European Film Cultures
ECREA Film Studies Section Interim Conference
8-9 November 2013, Centre for Languages and Literature, Lund University, Sweden

– PROGRAMME –
ECREA – European Communication Research and Education Association

ECREA is the learned society for communication scholars across Europe and beyond. Individuals, institutions and associations have chosen to become members of ECREA to join a large community devoted to the development and the quality of communication research and higher education in Europe.

ECREA hosts three networks (Central and East-European; Women’s and Young Scholars;) as well as 17 thematic sections, each developing their own activities. Every year, PhD students gather together with leading scholars during the ECREA Summer School. ECREA has its own Book Series which publishes at least one volume of original and innovative academic work every year.

All activities within ECREA are developed and organized to serve the community, enhance the quality of communication research and higher education, provide opportunities to exchange, share and collaborate, and to promote the interests of communication scholars. More importantly, ECREA is a bottom up organization where various projects and ideas are emerging and materialising, driven by the energy and enthusiasm of the members.

ECREA Film Studies Section

The film studies section of ECREA believes that the medium film deserves full academic attention in a communications context. Ranging from early cinema experiences in European metropolis, to the contemporary blockbuster multiplexes, film has always been at the forefront of European popular culture. DVD and internet, digital cameras and projection urge us to reconsider and renew the existing theories and research on film, cinema and the moving image.

We approach the phenomenon of film in its broadest sense: film as content, as cultural artefact, as commercial product, as lived experience, as cultural and economic institution, as symbolic field of cultural production, as media technology, etc. On a methodological level, we strive towards openness and multilevel approaches on the study of historical and contemporary cinema: film text, context, production, representation and reception. Cultural studies perspectives, historical approaches, political economy, textual analysis, audience research all find its place within the section. We want to leave behind the institutional tensions between humanities and social sciences approaches.
The film studies section wants to enlarge the visibility for film studies in other communication studies fora, connecting with international film studies organisations. We convene panels at international conferences, provide scholarly information and foster debate and exchange on matters relevant to the section members.

**Chair:** Helle Kannik Haastrup (Roskilde University, Roskilde, Denmark)  
**Vice-Chair:** Anders Marklund (Lund University, Lund, Sweden)  
**Vice-Chair:** Laura Rascaroli (University College Cork, Cork, Ireland)

**Film Studies and Lund University**

Founded in 1666, Lund University is the largest centre of research and higher education in Sweden, covering eight faculties and a broad subject spectrum. Film Studies is part of the Centre for Languages and Literature, within the Faculty of Humanities and Theology. Originating in Comparative Literature and an independent subject since the 1998, Film Studies in Lund offers courses from introductory level through PhD Level, a film production master, as well as diverse courses in cooperation with other subjects. The research within the section has gradually moved from studies of form/text, towards more sociological approaches, i.e. with more research on film and audio-visual media's relation to both history and society, including aspects such as politics, economy and culture more in general.

During the European Film Cultures conference the following film scholars will represent Lund University, all looking forward to meet all of you, and also help you with questions you may have:

**PhD Students:** Aténé Mendelyté and Emil Stjernholm  
**Lecturers:** Elisabet Björklund, Olof Hedling and Anders Marklund  
**Professors:** Lars Gustaf Andersson, Erik Hedling and Ann-Kristin Wallengren

Film scholar from Lund University **Gender Studies:** Irene Pelayo  
Guest researcher from the **University of Basque Country:** Iratxe Fresneda  
Guest student from **UCLA:** Elizabeth Alexander
FRIDAY 8 NOVEMBER 2013

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<tbody>
<tr>
<td>12.00–13.20</td>
<td>Registration &amp; coffee</td>
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<tr>
<td>13.30–15.00</td>
<td>WELCOME &amp; KEYNOTE 1</td>
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Outside of Auditorium

Welcome address to delegates: Prof. Erik Hedling (Lund University)
Chair: Anders Marklund & Laura Rascaroli
Prof. Paul McDonald (Department of Culture, Film and Media, University of Nottingham)
**Formulating an Agenda for Film Industries Research**

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<td>15.00–15.15</td>
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<tr>
<td>15.15–16.45</td>
<td>Panels 1, 2, 3</td>
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Panel 1
National Cinemas, Space & Representation
Chair: Henry Bacon (University of Helsinki)
Room: H135a
Edward Alexander (University of Southampton): Naming the nation in (post-)Yugoslav cinema
Elżbieta Durys (Lodz University): Subversive elements in Polish "Cinema of National Remembrance"

Panel 2
Regional/National Production, Policy and Identity
Chair: Tamar Jeffers McDonald (University of Kent)
Room: H135b
James Cateridge (Oxford Brookes University): Inhabiting Englishness: The Oxford of Harry Potter and Inspector Morse
Ingvild Bjerkeland (Lillehammer University College): Film and regional identity
Olof Hedling (Lund University): The genius of the system? Effects of public support, regional film funds and film policy on a national cinema

Panel 3
Film Festivals: Structures, Circuits, Networks
Chair: Eva Novrup Redvall (Copenhagen)
Room: H140
Ann Vogel (Humboldt University Berlin): The film festival as object of sociologic analysis: problem, method and theory
Skadi Loist (University of Hamburg): Queer circuits: the flow of LGBT films within the film festival ecosystem
Enrico Vannucci (Oxford Brookes University): Harmonic dissonance: an overview of the Italian short film festivals
## Schedule

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<td>16.45–17.15</td>
<td>Coffee Break</td>
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<tr>
<td>17.15–19.15</td>
<td>Panels 4, 5 &amp; 6</td>
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<td>19.15–20.00</td>
<td>Reception</td>
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### Panel 4
**Film Policy and National Institutions**
- **Chair:** Olof Hedling (Lund University)
- **Room:** H135a

- **Hannah Andrews (University of York):** Convergence and divergence: television institutions and British film culture
- **Gertjan Willems (Ghent University):** Film policy analysis: methodological approaches
- **Gillian Doyle (University of Glasgow):** Film support and the challenge of sustainability
- **Denis Murphy (Dublin City University):** Ardmore Studios, film labour, and the Irish state

### Panel 5
**Cultural Memory and Transnational Cinematic Experiences**
- **Chair:** Ann-Kristin Wallengren (Lund University)
- **Room:** H135b

- **Margherita Sprio (University of Westminster):** Migrant memories: cinema and Italian diaspora
- **Peijen Beth Tsai (State University of New York at Stony Brook):** Transnational connections between cinema in Europe and cinema in Taiwan
- **Charu Uppal (Karlstad University, Sweden):** Film, identity and travel: Indians in Scandinavia
- **Richard Haynes (University of Stirling):** Mapping cultural heritage through sport on film: intergenerational sports heritage in Glasgow

### Panel 6
**Shaping Film Cultures**
- **Chair:** Laura Rascaroli (University College Cork)
- **Room:** H140

- **Lars Gustaf Andersson (Lund University):** The Independent Film Group in Stockholm and the Swedish avant-garde film culture of the 1950s
- **Kimmo Laine (Turku Institute for Advanced Studies):** Jöns Donner and the emergence of a new film culture in post-war Scandinavia
- **Andrea Mariani (University of Udine):** Cinema sperimentale: shaping a film avant-garde in Fascist Italy (1929–1943)
- **Kim Knowles (Aberystwyth University):** Analogue matters: mapping independent film labs in Europe
**SATURDAY 9 NOVEMBER 2013**

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<th>9.00-11.00</th>
<th>Panels 7, 8 &amp; 9</th>
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<tr>
<td><strong>Panel 7</strong></td>
<td>Marketing, Distribution, Exhibition</td>
<td><strong>Panel 8</strong></td>
<td>Crossing the Divide: Art and Exploitation</td>
<td><strong>Panel 9</strong></td>
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<td>Chair: Ib Bondebjerg (University of Copenhagen)</td>
<td>Chair: Lars Gustaf Andersson (Lund University)</td>
<td>Chair: Stefano Baschiera (Queen’s University Belfast)</td>
<td>Room: H135a</td>
<td>Room: H135b</td>
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<tr>
<td>Anneli Lehtisalo (University of Helsinki): Marketing the marginal: export strategies of Finnish film industry in the studio era</td>
<td>Mark Betz (King’s College London): The postwar play of European art and exploitation</td>
<td>Andrea Virginás (Sapienza University, Cluj-Napoca): Generic panels and small cinemas: Scandinavian and Eastern European examples</td>
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<td>Jaap Verhuel (New York University): The Remake: Flemish Cinema and the Limits of European Exportability</td>
<td>Alex Marlow-Man (University of Birmingham): Transcultural appropriation and sensorical embodiment in <em>Amer</em> and <em>Berberian Sound Studio</em></td>
<td>Delphine Wehrli (University of Lausanne): Italian Realistic Tradition and its influence in Europe</td>
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<td>Maya Nedyalkova (University of Southampton): The World Is Big and Salvation Lurks Around the Corner (Stefan Komandarev, 2008): the bridge between ‘art’ and ‘popular’ in contemporary Bulgarian cinema.</td>
<td>Paul Newland (Aberystwyth University): Trans-European Excess: <em>Berberian Sound Studio</em> and transnational, trans-generic film aesthetics</td>
<td>Aidan Power (University of Bremen): Crises and beyond: science fiction and the European Union</td>
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<td>Bengt Bengtsson (University of Gävle): Film as dialogue with criticism</td>
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<td>Ann-Kristin Wallengren (Lund University): Film museum exhibitions. Local, regional and national stories about film and culture</td>
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### Panels 10, 11 & 12

**Panel 10**
Audiences, Fans and Cinephiles  
Chair: Mark Betz (King's College London)  
Room: H135a

- **Per Vesterlund (University of Gävle):** Cinema studies in the service of liberty? The early research on media effects by “Filmforskningsgruppen” at the Swedish Film Institute 1964–1971
- **Melanie Selfe (University of Glasgow):** Putting film criticism to work: text, appropriation and the navigation of film culture
- **Fátima Chinita (C.I.A.C./E.S.T.C., Portugal):** For the love of movies: metacinema between high and low culture

**Panel 11**
Digital and Online Film Cultures  
Chair: Paul McDonald (University of Nottingham)  
Room: H135b

- **Stefano Baschiera (Queen's University Belfast):** European horror cinema – streaming in UK
- **Philippe Meers (University of Antwerp) and Daniel Biltereyst (Ghent University):** Young film audiences in the digital era. A case study on screen culture in Flanders-Belgium
- **Irene Pelayo & Anders Marklund (Lund University):** Romance, remix and shared queer identities in YouTube fan videos: The case of Paco’s Men

**Panel 12**
Film Production Between Culture and Commerce  
Chair: Birger Langkjær (University of Copenhagen)  
Room: H140

- **Roddy Flynn (Dublin City University):** Navigating culture and commerce: the Irish Film Board’s equivocal strategy 1993–2013
- **Henry Bacon (University of Helsinki):** Nordic practices and Nordic sensibilities in Finnish film production – the case of Klaus Härö and Jarkko T. Laine
- **Johanne Kielland Servoll (Lillehammer University College):** The battle of Norwegian film culture: the Auteur versus the Professional

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<td>13.00-14.00</td>
<td><strong>Lunch</strong></td>
<td><strong>SOL Café/Reception area</strong></td>
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<td>14.00-15.30</td>
<td><strong>KEYNOTE 2</strong></td>
<td><strong>Auditorium (Hörsal)</strong></td>
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<td>Chair: Laura Rascaroli</td>
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<td>Prof. Daniel Biltereyst (Centre for Cinema and</td>
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<td>Media Studies, Ghent University)</td>
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<td>*Multiple Audiences: Revisiting Historical Film</td>
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<td>Reception*</td>
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<td>15.30-15.50</td>
<td><strong>Coffee Break</strong></td>
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<td>15.50-17.50</td>
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| **Panel 13**  
Film Festivals: Memory and Programming  
Chair: Skadi Loist (University of Hamburg)  
Room: H135a | **Panel 14**  
Sexuality in Scandinavian Cinema  
Chair: Elisabet Björklund (Lund University)  
Room: H135b | **Panel 15**  
Transnational Europe: Mediating Cultural Encounters Through European Screens  
Chair: Andrew Higson (University of York)  
Room: H140 |
| Lesley Ann Dickson (University of Glasgow): ‘Mainstream to arthouse, vintage to futuristic’: programming practices at Glasgow Film Festival and the challenges facing inclusive audience  
Przemyslaw Suwart (Berlin): International Short Film Festival Oberhausen and New German Cinema  
Iratxe Fresneda Delgado (University of Basque Country UPV-EHU): Far from (women’s) visibility: FIAPF competitive film festivals | Niels Henrik Hartvigson (Copenhagen): Queer heterosexuality/heterosexual queerness 1930–1965  
Brian Petersen (Copenhagen): *A Stranger Knocks* – the US reception and distribution of an ‘obscene’ foreign film  
Isak Thorsen (Copenhagen): Danish sex-comedies – the development of the Zodiac-films  
Anders Lysne (University of Oslo): Moral Sxecess: Girls Do It Right in Contemporary Scandinavian Youth Films | Andrew Higson (York): Transnational European film research: principles and practices  
Caroline Pauwels & Ilse Schooneknaep (Vrije Universiteit Brussel): New windows, new possibilities? How European sector practices and policies shape the potential of cross-border exchange in the digital era  
Ib Bondebjerg & Eva Novrup Redvall (Copenhagen): Transnational television drama – production and reception: the case of Danish TV drama |

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<th>17.50-18.00</th>
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<tr>
<td><strong>18.00-19.00</strong></td>
<td>Concluding Session</td>
<td>Auditorium (Hörsal)</td>
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| Chair: Anders Marklund  
Dr Laura Rascaroli (University College Cork), Prof. Paul McDonald (University of Nottingham),  
Prof. Daniel Biltereyst (Ghent University)  
*European Film Cultures Today: Concluding Remarks* |  |  |
| **19.00-20.00** | Informal Cheese & Wine Reception | Second floor, above auditorium |
DELEGATES

1. Alexander, Edward – eja1g12@soton.ac.uk, Film, University of Southampton, United Kingdom
2. Alexander, Elizabeth – lizalexand3r@ucla.edu, Scandinavian Language and Culture, UCLA, USA
3. Andersson, Lars Gustaf – lars_gustaf.andersson@litt.lu.se, Film Studies, Centre for Languages and Literature, Lund University, Sweden
4. Andrews, Hannah – hannah.andrews@york.ac.uk, Department of Theatre, Film and Television, University of York, United Kingdom
5. Bacon, Henry – henry.bacon@helsinki.fi, Film and Television Studies, University of Helsinki, Finland
6. Bakøy, Eva – eva.bakoy@hil.no, Social Sciences, Lillehammer University College, Norway
7. Baschiera, Stefano – s.baschiera@qub.ac.uk, Film Studies, Queen's University Belfast, Northern Ireland
8. Bentsson, Bengt – bbt@hig.se, Högskolan i Gävle, Uppsala, Sweden
9. Betz, Mark – mark.betz@kcl.ac.uk, Film Studies, King's College London, United Kingdom
10. Biltereyst, Daniel – daniel.biltereyst@ugent.be, Gent University, Belgium
11. Bjerkeland, Ingvild – ingvild.bjerkeland@hil.no, Section for Film and Television Studies, Lillehammer University College, Norway
12. Björklund, Elisabet – elisabet.bjorklund@litt.lu.se, Centre for Languages and Literature, Lund University, Sweden
13. Bondebjerg, Ib – bonde@hum.ku.dk, Dept. of Media, Cognition and Communication, University of Copenhagen, Denmark
14. Cateridge, James – jcateridge@brookes.ac.uk, Department of Arts, Oxford Brookes University, United Kingdom
15. Dickson, Lesley-Ann – l.dickson.2@research.gla.ac.uk, Film and TV, University of Glasgow, United Kingdom
16. Doyle, Gillian – gillian.doyle@glasgow.ac.uk, Centre for Cultural Policy Research, University of Glasgow, United Kingdom
17. Durys, Elzbieta – e.durys@gmail.com, University of Lodz, Poland
18. Flynn, Roddy – roderick.flynn@dcu.ie, School of Communications, Dublin City University, Ireland
19. Fresneda, Iratxe – iratxe.fresneda@ehu.es, Audiovisual Communication, UPV-EHU, Leioa, Basque Country, Spain
20. Gibson, Heather – gibson@intellectbooks.com, Intellect, Bristol, United Kingdom
21. Hartvigson, Niels – niels.henrik@hotmail.com, Film and Media, University of Copenhagen, Denmark
22. Haynes, Richard – r.b.haynes@stir.ac.uk, Stirling Media Research Institute, University of Stirling, Scotland, United Kingdom
23. Hedling, Erik – erik.hedling@litt.lu.se, Centre for Languages and Literature, Lund University, Sweden
24. Hedling, Olof – olof.hedling@litt.lu.se, Centre for Languages and Literature, Lund University, Sweden
25. Higson, Andrew – andrew.higson@york.ac.uk, Theatre, Film and Television, University of York, United Kingdom
26. Jones, Huw – steve.plews@york.ac.uk, Theatre, Film and Television, University of York, York, United Kingdom
27. Knowles, Kim – kik2@aber.ac.uk, Theatre, Film and Television Studies, Aberystwyth University, United Kingdom
28. Laine, Kimmo – kimmo.laine@utu.fi, Media Studies, University of Turku, Finland
29. Langkjær, Birger – bilang@hum.ku.dk, Media, Cognition, and Communication, University of Copenhagen, Denmark
30. Lehtisalo, Anneli – anneli.lehtisalo@helsinki.fi, Department of Philosophy, History, Culture and Art Studies, University of Helsinki, Finland
31. Loist, Skadi – skadi.loist@uni-hamburg.de, Media and Communication, University of Hamburg, Germany
32. Lysne, Anders – anders.lysne@media.uio.no, University of Oslo, Norway
33. Mariani, Andrea – andrea.mariani@uniud.it, Università degli studi di Udine, Gorizia, Italy
34. Marklund, Anders – anders.marklund@litt.lu.se, SOL-centrum, Lund University, Sweden
35. Marlow-Mann, Alex – a.p.marlowmann@bham.ac.uk, Art History, Film and Visual Studies, University of Birmingham, United Kingdom
36. Mata, Maria – chinita.fatima@gmail.com, Cinema, CIAC / Escola Superior de Teatro e Cinema, Lisbon, Portugal
37. Mcdonald, Paul – paul.mcdonald@nottingham.ac.uk, Department of Culture, Film and Media, University of Nottingham, United Kingdom
38. Meers, Philippe – philippe.meers@ua.ac.be, Communication Studies, University of Antwerp, Belgium
39. Mendelyte, Atene – atene.mendelyte@litt.lu.se, SOL, Lund University, Sweden
40. Murphy, Denis – denis.murphy77@mail.dcu.ie, School of Communications, Dublin City University, Ireland
41. Nedyalkova, Maya – mn1v07@soton.ac.uk, Humanities, University of Southampton, United Kingdom
42. Newland, Paul – pnn@aber.ac.uk, Aberystwyth University, United Kingdom
43. Pauwels, Caroline – cpauwels@vub.ac.be, Communication Science, Vrije Universiteit Brussel, Belgium
44. Pelayo, Irene – irene.pelayo@genus.lu.se, Department of Gender Studies, Lund, Sweden
45. Petersen, Brian – brpet@hum.ku.dk, Film and Media Studies, University of Copenhagen, Denmark
46. Power, Aidan – power@uni-bremen.de, Cultural Studies, Universitä Bremen, Germany
47. Rascaroli, Laura – l.rascaroli@ucc.ie, Film and Screen Media, University College Cork, Ireland
48. Redvall, Eva Novrup – eva@hum.ku.dk, Film and Media Studies, University of Copenhagen, Denmark
49. Schooneknaep, Ilse – ilse.schooneknaep@vub.ac.be, Communication Science, Vrije Universiteit Brussel, Belgium
50. Selfe, Melanie – melanie.selfe@glasgow.ac.uk, CCPR, Glasgow, Scotland
51. Servoll, Johanne – johanne.servoll@hil.no, Department of Film and Television Studies, Lillehammer University College, Norway
52. Smits, Roderik – rcs533@york.ac.uk, Film Studies, University of York, United Kingdom
53. Sprio, Margherita – m.sprio@westminster.ac.uk, Photography and Film, University of Westminster, United Kingdom
54. Stjernholm, Emil – emil.stjernholm@litt.lu.se, Lund University, Sweden
55. Suwart, Przemyslaw – p@suwart.com, Berlin, Germany
56. Thorsen, Isak – isakt@hum.ku.dk, Department of Media, Cognition and Communication, University of Copenhagen, Denmark
57. Thorsøe Nielsen, Helle – htnielsen@cgs.aau.dk, Culture and Global Studies, Aalborg University, Denmark
58. Tsai, Beth – peijen.tsai@stonybrook.edu, Cultural Analysis and Theory, Stony Brook University, United States
59. Uppal, Charu – ucharu@gmail.com, Media and Communication, Karlstad University, Sweden
60. Vannucci, Enrico – enrico.vannucci-2011@brookes.ac.uk, Oxford Brookes University, United Kingdom
61. Verheul, Jaap – jcv239@nyu.edu, Cinema Studies, New York University, London, United Kingdom
62. Vesterlund, Per – pvd@hig.se, Academy of Business and Education, University of Gävle, Sweden
63. Virginás, Andrea – avirginas@gmail.com, Film, Photography, Media, Sapientia University, Cluj-Napoca, Romania
64. Vogel, Ann – ann.vogel@hu-berlin.de, Social Sciences, Humboldt University Berlin, Berlin, Germany
65. Wallengren, Ann-Kristin – ann-kristin.wallengren@litt.lu.se, SOL, Lund University, Sweden
66. Wehrli, Delphine – delphine.wehrli@unil.ch, Histoire et esthétique du cinéma, University of Lausanne, Switzerland
67. Willems, Gertjan – gertjan.willems@ugent.be, Centre for Cinema and Media Studies, Ghent University, Belgium