

Thursday 25 April	Event type	LT G15, Muirhead Tower	MT109	MT112	MT113	MT118	Muirhead Tower atrium – location for ALL refreshment breaks and lunches
10.00	Registration (MT atrium)						Registration
11.00	Panel A	A1 'De-mystifying REF' PGR workshop Speakers Dr Charlotte Crofts, Prof Rajinder Dudrah, Prof Sue Harris, and Prof Sarah Street	A2 Executive Committee meeting (not open to delegates)	A3 <i>Feminism, women's film-making and intersectionality</i>	A4 <i>Gendered Identities and Animation: Intersections of Race, Industry and Subjectivity (SIG)</i>	A5	Registration
12.30	Lunch & SIG meetings			[Screening Sex SIG meeting]	[Animation SIG meeting]		Lunch
1.15pm	Panel B	B1 <i>Queer/Digital/Classical/Pastoral</i>	B2 <i>Small nations, the national and the post-national</i>	B3 <i>Screening Sex: Research, Sexual Cultures and Public Engagement Round Table (SIG)</i>	B4 <i>Motherhood in French Cinema from Second Wave to 'Post'-Feminism</i>	B5 <i>Transnational Cinemas 1</i>	

2.45pm	Break			[Screening Sex SIG meeting]			Tea/coffee
3.15pm-4.45pm	Panel C	C1 <i>Video games and the game industry</i>	C2 <i>Identities and/in animation</i>	C3 <i>Diversity on and off screen</i>	C4 <i>Politics of Belonging: Intersections of Race and Nation</i>	C5 <i>Stars and stardom</i>	
4.50pm	Keynote presentation by Prof Rosalind Galt	'Vampire Transnationalism: intersecting identities in postcolonial horror'					
6.00pm	Wine reception and book launch						Wine reception and book launch
7.00pm	Film screening in Strathcona (R18) Lecture Theatre 1	Screening of <i>Belle</i> (dir. Amma Asante, 2013, 1h 45m) introduced by Cat Lester (UoB)					

Friday 26 April	Event type & Location	LTG15, Muirhead Tower	MT109	MT112	MT113	MT118	Muirhead Tower atrium
9.00	Panel D	D1 <i>Representing Disability</i>	D2 <i>Silence, Time, Faciality and Performance</i>	D3 <i>Racial images in film and TV</i>	D4 <i>Mining the Archives: Capital, Creativity and Agency in British film production</i>	D5 <i>Intersectionality in film and televisual narratives</i>	Registration
10.30	Break						Tea/coffee
11.00	Panel E	E1 <i>Framing Race in the French Film Industry (SIG)</i>	E2 <i>Cross-cultural Chinese film- making</i>	E3 <i>Intersectionality in the Essay Film: Intersecting Identities in the Polysemic Memoir (SIG)</i>	E4 <i>Masculinity/ies</i>	E5 <i>Documentary worldwide</i>	Registration
12.30	Lunch & SIG meetings	[French and Francophone Film SIG meeting]	[Transnational Cinemas SIG meeting]	[Essay Film SIG meeting]	[Film and Philosophy SIG meeting]	[Stardom and Performance SIG meeting]	Lunch
13.30	Panel F	F1 <i>Violence and</i>	F2 <i>Transnational</i>	F3 <i>'Do not be</i>	F4 <i>National</i>	F5 <i>'Intersectionally</i>	

		<i>trauma</i>	<i>cinemas 2</i>	<i>deceived: the illusion of intersectional empowerment in contemporary cinema' (SIG)</i>	<i>identity, ethnicity, diaspora and cultural memory</i>	<i>Reading the Bollywood Film Sholay (1975)</i>	
15.00	AGM	AGM					
16.00	Break						Tea/coffee
16.30	Keynote presentation by Prof Will Higbee	'Commonality – place – difference : intersectionality and the banlieue film'					
17.30	Awards ceremony	BAFTSS awards ceremony					
19.00	Conference dinner in Noble Room, 3 rd floor of Staff House (R24 on campus map)						

Saturday 27 April	Event type & Location	LTG15, Muirhead Tower	MT109	MT112	MT113	MT118	Muirhead Tower atrium
9.00	Panel G	G1 <i>Questions of Identity, Migration and Diversity in British Cinema & TV (SIG)</i>	G2 <i>Journeys on Screen: Theory, Ethics and Aesthetics</i>	G3 <i>Gender and National Identity/ies</i>	G4 <i>Industry Studies</i>	G5 <i>Italian Genre Cinema in the Years of Lead</i>	
10.30	Break						Tea/coffee
11.00	Panel H	H1 Screening of <i>That's la Morte: Italian Cult Cinema and...</i> (Xavier Mendik, BCU, 80mn)	H2 'A Euro-Bollywood Round Table' (SIG)	H3 <i>Colonialism and postcolonialism in European cinema</i>	H4 <i>Queer sexualities, drag and performance</i>	H5 <i>Documentary Industry Studies (SIG)</i>	
12.30	Lunch & SIG meetings	[Practice Research SIG meeting]	[Euro-Bollywood SIG meeting]	[British Cinema & TV SIG meeting]	[Colour and Film SIG meeting]	[Screen Industries SIG meeting]	Lunch
13.30	Panel J - screenings	J1 Practice awards screening 1	J2	J3 Practice awards screening 2	J4 Practice awards screening 3	J5	
15.00	Conference close	Conference close					

BAFTSS CONFERENCE PROGRAMME: PANEL BREAKDOWN

Panel A (Thursday 25th, 11.00-12.30pm)

A1 'De-mystifying REF' PGR workshop (speakers Charlotte Crofts, Rajinder Dudrah, Sue Harris, and Sarah Street)

A2 Executive Committee meeting not open to delegates

A3 Feminism, women's film-making and intersectionality

Chair: Kate Ince

i (cancellation)

ii Lizzie Thynne & Adele Tulli (Sussex), 'Jill Craigie and the Suffragettes: Making Feminist Film in the 1940s'

iii Ania Ostrowska (Southampton, PGR), 'I felt more difficulty because of my class than I have because of my gender': intersectional analysis of professional lives of British women documentarians

A4 Gendered Identities and Animation: Intersections of Race, Industry and Subjectivity (Animation SIG)

Chair: Malcolm Cook (Southampton) or Eve Benhamou

i Eve Benhamou (Bristol), Intersectionality through the Lens of Anthropomorphism: Gender Dynamics, Racial Identity, and Action Film Tropes in Disney's *Zootopia* (2016)

ii Shaopeng Chen (Southeast University China), '*Ghost in the Shell*, Intersectionality, Gender Identity and Human Subjectivity'

iii Caroline Ruddell (Brunel), 'Craft on YouTube: Sand on glass animators, digital practices and the (in)visibility of technical processes'

Panel B (Thursday 25th, 1.15pm-2.45pm)

B1 Queer/Digital/Classical/Pastoral

Chair: Andy Moor

- i Qi Li (KCL, PGR), 'Fruits, Sex, and Love in Western and Chinese Gay Romance Films'
- ii Adam Vaughan (Solent), 'Queer Arcadia: Pastoral Visions of Gay Male Sex'
- iii Michael Williams (Southampton), 'Digital Classicism: The Ancient/Modern Intersections of Timothée Chalamet and *Call Me by Your Name* (2017)'

B2 Small nations, the national and the post-national

Chair: Alex Marlow-Mann

- i Philip Mann (St Andrews), 'Minimalism in post-communist Hungarian cinema: Negotiating the intersecting demands of a small national cinema in the post-national era'
- ii Emily Torricelli (Independent), 'Heroes, Hard Men and Heroin: 1990s Cinematic Constructions of Scottish Masculinity'
- iii Qian Zhai (UCL, PGR), 'Cinematic Travelling between a Big Country and a Small Nation: Transnational and Cultural identities in a China-Denmark film – *kinamand*'

B3 Screening Sex: Research, Sexual Cultures and Public Engagement Round Table (Screening Sex SIG)

Chair: Darren Kerr

Darren Kerr & Donna Peberdy (Solent), Feona Attwood (Middlesex), John Mercer (Birmingham City), Clarissa Smith (Univ of Sunderland)

B4 Motherhood in French Cinema from Second Wave to 'Post'-Feminism

Chair: Mary Harrod

- i Elizabeth Miller (KCL), 'The "Replacement Mother" of 1960s French Cinema: A Fragmented Idealisation of Motherhood'
- ii Ginette Vincendeau (KCL), '1970s French screen motherhood and the 'shock' of May 68'
- iii Mary Harrod (Warwick), 'The Spectre of the Selfish Mother in Contemporary French Family Comedy'

B5 Transnational cinemas 1

Chair: Joe Andrew

- i Neil Archer (Keele), 'The British Film as 'European' Film: StudioCanal, and the Transnational Production and Reception of Family franchises'
- ii (cancellation)
- iii Jamie Nicholas Steele (Bath Spa), "Beyond Gibraltar": Boucif and Barman's transnational stylistic filiation'

Panel C (Thursday 25th, 3.15pm-4.45pm)

C1 Video games and the game industry

Chair: Agnieszka Piotrowska

- i Maggie Xiaoge Li (Southampton, PGR), 'National Fantasy: The Intersections of National History and Collective Identity'
- ii Charlotte Bence (Researcher & Content Creator affiliated to School of Speech & Drama), 'Chicks on the Sticks'
- iii Virginia Crisp (KCL), "Meet the New Danish Video Game Stars": Growth and Diversity in the Danish Games Industry

C2 Identities in/and Animation

Chair: James Leggott

- i Sam Summers (Liverpool Hope), 'A Star is Drawn: Daffy Duck and the intersecting identities of the cartoon celebrity'
- ii Chris Pallant (Canterbury Christ Church), 'Animating Britishness: Technology and National Identity in the works of Smallfilms'
- iii Maliha Basak (Canterbury Christ Church, PGR), 'Identity politics within contemporary animation studios'

C3 Diversity on and off screen

Chair: Andy Moor

- i Dave Forrest (Sheffield) & Matthew Hanchard (Glasgow, PGR), 'Through falling in love it's like he's seeing this landscape, seeing that beauty': The film worlds of *God's Own Country*
- ii Christine Geraghty (Honorary Professorial Fellow, Glasgow), 'Representation and 'colorblind casting' in contemporary screen drama: contrasting approaches on stage and screen'

iii Lisa Duffy (QMUL), 'City of stars, are you shining just for me?': Non-White Representation in the Modern Screen Musical

C4 Politics of Belonging: Intersections of Race and Nation

Chair: Lawrence Napper (KCL)

i Kulraj Pullar (KCL), "I think of my mother": Representing and remembering virginity testing in two British films'

ii Sonal Kantaria (KCL PGR & visual artist), 'Intersections of Race and Nation: Interventions through Experimental and Artist Film

iii Stephen Morgan (KCL & Greenwich), 'Imperial/National Intersections: Symptoms of Settler Colonialism in Post-war Australian Cinema'

C5 Stars and stardom

Chair: Joe Andrew

i Catherine Lomax (QMUL), 'I Passed as White': Making-up the racial identity of female stars in 1950s Hollywood'

ii Sue Harris (QMUL), 'Defiant Ageing: Gérard Dépardieu's Unruly Body'

iii Antonella Palmieri (Lincoln), 'Hollywood and the Exotic Allure of Female Italianness: The Ethnic and Gender Dynamics of 1950s America in Anna Magnani's American Persona'

Panel D (Friday 26th, 9.00-10.30)

D1 Representing Disability

Chair: Alison Wilde/Guy Barefoot

i Olivia Belton (UEA, PGR), 'Disability, Reproduction and Eugenics in *Orphan Black*'

ii Guy Barefoot (Leicester), 'Forgotten, Lost, Segregated, Shut-In: Images of Drive-In Audiences in Post-War USA'

iii Alison Wilde (Leeds Beckett), 'Re-presenting disability and impairments: Agendas for change?'

D2 Silence, Time, Faciality and Performance

Chair: Sue Harris

- i Liz Watkins (Leeds), 'Politics of Emotional Labour: Gender, Silence and Early 1900s Polar Expedition Films'
- ii Maohui Deng (Manchester, PGR), 'Performing Time/Performed by Time: Films about Dementia and the Concept of Temporal Identification'
- iii Lawrence Alexander (Cambridge, PGR), 'Saving Face: Faciality, Identity and (In)visibility in the Work of Trevor Paglen, Hito Steyerl and William Kentridge'

D3 Racial images in film and TV

Chair: James Leggott

- i James Jordan (Southampton), 'The Cockney Jewish East End and Britishness'
- ii Tom May (Northumbria, PGR), "'We share the same dream, the dream of happiness": race and nation in Barrie Keeffe's *Play for Today* (BBC1) dramas'
- iii Tom Rice (St Andrews), 'The Image of the Klan in the Age of Trump'

D4 Mining the Archives: Capital, Creativity and Agency in British film production

Chair: Justin Smith (DMU)

- i Llewella Chapman (UEA), 'The power of American financing of British film, 1938-1939'
- ii Jenny Stewart (Leicester), 'Locating women filmmakers' agency in the British film industry: Examining the Muriel Box diaries, 1943-1962'
- iii James Chapman (Leicester), 'The Film Finances Archive and *Golden Rendezvous* (1977)'

D5 Intersectionality in film and televisual narratives

Chair: Marta Fernandez Suarez

- i (cancellation)
- ii Yushi Hou (Southampton, PGR), 'Femme fatale figure in contemporary Chinese neo-noir: sexuality, gender and cultural context'
- iii Qi Ai (Nottingham, PGR), 'Intersecting Identity and Creative Representation of Taboo Subjects in Feng Xiaogang's *Sorry Baby*'

Panel E (Friday 26th, 11.00-12.30)

E1 Framing Race in the French Film Industry (French and Francophone Film SIG)

Chair: Phil Powrie (Surrey)

- i David Pettersen (Univ of Pittsburgh), 'Neorealist Casting Practices in French Minority Cinemas'
- ii Margaret C. Flinn (Ohio State Univ), 'Divine Diamonds: Embodiment and Movement in the French *Banlieues*'
- iii Lia Brozgal (UCLA), 'Colour-Blindness in Contemporary French Cinema'

E2 Cross-cultural Chinese film-making

Chair: Liz Watkins

- i Lara Herring (Edge Hill, PGR & GTA), 'Going East: The China/Hollywood intersection, debunking the myth of the Sino-U.S. film co-production and the quest for the crossover formula'
- ii Ruby Cheung (Southampton) 'Rejecting Chineseness: Hong Kong Cantonese Films in the 2010s'
- iii Xi Liu (Sheffield, PGR), 'Intersectionality of Cross-cultural dialogue: researcher's identity, Chinese cinema aesthetics, and affect'

E3 Intersectionality in the Essay Film: Intersecting Identities in the Polysemic Memoir (Essay Film SIG)

Chair: Kayla Parker

- i Stuart Moore (UWE) 'Buffering: Processing Intersectionality in a Divided City'
- ii Ming-Yu Lee (Shih Hsin Univ, Taiwan), 'There is Iron in Water: Intersectional Friendship, Intersectional Cinema in Jaime Rosales and Wang Bing's *Correspondence*'
- iii Kayla Parker (Univ of Plymouth), 'Thinking Space: Remembering Through *Father-land* (2018)'

E4 Masculinity/ies

Chair: Ana Maria Sapountzi

- i Samar Abdel-Rahman (KCL, PGR), 'Omar Sharif: Between Nasserism and Eroticism'
- ii Chris Horn (Leicester, PGR), 'Fear of the Sexual and Racial 'Other' in Robert Altman's *Streamers*'
- iii Gregory Frame (Bangor), 'Making America Great Again? – The Style and Politics of The New Vigilante'

E5 Documentary worldwide

Chair: Marta Fernandez Suarez

- i Guilherme Carréra (Westminster, PGR), 'The longstanding ruination: indigenous territory under threat in *Vídeo nas Aldeias*'
- ii Malcolm Cook (Southampton), 'Economics by motion symbols': Useful animation and intersections of nation, gender, disciplines, and media
- iii Corey Schultz (Southampton), 'Maoist Class Figures and their Negotiations with the State in Documentaries about the 2008 Wenchuan Earthquake'

Panel F (Friday 26th, 1.30pm-3pm)

F1 Violence and trauma

Chair: Alex Marlow-Mann

- i Isaac Gustafson-Wood (Southampton, PGR), 'What does male rape look like?: Identifying the male victim'
- ii Abigail Whittall (Winchester, PGR), "'Them' versus 'Us'? The Nazi Monster in 21st Century Horror'
- iii Lindsay Steenberg (Oxford Brookes), 'The Fight Sequence: Bodies, Violence, Aesthetics in *John Wick*'

F2 Transnational cinemas 2

Chair: Charlotte Crofts

- i Liz Harvey-Kattou (Westminster), 'Intersecting identities as affinitive transnationalism in coming-of-age films *Bad Hair* (Mariana Rondón, 2013, Venezuela), *Tomboy* (Céline Sciamma, 2011, France)'
- ii Yael Friedman (Portsmouth), 'Identity and resistance in Maysaloun Hammud *In Between* (2016): snapshots of Transnational Women'

iii Jia Kang (Southampton, PGR), 'The industrial intersection of the film *Burning* (2018) directed by the South Korean art author Lee Chang-dong and the Cannes Film Festival in a transnational context'

F3 'Do not be deceived: the illusion of intersectional empowerment in contemporary cinema' (Film and Philosophy SIG)

Chair: Lucy Bolton

i Gabor Gergely (Univ of Lincoln), 'Race, sex, state power: Lili Horváth's *Sunstroke* (2009) and *The Wednesday Child* (2015)'

ii Alice Pember (QMUL), 'Finding Love in a Hopeless Place? Pop Music and Resilience in *Bande de Filles* and *American Honey*'

iii Lucy Bolton (QMUL), 'Joyce Vincent, Carol Morley, and the Ethics of *Dreams of a Life*'

F4 National identity, ethnicity, diaspora and cultural memory

Chair: MaoHui Deng

i Adelaide McGinity-Peebles (Manchester), "'He's not from our tribe!": Jewish and Muslim identities in the post-Soviet Russian space of Balagov's *Tesnota/Closeness* (2017)'

ii Moritz Riewoldt (Southampton, PGR), 'The Devil's Architect: The fictional representation of Albert Speer's confession to Hitler in film and television'

iii Maryam Ghorbankarami (Lancaster), 'At the crossroads: the films of Annemarie Jacir'

F5 'Intersectionally Reading the Bollywood Film *Sholay* (1975)'

Chair: Rajinder Dudrah

i Rajinder Dudrah (Birmingham City), '*Sholay* - My Number 1 Film and (Queer) Bromance'

ii Omar Ahmed (Univ of Manchester), 'Is Gabbar Singh a Marxist? Re-thinking the Social and Political Banditry of Gabbar Singh'

iii Vishal Chauhan (Birmingham City), 'Fanning the Old Flame: *Sholay*, the Presence of Absence and the Rhetorical Reinforcement of India's Caste Structure'

Panel G (Saturday 27th, 9.00-10.30)

G1 Questions of Identity, Migration and Diversity in British Cinema & TV (British Cinema and Television SIG)

Chair: Phillip Drummond

- i Charles Drazin (QMUL), 'Alexander Korda: Citizen of the World'
- ii Phillip Drummond (NYU in London), 'The British in Europe: Questions of Gender, Landscape, and Habitation in the Italian Villa Narrative'
- iii Clive James Nwonka (LSE), 'Intersectional Identities in *Babymother*'

G2 Journeys on Screen: Theory, Ethics and Aesthetics

Chair: Louis Bayman

- i Lucy Mazdon (Southampton), 'Brief Encounters: The Railway Station on Film'
- ii Louis Bayman (Southampton), 'The serial killer road movie and the peculiarity of the norm'
- iii Natalia Pinazza (Exeter), 'Colonialism in the Latin American Road Movie'

G3 Gender and National Identity/ies

Chair: Liz Watkins

- i Lydia Brammer (Warwick, part-time PGR), 'An Exquisite Body: Ayako Wakao's Intersecting Identities in Yasuzo Masumura's *Manji* (1964)'
- ii Chris O'Rourke (Lincoln), 'There's Something about a Soldier': Female Masculinity and British National Identity between the Wars'
- iii Victoria Carolan (Greenwich), 'The Use and Abuse of Catherine the Great on Film'

G4 Industry Studies

Chair: Charlotte Crofts

- i Georgina Brown (Southampton, PGR), '*Ni No Kuni*: 'Another World' of Auteurship'
- ii Amy Genders (UWE), 'Freelance labour, precarity and inequality in Bristol's film and television industries'

iii Sarah Kelley (Bristol), 'Using paratextual analysis to investigate the role of film in the construction of ideas on British national identity'

G5 Italian Genre Cinema in the Years of Lead

Chair: Alex Marlow-Mann

i Alex Marlow-Mann (Kent), 'National Intersections and the Political Thriller in the Years of Lead'

ii Austin Fisher (Bournemouth Univ), 'Enter...If You Dare! Cross-Cultural Reception and the *Giallo*'

iii Xavier Mendik (Birmingham City), 'The Politics of Cult Vengeance: The Italian Home Invasion *Giallo* during the Years of Lead'

Panel H (Saturday 27th, 11.00-12.30pm)

H1 SCREENING *That's la Morte: Italian Cult Cinema and the Years of Lead* (Xavier Mendik, Birmingham City University, 80mn), in association with the **Italian Genre Cinema in the Years of Lead** panel (G5) and introduced by the director

H2 'A Euro-Bollywood Round Table' (Euro-Bollywood SIG)

Chair: Rajinder Dudrah

Bernard Fuchs (Univ of Vienna), Nazia Hussein (Birmingham City) & Saba Hussein (Warwick), Florian Stadler (Univ of Exeter)

H3 Colonialism and postcolonialism in European cinema

Chair: Kate Ince

i Himadri Ketu Sanyal (Albert Ludwig Univ, Freiburg, PGR), 'India in German Visual Orientalism: A Study of Visual Tropes and Colonial Motifs in German-Indian Cinema of the Weimar Period'

ii Marta Fernandez Suarez (Liverpool John Moores, PGR), 'Looking back at the inglorious past: reimagining Spanish national identity through colonialism in film'

iii Eleonora Sammartino (KCL, TA at KCL and Reading), 'Remaking National Identity Through Gender and Race: the Italian Postcolonial in *Tutto può succedere*'

H4 Queer sexualities, drag and performance

Chair: MaoHui Deng

i Ana Maria Sapountzi (St Andrews, PGR), 'When Laurence Olivier evaded Marilyn Monroe: Exploring the lack of sex in *The Prince and the Showgirl* (1957)'

ii Hannah Andrews (Edge Hill), 'Snatch Game: the intersections of drag and caricature on *RuPaul's Drag Race*'

iii Theresa Heath (KCL, PGR), 'Queer Crip Cinema and its Spaces'

H5 Documentary Industry Studies (Screen Industries SIG)

Chair: Steve Presence

i Bella Honess Roe (Univ of Surrey), 'What is documentary industry studies?'

ii Steve Presence (UWE), "'Becoming bandit': Doc Society's origin story & the emergence of the UK's feature documentary film industry"

iii Andrew Spicer (UWE), 'Dartmouth Films and Passion Pictures'

Panel J (Saturday 27th, 1.30pm-3pm)

J1 Practice awards screening 1

Chair: Sue Harris

J3 Practice awards screening 2

Chair: tbc

J4 Practice awards screening 3

Chair: tbc

SCREENINGS

That's la Morte: Italian Cult Cinema and the Years of Lead (Xavier Mendik, Birmingham City University, 80mn), in association with the **Italian Genre Cinema in the Years of Lead** panel (G5) and introduced by the director, Saturday 27 April 11am in MT G15

Belle (Amma Asante, 2013, 105m), introduced by Cat Lester (UoB) and screened by B-Film: the Birmingham Centre for Film Studies, Thursday 25 April 7pm, Strathcona (R18) Lecture Theatre 1.

BAFTSS Practice Awards screenings will take place in early afternoon of Saturday 27 April in MTG15, MT 112 and MT113.

SPECIAL EVENTS

Keynote presentations by Prof Rosalind Galt and Prof Will Higbee

BAFTSS Outstanding Achievement Award Presentation to Professor Emerita Pam Cook

BAFTSS Awards presentation for Best Monograph, Best Edited Collection, Best Journal Article, Best Doctoral Student article or chapter and Best Research by Practice.