources offered by the British Film Institute and the British Universities Film and Video Council.

Peter Todd, Research and Enquiries Librarian at the BFI Reuben Library, will introduce delegates to the organisation's collections, while also suggesting strategies that will allow postgraduates to make the best use of these unique resources. Sergio Angelini, The BUFVC's Information and Publications Executive will discuss the organisation's specialist moving image and sound databases. This talk will explore the role played

Peter Todd contact details: Peter.Todd@bfi.org.uk

Sergio Angelini contact details: sergio@bufvc.ac.uk

Bisschoff, Lizelle

Our Own Stories: Themes, Styles and Narratives of African Animations for Children

In this presentation, I will focus on children's animation series, made for African television. I highlight selected examples, and look at how these animations are important in terms of local, indigenous imagery that counters the prevalence of imported programmes for African children. I then place them in a transnational context through their presence at international film festivals.

Examples I will draw on are short animation series produced for children audiences in South Africa (*Takalane Sesame*), Kenya (*Tinga Tinga*), Tanzania (*Tinga Tinga*), Nigeria (*Bino and Fino*), and Ethiopia (*Abebe and Abeba*). These series are examples of edutainment, teaching children things of relevance to their local contexts. They often draw on local folktales, and they recover African histories.

I will also look at the styles of these television series, mostly 2D and 3D computer-generated aesthetics. Often the styles and techniques are rudimentary, which is indicative of the fact that these are nascent industries. Overall, these animations counter the 'Disney-fication' of animation worldwide and emphasise the development of local, indigenous styles.

Lastly, this paper refers to the presence of the films at international film festivals, notably Lola Kenya Screen, the only children's film festival in Africa, and also at Africa in Motion, one of the largest African film festivals outside of Africa. These festivals have been screening children's films to international audiences as a way for them to learn about Africa, to learn from their African counterparts, to watch the programmes that African kids watch, and to enhance visual literacy.

Biography

Lizelle Bisschoff is the founder and director of the annual Africa in Motion film festival in Edinburgh and Glasgow. She is now a post-doctoral research fellow at the University of Glasgow. She has completed a two-year Leverhulme Trust Postdoctoral Research Fellowship in the Centre of African Studies (CAS) at the University of Edinburgh and holds a PhD on African cinema from the University of Stirling (2009), and an MSc in Cultural Studies at the University of Edinburgh (2005). She has published on various aspects of cinema in sub-Saharan Africa, including several peer-reviewed

journal articles and two forthcoming edited collections that deal with underrepresented areas of African and Film Studies. She also regularly sits on juries at African film festivals worldwide.

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Cabezas, Angélica Pino and Valencia-Tobón, Alejandro

Filming global revolutions: How can we make a revolution in filmmaking? Amateur documentary films changing civil society

Recently, people from all over the world have seen how civil societies have used cheap cameras and the Internet to create awareness about their political and social problems. We saw the explosion of amateur “camera bearers” during the rise of the Egyptian people against their dictatorship, or the student protests in public spaces in Chile.

Civil actions to change the reality were filmed by people who did not work in the mainstream media, and probably people that did not even have a technical qualification for a camera. Nevertheless, they were closer, quicker, and more open to make reports that were far from the official discourse than the best-trained technicians from the international news channels.

After these events, the Internet has been transformed into a place to create awareness about different issues and to challenge authorities to claim their rights using their own domestic tools, in this case the camera: From environmental protection for a village in the South of Bolivia or to stop the abuses of Joseph Kony in Africa .

These new civil societies that desire to use cameras and share content by using the Internet are not only attacking their “enemies” in an innovative way, but also they are re-inventing the way in which communication takes place. This process implicitly removes some of the power that the traditional media has, by taking very simple trade-offs: losing quality but sharing faster with a wider access, and sacrificing objectivity by portraying themselves, and other civilians, from their own point of view.

Cameras, then, have become weapons that protect individuals from oppression ; however, how have these processes affected the media discourse and the strategies to produce films about social realities (documentary films)? In this paper we will explore how these new filmmakers are changing the history of media and documentary making.

Biographies

Angelica Cabezas Pino is a Documentary filmmaker, journalist and researcher. Studies in Chile Cuba and UK. Currently finishing an MPhil in Ethnographic Documentary at University of Manchester.

Alejandro Valencia-Tobón

Graduated as a Biologist at the University of Antioquia (2009), and as a Master of Arts in Visual Anthropology with Sensory Media at the University of Manchester (2012). He is currently enrolled on the PhD in Social Anthropology with Visual Media at the University of Manchester.

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Callus, Paula

Locating Sub-Saharan African Animation within the Moving Image Discourse

The aesthetic mutability in animated film derives from a variety of artistic practices and allows for a more overt reference to pictorial qualities that are not exclusively located with the traditions of photographic 'realism'. The animated films of migratory artists further compound this mutability by the different loci of aesthetic and narrative influence that inform their films, exhibiting a tension that results from these disparate sites of influence.

The contrasting examples of the animated films presented in this paper, by Ezra Wube (Ethiopia), Shofela Coker and Ebele Okoye (Nigeria), are diverse animations that make particular use of moving image technologies. Their films exhibit different tensions; between locating their work within a 'tradition' of artistic practice and African filmmaking, and contemporary animation techniques.

Nonetheless, they offer a new perspective on the wider discourses on 'African' animation and are significant to the documentation of a landscape of animation from this continent. The references to these animated films, positioned at the interstices of home and host country, at times described as 'African' and at other times 'Diaspora' can point to the multiple spaces that these films straddle, and consequentially the limitations of fixed concepts. In places these films echo some of the qualities of Naficy's 'accented cinema', whilst also presenting exceptional qualities that fall outside of specific definitions of the transnational.

This premise sets the scene to consider the need for contemporary academic discourses to reflect upon the moving image in light of animation.

Biography

Paula Callus is a senior lecturer at the National Centre of Computer Animation at Bournemouth University. She is currently undertaking a PhD in "Sub-Saharan African Animation" at The School of Oriental and African Studies, University of London, and in the process of creating an archive of African animation. Previous experience in this field includes educational consultancy and training for UNESCO's "Africa Animated" projects and compiling animation programmes for various festivals such as Africa in Motion (Edinburgh), Cambridge African Film Festival, Meknes Animation Festival (Morocco), and Africa at the Pictures (London).

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Canning, Laura

Genre and the Smart Film: a theoretical consideration

While much attention has been paid in recent years to the notion of the 'Smart film' in its structural and thematic scope, and questions asked in relation to the position of Smart film in relation to the idea of post-classical cinema, comparatively little consideration has been given to the place of genre.

My paper proposes to explore two main questions: to what extent can Smart cinema be considered to have a coherent or 'independent' generic status, and how can exploring it in the light of genre theory elucidate its features, influences, contradictions and complexities?

I explore such issues as: what constitutes, a 'Smart film'? How can generic distinctions and similarities between Smart film, classical Hollywood narrative, and art-house cinema be constructed and evaluated? What influences – filmic and other – have assisted the development of Smart film, and what is its place in regards to mainstream film, be it classical or post-classical? What generic sub-groupings are important within the field, and what relationships can we see between more longstanding or stable generic categories and their more mutable Smart film equivalents? What are the political economy underpinnings which have led to its emergence as an industrial category?

While the category remains fluid, investigating Smart film through the prism of genre helps us to hypothesise a definitional structure of its constitutive features, thematic and structural, and thereby to construct a functional taxonomy of Smart film.

Biography

Laura Canning is currently completing a doctoral thesis on Smart cinema and genre at the School of Communications, Dublin City University, where she also lectures. Her research interests include Smart cinema, the modern industrial history of Hollywood, documentary, feminist film criticism, and Irish cinema.

Laura Canning, Dublin City University Laura.canning4@mail.dcu.ie or canning_laura@yahoo.ie

Carroll, Beth

Towards a New Understanding of Audio-Visual Film Theory

Traditional film analysis is insufficient as it too often privileges the visual and fails to understand the transformative power of sound, thus it ultimately proves deficient as it fails to take into consideration the affect the dynamic audio-visual relationship will have on the whole. Song sequences in film musicals are often sites of spectacle and multi-sensory excess: moments of reaching out and touching the audience. Here, music and image are a single entity (one cannot exist without the other) challenging the ocularcentrism found in traditional theory. I will analyse how key numbers from the British film *Billy the Kid* and the *Green Baize Vampire* (1985) demonstrate how the interaction between audio-visual elements induces an essentially haptic experience (a tactile relationship with the film) thereby promoting a sensory based approach utilising micro-analysis.

Theory is increasingly turning towards multi-sensory analysis; however, image's dominance is at the expense of audio-visual understanding. Theorists such as Elsaesser and Sobchack have championed sensory analysis yet they stop short at examining music. I will illustrate how *Billy the Kid*, a musical about a snooker playing vampire that toys with the genre's conventions, can be analysed both visually and more importantly musically to give a haptic reading of its numbers which thus enables an embodied tactile spectatorship through the negotiated space between music and image. Forms of notation (micro-analysis) will help analyse the audio-visual space and argue that the increasing trend towards multi-sensory analyses can and should be applied to music.

Billy the Kid and the Green Baize Vampire. Alan Clarke. UK. 1985.

Thomas Elsaesser and Malte Hagener, *Film Theory: An Introduction through the Senses* (London: Routledge, 2010).

Andrew Goodwin, *Dancing in the Distraction Factory: Music Television and Popular Culture* (Minneapolis: University of Minnesota Press, 1992).

Laura Marks, *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses* (Durham, NC: Duke University Press, 1999).

Vivian Sobchack, *The Address of the Eye: A Phenomenology of Film Experience* (Princeton: Princeton University Press, 1991).

Biography

Beth Carroll is currently studying for her PhD in Spatiotemporal Relations in Song Sequences at the University of Southampton. This thesis, which is funded by the AHRC, explores how space and time are represented both sonically and visually in the musical genre. Further interests include music in films more widely and the recreation of musical numbers virtually.

Claydon, Anna

Deliciously Dreadful: Consumption and the Horror Film

Horror movies and food are a pairing often seen, in a mirror to Kristeva's abjection, the disgust of horror movie food tends to combine the viscosity of both the bloody action and the fleshiness of bodily consumption. Nowhere is this more evident than in the cannibalistic horrors of the most standard of zombie movies or the decadence of extreme eating as horror (for example in Peter Greenaway's *The Cook, the Thief, His Wife and Her Lover*). In this paper, I shall examine the role which taste (both cultural and sensual) plays in horror through an analysis of the Hannibal Lecter films from *Manhunter* and *Silence of the Lambs* to *Hannibal Rising*. In Lecter, the audience witnesses a character for whom the taste for human flesh is both horrific and beautiful, both an aspiration and an aversion and, thus, when audiences struggle against their simultaneous admiration and fear of Hannibal's deadly charm, what they are struggling against is a fundamental issue of tasteful consumption. It is, quite simply, deliciously dreadful.

Biography

My current research projects are in three particular areas: music in film series, disability and the media (with Paul Reilly and Barrie Gunter at Leicester) and crime fictions (with Charlotte Bilby and Jacky Collins at Northumbria). I have lectured at the University of Leicester since 2006 and am Director of IDEoGRAMS (the Interdepartmental Group for Research into the Arts, Media and Society) and the MA Mass Communications.

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Corner, John

Critical Cultures and the 'Play of Difference'

This paper seeks to contribute to the broader discussion of change in critical practices across different cultural spaces. It looks briefly at some key terms in relation to the shifts occurring within

and between distinctive cultures of criticism, a process in which evaluative disjunctions as well as interconnections are emerging. The terms 'play' and 'difference' point to central features of critical discourse, no matter what specific sphere it is located within. 'Play' suggests the dialogic interplay of critical debate but it also indicates 'playfulness', a dimension in which pleasure is an important factor and in which the facetious and the overstated have their place alongside the serious. 'Difference' indicates the sheer variety of responses to cultural work, often leading to 'disagreement' as to meanings and values, pursued critically according to various conventions.

Criticism of whatever kind has a strong epistemological character, concerned with generating knowledge about cultural products, but it also has a marked communicative and psychological dimension too, involving forms of discursive performance which are always at least partly, if sometimes implicitly, about rendering a personal experience to others.

The critical cultures surrounding screen media clearly vary in relation to their formal and generic focus, their codes of 'professionalism' and, perhaps most importantly, their sense of quite who is being addressed and why. The form that the play of difference takes varies accordingly. Recent examples concerning film and television will illustrate aspects of the more general discussion.

Biography

John Corner is Visiting Professor in Communications at the University of Leeds and Emeritus Professor of the University of Liverpool. He has written widely on media theory and forms in his books including *Television Form and Public Address* (Arnold 1995), *The Art of Record* (Manchester 1996) *Critical Ideas in Television Studies* (Oxford 1989), *Theorising Media: Power, Form and Subjectivity* (Manchester 2011) and *Political Culture and Media Genre* (with Kay Richardson and Katy Parry, 2012). His journal articles have appeared in a number of international titles, including *Media, Culture and Society*, *Screen and Television and New Media*.

Das, Ranjana

The ethics and limits of interpretation: Audiencing the 'offense' in offensive comedy

Juxtaposing theoretical perspectives on the ethics of (engaging with) the media, and philosophical-hermeneutic perspectives on the role of tradition and prejudice in interpreting texts, this paper presents a new project with adult audiences of 'offensive' television comedy and more generally, televised offense. The project is interested in ethical conundrums and choices involved in responding to mediated offense where the humour is derived from humiliation and stereotypes. Is it at all possible for audiences to respond to such humour in a way that facilitates emancipatory readings and to make ethical 'corrections' if one will, in the act of interpretation, of a text which, when amusing, draws its humour from the degradation of others. If at all such a possibility exists, what are the limits of interpretation and (where) does the text close possibilities for radically oppositional readings? In beginning to grapple with these questions in the initial phases of this project with audiences, this work-in-progress paper tries to revive and refine a critical-hermeneutic approach to audiences. On the one hand, the issues dealt with in the paper respond to public policy discourses about offensive content in the media, the desire to prevent and protect from offense and the regulation of what might offend. On the other hand, the paper speaks to a host of concerns within communication and cultural studies about the ethics of engaging with media texts, the emotional potential of these moments of engagement, and the socio-political potentials that extend far beyond the moment of consumption.

Biography

Ranjana Das is Lecturer in Media and Communication at the University of Leicester, UK. Her interests lie within audience reception analysis and deal with audiences of a range of media formats – mass and interactive. From 2013, she begins work on a project on the ethics and emotions in audiencing ‘offensive’ comedy, funded by the College of Social Sciences and the Department of Media and Communications at the University of Leicester. She has previously completed research child audiences of fantasy, on a post-doctoral project at the University of Luneburg, Germany, and on users of social networking sites at the London School of Economics. She has contributed to collaborative research on British and European projects dealing with the role of media in the European family, transforming audiences and societies and public attitudes, tastes and standards towards offensive themes in television.

von Eicken, Verena

Acting on Film - The performer's perspective

Film performance, more so than stage performance, raises the question to which extent it is shaped by an actor’s skill, and to which extent it is determined by the technical means of the medium. Film by its very nature fragments an actor’s performance: actors will not always know which part of their body the camera is recording, since often several cameras are used simultaneously, nor how scenes will be edited. This disunified nature of film performance has led to the assumption that film actors have little control over their performance. The representation of their body, face and voice on the screen is often considered primarily as an effect of framing and editing, culminating in the perception that “screen acting is not acting at all, but merely the actor’s repeated presentation of [an] ... image on the screen” (Hollinger, 2006, p. 7).

In my paper, I will compare and contrast these assumptions of film scholars with the experiences of actress Sanda Hüller, who has starred in several high profile German and internationally produced films, as well as being part of the ensemble of the Münchner Kammerspiele, a prestigious German theatre.

I recently interviewed Ms Hüller as part of my PhD project on actresses in contemporary German cinema. Based on her statements, I will argue that the film actor's performance is less affected by the distancing effect of the camera itself, and more by the nature of the preparation and actual enactment of film scenes. Compared to stage acting, which involves a process in which a group of actors come together to create characters and character relationships over the course of several weeks or months, an actor's preparation for a film performance is much more solitary and independent. The performance itself is more spontaneous and yet strongly influenced by the director, the crew and the often unfamiliar filming locations.

By exploring the extent to which film actors have agency over their performance, as well as other factors influencing the way they are represented on the screen, I hope to contribute to the further development of the scholarly discussion of film acting, moving it away from a conception of film actors as passive images that generate meanings beyond their control.

Biography

I am a third year PhD student at the Department of Theatre, Film and Television at the University of York. I research contemporary German film (2000-2012 and ongoing), focusing specifically on a new generation of actresses within the reascent German cinema of the last decade, investigating their performance style in relation to female performers in the history of German cinema, as well as analysing their films with respect to their representations of national identity and the position of women in post-reunification Germany.

References:

Hollinger, K. (2006). *The Actress. Hollywood acting and the Female Star*. New York: Routledge.

Films with Sandra Hüller

Über uns das All/Above Us Only Sky (Germany 2011, dir. Jan Schomburg)

Brownian Movement (Netherlands, Belgium, Germany 2010, dir. Nanouk Leopold)

Requiem (Germany 2006, dir. Hans-Christian Schmid)

Madonnen/Madonnas (Germany 2005, dir. Maria Speth)

Theatre engagements with Hüller

2012: Münchner Kammerspiele

2009: Volksbühne Berlin, Münchner Kammerspiele

2008: Ruhrtriennale (Bochum, Essen, Duisburg)

2007: Münchner Kammerspiele

2002-2006: Theater Basel

Feng, Lin

Weaving the Net: Followers, Fame and Film Criticism in an Inter-Media Era

Although microblog was only introduced in China since the mid-2000, this digital technology has dramatically changed the ways how people receive information and communicate with each other. Today the Chinese microblog operator sina alone has over 368 million registered users, according to the company's latest annual report. The large number of microblog users not only provides a new site for film studios to promote their latest films, but also creates a public site for audiences to actively engage with the film criticism and voice their view to a film. Both behaviours challenge the role of film critics and question the social impact and public engagement of film criticism. This paper takes sina's microblog site as a case study and explores the Chinese film critics' behaviour on and off the site. Rather than regarding the social media challenges the traditional media's position in dispensing film criticism, I argue that in today's Chinese film market the social media and traditional media are interweaved together closely and enhance each other's position in film criticism. In this inter-connected media platform, the size of followership/readership and a film critic's fame not only play a significant role in building the film critic's professional profile and public influence, but also shapes the strategies how films compete the box office through the manipulation of film criticism. As this regards, understanding how the film criticism is operated across social media and traditional media is integrated with a wide range of debate of film critics' professional ethics and their role in film distribution and reception.

Biography

I completed my PhD in Film Studies at the University of Nottingham in 2010, and joined in the Department of Modern Languages at the University of Hull as a Lecturer in Chinese Studies in 2012. My research interests lie in the fields of Chinese-language films, transnational cinemas, star studies, and East Asian popular culture. l.feng@hull.ac.uk

Frick, Caroline

Teach Texas with amateur films

This presentation centers on the outstanding educational projects organized by the Texas Archive of the Moving Image (TAMI) to encourage the use of amateur films of Texas in the social studies curriculum. Founded in 2002 by film archivist and University of Texas at Austin professor Dr. Caroline Frick, the Texas Archive of the Moving Image (TAMI) is a non-profit organization working to discover, preserve, provide access to, and educate the community about Texas' film heritage. TAMI's ever-growing online collection includes a large collection of home movies and amateur films of Texas and by partnering with institutions and individuals across the state, it digitizes and provides web access to several key amateur film collections that offer insight to Texas' history and culture. TAMI encourages the use of such collections in elementary and secondary schools through Teach Texas project, an online collection of educational resources addressing Texas teaching standards through a growing collection of lesson plans and activities that target a range of topics including the oil industry, politics, commerce, geography, and culture. Amateur films discussed in this presentation include the earliest existing footage of Houston, a 1915 Shriners parade through town (Sloane Collection), life on a working farm and ranch on the Texas-New Mexico border in the 1940s (Hunt Family Film Collection), and large scale oil drilling operation in Texas in the 1950s (Jelinek Collection).

Biography

Dr Caroline Frick's research and teaching interests focus upon media history, the evolution of the moving image archiving movement, cross-cultural approaches to historical preservation, and online media libraries. In addition to serving as an Assistant Professor in the Radio-TV-Film Department at The University of Texas at Austin, she is the founder and Executive Director of the Texas Archive of the Moving Image, an organization devoted to the discovery and preservation of media related to the state. TAMI's online library offers thousands of newly discovered historical films and video free of charge via www.texasarchive.org

Garvey, Adrian

Reviewing James Mason: Criticism, Quality and Performance

Typed as the 'fascinating brute' of Gainsborough melodramas such as *The Man in Grey* and *The Wicked Lady*, James Mason was, by some distance, the leading British film star of the 1940s. This period saw the emergence of the 'quality' debate, a significant cultural intervention, in which broadsheet and journal critics praised the realism and restraint of films such as *Brief Encounter* in an attempt to improve national film production and elevate public taste.

While the quality critics were mostly appalled by these sensational films - and the performances within them - they generally praised Mason's work, seeking to distinguish him from his disreputable context. This paper will consider how British film criticism of the period approached the subject of acting and performance, and more specifically, how critics responded to Mason's work and helped to shape his image. I will consider the actor's films in relation to the national film culture and critical orthodoxies of the period, and also look at Mason's own parallel commentary from the time, in his critiques of his work and the wider industry.

Adrian Garvey
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Biography

Adrian Garvey is a PhD candidate at Queen Mary, University of London, researching 'James Mason: Performance, Agency and National Identity'. Prior to this he taught film for over 10 years, mainly at Birkbeck. He has written on film adaptations of television sitcoms, Ken Russell's *The Boy Friend*, and recently contributed entries on film comedy to the Directory of World Cinema: Britain (Intellect, 2012).

Gray, Frank

Family Films

A little researched and little known aspect of screen history is that of the family film. Also referred to as the home movie, it is a very particular mode of representation. It sits within the wider realm of the amateur film and is defined by its origins (produced within a family setting) and content (familiar family rituals and activities such as weddings, parties, holidays and domestic life). First produced on film from the late 1890s and subsequently on video and digital technology, the family film is determined by the domestic use of moving image technology. How should we investigate work of this kind? This paper considers a number of perspectives. The first is an understanding that the family film represents a visualization of a 'performance' of the everyday world that it is underpinned by the parameters of the technology and by particular and recurring subjects, gestures and forms. There is also an understanding that this genre represents an idealized representation of the private, domestic world. Its ideology, as embedded within its modes production and exhibition, works to celebrate life and wellbeing. It avoids the difficult and traumatic aspects of our lives (e.g. death, disease and divorce). Family films are found in all of our public film archives. How do their meanings change by becoming part of an archive collection? Do they start to serve the needs of both specific and generic memory (from a family to the nation's) and as such function as a form of commemoration?

Biography

Dr Frank Gray is the Director of Screen Archive South East (SASE) at the University of Brighton. His research is generally related to the screen collection developed by SASE over the last two decades and particularly focused on Victorian and Edwardian screen culture. The latter engages with popular spectacles and projections of the 19th and early 20th centuries, the uses of the magic lantern, the development of narrative film fiction, the emergence of 'news' on film and the introduction of the concept of cinema. The curation of museum exhibitions on these subjects has provided a popular focus for his research.

Haggith, Toby

Movie Diaries from the Front

During the Second World War a small number of men, usually of officer rank, filmed their experiences while on active service. The obvious attraction of this record is that it occasionally included scenes- such as burials at sea- which gave a candid perspective on warfare that would have been censored by the official military or newsreel cameramen. Just as important is the fact that most amateur reels shot by soldiers, airmen and sailors are a spontaneous, even whimsical account of the cameramen's experiences, much more akin to a personal diary than an official dispatch or newsreel account. Drawing on examples from the film collection of IWM (Imperial War Museums), this presentation will be focussed around these questions: What are the characteristics of amateur film accounts of warfare? How does amateur film differ from the official, professionally shot record of warfare? And, how is the amateur film record of warfare and armed combat of value to the historian?

Biography

Toby is a historian who joined the Imperial War Museum's Film Department in 1988. He has a PhD in Social History from the University of Warwick and has published various essays on film and history. In 2000 he became head of non-commercial access to the film and video collection and responsible for devising the daily Public Film Show programme. In 2001 he started the IWM Film Festival and was closely involved in the creation and recording of the musical tracks on the Museum's DVD release of the digitally restored 1916 film, *The Battle of the Somme*. He is now a Senior Curator in the Department of Research, and is in overall charge of the Film Festival and associated Student Documentary Master Class. He is currently leading the Museum's project to restore and complete the British concentration camp documentary, retrospectively titled, *Memory of the Camps*.

Haylett Bryan, Alice

The Pregnant Protagonist in Contemporary French Horror Cinema

Following many of the conventions of the American postmodern horror film, but with a willingness to move beyond the confines of the genre, contemporary French horror cinema has recently experienced a rebirth in international popularity. Focusing specifically on three films within this 'new wave' of works (Bustillo and Maury's *À l'intérieur* (2007), Gens' *Frontière(s)* (2007) and Laugier's *Saint Ange* (2004)) this paper will explore the implications of the transformation of Clover's masculinised 'Final Girl' into a pregnant woman. Whereas the female protagonists of the American slasher allowed for cross-gender identification and a safe space to experience the 'return of the repressed' I contend that the pregnant woman in contemporary French horror encourages wider ethical and philosophical questions to be raised. Drawing on Kristeva's writing on the maternal and the abject, I will use the figure of the pregnant woman as a potential metaphor for horror cinema, a position situated on the borders between suffering and joy, disgust and beauty, self and other. As a further development to this argument, this paper will also look at the role of the female attacker in these works, arguing that protagonist and antagonist form what Kristeva sees as the two faces of the mother; the abject and the sublime. Yet critically in these films it is not how these two faces oppose each other, but how different female characters can be seen to possess both positions in order to manipulate – as well as to adhere to – the conventions of the genre.

Biography

I am currently a doctoral student at King's College London, researching a thesis on Freudian womb phantasies and the pre-Oedipal love for the mother in international horror and extreme cinema.

I have a BA (Hons) in History of Art from Goldsmiths College and an MA in Contemporary Cinema Cultures from King's College, London.

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Jacob, C

Before Feminist Film Theory: The Story of *Women & Film*

For many students, particularly undergraduates, feminist film theory begins and ends with the work of Laura Mulvey. While it is undeniable that Mulvey's work provides a definitive milestone within the discipline, as well as film studies more broadly, my research examines the earlier writing that took place in the United States, specifically in the pages of the short-lived magazine *Women & Film* (1972-1975). Often dismissed as lacking theoretical rigour or for being too 'sociological', this early feminist film criticism is posited as the essential first steps in creating the fertile soil for the growth of the Women's Film Movement, and what would come to be recognised by the latter half of the 1970s as feminist film theory and criticism. Primarily informed by women's activism and 'Movement' ideologies, *Women & Film* provided a forum for women to articulate their frustration with a macho industry; to identify and critique the sexism in both mainstream and alternative cinema; and to celebrate and support the pioneers of the burgeoning Women's Film Movement. This research is partly inspired by the work of art historian Amelia Jones. During the 1990s, Jones attempted to rescue women's body art of the 1960s and 70s from academic neglect by arguing that despite accusations of essentialism, these artists and their works in fact enacted informed and complex responses to the ambivalent and divergent debates taking place within feminism at the time.

Biography

I am currently a second year PhD candidate at Royal Holloway University of London, under the supervision of Mandy Merck. My Master's dissertation, undertaken at the Courtauld Institute of Art (2011) unearthed the history of the first women's film festival that took place in New York in 1972. I hold a first class degree in History of Art and English Literature from the University of Edinburgh (2009). It was here that I first developed both an academic and personal interest in feminism, under the guidance of several wonderful professors, including Dr Angela Dimitrakaki, Dr Carole Jones and Dr Laura Marcus, and through my encounters with the works of Laura Mulvey, Judith Butler, Kate Millett and Virginia Woolf.

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Johnson, Beth

Shameless and the Critics

Abstract

Biography

Beth Johnson joined Keele University as a lecturer in Film, Visual Theory and English in 2009. Having completed her AHRC funded PhD at Lancaster University in 2008, her research interests and

teaching specialisms include aesthetics, ocularcentrism, screening sexualities, realism, psychoanalysis, the 'cult' and the avant garde in European cinema. She currently teaches on and leads modules in various filmic areas across all degree levels.

Mauro, Daniel

Homeland Mobilized: Politicizing the Home Movies of the US National Film Registry

Amongst archived collections of motion picture materials, home movies occupy an enigmatic position. The National Film Registry of the United States is a high-profile collection which includes home movies and, in the act of collecting, radically reframes the perceived cultural value and politics of the films. Established by the National Film Preservation Act of 1988, the National Film Registry aims to collect films that are “culturally, historically or aesthetically significant” and preserve them in service of maintaining a US film heritage. Yet do the home movies selected represent a “significantly” national symbol? This paper examines the private and public trajectories of the home movies selected for the Registry, arguing that the films are selected with the primary goal of mobilizing particular political narratives according to the ideologies and biases of the National Film Preservation Board and Librarian of Congress. Furthermore, this paper examines the ramifications of such political selections upon the shaping of a US national film heritage. These issues are discussed through three key analyses: 1) an examination of the politics of collecting and canonization in regard to the goals and operations of the Registry as evidenced through publications and accounts of key figures involved in the selection of the home movies; 2) tracings of the trajectories of the individual home movies as they developed from private films into pieces of public history; and 3) a consideration of how the selection of these home movies more broadly affects the construction and consumption of a US national film heritage.

Biography

Daniel Mauro is a Ph.D. Candidate in the Department of Radio-Television-Film at the University of Texas at Austin. He is currently preparing his doctoral dissertation focused on the politics of amateur media. Other research interests include cultural historiography, media archives, digital privacy, and democratic communication. He earned an MA in film and media studies from the University of Kansas and BAs in both English and film and media studies from the University of Rochester. He currently serves as a part of the editorial collective for *The Velvet Light Trap*.

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Miller, Henry

Before the Academy.

This paper considers the development of serious film criticism and scholarship in Britain before the advent of serious academic film journals and the introduction of film into higher education, between the late 1920s and the 1960s. It concentrates on the first university film department in Britain, at the Slade/UCL, founded in 1960–1 with Thorold Dickinson as lecturer, and the publication of research undertaken by its students. I shall reflect on the institutional construction of 'academic' writing subsequently, particularly during the decisive phase in the 1970s, when the legacy of these previous

decades -- particularly in criticism -- was too often written off in the course of problematization. Taking into consideration the present model of research funding and publication, I shall argue that the less self-consciously 'professionalized' model that obtained before has something to recommend it to researchers today, contemplating the era of effective 'pay-to-play'.

Biography

I'm at the point of submitting a thesis on the origins of British film culture at Birkbeck. I am the editor of the forthcoming *The Essential Raymond Durnat* and the author of the forthcoming BFI Classic on *The Lodger*. I wrote the foreword to the second edition of Durnat's *Long Hard Look at Psycho* and contributed in various ways to the BFI's 'Genius of Hitchcock' season. I have published in both academic and non-academic journals including *Film Comment*, *Framework*, *Sight and Sound*, and *The Journal of British Film and Television Studies*. I have taught and Anglia Ruskin University and will teach next year at the University of Cambridge.

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Moor, Andrew

Groping in the dark: Jack Babuscio and the invention of gay film criticism

This paper analyses the role of gay critics in the emergent gay press of the 1970s. Focussing mainly on Jack Babuscio's writing in *Gay News* (and Thomas Waugh's in Toronto's *Jump Cut*) it analyses the way that specific cinematic tastes were developed through journals deriving from the gay community and pitched at their sophisticated sub-culturally positioned readers. This politically engaged critical writing strives to develop cinematic tastes, partakes in 'canon formation', and works through issues of positive and negative representation, while its tenor is very often knowing, camp and humorous.

The paper contrasts the audience-centred view of 'active cinema viewing' in 'community centred' gay film criticism with the 'top down' understanding of popular culture in marxian-psychoanalytic academic film studies at the time. It concludes by arguing that writers like Babuscio are, in Gramscian terms, 'organic intellectuals' and examines the role of 'cinophile' writing more generally, examining the role of the critic in shaping extra-cinematic discourse.

Biography

Dr Andrew Moor is Reader in Cinema History in the English Department at Manchester Metropolitan University. He is the author of *Powell and Pressburger: A Cinema of Magic Spaces* (IB Tauris, London, 2005). With Ian Christie he co-edited *Michael Powell: International Perspectives on an English Film-maker* (BFI, London, 2005) and with Graeme Harper he co-edited *Signs of Life: Medicine and Cinema* (Wallflower Press, London, 2005)

Motrescu-Mayes, Annamaria

Amateur films and digital histories of South Asia

Many argue that the South Asian national memory remains a site of repression within modern history, and that the failure to systematically explore inter-disciplinary research sources has

significantly contributed to current traumas around race, identity and religion. Consequently, researching South Asian history has gradually become the prerogative of visual theorists as much as that of historians: images are now being recognized as historic documents. This paper will explore how current scholarship of modern South Asian history can be supported and advanced by the study of amateur films as primary resources. The case study selected for this paper is India's Partition in 1947, and the research corpus relies on several amateur films held by the Centre of South Asian Studies, University of Cambridge. These films had been recently made available online and, while they function successfully as research topics for digital crowd-sourcing activities and South Asian community networks, they are most valuable when studied as counter-narratives to commercial and governmental visual records of Partition. Made between August and September 1947 these amateur films contain unedited, accidental records of refugee rescue operations and reveal particular policies and traumas informing India's Partition. Their connotative richness and historic significance as records of public, national and imperial memory makes them germane to the understanding, research and teaching of today's British and South Asian identities. It is from this perspective that this paper will comment on how new methodologies in film and digital media are able to connect theories of visual culture to traditional historiographical practices.

Biography

Dr Annamaria Motrescu-Mayes is an Affiliated Lecturer at the University of Cambridge and a Research Associate at the Centre of South Asian Studies, University of Cambridge. She uses her research, publications and graduate teaching to contribute to the field of visual rhetoric and historical studies. She teaches a course on 'Visual rhetoric and modern South Asian history' (<http://karachi.s-asian.cam.ac.uk/visual.html>). She has strong track record in cross-disciplinary academic projects and is currently engaged in collaborative research programmes with British and South Asian scholars of film, visual anthropology and historical studies working in the fields of visual culture and modern South Asian history.

O'Sullivan, Shane

The Economy of Memory

The commercial footage arms of large media corporations control access to a large part of our collective memory and the escalating cost of licensing this footage makes the production of archive-driven historical documentaries increasingly problematic. Drawing on my own recent archive-driven feature documentary *Children of the Revolution* (2011), I will describe the barriers to access I encountered in seeking to re-present the lives of historical figures through widely sourced archive footage. On a broader level, I will also examine public policy towards these repositories of historical evidence and analyse the conclusion of the recent Hargreaves report that copyright licensing in the moving image archive sector "is not fit for purpose in the digital age."

Two contentious pillars of the Hargreaves report seek to widen "fair use" exemptions to copyright and to establish a Digital Copyright Exchange to standardise prices and simplify the licensing process, in line with extended collective licensing in the music industry. Commercial archives argue such measures would kill their industry and that premium pricing is necessary to fund the cataloguing and digitisation of our moving image heritage. While digitisation increases the pool of historical evidence, premium pricing limits its use and inhibits the wide distribution of archive-driven independent films like mine.

As the archive industry protest a bill implementing Hargreaves' recommendations currently before Parliament, I explore the tensions between the cost of digitisation and the cost of licensing and suggest possible solutions to increase public access to our audiovisual history and enhance its use in historical films.

Biography

I am a documentary filmmaker and doctoral student, completing my PhD by Published Works at the University of Roehampton. My thesis is titled *Enemies of the State: Framing Political Subversives in Documentary Film*, an extended analysis of my recent feature documentaries, *RFK Must Die: The Assassination of Bobby Kennedy* (2008) and *Children of the Revolution* (2011). My research explores the strategies a documentary filmmaker can use to re-investigate and re-present the lives of political subversives mythologised by state narratives of terrorism and assassination. I am also the author of *Who Killed Bobby? The Unsolved Murder of Robert F. Kennedy* (Union Square Press, 2008) and have reported for BBC *Newsnight* and *The Guardian*.

A screening of Children of the Revolution also takes place as part of the conference.

Patiniotaki, Emmanouela

Catalysts for the Use of Access Services in Online Education

While Access Services gain ground in the field of Audiovisual Translation (AVT), the need for focus on their educational nature and the ways in which such an implementation in the educational system can be maximized is vital. The massive development that has been noticed lately in Assistive Technology Services (ATS) as well as Online Education has brought Access Services to the foreground attracting audiences that would otherwise have limited or no access to the intended educational material. Although explored both technologically and from an AVT point of view, it seems that research on Access Services used for educational purposes has been isolated to either one or the other field preventing the achievement of purely educational results.

This presentation aims to introduce the background behind a research being conducted since 2011 with an aim to make educational content accessible for students on higher education level, focusing on the provision of AV material. The research has been built on the grounds of the multidisciplinary nature of the topic, combining research from AVT and Translation Studies, Online Education and ATS. To this end, it proposes ways in which educational institutions could overcome the hurdle of making AV material accessible online taking into consideration current educational trends, discusses the functionality of existing technical tools developed to improve accessibility to online material as well as the strategies employed by universities to satisfy such needs and presents a new collective possibility. This presentation will focus on introducing the connection between AVT and Access Services and Online Education with the use of technology.

Biography

Emmanouela Patiniotaki is a graduate of the Department of English and Greek Language and Literature of the Kapodistrian University and holds an MSc in Translation from Imperial College. She is currently conducting her PhD research on Access to the Media with special focus on the satisfaction of educational needs through online environments with the provision of accessible material using various technological means. Miss Patiniotaki has been working as a teacher of English and Greek since 2004 and as a translator, reviewer and localizer since 2006. She entered the

world of audiovisual translation and access services in 2008 and in 2011 she was awarded with the Onassis Foundation Research Scholarship. She is now a member of several associations and an access services volunteer and works as a research and teaching assistant at Imperial College.

Powrie, Phil

Varda's L'Une chante, l'autre pas and unresolved musical utopias

L'Une chante, l'autre pas (1976) is one Varda's least known films, articulating feminist politics of the period with the relationship of two women, one of whom becomes a singer, the other a social worker, but both of whom fight for women's rights. The film has been viewed as subversive of both a 'masculinist' view of the world (Hottell 1999) and of genre (DeRoo 2009). DeRoo shows how the film's musical numbers, much criticized at the time, function as a specifically Brechtian device undermining the genre of the musical that the film, with its 9 musical numbers, could more or less be identified as. The concern of this paper is to take a closer look at the musical numbers in the context of work on the film musical, and in particular to show how they construct a utopia of the everyday, in other words not the closed utopian heterosexual fantasies of the Hollywood musical, but an open, feminist utopia where fantasy and reality coexist and (to paraphrase DeRoo) are 'unresolved'.

Biography

Phil Powrie is Professor of Cinema Studies, University of Surrey . His research focuses on French cinema with a particular emphasis on issues of gender, and more recently, the interface between music and the cinema. He has authored or co-authored ten books, edited or co-edited a further nine, covering both recent French cinema and cinema in the silent period. He has also published over 90 journal articles and book chapters. He established the Association for Studies in French Cinema with Professor Susan Hayward (Exeter) in 2000. Through this association he is Chief General Editor of the only journal world-wide devoted entirely to French cinema, *Studies in French Cinema*. In recognition of his work and services to French cinema, he was decorated in 1999 by the French government and made *Chevalier dans l'Ordre des Palmes Académiques*.

Ragni, Valentina

Audiovisual Translation (AVT) and Second Language Acquisition (SLA): Designing a Reception Study on Reverse Subtitles

What is the role and potential of AVT for foreign language acquisition in the digital era? How does translation interact with learners within the multi-semiotic audiovisual environment? With these fundamental questions in mind, I intend to address one of the least explored audiovisual modes, reverse subtitling. The intrinsic multimodality of AVT and the multi-componential nature of SLA make it difficult to correctly identify and assess the impact of individual factors in the use of AVT for learning purposes. Therefore, before claiming any acquisitional benefits, it is necessary to consider some cognitive concepts involved in the reception of L2 subtitles. In particular, this study concentrates on noticing, i.e. "the registration of stimuli from input" (Ghia 2012: 14). Applying the

notion of salience and a methodology similar to Ghia's study on exposure to standard (L1) subtitles, a test was designed to assess how different translational choices impact on viewer's watching behaviour and memory retention in the reverse condition (L1 audio > L2 subtitles). The talk will focus on the ad-hoc input enhancement through which source-target discrepancies and redundancies were created. Instances of literal and non-literal transfer will be considered, non-equivalence at a lexical, grammatical, textual and pragmatic level (Baker, 1992) will be discussed and examples of the strategies adopted to deal with lack of formal equivalence will be presented.

Biography

Valentina is a PhD student at the University of Leeds currently exploring the potential of AVT in the foreign language classroom, through both the use and the creation of reverse subtitles (L1 audio > L2 subtitles). Her research interests include SLA, the interaction between viewers, translators and the audiovisual product, and some technologies used to explore this interaction, i.e. eye tracking. She graduated cum laude from the School of Interpreters and Translators of the University of Trieste, and completed a MA in Screen Translation Studies at Leeds. She also teaches Italian and works as a freelance translator and proofreader.

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Selfe, Melanie

'Why do we sit through the second feature?' Film criticism and the pursuit of cinephile pleasures

This paper examines the relationship between published film criticism, cinephile practices and the navigation of cinema space in Britain during the 1940s and 1950s. It is widely recognised that young writers on *Movie*, and to a lesser extent *Sequence*, played an important part in promoting British intellectual engagement with popular Hollywood cinema. However, this paper will posit that much of the groundwork for the cinephile revaluing of American film had already been laid by an earlier generation of critics and the filmgoers who followed them. Quality press writers, such as Dilys Powell, Richard Winnington and C.A. Lejuene, are generally noted for their highbrow tastes, but during and after the war these old guard critics championed a number of lower budget Hollywood films, including westerns and crime thrillers. This inspired self-consciously 'serious' filmgoers – many within the growing film society movement – to seek out 'little masterpieces', 'buried' on the programmes of seemingly unpromising cinemas, from respectable suburban picture houses to fleapits.

Drawing on published and archival sources, this talk will briefly outline the mechanisms that positioned mainstream critics as cinephile role models and enabled the use of nationally published criticism for the timely navigation of local viewing options. It will then consider the conflicts encountered by those seeking 'serious' text-centred pleasures within films that were culturally aligned with entertainment and in spaces that favoured different audience pleasures. Could the critically informed viewer successfully navigate the spectrum of available films and venues as a cinephile *flâneur*? And if so, what of the *flâneuse*?

Biographical Note

Melanie Selfe is a Lecturer at the Centre for Cultural Policy Research, University of Glasgow. She is currently working on two projects: an AHRC funded study on support for creative businesses and a cultural history of British film criticism. Work from the latter has been published in *Historical Journal of Film, Radio & Television* (Arnot Robertson v. MGM libel case, 1946-1950, and the evolution of BBC policy on broadcast film criticism) and *Journal of British Cinema & Television* (Circles, columns and screenings: mapping the institutional, discursive, physical and gendered spaces of film criticism in 1940s London).

Sloan, Anna (et al)

Workshop: Guilty Pleasures: Gender and Canon Formation in Film and Television

Last summer *Sight & Sound* released its decennial Top 100 Films list, and once again the list was overwhelmingly dominated by films which were directed by men and, arguably, male-oriented in subject matter. Indeed, 'Films directed by women' were listed as a separate 'genre', and only two of these made it onto the Top 100 list. Although the magazine has made efforts to include more female critical voices than in previous decades, massive signs of gender bias clearly remain in the results. This workshop will reconsider how notions of taste, goodness, greatness and the auteur may be inherently gendered notions. It will take as a starting point the idea of the 'guilty pleasure': films that women enjoy or that are about women, it seems, are often considered – including by women themselves – to be somehow 'bad' or at least unworthy of inclusion in the canon, despite being wonderful to watch. This workshop will debate these issues, asking whether it is possible or constructive to delineate an alternative, female-oriented canon as well as identifying potentially suitable methodologies and criteria.

Similar issues are at stake in relation to the television canon, although such work gets less popular attention than Top 100 film lists. This workshop therefore includes both film and television scholars equally. It will interrogate the similarities and differences between the two media in terms of canonization practices in relation to gender.

In preparation for the workshop, the organizer will conduct an informal online poll of women and their tastes in film and television, and the preliminary results of this survey will be presented. The target audience consists of film and television critics and scholars of all genders. Journalistic criticism in relation to canonization will be particularly emphasized as an issue, as some of the participants are active in film journalism. The workshop will consider what both journalists and scholars can do to break the cycle of male-oriented canonization. It will actively encourage audience participation and group discussion, ensuring that a variety of voices are heard.

Workshop leaders:

Anna Sloan (workshop organizer) is currently a visiting lecturer in Critical and Cultural Studies at the University of Hertfordshire. She completed her PhD in Film Studies at the University of Warwick in 2012. Her PhD thesis, on postwar Hollywood films about American tourists in Europe, considers gendered subjectivities in relation to postcolonial film aesthetics. She is currently in the planning stages of a postdoctoral project on body image, dieting and eating disorders in female film stars of the classical Hollywood era, which will examine how women's body shapes and sizes have historically been inscribed with political and moral meanings.

James Zborowski teaches television, film, media and cultural studies at the University of Hull. His research focuses on issues in film and television aesthetics, and he has written articles on canonical

cinema (*Vertigo*), situation comedy (*The Royle Family*), US 'quality' television (*The Wire*) and British lifestyle television, and has co-written articles on cult/badfilm (*The Room*) and country music lyrics.

Mary Irwin is the Research Fellow on the 2010-13 AHRC-funded project A History of Television for Women 1947-1989 working with Dr. Rachel Moseley and Dr. Helen Wheatley (Warwick) and Dr. Helen Wood and Hazel Collie (De Montfort). In the course of the project Mary has researched and written on television programmes made for women in the early postwar period, representations of working women on the small screen in the 1960s and 1970s and is currently working on women's viewing relationships with romantic television situation comedies of the 1970s and 1980s. Forthcoming work will focus on the exploration of popular historical drama on television such as Granada's 1979 adaptations of Catherine Cookson's 'Mallen' novels and their appeal for female audiences. Mary also has research interests in the areas of postwar British television documentary and contemporary British television drama. She has written and published on BBC drama series *Life on Mars* and is currently working on its follow up *Ashes to Ashes*.

Laura Canning is currently completing a doctoral thesis on Smart cinema and genre theory at the School of Communications, Dublin City University, where she also lectures. Her research interests include Smart cinema, the modern industrial history of Hollywood, documentary, feminist film criticism, and Irish cinema. She also works as a radio broadcaster in Dublin, hosting a weekly show focusing primarily on independent, arthouse and international cinema.

Organized by Anna Sloan (annacsloan@gmail.com)

Tams, Elly

Are you looking at me? The tumblr generation's 'metrosexual gaze'

Taxi Driver was released in 1976, two years after 'Visual Pleasure and Narrative cinema, Laura Mulvey's seminal paper was published (Mulvey 1974). The gaze, in particular the 'male gaze' has been scrutinised from many angles over the three decades since (Bristow, 1993; Augsburg and Gutfreud 2011, Evans and Gamman 1995). And a 'female gaze' has been identified and championed by some, critiqued by others (Tams 2012).

The iconic scene in Scorsese's film, where Robert De Niro's character Travis Bickle stares at himself in the mirror/the camera, pointing a gun in his combat gear and asking nobody in particular 'you talkin' to me?' is the starting point for this paper. Because I argue here that in 21st century culture, which is dominated by social media platforms such as tumblr, youtube and facebook, rather than looking at and 'objectifying' women, young men are far more interested in examining and displaying their own and each other's bodies. The 'tumblr' generation (Tams 2012) (including people of all gender identities) seems intent on looking, in both figurative and real mirrors, at itself. And it invariably likes what it sees. This paper uses masculinity in social media as a focal point in this context, because it is the 'man as object' of the gaze, especially the gazes of heterosexually-identified men, that is not acknowledged adequately in the literature or in common parlance (Tams 2011). Thus looking at *Taxi Driver* using the 'metrosexual gaze' we see a much more 'passive' and self-admiring Travis than before, demanding to know, not if we're talking to him, but if we're looking at him. This scene marks the early stages of a revolution in masculinity and mediated gender identities as a whole.

Biography

Dr Elly Tams is a freelance researcher and writer. Her PhD (2003) and Post-Doc research focussed on gender and work in the creative industries. She founded and ran a social enterprise training women in the music industry in South Yorkshire as an application of her PhD findings. Elly has written a novella about what might have happened if Michel Foucault, the late great homosexual philosopher, had in fact had a daughter.

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Tortoriello Adriana

A Stupenderific Challenge with Stupenderific Potential: Interlingual Subtitling for Children

As in all forms of subtitling, the subtitler must contend with the fact that this is an overt form of translation (House 1977), hence a 'vulnerable' type of translation (Díaz Cintas & Remael 2007). Since the source text is immediately accessible, the subtitler must ensure that the addition of the subtitles, that extra layer superimposed on the source text, does not jeopardise the degree of semiotic cohesion present in the source text (Tortoriello 2011).

Subtitling a children's programme presents the subtitler with an additional series of challenges, due, on a lexico-semantic and visual level, to the nature of the text, and on a pragmatic level, to that of the prospective audience. Moreover, one must not forget that "Source and target texts may diverge from each other quite considerably, not only in the formulation and distribution of the content but also as regards the goals which are set for each, and in terms of which the arrangement of the content is in fact determined." (Vermeer 1989, in Venuti 2004: 229) and that one additional goal is the potential didactic value of the subtitled text.

Biography

A translator, subtitler and lecturer of many years, Adriana Tortoriello is at present a part-time lecturer in Translation and Audiovisual Translation at Imperial College London. Amongst her research interests are the relationship between verbal and nonverbal codes and semiotic cohesion in subtitling, and interlingual subtitling for children.

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Tsang, Hing

A few notes on dialogue, dissent, and offense in the work of Rithy Panh

The Franco-Kampuchean filmmaker has achieved fame through his explosive films that engage with the theme of genocide and its aftermath. His work gives as much space to the perpetrators of violent ideology as it does to individuals who have sought to understand and critique the former. Therefore

his films can also be seen in more general terms as an argument for democratic dialogue that is largely devoid of liberal platitudes which would otherwise aim at consensus. I shall also argue that Panh's notion of dialogue can also be seen as pragmatic in the sense that it does not have recourse to a notion of radical evil. Instead a return to ideas of truth and inquiry might be a more useful way of considering what dialogue might mean, and how criticism is incorporated within this.

I will also argue that Panh's work can be seen as complimentary to recent work within media studies (Winston 2005/2012) and parallel developments within Peircean scholarship (Rauch 1993; Talisse 2011; Misak 1999). Broadly speaking work across several disciplines might offer us a view of democracy which privileges dissent, disagreement, and even offense: consensus and convergence of opinion might be a felicitous result of dialogue rather than being a defining feature. This paper will also consider how Panh and one of the main protagonists in his film integrate their activities as critics and intellectuals with the fact that they acknowledge their status as implicated subjects. This presents us with a view of criticism that provides substantial arguments against what has now become known as "la trahison des clercs".

Selected Bibliography

- Julien Benda 1927 *La Trahison des Clercs*
Cheryl Misak 1999 *Truth, Politics, Morality: Pragmatism and Deliberation*
Panh, Rithy Christophe Bataille 2012 *L'élimination*
Jonathan Rauch 1993 *Kindly Inquisitors*
Robert Talisse 2011 *Democracy and Moral Conflict*
Brian Winston 2005 *Messages*
Brian Winston 2012 *A Right to Offend: Free Expression in the Twenty-first Century*

Biography

Hing Tsang graduated from the National Film and Television School where he specialised in documentary. He went on to work for several years on a mixture of feature films and television documentaries where he worked in a variety of production roles. He completed a PhD at the University of Lincoln under the supervision of media theorists Brian Winston and Sylvia Harvey. The dissertation was an analysis of the documentary practice of Jon Jost, Johan van der Keuken, and Rithy Panh from a Peircean perspective. He currently works at University Campus Suffolk.

His research interests include documentary, Asian Cinema, Post-Colonialism, semiotics, and phenomenology. He is particularly interested in the intersection between experimental art practice and anthropology. He is currently completing a monograph, entitled "The Living Sign" for Mouton de Gruyter, as well as working in collaboration with Peruvian puppeteer Jose Navarro on an experimental digital work centred around body, animal, plant, water and evolution.

Van de Peer, Stefanie

Fragments of War and Animation: Arab Women's Documentary Animation

In this presentation I want to address the function and meaning of short sequences of animation in live-action films. Specifically, I ask what fragments of animation add to a documentary and how they influence the viewing experience.

With the use of film clips, interviews and references to social networking as a platform for experiments with animation in the Middle East, I analyse Dahna Abourahme's *Ein El Hilweh: Kingdom of Women* (Lebanon, 2010) and Soudade Kaadan's film *Damascus Roofs: Tales of Paradise* (2010).

Both documentaries use animation to enhance understanding and deepen engagement with war-related topics and events that are necessarily situated beyond a transnational audience's knowledge and experience. War is a permanent fixture in many films from the Middle East, and it has also determined major developments in cultural expression. My close analysis illustrates the role and function of the hybrid form as a means through which filmmakers and their subjects who have experienced war and trauma, express themselves newly.

This paper will situate the films in the wider context of animation and documentary developments in Syria and Lebanon, and look specifically at the women active in these forms of filmmaking. Interestingly, women are most active in animation in the Arab world, for example with animation studio owner and prize-winning director Sulafa Hijazi and Beirut Animated festival organiser Lina Ghaibeh. I will look at the activities of the most prolific animation studios and at the stylistic developments caused by the 'Arab Revolutions.'

Biography

Stefanie Van de Peer is the research coordinator of the Department of Film Studies at the University of St Andrews. She finished her PhD at the University of Stirling in 2011, on the topic of women in North African cinema. During her PhD she co-directed *Africa in Motion*. She has published articles on the cinemas of the Maghreb and the Middle East, focusing on women behind the camera, and has co-edited a book entitled *Art and Trauma in Africa*, by IB Tauris, also with Lizelle Bisschoff.

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Williams, Melanie

Bring your daughter to the slaughter: reassessing the critical reception of *Ryan's Daughter*

David Lean's previous collaboration with Robert Bolt, *Doctor Zhivago* (1965), had received hostile reviews – and had gone on to become one of MGM's biggest ever money-makers - but that was light criticism compared to that which met *Ryan's Daughter* upon its release in 1970. The critical excoriation to which the film was subjected, culminating in a meeting of the New York Critics' Circle at which Lean was present where the film was deemed 'shit', has often been seen as one of the major contributing factors in Lean's absence from filmmaking for the next 14 years, returning with his final film *A Passage to India* (1984). This paper will re-examine the critical reception of *Ryan's Daughter*, not to suggest that the critics were 'wrong' but to explore how Lean and Bolt's film functioned as a lightning conductor for debates about the future of cinema (tradition versus modernity, big budget versus small, age versus youth, feminine versus masculine) during the cultural moment of the early 1970s.

Biography

Melanie Williams lectures in Film and Television at the University of East Anglia. Her research and much of her teaching focuses on British cinema, particularly in relation to gender issues. I have co-

edited a collection of essays on the British woman's film and I am working on a monograph on David Lean and an edited collection on Ealing Studios, as well as an ongoing project on audience reception of the British domestic drama *Woman in a Dressing Gown* (1957).

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Wimmer, Leila

Outside the Canon: the Film Criticism of Jean Boullet and the Cultural Politics of Cinephilia in Post-war France.

Scholarly work on the historiography of post-war French film culture and cinephilia has mostly focused on Cahiers du cinéma and the New Wave. The purpose of this paper is to challenge this dominant narrative through a discussion of the writings of Jean Boullet. Largely written out of the history of cinephilia and film criticism, Boullet was an openly gay film critic who played a prominent role in the cultural legitimating of the widely critically dismissed horror genre.

After an analysis of the historical neglect of Jean Boullet, and by extension gay cinephilia from canonical accounts of French film criticism, this paper outlines the cultural dynamics of the championing of horror as a critique of the paradigms that sustained the formation of a dominant modernist canon and the culture that sanctioned it. The horror cult may be understood as a response to the traumatic events of decolonization and Algerian war of independence, providing an allegory for the battle between the forces of good and evil and as well as a challenge to anti-homosexual, repressive post-WWII French society with its unleashing of uncontrollable disorder and unfettered desire.

Looking towards the gay liberation of the later 1960s, Boullet's camp aesthetic offered a portent articulation of difference within the context of a repressive cultural and political climate, an articulation that has been obscured yet challenges some of the historical and conceptual assumptions that have underpinned dominant discussions of post-war cinephilia, national film culture and canon formation.

Biography

Dr Leila Wimmer is Senior Lecturer in Film Studies at London Metropolitan University. She is the author of a monograph on *Cross-Channel Perspectives. The French Reception of British Cinema* (Oxford: Peter Lang, 2009).

Winston, Brian

"To play a part that was, in fact, his [her] own"

We now understand all behaviour, off-screen as well as on, as a species of 'performance of a social role' but this does not remove the question of the authenticity of the performances of such roles on-screen in the context of documentary. If ethics only became acknowledged as a central concern in documentary studies this century, the question of acting in documentaries has yet to do so. Only Tom Waugh has seen fit to discuss this with any sort of rigour. In his 1990 essay 'Acting to play

oneself: performance in documentary', he suggests a distinction between 'representational' and 'presentational' performance. Bill Nichols' introduction of the concept of performativity a few years later has had much wider impact. However, he takes 'performativity' away from its Austinian speech-act roots with perhaps the somewhat confusing outcome I suggest above. In this paper, I shall essay a different, more theatrically bounded, approach to the question of 'acting' in the documentary.

Biography

Brian Winston's books on documentary include *Claiming the Real II*, 2005 and *Lies, Damn Lies and Documentaries*, 2000. He has an Emmy for documentary scriptwriting and his latest film -- *A Boatload of Wild Irishmen* on Robert Flaherty -- won the Special Jury Award, British University Film and Video Council, 2012. He has edited *The BFI Documentary Film Book* which is to be published this summer.

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Yousefzadeh, Reza

Understanding Iranian Animation: Preliminary thoughts on the socio-political forces surrounding Iranian animation and the question of national identity.

In this paper, I will present an analytical comparison between the historical development of Iranian New Wave Cinema, the contemporary Iranian fine arts scene and Iranian animation.

I will argue that the practitioners of the Iranian New Wave cinema and fine arts have managed to construct a national identity by developing a unique formal language to address socially and culturally specific issues. An association with a specific geography, particularly in the case of the New Wave Cinema, was a significant determinant of this identity formation.

I argue that for various reasons Iranian animation has never managed to combine these two elements (a formal language and geographic concentration), and therefore has been struggling to either develop an identity or achieve international recognition. More importantly, and compared with New Cinema, fine arts and music, animation has not been able to play a significant role in the shaping of Iranian contemporary culture. In this paper, I will attempt to open up the historical and political context to shed light on the reasons for this lacuna of engagement among Iranian animators.

The emergence of new modes of communication, particularly through the internet, has triggered a significant change in the way art is being universally distributed, received and discussed. I would argue that the condition of Iranian animation is an exception. There are important political and economical reasons behind this situation that I would like to start to examine.

Biography

Reza Yousefzadeh is a lecturer in animation at Bournemouth University. He finished his PhD on the effects of context on socially engaged animation in 2011. His research interests include realism, documentary animation and animation as a subversive mode of practice. He is currently exploring Iranian socially engaged art from the standpoint of subversion and realism. He is also developing ideas for a sequel to his film *Mr and Mrs Mockroach*, an animation that was produced as the practical component of his PhD and addresses the perception and treatment of women in Iran.

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