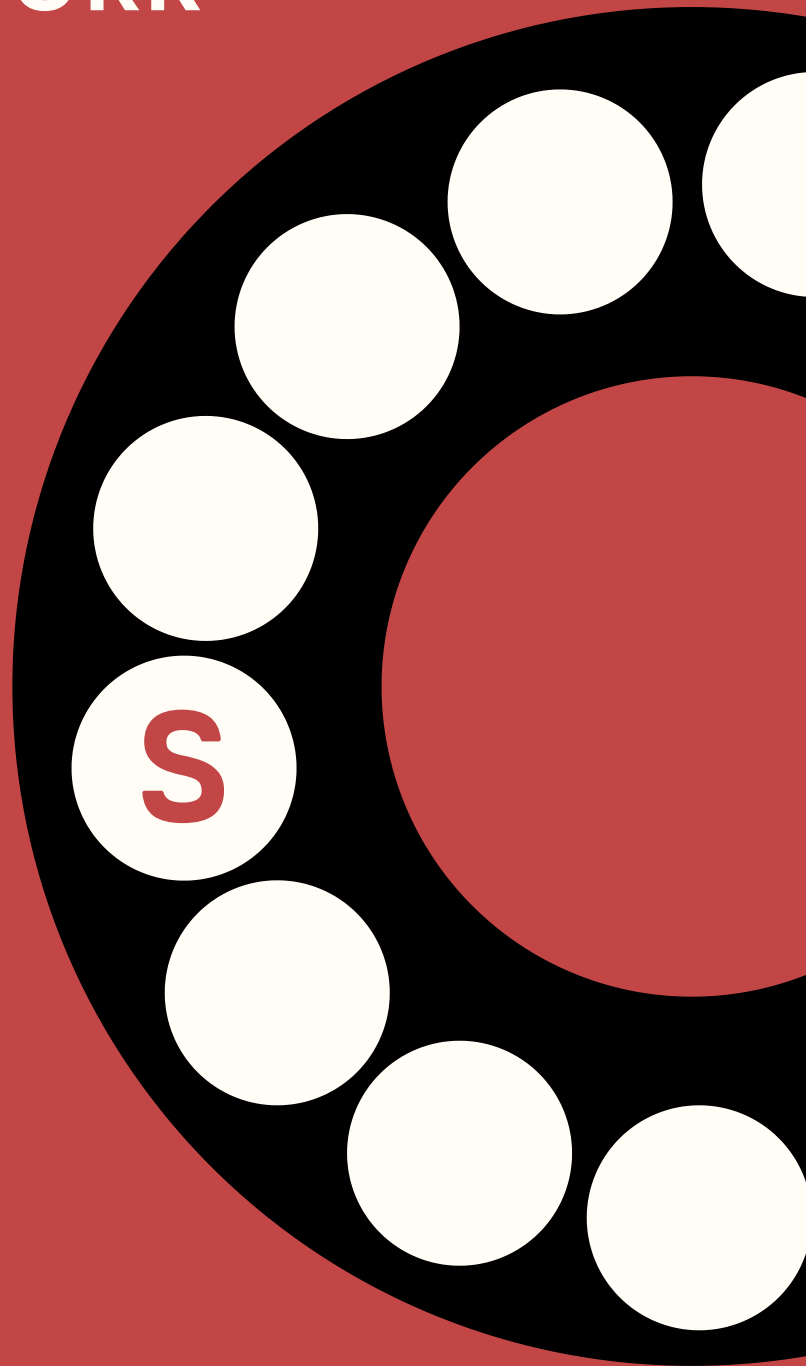


# **SYDNEY SCREEN STUDIES NETWORK**

**PRESENTS**

## **DIAL S FOR SCREEN STUDIES 2020**



**18 – 19 November 2020**

**AEDT / UTC+11**

**Online**



# WELCOME

**Dial S for Screen Studies** is the annual screen studies conference run by the Sydney Screen Studies Network.

The events of this year have prompted us to implement a new online-friendly format. We hope this experimental style of conference will be rewarding and enjoyable for all presenters and attendees, and that the papers and audio-visual works presented will be intellectually stimulating and engaging.

Our new online format has provided us with the opportunity to expand Dial S for Screen Studies beyond Australian borders for the first time. We are excited to hear from presenters across 13 different countries and to share our conference with a global audience.

I would like to thank our volunteer panel chairs and the other members of our organising committee, and express my appreciation for the solidarity that comes from being part of a network of scholars and screen practitioners in these challenging times.

## Continue the conversation with **#DialS2020**

We invite and encourage you to continue the conversation by using #DialS2020 throughout the conference.

– Adam Daniel, on behalf of the Dial S for Screen Studies Organising Committee 2020.

*We acknowledge and pay our respects to the Traditional Custodians  
of the lands on which we meet.*

# SYDNEY SCREEN STUDIES NETWORK

**Sydney Screen Studies Network** (SSSN) is a research-led group of scholars, students, and screen enthusiasts, whose interests cover all aspects of film, television, and screen-based media. The Network welcomes members from across Sydney, Newcastle, Wollongong, and greater New South Wales. SSSN aims to provide a casual networking and collegial relationship-building space for screen studies in Sydney. The group aims to produce research outputs through collaborations including grants, publications, screenings, and other projects. Our goal is to bring together scholars, students, researchers, and industry practitioners in film, television, and screen-based media studies.

Find out more about us on our **website** and follow us on:



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/SydneyScreenStudies

## SSSN Executive Committee 2020

**President:** Melanie Robson (UNSW)

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## Dial S for Screen Studies Organising Committee 2020

Adam Daniel

Luke Robinson

Melanie Robson

Katherine Zheng

# PROGRAM OVERVIEW

Note: all dates and times are in the AEDT / UTC+11 timezone.

## Day 1 WED, 18 NOV 2020

TIME	STREAM 1	STREAM 2
9.30AM - 10AM	WELCOME AND INTRODUCTION	
10AM - 10.45AM	READING TIME	
10.45AM - 11.30AM	<b>STREAMING MEDIA</b> Chris Comerford, Christopher Moore & Ren Vettoretto	<b>SPECTATORSHIP</b> Megan Carrigy, Maryline Kassab, Frank P. Tomasulo
11.30AM - 12.15PM	READING TIME	
12.15PM - 1PM	<b>SCREEN PRODUCTION RESEARCH AND AUDIO-VISUAL ESSAYS</b> Kyle Barrett, Catherine Fowler	<b>TALES OF LOVE AND HATE: 'THE NIGHT OF THE HUNTER' AND 'FIRST REFORMED'</b> Alicia Byrnes & Alex Davis
1PM - 2PM	BREAK	
2PM - 2.45PM	READING TIME	
2.45PM - 3.30PM	<b>COVID-19 AND ONLINE MEDIA</b> Swati Bute, Anna Luise Kiss	<b>RETHINKING FAMILY</b> Diana Sandars, Laura Gibson
3.30PM - 4.15PM	READING TIME	
4.15PM - 5PM	<b>IMPACT OF COVID-19 ON PRODUCTION AND RESEARCH</b> Will Stanford Abbiss, Laura Aish, Hakan Erkılıç & Senem Duruel Erkılıç	<b>CELEBRITIES IN ASIAN MEDIA</b> Hsin-Pey Peng, Andrew Ty
5PM - 5.45PM	<b>IN MEMORIAM: PROFESSOR TOM O'REGAN</b> Karina Aveyard	

# PROGRAM OVERVIEW

Note: all dates and times are in the AEDT / UTC+11 timezone.

## Day 2 THU, 19 NOV 2020

TIME	SINGLE STREAM
9AM - 9.15AM	WELCOME
9.15AM - 10AM	READING TIME
10AM - 10.45AM	<b>GENDER AND FILM</b> Tim Laurie, Francisco Marín
10.45AM - 11.30AM	READING TIME
11.30AM - 12.15PM	<b>FRAMING PERFORMANCE</b> Jodi Brooks & Fincina Hopgood, Allison Craven
12.15PM - 1.15PM	BREAK
1.15PM - 2PM	READING TIME
2PM - 2.45PM	<b>TELEVISION, RACE AND COVID-19</b> Thomas Britt, Evdokia Stefanopoulou
2.45PM - 3.30PM	READING TIME
3.30PM - 4.15PM	<b>PEDAGOGICAL PRACTICE AND COVID-19</b> Alexia Kannas & Whitney Monaghan, Karin Beeler & Stan Beeler, Yulia Gilich
4.15PM - 5PM	CLOSING DISCUSSION AND THANK YOU

# PANELS AND SPEAKERS

## STREAMING MEDIA

**Day 1:** 9.30AM – 10.15AM (Stream 1)

**Speakers:** Chris Comerford, Christopher Moore & Ren Vettoretto

**Chair:** TBA

### ABSTRACT

**The ABCs of Agency, Binging, Content:**

**Australian Streaming Television and User Agency**

**CHRIS COMERFORD, CHRISTOPHER MOORE AND REN VETTORETTO**

Foxtel's recent "Binge" streaming television platform purports to give viewers a completely randomized viewing experience, eschewing the algorithmically-determined recommendation systems used on Netflix, Stan and Amazon Prime Video. Whether Binge accomplishes this lofty goal or not, its release raises further questions in the ongoing discussions of streaming content, algorithmic determinism and user agency. A reassessment of the habits of streaming television viewers, as well as the algorithms informing them, is needed.

Our paper negotiates the agency of Australian streaming television practices, interrogating the habits of Australian viewers alongside the mechanisms of platforms such as Netflix and Binge. We analyse where user agency lies within the nexus of data and consumption, query the level of control viewers are afforded (or denied), and look beyond immediate viewing practices to articulate the ramifications of algorithmic determinism through these platforms.

### SPEAKER BIOS

**CHRIS COMERFORD** is a Lecturer in Communication and Media at the University of Wollongong. His research analyses cinematic television, digital agency and social media pedagogies.

**CHRISTOPHER MOORE** is a Senior Lecturer in Communication and Media at the University of Wollongong. His research involves game experience design, digital media and future studies.

**REN VETTORETTO** is a PhD candidate at the University of Wollongong. She is currently completing a project on Netflix audience habits and the streaming revolution.



# SPECTATORSHIP

Day 1: 9.30AM – 10.15AM (Stream 2)

Speakers: Megan Carrigy, Maryline Kassab, Frank P. Tomasulo

Chair: TBA

## ABSTRACTS

### **Reenactment and Immersive Journalism: Noni de la Pena on the Predicaments of Others** **MEGAN CARRIGY**

The idea of encountering another, or experiencing a situation that has happened to another, have been dominant themes in numerous Virtual Reality (VR) films. Many practitioners have expressly seen VR as a form that might help to foster care and understanding for the predicaments, experiences and feelings of others. The VR journalism produced by Nonny de la Pena – including *Hunger in Los Angeles*, *Use of Force*, *After Solitary*, *Across the Line*, *One Dark Night* and *Project Syria* – frequently makes use of reenactment as a means to facilitate these encounters. There has been considerable debate about how to conceptualise cross-cultural recognition in the context of VR with ideas about spectatorial identification, witnessing, empathy and ethical experience being especially salient in relation to VR documentaries. In this paper I will explore how these debates relate to the use of reenactment in Noni de la Pena's work.

### **'Yennefer's Body': A Feminist-Phenomenological Analysis of *The Witcher* (2019)** **MARYLINE KASSAB**

Netflix's *The Witcher* (2019) encourages a deep sensory engagement with its environment and characters, especially its central female protagonist; Yennefer of Vengerberg. In this paper, I take a closer look at how the show achieves this embodied spectatorship through its focus on Yennefer's body as a site of sensory and affective meaning. I examine a key scene in the final episode ("Much More"), where Yennefer- portrayed at the height of her physical powers- faces the threat of the Nilfgaard forces at the siege of Sodden Hill. I propose that this scene, like many other moments in the series, implicates female viewers' own bodies in an embodied form of spectatorship; one which supplants objective modes of film viewing and reaffirms the personal power of female protagonists onscreen by highlighting their embodied agency. I continue the feminist-phenomenological precedent set in Kate Ince's (2017), Elena Del Rio's (2008) and other film scholars' texts by analysing how Yennefer's body is filmed so as to extract a primarily embodied response in viewers. In particular, I focus on the roles played by cinematography and performance in advancing Yennefer's embodied agency and fostering a feminist-phenomenological approach towards filming female bodies in motion.

### **Revisioning Cinematic Modernism: The Antonioni Spectator as Auteur** **FRANK P. TOMASULO**

Most literary and cinematic treatises define modernism on the basis of historical, representational, aesthetic, thematic, and/or authorial criteria. Useful as these studies may be, few attribute a defining role to the recipient of modern art--the reader/spectator -preferring instead to view the "subject" as an effect of the text, rather than as a co-creator. (cont'd)

Rather than seeing modernism as developing solely out of a Barthesian "problematics of language," it might be more profitable to view it as a "crisis of the subject." From that perspective, cinematic modernism might be more accurately defined as a mode or discourse of subjectivity, rather than one of representation. Certainly, the idea of the "readerly" text is common in literary studies, but analogies to cinematic spectatorship are problematical, in part because of the "unequal developments" in the histories of the respective art forms. For instance, it is ironic that the approximate parameters of high modernism in literature, painting, and music (1890-1960) coincided almost exactly with the classical realist phase of film production, and that the emergence of a modernist cinema (1960-1990?) coincided with the postmodernist phase of literary production.

The cinema of Michelangelo Antonioni marks a site for an intervention into this question. Part traditionalist and part experimentalist, his films "bridge the gap" between realism and modernism. They therefore synthesize and ambiguate the two dominant modes of 20th-century filmic discourse. Indeed, for Antonioni, modernism is the realism of our times. But aside from the director's unusual thematic and stylistic rhetoric, his renegotiation of the film spectator's involvement in the production of meaning--the "narrative contract"--creates the time and space for an "open viewer," (akin to Umberto Eco's "open reader"), one who is alive to the polysemy of a given film. As the filmmaker himself put it, "I want the audience to...search for their own meanings." But the new status of the individual spectator of Antonioni's oeuvre has important consequences for the collective spectatorship of modernist cinema, namely, the bourgeois intelligentsia. The "snob appeal" of understanding films that mere philistines cannot is part of a Barthesian "pleasure of the [modernist] text."

## S P E A K E R   B I O S

**MEGAN CARRIGY** is the Associate Director for Academic Programs at NYU Sydney.

**MARYLINE KASSAB** is a post-graduate independent researcher, academic editor and mixed-media artist focusing on feminist-phenomenological theory in film and television. Her research interests include epic films' sensory constructions of ancient historical worlds, female embodiment in action/fantasy genres, and the use of film in museum exhibitions.

**FRANK P. TOMASULO**, Ph.D., currently teaches on-line seminars in cinema history and genre for National University and UCLA Extension. In recent years, he has also taught in-person film and television studies courses at Hofstra University, Hunter College, City College of New York, Pace University, Hofstra University, and Sarah Lawrence College.

Prior to that, he was chair of the film and media programs at Georgia State University, Southern Methodist University, and Florida State University, and a professor at Ithaca College; St. John's University; and the University of California, Santa Cruz. He has been the recipient of numerous university and national awards for his teaching, most recently in 2020.

The author of 100 scholarly essays and over 170 academic papers, "Dr. T" (as he is called) has published extensively on the films of Michelangelo Antonioni and Steven Spielberg, among many other film and media-related subjects. His co-edited anthology, *More than a Method: Trends and Traditions in Contemporary Film Performance*, was published in 2004 by Wayne State University Press, and his book, *Michelangelo Antonioni: Ambiguity in the Modernist Cinema*, was published by Lambert Academic Publishers in 2019. He has received numerous university and national awards for his research, service, and scholarship. Prof. Tomasulo was also the Editor-in-Chief of both *Journal of Film and Video* and *Cinema Journal*.



# SCREEN PRODUCTION RESEARCH AND AUDIO-VISUAL ESSAYS

Day 1: 12.15PM – 1PM (Stream 1)

Speakers: Kyle Barrett, Catherine Fowler

Chair: TBA

## ABSTRACTS

### Heck, Oh Yeah! – *Glass Shards*: A Case Study of Research and Screen Practice

KYLE BARRETT

Screen Production Research (SPR) is an emerging field within the academy, which encourages the creation of screen works, such as films, artworks and digital media projects that can be “assessed and valued by research productivity metrics” (Kerrigan et al 2016, 79). It is located within the realms of practice-related methodologies, studying the creation of “audio-visual work that is disseminated on/with screens and can include theory-driven practices that use the screen to ‘do’ research” (Batty and Kerrigan 2018, 1). This paper will discuss my current in-production short documentary, *Glass Shards* (2020). The film documents multi-instrumentalist/performance artist Oliver Stewart, whose alter ego, “Glass Shards”, blends various creative practices. The intent here is to interrogate effective short documentary filmmaking practices, discussing the various core stages of production (pre-, principle-, and post-), as well as avenues of analysis within SPR frameworks, focusing on notions of identity, performativity, and music performance.

### Expanding the field of practice-based-research: the videographic (feminist) diptych

CATHERINE FOWLER

In this presentation my aim is to situate the growing area of academic audio-visual essays within a wider field of practice-based-research. My objective is to look for patterns across this field so as to pose questions as to the history of common strategies for practice-based research. One such pattern is that of comparison. Beginning in the 1970s, I create a joined up trajectory of *comparative re-playings* using Le Grice’s *Berlin Horse* (1970) Ken Jacobs’ nervous system projections (1975-2000), Douglas Gordon’s *Through a Looking Glass* (1999) and Mark Dean’s glitchy videos (1994-7). Coming up to date I focus upon three videographic diptychs that adopt comparison as their *modus operandi*: [Success](#) (Jaap Kooijman, 2016), [Maya and Mia At La La Land](#) (Jenny Oyallon-Koloski, 2019) and [Santa y Teresa: a walking dialogue between two Cuban characters](#) (Michelle Leigh Farrell, 2020). Through the creation of this trajectory we find that comparison is a strategy that is not simply ‘good to think with’ but also good to think with in audio-visual and feminist ways.

## SPEAKER BIOS

**DR. KYLE BARRETT** is a Lecturer at the University of Waikato, New Zealand, and an award-winning filmmaker. His research focuses on global, low-budget production cultures and cinemas, gender representations, and creative practice. He has been published in *Directory of World Cinema: Scotland*, *European Journal of Communication*, *The Routledge Companion to Transmedia Studies*, *MECCSA Special Edition Journal on Screenwriting and Gender*, and *AMES: Media Education Journal*. He has also directed several documentaries which have been screened internationally.

**CATHERINE FOWLER** is an Associate Professor in Film and Media at Otago University, New Zealand. She is editor of ‘The European Cinema Reader’ (Routledge, 2002) co-editor with Gillian Helfield of ‘Representing the Rural: Space Place and Identity in Films about the Land’ (Wayne State University Press, 2006) and author of a monograph, ‘Sally Potter’ (University of Illinois Press, 2009). Her essays on artists’ moving image have been published in journals including: *Screen*, *Cinema Journal*, *Senses of Cinema* and *Framework*.

# TALES OF LOVE AND HATE: GENERATIONAL CRISES IN 'THE NIGHT OF THE HUNTER' AND 'FIRST REFORMED'

**Day 1:** 12.15PM – 1PM (Stream 2)

**Speakers:** Alicia Byrnes & Alex Davis

**Chair:** TBA

## PANEL

There's much that immediately connects Charles Laughton's *The Night of the Hunter* (1955) and Paul Schrader's *First Reformed* (2017) – their skewed interest in preachers, explicit intertextual references, and an emphasis on the natural world – yet arguably the biggest connection is their shared cynicism regarding the potential to overcome contemporary crises. Both films, set and produced during major moments of intense turmoil, interrogate the culpability and responsibility of different generations for those moments of turmoil. And, ultimately, both films indict a “present” generation for having failed to live up to the ideals embodied in past generations and for having selfishly denied hope for future ones.

This panel considers the theme of generational crisis through examinations of *The Night of the Hunter* and *First Reformed*. The following papers make sense of this theme with reference to Sarah Keller's theory of ‘anxious cinephilia’. Keller proposes that cinephilia, or the love of cinema, is fundamentally connected to anxious feelings (for instance, about what the cinema can depict, about the cinema's fragility). The papers in this panel link Keller's framework to the dialectics of love- hate and hope- despair foregrounded in our case studies, and together position the cinema as integral to these films' working through of generational crises.

## ABSTRACTS

### **Climate Anxiety and Precious Objects in Paul Schrader's *First Reformed***

**ALICIA BYRNES**

Paul Schrader's 2017 climate change drama, *First Reformed*, repeatedly returns to an image of a hazelnut nestled in the palm of an opened hand. The image is a reference to a Medieval text that envisioned the hazelnut (a spherical ringer for the Earth) as an object symbolising all of creation, and here serves as a reminder of what is at stake in the climate crisis. This paper considers the panel's central theme through the motif of the precious object or souvenir in *First Reformed*. Schrader's film develops a network of associations—between the corporeal body and the Earth, between the Earth and the First Reformed church, between the First Reformed church and the souvenir shop, and so forth—to suggest the Earth's fragility and its misuse by previous generations. Through this network, as well as references to dislocated and nonrepeatable time, *First Reformed* asserts the urgency of the current climate crisis. To underscore this message, this paper considers how the film presents itself as a precious object, a parable to be heeded; boxed in a 1:37:1 aspect ratio, *First Reformed* is made miniature, like a thing that could be held in the palm of one's hand.

## The Current, Lost Generation: Temporality, Pessimism, and Social Crises in *The Night of the Hunter*

ALEX DAVIS

In the final moments of *The Night of the Hunter* (1955) John, the terrorized son at the center of the story, hands an apple to his new guardian, Ms. Cooper, in an attempt to form an Edenic pact with his new caretaker. John, hoping this home will offer the stability his parents weren't able to provide, reaches to an older generation for his surest chance at safety and security. The film thus offers an extremely cynical judgment on the idea of the present; the future and past, embodied in the strong-will and selflessness of John, Pearl, and Ms. Cooper, respectively, stranded on either side of the greedy, lecherous, and murderous present embodied in the Preacher, Ben, and Willa. It's no wonder the film had such little faith in its "current" generation – 1955 found America shrouded in conflict and anxiety as it grappled with tensions resulting from the Brown v. Board decision, the murder of Emmett Till, political insistence on sinister subversive Communist influence, and endless anxiety about nuclear annihilation. This paper will analyze the strange temporality of *The Night of the Hunter* – its complex generational relations, its reflection on the Great Depression – as a way of processing these contemporary crises.

### S P E A K E R   B I O S

**ALICIA BYRNES** is a PhD candidate in Screen and Cultural Studies at the University of Melbourne. Her doctoral research negotiates the disappearance of the female body from contemporary science fiction cinema through an examination of digital materiality.

**ALEX DAVIS** is a doctoral candidate in the Cinema Studies department at New York University's Tisch School of the Arts where he is currently working on a dissertation regarding art institutions' shaping of New York culture in the 1960s.

# COVID-19 AND ONLINE MEDIA

**Day 1:** 2.45PM – 3.30PM (Stream 1)

**Speakers:** Swati Bute, Anna Luise Kiss

**Chair:** TBA

## ABSTRACTS

### **Emergence of OTT platform as in demand platform during COVID-19 pandemic in India SWATI BUTE**

Indian film industry is the biggest and popular industry in India. As per the report published in Economic Times "The Indian film industry is expected to grow at 11.5% year-on-year, reaching total gross realization of Rs 23,800 crore (\$3.7 billion) by 2020. At present, the film industry grosses a total revenue of Rs 13,800 crore (\$2.1 billion), and it has grown at a CAGR (compound annual growth rate) of over 10% in the last couple of years.

In last few years Internet usage and penetration has increased in India and with this OTT platform are emerged as most popular platform for watching movies online. During 74 days lockdown in India, people consumed movies through OTT platforms. As per the report published by Financial Express quoting a data by Frankfurt-based internet exchange, DE-CIX, OTTs and VoD platforms have been big beneficiaries being the only source of entertainment for people holed up at homes. No wonder then that India's data consumption on OTT and VoD platforms rose by a whopping 947 percent during the lockdown period from March to July.

This study will examine how lockdown forced spectators to shift to online screens for watching movies during the lockdown and how it will affect their movie watching practices on OTT platforms in long term.

### **Audio Visual Lockdown Works and their Communication Spaces ANNA LUISE KISS**

My talk will be dedicated to entertaining and encouraging audiovisual lockdown works. By this I mean audiovisual works that were created at the time of the stalled lockdown, when public life was restricted by state authorities in various cities and even entire countries, as a measure to contain the corona virus. During this period, an astonishing amount of uplifting audiovisual works were created worldwide and distributed via social media and messenger services. Based on Roger Odin's semiopragmatic approach, the aim is to develop hypotheses about past, current and future communication spaces in which these works of crisis creativity were, are and will be produced and received: from the temporarily mental communication space of a lockdown community, to the space of research, to the space of collective memory. Furthermore, first considerations will be made about the operational functions the audio visual lockdown works were, are and will be equipped with in the communication spaces outlined: I will theories them as relational experience operators, to analysis operators to relational memory operators. The goal is to outline the functioning of these specific works of crisis creativity in their different contexts.

## S P E A K E R   B I O S

**DR. SWATI BUTE** is working as an Associate Professor at Jagran School of Journalism & Communication, Jagran Lakecity University, Bhopal. She has eleven years experience of working in academics and eight years experience in industry. She holds Doctorate in Communication and Journalism, which she did from Savitri Bai Phule Pune University and has completed short duration Visiting Fellowship from New Delhi based Government Think Tank 'Institute for Defence Studies and Analysis'. In the past she worked with Indira School of Communication Pune & at International School of Business & Media Pune as a professor. National Institute of Health and Family Welfare New Delhi & at Amity University Noida as an Assistant Professor and with Shri Vaishnav Vidyapeeth Vishwavidyalaya, Indore as an Associate Professor. She worked with All India Radio (Public Broadcasting Service of India) for 6 years as a casual compeer. At present she is pursuing Post Graduate Diploma in Education Administration from Symbiosis Centre for Distance Education, Symbiosis University Pune. Her two edited books are indexed in Scopus. She teaches subjects related to communication, broadcasting & journalism such as print journalism, print production, radio broadcast and production, communication theories, media and culture, communication research, development Communication, health communication and Mass media industry.

Her research interests are communication studies, print & electronic media, digital media communication, international affairs and media, health communication, media and society and cross cultural communication.

**ANNA LUISE KISS** is PostDoc Researcher at the Film University Babelsberg *KONRAD WOLF* and currently heads the research project "[The cinematic face of cities](#)" (situated at Aarhus University and Film University). She had already worked as an actress for several years when she began studying Cultural and Media Studies. Her dissertation "[Topografie des Laiendarsteller-Diskurses – zur Konstruktion von Laiendarstellerinnen und Laiendarstellern im Kinospießfilm](#)" was published by Springer VS in March 2019. Also recently published is "Eine Medienwissenschaftlerin und eine Schauspielerin unterhalten sich über Performanz in ihrem beruflichen Alltag. Eine Text-Performance" in Thomas Etzemüller's (ed.) "[Der Auftritt. Performanz in der Wissenschaft](#)" (transcript, 2019). She is producer and host of the Podcast "[Film Studies bling-bling](#)".

# RETHINKING FAMILY

Day 1: 2.45PM – 3.30PM (Stream 2)  
Speakers: Diana Sandars, Laura Gibson  
Chair: TBA

## ABSTRACTS

### ***James and the Giant Peach, with Taika and Friends: Storytelling and the Reimagined Child within the Disrupted and Reimagined Film and TV ecology in response to COVID-19*** **DIANA SANDARS**

In response to COVID-19 the family home has become the centre stage for video conferencing, live broadcasts and social media feeds. In this context, celebrities have achieved a new relevance based on the primacy of their newly acquired role as a 'present' parent, based on a past-future telescoping of the parent-child intergenerational relationship. As Ryan Reynolds quipped, "we are developing the skills that are going to take us into the new world." From May 2020 this intergenerational rebranding increasingly manifested itself across social media sites through celebrities 'reuniting' for charity via video conferencing tools for talk shows and programs that revisit or re-enact the childhoods associated with Hollywood family films predominantly from the 1980s.

The 10 episode, raw and humorous, YouTube series, "*James and the Giant Peach, with Taika and Friends*," is a notable originator in this reimagined storytelling ecology. Indigenised by its narrator, Maori celebrity-father Taika Waititi, a multi-celebrity reading of the 1961 Roald Dahl children's book is framed by a retro-recreation aesthetic achieved through the reformatting of reunion special conventions through the affordances of videoconferencing. The suspension of the ordinary in children's fantasy (T. E. Apter 3) merges with the shared and often uncanny (Freud 2013:15) experience of isolation as well as the intimate and persuasive nature (Jones 2012: 23) social media's compelling storytelling format to narrate an adult fantasy (Nodelman, 2008: 225) for a new social reality within the comforting guide of children's literature. *James and the Giant Peach, with Taika and Friends* thereby reflects not only the new skills associated with the reimagined family home and celebrity parent, but the reimagined space for children's story telling in a global culture responding to COVID-19.

### **Historicizing the Idealized Portrayal of Stepparents in *The Brady Bunch*** **LAURA GIBSON**

My paper will focus on two episodes of the American television series *The Brady Bunch* from 1969 and 1970 that dealt with the children accepting their stepparents. While the series is often thought of in the context of perfect or unrealistic portrayals of families, the show's idealized version of a blended family would have been attractive to many viewers struggling to deal with their own stepchild or stepparent. This was important because the show premiered as the divorce rate in the United States was rising, which coincided with an increase in second marriages, especially those in which one or both partners had children from a previous marriage. Examining the episodes from this perspective places the series in a larger historical context and attempts to demonstrate how the series was reflecting real issues during its first season.



## S P E A K E R   B I O S

**DIANA SANDARS** is a Lecturer in the School of Culture and Communication at the University of Melbourne, Australia, where she teaches courses in Screen, Gender, Digital Cultures, Social Justice and Cultural Studies. Diana has a research focus on the child in, and subject of, screen media. Diana is the author of *What A Feeling: The Hollywood Musical After MTV* (Intellect, forthcoming).

**LAURA GIBSON** graduated cum laude from American University in Washington D.C in 2005 with a major in American Studies and a minor in Cinema Studies. She earned an M.A in Cinema Studies from Tisch School of the Arts at New York University in 2011. She is currently working on her dissertation in American History at American University, where she also serves an adjunct professor in American Studies in the Critical Race, Culture, and Gender Studies Program.

# IMPACT OF COVID-19 ON PRODUCTION AND PRACTICE-BASED RESEARCH

Day 1: 4.15PM – 5PM (Stream 1)

Speakers: Will Stanford Abbiss, Laura Aish, Hakan Erkılıç & Sinem Duruel Erkılıç

Chair: TBA

## ABSTRACTS

### **COVID-19 and Soap Opera: Production and Narrative Challenges amidst a Global Pandemic** **WILL STANFORD ABBISS**

This paper will assess how the social function of British soap operas was uniquely challenged by the COVID-19 pandemic in 2020, which forced continuing soaps to negotiate both cultural shifts and new production regimes. The parallel of soap opera narratives to the real world was unavoidably broken by the outbreak of the coronavirus, necessitating diverse strategies to mitigate this dissonance when filming resumed – alongside strict adherence to public health guidelines. For instance, *EastEnders* (BBC, 1985-present) went off-air entirely between June and September 2020, but was able to reconcile its narrative with the parallel lived experiences of its viewers by establishing its off-screen months as a 'lockdown' period. Australian soap operas, meanwhile, serve a more escapist function for their UK viewers, leaving them less inclined to directly incorporate the pandemic into their narratives; while *Neighbours* (Seven Network, 1985; Network 10, 1986-present) was not required to shut down its production for a lengthy period of time, its narrative now exists in a situation where hand sanitisation and social distancing exists alongside public events and international travel. While its new production regime has been hailed as a success, this suggests a less sustainable narrative solution than the soaps that faced more significant disruption.

### **Set Dimensions: an exploration of limited space in films**

**LAURA AISH**

COVID-19 has changed the way we do things and creative practitioners across different mediums have needed to adapt to these new challenges. With rules around staying indoors, social distancing and limitations on travel, many who create film work have needed to consider the potential of limited spaces to generate new and engaging material. In this paper, I intend to investigate the potential of constrained spaces through filmic examples, such as *Rope* (1948) or *Buried* (2010), which have previously explored this aesthetic. What is the value of working with a limited space? Could an obscured or limited space actually heighten the connection of the viewer with that location and any characters or things present there? Does this style of filmmaking draw focus to aspects of that space that might ordinarily be overlooked? How has this heightened form of filmic space already been utilised this year? What can we learn about filmmaking from these recent challenges? As a practice-based researcher and freelance filmmaker these are questions that I have also had to consider when generating my own film practice across this year and I would like to present some of the findings that I have discerned for myself through working this way.

## "Intermittent Du Spectacle" Can Be a Model for the Film Industry in Turkey?

**HAKAN ERKILIÇ AND SENEM DURUEL ERKILIÇ**

The cinema industry is expressed as 'flexible specialisation' in terms of employment (Piore and Sabel, 1984) and 'project based work organization' in terms of film production (Jones 1996; Langham, 1996). As Comunian and England (2020) pointed out, the "precarious nature" of creative and cultural work is a phenomenon that is ignored by politicians, although it is largely debated in the academic literature. The film industry workers are defined as self-employed and their legal status could be different from each other depending on the country's regulations (ILO, 2014). The project-based nature of the cinema industry creates flexibility and insecurity, especially for workers behind the scenes. In this context, France positively makes an exception. The notion "intermittent du spectacle", whose history dates back to 1936, refers to a worker in the entertainment industry (cinema, theatre, dance-music and circus workers). The purpose of this definition is to ensure that workers in this field are able to live in comfort when they are not working. They have to authenticate 507 hours of work in 12 months to gain this status. In Turkey, the project-based working and self-employment status create some problems in the matter of insecurity and social rights. Although the COVID-19 pandemic is primarily a health problem, it emerges as a global economic, social, political and cultural crisis. Because of this pandemic, the film industry in Turkey is close to standstill. The employment of cinema workers and their lack of social security is a structural problem that has become apparent with the pandemic. This paper aims to analyse the problems of cinema workers on employment and social right of by comparing Turkey and France. We will discuss that whether France's film industry could be a model for Turkey and we will also try to find out that how the nature of freelance working could be evaluated as a social security space.

### S P E A K E R   B I O S

**WILL STANFORD ABBISS** recently submitted his PhD thesis, which he studied at Victoria University of Wellington in New Zealand. His doctoral project developed a post-heritage framework for analysing period drama productions on television. His work has been published in *Television & New Media* and the *Journal of British Cinema and Television*, and he has presented at international conferences in Denmark and Australia. He is now intending to pursue further research into the representation of nationhood in television drama, applying the post-heritage framework to a wider range of international productions and investigating the continued function of public service drama in the contemporary media ecology.

**LAURA AISH** is a freelance filmmaker and practice-based PhD student based in the Department of Film and Television at University of Bristol in the UK. her research and artistic work primarily explore themes around city spaces and the overlooked, discarded or forgotten aspects within them. Through her film work she often employs intentional limits, obscured imagery and abstractive editing effects on the spaces she is filming to focus the viewer's attention on details that may ordinarily be missed and to reframe the familiar and the everyday in unexpected ways

**ASSOC. PROF. HAKAN ERKILIÇ** completed his undergraduate study in Anadolu University Film and TV Department in 1994. He got his master's degree from Anadolu University in 1997. He performed his competence in art in Mimar Sinan University Film-TV field in 2003. He became an assistant professor in 2004 and associate professor in 2018. He has been working in Mersin University since 2004. His field of study involves Turkish cinema, cinema and ideology, mode of production/economic structure of cinema, digital cinema and documentary. He has articles and papers about these subjects in various journals and books. He is the General Director of Atif Yılmaz Short Film Festival (Mersin/Turkey). He is currently working on a project titled "COVID-19 Pandemic and Crises of Turkish Film Industry" which is founded by TUBITAK (The Scientific and Technological Research Council of Turkey).

**PROF. SENEM DURUEL ERKILIÇ** was born in İstanbul in 1971. She completed her undergraduate study in Mimar Sinan University (İstanbul) Film and TV Department in 1993. She got her master's degree from Chapman University (CA, USA) in 1997. She performed her competence in art in Mimar Sinan University Film and TV field. She became associate professor in 2008, and professor in 2013. Her field of study involves Turkish cinema, cinema-history relationship and documentary film. She has articles and papers about these subjects in various journals and books. She is the author of History and Memory in Turkish Cinema (2014). She gives lectures on Turkish Cinema, Constructing History and Memory in Film at graduate level. She is currently working on a project titled "COVID-19 Pandemic and Crises of Turkish Film Industry" which is founded by TUBITAK (The Scientific and Technological Research Council of Turkey)."

# CELEBRITIES IN ASIAN MEDIA

Day 1: 4.15PM – 5PM (Stream 2)  
Speakers: Hsin-Pey Peng, Andrew Ty  
Chair: TBA

## ABSTRACTS

### **Millennial Masculinities in Asian Idols: The Archetype of Male Celebrities in Global TV Adaptation**

#### **HSIN-PEY PENG**

This paper presents a binary-levels of the macro-and-micro framework for understanding how the East Asian media has interfered with the shift of the cultural phenomenon in society since the late twentieth. Not specifically mentioning the emerging aspect of social media, this research is more likely to deal with multi-factors that of an integrated contribution to the rise of 'Asian idols'. Based on the framework, the paper examines East Asian masculinities were re-illustrated and liberalized mainly based on media globalization. Crucial media is the new TV genre of trendy drama that has been populated among the Asian TV market for at least twenty years. Trendy drama can be deemed an especial media form representing postmodernity, dismissing conventional TV drama production in many ways. Through it, 'pretty men' with less masculinity have become the most significant element of producing TV programs and their derivative artifacts. From a famous Japanese celebrity, Takuya Kimura, who was the first Asian man being cosmetic advertising endorser, Bae Yong-joon, who was promoted as a South Korean national star, to the Taiwanese pop band 'Flower 4', their popularity in Asia seems the result of the circulation of their iconic images within the area rather than their talents. Subsequently, their images have shaped up the archetype adapted to heighten contemporary Asian celebrities as popular aesthetics for the Asian region. The paper utilizes the deep cultural analysis, politically economical theoretical perspective and media studies to explore that how the East Asian media industries have had capabilities to legitimise Asian new masculinity as the stereotyped Asian idols in the global adaptation of trendy drama, and thus possessed a cultural function in broad dimensions.

### **Pop + Art + Performance: Transforming Bodies and Spaces in BTS's "Black Swan"**

#### **ANDREW TY**

The six-week marketing campaign for *Map of the Soul: 7*—a 2020 album by South Korean pop group BTS—included, alongside standard K-pop promotional strategies, some interventions into the art world, the Connect, BTS global curation project being the grandest of these efforts.

My paper uses dynamics between popular commercial culture and high art to extract implications from the group's release of two versions of the song "Black Swan." One uses an orchestral arrangement and plays over an "art-film" with the BTS members absent, their place taken by a modern dance troupe. The other employs hip-hop beats and appears in a music video showing BTS in performance. That the "art film" was placed within a marketing campaign, rather than the more conventional music video, is one of many puzzles.

Fuller engagement with "Black Swan" in its different audiovisual forms acknowledges differing systems of music production and their relations to "the material culture of popular music...not just an archive for remnants of performances past but also a generative source for the central experience of performance in the present (Auslander 2006)." My readings of "Black Swan" build on the audiovisualities of pop music to problematize longstanding assumptions about performance, art and identity.

## S P E A K E R   B I O S

**DR. HSIN-PEY PENG** is currently an Associate Professor of Journalism and Communication at Zhaoqing University, China, and was previously an Assistant Professor at MingDao University, Taiwan. Born in Taiwan, Dr. Peng was graduated at Shin Hsin University, Taipei with a Bachelor's degree in Journalism before spending 11 years serving in Taiwan's TV stations. Afterwards, she dedicated herself to academic research, attending universities for both Master's and Doctoral degrees of Media and Cultural Studies in U.K. and Australia. From focusing how Taiwanese local TV productions re-constructed national and cultural identity to later putting more concentration on the ongoing change of Asian-regional media landscape and its influence on formation of popular culture in East Asia, Dr. Peng's research recently has embraced media power with a special emphasis on social transformation of globalisation and regioanalisation in respect of media and culture.

**ANDREW TY** is a PhD candidate at La Trobe University, working on a thesis about intermediality and performance in the audiovisual output accompanying the music of South Korean pop group BTS. He has previously presented a paper on ekphrasis and intermedial reference in the transmedia narrative worlds of BTS.



# IN MEMORIAM: PROFESSOR TOM O'REGAN

Day 1: 5PM – 5.45PM

Speaker: Karina Aveyard

## ABSTRACT

### Professor Tom O'Regan and Australian Screen Studies

#### KARINA AVEYARD

Tom O'Regan was a germinal thinker in media and cultural studies research, especially in Australia. He played a unique and rich role in the establishment and formalisation of these scholarly fields through his compelling and insightful work on Australian cinema, cultural experience and national identity at a key moment in the development of screen studies in the 1980s and 1990s. While speaking to the concerns of film studies, this part of Tom's work also overlapped with and was heavily influenced by the then relatively new field of Cultural Studies and the latter's interest in the ways culture is reproduced, interpreted and used (Miller 2006: 1-3).

Tom's pioneering work can be traced from his essay on the popular reception of *The Man From Snowy River* through to the publication of the seminal *Australian National Cinema* (1996) which was the first book length study to consider the place of film in relation to national culture and identity and internationalism, and beyond.

Tom's capacity for collegial generosity, extended anecdote, expansive conversation, generative conceptualisation will be sorely missed. This paper will reflect on the significance of Tom's early screen studies work and its continuing influences.

## SPEAKER BIO

**KARINA AVEYARD** is an Associate Professor in the School of Art, Media and American Studies at the University of East Anglia. She is formerly a University of Sydney Postdoctoral Research Fellow (2015-2018). Karina is the author of the *Historical Dictionary of Australian and New Zealand Cinema* (2018), *The Lure of the Big Screen: Cinema in Rural Australia and the United Kingdom* (2015) and co-editor of *Watching Films: New Perspectives on Movie-Going, Exhibition and Reception* (2013) and *New Patterns in Global Television Formats* (2016).

# GENDER AND FILM

**Day 2:** 10AM – 10.45AM

**Speakers:** Tim Laurie, Francisco Marín

**Chair:** TBA

## ABSTRACTS

### **The serialisation of masculinity through violence: A case study of Australian true crime cinema**

**TIM LAURIE**

This paper examines the socialisation of masculinity through violence in Australian true crime cinema, taking as examples 'Animal Kingdom' (2010) and 'Snowtown' (2011). In the extant scholarship on masculinity in Australian cinema, the focus has shifted from the study of archetypes (e.g. 'Crocodile Dundee', 1986) to analyses of relational dynamics between men in establishing gendered norms, especially in 1990s cinema about homosocial violence (e.g. 'Romper Stomper' 1992, 'The Boys' 1998). Nevertheless, insofar as the critical focus has been on archetypes and norms, the coercion of action through violence, and tethering together of radically different kinds of masculinity, remains relatively unexamined. In this context, this paper draws on Iris Marion Young's concept of 'serialisation' to understand how patriarchal relations between men and women, and hierarchical dynamics within homosocial groups, can be reproduced without recourse to archetypes or norms. In the case of 'Animal Kingdom' and 'Snowtown', this paper argues that young men experience homosociality not simply as a set of roles or traits to be mimicked, but rather as a structure of dependency in which violence is presented as the sole means for overcoming vulnerability.

### **Defying homophobia, male bodies in rural spaces: An analysis of the homosexual figure in "Retablo"**

**FRANCISCO MARÍN**

Male homosexuality has been seen in Latin America as a form of inferiority when compared to heterosexual males. A different sexual preference puts men as possible mocked objects and they become easy targets of violence (physical, emotional and verbal) from others. Being gay in Latin America is a test of resistance and it could be terrifying.

Little by little, times have changed. Sexual diversity has become a part of the social and political agenda, but homophobia still remains one of the biggest monsters that we face as society. These changes can be easily acknowledged in urban spaces, but the rural spaces have a whole different story; a culture that doesn't forgive the difference still reigns there.

*Retablo* (Álvaro Delgado Aparicio, 2017) is a Peruvian coming of age film (spoken in quechua) in which machismo, homophobia and rurality converge. Mixing elements from the narrative, proper of the film genre, the movie allows itself to explore various masculinities that challenge the hegemony. Through the film analysis, it will seek to establish the ways in which homophobia and culture are defied in order to survive.

## S P E A K E R   B I O S

**DR TIMOTHY LAURIE** is a Lecturer in the School of Communication in the Faculty of Arts and Social Sciences at the University of Technology Sydney. His core research interests include cultural theory, studies in popular culture, and gender studies, and is a Managing Editor for *Continuum: Journal of Media & Cultural Studies*. He is also a member of the Affirmative Feminist Boys Studies research group housed at the University of Sydney. Currently, Timothy is co-authoring a book with Dr. Hannah Stark on 'post-sentimental' approaches to love and politics.

**FRANCISCO MARÍN** owns a Master Degree in Film Studies at Universidad de Guadalajara in Mexico. He has a Major in Education at Universidad La Salle and a Diploma in Film Analysis and Film Theory at Universidad Autónoma Metropolitana. He has published articles in the books: *"Cuando el futuro nos alcance: Utopías y distopías en el cine"* and *"La otra mirada: Mujeres en el séptimo arte"*. His lines of investigation explore the representation of homosexuality and masculinities in Mexican and Latin American films. He writes and edits the website *Miradas Múltiples*.

# FRAMING PERFORMANCE

Day 2: 11.30AM – 12.15PM

Speakers: Jodi Brooks & Fincina Hopgood, Allison Craven

Chair: TBA

## ABSTRACTS

### **Reframing Dementia: Genre and performance in portrayals of dementia on screen**

**JODI BROOKS AND FINCINA HOPGOOD**

Portrayals of dementia in contemporary film and television overwhelmingly present a tragic narrative of decline and loss. This dominant narrative frames the character with dementia in terms of deficit and lack, with the loss of memory, language and other cognitive skills leading to a loss of subjectivity and personhood. Most screen portrayals of dementia call upon the generic tropes of melodrama and the biopic to reinforce this tragic framing, with high-profile productions such as *Iris* (2001), *The Iron Lady* (2011) and *Still Alice* (2014) providing platforms for virtuoso displays by star performers as their characters' cognitive abilities decline. This paper critically examines our cinematic investments in such spectacles of catastrophic decline and disappearance, and sets them against alternative dementia narratives which create space for some of the modes of being, knowing and sensing that accompany dementia. This paper explores the different frames and counter-narratives offered by the genres of comedy and horror in the long-running sitcom *Mother and Son* (ABC, 1984-94), and the horror film *Relic* (Natalie Erika James, 2020). These productions provide star vehicles for veteran performers Ruth Cracknell and Robyn Nevin. Their nuanced performances combine with the disruptive potential of comedy and horror to construct complex portrayals of women living with dementia.

### **Being Serious: Pulling up stars and bringing down Goody Two Shoes; or the alt-fairy tale of the celebrity and the child moralist**

**ALLISON CRAVEN**

"Goody Two Shoes": "A person who wants everyone to think that he or she is a good person"; or, "who merely acts like a good person"; or "someone who actually is a good person but who makes others feel inadequate in comparison" ("Writing Explained" 2018). Along with "goody-goody", this oscillating term is in ubiquitous use in celebrity journalism which largely forgets that Goody Two Shoes was a character in an early children's book. *The History of Goody Two Shoes* (1765) was a moral tract and 18th century bestseller about the fictional life of - real name - Marjorie Meanwell from orphaned childhood to her adult career as a teacher and her dedication to the poor.

A distant echo is Adam Ant's 1980s song "Goody Two Shoes" - an adult male Goody-drag about the sexual stresses of a rock star's life. But the term now abounds ambiguously for Emma Watson and Natalie Portman who repeatedly attract it, or use it themselves. Portman's "Goody Two Shoes" reputation fell to her disclosure in *Cosmopolitan* that she had "smoked weed", and she was tagged "Goody Two Shoes" apropos of her university education in a BBC America feature on *Jackie* (2016). Watson's history as Hermione in the *Harry Potter* films, aka the "goody two-shoes of Hogwarts", is an identity that slips between herself and the character. But in *Vanity Fair* her public feminism during the release of *Beauty and the Beast* attracted the question "Is she too much of an ethical Goody Two-Shoes?", and at risk of "annoying" the public. The *real* Goody Two Shoes - Marjorie Meanwell - also experienced an oscillating public image like her namesakes. All are considered in this paper through John Frow's (2016) theory of "character and person" and the colliding discourses of fairy tale and celebrity journalism.

## S P E A K E R   B I O S

**DR JODI BROOKS** is Senior Lecturer in Film Studies at the University of New South Wales. Her areas of expertise are in film and television spectatorship, feminist screen media, and film theory, with a specialisation in ageing in cinema.

**DR FINCINA HOPGOOD** is Lecturer in Screen Studies at the University of New England, with research expertise in Australian cinema, human rights on screen, and portrayals of mental illness in film and television.

Together they are developing an interdisciplinary project *Screening Dementia*.

**ALLISON CRAVEN** is Associate Professor of Screen Studies and English at James Cook University, Australia, where she is also Colin and Margaret Roderick Scholar in Comparative Literatures. She is the author of *Fairy Tale Interrupted: Feminism, Masculinity, Wonder Cinema* (2017), and *Finding Queensland in Australian Cinema: Poetics and Screen Geographies* (2016).

# TELEVISION, RACE AND COVID-19

Day 2: 2PM – 2.45PM

Speakers: Thomas Britt, Evdokia Stefanopoulou

Chair: TBA

## ABSTRACTS

### The Imagination of *Atlanta*

THOMAS BRITT

I propose a paper that situates Donald Glover's television series *Atlanta* (2016-present) within the "Revisioning the Screen" stream identified within your call for papers. I present *Atlanta* as a series that embodies several of the suggested perspectives for the stream, including "Representation of race, racial diversity and racial violence" and "Disrupted and reimagined film and TV production." *Atlanta* is an instructive series to examine concerning these perspectives, because the program prefigured many aspects of the racial conversation that has intensified globally in 2020. These include systemic racism and internalized racism, among other issues.

The form of *Atlanta* is a model for proposed modifications that will allow film/television to resume production in light of COVID-19. Several memorable episodes of the series operate within a limited scope involving restrained sequences featuring one to three performers on set or location at a time, conditions which will be more typical as the screen arts recover. Finally, *Atlanta* is a fitting text for the conference because precarity is a key subject matter of the series. The protagonist Earn (Glover) and several other characters struggle to provide for themselves and their families, in part because of the systems that exploit and frustrate their attempts at advancement.

### Re-imagining History, Race and Gender in Screen During Times of Crisis

EVDOKIA STEFANOPOULOU

In early 2020, the Covid-19 pandemic has brought unprecedented changes in all aspects of social life in a global level, underlining social inequalities. Amidst the pandemic, the death of George Floyd by police brutality reinvigorated the Black Lives Matter movement throughout the world, accentuating even more these issues of social justice. At roughly the same period there is a proliferation of TV shows that portray alternative histories where issues of race and gender are reimagined. The forerunner of this tendency, the Emmy awarded *Watchmen* (HBO, 2019) was followed by series, such as *For all Mankind* (Apple TV+, 2019) *The Plot Against America* (HBO, 2019), *Hunters* (Amazon Prime, 2020), *Hollywood* (Netflix, 2020) and *Umbrella Academy* Season 2 (Netflix, 2019-) where the recent past is twisted into a different version. In the proposed paper I aim to examine this tendency in relation to the current context. Since alternate history explores "the implicit link between past and present" (Hellekson 2009, 453) and film and television "respond to, interrogate, and create contemporary history" (Sobchack 1996, 7), I argue that these series' attempt to reimagine and rewrite recent history can offer us a magnified lens to reflect on the repercussions of the recent events, in the continuum of screen and social reality.



## S P E A K E R   B I O S

**THOMAS BRITT** is an Associate Professor in the Film and Video Studies Program at George Mason University. He is the head of the screenwriting concentration and has created and taught several classes, including the Ethics of Film and Video, Global Horror Film and Advanced Visual Storytelling. At George Mason University, Britt has been recognized as a Teacher of Distinction and received the Teaching Excellence Award from the Stearns Center for Teaching and Learning. His recent publications include "'Between Two Mysteries': Intermediacy in *Twin Peaks: The Return*" from *Critical Essays on Twin Peaks: The Return* and "'Came Back Haunted': International Horror Film Conventions in *The Haunting of Hill House*" from *The Streaming of Hill House*. He is a staff writer and columnist for *PopMatters*, as well as an active writer of short film screenplays, which have been selected or awarded by more than fifty film festivals and competitions around the world.

**DR. EVDOKIA STEFANOPOULOU** is a post-doc researcher in the School of Film, Aristotle University of Thessaloniki. She received her PhD in 2019 from the same school with the highest grade (A with distinction). She received a scholarship for PhD candidates from the Hellenic Foundation for Research and Innovation (HFRI) (2017-2019). The topic of her thesis is the American science fiction film in the 21st century. She has published and presented papers in international conferences about science fiction film and television, embodiment, technoscience and posthumanism. Dr. Stefanopoulou is currently preparing a proposal to publish her thesis.

# PEDAGOGICAL PRACTICE AND COVID-19

**Day 2: 3.30PM – 4.15PM**

**Speakers: Alexia Kannas & Whitney Monaghan, Karin Beeler & Stan Beeler, Yulia Gilich**

**Chair: TBA**

## ABSTRACTS

### **Are screenings essential for film studies? Critically reflecting on film studies pedagogy in the era of remote learning**

**ALEXIA KANNAS AND WHITNEY MONAGHAN**

Film screenings have traditionally been a core element of film studies pedagogy within Australian and international higher education contexts. In these sessions, students gather with their peers to watch a curated selection of films on campus in a communal social environment. However, films have increasingly been treated as pedagogical “content” that can be delivered in a number of ways, rendering communal screenings an ostensibly dispensable component of the film studies learning and teaching experience. This trend has been accentuated through the COVID19 pandemic and subsequent social distancing requirements, which have forced teaching online, and bifurcated learning activities into “essential” and “non-essential” categories.

There has been much discussion about best-practice with regards to the shift to online teaching and learning in the tertiary sector, however little attention has been paid to discipline-specific activities such as screenings. In this paper, we consider the pedagogical value of film screenings within (and beyond) film and screen studies courses. We contemplate the logistics, opportunities and limitations of digitally mediated screenings and critically reflect on the pedagogical affordances of film screenings in our discipline.

### **Video ‘Collabs’ during a Time of Collapse: Screen Culture for Educational, Artistic and Recreational Communities**

**KARIN BEELER AND STAN BEELER**

The Covid-19 pandemic has challenged the way we present ourselves in academic, artistic and recreational contexts. Many of our interactions over the last few months have relied upon video technology, which has taken the place of the traditional face-to-face experiences. While we are clearly missing an important facet of social interaction as a result of our physical isolation from others, the screen arts in the form of video course production, Zoom recordings and the posting of videos on Youtube and Facebook have become important tools that maintain collaborative and intellectual activities while physical interaction is impossible. They provide flexibility and the ability to re-create a sense of community during a time of crisis.

This presentation will address the value of screen culture in three key areas or activities that rely on collaborative work: the ongoing development of a university-level television studies course; the rehearsal and production of community theatre via Zoom; and the use of video technology and platforms for the recording and viewing of online canine sports. We will demonstrate how the shifting of face-to-face activities from educational, artistic and recreational domains to online “domains” has created the possibility for new ways of connecting while in-person interaction is extremely limited.

## Graduate Student Organizing in Screen Studies or How to Strike in a Pandemic

YULIA GILICH

Graduate students in Screen Studies across the U.S. are typically employed by their academic institutions as teaching assistants, instructors, and researchers. Their dual position, as both students and workers, is often used by the university administration to undermine their labor power and exploit them for their labor. In this paper, I look at the precarity of academic labor prevalent for Screen Studies graduate students across the U.S. I examine the conditions that led to a wildcat strike at UC Santa Cruz in December, 2019, and how COVID-19 pandemic was weaponized by university administration to undermine the labor action.

### SPEAKER BIOS

**DR ALEXIA KANNAS** is Lecturer in Media and Cinema Studies at RMIT University, and is co-director of the Screen and Sound Cultures Research Group. Her research concerns topics in cult cinema, memory and performance. She is the author of *Deep Red* (Columbia University Press, 2017) and *Giallo: Genre, Modernity and Detection in Italian Horror Cinema* (SUNY, 2020).

**DR WHITNEY MONAGHAN** teaches in Film and Screen Studies at Monash University. Her background is in screen, media and cultural studies and her research examines the representation of gender, queer and youth identities, digital culture, and new forms of screen media. She is the author of *Queer Girls, Temporality and Screen Media: Not 'Just a Phase'* (Palgrave Macmillan, 2016), co-editor of *Screening Scarlett Johansson: Gender, Genre, Stardom* (Palgrave Macmillan, 2020), and co-author of *Queer Theory Now: From Foundations to Futures* (Red Globe Press, 2020).

**KARIN BEELER** is Professor and Chair of the English at the University of Northern British Columbia (Canada) where she teaches television studies and film studies courses. She has adapted a television studies course (in collaboration with Stan Beeler) into an online videolecture course. She has published a chapter on "Hunting for the Branded Body in Supernatural: Tattoos, the Mark of Cain and Fan Culture" in *Tattoos in Crime and Detective Narratives: Marking and Re-marking*. Eds. Katharine Cox and Kate Watson (2019). Her books include *Tattoos, Desire and Violence: Marks of Resistance in Literature, Film and Television* and *Seers, Witches and Psychics on Screen*. She has also co-edited *Children's Film in the Digital Age* with Stan Beeler.

**STAN BEELER** is Professor Emeritus in the English Department at the University of Northern British Columbia, Canada. His publications include *Reading Stargate SG-1* with Lisa Dickson, *Investigating Charmed: The Magic Power of TV* with Karin Beeler, *Dance, Drugs and Escape: The Club Scene in Literature, Film and Television Since the Late 1980s* and *Children's Film in the Digital Age: Essays on Audience, Adaptation and Consumer Culture* with Karin Beeler. He is currently working on a number of film projects including a documentary and a number of stop motion short films.

**YULIA GILICH** is a media artist, theorist, and community organizer. They received their MFA in Media Studies from the State University of New York at Buffalo. They are currently a PhD candidate in Film and Digital Media at UC Santa Cruz. Their work is interdisciplinary and sits at the nexus of media studies, cultural geography, and critical race theory.

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