

CONTEMPORARY FILM STUDIES RESEARCH

CZECH SOCIETY FOR FILM STUDIES
ANNUAL WORKSHOP
28 NOV 2013

(CONDUCTED IN CZECH LANGUAGE)



www.projectfind.cz

THIRD ANNUAL SCREEN INDUSTRIES IN EAST-CENTRAL EUROPE CONFERENCE: INDUSTRIAL AUTHORSHIP

29 NOVEMBER – 1 DECEMBER 2013,
PALACKÝ UNIVERSITY
OLOMOUC, CZECH REPUBLIC

The Third Annual Screen Industries in East-Central Europe Conference (SIECE) investigates historical and contemporary dimensions of the region's audiovisual media industries from all angles – local, transnational, economic, cultural, social, and political – and through a broad range of original scholarship delivered in the form of conceptual papers and empirical case-studies.

**CONFERENCE ATTENDANCE IS FREE OF CHARGE,
AND THE OFFICIAL LANGUAGE IS ENGLISH.**

Sponsored by "The Partnership Network of Universities and Film Industry" (FIND), a project funded by the European Social Fund (ESF) via the Czech Ministry of Education, Youth, and Sports, and by The Education for Competitiveness Operational Programme (ECOP) in collaboration with the Czech Society of Film Studies, Palacký University, and Masaryk University

CONFERENCE VENUES

Palacký University, The Art Centre
Univerzitní 3, Olomouc.

CONFERENCE ORGANIZERS

Conference Management:
Matěj Dostálek (matej.dostalek@gmail.com; (+42) 775 095 485)

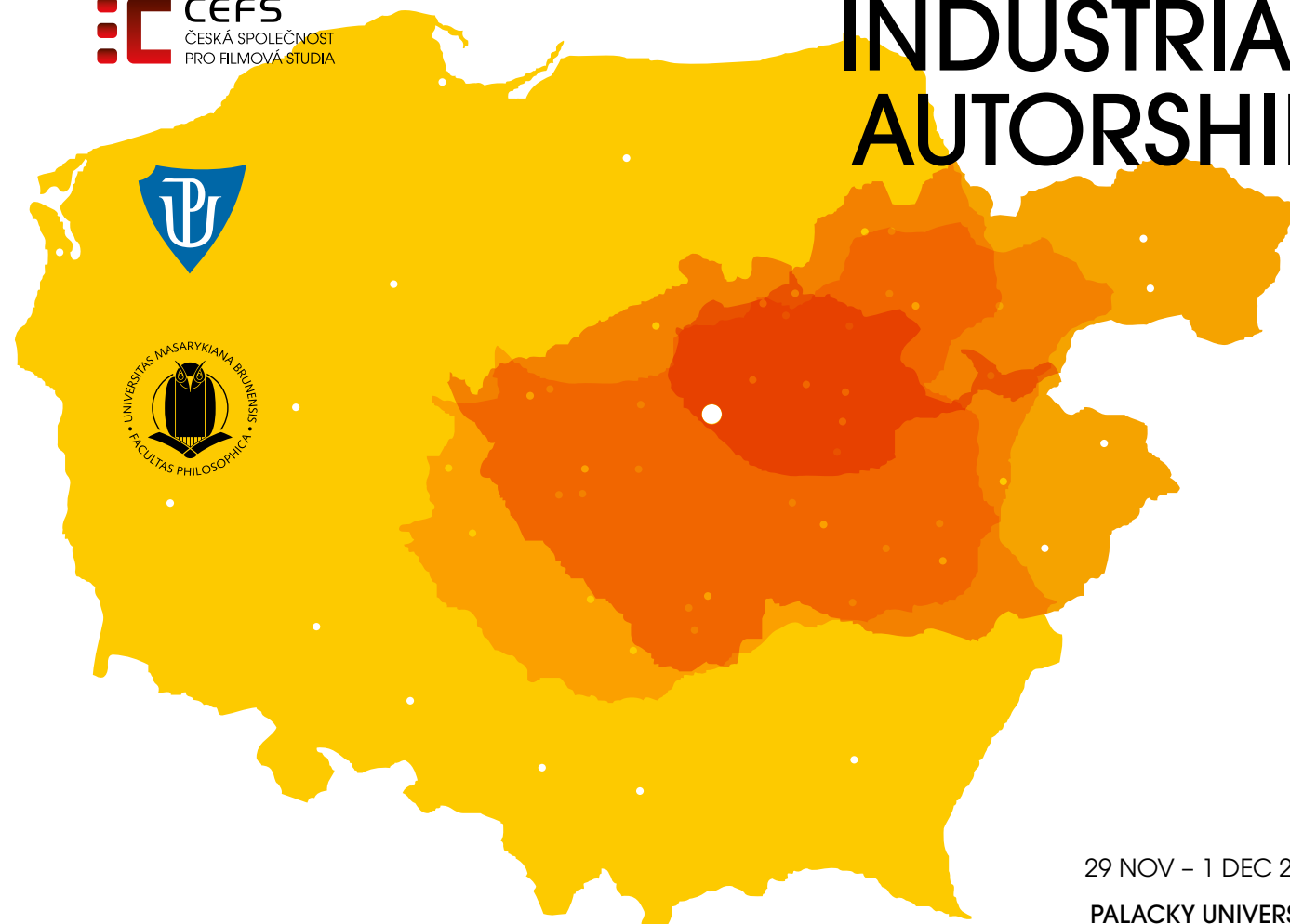
Program Chair:
Petr Szczepanik (szczepan@phil.muni.cz)



THIRD ANNUAL SCREEN INDUSTRIES

IN EAST-CENTRAL EUROPE
CONFERENCE:

INDUSTRIAL AUTHORSHIP



29 NOV – 1 DEC 2013

PALACKÝ UNIVERSITY
ART CENTRE
OLOMOUC, CZECH REPUBLIC



evropský
sociální
fond v ČR



EVROPSKÁ UNIE



MINISTERSTVO ŠKOLSTVÍ,
MLÁDEŽE A TĚLOVÝCHOVY



OP Vzdělávání
pro konkurenceschopnost

INVESTICE DO ROZVOJE VZDĚLÁVÁNÍ

PROGRAM

SCHEDULE

DAY 1: FRIDAY 29 NOVEMBER

AUDITORIUM MAXIMUM | 1ST FLOOR

13:30 WELCOME AND OPENING REMARKS

14:00 PANEL 1: (POST)SOCIALIST TELEVISION

Chair: **PETRA HANÁKOVÁ** (Charles University, Czech Republic)
► **IRENA REIFOVÁ** (Charles University, Czech Republic)
Limiting the Producer's Intentions: How Audiences Understood the Political Meanings of Czechoslovak Television Serials during Normalization
► **JAKUB KORDA** (Palacký University, Czech Republic)
The Television Title Sequence as a Tool for the Articulation of Authorship
► **SABINA MIHELJ** (Loughborough University, UK) The Working-Class as the Author: Participation, Authority, and Control in Socialist Yugoslavia
► **DANA MUSTATA** (University of Groningen, Netherlands)
Transnational Labour and Programme-Making in Early Romanian Television
► **KATERYNA KHINKULOVA** (Birkbeck College, UK)
Authors of Change: Building Up Television's Identity in Post-Soviet Ukraine against the Backdrop of Russian Presence
Respondent: **Petr Szczepanik** (Masaryk University, Czech Republic)

16:30 KEYNOTE 1

Chair: **MICHAEL N. GODDARD** (University of Salford, UK)
► **ANDRÁS BÁLINT KOVÁCS** (Eötvös Loránd University, Hungary)
Shot Scale Distribution and Authorship

COFFEE BREAK

18:15 PANEL 2: RADICAL AUTHORSHIP

Chair: **IRENA REIFOVÁ** (Charles University, Czech Republic)
► **PETRA HANÁKOVÁ** (Charles University, Czech Republic)
Female Authorship and the Feminist Aesthetic in Central European Cinema
► **MICHAEL N. GODDARD** (University of Salford, UK) Transgressive Film Authorship across National Borders: The Case of Andrzej Żuławski
► **BALÁZS VARGA** (Eötvös Loránd University, Hungary): Auteurs as Brands: Béla Tarr, his Films, the Critics, and the Audiences
Respondent: **SABINA MIHELJ** (Loughborough University, UK)

20:30 JOINT DINNER AND DRINKS

DAY 2: SATURDAY 30 NOVEMBER

AUDITORIUM MAXIMUM | 1ST FLOOR

09:30 KEYNOTE 2

Chair: **VERONIKA KLUSÁKOVÁ** (Palacký University, Czech Republic)
► **IAN CHRISTIE** (Birkbeck College, UK) "The Past Is a Foreign Country?": (Re)creating Vanished Worlds in European Production Design

COFFEE BREAK

11:15 PANEL 3: CULTURAL MOVEMENTS AND THE POLITICS OF (TRANS)NATIONALITY

Chair: **MARCIN ADAMCZAK** (Adam Mickiewicz University, Poland)
► **FRANCESCO PITASSIO** (Università degli Studi di Udine, Italy)
"I Didn't Do It!": Authorship, Realism, and Socialism – Italian Neorealism Goes East
► **FRANCESCO DI CHIARA** (University of Ferrara, Italy) Masters and Rogues: Issues of Authorship in Italian and Yugoslav Film Co-Productions of the 1970s
► **CONSTANTIN PARVULESCU** (West University of Timisoara, Romania) The Question of Authorship in Socialist-Realist Film
► **OLOF HEDLING** (Lund University, Sweden) An Authoring Discourse of Sorts: Effects of Public Film Support on a National Cinema
Respondent: **SERGEI KAPTEREV** (Institute of Cinema Art in Moscow, Russia)

13:15 LUNCH

14:45 PANEL 4: GROUP AND INSTITUTIONALIZED AUTHORSHIP

Chair: **FRANCESCO PITASSIO** (Università degli Studi di Udine, Italy)
► **SERGEI KAPTEREV** (Institute of Cinema Art in Moscow, Russia)
The Film Career of Mikhail Kalatozov as a Symbiosis of Auteurist Aspirations and Soviet "Corporate" Knowledge
► **MARIA BELODUBROVSKAYA** (Wisconsin University, Madison, USA) Plotlessness: Lessons in Soviet Screenwriting
► **GABRIELLE CHOMENTOWSKI** (Sciences Po Paris, France)
The Individual against the Collective in the Soviet Cinema Industry: Theory against Practice
► **PETR SZCZEPANIK** (Masaryk University, Czech Republic) Film Units as (Sub)producers: Possibilities of a "House Style" in the State-socialist Mode of Production
Respondent: **CONSTANTIN PARVULESCU** (West University of Timisoara, Romania)

COFFEE BREAK

17:00 KEYNOTE 3

Chair: **PETR SZCZEPANIK** (Masaryk University, Czech Republic)
DINA IORDANOVA (University of St. Andrews, UK) Oscars® Little Brothers: Europe and the Politics of Invisibility

19:00 PANEL DISCUSSION: CHALLENGES OF AND OPPORTUNITIES FOR COLLABORATIVE RESEARCH ON EAST AND CENTRAL EUROPEAN MEDIA INDUSTRIES

Chair: **DANA MUSTATA** (University of Groningen, Netherlands)

21:00 RECEPTION (ATRIUM | GROUND FLOOR)

DAY 3: SUNDAY 1 DECEMBER

AUDITORIUM MAXIMUM | 1ST FLOOR

09:30 PANEL 5: TRAPPED IN HISTORY: PRODUCTION AND READING OF AUTHORIAL STYLE

Chair: **LUCIE ČESÁLKOVÁ** (Masaryk University, Czech Republic)
► **RADOMÍR KOKEŠ** (Masaryk University, Czech Republic): Karel Lamač Et. Al.: The Classical Style as a Minor Tendency in the Czech Silent Cinema?
► **MARCIN ADAMCZAK** (Adam Mickiewicz University, Poland): Surfing on Circumstances: An Author in Socialist State Cinema – The Case of Andrzej Wajda's Movies in the 1950s
► **MILAN HAIN** (Palacký University, Czech Republic)
Exiled in Hollywood: Hugo Haas and his Independent Production Company

► **GRAŻYNA ŚWIĘTOCHOWSKA** (University of Gdańsk, Poland)
Into the Machine of the Market: The Way the DVD Covers Speak
Respondent: **MIROSLAW PRZYLIPIAK** (University of Gdańsk, Poland)

COFFEE BREAK

11:15 PANEL 6: POLITICAL HISTORY, AUTHORSHIP, AND NONFICTION

Chair: **BALÁZS VARGA** (Eötvös Loránd University, Hungary)
► **MIROSLAW PRZYLIPIAK** (University of Gdańsk, Poland) The Nature of Authorship in Documentary Cinema
► **MÁRIA FERENČUHOVÁ** (Academy of Performing Arts, Slovakia)
The Authors Normalized: Slovak Short Documentaries, 1970-73
► **LUCIE ČESÁLKOVÁ** (Masaryk University, Czech Republic): "No Maps, No Lyrics – I am the Director of this Movie": Short Film, Contracts, and Negotiation
Respondent: **FRANCESCO PITASSIO** (Università degli Studi di Udine, Italy)

12:45 LUNCH

14:15 INDUSTRY PANEL: PRODUCERS' AUTHORSHIP

Chair: **PETR BILÍK** (Palacký University, Czech Republic)