

BAFTSS ECR PANEL: 'APPLYING FOR FELLOWSHIPS, LECTURESHIPS AND POST-DOCTORAL ROLES'

The panel will be hosted live on Microsoft Teams on Wednesday, 7 April 2021, from 4.30 – 5.45 pm.

It will be followed from 6-7pm by the special event '**Independent Miss Craigie**' (see overleaf).

Each guest will speak for 5 minutes, followed by a Q&A with all conference participants.

Speaker biographies:



Dr. Gábor Gergely is a senior lecturer in film studies at the University of Lincoln. He works on European cinemas, representations of foreignness in Hollywood cinema, and industry regulation, film funding and anti-Semitism and racial nationalism in Hungarian film. His publications include the monograph *Hungarian Film 1929-1947* (Amsterdam UP, 2017). He is the editor, with Susan Hayward, of the forthcoming *The Routledge Companion to European Cinemas*. His next book is *Schwarzenegger: Uses of the Foreign Film Star* (Palgrave, 2021).



Dr. Catherine Lester is Lecturer in Film and Television at the University of Birmingham. Her monograph *Horror Films for Children: Fear and Pleasure in American Cinema* will be published in late-2021 by Bloomsbury. This work developed out of a PhD thesis at the University of Warwick, where she also worked as a sessional tutor from 2014-18, in addition to delivering sessional teaching at the University of Worcester in 2017. Prior to doctoral study she worked briefly in academic publishing and children's book publishing. She has published articles and chapters on children's television horror anthologies, villainy and gender in *Frozen*, and is currently editing a collection of essays on *Watership Down* (1978) for Bloomsbury's Animation: Key Films/Filmmakers series.



Vesna Lukic is a visual artist, documentary filmmaker and a Lecturer in documentary film at Middlesex University in London. She completed her PhD studies at the University of Bristol in 2019. Her doctoral, practice-as-research project entitled 'The River Danube as a Holocaust Landscape: Journey of the Kladovo Transport' comprised a documentary film (*Two Emperors and a Queen*) and a written thesis, and is instrumental in positioning her artistic practice in an academic context. *Two Emperors and a Queen* (2018) has been screened internationally in different educational, museum and cinematic settings. As a practitioner-researcher Vesna is particularly interested in film as a mode of interdisciplinary research, with special reference to Holocaust representation, memory, landscape and temporality. Her work has been published in the *Journal of Contemporary Archaeology*

(2018), *Journal of Media Practice and Education* (2019) and *Screenworks* (2019) and she regularly presents at international academic conferences, most recently Visible Evidence in Los Angeles.



Dr. Clive Nwonka is a Lecturer in Film and Literature at the University of York and a Visiting Fellow in Race, Culture and Inequality at the London School of Economics and Political Science. His academic research covers Black British and American film, literature, and diversity policy in the UK film industry. He is Co-Editor of the book *Black Film British Cinema II* (MIT/Goldsmiths Press) and the author of the forthcoming book *Black Boys: The Social Aesthetics of British Urban Film* (Bloomsbury). His research has been published in academic journal such as *Sociology, Cultural Sociology, Media, Culture and Society* and *Ethnic and Racial Studies*. Beyond academia, he has also written for *The Guardian* and has appeared on BBC Front Row, ITV News and CNN.

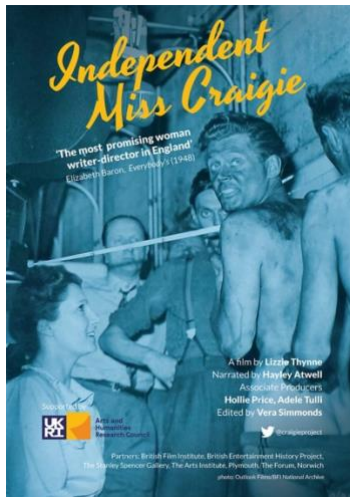


Professor Sarah Street is Professor of Film at the University of Bristol, UK. She has published extensively on British cinema with books including *British National Cinema* (1997) and *Transatlantic Crossings: British Feature Films in the USA* (2002). For several years she has been researching the impact of color film technologies, aesthetics and culture. Her publications on colour films include *Colour Films in Britain: The Negotiation of Innovation, 1900-55* (2012, winner of the BAFTSS book prize 2014), and two co-edited collections (with Simon Brown and Liz Watkins), *Color and the Moving Image: History, Theory, Aesthetics, Archive* (2012) and *British Colour Cinema: Practices and Theories* (2013). Her latest books are *Deborah Kerr* (2018) and *Chromatic Modernity: Color, Cinema, and Media of the 1920s* (2019, co-authored with Joshua Yumibe; winner of Kovács book prize, SCMS 2020). Her latest project is as Principal Investigator on a 5-year European Research Council Advanced Grant *STUDIOTEC: Film Studios: Infrastructure, Culture, Innovation in Britain, France, Germany and Italy, 1930-60*.

SPECIAL SCREENING EVENT 'INDEPENDENT MISS CRAIGIE'

This event is supported by the Arts and Humanities Research Council as part of the project: *Jill Craigie: Film Pioneer* and will be hosted live on Microsoft Teams on Wednesday, 7 April 2021, from 6 – 7pm.

The event is sponsored by the British Film and Television SIG and will feature excerpts from the feature documentary '**Independent Miss Craigie**', with discussion and Q&A from filmmakers Lizzie Thynne (University of Sussex) and Hollie Price (University of Sussex).



Dubbed 'Britain's first woman director' in the publicity around her films of the 1940s, Jill Craigie's work combined drama and documentary, polemic and humour to imagine a new Britain in the work of World War 2. She tackled new subjects for the cinema such as equal pay (*To Be A Woman*, 1951), town planning (*The Way We Live*, 1946) and artists at work (*Out of Chaos*, 1944). *Independent Miss Craigie* explores the production, distribution and reception of her films. By drawing attention to how these contexts affected their form and the director's public profile, it aims to interrogate dominant discourses about talent, creativity and authorship which underpin both the film industry and some film histories.

A link to view the film will be made available to BAFTSS attendees in advance of the event.

BAFTSS PRACTITIONERS PANEL: 'TIME AND THE BODY IN FILM, TELEVISION AND SCREEN STUDIES'

We are delighted to be joined by four practitioners to reflect about the embodiment of diverse roles within film and screen media industries.

The panel will be hosted live on Microsoft Teams on Thursday, 8 April 2021, from 4.30 – 5.45 pm and will be followed by the presentation of the BAFTSS Outstanding Achievement Award.

Each guest will speak for 5-8 minutes, followed by a Q&A with all conference participants.

Speakers' biographies:



Lindiwe Dovey is Professor of Film and Screen Studies at SOAS University of London, and the Principal Investigator of the 5-year, ERC-funded project "Screen Worlds: Decolonising Film and Screen Studies" (2019-2024). She is a researcher, teacher, filmmaker, and film curator, and her work aims to combine film scholarship and practice in mutually enlightening ways. As a filmmaker, Lindiwe is currently working on a documentary film. As a film festival founder and curator, Lindiwe has been instrumental in raising the profile and visibility of African film in the UK. She is the Co-Founder of Film Africa, for which she was also the Co-Director and the Film Programme Director in 2011 and 2012; and the Founding Director of the Cambridge African Film Festival, the UK's longest running annual African film festival. In her scholarly work she has combined in-depth research into the exhibition, circulation, and curation of African film with reflections on her own experiences of founding, directing, and curating film festivals, most notably in her book Curating Africa in the Age of Film Festivals (2015). Lindiwe's current research explores the work of women filmmakers who are decolonising screen media, and how the internet is changing the production, distribution, and exhibition of screen media globally.



As a leading Tamil poet and filmmaker, **Leena Manimekalai's** films and writings are deeply driven by social justice. Her twelve narrative documentaries as a Producer- Director on the topics of caste, gender, globalisation, art therapy, student politics, eco-feminism, indigenous people's rights and LGBTQ lives have been internationally acclaimed and have won several National and International awards in prestigious international film festivals and civil rights circuits. Her debut fiction *Sengadal/the DeadSea* won her NAWFF Award at Tokyo for the Best Asian Woman Cinema and also was recognised with prestigious Indian Panorama selections after the initial ban by CBFC that got cleared through several months of legal battle. One of her documentary "Goddesses" has won her Golden Conch at Mumbai International Film Festival and Nominations for Horizon Award in Munich and Asia Pacific Screen Award in Melbourne. "White Van Stories" an exclusive docu-feature on enforced disappearances on Sri Lanka was shot by her and won her accolades in platforms like Channel 4 and Aljazeera. Additionally, Leena has received the Charles Wallace Art Award (2012) in Visual Ethnography,

the EU Fellowship(2005) in Media and Conflict Resolution and the Commonwealth Fellowship(2009) for her work in Cinema and Gender. Her latest short documentary "Is it too much to ask" on the quintessential journey of two trans artists Smiley and Glady, co-produced by NHK, Japan is currently doing a big run in the international film festival circuit winning her the Best Documentary Prize at Singapore South Asian Film Festival and Jury Mention at Film South Asia, Kathmandu. Her second feature length fiction film "Maadathy, an unfairy tale" that brings the invisible life of an adolescent girl from the slave community called Puthirai Vannars of South India into light, had a world premiere in Busan IFF, 2019 and is been lined up for a remarkable row of festival premieres further.



Alys Scott Hawkins draws from observation to explore the world and document what she sees. Alys uses animation to tell stories about lived experience, often about bodies from a feminist perspective. Her film work has won multiple awards, and been screened at more than 30 festivals. Exhibitions include Parasol Unit, London, on the Biennale circuit, Venice and at the Freud Museum, Vienna. She is a graduate of the Royal College of Art, and worked for 12 years as freelance animation director. She co-runs [AnimatedDocumentary.com](https://www.animateddocumentary.com), an online resource featuring films, news and events from the non-fiction animation community.



Hanan Razek is an award-winning Egyptian British correspondent at BBC Arabic. The Cairo-born journalist moved to London in 2008 to work for the then newly launched BBC Arabic TV and she's got to work in multi-platforms within the organisation in TV, Radio, online and digital. Razek works in both English and Arabic languages and does stories for BBC News and World TV too. In the past 10 years she has been covering a wide range of political, current affairs and social stories in the MENA, Europe, the US and Turkey. She has extensive experience in covering the story of Syrian refugees as well as women's issues in countries like Saudi Arabia and Egypt. Her documentary '*The Women of Tahrir Square*' tells the story of 3 Egyptian women from different walks of life who took to Tahrir Square in 2011 calling for change. Each of them had a different dream about the future of Egypt. Razek has spoken to them again in 2021 to reflect on their dreams, hopes and fears 10 years on.

BAFTSS CLOSING PANEL: 'TIME AND THE BODY IN FILM, TELEVISION AND SCREEN STUDIES'

We are delighted to be joined by five academics to talk about the way their research broaches issues of time and the body.

The panel will be hosted live on Microsoft Teams on Friday, 9 April 2021, from 4.30 – 6pm.

Each guest will speak for 5 minutes, followed by a Q&A with all conference participants, and then the announcements of the BAFTSS prize winners.

Speakers' biographies:



across the media.

Dr. Deborah Jermyn is Reader in Film and TV at The University of Roehampton, where she is also the Research Degrees Convenor for Media, Culture and Language. She is author and editor of 11 books including *Female Celebrity and Ageing: Back in the Spotlight* (Routledge 2013), and (with Su Holmes) *Women, Celebrity and Cultures of Ageing: Freeze Frame* (Palgrave Macmillan 2015). Most recently she co-edited *Love Across the Atlantic: US-UK Romance in Popular Culture* (EUP 2020), and she continues to work on representations of ageing, gender and identity



Professor Mandy Merck is Professor Emerita of Media Arts at Royal Holloway, University of London. Her latest book is *Cinema's Melodramatic Celebrity: Film, Fame and Personal Worth* (BFI Bloomsbury). Previous books include: *Hollywood's American Tragedies: Eisenstein, Sternberg, Stevens*; *In Your Face: Nine Sexual Studies and Perversions: Deviant Readings*. Her edited collections range from queer and gender theory (*Coming Out of Feminism; Further Adventures in the Dialectic of Sex*) to national identity (*America First: Naming the Nation in US Film; The British Monarchy on Screen*).



Markets & Culture, and Communication, Culture & Critique. She is author of *The Digital Lives*

Dr. Francesca Sobande is a lecturer in digital media studies and director of the BA Media, Journalism and Culture programme at Cardiff University. She is an affiliate of the Data Justice Lab and is Communications Co-Chair (with Dr. Naya Jones) of the Race in the Marketplace (RIM) Research Network. Francesca's work focuses on the media experiences of Black women in Britain, digital remix culture, creative work, brand "woke-washing", and the politics of popular culture and power. Her research has been published in international journals including *European Journal of Cultural Studies*, *Marketing Theory*, *Television & New Media*, *Consumption*

of *Black Women in Britain* (Palgrave Macmillan, 2020) and co-editor with Professor Akwugo Emejulu of *To Exist is to Resist: Black Feminism in Europe* (Pluto Press, 2019). Francesca is also co-author with layla-roxanne hill of *Black Out Here: Black Lives in Scotland* (Bloomsbury/Zed Books, forthcoming 2022). More information about Francesca's work is available at: francescasobande.com



Dr. Davina Quinlivan is Senior Lecturer in Critical Historical Studies, Kingston University. She is the author of 6 monographs, 3 forthcoming: *The Spirit of the Beehive* (BFI Film Classics); *Joanna Hogg: New British Art Cinema, Female Identity and Aesthetics* (EUP); *The Inner Cinema of Deborah Levy: Intertextuality, Feminine Imagination and Embodiment*; *Filming the Body in Crisis: Trauma, Healing and*

Hopefulness and The Place of Breath in Cinema. She is resident expert in Film at The Wallace Collection and The Freud Museum.



Professor Michael Williams is Professor in Film at the University of Southampton. He is author of two monographs examining uses of the ancient past in constructing screen stardom: *Film Stardom and the Ancient Past: Idols, Artefacts and Epics* (Palgrave Macmillan, 2018) and *Film Stardom, Myth and Classicism: The Rise of the Hollywood Gods* (2013). He has widely published on stardom, sexuality and history on screen, and is also author of *Ivor Novello:*

Screen Idol (BFI, 2003) and co-editor of *British Silent Cinema and the Great War* (Palgrave Macmillan, 2011). He is currently co-editing a collection on *Call Me by Your Name* with Edward Lamberti.