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<td>08:45</td>
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<td>Panel 1a: Retrochrome: Salvaging Colour Images and Practices for the Historical Present (Colour &amp; Film SIG)</td>
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<td>Panel 1b: Representing the Unrepresentable (Film and Philosophy SIG)</td>
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<td>Panel 1c: Revolutions, Politics, History: The Power of the First Person Documentary</td>
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<td>Panel 1d: Aesthetics, Religion, and Film’s fictional Status</td>
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<td>Panel 1e: The Politics of Institutions: From Studios to the State</td>
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<td>Outstanding Achievement Awards (2)</td>
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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 Teinemaa, 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 Slugan, 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 2a: Other Screens: From CCTV to Videogames
Chair: Cecilia Sayad
i. A Question Concerning Technology: Harun Farocki’s Parallel 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 Ni 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
1. Film Finances and the British Film Industry in the 1950s (James Chapman, University of Leicester)
2. 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)
3. Film Finances in the 1960s: The American ‘Runaways’ That Ran Away (Llewella Chapman, University of East Anglia)
4. 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
2. Beatles for Sale: *Help!* (1965) and British Advertising Culture in the 1960s (Richard Farmer, University of East Anglia)
3. ‘Cooling Down in Middle Age’: Late-1960s Northern Ennui in *Charlie Bubbles* (1967) (Melanie Williams, University of East Anglia)
4. 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
2. 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)
3. 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
1. One for All: First Person Films from the Egyptian Revolution (Alisa Lebow, University of Sussex)
2. Intimate Media: New Queer Documentary and the Sensory Turn (Jeffrey Geiger, University of Essex)
3. 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
1. Under the Cherry Moon: An Alternative Black Superstar in *A Film by Prince* (Julie Lobalzo Wright, University of Warwick)
3. 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 Slugan

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)

*(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 Zagarrio, 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)

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 (Belen 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