

Thu 12 th	Event Summary	Lecture Theatre Screenings & Keynotes	SR 6 Strand A	SR 5 Strand B	SR 4 Strand C	SR 3 Strand D	SR 2 Strand E	SR 1 Strand F	Lower Foyer PG Posters
8.45	Conference Registration								Conference Registration Tea & Coffee
9.30	Welcome	Welcome							
10.00	Panel 1	Screening: <i>Peter Watkins & the Playcraft Film Unit</i>	Panel 1a: Retrochrome: Salvaging Colour Images and Practices for the Historical Present (Colour & Film SIG)	Panel 1b: Representing the Unrepresentable (Film and Philosophy SIG)	Panel 1c: Revolutions, Politics, History: The Power of the First Person Documentary	Panel 1d: Aesthetics, Religion, and Film's Fictional Status	Panel 1e: The Politics of Institutions: From Studios to the State		
11.30	Break								Tea & Coffee
12.00	Panel 2		Panel 2a: Other Screens: From CCTV to Videogames	Panel 2b: The Politics of Class, Gender & Society	Panel 2c: Radical Theories	Panel 2d: The Eastmancolor Revolution and British Cinema	Panel 2e: Temporal Revolutions	Panel 2f: Politics in Fantasy & Sci-Fi	
1.30	Lunch								Lunch
2.30	Panel 3	50 th Anniversary Screening: <i>The Big Flame</i>	Panel 3a Revolution in Practice (Practice Research SIG)	Panel 3b Digital Distribution: VOD and Netflix	Panel 3c Sound and Music in Transitional Eras	Panel 3d Decolonising British Film History	Panel 3e An Isolated Culture of Terror: New Research and Practice as Research Perspectives on Canadian Cult Film		
4.00	Break								Tea & Coffee
4.30	Outstanding Achievement Awards (1)	Award Presentation and Q&A: Ken Loach & Tony Garnett							
6.00	BAFTSS Awards + Wine Reception	BAFTSS Awards + Wine Reception							
7.30	Conference Dinner	Conference Dinner (Darwin Conference Suite)							

Fri 13 th	Event Summary	Lecture Theatre Screenings & Keynotes	SR 6 Strand A	SR 5 Strand B	SR 4 Strand C	SR 3 Strand D	SR 2 Strand E	SR 1 Strand F	Lower Foyer PG Posters
8.30	Conference Registration								Conference Registration Tea & Coffee
9.00	Panel 4	BAFTSS Practice Awards Screening 1	Panel 4a: Film Finances: The Role of the Completion Guarantor in Film Production (Screen Industry SIG)	Panel 4b Snapshots of the Sixties: four key British films of the decade (British Cinema & Television SIG)	Panel 4c Gender and Feminism in Contemporary Cinema	Panel 4d Documentary: From Revolutionary Politics to Queer Politics	Panel 4e Stars and the Politics of the Representation	Panel 4f: Gender, Genre and Politics in Greek and Turkish Cinema	
11.00	Break								Tea & Coffee
11.30	Panel 5	Screening: <i>Repented</i> : preview of a new film based on a play by Zimbabwean writer Stanley Makuwe 'Finding Temeraire'	Panel 5a Blurred Histories: Memory Work and Innovation in German-language Screen Practices (German Screen Studies SIG)	Panel 5b British Women Amateur Filmmakers: Innovative Visual Narratives and Early Colour Films (Amateur Cinema SIG)	Panel 5c Politics, Technology and Aesthetics in Chinese Cinema	Panel 5d Animation: Technology, Adaptation and Advertising	Panel 5e The Internet and Digital Technology in Asia	Panel 5f TV Politics	
1.00	Lunch								Lunch
2.00	Outstanding Achievement Awards (2)	Award Presentation & Keynote: Prof. Susan Hayward							
3.00	AGM	BAFTSS Annual General Meeting							
4.00	Break								Tea & Coffee
4.30	Panel 6	BAFTSS Practice Awards Screening 2	Panel 6a: Animation: Politics and Technology (Animation SIG)	Panel 6b: Queer Identities, Festivals and Archives	Panel 6c: British Cinema	Panel 6d: African Cinema	Panel 6e Film Music	Panel 6f The Politics of Race	
6.00	Conference End	Conference Farewell							

BAFTSS CONFERENCE SCHEDULE:
PANEL BREAKDOWN

PANEL 1 (THURSDAY 12TH, 10-11.30)

Panel 1a: Retrochrome: Salvaging Colour Images and Practices for the Historical Present (Colour & Film SIG)

Chair: Carolyn Rickards

- i. VistaVision Now: Sensing Large Format Colour Cinematography (Steven F. Roberts, University of Bristol)
- ii. Transient Colours and the Discontinuity of Photographic Time in Voyage Narratives (Liz Watkins, University of Leeds)
- iii. A Colour Box: Conservation and Representation of Colour Films in Restoration and Remastering (Kieron Webb, BFI National Archive)

Panel 1b: Representing the Unrepresentable (Film and Philosophy SIG)

Chair: Karolina Jurdeczka

- i. Tentacular Bodies: Posthuman Spectatorship and Lucile Hadzihalilovic's *Evolution* (2016) (Joseph Jenner, Kings College London)
- ii. Distinguishing the undistinguishable: invisible difference in narrative film (Dominic Lash, University of Bristol)
- iii. The Impossible Alternative to Capitalism in *The Big Short* (Teet Teinema, University of Warwick)

Panel 1c: Revolutions, Politics, History: The Power of the First Person Documentary

Chair: Anna Gutowska

- i. Appropriation, Pastiche and Homage: Like a Flaneur on Sunday (a.k.a. *Le Moulin*, 2015) Like an Essay Film but Not (Kiki Tianqi Yu, University of the West of Scotland)
- ii. Father-land: Troubling Dialogues in a Divided Island (Kayla Parker, University of Plymouth)
- iii. Politically Incorrect: New Technology and Discourse in *San Sabba* (Romana Turina, University of York and University of Greenwich)

Panel 1d: Aesthetics, Religion, and Film's Fictional Status

Chair: Catherine Wheatley

- i. Fictional Interludes within the Factual Frame of the Documentary (Bruce Eadie, Birkbeck)
- ii. Belief without Belief: The Paradox of Film Fiction in *Killing of a Sacred Deer* (David Sorfa, University of Edinburgh)
- iii. The Changing Status of Early Passion Plays: Profilmic, Illustrative, and Imaginary (Mario Sluga, Ghent University)

Panel 1e: The Politics of Institutions: From Studios to the State

Chair: Mattias Frey

- i. Sexual Revolution: Framing Nikkatsu Roman Porno (Irene González-López, Kingston University)
- ii. Andy Vajna Makes Cinema Great Again – Nationalist Film Funding in Illiberal Hungary (Gábor Gergely, University of Lincoln)
- iii. Sorry Baby and If You Are the One: The Interaction with Propaganda Campaign, Taboo Subject Matters and Regulatory Authority in Feng Xiaogang's New Year Celebration Films (Qi Ai, University of Nottingham)

PANEL 2 (THURSDAY 12TH, 12-1.30)

Panel 2a: Other Screens: From CCTV to Videogames

Chair: Cecilia Sayad

- i. A Question Concerning Technology: Harun Farocki's *Parrallel I-IV* (Laura Lux, Kings College London)
- ii. The Aesthetics of the Indie Game (Darius Malek, Canterbury Christ Church University)
- iii. The Flexible Urban Imaginary: Post-industrial Cities in *Inception*, *The Adjustment Bureau* and *Doctor Strange* (Nick Jones, University of York)

Panel 2b: The Politics of Class, Gender & Society

Chair: Rachel Velody

- i. From Sujata to Kachara: Decoding Dalit Representation in Popular Hindi Cinema (Vishal Chauhan, Birmingham City University)
- ii. Suburbia in Uproar – The Depiction of Suburbia in American Cinema of the 2000s (Sven Weidner, University of Bamberg, Germany)
- iii. The Radical *Stances à Sophie* (Elizabeth Miller, Kings College London)

Panel 2c: Radical Theories

Chair: Sara Janssen

- i. Peter Watkins and the Commune: Self-Organisation and Self-Reflexivity (Jon Hackett, St Mary's University)
- ii. Promethean Rhythm: An Accelerationist Aesthetics in Dziga Vertov's *Man with a Movie Camera* and Luc Besson's *Lucy* (Laurence Kent, Kings College London)

Panel 2d: The Eastmancolor Revolution and British Cinema

Chair: Sarah Street

- i. "Art is Either Plagiarism or Revolution": The Early Adoption of Eastmancolor in 1950s British Cinema (Keith M. Johnston, University of East Anglia)
- ii. Transitions and Transformation in British Horror Cinema of the 1960s (Paul Frith, University of East Anglia)
- iii. Sixties Colour Films and British Wartime History (Carolyn Rickards, University of Bristol)

Panel 2e: Temporal Revolutions

Chair: Joseph Jenner

- i. Renarrativising the Nation: Dementia, Wandering and Singapore Cinema (MaoHui Deng, University of Manchester)
- ii. The Cinephilic Politics of Time in Paul Thomas Anderson's *The Master* (Karolina Jurdeczka, Kings College London)

Panel 2f: Politics in Fantasy & Sci-Fi

Chair: Ana Maria Sapountzi

- i. Cinema and Commercial Space Tourism: The Politics of Escapism (Bernadette Salem, Lancaster University)
- ii. Sparkles and Sinew: The Political Afterlife of the 21st Century Vampire (Sorcha Ní Fhlainn, Manchester Metropolitan University)
- iii. The Politics of Gender in the Post-apocalyptic World: Negotiating Femininity in *The Walking Dead* (Marta F Suarez, Liverpool John Moores)

PANEL 3 (THURSDAY 12TH, 2.30-4)

Panel 3a: Revolution in Practice: Activism, Materiality and Aesthetics (Practice Research SIG)

Chair: Agnieszka Piotrowska

- i. Disability Activism through Filmmaking (Catalin Brylla, London School of Film, Media and Design)
- ii. Film of Dust: Marks of History (Stuart Moore & Kayla Parker, University of the West of England / University of Plymouth)
- iii. Nothing Sacred: Translating Angela Carter's Transgressive Japanese Writings to Film (Charlotte Crofts, University of the West of England)

Panel 3b: Digital Distribution: VOD and Netflix

Chair: Lydia Papadimitrou

- i. Aggregate, Filter, Curate: VOD's Challenge to Film Criticism (Mattias Frey, University of Kent)
- ii. The Revolution Will Be Privatised: Recommendation Engines and the Emergence of a New Ancillary Audience Data Industry (Melanie Selfe, University of Glasgow)
- iii. The Tourist Gaze: Global Portals and National TV Drama (Robert Watts, University of Manchester)

Panel 3c: Sound and Music in Transitional Eras

Chair: Julie Wright

- i. The Revolution Will Be Sung: Musical Television Series and the Disruption of Genre (Lisa Duffy, Queen Mary University of London)
- ii. *La Crise est finie* (Robert Siodmak, 1934): American, French and German Styles in the Coming of Sound (Phil Powrie & Marie Cadalanu, University of Surrey)
- iii. 'I Would Like to Be Known as a Serious Actress': Negotiating Performance, Training, and Labour throughout the Transition to Sound (Jennifer Voss, De Montfort University)

Panel 3d: Decolonising British Film History

Chair: Jonathan Murray

- i. Touching Earl Cameron (Lawrence Napper, Kings College London)
- ii. 'It's a National Job, Corky!': Settler Coloniality and the End of Empire in *The Overlanders* (1946) (Stephen Morgan, Kings College London)
- iii. Sapphire's Daughters: 'Honour' Violence, Muslims and British Film History (Kulraj Phullar, Kings College London)

Panel 3e: An Isolated Culture of Terror: New Research and Practice as Research Perspectives on Canadian Cult Film

Chair: Marta Suarez

- i. Tax Shelter Terrors: Hidden History of Canadian Cult Cinema (Xavier Mendik, Birmingham City University)
- ii. Figures in the Landscape: The Politics of Wilderness in Canadian Film (Jennifer Wallis, Queen Mary University of London)
- iii. 'The Night the Power Failed...': Queer(y)ing the Politics of Identity in 1970s Canuxploitation Cinema (Robin Griffiths, University of Gloucestershire)

PANEL 4 (FRIDAY 13TH, 9-11)

Panel 4a: Film Finances: The Role of the Completion Guarantor in Film Production (Screen Industry SIG)

Chair: Andrew Spicer

- i. Film Finances and the British Film Industry in the 1950s (James Chapman, University of Leicester)
- ii. Film Finances and British Producers in the 1950s: A Financial History of Romulus Films' *Women of Twilight* (1952) and *Cosh Boy* (1953) (Jenny Stewart, University of Leicester)
- iii. Film Finances in the 1960s: The American 'Runaways' That Ran Away (Llewella Chapman, University of East Anglia)
- iv. Film Finances Goes to Hollywood (Charles Drazin, Queen Mary University of London)

Panel 4b: Snapshots of the Sixties: Four Key British films of the Decade (British Cinema & Television SIG)

Chair: Philip Drummond

- i. *Tom Jones* (1963): a Watershed Moment in 1960s British Cinema (Duncan Petrie, University of York)
- ii. Beatles for Sale: *Help!* (1965) and British Advertising Culture in the 1960s (Richard Farmer, University of East Anglia)
- iii. 'Cooling Down in Middle Age': Late-1960s Northern Ennui in *Charlie Bubbles* (1967) (Melanie Williams, University of East Anglia)
- iv. Sixties Filmmaking on the Margins: Maurice Hatton's *Praise Marx and Pass the Ammunition* (1968) (Laura Mayne, University of York)

Panel 4c: Gender and Feminism in Contemporary Cinema

Chair: Lavinia Brydon

- i. Rape, Violence and Feminism in Angelina Nikonova's *Twilight Portrait* (2011) (Adelaide McGinity Peebles, University of Manchester)
- ii. The Obscene, the Mean and a Tic Tac: Zizek's Obscene Supplement and Politics in *Mean Girls* (2004) (Charlotte Bence, The Royal Central School of Speech and Drama)
- iii. Doing Dressage: Reading Accounts of 'Me Too' against the Fashioning of Female Stars in Contemporary Hollywood (Rachel Velody, University of Creative Arts Epsom)

Panel 4d: Documentary: From Revolutionary Politics to Queer Politics

Chair: Annamaria Motrescu-Mayes

- i. One for All: First Person Films from the Egyptian Revolution (Alisa Lebow, University of Sussex)
- ii. Intimate Media: New Queer Documentary and the Sensory Turn (Jeffrey Geiger, University of Essex)
- iii. Queer Love on Screen: Documentary Impulse and Utopian Longing in *When We Are Together We Can Be Everywhere* (Sara Janssen, University of Kent)

Panel 4e: Stars and the Politics of the Representation

Chair: Sven Weidner

- i. Under the Cherry Moon: An Alternative Black Superstar in *A Film by Prince* (Julie Lobalzo Wright, University of Warwick)
- ii. 'Love, Lust and Liz': Fan Discourse and Representational Politics of *Cleopatra* (1963) (Agata Frymus, University of York)
- iii. Expressing Otherness through Objects and Surfaces: Laurence Olivier's Queer Mr. Darcy in Robert Z. Leonard's *Pride and Prejudice* (1940) (Ana Maria Sapountzi, University of St Andrews)

Panel 4f: Gender, Genre and Politics in Greek and Turkish Cinema

Chair: Sabina Mihelj

- i. Minimalist Melodrama: Muted Confrontations at Times of Crisis in Athanasios Karanikolas' *At Home* (2014) (Lydia Papadimitriou, Liverpool John Moores University)
- ii. Emotion as Revolution: Political Filmmaking in 1960s Turkey (Emre Çağlayan, Newcastle University)
- iii. The Politics of Melancholy in Theo Angelopoulos' *Alexander the Great* (Vangelis Makriyannakis, University of Edinburgh)
- iv. Hopping from Television to Online Platforms: Gender and Sexuality in Drama Series Productions in Turkey (Elif Akçalı & İrem İnceoğlu, Kadir Has University)

PANEL 5 (FRIDAY 13TH, 11.30-1)

Panel 5a: Blurred Histories: Memory Work and Innovation in German-language Screen Practices (German Screen Studies Network SIG)

Chair: Mario Sluga

- i. Nazi Vampires: Memory as Fantasy (Marina Durnin, University College Cork)
- ii. The Impact of Media Technology on the Politics of German Museums and Their Representation of the German Democratic Republic (Ivor Bolton, University of Birmingham)

Panel 5b: British Women Amateur Filmmakers: Innovative Visual Narratives and Early Colour Films (Amateur Cinema SIG)

Chair: Anna Gutowska

- i. Webs of Production and Cultural Practice (Heather Norris Nicholson, University of Huddersfield)
- ii. Resisting Colonial Gendering while Domesticating the British Empire (Annamaria Motrescu-Mayes, University of Cambridge)

Panel 5c: Politics, Technology and Aesthetics in Chinese Cinema

Maohui Deng

- i. An Introduction of Film Technology in China's Cultural Revolution (Zhaoyu Zhu, Kings College London)
- ii. Have You Ever Been to Flowing Wheat: Cinematic Space in Low-budget Chinese Feature Film and Case Study on *Kaili Blue* (Xiaochu Wu, University of Oxford)
- iii. A Chinese Copy: Technicolor in Beijing (Kirsty Sinclair Dootson, Yale University)

Panel 5d: Animation: Technology, Adaptation and Advertising

Chair: Christopher Holliday

- i. Rebels without a Plot: Adapting the Unadaptable in *The Lego Movie* and *The Emoji Movie* (Sam Summers, University of Sunderland)
- ii. 'The Germ of the Big Idea': The Shared Origins of Animation and Filmed Advertising in Britain (Malcolm Cook, University of Southampton)
- iii. Revolutions/Mutations: Animation, Virtual Reality, Low Definition and Post-Modern Commitment (Vito Zagarrìo, Università Roma Tre)

Panel 5e: The Internet and Digital Technology in Asia

Chair: Bernadette Salem

- i. Iski Topi Uske Sar: The Transnational Language of User-Generated Content (Souraj Dutta, University of St Andrews)
- ii. Internetisation of the Chinese Film Industry: From Perspectives of Film Distribution (Jinuo Diao, University of St Andrews)
- iii. Reframing Chinese Queer Cinema in the Digital Era: The Cultural-Political Implications of the 'Queer Micro-film' (Qi Li, Kings College London)

Panel 5f: TV Politics

Chair: Belén Vidal

- i. The Communist Television Revolution (Sabina Mihelj, Loughborough University)
- ii. “Who’s the Real Monster?”: Social Criticism and Gender Politics in *Penny Dreadful* (Anna Gutowska, Linnaeus University, Sweden)
- iii. Jonathan Pine Pining to Be James Bond: Gender Identities and Politics in *The Night Manager* (2016) (Jonny Murray, Edinburgh College of Art)

PANEL 6 (FRIDAY 13TH, 4.30-6)

Panel 6a: Animation: Politics and Technology (Animation SIG)

Chair: Sam Summers

- i. Women in Irish Animation: Assessing the Progress of Gender Parity in Production and Representation (Ciara Barrett, NUI Galway)
- ii. Digital Hollywood, Computer-Animated Effects and the Technology of Postfeminism (Christopher Holliday, Kings College London)
- iii. Technological Progress as Narrative Constant in the Animated Worlds of Smallfilms: *Ivor the Engine*, *Noggin the Nog*, and *Clangers* (Chris Pallant, Canterbury Christ Church University)

Panel 6b: Queer Identities, Festivals and Archives

Chair: Andrew Moor

- i. From Europe with Pride: Heritage, Community, and Queer Moves (Belén Vidal, Kings College London)
- ii. ‘Revolution Sometimes Happens because Everyone Refuses to Go Home’: Politics and Revolution at Queer Film Festivals.’ (Theresa Heath, Kings College London)
- iii. R.W. Paul’s Drag Race? Cross-Dressing in Early British Cinema (Chris O’Rourke, University of Lincoln)

Panel 6c: British Cinema

Chair: Julian Petley

- i. Shady on Both Sides of the Street: Hollywood-in-Soho (Jingan Young, Kings College London)
- ii. The Housing Crisis on Film: Changing Perspectives in Production and Distribution from *Cathy Come Home* (1966) to *Dispossession - The Great Social Housing Swindle* (2017) (Anna Viola Sborgi, Kings College London)
- iii. Lorenza Mazzetti: Escape from 1956 (Henry K. Miller, Slade School of Fine Art)

Panel 6d: African Cinema

Chair: Dominique Carlini-Versini

- i. Singing for Timbuktu and Kinshasa: Intermedial Voices in African Cinema’s Digital Revolution (Katy Stewart, University of Sheffield)
- ii. Migrating Melodies: Music and Narratives of Dislocation in African Film (Alexander Fisher, Queens University Belfast)

Panel 6e: Film Music

Chair: Phil Powrie

- i. Music and Death in the Soviet Revolutionary Film (Lindsay Carter, University of Bristol)
- ii. Refraining from the Refrain: Adaptive Processes in Music across Media (E. Anna Claydon, University of Leicester)

- iii. The Wright Shuffle: Obsolete Sound Technologies, Memory, and Nostalgia in *Baby Driver* (Eleonora Sammartino, Kings College London)

Panel 6f: The Politics of Race

Chair: Agata Frymus

- i. Arrested Movement in South Los Angeles: Disorientation and Incrimination in *Bush Mama* (1976) (Alex Pavey, University of Portsmouth)
- ii. *She's Gotta Have It* (2017): Spike Lee and the Commodification of Black Culture (Ruth Doughty, Liverpool John Moores University)
- iii. The Politics of Race in British Cinema of the 1960s: *Dutchman*, *Leo the Last*, and the Black Short Film (Philip Drummond, New York University in London)

SCREENINGS

Peter Watkins & the Playcraft Film Unit (Tim Jones, Christ Church University, 29min)

Chair: Matthew Gibson

The Big Flame (1968, d.Ken Loach, p.Tony Garnett, 85min)

Chair: Brian Winston

Repented: preview of a new film based on a play by Zimbabwean writer Stanley Makuwe 'Finding Temeraire' (Agnieszka Piotrowska, University of Bedfordshire, 53min)

Chair: Charlotte Crofts.

BAFTSS Practice Awards Screening 1

Chair: Agnieszka Piotrowska

- *Her Name in My Mouth* (Onyeka Igwe University of the Arts London, 6min)
- *Asunder* (Esther Johnson, Sheffield Hallam University, 72min)
- *The Crossing* (Shreepali Patel, Anglia Ruskin University, 14min)

BAFTSS Practice Awards Screening 2

Chair: Charlotte Crofts

- *Faces We Lost* (Piotr Cieplak, University of Sussex, 61min)
- *Found Landscape, Two Cameras, Machine Space* (Stephen Connolly, University of Kent, 24min)

SPECIAL EVENTS

BAFTSS Outstanding Achievement Award Presentation and Q&A with Ken Loach & Tony Garnett

BAFTSS Awards + Wine Reception

- Presentation of the awards for Best Monograph, Best Edited Collection, Best Journal Article, Best Doctoral Student Article or Chapter and Best Research by Practice.

BAFTSS Outstanding Achievement Award Presentation & Keynote: Prof. Susan Hayward