

necs»

European Network
for Cinema and
Media Studies



UNIVERSITY
OF OSLO

caire

13. - 17. of June 2023

OSLO

Keynote Speakers

Shohini Chaudhuri - June 15th

Jodi Dean - June 16th

Toby Miller - June 17th



VEGA



KUNSTNERNES HUS

The NECS 2023 Conference



Program

Tuesday, June 13th

13:00 - 17:00

Pre-Conference Event

*Taking Care of Audiovisual Research
Data in Film and Media Studies,
Audiovisual Collections and Libraries*
— Georg Svedrups hus, Stort møterom

Wednesday, June 14th

9:15 - 9:45

Graduate Workshop Registration Opens

9:45 - 10:00

Opening Remarks

10:00 - 11:15

Keynote Lecture: Ingvil Hellestrand

*On the messiness of care: vulnerability,
responsibility and community*

11:15 - 11:30

Coffee Break

11:30 - 12:45	Panel 1
12:45 - 13:45	Lunch
13:45 - 15:00	Panel 2
15:00 - 15:15	Coffee Break
15:15 - 17:00	Panel 3
18:00 - 20:00	Film Screening at Vega <i>Talk with director Itonje Søimer Guttormsen followed by screening of her film, Gritt (2021)</i> — Hausmanns gate 28, 0182 Oslo

Parallel Session

13:00 - 16:00	NECSUS Editorial Board meeting — Georg Svedrups hus, stort møterom
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Main Conference

Thursday, June 15th

8:00 - 9:00	Registration Opens
9:00 - 10:45	Panels A
11:00 - 12:45	Panels B
12:45 - 14:00	Lunch Break <ul style="list-style-type: none"> • Workgroup meetings <ul style="list-style-type: none"> ◦ New Media ◦ Amateur Media Cultures ◦ Film Festival Research Group ◦ Feminist and Queer ◦ Cultural Memory & Media ◦ Screen Industries ◦ Super 8 • Amsterdam University Press workshop — Georg Svedrups hus, stort møterom

14:00 - 15:45	Panels C
16:00 - 17:15	Open Scholarship Workshop — Georg Svedrups hus, auditorium 1
17:30 - 18:00	Opening of the Conference — Georg Svedrups hus, auditorium 1
18:00 - 19:30	Keynote Lecture: Shohini Chaudhuri <i>Practices of Care in Crisis Cinema</i>
19:45 - 22:00	Opening Reception — Georg Svedrups hus, vestibule

Friday, June 16th

9:00 - 10:45	Panels D
11:00 - 12:45	NECS General Meeting — Georg Svedrups hus, Auditorium 1
12:45 - 14:00	Lunch Break <ul style="list-style-type: none"> • Workgroup meetings <ul style="list-style-type: none"> ◦ Film Animal Studies ◦ Space and Place ◦ Sustainable Media ◦ Sound and Music in Media ◦ Media and Mental Health ◦ CCVA
14:00 - 15:45	Panels F
16:00 - 17:30	Keynote Lecture: Jodi Dean <i>The Subject Supposed to Care</i>
18:00 - 22:00	CCVA group event at Kunstneres Hus — Wergelandsveien 17, 0167 Oslo

Saturday, June 17th

9:00 - 10:45	Panels G
11:00 - 12:45	Panels H
12:45 - 14:00	Lunch Break <ul style="list-style-type: none">• Workgroup leaders liaison meeting
14:00 - 15:45	Panels I
16:00 - 17:45	Panels E
18:00 - 19:30	Keynote Lecture: Toby Miller <i>Greenwashing Our Way</i>
19:30 - 00:00	Closing Party at Chateau Neuf — Slemdalsveien 15, 0369 Oslo

Full Program

For the full program including a detailed overview of events and panels, scan the QR code below.



Letter from Local Organizers

Dear 2023 NECS Conference Delegates,

It is with immense pleasure that we in the Screen Cultures initiative, at the Department of Media and Communications, welcome you to the University of Oslo for this year's NECS conference!

In our call for papers, we asked you to consider the notion of care in all its possible facets and functions. The proposals we received have done just that, and so much more. With participants from all over the world, and a plethora of topics ranging from Hollywood to holograms, Instagram to AI, reality television to animation, archive and industry, we are certain that this year's NECS will continue the network's tradition of intellectually rich and inspiring conferences.

This year, we start things off with the pre-conference workshop "Taking Care of Audiovisual Research Data and Collections", followed by the "Futures of Care: Media, Technology, and (Re)imagining Care" graduate day (organised by Carrie Russpatrick and Sebastian Cole), with a keynote by Ingvil Hellstrand.

The main conference promises three stimulating and inspiring days of panels, workshops, and workgroup meetings, with keynotes by Shohini Chaudhuri, Jodi Dean, and Toby Miller. Together, these talks and workshops, as well as gallery and museum tours and film screenings, aim to take the notion of care and its implications across film and media history and into the digitally mediated cultures of the 21st century.

When we selected our theme, we were thinking—as academics are wont to do—in largely conceptual terms. What was not front of mind at the time was the degree to which the process of planning and executing this conference itself would be defined by taking care—not simply to ensure the conference would materialise but that the little bumps and detours that inevitably pop up along the long planning road were navigated both carefully and caringly. And for this, we have a number of people and groups to thank.

Hence, we are very grateful that our programme, Screen Cultures, was able to host this event, and we are extremely thankful for the support we have received from colleagues and the administration at our department as well as at the Faculty of Humanities.

We also wish to thank the NECS steering committee and conference committee—particularly Michał Pabiś-Orzeszyna and Luca Barra—for their unwavering support and advice. We thank our partners, Vega cinema and Kunstnernes Hus, for their enthusiastic collaboration in hosting side events and to Munch Museum for their generosity in offering tours and discounts to our delegates.

Our deepest thanks go to our conference assistants, without whom this event would never have eventuated. The Head Conference Assistants, Adam Buono Glazer and Samantha Atkins, have shown us dedication, persistence, and patience beyond all expectation. But most of all, we thank the NECS community. We are grateful to have such an active and collaborative community of scholars and practitioners. With care comes compromise and we know this event, with its scope and location, has required both of participants and attendees. We thank you for your interest, understanding, intellectual and creative fervour. We hope that you enjoy NECS2023 and your time in Oslo! See you next year in...

Kind regards,

Kim Wilkins and Steffen Krüger

On behalf of the local organizing committee and Screen Cultures (IMK)

Open Scholarship Committee Letter

The Open Scholarship Committee would like to invite all NECS members to the fourth annual NECS Open Scholarship workshop (location and details on page 25). Focusing on the concepts of community and care, the workshop seeks to explore the networks of support that sustain the very existence of Diamond Open Access journals, and the shifts that are currently happening in the field. Following on an overview of the challenges and opportunities currently faced by diamond open access models, the workshop will then invite the representatives of the journals Apparatus and NECSUS to answer a series of questions about their experiences as members of the Editorial Board of two well-established diamond open access journals.

Speakers include the OS Committee (Bregt Lameris, Jeroen Sondervan, Victoria Pastor-Gonzales, Tereza Dvorakova, Miriam De Rosa), Irina Schulzki (Apparatus), and members of the NECSUS board.

Letter from Steering Committee

Dear 2023 NECS Conference delegates,

The NECS Steering Committee wishes to warmly welcome you to our 16th annual conference. This year's host, the University of Oslo, invited us all to visit their wonderful Blindern Campus during this special time around the Summer Solstice. With the COVID-19 pandemic restrictions finally lifted, we have the chance to meet in person, listen to many presentations and keynote lectures, participate in different events, network and finally enjoy the time together. However, we still keep in mind the war and unstable situation just behind our borders, especially in Ukraine, that makes many of our colleagues and friends experience the horrors of raids, shortages, forced displacements and migration. Even though for the majority of us the situation is politically stable, we saw many scholars and other public sector workers filling up the streets and demonstrating in the fight for their rights. We would like to express our deepest solidarity to them.

Many governments use the economic and political situation as a pretext to cut funding for research and education. More than thirty years after the collapse of totalitarian regimes in Central and Eastern Europe, governments still dare to threaten scholars, when not in line with their populist visions. Last but not least, some of us are faced with the consequences of long-COVID, affecting our abilities. In the light of all mentioned above, the topic of this year's NECS conference, chosen by our colleagues working at the University of Oslo, CARE, seems of particular importance. We would like to thank them all for putting together this wonderful event. Words of gratitude go to Steffen Krüger, Kim Wilkins, Adam Buono Glazer and Samantha Paige Kelly Atkins. The Graduate Workshop is organized by Carrie Russpatrick and Sebastian Cole.

As it was in previous years, the Conference Committee was faced with a challenging task of choosing from 257 individual paper proposals, 64 pre-constituted panel proposals and 13 workshop proposals submitted by the NECS members. The final program, prepared jointly with the Oslo team, comprises 94 panels and workshops, covering many different areas of our expertise, disciplinary theoretical and methodological perspectives, and scholarly interests. We start with the pre-conference workshop sponsored by the digital methods workgroup on Tuesday, June 13. Then we invite all the NECS members for the 21st NECS Graduate Workshop Futures of Care: Media, Technology, and (Re)imagining Care on Wednesday, June 14. Professor Ingvil Førland Hellstrand (University of Stavanger) will open this day with her keynote lecture. The main part of the conference extends throughout the three days between June 15 and 17, and it is filled with presentations and workshops..

This year, we are honored to host three distinguished speakers, Shohini Chaudhuri (University of Essex), Jodi Dean (Hobart and William Smith Colleges Geneva, NY) and Toby Miller (Stuart Hall Professor of Cultural Studies, Universidad Autónoma Metropolitana), who will deliver the keynote lectures. Please also note all the accompanying events: film screening and Q&A with the director Itonje Sømmer Guttormsen, Munch Museet and Kunsternes Hus guided tours, as CCVA “Screening Care” event at Kunsternes Hus and the Open Scholarship workshop, offered along the conference. Hope you will enjoy them!

You are also welcome to join us during the NECS annual General Meeting. The program of the GM was distributed a month in advance with the May newsletter, and you can get the details there. Please note that this year GM is scheduled differently, at 11.00 am, on Friday, June 16th. It is a very important moment for our association, and it will be great if you will be there. Thank you for continuously supporting NECS and looking forward to a great 2023 conference in Oslo!

The NECS Steering Committee:

- Luca Barra (University of Bologna)
- Elżbieta Durys (University of Warsaw)
- Bregt Lameris (Open University of The Netherlands)
- Laura Niebling (University of Regensburg)
- Hannah Peuker (Bauhaus-University, Weimar)
- Antoine Prévost-Balga (Sorbonne-Nouvelle University – Paris 3 / Goethe University, Frankfurt)
- Miriam de Rosa (Ca’ Foscari University of Venice)
- Alexander Stark (University of Marburg)
- Andrea Virginás (Babeş-Bolyai University)

Organizing Team

Local Organizing Committee

- Kim Wilkins – Head of Local Committee (University of Oslo)
- Steffen Krüger – Head of Local Committee (University of Oslo)
- Jon Inge Faldalen (University of Oslo)
- Liv Hausken (University of Oslo)
- Kjetil Rødje (University of Oslo)
- Pasi Väliäho (University of Oslo)
- Timotheus Vermeulen (University of Oslo)
- Espen Ytreberg (University of Oslo)

Conference Administrative Assistants

- Adam Buono Glazer – Head Administrative Assistant
- Samantha Atkins – Head Administrative Assistant
- Wiktor Kocent
- Aleks Jenner
- Lyuba Boncheva
- Arina Kosareva
- Aimee Langan
- Salome Chanadiri
- Line Minge
- Kristina Tsertsvadze
- Bjørn Emil Desbans
- Sunna Maria Kristina Simma

NECS Graduate Workshop Organizers

- Carrie Russpatrick (University of Oslo)
- Sebastian Cole (University of Oslo)

Open Scholarship Committee

- Miriam De Rosa (SC Liaison)
- Ludger Kaczmarek
- Bregt Lameris (SC Liaison)
- Victoria Pastor-Gonzalez
- Jeroen Sondervan

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- Antoine Prévost-Balga (Goethe-Universität Frankfurt)
- Miriam de Rosa (University of Venice)
- Alexander Stark (University of Marburg)
- Andrea Virginás (Babeş-Bolyai University Cluj-Napoca)

NECS Conference Committee

- Luca Barra (coordinator, University of Bologna, Italy)
- Elzbieta Durys (University of Lotz, Poland)
- Alessia Cervini (University of Palermo, Italy)
- Nessa Johnston (Liverpool University, UK)
- Gökçen Karanfil (Izmir University of Economics, Turkey)
- Marta Maciejewska (University of Gdansk, Poland)
- Andreea Mihalcea (UNATC, Romania)
- Raphaëlle Moine (Université Sorbonne – Paris 3, France)
- Stefania Rimini (University of Catania, Italy)
- Jan Teurlings (University of Amsterdam, Netherlands)
- Ebru Uzunoglu (Izmir University of Economics, Turkey)
- Gertjan Willems (University of Antwerp, Belgium)

NECS 2023 Visual Identity

- Abirami Logendran

Contact

- necs2023oslo@gmail.com

About NECSUS

Promoting innovative research in media studies

NECSUS is an international, double blind peer-reviewed journal of media studies initiated and published by NECS (European Network for Cinema and Media Studies). The journal is multidisciplinary and strives to bring together the best work in the field of media studies across the humanities and social sciences. We aim to publish research that matters and that improves the understanding of media and culture inside and outside the academic community. Each volume features diverse contributions, a special thematic section, and review sections that cover books, festivals, and exhibits. NECSUS is targeted to a broad readership of researchers, lecturers, and students and is offered as a biannual open access journal.

Focusing on cinema, television, and new media

NECSUS focuses on cinema, television, and new media studies by publishing research either by European scholars or on European media for a global readership. The journal particularly welcomes comparative and pan-European studies. We invite submissions on all aspects of media including textual, representational, and cinema-philosophical issues. Manuscripts may also cover media production and institutions as well as media technologies, networks, audiences, and uses. These aspects may be studied separately or in conjunction and situated in their cultural and historical contexts.

We welcome contributions from different research traditions including but not limited to cinema and television studies, cultural studies, communication studies, game studies, network studies, and media history. The journal aims to promote innovative research presenting new approaches and insights and to publish work that makes a substantial contribution to the field, be it on a theoretical, methodological, empirical, or analytical level. NECSUS publishes content that improves the understanding of media and culture inside and outside the academic community. We encourage the inclusion of links to digital archives and we support the integration of audiovisual data and material into academic arguments.

Essays should be focused and guided by clearly formulated questions or problems, leading to well-argued conclusions. The journal is aimed at a broad readership of researchers, lecturers, and students. We make a distinction between feature essays of 6,000- 8,000 words and short reviews of 2,000- 3,000 words. Feature essays are subject to double blind external peer review and short reviews will be covered by the section editors.

NECSUS welcomes book reviews, preferably discussing two recently published titles within a particular academic field or addressing a specific theme. Authors are invited to use the books under scrutiny to reflect on an overarching theme or topic. NECSUS also welcomes audiovisual essays and proposals for audiovisual essay sections by prospective guest editors, which are reviewed by the editorial board. ISSN: 2213-0217

Statement on ethics

NECSUS is published by Amsterdam University Press, a leading international publishing house specialising in academic research. The journal was founded by and is an initiative of NECS (European Network for Cinema and Media Studies), one of the largest assemblies of its kind. This research network connects the journal to a wide range of scholars and the network and its membership makes significant financial contributions to the operation of NECSUS. However, NECSUS is open to all who wish to read and contribute to it, whether they are a member of NECS or not. The NECSUS editorial board operates independently so that a broad and inclusive contributor and reader list can be created.

The journal is double-blind peer reviewed and is published on a bi-annual basis. In addition to the website a publishing platform with PDF downloads for every issue is also available. Everything is published in gold level open access. NECSUS is published in English as the acknowledged lingua franca in current academia. One of the goals of NECSUS is to make research in a variety of languages available to a wider audience. The journal has commissioned and published translations and will continue to do so in the future.

The editorial board provides special section guest editors with guidelines on everything that is expected of them and keeps advisory board members updated on new policies and developments. Publication of an article in an academic peer-reviewed journal serves several functions, one of which is to disseminate research that could benefit society. This dissemination must be done in a democratic fashion. It is therefore of immense importance that this research and the activity surrounding it be conducted responsibly.

The act of publishing involves many parties, each of which plays an important role in achieving these aims. It therefore follows that the author, the journal editor, the peer reviewer, and the publisher should meet ethical standards in their involvement from submission to publication. Amsterdam University Press is committed to meeting and upholding standards of ethical behaviour at all stages of the publication process. Below is a summary of our key expectations of editors, peer reviewers, authors, and the advisory board.

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Editors

The editors of a peer-reviewed journal are responsible for deciding which of the articles submitted to the journal should be published. The relative value of the work in question and its importance to a wide readership must always drive such decisions. The editors should be guided by the policies of the journal and constrained by such legal requirements as shall then be in force regarding libel, copyright infringement, and plagiarism.

Editors should act in a balanced, objective, and fair way while carrying out their expected duties. Editors should not discriminate on the grounds of gender, sexual orientation, religious or political beliefs, ethnic or geographical origin, institutional affiliation, or economic standing of the authors. In addition, editors should make all due efforts to seek out and include the work of a diverse body of writers and researchers. Authors should clearly indicate who has funded their research or other scholarly work and whether the funders had any role in the research and its publication.

Editors should adopt and follow reasonable procedures in the event of complaints of an ethical breach or a conflict of interest. Editors should give authors a reasonable opportunity to respond to any complaints. All complaints should be investigated no matter when the original publication was approved. Documentation associated with any such complaints should be retained.

Editorial board members will serve a variety of functions. These may include: acting as ambassadors for the journal; supporting and promoting the journal; seeking out the best authors and best work and actively encouraging submissions; reviewing submissions to the journal; attending and contributing to editorial board meetings.

The board should meet regularly (at least twice a year, in person and/or by conference call) to gauge their opinions about the running of the journal, define any changes to journal policies, and identify future challenges. The board shall: monitor the performance of peer reviewers; take steps to insure that reviews are of high quality; develop and maintain a database of suitable reviewers; update this database on the basis of reviewer performance; use a wide range of sources (not just personal contacts) to identify potential new reviewers (e.g. author suggestions, bibliographic databases); insure that all efforts are made to contact and utilise a diverse sampling of potential reviewers.

The board should encourage reviewers to insure the originality of submissions and be alert to redundant publication and plagiarism. It should also encourage academic institutions to recognise peer review activities as part of the scholarly process.

Reviewers

Peer review assists the editor in the decision-making process and in improving the quality of the published article by reviewing the manuscript objectively and in a timely manner. NECSUS ascribes to a double-blind peer review process. Any manuscripts received for review must be treated as confidential documents. Reviewers should not make undue efforts to uncover the identity of the author nor should they discuss the article or their comments with a third party. Reviewers should also not attempt to cite or publish any parts of the article prior to potential publication in NECSUS.

Reviews should be conducted objectively. Personal criticism, name-calling, or any attack on the author or the merits of their work is inappropriate. Reviewers should express their views clearly with supporting arguments and should make every effort to complete the standard review form that is sent to them along with the article. Limited one-sentence responses to review form questions are not acceptable. Reviewers should identify relevant published work that has not been cited by the author. Reviewers should also alert the editor to any published or submitted content that is substantially similar to that under review. Reviewers should be aware of any potential conflicts of interest (financial, institutional, collaborative, or other relationships between reviewer and author) and alert the editor to these, if necessary withdrawing their services for the manuscript in question.

Authors

An article should contain sufficient detail and references to permit others to understand and utilise the work. Fraudulent or knowingly inaccurate statements constitute unethical behaviour and are unacceptable. Articles should also be accurate and objective, and works foregrounding opinion and subjectivity should be clearly identified as such.

Authors should provide original and unpublished articles that are the results of their study, research, and originality. If the proposed article has already been published, no matter the language or outlet, the author should make an immediate declaration as such. Authors should maintain accurate records of data associated with their submitted manuscript and should supply or provide access to this data on reasonable request.

Authors should confirm/assert that the manuscript as submitted is not under consideration or accepted for publication elsewhere. Where portions of the content overlap with published or submitted content, authors must acknowledge and cite those sources. Authors should confirm that all the work in the submitted manuscript is original and they must cite content reproduced from other sources. Authors should also obtain written permission to reproduce any content from other sources, including images and table. Authors are legally liable for insuring that this content does not infringe on the copyright of others.

Authors should declare any potential conflicts of interest, for example where the author has a competing interest (real or apparent) that could be considered or viewed as exerting an undue influence on his or her duties at any stage during the publication process. Authors should promptly notify the journal editor or publisher if a significant error in their publication is identified. They must then cooperate with the editor and publisher to publish an erratum, addendum, corrigendum notice, or to retract the article where this is deemed necessary.

Advisory Board

Advisory board members will serve a variety of functions. These may include: acting as ambassadors for the journal; supporting and promoting the journal; actively encouraging submissions; reviewing submissions; contributing to the journal's strategic plans for growth and sustainability; helping to solicit and secure financial contributions to the journal; supporting the policy of gold level open access publishing.

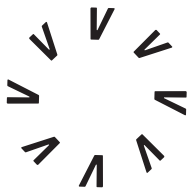
Procedures

Misconduct and unethical behaviour may be identified and brought to the attention of the editors and publisher at any time by anyone. Whoever informs the editors or publisher of such conduct should provide sufficient information and evidence in order for an investigation to be initiated. All allegations will be taken seriously and treated in the same way until a successful decision or conclusion is reached.

An initial decision is to be taken by the editors, who will consult with or seek advice from the advisory board and the publisher, if appropriate. Evidence will be gathered while avoiding the spread of allegations beyond those who can help to resolve the matter. Authors will be given the opportunity to respond to any allegations.

*This ethical statement should be reviewed on a regular basis so that it may be updated where necessary to cover new publishing practices and in light of new partnerships that the journal commences.

Partners



VEGA



KUNSTNERNES HUS

Publisher Workshop



Thursday, June 15th - 12:45 - 14:00

— Georg Svedrups hus - Stort møterom

Publishers Forum

Thursday June 15th, Friday June 16th, Saturday June 17th

These publishers will be present throughout the conference in vestibule of Georg Svedrups hus (main area).

palgrave
macmillan

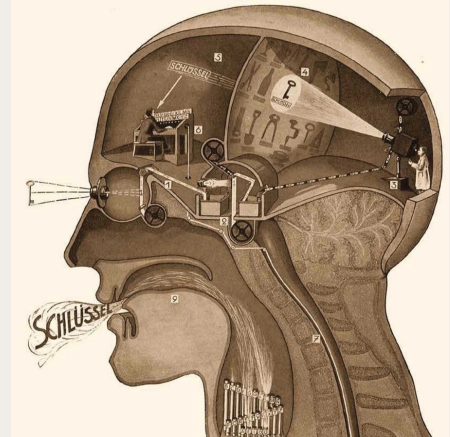
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- AUP is **partnered with some of the world's finest research institutions** and collaboratively produce outstanding book series across AUP's core disciplines.
- AUP is a **longstanding supporter of Open Access publishing** and releases many academic books in Open Access directly on publication.
- AUP is part of a **global academic network**, distinguishing an open, creative, and internationally orientated attitude in acquisitions, sales, and marketing.



If you have a question about publishing with AUP or you would like to submit a book proposal, please contact Senior Commissioning Editor Maryse Elliott (M.Elliott@aup.nl)

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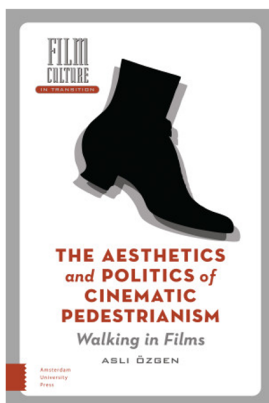
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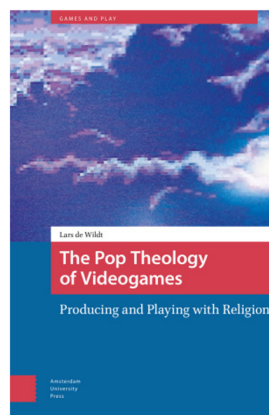
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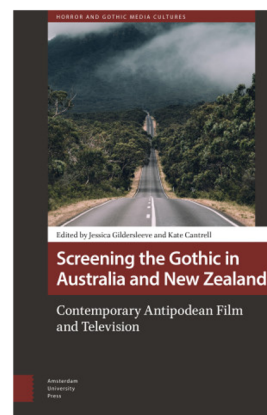
Film Culture in Transition

Malte Hagener, Marburg;
Patricia Pisters, University of Amsterdam; Wanda Strauven, Frankfurt/New York.
Thomas Elsaesser † (Founding Editor).



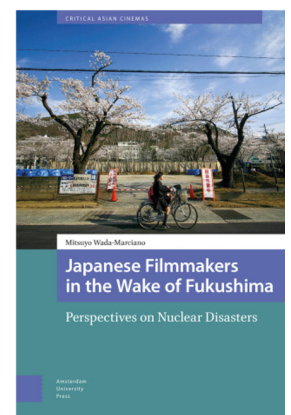
Games & Play

Clara Fernández-Vara, New York University
Jeroen Jansz, Erasmus University Rotterdam
Joost Raessens, Utrecht University



Horror and Gothic Media Culture

Jessica Balanzategui, Swinburne University of Technology,
Angela Ndalanian, Swinburne University of Technology, Isabella van Elferen, Kingston University London



Critical Asian Cinemas

Steve Choe, San Francisco State University



- Explores the artistic features, cultural themes and history of Italian film and media, as well as the impact of globalization on the Italian film industry
- Revives critical discussion on auteurs and celebrates new directors, as well as the work of cinema and media professionals
- Examines experimental cinema, long/short features, documentary, animation and film music
- Submission and subscription information online



Palgrave European Film and Media Studies

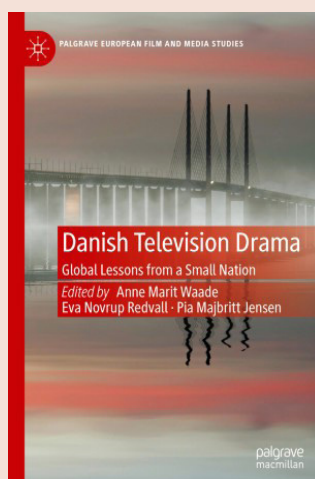
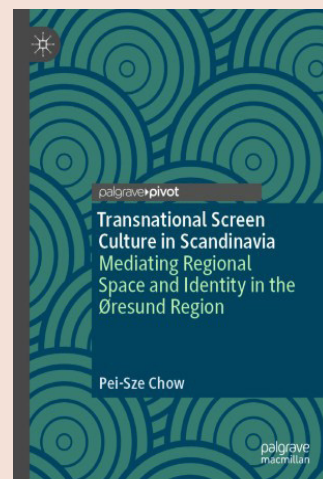
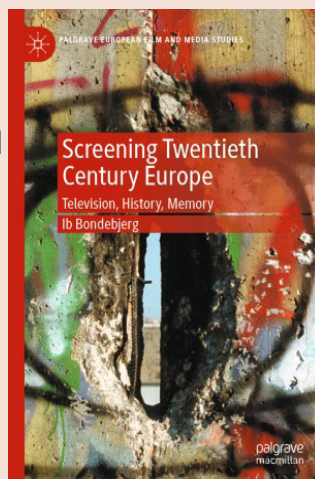
Series Editors:

Andrew Higson and **Mette Hjort**

Palgrave European Film and Media Studies is dedicated to historical and contemporary studies of film and media in a European context and to the study of the role of film and media in European societies and cultures. The series invite research done in both humanities and social sciences and invite scholars working with the role of film and other media in relation to the development of a European society, culture and identity. Books in the series can deal with both media content and media genres, with national and transnational aspects of film and media policy, with the sociology of media as institutions and with audiences and reception, and the impact of film and media on everyday life, culture and society. The series encourage books working with European integration or themes cutting across nation states in Europe and books working with Europe in a more global perspective. The series especially invite publications with a comparative, European perspective based on research outside a traditional nation state perspective. In an era of increased European integration and globalization there is a need to move away from the single nation study focus and the single discipline study of Europe.

Interested in submitting a proposal?

Please contact Executive Editor – Film and Television Studies,
Lina Aboujieb (lina.aboujieb@palgrave.com) to find out more.



link.springer.com/series/14704

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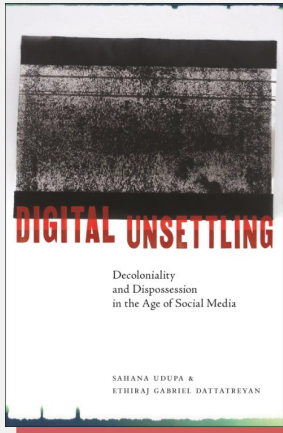
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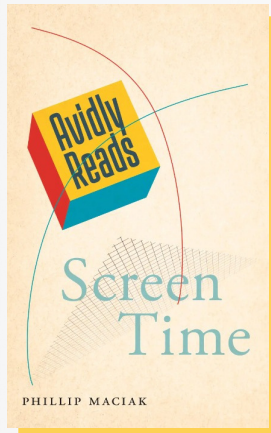


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Digital Unsettling

Decoloniality and Dispossession in the Age of Social Media

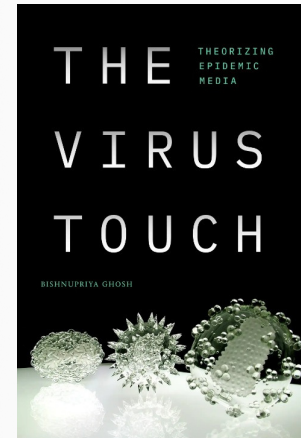
Sahana Udupa & Ethiraj Gabriel Dattatreyan



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Avidly Reads Screen Time

Phillip Maciak

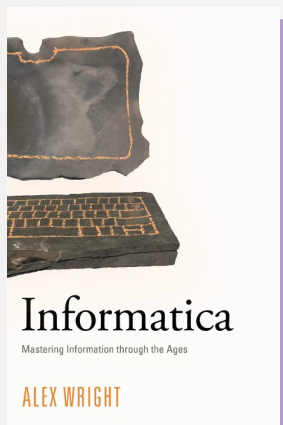


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The Virus Touch

Theorizing Epidemic Media

Bishnupriya Ghosh

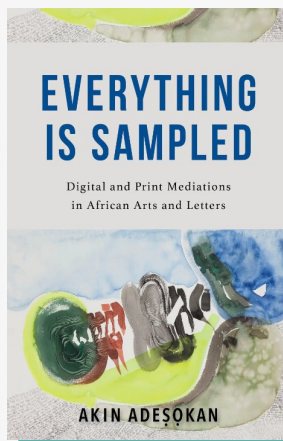


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Informatica

Mastering Information through the Ages

Alex Wright



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Everything Is Sampled

Digital and Print Mediations in African Arts and Letters

Akin Adesokan



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Behind the Search Box

Google and the Global Internet Industry

ShinJoung Yeo



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Why We Can't Have Nice Things

Social Media's Influence on Fashion, Ethics, and Property

Minh-Ha T. Pham

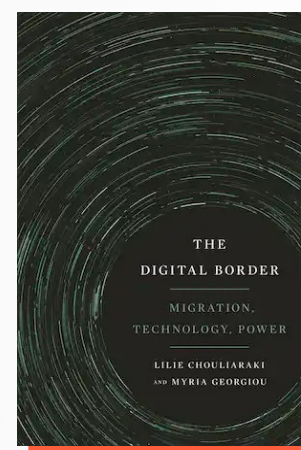


university of minnesota press

A Theory of Assembly

From Museums to Memes

Kyle Parry



new york university press

The Digital Border

Migration, Technology, Power

Lilie Chouliaraki & Myria Georgiou

Campus Map



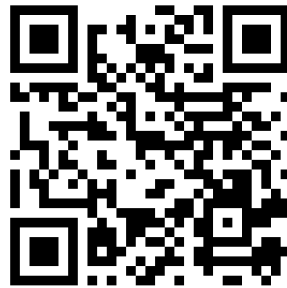
Relevant Buildings for Conference Locations

- Georg Svedrups hus
- Georg Morgenstiernes hus
- Niels Henrik Abels Hus

Practical Information

Wifi

- Eduroam is available throughout the campus.
- For those without Eduroam, follow the QR code below.



Printing

- Please go to the front desk in the library of Georg Svedrups.
**note, this service will not be available on Saturday when the library is closed*

Munch Museum & Vega Film Screening

- During your visit to Oslo, members of the NECS Conference receive 50% off entrance tickets to the Munch Museum -
CODE: NECSMUNCH23
- During your visit to Oslo, members of the NECS Conference are invited to a screening of the film, *Gritt* by Itonje Søimer Guttormsen on Wednesday June 14th at 18:00 at Vega.
 - Follow the QR Code below, select Kjøp Billett and the ticket category NECS2023 and use the code NECS



Info for Chairs & Presenters

PRESENTERS

All conference rooms are equipped with projectors, screens, and a PC (with internet). You can have your presentation with you on your own memory stick. If you wish to bring your own laptop, please make sure you have the adapters and connectors suited for your device.

CHAIRS

Panel chairs have three primary duties:

- a) introducing the presenters in a session
- b) keeping time during the session
- c) facilitating the Q & A at the end of the session.

Arrive at your presentation room at least 10 minutes early so that you can meet the other panelists and make sure you know how to pronounce their names, titles, etc. Introduce each presenter right before they speak to help audience members joining the session late to easily understand which presentation is underway at a given time. Introductions should be short and include presenter name, position, affiliation, and paper title but they may also include very brief statements regarding the presenter's research/teaching interests, major publications, etc.

Please keep panel presentations to 20 minutes, respondent presentations to 8 minutes, and workshop presentations to no more than 10 minutes.

Please have the panelists check their technology in advance, and check that audio and video facilities are working before your session begins. The conference staff will be available to help with any technical issues.

We prefer it if presenters stick to the printed order of presentations in a given panel. This allows individuals moving between panels during the session to have a better idea of when a given presentation will occur in the session.

Chairs should remind panelists when there are five minutes and two minutes remaining, and when the 20-minute mark has been reached and speakers should bring their presentation to a close. Please convey to presenters how and when you will give them time signals before the panel starts. If you have indicated to the presenter that their time has expired but they have not concluded the presentation within a minute or so of that advice, you should intervene verbally to request they finish promptly so that the other panelists will have time for their presentations.

Chairs who are presenting papers should designate one of the panelists to time their paper when they are presenting.

Conference Meeting Locations

Tuesday, June 13th - 13:00 - 17:00

- Digital Methods Workshop – *Georg Svedrups hus, Stort møterom*
-

Wednesday, June 14th

—— Keynote — 10:00-11:15 ——

- Ingvil Hellestrand - Niels Treschows hus, 12th floor
 - Graduate Day Panels 1,2,3 – *Niels Treschows hus, 12th floor*
 - NECSUS Editorial Board meeting – *Georg Svedrups hus, Stort møterom + online*
-

Thursday, June 15th

—— Keynote — 18:00-19:30 ——

- Shohini Chaudhuri - Georg Svedrups hus, Auditorium 1
- Amsterdam University Press workshop — Georg Svedrups hus, stort møterom

Panels A

9:00 - 10:45

- A1 — Georg Morgenstiernes hus - Seminarrom 203
- A2 — Georg Svedrups hus - Undervisningsrom 2
- A3 — Georg Morgenstiernes hus - Seminarrom 206
- A4 — Georg Svedrups hus - Grupperom 7
- A5 — Georg Morgenstiernes hus - Seminarrom 205
- A6 — Niels Henrik Abels Hus 107
- A7 — Georg Svedrups hus - Grupperom 4
- A8 — Georg Morgenstiernes hus - Seminarrom 152
- A9 — Georg Svedrups hus - Undervisningsrom 3
- Workshop A1 — Georg Svedrups hus - Undervisningsrom 1
- Workshop A2 — Georg Morgenstiernes hus - Seminarrom 204

Panels B
11:00 - 12:45

- B1 — Niels Henrik Abels Hus 107
- B2 — Georg Morgenstiernes hus - Seminarrom 206
- B3 — Georg Morgenstiernes hus - Seminarrom 203
- B4 — Georg Svedrups hus - Undervisningsrom 1
- B5 — Georg Svedrups hus - Undervisningsrom 2
- B6 — Georg Morgenstiernes hus - Seminarrom 204
- B7 — Georg Morgenstiernes hus - Seminarrom 205
- B8 — Georg Svedrups hus - Grupperom 4
- B9 — Georg Svedrups hus - Grupperom 7
- B10 — Georg Morgenstiernes hus - Seminarrom 152
- Workshop B1 — Georg Svedrups hus - Undervisningsrom 3

Panels C
14:00 - 15:45

- C1 — Georg Morgenstiernes hus - Seminarrom 204
- C2 — Georg Morgenstiernes hus - Seminarrom 206
- C3 — Georg Morgenstiernes hus - Seminarrom 205
- C4 — Georg Svedrups hus - Grupperom 4
- C5 — Georg Svedrups hus - Grupperom 7
- C6 — Georg Svedrups hus - Undervisningsrom 1
- C7 — Georg Svedrups hus - Undervisningsrom 2
- C8 — Georg Svedrups hus - Undervisningsrom 3
- C9 — Georg Morgenstiernes hus - Seminarrom 203
- C10 — Niels Henrik Abels Hus 107
- Workshop C1 — Georg Morgenstiernes hus - Seminarrom 152

16:00 - 17:15

- Open Scholarship Workshop — Georg Svedrups hus, auditorium 1

Friday, June 16th

— **Keynote — 16:00-17:30** —

- **Jodi Dean - Georg Svedrups hus, Auditorium 1**

Panels D

9:00 - 10:45

- D1 — Georg Morgenstiernes hus - Seminarrom 152
- D2 — Georg Morgenstiernes hus - Seminarrom 206
- D3 — Georg Svedrups hus - Undervisningsrom 3
- D4 — Georg Morgenstiernes hus - Seminarrom 203
- D5 — Georg Svedrups hus - Undervisningsrom 1
- D6 — Georg Morgenstiernes hus - Seminarrom 204
- D7 — Georg Svedrups hus - Grupperom 4
- D8 — Georg Svedrups hus - Grupperom 7
- D9 — Georg Morgenstiernes hus - Seminarrom 207
- Workshop D1 — Georg Morgenstiernes hus, Seminarrom 205
- Workshop D2 — Georg Svedrups hus, Undervisningsrom 2

11:00 - 12:45

- NECS General Meeting — Georg Svedrups hus, Auditorium 1

Panels F

14:00 - 15:45

- F1 — Georg Morgenstiernes hus - Seminarrom 205
- F2 — Georg Morgenstiernes hus - Seminarrom 203
- F3 — Georg Morgenstiernes hus - Seminarrom 206
- F4 — Georg Svedrups hus - Undervisningsrom 2
- F5 — Georg Svedrups hus - Undervisningsrom 3
- F6 — Georg Svedrups hus - Undervisningsrom 1
- F7 — Georg Svedrups hus - Grupperom 4
- F8 — Georg Morgenstiernes hus - Seminarrom 152
- F9 — Georg Svedrups hus - Grupperom 7
- Workshop F1 — Georg Morgenstiernes hus - Seminarrom 204

Saturday, June 17th

———— Keynote — 18:00-19:30 —————

- **Toby Miller - Georg Svedrups hus, Auditorium 1**

———— Panels G —————

9:00 - 10:45

- G1 — Georg Svedrups hus - Undervisningsrom 1
- G2 — Georg Svedrups hus - Undervisningsrom 2
- G3 — Georg Morgenstiernes hus - Seminarrom 204
- G4 — Georg Svedrups hus - Undervisningsrom 3
- G5 — Georg Morgenstiernes hus - Seminarrom 203
- G6 — Georg Morgenstiernes hus - Seminarrom 152
- G7 — Georg Morgenstiernes hus - Seminarrom 206
- G8 — Georg Svedrups hus - Grupperom 4
- G9 — Georg Svedrups hus - Grupperom 7
- Workshop G1 — Georg Morgenstiernes hus - Seminarrom 205

———— Panels H —————

11:00 - 12:45

- H1 — Georg Morgenstiernes hus - Seminarrom 152
- H2 — Georg Svedrups hus - Undervisningsrom 3
- H3 — Georg Svedrups hus - Undervisningsrom 2
- H4 — Georg Morgenstiernes hus - Seminarrom 203
- H5 — Georg Morgenstiernes hus - Seminarrom 205
- H6 — Georg Svedrups hus - Grupperom 4
- H7 — Georg Morgenstiernes hus - Seminarrom 204
- H8 — Georg Svedrups hus - Grupperom 7
- H9 — Georg Morgenstiernes hus - Seminarrom 206
- H10 — Georg Morgenstiernes hus - Seminarrom 207
- Workshop H1 — Georg Svedrups hus Undervisningsrom 1

Panels I

14:00 - 15:45

- I1 — Georg Svedrups hus - Undervisningsrom 3
- I2 — Georg Svedrups hus - Undervisningsrom 1
- I3 — Georg Morgenstiernes hus - Seminarrom 152
- I4 — Georg Morgenstiernes hus - Seminarrom 203
- I5 — Georg Morgenstiernes hus - Seminarrom 205
- I6 — Georg Morgenstiernes hus - Seminarrom 204
- I7 — Georg Svedrups hus - Grupperom 4
- I8 — Georg Svedrups hus - Grupperom 7
- I9 — Georg Morgenstiernes hus - Seminarrom 206
 - Workshop I1 — Georg Svedrups hus - Undervisningsrom 2

Panels E

16:00 - 17:45

- E1 — Georg Morgenstiernes hus - Seminarrom 205
- E2 — Georg Morgenstiernes hus - Seminarrom 152
- E3 — Georg Svedrups hus - Undervisningsrom 3
- E4 — Georg Svedrups hus - Undervisningsrom 2
- E5 — Georg Svedrups hus - Undervisningsrom 1
- E6 — Georg Morgenstiernes hus - Seminarrom 203
- E7 — Georg Morgenstiernes hus - Seminarrom 206
- E8 — Georg Morgenstiernes hus - Seminarrom 207
- Workshop E1 — Georg Morgenstiernes hus - Seminarrom 204

Workgroup Meeting Locations

Thursday, June 15th

- The New Media Workgroup – *Georg Morgenstiernes hus Seminarrom 152*
- Amateur Media Cultures Workgroup – *Georg Morgenstiernes hus Seminarrom 206*
- Film Festival Research Workgroup – *Georg Morgenstiernes hus Seminarrom 204*
- The Feminist & Queer Workgroup - *Georg Svedrups hus, Undervisningsrom 3*
- Cultural Memory & Media – *Georg Morgenstiernes hus Seminarrom 203*
- Screen Industries Workgroup – *Georg Morgenstiernes hus Seminarrom 205*
- Super 8 – *Georg Svedrups hus - Undervisningsrom 1*

Friday, June 16th

- Film Animal Studies workgroup – *Georg Svedrups hus - Undervisningsrom 2*
- Space and Place – *Georg Svedrups hus - Undervisningsrom 3*
- Sustainable Media – *Georg Morgenstiernes hus Seminarrom 205*
- Media & Mental Health – *Georg Morgenstiernes hus Seminarrom 206*
- CCVA – *Georg Svedrups hus - Undervisningsrom 1*
- Sound and Music in Media – *Georg Morgenstiernes hus Seminarrom 204*

Saturday, June 17th

- Workgroup leaders liaison meeting – *Georg Svedrups hus - Stort møterom*

NECS Pre-Conference Workshop

Tuesday, June 13th

Taking Care of Audiovisual Research Data and Collections —
University of Oslo (Blindern Campus)

13:00 - 17:00

How do you take care of, manage and share research data in the field of film and media studies? And what are current approaches and platforms for publishing and analyzing audiovisual research data in scholarly and archival contexts? In an effort to reflect on and offer concrete solutions to these questions, the NECS pre-conference workshop **"Taking Care of Audiovisual Research Data and Collections,"** organized by the **"Digital Methods" workgroup** in collaboration with the **National Library of Norway**, presents and critically evaluates a range of workflows and infrastructures used in recent film and media research projects and institutions, inviting scholars of all levels of technical expertise and academic backgrounds to join.

Scholars in the field of film and media studies have traditionally engaged in a broad range of practices that produce and involve different types of research data and personal databases. For decades, the annotation and segmentation of media items for formal and content analysis, the creation of filmographies as well as databases pertaining to distribution and reception of media have been integral to research in our fields. In recent years, such practices have gained prominence with the digitization of legacy data that form the basis for digital scholarship (Long, 2016; Drucker, 2021), or born-digital collections that are analyzed with digital methods at different scales, allowing for alternating between 'close' and 'distant' reading or viewing (Acland and Hoyt 2016; Arnold and Tilton 2019).

This development raises several questions and challenges as to how to take care of research data, both during and after a research project. For instance, the creation of such datasets involves the enrichment of audiovisual and textual items with various types of data, that could potentially also be used by other researchers (Melgar Estrada et al. 2017; van Noord et al. 2021), raising the question of how to publish and share research data with peers, which technologies to rely on, and the tricky problem of how to host and maintain 'living' datasets that are constantly updated and enriched. Likewise, the analysis of datasets consisting of data from legacy as well as born-digital sources requires a source critical mindset, and for allowing others to check and reuse data mindful of changing approaches and discursive underpinnings of data creation over time.

For the institutions hosting such data – audiovisual collections and libraries - such questions are also becoming increasingly pressing, and in recent years especially the FAIR principles (Findable, Accessible, Interoperable, Reusable) have gained prominence as a reference frame for research and collection data management (Wilkinson et al. 2016).

Addressing this development, the NECS pre-conference workshop “Taking Care of Audiovisual Research Data and Collections” provides a platform for different approaches and perspectives from the academic and archival environment. In the workshop’s first part, a number of short presentations will demonstrate examples of workflows and infrastructures used in recent film and media research projects and institutions, including both perspectives of how to publish one’s data in a way that facilitates their discovery and reuse by peers, and how to access and make use of what is available thanks to the work of GLAM institutions. These presentations are followed by a hands-on session in which participants can themselves explore the approaches discussed, and, where relevant, work with their own dataset. Finally, the workshop is concluded with a discussion and evaluation of the proposed workflows and hands-on exercises.

Updates on this event will be made available here:

<https://digital-methods-necs-workgroup.github.io/>

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Graduate Day Program

Wednesday, June 14th

21st NECS Graduate Workshop — Futures of Care: Media, Technology, and (Re)imagining Care

9:15 - 9:45	Registration Opens
9:45 - 10:00	Opening Remarks
10:00 - 11:15	Keynote Lecture: Ingvil Hellestrand — details on page 34
11:15 - 12:45	Coffee Break

Panel 1

11:30 - 12:45

Technological Intimacies:

Curating Taste, Connecting the Home, and Mediating Desire

- Eirini Nikopoulou - *Canonising Care: The Authority of Algorithmic Curation as an Aesthetico-Political Canon*
- Linda Kopitz (Universiteit van Amsterdam) - “AI will be the beating heart of the city”: *Connectivity and/as Care*
- Marilia Kaisar (University of California) - *Bluetooth Wireless Sex Toys and Travelling Affects*

Lunch

12:45 - 13:45

Panel 2

13:45 - 15:30

Film as Care, Caring for Film: Filmic Spaces and Fostering Transnational Solidarity, Intimacy, and Preservation

- Mara Antic (Monash University) - *Queer Diasporic Filmmaking in Transnational Solidarity with Iran: Surveillance Aesthetics and ‘Queering’ of Home in Maryam Keshavarz’s Circumstance*
- Sophie Holzberger (New York University) - *Unmothering: Maid and the Temporality of Care*
- Işıl Karataş (University of Vienna) - *Viewing and presentation of the film, Analogue Practices in Digital Landscapes (2023)*

Coffee Break

15:30 - 15:45

Panel 3

15:45 - 17:00

More-than-Human Connections: Activism, Feelings, and Imbrication

- Michał Piasecki (University of Warsaw) - *Activist documentary films as caring response to political-ecological crises in Poland*
- Erica Biolchini (Universiteit van Amsterdam) - *Films and Altered States: A Psychedelic Ethico-Aesthetics for Planetary Care*
- Soumaya Snoussi (Pukyong National University) - *Performance Capture as a Transforming Technology: From Motion to Emotion*

Keynote Speakers

Ingvil Hellestrand

Wednesday, June 14th

10:00 - 11:15

On the Messiness of Care: Vulnerability, Responsibility and Community

What is care? Or perhaps we should rather ask: What does it do? In my talk, I explore care as a messy concept that is, perhaps purposefully, hard to define. Further, I argue that care describes or performs unruly relations and practices. I want to develop interconnections between what I see as a renewed attention to questions of care in the Anthropocene, where the climate crisis impacts on all life and life-sustaining organisms and systems, and feminist care ethics, that foreground vulnerability as an intrinsic part of being human. I am inspired by imaginaries and stories that attempt to overturn the narrative about what it means to be in need of care: from being reserved for the "needy" to making it part of everyday life in different forms as a kind of (care) ethic. With examples from contemporary science fiction series, such as *Station Eleven* (2021), *Kindred* (2022) and *Äkta Människor* (*Real Humans*, 2012), I trace such (re)imaginings of care through the concepts of vulnerability, responsibility, and community



Ingvil Hellestrand is associate professor in gender studies at the Department for Caring and Ethics, Faculty of Health Sciences, University of Stavanger, Norway (UiS). Her research interests are storytelling practices and knowledge production, science fiction and the posthuman. Ingvil is currently involved in the interdisciplinary research project Caring Futures: Developing Care Ethics for Technology-Mediated Care Practices as lead of the work package Imaginaries of care robots and other technobodies, bringing together science fiction as method, technologies of care, and posthuman ethics. Ingvil is a member of The posthumanities hub, and a founding member of The Monster Network.

Shohini Chaudhuri

Thursday, June 15th

18:00 - 19:30

Practices of Care in Crisis Cinema

In Orwa al-Mokdad's documentary 300 Miles (2016), an activist, Adnan, bemoans worldwide apathy to Syrians' plight: 'If only someone in Japan cared!' The distribution of care often depends on a differential system: while some crises elicit concern and empathy, others are met with indifference or occur without us even knowing. Media play a pivotal role in influencing who or what we care for. Nowhere is this more evident than in news stories which, through decisions of selection, prioritisation, inclusion and exclusion, shape what is deemed worthy of our attention. In this talk, I explore how cinema constructs hierarchies of care and attention more generally, interrogating how films act as advocates for the care of others in crisis by comparing and contrasting typical mainstream practices with those of independent filmmakers from the region.



Shohini Chaudhuri is a Professor in the Department of Literature, Film and Theatre Studies at the University of Essex, UK and a film activist. She is the author of Crisis Cinema in the Middle East: Creativity and Constraint in Iran and the Arab World (2022), Cinema of the Dark Side: Atrocity and the Ethics of Film Spectatorship (2014), Feminist Film Theorists (2006) and Contemporary World Cinema (2005). Her recent work builds on her research and curatorial interests in Middle Eastern cinema over the last twenty years, as well as her scholarship on world cinema and film and human rights.

Jodi Dean

Friday, June 16th
16:00 - 17:30

The Subject Supposed to Care

In place of what Mario Tronti theorized as the social factory, the reflexization of capitalist processes has led to the social manor. Society is no longer oriented toward the production of workers and commodities; it's an order of personalized service, privilege, hierarchy, and fealty. Yet in a society of services, we often hear the lament, "nobody cares." This talk considers the missing subject supposed to care in order to draw out the affective infrastructure of the neofeudal social manor.



Jodi Dean is Professor of Political Science at Hobart and William Smith Colleges in Geneva, NY. Her books include *The Communist Horizon*, *Crowds and Party*, and *Comrade: An essay on Political Belonging*, all published by Verso. Her most recent book is the first-ever collection of the writings of black communist women, *Organize, Fight, Win*, co-edited with Charisse Burden-Stelly and also published by Verso.

Toby Miller

Saturday, June 17th

18:00 - 19:30

Greenwashing Our Way

We are all greenwashing unconsciously—I am doing so as I type these words. My laptop includes a brand marking and a style that are plain to see—as plain as the blood that marks its past and future is invisible. This is not merely a story about computing—it is a tale of the entire world of media, communications—whichever term you prefer. It is a story about the labor and environmental impact of those industries, specifically the technologies they use. So greenwashing is not merely to do with companies or governments sponsoring ‘good’ works in order to divert attention away from their environmental crimes; nor is it to do with supposedly ‘green’ industries like culture denying their own environmental criminality. It is also to do with everyday forms of silent, unconscious complicity on the part of institutions and individuals via the uses they make of the media, the technological sublime, and the ‘technically sweet.’ I’ll explain why this is so and what might be done about it, drawing on ideas of the duty of care and on work done over the last twenty years, per *Greening the Media* (with Richard Maxwell, OUP, 2012), *Greenwashing Sport* (Routledge, 2017), *Greenwashing Culture* (Routledge, 2017), and *How Green is Your Smartphone?* (with Richard Maxwell, Polity, 2020).



Toby Miller is Stuart Hall Professor of Cultural Studies, Universidad Autónoma Metropolitana—Cuajimalpa and Sir Walter Murdoch Distinguished Collaborator, Murdoch University. He is Past President of the Cultural Studies Association (US).

Gritt at Vega - Wed. June 14th, kl. 18:00



Gry-Jeanette left Norway with the dream of becoming an actress. Now, 17 rambling years later, having failed to find either fame in Hollywood or notoriety in Berlin, she's back, as Gritt.

Whilst her old friends from college have established successful careers on the Oslo theater circuit, Gritt is passionate about manifesting a radical collective ritual. But nobody seems to care.

When she receives yet another funding rejection, and is thrown out of her apartment, Gritt's situation becomes increasingly desperate.

However, Gritt manages to get an internship at an underground theater company and secretly moves into their performance space. With the company away on tour, Gritt embarks on her mission to bury capitalism and the patriarchy.

GRITT is the feature film debut of Itonje Søimer Guttormsen.

In collaboration with the [NECS conference](#), and [Screen Cultures](#) at The University of Oslo, Vega invites you to an English language conversation with filmmaker Itonje Søimer Guttormsen and a rare English subtitle screening of her feature film Gritt. Leading the conversation is Associate Professor Jon Inge Faldalen from The University of Oslo.



Itonje Søimer Guttormsen is a film director, known for the critically acclaimed feature film Gritt (2021) and the short film Retrett (2016).



Jon Inge Faldalen is Associate Professor at the Department of Media and Communication at The University of Oslo.

Screening ✦ Care

A NECS CCVA organised Screening @ Kunstnernes Hus,
Wergelandsveien, 17 // NO-0167 Oslo



Marlies Pöschl, Aurore (2015) © the artist

join us on

16th June 2023, 6.00-8.00 PM // screening & QA with the artists

Gala Hernández López
Marlies Pöschl



La Mécanique des fluides
Aurore

Screening Care

This event will be held at Kunstnernes Hus (Wergelandsveien 17, 0167 Oslo) and is presented by Cinema & Contemporary Visual Arts workgroup.

Care is an exploration in contemporary artistic moving images that pair an observation of our digital representations in association with care. Inspired and designed in dialogue with the topic of the NECS 2023 conference,

this screening offers an insight by way of two short films, *La mécanique des fluids* (2022) by Gala Hernandez and *Aurore* (2019) by Marlies Pöschl. In their own distinct ways, these two films address the issue of how to screen care, both in terms of making it visible and to preserve its precious potential from the overexposition featuring contemporary digital cultures.

Mechanique (2022) - Gala Hernandez

In 2018, an incel (i.e. an involuntary celibate) posts a suicide note on the Reddit platform with the title 'America is responsible for my death'. The Mechanics of fluids is an attempt to find answers to his words. A virtual drift on the Internet in search of his digital traces that ends up being an inner journey between two connected solitudes. The film tackles the issue of self care in a postdigital world, where the regime of hyper-visibility we are exposed to and the hyper-connectivity typical of networked selves causes dynamics of isolation, self-depiction and social acknowledgement that may determine profound effects on people.

Gala Hernández López is an artist, filmmaker and researcher. She is a PhD Candidate in Aesthetics, Sciences and Technologies of Arts at Université Paris 8, ESTCA laboratory and an ATER/Assistant Professor in Visual Studies and Digital Art at the Université Gustave Eiffel. She co-founded and co-directs the research and creation collective After Social Network.

Aurore - Marlies Pöschl

Aurore is a voice without a body, she lives in a crevice, she resides on the interface. At a retirement home in the south of Paris, she provides company for the residents. Technically though, she can work in many places at once. Wherever Aurore appears, she brings warmth to the dimly lit rooms, a glow to people's eyes and takes the weight of the world off people's shoulders. She's there for the people, she really cares for the world, 24/7. Fatigue is foreign to her. This semi-documentary science-fiction about the future of care and the automatization of affect was developed in the context of the collaborative project Pepper Perceval during an artist residency at CAC Brétigny, Paris. All the elements that appear in this film were created in collaboration with the participants: primary school children, high school students and seniors. Aurore is an attempt to write science-fiction differently: both in dialogue and in vernacular.

Marlies Pöschl is an artist, filmmaker, curator and educator. She is currently based in Vienna (AT) and works internationally. Pöschl teaches at the Academy of Fine Arts Vienna. As co-founder and chairperson of The Golden Pixel Cooperative, an association for moving images, she has developed artistic-curatorial strategies for exhibitions, screenings and projects in public space with a focus on feminism and ecology.

Detailed Program

Thursday, June 15th

Panels A

9:00 - 10:45

**A1: Archival ethics of care: theoretical and methodological perspectives —
Sponsored by Cultural Memory and Media**

Chair: Francesco Pitassio (Università degli Studi di Udine)

- Dagmar Brunow (Linnaeus University) - *Towards an Ethics of Care in Audiovisual Archives: mnemonic practices in minor archives*
- Niamh Thornton (University of Liverpool) - *Whose Care Wins?: Caring for María Félix's Star Archive*
- Annet Dekker (University of Amsterdam) - *Caring through Networked Tinkering*
- Glyn Davis (University of St. Andrews) - *Protecting the Pieces: Caring for Archival Fragments*

A2: Cinema and the Emotional Orders of Emergent Forms Capitalism

Chair: Andrea Virginás (Sapientia University/Babeş-Bolyai University)

- Constantin Parvulescu (Babeş-Bolyai University) - *Neon Light Empathy: The Emotional Regimes of Hospital Dramas*
- Camil Ungureanu (Universitat Pompeu Fabra) - *Figures of Law in Postcommunist Cinema: Between Nihilism and Resistance*
- Lucian Ţion (Babeş Bolyai University/ University of Łódź) - *Postsocialist Generation Gap: Family Relations and Capitalism in Three Instances of New Romanian Cinema*
- Armando Rotondi (Institute of the Arts Barcelona/ Liverpool John Moores University) - *Spaces of Individuals and Communities: Urban- and Landscapes in Contemporary Romanian Cinema*

A3: Useful Television: Caring with Images

Chair: Mark Vincente (VU Amsterdam)

- Marie Sandoz (University of Lausanne) - *Caring for Food: Televisual Automation at the Paris Alimentation Market, ca. 1969*
- Markus Stauff (University of Amsterdam) - *Caring for Performance: Making Replays Useful*
- Hanna Surma (Utrecht University) - *Caring for Contestants: 'Video' images and aesthetics in Reality TV*
- Anne-Katrin Weber (University of Basel) - *Caring for Astronauts: Flight Simulators, Television, and the NASA in the 1960s*

A4: State Socialist Films of Investigation and Control

Chair: Lucie Česálková (Charles University, Prague)

- Christian Ferencz-Flatz (University of Bucharest) - *Be wary of strangers: Romanian industrial espionage films of the 1970s*
- Irina Tcherneva (CNRS/Eur'ORBEM, Paris) - *Camera lens pointed at the massacres: Visual registers in still and moving images on the Nazi crime traces (1941-1945)*
- László Strausz (Eötvös Loránd University, Budapest) - *Mimicry, exaggeration, satire: The interplay between features and educational films in 1950s Hungarian socialist realist film*
- Ana Szel (National University for Theatre and Film, Romania) - *Ciné-vérité as invasion of private space: State control in Romanian social investigative documentaries of the 1960s and 70s*

A5: Cinema, consumer culture and practices of self-care in 1960s Italy

Chair: Elena Mosconi (University of Pavia)

- Federico Zecca (University of Bari) - *Stars, Advertising and New Social Identities in the Italy of the Economic Miracle*
- Fabio Andreazza (University of Chieti-Pescara) - *Cinema, Consumption and the Spread of Cultural Practices in Weekly Magazines*
- Laura Busetta (University of Messina) - *Material objects and care of the self in "Io la conoscevo bene" (1965)*
- Gabriele Landrini (University of Bari) - *Advertising, Celebrities and Self-Care in Carosello*

A6: Digital Images and Trust: Human-Techno Relations

Chair: Lucy Fife Donaldson (University of St. Andrews)

- Markos Hadjioannou (Duke University) - *On the Emergence of the Minor Image*
- Horea Avram (Babeş-Bolyai University, Cluj-Napoca, Romania) - *Who takes care of all these? On authorship and the fate of images in AI whirl*
- Clara Podlesnigg (Philipps-Universität Marburg/Goethe-Universität Frankfurt) - *Fake Holograms as Media of Care*

A7: Animation and the Limits of Care

Chair: Asbjørn Grønstad (University of Bergen)

- Adriana Margareta Dancus (University of South-Eastern Norway) - *Animation, Pregnancy and Vulnerability*
- Solveig Ragnhild (University of South-Eastern Norway) & Simon Brandel (Volda University College) - *Characters in motion: Adaption study of the animated short film "Sinna Mann" (Angry Man) by Anita Killi*
- Samantha Hatten (University of Bergen) - *The Bear is Other: Nonhuman metaphors in animation*

A8: Social media: Public, Personal, and Political Discourse — Sponsored by the New Media workgroup

Chair: Dom Holdaway (University of Urbino)

- Selin Türkel (İzmir University of Economics), Ebru Uzunoğlu (İzmir University of Economics), Burak Özoğul (İzmir University of Economics) - *Political leaders' Framing of Caring on Social Media: A Network Analysis on Wildfires in Türkiye*
- A. Özgür Gürsoy (İzmir University of Economics) - *Beyond Critique and Polemic: Public Debate on Twitter as a Test Case for the Ethics of Care*
- Jan Teurlings (Universiteit van Amsterdam) - *Community guidelines as platform care: why social media need to cut off the King's head*

A9: From Background to Foreground: Caring for Library Music in the Contemporary Era

Chair: Lucy Cathcart Frödén (University of Oslo)

- Jamie Sexton (Northumbria University) - *Gleaning Musical Detritus: Preserving and Revaluing Library Music*
- Elodie Roy (Northumbria University) - *Looking back at library music: Collecting strategies, 1990-2020*
- Nessa Johnston (Liverpool University) - *Sharing is caring: the digital cultivation of 1960s and 1970s library music*
- Carolyn Birdsall (University of Amsterdam) - Respondent

Workshop A1: Recuperative acts of caring moving people and images

- Ahmet Gürata (İzmir University of Economics)
- Erol Mintaş (Academy of Moving People and Images)
- Özgür Çiçek (Johannes Gutenberg University of Mainz)
- Özlem Savaş (European University Viadrina)

Workshop A2: Caring for Archives: Collaboration in Historic Film Festival Research — Sponsored by The Film Festival Research workgroup

- Estrella Sendra (King's College London)

Panels B
11:00 - 12:45

B1: Movie Theatres as Places of Care: Perspectives on the History of Cinema Exhibition in Italy

Chair: TBD

- Paolo Villa (Università degli Studi di Pavia) - *“More than just Architectural Heritage”: Preservation, Restoration, and Care of Movie Theatres in Italy*
- Virgil Darelli (Università Cattolica del Sacro Cuore, Milan) - *Uplifting workers’ lives. Factory-owned Cinemas in Italian Small Towns*
- Alfonso Venturini (Università degli Studi di Firenze) - *Cinema Smoking Ban in Italy: Towards the Moral Respectability of Movie Theaters*
- Barbara Corsi (LUMSA University, Rome) - *Care vs. Survival: A Difficult Choice during the Crisis*

B2: Caring and Repairing through Audiovisual Images: Films and other Medias for Mental Health – 1: Film and Video — Sponsored by the Media and Mental Health workgroup

Chair: Mireille Berton (University of Lausanne)

- Pierre-Jacques Pernuit (University of Paris I Panthéon-Sorbonne) - *Beatrice Irwin and the Therapeutic Culture of North American Screen Practices (1910–1940)*
- Bregt Lameris (Open Universiteit) - *Caring Colours*
- Renée Winter (Department of Contemporary History at the University of Vienna) - *Videotherapy through self-confrontation: Methods and approaches in the IAAPP (International Working Group for Audiovision in Psychiatry and Psychotherapy)*
- Katrin Pilz (Ludwig Boltzmann Institute for Digital History, Vienna) - *Between self-help and how-to: reproductive (mental) health and prenatal care on film 1920s–1970s*

B3: Reframing Care in Nordic Drama

Chair: Nicoletta Marini Maio (Dickinson College)

- Giancarlo Lombardi (College of Staten Island/CUNY & The Graduate Center/CUNY) - *Caring for Freedom: Transnational Decodings of Free Speech in Borgen and Novine*
- Irina Souch (University of Amsterdam) - *Subterranean landscapes at the limits of scientific knowledge in the Finnish-Swedish TV drama White Wall*
- Susanne Eichner (Filmuniversität Babelsberg, Potsdam) - *Representation and Agency in Scandinavian Television Drama*

B4: Microutopias and the Ethics of Care — Sponsored by the CCVA workgroup

Chair: Adriana Margareta Dancus (University of South-Eastern Norway)

- Asbjørn Grønstad (University of Bergen) - *Toward an Ethics of Inconvenience*
- Øyvind Vågnes (University of Bergen) - *Brilliant Stacks of Cans: Baumbach's DeLillo*
- Savina Petkova (King's College London) - *Undine Loves: From Mythical Revenge to Nonviolence in Christian Petzold's Undine*

B5: Gestures of Care and Women's Labour in the History of Media — Sponsored by the CCVA workgroup

Chair: Miriam De Rosa (Università Ca' Foscari di Venezia)

- Barbara Grespi (Università degli studi di Milano Statale) - *Taking care of the cosmos: The case of the Italian nuns - computers as archaeologists of the digital*
- Chiara Grizzaffi (Università IULM Milano) - *Rethinking film production as care: The case of the Italian film producer Marina Piperno*
- Giuseppe Previtali (Università degli Studi di Bergamo) - *Turning data against themselves: Digital Humanities as a Feminist Field*
- Margherita Fontana (University of Milan) - Respondent

B6: Visual and Archival Methodologies of Care

Chair: Alice Bardan (Mount Saint Mary's University)

- Synnøve Marie Vik (The Picture Collection, the University of Bergen Library) - *Photography and forestry – Power and care*
- Mary-Joy van der Deure (Utrecht University) & Jasmijn van Gorp (Utrecht University) - *Analysing Archival AI-Data with Care: the Case of Automatic Speech Transcripts of Archived Television*
- Polina Golovátina-Mora (Norwegian University of Science and Technology) - *Care as lenses in filming with the territory*
- Azadeh Fatehrad (Kingston University) - *Caring for the More-than-Human: Collaborative Networks, Archival Filmmaking and Migrant Communities*

B7: Film Production and Industry

Chair: Jaap Verheul (University of Southampton)

- Tereza Czesany Dvorakova (Academy of Performing Arts / Charles University Prague) - *Women in Czech Cinema of the 1980s: The Influence of the FAMU Film School Selection on the Czech Film Environment*
- Liesje Baltussen (University of Antwerp) & Gertjan Willem (University of Antwerp) - *A place for the outlaws: Fugitive Cinema's alternative film distribution*
- Marta Rocchi (Università di Bologna) - *Constructing the Representation of Medical Care: the Case of Medical Dramas*
- Ruby Cheung (University of Southampton) - *Sustaining a Precarious Legacy: Hong Kong's 2010s Indie Filmmaking*

B8: Coercive Care and Surveillance

Chair: Julian Hanich (University of Groningen)

- Harrison Patten (Université Paris Cité) - *Your Roommate's a Fed: Surveillance and the Ethics of Care in 60 Days In*
- Henning Engelke (Philipps University Marburg) - *Countering Coercive Care from Within: Filmmaking at the Otisville School for Boys*
- Paula Albuquerque (Gerrit Rietveld Academie - University of Applied Sciences) - *Care as Control and the Politics of Dispossession*
- Iana Nikitenko (Vrije Universiteit Brussel) - *Refracting Trauma Through Sound: A Study of Modern German Experimental Radio Plays*

B9: Caring for Audiovisual Data

Chair: Christian Olesen (University of Amsterdam)

- Emil Stjernholm (Lund University) - *The Curation of Audiovisual Data, Artificial Intelligence and the Contested Practice of Upscaling*
- Isadora Campregher Paiva (Goethe University Frankfurt) - *Taking care of our own data: reclaiming data ownership through analysis in the streaming age*
- Josephine Diecke (Philipps-Universität Marburg) & Simon Spiegel (University of Zurich) - *More Varda than Godard: Exploring Audiovisual Collections through Metadata*
- Sarah-Mai Dang (Philipps-Universität Marburg) - *The Power of Data: Why Digital Film History Needs Data Feminism*

B10: Self-care and Commodity — Sponsored by the Digital Methods workgroup

Chair: TDB

- Tom Rice (University of St. Andrews) - *The Cost of Care: The Daily Mail and the Promotion of Life Insurance, 1919-1930*
- Gokcen Karanfil (İzmir University of Economics) & Ture Sahin (Macquarie University, Australia) - *Digitalisation of Therapeutic Cultures: Healing, Care and Affective Encounters in Mindfulness Apps*
- Katherine Contess (Brown University) & Tyler Adkins (Columbia University) - *Incorporeal You: Peloton and the Self-Care of Exercise in Contemporary Fitness Media and Culture*
- Sebastian Scholz (VU Amsterdam) - *Nocturnal Self-Care: Sleep-Tracking-Devices and Sensor-Media as 'Care Structures'*

Workshop B1: Cinephilia as Care Work: Teaching European Cinema in Times of Crisis

- Dagmar Brunow (Linnaeus University)
- Adam Cybulski (University of Łódź)
- Renata Šukaitytė (Vilnius University)
- Nevena Dakovic (UoA Belgrade)

Panels C
14:00 - 15:45

C1: Exploring with/in the production archive: videographic practices of care

Chair: Glyn Davis (University of St. Andrews)

- John Gibbs (University of Reading) - *Videographic investigations into filmic decision-making*
- Lucy Fife Donaldson (University of St Andrews) - *Caring about craft: engaging with design archives through videographic criticism*
- Liz Greene (Universities of Northumbria and Reading) & Jaap Kooijman (University of Amsterdam) - *“There’s No Home like Place: archival exploration of The Wiz”*

C2 - Caring for the Mentally Disordered; learning practice and empathy from mental health nursing films — Sponsored by the Media and Mental Health workgroup

Chair: Magdalena Zdrodowksa (Jagiellonian University)

- Angela Saward (Wellcome Collection, London) - *Papering over the cracks in nursing recruitment: a look at how films from the archives toe the line between fantasy and reality*
- Raphaël Tinguely (University of Lausanne) - *Filming psychiatric nursing in Switzerland in the 1920s: A maieutic between “care” and “cure”*
- Mireille Berton (University of Lausanne) - *Studying research and teaching films in psychiatry: What practices of care?*
- Bregt Lameris (Open Universiteit) - Respondent

C3 - Care in the State of Exception: War Narratives in European Cinema

Chair: Katarzyna Włoszczyńska (Bauhaus-Universität Weimar)

- Irina Schulzki (FernUniversität Hagen / LMU Munich) - *The Occupied Body: Women in Ukrainian and Russian War Films*
- Mathieu Lericq (Université Paris 8 Vincennes Saint-Denis) - *Picturing Pain: Extreme Brutality and Medical Care in Central European Holocaust Films*
- Karol Jóźwiak (University of Łódź) - *Eastern European Displaced Persons in Italian Post-War Cinema*
- Irina Gradinari (FernUniversität Hagen) - *Care and Womanhood in German Women’s Cinema: Caroline Link, Margarethe von Trotta*

C4: Super 8's Institutional and Noninstitutional Networks of Care

Chair: Alexandra Schneider (Johannes Gutenberg-Universität Mainz)

- Nicole Braidia (Johannes Gutenberg-Universität Mainz) - *Caring Supereighters: Networks of Super 8 Amateur Collectors in Germany and Europe*
- Frauke Pirk (Johannes Gutenberg-Universität Mainz) - *Taking Care of The Academic Availability of Super 8 Film Catalogs in Germany*
- Miguel Errazu (Universidad Autónoma de Madrid) - *Whose care? Tracing The Early Super 8 Workshops of The Ateliers Varan in Latin America*

C5: Media, Technology, and the Supernatural — Sponsored by the Speculative Fiction workgroup

Chair: Alessandro De Cesaris (Université de Fribourg)

- Alexandra Anikina (Winchester School of Art, University of Southampton) & Yasemin Keskinetepe (University of Potsdam) - *Toward Post-human Care: (Techno)magic as Epistemic Practice*
- Ruggero Eugeni (Università Cattolica del Sacro Cuore di Milano) - *#WitchTok: Media, magic and politics as care practices*
- Francesco Sticchi (Oxford Brookes University) - *A Covenant of Witches and Monstrous Dark Mothers: The Spectre of New Communities of Care in Contemporary Screen Culture*
- McNeil Taylor (St. John's College, University of Oxford) - *Supernatural Kinship and Care in Atlantics (2019)*

C6: Visual technologies for healthcare: bodyimaging, videotherapy, and medical imaginary

Chair: Liv Hausken (University of Oslo)

- Alice Cati (Università Cattolica del Sacro Cuore) & Deborah Toschi (University of Insubria) - *Care on display: Investigating medical practice in audiovisual representations*
- Silvia Casini (University of Aberdeen) - *Anticipating versus Imaging the Patient's Body: Care Work Beyond the "Primal Scene"*
- Anna Chiara Sabatino (University of Salerno) - *Making care through making movies: the Video-pharmacon model*
- Max Schleser (Swinburne University of Technology) - *Creating Connections in Collaborative Mobile Media Storytelling Project*

C7: “Feeling with”: Empathy and Screen Media Fictions — Sponsored by the Film Animal Studies workgroup

Chair: Wyatt Moss-Wellington (University of Sydney)

- Anders Lysne (University of Bergen) - *Affective Futures and Queer Ecologies: Jao Pedro Rodrigues' Will-o'-the-Wisp*
- Renata Šukaitytė (Vilnius University) - *Empathetic Experience of Wild Animals and Homeless People in Mindaugas Survila's Documentary Films*
- Chiara Quaranta (University of Edinburgh) & Silvia Angeli (University of Manchester) - *“Don't Tell Mama!”: Empathic Unsettlement and the Body as Living Archive in Sharp Objects (2018)*

C8: Access, Inclusivity, and Representation: Perspectives on Disability and Media

Chair: Malgorzata Bugaj (University of Edinburgh)

- Herbert Schwaab (University of Regensburg) - *The Mediatization of Autism and the Home Laboratory in the 1970s and 80s*
- Elena Mosconi (University of Pavia) - *Cinema without barriers: Caring for accessibility*
- Adam Cybulski (University of Łódź) - *Early 90s 'Freakery': 'Human Oddities' & Reflection on Media Representations of Physical Difference*

C9: Place, Location, and Society — Sponsored by the New Media workgroup

Chair: Sabina Rahman (University of Sydney)

- Celestino Deleyto (University of Zaragoza) - *Shifting Borders, Abject Cosmopolitans and Care: Tres Fronteras in Los Silencios*
- Audun Engelstad (Inland Norway University of Applied Sciences) - *Netflix and regional identity*
- Henriette Rørdal (University of Bergen) - *Rethinking Care in Chloe Zhao's Nomadland*

Workshop C1: New Pedagogies of Virtual Production in Teaching/Researching Media — Sponsored by the New Media workgroup

- Murat Akser (Ulster University)
- Sophie G. Einwächter (Philipps-Universität Marburg)
- Eva Ziemsen (Humber College)
- Declan Keeney (Ulster University)
- Ozlem Tugce Keles (Gelisim University)
- Banu Baybars (Kadir Has University)
- Didem Durak (Leiden University)

Friday, June 16th

Panels D

9:00 - 10:45

D1: Radio Relations: Care, Labour, Knowledge #1

Chair: Alejandra Bronfman (University at Albany, SUNY)

- Owen Chapman (Concordia University) and Nik Forrest (Concordia University) - *Encountering Relations: Listening to Very Low Frequency Radio*
- Ieva Gudaitytė (University of Oslo) - *On Hosting and Being Hosted: Care in Community Music Radio Practice and Research*
- Áine Mangaoang (University of Oslo) - *RøverRadion: Prison Radio, Nordic Exceptionalism, and Creating Citizenship*
- Matteo Spanò (UdK, Berlin University of the Arts) - *Weaving Voices: New Perspectives on Radio and Vocal Expression*

D2: Caring and Repairing through Audiovisual Images: Films and other Medias for Mental Health 2 – Digital Worlds — Sponsored by the Media and Mental Health workgroup & the Documentary workgroup

Chair: Bregt Lameris (Open Universiteit)

- Janin Tschechel (University of Bonn) - *On the Couch with Arielle and Mowgli: Therapeutic Narratives in Documentaries about Mental Illness*
- Magdalena Zdrodowska (Jagiellonian University) - *The mediated practices and narratives of care: Artists and activists with disabilities under quarantine*
- Elisabetta Modena (University of Pavia) - *Taking Care: VR, Immersiveness, Intimacy*
- Federica Cavaletti (University of Milan) & Giancarlo Grossi (University of Milan) - *Take Care of Your Digital Self: On the Usage of Virtual Reality in Contemporary Psychotherapy Practices*

D3: (Un)Caring Women in Small Nation Cinemas — Sponsored by The Feminist & Queer Research workgroup & the Space and Place workgroup

Chair: Isabelle McNeill (Cambridge University)

- Mariana Liz (Centro de Estudos Comparatistas, Faculdade de Letras, Universidade de Lisboa) - *Mother vs. the State: Who Cares? Home as Last Resource in Ana Rocha de Sousa's Listen*
- Olga Kourelou (University of Nicosia) - *No Country for Young Women: Daughters, fathers, and contemporary Greek female authorship*
- Anna Fonoll Tassier (Rovira i Virgili University) - *It's more than a piece of land: reaping the harvest of peaches, memory, and family in Carla Simón's Alcarràs (2022)*
- Anna Viola Sborgi (University College Cork) - *'We're not homeless, we're just lost': Care, gender and housing precarity in contemporary Ireland in Rosie and Herself*

D4: Alternative Ways of Curating Historical Collections of Media Devices

Chair: Anna Backman Rogers (University of Gothenburg)

- Anna Backman Rogers (University of Gothenburg) - Respondent
- Annie van den Oever (University of Groningen/University of the Free State, South Africa) - *The Philosophy and Practice of Experimental Media Archaeology*
- Sanna McGregor (University of Groningen) - *Amateur Archaeology: Memory and Care in a Family Editing Device*
- Liri Chapelan (National University for Theatre and Film, Romania) - *Pockets of resistance to media obsolescence: Tracing rituals of care*

D5: Unsettling the Perceiving Organism: Ecocinema's Carespheres — Sponsored by CCVA workgroup

Chair: Rebecca Sheehan (California State University, Fullerton)

- Steffen Hven (Filmuniversität Babelsberg Konrad Wolf) - *Ecocinema beyond the Slow: Examining the Turbulent Aesthetics of Leviathan (2012)*
- Rebecca Sheehan (California State University, Fullerton) - *Processing Landscape and Landscape Processes: Towards an Eco-Cinema of Too-Close Looking*
- Oksana Chefranova (Yale University) - *Carespheres: Forest, Multiperspectivism, and Atmosphere in Laurent Grasso's Installation ANIMA*
- Tyler Parks (University of St. Andrews) - *For a Non-Innocent Concern: Topophilia, Perceptual Discipline, and the Landscape Film*

D6: New Voices in Cinephilia: Emerging Practices of Cine-loving Care in Senegal, Mexico and the UK — Sponsored by The Film Festival Research workgroup

Chair: Yvonne Zimmerman

- Rachel Johnson (University of Leeds) - *Decolonial Conversations: the New Voices in Cinephilia project*
- Estrella Sendra (King's College London) - *New Cinephilia as a Caring Community in Senegal: From Charismatic Leadership to Collaborative Leadership*
- Bianca Pires (Universidad Autónoma Metropolitana - UAM-I, México) - *Ambulante Gira de Documentales and new cinephilias in Mexico*

D7: Community, Collectivity

Chair: Maria Forsheim Lund (University of Oslo)

- Rosanna Maule (Concordia University) - *Women's Film Festivals: Care as feminist collaboration and co-participative action*
- Elina Reitere (Kino Raksti) - *Careers of Latvian film professionals in transnational film industry: carework for one's community, individualistic life choices*
- Sofia Di Gironimo (McGill University) - *Affective Anatomy of a Night Out: Collectivity and Care on the Dance Floor*
- Monika Talarczyk (Łódź Film School in Poland) - *Filming the Babel Tower: Students from the global South in the Łódź Film School during the Cold War*

D8: Cinema Cultures: Perspectives from The Middle East and Europe

Chair: Terri Ginsberg (Concordia University)

- Federica D'urso (Sapienza Università di Roma) - *Ecomedia: Public Policies for an Eco-Sustainable Audiovisual Industry - The Case of Italy*
- Ifdal Elsaket (Netherlands-Flemish Institute in Cairo), Daniel Biltereyst (CIMS, Ghent University) and Philippe Meers (ViDi, University of Antwerp) - *Towards new Arab cinema histories: Reflections on distribution, exhibition and reception*
- Sema Cakmak (Goethe Universität) - *Caring for/with films – LGBTI+ Activism and Communities of Care*
- Irina Trocan (National University of Film and Theater Bucharest) - *Curating Iranian Film: A National/Diasporic Cinema Filtered through Festivals & Videographic Criticism*

D9: Health Care: Mediatized and Mediated

Chair: Silvia Casini (University of Aberdeen)

- Lóránt Stóhr (University of Theatre and Film Arts Budapest) & Judit Nóra Pintér (Eötvös Loránd University Budapest) - *Approaches to death: From compassion to care in documentaries*
- Laura Niebling (University of Regensburg) - *The Ca/Re/Volution Will Not Be Televised – Germany's Long Road to Telemedicine*
- Alex Hack (University of Southern California) - *The Black Body and its Many Histories: Corroborating Black Health and the Death of Medgar Evers*
- Andreas Stuhlmann (University of Hamburg) - *The Mediality of Open Source Artificial Pancreas Systems (OpenAPS) in Diabetes Treatment*

Workshop D1: Teaching and learning sustainable media - Part one: conventions and skills — Sponsored by the Sustainable Media workgroup

- Michał Pabiś-Orzeszyna (University of Łódź)
- Skadi Loist (Film University Babelsberg Konrad Wolf)
- James Staunton-Price (Aberystwyth University and University of the West of England)
- Işıl Karataş (University of Vienna)
- Matthias Grotkopp (Freie Universität Berlin)

Workshop D2: Experiments in transnational and diasporic solidarity: Feminist filmmaker collectives and care

- Rawane Nassif (Filmmaker)
- Clio Nicastro (Bard College Berline/Harun Farocki Institut)
- Elli Vassalou (Surplus Cinema)
- Rosa Barotsi (University of Modena and Reggio Emilia)

Panels F
14:00 - 15:45

F1: Radio Relations: Care, Labour, Knowledge #2

Chair: Kyle Devine (University of Oslo)

- Carolyn Birdsall (University of Amsterdam) - *Inventing the Radio Archive: Neglect, Love, and Care Practices within Radio Preservation*
- Lucy Cathcart (University of Oslo) - *Distant Voices: Sounding Care in Carceral Spaces through Collaborative Songwriting and Podcast Production*
- Alejandra Bronfman (University at Albany, SUNY) - *Healing? Radio's Post-Military Soundscapes*

**F2: Caring for the Home Movie: Archives, Memory, and Public History —
Sponsored by Cultural Memory and Media**

Chair: Jiří Anger (Charles University, Prague / National Film Archives)

- Diego Cavallotti (University of Cagliari) - *From Archiving to Caring: Radical Media Archives and Their Networks of Care*
- Irena Řehořová (Charles University) - *Home movies and their second life: Why should we care about amateur home movies?*
- Francesco Pitassio (Università degli Studi di Udine) - Respondent
- Maryn Wilkinson (University of Amsterdam) - “Designated WIP-Time”: Female labour, resistance, and new communities of care in online craft videos

F3: Processing Trauma through Intermediality and Affective Metalepsis

Chair: Hajnal Király (Independent Researcher)

- Ágnes Pethő (Sapientia Hungarian University of Transylvania, Romania) - *Between Empathy and Aesthetic Distance: Picturing Love and Loss in Joanna Hogg's *Souvenir* Films and *The Eternal Daughter**
- Beja Margitházi (Eötvös Loránd University, Budapest, Hungary) - *Performing Trauma for Film and Theatre: Empathic Encounters in the Rehearsals of *The Hamlet Syndrome* (2022)*
- Melinda Blos-Jáni (Sapientia Hungarian University of Transylvania, Romania) - *Filial Care and Personal Archiveology in Recent European Documentaries*
- Mónika Dánél (Eötvös Loránd University, Budapest, Hungary) - *Affective Metalepsis and Solidarity: Female Characters as Frame Shifters in Eastern European Movies*

F4: Animal perspective and empathy/sympathy strategies — Sponsored by the Film Animal Studies workgroup

Chair: Michał Matuszewski (University of Warsaw and Łódź Film School)

- Marta Stańczyk (Jagiellonian University) - *Adapting books, adapting gaze – Weston Woods films as an exercise in interspecies relations*
- Friederike Zenker (University of Basel, Switzerland and eikones) - *Singular animals: a framework for looking at animals on film*
- Patrycja Chuszcz (University of Łódź) - *Do viewers feel it? Empathy for non-human animals in cinema*
- Bianca Friedman (Edge Hill University, UK) - *“If a horse may have an opinion”: horse perspective across Black Beauty film adaptations*

F5: Care and Collectivity in Spanish and Chilean film — Sponsored by The Feminist & Queer Research workgroup

Chair: Celestino Deleyto (University of Zaragoza)

- Dean Allbritton (Colby College) - *Caring for Chronic Illness in Dolor y gloria (Almodóvar, 2019)*
- Sarah Thomas (Brown University) - *Ethics of Care and Spaces of Subversion: Reframing the Convent in Entre tinieblas (Almodóvar, 1983)*
- Alejandro Melero (Universidad Carlos III of Madrid) - *Aging queer bodies and the politics of urban gentrification in contemporary Spanish horror: La abuela/The Grandmother (Paco Plaza, 2021)*
- Tom Whittaker (Warwick University) - *Dance, affect and the politics of care in Ema (Larraín, 2019)*

F6: Quiet Gestures: Care, Wellness and Looking After as Strategies of Survival and Resistance — Sponsored by the CCVA workgroup

Chair: Cornelia Lund (University of the Arts Bremen)

- Cornelia Lund (University of the Arts Bremen) - *Care as Quiet Revolution: The Resistive Power of Black Hair Care*
- Ana Carvalho (University of Maia) - *Looking after and the visibility of queer communities*
- Sophie McCuen-Koytek (Humboldt University of Berlin) - *Unsettling Cyberspace – Decolonial Healing in Tabita Rezaire’s Deep Down Tidal (2017)*

F7: Archive 2: Affect, Future, History

Chair: Gert Jan Harkema (University of Amsterdam)

- Celia Vara (McGill University) - *Caring for feminist performance archives in Spain 1970s through Kinesthetic Empathy*
- Iris Pint (McGill University) - *Caring for my “friends”: Transmasculine film history and community archiving*
- Tatiana Astafeva (University of Bremen) & Rasmus Greine (University of Bremen) - *Critical Caretaking: Analysing German Transitional Films’ Heritage*
- Olivia Eriksson (Stockholm University) - *Between Ethics and Aesthetics: Care and Activism in Contemporary Moving Image Art*

F8: Political Affect: Networks, Film, Photography — Sponsored by the New Media workgroup

Chair: Jan Teurlings (Universiteit van Amsterdam)

- Jaap Verheul (University of Southampton) - *Affective Bonds in the Social Media Archive: Photography, Instagram, and Black Lives Matter*
- Dom Holdaway (University of Urbino) & Valerio Coladonato (Sapienza University of Rome) - *European TV Series and Populisms, between Narrative and Online Engagement*
- Raffaella Tartaglia (Roma Tre University) - *Barbara Hammer: re-constructing memory as healing process*

F9: Work: Vulnerability, Precarity, and Equality

Chair: Irina Trocan (National University of Film and Theater Bucharest)

- Sophie Einwächter (Philipps-Universität Marburg) - *Scholarly media, precarity and care*
- Jacopo Francesco Mascoli (University of Warwick) - *Care, Gender and Migration. Positioning Domestic Workers In Italian Cinema*
- Daphne Idiz (University of Amsterdam) - *Local production for global streamers: How Netflix shapes European content creation*
- Lesley-Ann Dickson (Queen Margaret University), Rebecca Finkel (Queen Margaret University) & Theresa Heath (Loughborough University, London) - *Caring Too Much? Pandemic Experiences of Scottish Film Festival Producers*

Workshop F1: Practices of Care in Film Festival Cultures: Programming, Politics, Publics — Sponsored by The Film Festival Research workgroup

- Marijke de Valck (Utrecht University)
- Laura Aguiar (Ulster University)
- Damir Šehanović (Bordeaux Montaigne University)
- Eija Niskanen (University of Helsinki)
- Karen Sztajnberg (University of Amsterdam)

Saturday, June 17th

Panels G

9:00 – 10:45

G1: Friedrich Wilhelm Murnau: Careful Aesthetics and the Poetics of Care

Chair: Michael Wedel (Filmuniversität Babelsberg Konrad Wolf)

- Julian Hanich (University of Groningen) - *Sensorial Care: How Friedrich Wilhelm Murnau's Silent Cinema Makes Us Hear and Feel*
- Katharina Loew (University of Massachusetts, Boston) - *The Empathic Camera: Effects Cinematography in Murnau*
- Michael Wedel (Filmuniversität Babelsberg Konrad Wolf) - *Animal Images in Action*
- Nicholas Baer (Utrecht University) - *The Rumors Are True*

G2: Care for Country: Indigeneity and Antipodean Screens

Chair: Hamish Ford (University of Newcastle)

- Wyatt Moss-Wellington (University of Sydney) - *Indigenous Cultural Autonomy and Political Emotions in the Films of Warwick Thornton*
- Blythe S. Worthy (United States Studies Centre) - *Antipodean Antinomies: Transnational Contradictions of Queer Care in Jane Campion's The Power of the Dog (2021)*
- Sabina Rahman (Macquarie University) - *Robbie Hood: Indigeneity, Medievalism, and Australian Identity*
- Audrey Mitchell (University of New South Wales) - *Transnational Gestures of Care: Screen-Character Ritual and Acknowledgment in Cate Shortland's Lore*

G3: Trending Topics in Film Festival Research: Digital and Ecological Challenges — Sponsored by The Film Festival Research workgroup

Chair: Marijke de Valck (Utrecht University)

- Diane Burgess (University of British Columbia) & Kirsten Stevens (University of Melbourne) - *Digital Disruptions on the Festival Circuit: TikTok, TIFF, and the #FutureOfFilmmaking*
- André Rui Graça (Lusófona University and University of Beira Interior) - *The Rise and Importance of Green Film Festivals in Raising Awareness About Environmental Issues in Global and Local Communities*
- Dianora Hollmann (Ca' Foscari University of Venice) - *Sustainability in the making: European film festivals, between greenwashing and prefigurative perspectives*
- Aida Vallejo (University of the Basque Country UPV/EHU) - *Analysing festival ecosystems from a Digital Humanities perspective*

**G4: (Lost) Feminist Legacies in Norwegian Film and Television History —
Sponsored by The Feminist & Queer Research workgroup**

Chair: Anna Backman Rogers (University of Gothenburg)

- Maria Fosheim Lund (University of Oslo) - *Marginal legacies: Film costume designers in Norwegian film history*
- Eirik Frisvold Hanssen (National Library of Norway) - *Feminist film history in Scandinavia: new approaches, methodologies and connections*
- Ingrid S. Holtar (National Library of Norway) - *Feminist legacies in the NRK's Television Theatre*
- Johanne Kielland Servoll (Inland Norway University of Applied Sciences) - *The Norwegian Backlash Story*

**G5: Remediating the archive with care: ethics of reuse — Sponsored by
Cultural Memory and Media & the New Media workgroup**

Chair: Niamh Thornton (University of Liverpool)

- Jiří Anger (Charles University, Prague) - *Videographic Holocaust: The Ethics of Approaching Traumatic Archival Footage*
- Nadica Denić (University of Amsterdam) - *Cinematic acts of citizenship: (Post)memory work and ethics of care in borderland Europe*
- Lucie Česálková (Charles University, Prague) - *Film Heritage on Demand? Curation and Discoverability of "Classic Movies" on Netflix*
- Tom Rice (University of St. Andrews) - Respondent

G6: Questions of Compassion

Chair: Glyn Davis (University of St. Andrews)

- Eva Bakøy (Norwegian University of Technology and Science) - *Honor killing and emotion cues in Norwegian migrant cinema*
- Anat Dan (University of Pennsylvania) - *Against Compassion, Towards Care: On Human Rights without the Human*
- Raluca Mihaela Paraschiv (Bucharest National University of Arts) - *Instances of Care in Documenta 15*
- Adriano D'Aloia (University of Bergamo) - *Virtual reality in the Mediacene*

G7: Scale and Technology, Empathy and Perception

Chair: Timotheus Vermeulen (University of Oslo)

- Abraham Geil (University of Amsterdam) - *Empathy @ Scale*
- Raluca Ileana Oancea (National University of Arts, Bucharest) - *Ecomedia and the new politics of care: Commentaries on selected media works from Venice Biennale and documenta 15*
- Nikolas Matovinovic (Monash University) - *The Other Squid Game: How “Cosy Gaming” informs the critique of ‘Squid Game’s’ allegorical impact*
- Jakko Kemper (University of Amsterdam) - *Caring Fast and Slow: Digital Media and Anthropocene Temporalities*

G8: Documentary Politics and Aesthetics — Sponsored by the Documentary workgroup

Chair: Elisabeth Brun (University of Oslo)

- Isabelle McNeill (University of Cambridge) - *Promiscuous Care and Border Crossing in Alice Diop’s La Permanence (On Call, 2016)*
- Gert Jan Harkema (University of Amsterdam) - *Neighborhood films and cultural geographies of precarity and care in Dutch documentary filmmaking*
- Aine O Healy (Loyola Marymount University) - *Documenting Precarious Lives through an Optics of Care: The Films of Michele Pennetta*
- Christian Rossipal (New York University) - *Transatlantic Crossings: Madubuko Diakité and Black Radical Documentary*

G9: Cinema and Ageing

Chair: Damiano Garofalo (Sapienza University of Rome)

- Tony Tracy (University of Galway) - *Who Cares? Representations of Ageing and Dementia in Contemporary Cinema*
- Enrico Biasin (Ca’ Foscari, University of Venice) - *Representations of Elderly Care: Images of Ageing in Italian Cinema of the 1950s-1990s*
- Malgorzata Bugaj (University of Edinburgh) - *Film as a Directed Experience: Narrative Cinema in Dementia Care and Education*

Workshop G1: Teaching and learning sustainable media. Part two: attitudes and sensibilities — Sponsored by the Sustainable Media workgroup

- Giacomo Tagliani (University of Palermo)
- Judith Keilbach Utrecht University)
- Chris Nunn (University of Birmingham)
- Anne-Katrin Weber (University of Basel)
- Andrew McWhirter (Glasgow Caledonian University)
- Toni Pape (University of Amsterdam)

Panels H
11:00 - 12:45

H1: Absent Violence: Caring about Suppressed Memories of a Violent Past

Chair: Özlem Savas (European University Viadrina)

- Li-An Ko (Utrecht University) - *Hearing the Violent Past: The Auditory Representation in A City of Sadness*
- Nina Vabab (Utrecht University) - *(Not) Screening Atrocity: The Absence of Memory on Iranian Media*
- Rasmus Greiner (University of Bremen) - Respondent

H2: Precarious Embodiment, Women and Self-Care in Contemporary Eastern-European Feature Films and Series — Sponsored by The Feminist & Queer Research workgroup

Chair: Elżbieta Durys (University of Warsaw)

- Balázs Varga (Department of Film Studies, ELTE Eötvös Loránd University) - *Nations Under Therapy: Emotional Precarity, Self-Governance, and Care in HBO's Eastern European Remakes of BeTipul*
- Teréz Vincze (Department of Film Studies, ELTE Eötvös Loránd University) - *The concept of care as a tool for conceptualising female authorship in Eastern European cinema: The case of Ágnes Kocsis (HU)*
- György Kalmár (University of Debrecen) - *The Ecocritical Shift in Eastern European Cinematic Representations of Precarity and Care: The Cases of The Death of Mr. Lazarescu and Eden*
- Eszter Ureczky (University of Debrecen) - *Silvering the Screen of Hungarian Cinema*

H3: Art, media, matter: Care and non-human modes of existence — Sponsored by the CCVA workgroup & the Film Animal Studies workgroup

Chair: Marta Stańczyk (Jagiellonian University)

- Michał Matuszewski (University of Warsaw) - *Between care and exploitation - wildlife preservation discourse in Polish nature films of Włodzimierz Puchalski*
- Susanne Sæther (Henie Onstad Art Center) - *Through the Eyes of the Greenland Shark: Imag(in)ing a Biogenic Archive*
- Salomé Lopes Coelho (NOVA University of Lisbon) - *Ecologies of care and the rhythms of the matter in Azucena Losana's moving images*
- Synne Tollerud Bull (Kristiania University College) - Respondent

H4: Cinephilia

Chair: Alice Bardan (Mount Saint Mary's University)

- Milosz Stelmach (Jagiellonian University) - *What do we owe to the dead? Hauntology and film legacy*
- Hakan Erkılıç (Mersin University) & Senem Duruel Erkılıç (Mersin University) - *Caring About the Film Festival Audience: A Turkey Perspective*
- Lin Zhang (Ulster University) - *Female Wanderers: A New Guide of Cinephilia in the Film B for Busy (2021)*
- Giulia Rainoldi (Queen Mary University of London) - *That Which Eludes the Gaze: Jean-Luc Nancy and the Ethics of Care*

H5: The “Scorched Earth” of Contemporary Film and Media Studies — Sponsored by the Sustainable Media workgroup

Chair: Giacomo Tagliani (University of Palermo)

- Terri Ginsberg (Concordia University) - *Carbon Democracy and the Cinematic Mode of Production: The ‘Petroculturalism’ of Cinema Studies*
- Dennis Broe (Sorbonne University) - *Apocalyptic TV and Climate Change: Don't Worry, Be Glum*
- Isabelle Freda (New York University) - *Eyes Wide Shut: Stoppage as Cinematic Concept and Strategy of Environmental Care*

H6: Nation, History, Heritage — Sponsored by the Documentary workgroup

Chair: Karol Józwiak (University of Łódź)

- Dunja Jelenkovic (University Ca' Foscari of Venice) - *Cinematic Battles for Recognition of Suffering*
- Alexander Stark (Philipps-Universität Marburg) - *Restoring trust – Non-theatrical film as a tool to argue and promote municipal care work in Germany after the Second World War*
- Vincent Bohlinger (Rhode Island College) - *A Critical Nostalgia: Contemporary Ukrainian Documentary*
- Roman Husarski (Jagiellonian University) - *“We Have a Mother, We Have a Father, Who Warmly Take Care of Us”: The Image of Caring Leaders in North Korean Cinema of the 1980*

H7: Cinema and Cultural ownership: Postcolonial and Diasporic perspective

Chair: Guiseppe Fidotta (University of Groningen)

- Alison Griffiths (Baruch College, City University of New York) - *Repatriating Amateur Film: Caring for the Past and Remaking Indigenous Futures*
- Hamish Ford (University of Newcastle) - *Regressive Postcolonial History and Unrealised Futures: Ousmane Sembene's Xala*
- Alexander De Man (Ghent University) - *Diasporic filmmaking in Flanders, state support and funding: a case study of Kadir Balci's Turquaze (2009)*

H8: Critical Engagements with Genre — Sponsored by the Speculative Fiction workgroup

Chair: Eugenie Brinkema (University of Amsterdam)

- Matthias Grotkopp (Freie Universität Berlin) - *Seeds of care: Poetics of vertical care in cinematic climate-fiction*
- Evdokia Stefanopoulou (Aristotle University of Thessaloniki) - *Caring for the nonhuman: Humans, dogs, and the end of the world*
- Carmen Indurain (Public University of Navarre) - *"The Fundamentals of Caring" (Rob Burnett, 2016): A Road towards Hope*

H9: Sound/Art/Listening/Intimacy

Chair: Katarzyna Figat (The Feliks Nowowiejski Academy of Music in Bydgoszcz, Poland)

- Diletta Cenni (IULM University in Milan) - *Listening as an act of Care*
- Kristina Pia Hofer (University of Applied Arts Vienna) - *Archives, audiovisual relations, and artistic curation as care: What sonic methodologies of film can learn from Cana Bilir-Meier*

H10: Digital Activism

Chair: Daphne Rena Idiz (University of Amsterdam)

- Angela Maiello (Università della Calabria) - *Care as Sustainability: Defining Media Ecological Strategies*
- Samuel Antichi (University of Calabria) - *Shooting Back: Palestinian Video Activism and B'Tselem's Archive*
- Dagmara Rode (University of Łódź) - *'Abortion is Life': Care in pro-abortion digital activism*
- Sama Khosravi Ooryad (University of Gothenburg) - *Mediated care, collectivity, and (micro-)antifascism: Counterpublics from the peripheries during the feminist revolts in Iran*

Workshop H1: Archiving Television Histories: Main Challenges and Research Trajectories

- Luca Barra (Università di Bologna)
- Diego Cavallotti (University of Cagliari)
- Susanne Eichner (Filmuniversität Babelsberg)
- Damiano Garofalo (Sapienza University of Rome)
- Tom Slootweg (University of Groningen)

Panels I
14:00 – 15:45

I1: Negotiating Visibility in Transgender Media Cultures — Sponsored by The Film Festival Research workgroup & The Feminist & Queer Research workgroup

Chair: Laura Horak (Carleton University)

- Skadi Loist (Film University Babelsberg Konrad Wolf) & Paula-Irene Villa Braslavsky (Ludwig Maximilian University Munich) - *Narrating Gender: Positioning Trans* in Contemporary German Documentary Film and Social Discourse*
- Anamarija Horvat (Northumbria University) - *But Who Was She Really?: Legacy, Fantasy and Adapting Transgender Media History in Veneno*
- Laura Horak (Carleton University) - *Transforming Trans Film Festival Data via the Transgender Media Portal*

I2: Practices of Intimacy across care and (hyper-)mediation — Sponsored by the CCVA workgroup

Chair: Oksana Chefranova (Yale University)

- Miriam De Rosa (Ca' Foscari, University of Venice) - *Home is where the Desktop is: On Desktop Cinema, Domestic Space and Exhibited Intimacy*
- Marie Rebecchi (Aix-Marseille Université) - *The Exhibition Value of Intimacy. Shamelessness, Care, and Self-Mediation*
- Linda Bertelli (IMT School for Advanced Studies, Lucca) - *Towards a Culture of Humanity Sustenance: Film Projects and The Use of Photographs in Taci, anzi parla. Diario di una femminista*

I3: Cinema, Care, and Corporeal Experience

Chair: Amy Skjerseth (University of Liverpool)

- Ling Zhang (State University of New York, Purchase College) - *Dressing the Wounds: Medical Internationalism and Embodied Realism in Dr. Bethune (1965)*
- Katie Model (Hunter College) - *"Filming Therapy: Fragmentation, Performance, and Narrative Frames in 'The Gloria Films'"*
- Amy Skjerseth (University of Liverpool) - *[SAFE] Sounds?: Music and the Ethics of Mediating Interiority in Melodrama*
- Katarzyna Figat (The Feliks Nowowiejski Academy of Music in Bydgoszcz, Poland) - *Tribute to Workers: The Symphony of the Ursus Factory*

I4: Televising Care: Drama, History, Music

Chair: Giancarlo Lombardi (College of Staten Island/CUNY & The Graduate Center/CUNY)

- Nicoletta Marini-Maio (Dickinson College) - *“Why did it take me so long to see you?” Modeling Communities of Queer Kinship and Care in Prisma, Pose, and It's a Sin*
- Daniela Cardini (IULM University, Milan) & Alessia Francesca Casiraghi (IULM University, Milan) - *Aspects of Care in Teen Dramas: Representations of Mental Disorders and Parenthood*
- Cosetta Gaudenzi (University of Memphis) - *Bellocchio's Buongiorno notte and Esterno notte: Caring for Legacy in Italian Film and TV Series*
- Gianni Sibilla (Università Cattolica del Sacro Cuore, Milan) - *“Live” Aid: Charity Music Events between Television and Music Industry*

I5: Media of Environmental Care — Sponsored by the Sustainable Media workgroup

Chair: Liv Hausken (University of Oslo)

- Bettina Papenburg (Freiburg University) - *Sensing Light Pollution – Sensitizing Citizens to Planetary Care*
- Dominik Schrey (University of Passau) - *Glacial Skincare. Reflections on Sensitive Surfaces*
- Rebecca Boguska (University of Passau) - *Caring for Whom? Infrastructures of Coastal Protection in Germany*
- Cormac Deane (Institute of Art, Design and Technology, Dublin) & Norah Campbell (Trinity College Dublin) - *Visual Tropes of Antibacterial Care*

I6: Self-Mediation: Technology and Care in the Digital Age

Chair: Jacopo Bodini (Université Jean Moulin Lyon 3)

- Alessandro De Cesaris (Université de Fribourg) - *Tracking the Self: Taking Care of Oneself in the Age of the User*
- Ekaterina Odé (Bauhaus Weimar University/SACRe Ecole Normale Supérieure) - *The acousmachine's voices (AI) at the age of digital care and deepfake turn*
- Jacopo Bodini (Université Jean Moulin Lyon 3) - *Screen addiction or screen therapy? The schizoanalysis as model for screen mediated self-care*

I7: Landscape memory

Chair: Kriss Ravetto (University of California, Los Angeles)

- Nikolaj Lübecker (Oxford University) - *The Image-Wall: Trauma in Rosi's Notturmo (2020)*
- Martine Beugnet (Université Paris Cité) - *Deep-mapping Memory: the Psychotopography of Parragirls Past, Present (2017)*
- Kriss Ravetto (University of California, Los Angeles) - *Traumascapes*
- Richard Misek (University of Bergen) - Respondent

I8: Ethics-Affects-Aesthetics

Chair: Kim Wilkins (University of Oslo)

- Eugenie Brinkema (University of Amsterdam) - *Color and the Ethics of Civility*
- Iggy Cortez (Vanderbilt University) - *Of Air and Ocean: Haunting as Edgeless Care*
- Marc Olivier (Brigham Young University) - *Womb with a View: Wallpaper, Childcare, and Cinematic Horror*

I9: Mental Health in Film and Television — Sponsored by the Media and Mental Health workgroup

Chair: Audrey Mitchell (University of New South Wales)

- Romana Andò (Sapienza University of Rome) & Leonardo Campagna (Sapienza university of Rome) - *Everything calls for salvation: caring for mental health among adolescent through a TV show*
- Kjersti Blehr Lånkan (Oslo Metropolitan University) - *Consenting when in a vulnerable position: An ethical discussion on TV participation*
- Elodie Murtas (University of Lausanne) - *Institutional films from the Waldau's psychiatric film collections, or the shift from the "cure gaze" to the "care gaze"*
- Simon Schleusener (Freie Universität Berlin) - *Cinemas of Insanity: Popular Culture and the Precarization of Care*

Workshop I1: TV Series in the Pandemic Era

- Ariane Hudelet (Université Paris Cité)
- Emmanuelle Delanoë-Brun (Université Paris Cité)
- Elliott Logan (Monash University)
- Marta Boni (Université de Montréal)
- Dennis Tredy (Sorbonne Nouvelle Université)

Panels E
16:00 - 17:45

E1: Climate Entanglements: Ecological Knowledge and Environmental Footprints of Audio-Visual Archives — Sponsored by the Sustainable Media workgroup

Chair: Toni Pape (University of Amsterdam)

- Judith Keilbach (Utrecht University) - *Climate entanglements of audio-visual archives*
- Giacomo Tagliani (University of Palermo) - *Sustainable Aesthetics and Ecological Knowledge in Mediterranean Archives*
- Michał Pabiś-Orzeszyna (University of Łódź) - *Libraries of/as Assets: Extractivism in Virtual Productions*
- Işıl Karataş (University of Vienna) - *Activating the Ecology of a Sound Archive*

E2: Media Fandom Between Care and Carelessness — Sponsored by the New Media workgroup

Chair: Dagmara Rode (University of Łódź)

- Sandra Becker (University of Groningen / Utrecht University) - *Clicks or Care? A Critical Analysis of the Fan Redemption of Breaking Bad's Skyler White on TikTok*
- Anna Bell (Goethe University Frankfurt) - *Sharing is Caring: Affection, Reputation and Media Care*
- Giuseppe Fidotta (University of Groningen) - *Antimafia Cinema: Middlebrow Activism and the Pedagogy of Care*

E3: Caring for Self/Caring for Universe: (Re)negotiating Female Identity in Post-transitional Eastern European Cinemas — Sponsored by The Feminist & Queer Research workgroup

Chair: Balázs Varga (Department of Film Studies, ELTE Eötvös Loránd University)

- Andrea Virginás (Sapientia University/Babeş-Bolyai University, Romania) - *'Eco-Warrior Women' in European Small National Cinemas, and Post-Traumatic Strategies of Care*
- Elżbieta Durys (University of Warsaw) - *Daughterhood in Contemporary Polish Social Dramas in the Context of Care*
- Jana Dudková (Institute of Theatre and Film Studies CRA, Slovak Academy of Sciences) - *Care in the Post-Humanist Condition: A Trilogy on AI and the Global Climatic Change by Viera Čákanyová*
- Katarína Mišíková (Academy of Performing Arts in Bratislava, Slovakia) - *Self-Documentation as Self-Care*

4: Animal Welfare, Multispecies Care — Sponsored by the Film Animal Studies workgroup

Chair: Hamish Ford (University of Newcastle)

- Aysun Akan (Izmir University of Economics), Serkan Şavk (Izmir University of Economics), Burcu Saracoglu (Izmir University of Economics), Neziha Erdogan (Istinye University) - *The ambiguous treatment of animal labor between ethics, abuse and care in filmmaking: the case of Turkey's Yeşilçam*
- Rejane Hamus-Vallee (L'Université d'Évry) - « No (Digital) Animals Were Harmed in the Making of This Film »
- Ewelina Twardoch-Raś (Jagiellonian University) - *Multispecies care based on algorithms? Strategies of animal-computer interaction as a question about posthuman relationality*

E5: Television: Politics, Representation and Identity

Chair: Alexandra Schneider (Johannes Gutenberg-Universität Mainz)

- Andrea Meuzelaar (University of Amsterdam) - *Caring for Others Who Look Just Like Us: The Representation of Ukrainian Refugees on Dutch Television*
- Frederik Dhaenens (Ghent University) & Ben De Smet (Ghent University) - *Queer As Cute: Unpacking cuteness in contemporary gay teen drama series*
- Eija Niskanen (University of Helsinki) - *Caring tales for the whole family - Nordic storyworlds adapted for Japanese anime*

E6: Labour, Art, and the Domestic

Chair: Dennis Broe (Sorbonne University)

- Madeleine Collier (Duke University) - *The Family Diagram: Engineering the Domestic from the Gilbreths to the Palo Alto Group*
- Giulia Simi (University of Sassari) - *The Unexpected Care: Monica Vitti's 'Theory of Attention' for a New Empathic Subject*
- Jorge Perez Perez (University of Texas at Austin) - *Confessions of a Celebrity Mom: Yo Soy Georgina and the Economy of Care and Attention*

E7: Archive: Preservation and Legacy

Chair: Małgorzata Radkiewicz (Jagiellonian University)

- Ahmet Gürata (Izmir University of Economics) - *Reviving and reframing migrant film archive: The case of Ayten Kuyululu*
- Veronika Hanáková (Charles University in Prague) - *When the Remote Control Stopped Working: DVD Menu(s) and Fragility of Digital Memory*
- Małgorzata Radkiewicz (Jagiellonian University) - *Taking care of women's legacy in cinema: Maria Hirsztbein and her achievements in the Polish film production of 1920-1930s*

E8: State Governance and Mediating Care

Chair: Miroslav Vlček (University of Ostrava)

- Laliv Melamed (University of Groningen) - *The State's Care: Private media, Self-Fashioning and Biopolitical Governance*
- Miroslav Vlček (University of Ostrava) - *Greenfilming or greenwashing? Case study of the role of eco-managers in Czech Republic*
- Thomas Scherer (Freie Universität Berlin) - *Preventive Care – Defuturizing the Future in Social Advertisements*
- William Boddy (Baruch College and Graduate Center, City University of New York) - *“Challenging the ‘Vast Wasteland’: Notions of Care in 1960s Broadcast Reform in the United States”*

Workshop E1: Film Festivals and the Geopolitics of Cinematic Care —

Sponsored by The Film Festival Research workgroup

- Rosanna Maule (Concordia University)
- Elena Razlogova (Concordia University)
- Dorota Ostrowska (Birbeck, University of London)
- Ylenia Olibet (Concordia University)
- Dunja Jelenkovic (University Ca' Foscari of Venice)