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0. Introduction

Although the labour of compiling a report of this size has its downsides, it is a truly joyful experience to see the range and bounty of film research that signals continued success and strength of the Centre for Film Studies. Funding success came when Tom Rice received a prestigious Leverhulme award for his project ‘Watching Empire Dissolve: Through the Lens of the Colonial Film Units’ (resulting in the appointment of Teaching Fellow Jennifer O’Meara) whilst Michael Cowan received on from the British Academy for ‘Film Societies and the Changing Ecologies of “Expertise” in Germany and Austria 1910 to 1933’.

Publishing has continued apace, as evident from the lengthy list in this document, and this includes St Andrews Film Studies, with Dina Iordanova and Jean-Michel Frodon’s edited collection, Cinemas of Paris as Jeffrey Ruoff’s Telluride in the Film Festival Galaxy and Patricia R. Zimmermann’s Open Spaces: Speculations on Openings, Closings and Thresholds in International Public Media. Meanwhile the speaking engagements point to constant activity off campus whilst the CFS speaker series and Elisabetta Girelli’s symposium on the male star ensure many come here. Meanwhile, Professorial Fellow, Richard Dyer was the subject of celebration, with a roundtable on his work at SCMS Atlanta March 30th 2016 (‘Richard Dyer in the House of Cinema’ is available for viewing at https://www.youtube.com/watch?v=3DJcJ6D4MRE’) and a public interview conducted by Catherine Grant and Jaap Kooijman at King’s College London for NECSUS (available here: http://www.necsus-ejms.org/pleasure-obvious-queer-conversation-richard-dyer/).

Publishing and presentation activity was also present. Frames released its 8th and 9th issues (on the themes ‘Going Viral’ and ‘Breaking Labels’ respectively). The PG Conference took place over two-days with a host of exciting topics that showcased the vibrancy of the PhD cohort. The lively innovation was also evident in the PG Study Day on Affect, which explored alternative formats for workshopping and researching ideas in an interdisciplinary setting. And we were happy to see the 60-Hour Film Blitz continue along with the Reel Film Society, allowing production and spectatorship to be part of the film culture we bring to St Andrews.

And indeed, I’d like to provide a special recognition of our PG Cohort, whose commitment, excitement, and intellectual curiosity not only greatly enhances the research environment of the University, but which is also rewarded in publications, presentations, and funding success.

There is so much more to be said, but I will leave this impressive document to communicate the variety of activity that we see through the centre for Film Studies.
1. PEOPLE

Management

The Management Committee of AY1516 comprises: Mr. Bernard Bentley (SOML-Spanish Ret.), Prof. Robert Burgoyne (Film Studies), Professor Derek Duncan (SOML-Italian) Prof. Berys Gaut (Philosophy), Dr Jeffrey Murer (IR) Prof. Dina Iordanova (Film Studies) and Prof. Gill Plain (English).

Director of the Centre for Film Studies: Dr Leshu Torchin

Visiting Scholars

Prof. Bilge Tas, TUBITAK funded, Ankara University, Censorship and Film Festivals, 8 months (May 2015-January 2016)
Aida Vaillejo, U. of Basque Country, Bilbao, 3 months September-December 2015
Prof. Jorge Latorre, University of Navarra/NYU, August 2015
Prof. Myroslaw Przylipiak, University of Gdansk, May 2016
Dr. Ciprian Tudor, University of Burcharest, September 2016

New Appointments

Dr Jennifer O’Meara will be joining the department as Teaching Fellow in August 2016.

In September 2016 Robert Burgoyne will join the Department of Film and Media Seminar in Cinepoetics as Senior Fellow. This follows his tenure as Global Film Festival Scholar at William and Mary in February 2016.

In 2015, Jean-Michel Frodon served as Pedagogical Adviser for Sciences-Po Paris Master students about Film Festivals, in the frame of Sciences Po Medialab (September 2015-May 2016) and ran two seminars at Université Panthéon-Sorbonne (Paris 1): Cinema and archives, the digital effects and A Brief History of Chinese Cinema (Undergraduates class (L3)).

Postgraduates

5 new PhD students will join us in 2016-2017

- Patrick Adamson (Supervisor: Robert Burgoyne)
- Huimin Deng (Supervisor: Dina Iordanova)
- Sophie Hopmeier (Co-Supervisors: Tom Rice and Michael Cowan)
- Darae Kim (Supervisor: Dina Iordanova)
- Cassice Last (Co-Supervisors: Lucy Donaldson and Tom Rice)
- Ana Maria Sapountzis (Supervisor: Elisabetta Girelli)
Alumni

Dr Canan Balan (Assistant Professor in Cinema and Television, Sehir University, Istanbul) was one of the signatories of the petition that was critical of the genocide policies of the Turkish government against the Kurdish minority in January 2016. Although pressured to remove her signature, she is still under investigation by the police and the University.

Dr Ruby Cheung saw the publication of her monograph, *New Hong Kong Cinema: Transitions to Becoming Chinese in 21st Century Asia* (Berghan Books, 2015) and was appointed as Lecturer in Film Studies at the University of Southampton.

Dr Ana Grgic, who successfully defended her thesis on 12 February, joined the board of the Albanian Cinema Project. Since 2015 she has worked with ACP to program international screenings and roundtables to introduce new audiences to Albanian Cinema. She and St Andrews Film Studies alumna Dr Raluca Iacob are partner-recipients of prestigious Creative Europe Media funding for a project on film literacy entitled ‘Cine caravan: City Culture Cinema’ (December 2015).

Dr Lars Kristensen (Senior Lecturer in Media Arts at the University of Skövde, Sweden) co-edited (with Eva Mazierska) *Marxism and Film Activism: Screening Alternative Worlds* (Bergahn Books, 2015). In the spring, he returned to Scotland to present on radical film cultures before leading a group cycle at the Radical Film Network Festival and Unconference in Glasgow (29 April-2 May).

Dr Chelsea Wessels has accepted a 2-year Visiting Assistant Professorship at Colby College (Maine, United States) after teaching at both Ithaca College and Cornell University (New York, United States).

Ms Emma Mason (’15) has an internship at The Visible Press, which is currently publishing books on Avant-Garde film.
2. PUBLICATIONS

St Andrews Film Studies Publishing

The activities of the Centre for Film Studies publishing wing, St Andrews Film Studies, continued its expansion with *Telluride in the Film Festival Galaxy* by Jeffrey Ruoff, a necessary examination of an understudied yet highly prominent festival and Patricia R. Zimmermann’s *Open Spaces: Speculations on Openings, Closings and Thresholds in International Public Media*, a collection of essays that explores the potential sites of technological, social, political, dialogic, and media convergence.

The year also saw the release of *Cinemas of Paris*, ed. Dina Iordanova and Jean-Michel Frodon, which studies and celebrates the cinematic and cinephilic institutions of Paris. Contributors include: Sue Harris, William Brown, Daniel Fairfax, Michael Gott, Frances Guerin, Renaud Oliviero, Ana Grbic, Flora Lichaa, and Yoana Pavlova, as well as by a number of world-renowned directors such as Amos Gitai, Gaston Kabore, Naomi Kawase, Jia Zhangke, Abbas Kiarostami, Ken Loach, Cristian Mungiu, Walter Salles, Gus Van Sant, and Apichatpong Weerasethakul.

Books published by members for the period September 2015/ August 2016

Edited Collections


Chris Fujiwara (as member of editorial collective), *Film Criticism Collective 1*. Tokyo: Yamagata International Documentary Film Festival and Japan Foundation Asia Center, 2016.

Monographs


Co-Authored Books

Publications by members for the period September 2015-August 2016

Robert Burgoyne


"Round Table on Transnationalism in Film Studies," Frames Cinema Journal, Spring, 2016.


Michael Cowan

Journal Articles

“Learning to Love the Movies: Puzzles, Participation and Cinephilia in Interwar European Film Magazines,” Film History 27.4 (2016), 1-45


https://www.erudit.org/revue/im/2014/v/n23/1033343ar.html?vue=resume&mode=restrection

Interviews (Subject)

Interview with Film Quarterly on The Promise of Cinema (with Nicholas Baer and Anton Kaes), Film Quarterly 69.3 (Spring 2016). http://aws.filmquarterly.org/2016/03/an-interview-with-anton-kaes-nicholas-baer-and-michael-cowan-on-the-promise-of-cinema/

Rohan Berry Crickmar

‘Silence and Aftershock: Peter Kazda and Tomas Weinreb’s I, Olga Hepnarova (Ja, Olga Hepnaravou, 2016), EEFB, March 20th 2016, [https://eefb.org/archive/february-2016/berlinale-2016/i-olga-hepnarova/]

Jinuo Diao


Lucy Donaldson

Journal Issue:

_Movie: A Journal of Film Criticism, 6 (2015). co-edited with James MacDowell._

http://www2.warwick.ac.uk/fac/arts/film/movie

Journal Articles


Book reviews


Richard Dyer


Jean-Michel Frodon

Book Chapters:


**Journal Articles:**

*LEAP* N°1. 2016.

« Élégance masculine. A l’écran comme ailleurs » *Cartier Art & Culture* n°42. Pp 112-118.


**Popular Publications:** Jean-Michel has written approximately 120 articles on Slate.fr and *Projection Publique*, more than 25 already existing articles translated and published on *Camera Lucida* magazine (former Yugoslavia area), as well as various interviews and commentaries for *Cine21*, Korean leading cinema magazine and six chronicles and more for *Cuadernos de cine*, a Madrid-based monthly.

**DVD:** Research, curation, conception and bonus+booklet *Chris Marker La Trilogie des Balkans*. Arte Editions. 2016.

**Chris Fujiwara**

**Book Chapters**


“Manifesto of Film Criticism Collective,” “City of Gaps: Daniel Hui’s *Snakeskin*,” and “Symposium: Documentary as Experimental Cinema.” In *Film Criticism Collective 1*. Tokyo: Yamagata International Documentary Film Festival and Japan Foundation Asia Center, 2016.


Journal Articles:


“A World of Ambivalence: Daughters of the Three Tailed Banner.” SineScreen 6 (July 2016).

Articles accompanying Blu-rays and DVDs


Berys Gaut


Elisabetta Girelli


Ana Grgic


Book Chapter

Luxembourg, and open air cinema La Villette.” In Cinemas of Paris edited by Jean-Michel Frodon and Dina Iordanova, St Andrews: St Andrews Publishing House, 2016.

**Journal Article**


**Dennis Hanlon**

**Book Chapter:**


**Journal Article:**


**Grazia Ingravalle**


**Dina Iordanova**

**Book Chapters**


(with Jean-Michel Frodon) “At the Cinema in Paris: Beyond the Endless in Film Festival.” *Cinemas of Paris*, 43-84. Edited by Dina Iordanova and Jean-Michel Frodon. St Andrews Film Studies, 2015.


**Journal Articles**


“The Busan International Film Festival in Crisis, or What Should a Film Festival Be?” (With Darae Kim and Chris Berry) *Film Quarterly*, 69.1 (Fall 2015).


**Book Review:**


**Other**


**Aakshi Magazine**


**Phil Mann**


**Connor McMorran**


**Sanghita Sen**


**Shorna Pal**


Natthanai Prasannam


“World War II in Boonpong, the Television Biopic: Counter-Memory and Transnational Memory.” Sinlapa Watthanatham (Arts and Culture) 37, 7 (2016): 130-149.

Isabel Seguí


Tom Rice


Short Article:


(Reprinted in, amongst others, New Republic, Guardian and Mail (South Africa), RawStory, Scroll India. More than 48,000 readers in first month).

Eileen Rositzka

Book Chapters:


Journal Article (Online Publication):


Leshu Torchin

Book Chapter


Journal Article


Online Publications


3. TALKS

Seminar Series

The academic year of AY1516 included talks by Scott Curtis (cancelled), Reif Larssen, Nishtha Jain, Aida Vallejo, Will Brooker, Michael Cowan, Paul Fleig and Katherine Groo, Cahal McLaughlin, Paul Stekler, Maria Pramaggiore, and Tami Williams. Student-centred events included visits from Tom Engelman and Joe Russo.

Full details of the CFS Speaker series can be found in the appendix whilst information about Engelman and Russo can be found under Robert Burgoyne in ‘Events and Activities’.

Talks and conference presentations by members for the period September 2015 / August 2016

Robert Burgoyne


(Invited) "The Body at Risk: Genre Memory in War Film and Photography." University of Zurich, December 12, 2016.

(Keynote) "The Body at Risk: Genre Memory in War Film and Photography." International Conference, Roma III, Cinema / History: Time, Memory and Identity in the Images of the New Millenium. November 26, 2015.


Michael Cowan

(invited) “Film at the Exhibition: Weimar Cinema’s Screen Cultures,” Università degli Studi di Udine, 24 June 2016


(invited) “Absolute Advertising.” Presentation and discussion in the Cinépoetics Seminar, Free University, Berlin. 24 May 2016

(invited) “Techniques of Cinephilia,” St Andrews University, Centre for Filmà Studies, 2 February 2016

(invited) “Animation and Atmosphere in German cinema 1910-1933,” Goethe Universität Mainz, invited lecture in the series on Filmische Atmosphären, 1 December 2015

(invited) “Film Magazines and Cinephilic Education,” Ghent University, Department of Film Studies, Digitization, Movie Magazines and Historical Audience Studies, 13 November 2015

Refereed conference presentations


“Film Journals and the Logic of Professions,” Society for Cinema and Media Studies, Atlanta, 1 April 2016


Rohan Berry Crickmar

‘Working for the Man: Wajda’s Proteges and Their Role in Taking his Productions Out of Poland’, University of St Andrews Post Graduate Film Studies Conference 2016, Gateway Boardroom, University of St Andrews, Thursday April 28th 2016

Jinuo Diao


Lucy Donaldson

(invited) “Feeling and Filmmaking: The Affect and Design of Film Sound,” Research seminar series, University of Bristol, March 2016.

“Feeling and Filmmaking: The Design and Affect of Film Sound,” Sound and Screen, University of West London, November 2015.

“Mapping the materiality of off-screen sound,” Sound and Image, University of Greenwich, November 2015.
“Surface and Affect: The Texture of the Film World,” *Film-Philosophy*, St Annes College, University of Oxford, July 2015

**Souraj Dutta**


**Richard Dyer** gave talks in Oslo (3rd-4th October 2015, Norsk Filminstitut), Tarragona (16th October 2015, ECREA Symposium), Turin (23rd November 2015, University of Turin), Vienna (26th November 2015, University of Vienna), London (4th-5th December 2015, *Pride* and its Precursors Symposium, Birkbeck College), Frankfurt am Main (26th January 2016, Kracauer Lecture, University of Frankfurt0, Bochum (27th January 2016, University of Bochum), Edinburgh (3rd February 2016, Napier University), Giessen (21st April 2016, ‘Addressing each and every one: Popularisation/populism through the visual arts’ conference, University of Giessen).

**Jean-Michel Frodon**


« Le Dos à la mer », talk for the symposium « Le cinéma et le monde méditerranéen ». Tetouan (Morocco), Mar 29 2016.

Chris Fujiwara

Moderator, “Film as Criticism,” symposium, Josai University, Tokyo, September 2016.

“Aesthetics and Social Criticism in East and Southeast Asian Cinema,” Josai University, Tokyo, September 2016.

“Public Spaces, Private Stories in Recent Documentary,” EBS International Documentary Festival, Seoul, August 2016.

“Jerry Lewis: The King of Comedy,” Melbourne International Film Festival, Melbourne, August 2016.

Guest co-host, ABC 774 Evenings (radio programme), Melbourne, August 2016.

Interview on Jerry Lewis, ABC Radio National, Melbourne, August 2016.

“Focus on Cannes Film Festival,” J-Flicks (TV programme), NHK World, Tokyo, July 2016.

Moderator, Discussion with Pedro Costa and Rui Chafes, VACANT, Tokyo, June 2016.

“Otto Preminger,” Mithat Alam Film Center, Bogazici University, Istanbul, April 2016.
“Strands, Pathways and the Alphabet: Toward a Borderless Film Festival,” European Institute, Sophia University, Tokyo, February 2016.


Moderator, Masterclass with Ryoo Seung-wan, London East Asia Film Festival, October 2015.

Introductions to screenings, London East Asia Film Festival, October 2015.

Moderator, “Documentary as Experimental Cinema,” Yamagata International Documentary Film Festival, Yamagata, Japan, October 2015.

(Keynote) “DCP Projection of Independent Cinema” symposium, Tohoku University of Art and Design, Yamagata, Japan, October 2015.

“Nuri Bilge Ceylan,” Athenée Français Cultural Center, Tokyo, September 2015.

Introduction to screening of Mizoguchi Kenji’s The Story of the Last Chrysanthemum, EYE Film Museum, Amsterdam, September 2015.

“The Turning of Time in Narusean Tragicomedy,” EYE Film Museum, Amsterdam, and Leiden University, September 2015.

Introductions to screenings and post-screening discussions, “What Is Contemporary Cinema?” (series), Athénée Français Cultural Center, Tokyo, August 2015 to present.

**Andrei Gadalean**

“Committees in Pink: Romance in Romanian High-School Films of the 1980s”, Annual Postgraduate Conference, Department of Film Studies, University of St Andrews, 28-29 April 2016.

“Visconti’s Diva: Helmut Berger’s Performances of the Self in The Damned, Ludwig and Conversation Piece”, accepted at the “Surface and Substance: Reflections on the Male Star” Symposium, 28-29 May 2016, University of St Andrews (unable to attend due to health issues)

**Berys Gaut**

“I am Pretend Play an Adaptation for Enhancing Creativity?” Philosophy of Biology UK Conference, Bristol University, June 2016.


“I am Pretend Play an Adaptation for Enhancing Creativity?” European Society for Philosophy and Psychology conference, St Andrews, August 2016.
Elisabetta Girelli


Ana Grgic

(Invited) “Re-imagining the Balkan identity,” Balkans Beyond Borders Film Festival Roundtable Balkan Shorts: Representation of identities and ideologies, Thessaloniki (Greece), November 2015.


Dennis Hanlon


Grazia Ingravalle


Dina Iordanova

“Agendas, Film Festivals, and Cinema, Speaker, Screen Conference, Glasgow, 24 June 2016. Workshop, with Chris Berry (Kings), Jean-Michel Frodon (Sciences Po), and Stephen Teo (Nanyang IT, Singapore).

(Keynote) Wanted Images, Unwanted Bodies: Circuitous Memory Work and ‘Gypsy’ Representations in Film. Keynote at 11th Colloquium of Film Studies, University of Tel Aviv, 8 June 2016.


(Invited) Wanted Images, Unwanted Bodies: Circuitous Memory Work and ‘Gypsy’ Representations in Film, Talk at the Cultural Memory Forum, University of St Andrews, 30 March 2016.


Trauma, Cinema and the Post-Yugoslav Conflict, Discussant of the film Circles (2013), Byre Theatre, 10 February 2016.


(Invited) ‘Film Festival Dynamics in Turkey: Stakeholder Configurations,’ Invited speaker at workshop with Ahmet Gurata, Mustafa Kerem Yuksel, Bilge Tas, Bilkent University, 22 December 2015. Ankara


(Invited) ‘The Film Festival Circuit,’ Invited Talk at Film Studies, University of Western Ontario, London, Canada, 2 December 2015.

(Invited) ‘Paris as Hub for Global Cinema,’ Invited Talk at Film Studies, Carleton University, Ottawa, Canada, 1 December 2015.

(Invited) ‘The Film Festival Circuit,’ Featured guest at the Centre for Film and Theatre Postgraduate programme, York University, Toronto, Canada, 26 November 2015.


Delicate Art of Managing Festival Agendas,’ Talk at Film Festivals: Behind the Scenes workshop, Byre theatre, St Andrews, 31 October 2015.

(Invited) ‘Movies and Methods,’ Talk at The Summer of V’s: Volume, Velocity, Variety, Veracity, University of St Andrews, 1 September 2015.

Aakshi Magazine

“Between Transgression and Containment: Gender in recent Hindi cinema”, The Cultures of New India Conference, University of Brighton, 30 January 2016

Phil Mann

“Infiltrative Subversion: Hukkle’s Challenge to Revisionist Historiography in Post-Communist Hungary.” Conflict and Controversy: the divisive areas in contemporary societies and the ways in which they are presented in small cinemas today. The Seventh International Conference on Small Cinemas, Jagiellonian University, Kraków, 28-30 September 2016.

Connor McMorran


“Costructing the Korean Martial Arts Film” PG Conference 2016, University of St Andrews, 28 April 2016.

Shruti Narayanswamy

(invited) ‘Reponse of mainstream culture to the resurgence of feminism in India’, Pangea at the University of St Andrews, December 14 2015.

‘Television’s Response to Feminism in Contemporary Indian Popular Culture’, Cultures of New India Conference, University of Brighton, January 30 2016.

(invited) Closing ceremony address at the FIAF Film preservation and Restoration School India, National Film Archive of India, March 6 2016.


Shorna Pal

“Social Pedagogy to Capitalist Consumerism: The 'Multiplex' Film”, Cultures of New India conference, University of Brighton, 30th January 2016.


Gill Plain


(invited talk) Danger – Men at Work: Rebuilding Heroes in Postwar British Cinema, Modern Britain Group, Yale University, October 2015

Natthanai Prasannam


“‘While I cannot forget what happened in Kanchanaburi’: The Railway Man as a Transnational Memory Text,” An Interdisciplinary Workshop on Cultural Memory: The Future of the Past, Cultural Memory Research Group, Institute of European Cultural Identity Studies (IECIS), University of St Andrews, 14 March 2016.

(Invited) “How to be a cultural critic,” Department of Thai and Eastern Languages, Srinakharinwirot University, Bangkok, 22 March 2016.

(Invited) “The integration between teaching and research,” Humanities Research Unit, Kasetsart University, Bangkok, 23 March 2016.


Tom Rice

(Invited speaker) ”Working through the end of Empire,” Films that Work: The Circulations of Industrial Film Conference, Frankfurt, 15–18 December 2015.


(Workshop participant) “Moving Images online: Revisiting the Colonial Film Website,”

Eileen Rozitska


Isabel Seguí

“Body Politics and Counter-Public Sphere in Domitila Chungara’s Testimonies” Conference ‘Creativity, Political Repression and Censorship in the Iberian and Ibero-American Context’ co-organized by Saramago Foundation and the Center for Comparative Studies of the Faculdade de Letras, University of Lisbon, 29-30 October, 2015.

“Sacrifice, Invisibilization and Rebellion of Women in Andean Political Filmmaking: The Cases of Beatriz Palacios, Danielle Caillet and Pilar Roca”, conference of the Association of Hispanicists of Great Britain and Ireland, Northumbria University, Newcastle, 4-6 April, 2016.

“Depatriarchalizing the Gaze on Andean political cinema of the 70s.”, conference of the Society for Latin American Studies, University of Liverpool, 7-8 April, 2016.

“Creative Reenactment in Banners of Dawn, a Filmic Testimony by Beatriz Palacios”, PG Conference, Department of Film Studies, University of St Andrews, 28-29 April, 2016.


Sanghita Sen

(Conference Paper) The Kalaripayattu and the Capoeira as Masculine Performances: From Bodies of Resistance to Neoliberal Tourism Bodies in European Network for Comparative Literary Studies Congress held in Dublin City University, Dublin, Ireland. 25.08.2015

(Brief provocation) Clinicalising difference as madness: trivialisation of mental health issues. in a one day workshop entitled “Colonialising Madness” held in University of Sheffield on 14.09.2015

(Video Presentation) Cultural appropriations through adaptations of Shakespeare’s Othello on Indian Screen in an Interdisciplinary PG Mini-Symposium entitled ‘On the Verge of
Academic Thought: Adapting Research into Art’ held at the department of Modern Languages, University of St. Andrews. 17.02.2016

(Invited lecture) 100 years of Indian Cinema: an Overview in Department of English, Universidad de La Laguna, Tenerife, Spain, 22.02. 2016

(Invited Lecture) Representation of women’s resistance against regressive social practices in Indian Films: voices to create enough noise in Women’s Studies Department, Universidad de La Laguna, Tenerife, Spain, 23.02. 2016.

(Conference Paper) Social media as the archive of the visible evidence of resistance: contesting the politics of (in)visibility of the Dalit and ethnic other in (In)Visible Cultures conference held in King’s College, London on 13th and 14th June 2016. 14.06.2016

(Plenary talk) Use of Multiple Intelligence and Collaborative Learning in Classroom practices in TEQIP II National Workshop on Pedagogical Practices, College of Engineering and Management, Kolaghat, West Bengal, India, 01.07.2016

(Plenary Talk) On-Screen Translation of Women’s Resistance against Abuse and Sexual Violence in International Conference on “Gendered Myths conflict and Un-belonging” organised by Centre for Spanish, Portuguese, Italian, & Latin American Studies, Jawaharlal Nehru University, New Delhi. 03.08.2016

Amber Shields


Leshu Torchin

(Invited) ‘Applicants and Engagements: Mobilizing Digital Humanity’, The Visual Politics Of The Human: Images In Humanitarian And Human Rights Communication- a symposium organised by Lilie Chouliaraki and Kate Nash, with the help of the Department of Media and Communications, LSE, and the Centre for the Study of Global Media and Democracy, Goldsmiths. 4 December 2015.

4. Funding and Awards

**Michael Cowan**

2016, British Academy Small Grant, £2750, “Film Societies and the Changing Ecologies of ‘Expertise’ in Germany and Austria 1910 to 1933.”

2016, St Andrews Student Association Teaching Award, shortlisted

**Ana Grgric**

2016, Croatian Audiovisual Centre, 20000 HRK (Croatian Kuna), the 5C Project Cine-Caravan: City_Culture_Cinema events held in Split 10 – 12 June 2016.

2016, Croatian Government Office for Cooperation with NGOs, 1500 EUR, the 5C Project Cine-Caravan: City_Culture_Cinema events held in Split 10 – 12 June 2016.

2016, Split-Dalmatian region, 3000 HRK (Croatian Kuna), the 5C Project Cine-Caravan: City_Culture_Cinema events held in Split 10 – 12 June 2016.


**Grazia Ingravalle**

2015, University of St Andrews Language Course Grant, £100.
2016, SCMS Caucus on Class Travel Grant, £130 SCMS Conference Attendance.
2016, St Leonard’s-Santander Research Mobility Scholarship, £1000, Archival trip to Rochester, NY.

**Shruti Narayanswamy**

February 2016, FIAF Scholarship for the Film Preservation and Restoration School (Mumbai) 2016. £500

**Shorna Pal**

May 2016, Russell Trust Postgraduate Award, £700, towards fieldwork in India (studying work practices of personnel across the Indian film industries).

**Tom Rice**

2016, Leverhulme Research Fellowship, £37,859, "Watching Empire Dissolve: Through the Lens of the Colonial Film Units.”
Isabel Seguí

2016, Conference Travel Grant (Society for Latin American Studies), £200. Annual conference.

2016, St Leonards-Santander Mobility Award (Santander), £1000. Research fieldwork.

Undergraduate:

Two Internships on the (each worth £4000):

Sam Mills, Laidlaw Undergraduate Internship Programme in Research and Leadership for 2015 (supervised by Dr Tom Rice), “Visual Media in St Andrews, 1850-1890”, £4000

Eva Wewiorski, Laidlaw Undergraduate Internship Programme in Research and Leadership for 2015 (supervised by Dr Lucy Donaldson), “Film Sound Design and How it Contributes to Sensory Properties”, £4000

St Andrews Research Assistantships in 2015/16

Rachael Garden (supervised by Tom Rice), Library collections, £200

Tomasz Hollanek (supervised by Lucy Donaldson), Sound design Materials, £150

Grace Card, (supervised by Tom Rice), Research on Mary Field, £150
5. EVENTS/ACTIVITIES

Robert Burgoyne

19-20 November: Joe Russo is Coming to Town
This two-day visit from filmmaker and television producer Joe Russo included a student-led Q&A entitled ‘From Arrested Development to Avengers: A Life in Film and TV’ and a master class open to MLitt and Hons Film Studies students.

9 February: Filmmakers in conversation: Tom Engelman

Students had the opportunity to talk with Tom Engelman, an executive producer for Dreamworks, who will talk through the process of working on major Hollywood projects. Whether discussing scriptwriting, or complex international co-productions, Tom offered advice and insights for all those looking to work in film, while also providing practical case studies for those who want to learn more about film industries and filmmaking today.

Michael Cowan

(Organiser) Roundtable on New Silent Cinemas, 8 March 2016. Presentations and discussion with Paul Flaig and Katherine Groo from the University of Aberdeen to discuss their book New Silent Cinemas and current issues in media historiography. Participants from St Andrews included Michael Cowan, Grazia Ingravalle and Tom Rice.


“Werner Herzog’s Nosferatu. Phantom der Nacht,” lecture and introduction to screening in the Byre World series, Byre Theatre, St Andrews, 4 November 2015

Lucy Donaldson and Tom Rice

“Improvising Film Music with Richard Michael” 2-6pm, October 14th, Byre Studio Theatre, (Jane Pettegree, Tom Rice and Lucy Donaldson)
This was a free collaborative Film and Music project supported by the Centre for Film Studies and the University of St Andrews Music Centre. The event involved a workshop on improvising film music for students, run by Richard Michael. Using a series of shorts and clips (St Andrews archive footage, What It Feels Like to be Run Over [1900] and White Zombie [1932]) selected by Drs Donaldson and Rice, Richard Michael took the students through improvisation strategies to build up a score for each sequence. Members of the Music Centre – Jane Pettegree and Michael Ferguson – also contributed their musical talents to the ensemble. The group then performed the improvised pieces for a small audience at 5pm.

Elisabetta Girelli

In collaboration with the Centre for Critical and Creative Cultures, University of Dundee (and Dr Jennifer Barnes) Elisabetta organised and hosted the two-day

This two-day Symposium attracted speakers from various academic institutions in the UK. It provided a terrific range of papers on the topic of male stardom, and included a screening of *The Son of the Sheik* (introduced by Dr Girelli) with live musical accompaniment. The programme is included in the appendices.

**Ana Grgic**

Ana is one of the 5C project partners and President of the Balkan Cultural Centre, involved in running the traveling film literacy initiative, which was awarded with a grant from Creative Media Europe Audience Development fund, and is taking place in four Balkan countries: Greece, Croatia, Romania and Albania. The project aims to increase cross-border collaborations between various cultural institutions and manifestations, foster interest in local and small film industries, and create new young audiences for lesser known cinemas.

Ana organised the 5C Project events which took place in Split (Croatia) from 10 to 12 June 2016 in collaboration with the Mediterranean Film Festival and Cine Club Split. The varied program included: a screening of the Greek feature *Diorthosi/Correction* in presence of film director Thanos Anastopoulos at the local cinematheque, “City as a film set” walk led by the awarded local film director Boris Poljak, a workshop on Sound Design by the Greek Film Centre director Electra Venaki, and a seminar and a curated film program on the “Split Film School” by Croatian film scholar Diana Nenadić. Ana managed to secure additional funding from the Croatian Audiovisual Centre (HAVC), the Split-Dalmatian region and the Croatian Government Office for Cooperation with NGOs for successful running of the 5C Project events in Split.

Additionally, as Board Director of the Albanian Cinema Project (ACP), Ana Grgic is assisting in the fundraising and organisation of the upcoming Archives in Motion (AIM) Workshops, the first 2-week intensive preservation institute to be held at the Albanian National Film Archives (AQSHF) in Tirana from 17-28 October 2016. AIM is a capacity building project to promote and carry out preservation and digitization and to facilitate access to the archival and contemporary cinema of the Western Balkans in situ, in partnership with the International Federation of Film Archives (FIAF), George Eastman Museum (GEM), AV Geeks, the San Francisco Media Archive (SFMA), the US Library of Congress (LOC), and with the support of a small grant from the Albanian Ministry of Culture.

**Dina Iordanova**

Under the aegis of the IGCCC, Dina Iordanova with Aida Vallejo mounted *Film Festivals behind the Scenes: an interactive workshop on the thrills and spills of presenting a successful event* at the Byre Theatre, University of St Andrews on 31st October. Participants, including students and academics from St Andrews and Glasgow universities, filmmakers, and film festival programme coordinators, enjoyed a fantastic film festival workshop. It had two sections: first several short talks about Film
Festival Studies followed by a film festival simulation in which all participants had a hands-on opportunity to experience a ‘real’ film festival. A report was written up by Jinuo Diao: http://www.st-andrews.ac.uk/globalcinema/category/news/page/2/

Although Dina organised book launches for Cinemas of Paris in a range of locations, we are happy to report on the Scotland-based events (whose organisation was aided by Sarah Smyth and Andrei Gadalean). These took place at the Byre Theatre in St Andrews (26 February) and the Edinburgh Film Guild (27 February) respectively. The Edinburgh launch took place in a small but friendly venue, which was one of Film Guild’s rooms in the Edinburgh Filmhouse. After two brief presentations, Dina and Jean-Michel launched an extended and engaging Q&A session moderated by Professor Elizabeth Ezra (University of Stirling).

Aakshi Magazine

Aakshi was invited by University College London’s Gender and Diversity forum to introduce and lead a discussion on the Hindi film Margarita with a Straw. This was held in University College London, London on 13 May 2016.
6. POSTGRADUATE

Annual Postgraduate Conference

Organised by Shruti Narayanwamy and Eileen Rositzka, the annual Film Studies PG Conference hosted presentations by doctor candidates on their research projects. The conference was held on 28 and 29 April, 2016, at the Gateway.

This year’s keynote speaker was Dr Sunny Singh (award-winning author and film scholar at London Metropolitan University) with a talk entitled “Picture Abhi Baaki Hai, Mere Dost: Decolonising Theory and the Study of Indian Commercial Cinema”.

During the two days the PGR students of the department had the opportunity to present their current research. The papers, distributed over five panels, provided new insights into historical developments in media practices, genre theory, transnational cinemas, film industries and festivals. Each panel was followed by a lively and fruitful discussion in which staff members and guests provided valuable feedback.

Postgraduate Study Day

Amber Shields and Isabel Seguí organised the PG Study Day “Working with Affect, Feelings, and Emotions in Film and Humanities Research” on 10 February, 2016 in The Hebdomadar’s Room. The Film Department’s annual Study was this year focused on bringing together our department and other researchers in the St Andrews community to discuss the practicalities of how we encounter affect, emotions, and feelings in our research and how we recognize, think through, and incorporate these in our work. As a starting point for discussion, Dr Lucy Fife Donaldson (Film), Dr Paloma Gay y Blasco (Social Anthropology), and Dr Anindya Raychaudhuri (English) presented on examples from their own research to inspire a day of knowledge reflection. These presentations were complemented by engaging discussions, sharing, problem solving, and a demonstration of affective practice during the day’s lunch activity that included the sharing of a homemade meal.

Programme

Introduction by Isabel Seguí and Amber Shields

Session 1: Writing Together: Friendship and Anthropology (Paloma Gay y Blasco)


Session 3: Affect and the Archive: Bringing Filmmakers into Questions of Feeling (Lucy Fife Donaldson)

(Workshop Guidelines attached in Appendices).
7. PROJECTS

St Andrews Film Studies publishing

The activities of the Centre for Film Studies publishing wing, St Andrews Film Studies, continued its expansion with *Telluride in the Film Festival Galaxy* by Jeffrey Ruoff, a necessary examination of an understudied yet highly prominent festival and Patricia R. Zimmermann’s *Open Spaces: Speculations on Openings, Closings and Thresholds in International Public Media*, a collection of essays that explores the potential sites of technological, social, political, dialogic, and media convergence.

The year also saw the release of *Cinemas of Paris*, ed. Dina Iordanova and Jean-Michel Frodon, which studies and celebrates the cinematic and cinephilic institutions of Paris. Contributors include: Sue Harris, William Brown, Daniel Fairfax, Michael Gott, Frances Guerin, Renaud Olivero, Ana Grgic, Flora Lichaa, and Yoana Pavlova, as well as by a number of world-renowned directors such as Amos Gitai, Gaston Kabore, Naomi Kawase, Jia Zhangke, Abbas Kiarostami, Ken Loach, Cristian Mungiu, Walter Salles, Gus Van Sant, and Apichatpong Weerasethakul.

Cinema St Andrews

There are 6 new entries this year (full titles on site) and additional functions on the site, including an interactive map. Grazia and Tom have also developed a ‘training workshop’ on the site which came out of our work on ‘Remote Access’ SGSAH workshop and includes the video talks from the day and some how to guides with advice (http://cinemastandrews.org.uk/training-workshop/)

Frames: Cinema Journal

Editors-in-Chief: Amber Shields, Eileen Rositzka

Editorial Board: Connor McMorran, Isabel Seguí, Sanghita Sen, Sarah Smyth, Souraj Dutta, Lauchlan Hall


Issue 8, guest-edited by William Brown, looks at the interdependencies and reciprocal developments of contemporary media aesthetics and cinematic practices. The contributions each investigate cinema’s significance for—and its position within—the paratextual culture of so-called ‘new media’.

Issue 9 is a reflection on the creation, discussion, and transformation of labels in academia and (media) culture. Contributions include, among POV pieces and book
reviews, a special dossier on transnational cinemas (a critical roundtable featuring leading scholars in the field, compiled by Austin Fisher and Iain Robert Smith of the SCMS “Transnational Cinemas” Scholarly Interest Group), as well as a new section, “Close-Up”, where St Andrews film scholars and students share their view on a specific type of camera shot.

(Tables of Contents attached in Appendix)

**Reel Film Society**

This semester *The Reel Film Society*, in collaboration with the Film Studies department, continues to present a diverse programme of film screenings showcasing cinema from across the globe. The screenings took place throughout Semester 2 in School III and was accompanied by talks from academics from a range of departments within the university. (Programme attached in Appendix.)

**60-Hour Film Blitz**

The *60 Hour Community Film Blitz Film Festival* took in March, with the competition beginning on 4 March, and a ‘red carpet gala’ taking place on 10 March in the Byre Theatre, with a Jury featuring Joe Russo, director of *Captain America: Winter Soldier*. The event was organized by Robert Burgoyne, Kit Klaes, and Sarah Smyth, with workshops on development, production, post-production and marketing & distribution held by Shorna Pal. (A detailed report is in the Appendices.)

**Other**

**Eileen Rozitska** is currently conducting research at the Center for Advanced Film Studies (Cinepoetics) and at Freie Universität Berlin. Cinepoetics hosted this year’s RaAM (Researching and Applying Metaphor) conference where she taught a PhD workshop on “How Meaning Becomes Graspable”([http://www.raam2016.geisteswissenschaften.fu-berlin.de/workshop/programme/index.html](http://www.raam2016.geisteswissenschaften.fu-berlin.de/workshop/programme/index.html)). She is also in her second year as Graduate Representative of the SCMS War and Media Studies Scholarly Interest Group.

**Chris Fujiawara** is Research assistant for Decentering the Exotic in Transnational Cinema (Pilot Study). Principal investigator: Daniela Berghahn. May to September 2016. He is also Grants reader, Doha Film Institute. 2014 to present.

**Shruti Naranyanswamy** attended the Film Preservation and Restoration Course at the National Film Archive of Indian from 26 February to 6 March. This was an advanced workshop on the restoration and preservation techniques for filmic and non-filmic material (posters, song booklets) organised and certified by FIAF. The workshop was conducted by experts from FIAF, MoMA, the George Eastman Museum and Cinetica di Bologna. Shruti was one of the 52 participants selected for this workshop.
Shorna Pal was one of eight candidates selected from the UK to attend the British Council-Newton Fund workshop “Characterising Historic Landscapes: Interdisciplinary Perspectives” in Izmir, March 2016. The workshop was run under the collaboration between University of Newcastle, UK and Ege University, Turkey.

Sanghita Sen is Co-Principal Investigator (along with Prof. Indrani Mukherjee, JNU, Principal Investigator) on the UGC Major Research Project [Women’s Studies, Gendered Myths of Conflict and Belonging from India and Latin America (2015-2018). She is also Subject Expert & Consultant, State Council of Educational Research and Training, West Bengal for Action Research Project on Preparation of Digital Contents for Secondary Schools in Rural West Bengal (2016-17)
8. Public Engagement Activities

Rohan Berry Crickmar

Q&A with Kivu Ruhorahoza & Piotr Cieplak, Sunday 25th October 2015, Edinburgh Filmhouse (Screen 2), Africa in Motion Film Festival 2015 – Chaired a Q&A with the directors after screenings of Things of the Aimless Wanderer and Memory Cards

Q&A with Philippe Lacote, Tuesday 27th October 2015, Edinburgh Filmhouse (Screen 2), Africa in Motion Film Festival 2015 – Chaired a Q&A with the director after a screening of Run

Q&A with Balazs Juszt, Tuesday 21st June 2016, Odeon Edinburgh (Screen 2), Edinburgh International Film Festival 2016 – Introduced the film and chaired a Q&A with the director, cast and crew at the World Premiere of The Man Who Was Thursday

Jean-Michel Frodon

Programming of “Carte blanche à Jean-Michel Frodon”, program of 14 feature films by young French Filmmakers, for Institut français.

Presentation of the documentary: Jia Zhang-ke, a Boy from Fenyang. San Sebastian Festival, Sept 25 2015.


Public discussion with Korean director Im Kwon-taek. 3 Continents Festival. Nantes. Nov 28 2015.


Workshop about film criticism with 4 young critics from Balkan region. 5C Project. Athens Jan 22-23 2016.


Presentation of “Jia Zhang-ke a Boy from Fenyang” and of “A Touch of Sin”. Institut Lumière. Lyon. Jan 28 2016.


Presentation and discussion « Jia Zhang-ke a Boy from Fenyang ». Utopia Avignon.


Prix Louis Delluc permanent jury member

Adviser for selection of the McMillan grant (Harvard University)
Chris Fujiwara

Workshops

Critics’ Campus, Melbourne International Film Festival, August 2016.
Film Critics Workshop, Yamagata International Documentary Film Festival, Yamagata, Japan, October 2015.

Film programs

“What Is Contemporary Cinema?”, Athénée Français Cultural Center, Tokyo, August 2015 to present.
London East Asia Film Festival, Chief Programmer, October 2015.

Film festival juries

EBS International Documentary Festival, Seoul, August 2016.
Asian Film Awards, Macau, March 2016.
Asiana International Short Film Festival, Seoul, November 2015.

Dennis Hanlon

Dennis organized a series of five screenings of Latin American Cinema for the Cooch Behar Film Society, Cooch Behar, India, (11-16 August 2016). This is a film society emerging from the West Bengal Film Movement, whose launch is attributed to Satyajit Ray. This may be the beginning of a longer project for Dennis.

Shruti Narayanswamy

In January 2016, Shruti conducted an interview with Interview with P.K. Nair, pioneering archivist, scholar, and founder and director of the National Film Archive of India. In what was to be Mr Nair’s last long interview on cinema, they discussed 20 missing Indian film treasures. The interview was broadcast on Resonance 104.4FM (London).

Shruti also curated and organised the Indian Independent Film Week that was held between 4-8 April 2016 as part of the On the Rocks festival in St. Andrews.

Isabel Seguí

Based on an article published in Cine Documental, Isabel curated the Film Series ‘Saturnino Huillca Superstar’ at Censurados Film Festival, Lima (Peru), 16-21 February, 2016. This series was followed by a colloquium with the filmmakers.
http://www.censuradosfilmfestival.org/%20saturnino-huillca/vfpoj
Lesu Torchin

Lesu hosted a Q&A with Madeleine Rees, the Secretary General of the Women’s Peace and Freedom League and former Head of Office in Bosnia and Herzegovina and as gender expert for the Office of the High Commissioner for Human Rights. This followed a screening of *The Whistleblower* about the sex trafficking in Bosnia, facilitated by private contractors and the UN. The film features Vanessa Redgrave in the role of Madeleine Rees. University of Edinburgh, 25 November 2015.
9. FORTHCOMING

Events
On 8 October, the IGCCC will be hosting the event “Rip Off” or Resourceful Creativity? Innovation over Imitation in Popular Cinema Beyond the West’. Dina Iordanova, Shruti Narayanswamy, and Sanghita Sen are co-organisers.

Two screening series are already in the works for the coming year. They include:

- A Late Night Programme at the Byre: Horror Films (Lucy Donaldson)
- ‘Love! Music! Celebrity! Murder!: Richard Dyer presents’ which will include some of Richard’s favourites, including La Dolce Vita (6/10), Mädchen in Uniform (13/10), Se7en (27/10), and Meet Me in St Louis (3/11).

CFS Talks
The coming year will see talks by Richard Dyer, Lucy Bolton, Jackie Stacey, Anuja Jain, Rosie Thomas, Rajinder Dudrah and others.

And, as always, we know that’s not the end of it!
Appendix 1: 60-Hour Film Blitz (Event report, awards, and workshop programme)

60 Hour Film Blitz Community Film Festival and Gala Award Ceremony
Byre Theatre
10th March 2016

Once again this year St Andrews saw the return of the ever-popular 60 Hour Film Blitz Community Film Festival. Year on year, the Film Blitz has grown in popularity with the competition’s award ceremony proving to be one of the most popular events in the film studies calendar and the competition now open to the wider St Andrews community. Based around the innovative theme, *Inspired by a Picture*, this year’s competition challenged contestants to make an original three-minute film in its entirety using a piece of artwork as its basis. As part of the competition contestants are required to complete all aspects of producing a film in just 60 hours. The competition commenced at noon on the 4th March with final films submitted at midnight on the 6th March.

Nineteen teams took part in the competition turning in a raft of films based on a range of diverse paintings including *Campbell Soup Cans* (Andy Warhol, 1962), *The Desperate Man* (Gustave Courbet, 1844 – 45), *The Muscle Man* (Norman Rockwell, 1941) and *The Scream* (Edvard Munch, 1893). The final projects submitted produced a range of innovative, high quality and sometimes surprising films proving that creativity is alive and well in St Andrews.

This year’s judging team consisted of our highest calibre panel to date. The panel was chaired by helmer, Joe Russo, director of *Captain America: The Winter Soldier*, and director and originator of the television series *Arrested Development* and *Community*, and consisted of acclaimed US novelist and International Writer in Residence at the School of English, Reif Larson, Dr Natalie Adamson from the School of Art History and Dr Lucy Donaldson-Fife from Film Studies.

Winners were announced at a sold out gala screening at the Byre Theatre where all the competition entries were screened. Adding a little Hollywood glamour to the event Russo joined the celebrations via a live Skype feed from Los Angeles announcing Best Film, awarded to Daihachi Yagi for *Han Folger* and Runner Up, won by Callum Davies for *Dream of Tomato*.

This year’s competition was organised by Professor Robert Burgoyne, Sarah Smyth and Kit Klaes. The Organizing Team consisted of Kylie Courtney, Charlotte Flatley, Lauchlan Hall, Emma Harckham, Gabrielle Levey, Mina Radovic, Sanghita Sen. Shorna Pal was responsible for programme design and facilitated the accompanying filmmaking workshops.

Again this year the town of St Andrews lent its support to the competition with generous prizes donated from Taste, St Andrews Wine Company, The Adamson, Johnalan, Waterstones, Tailend and an original artwork by Isabelle Scott. All money collected as part of the 60 Hour Film Blitz was donated to the eating disorders charity, Beat, in loving memory of Patch Reynolds.

2016 WINNERS
Best Film:
HAN FOLGER - Daihachi Yagi

Runner Up:
Dream of Tomato - Callum Davies

Best Actor:
Clarke Bell - Last Effects

Best Actress:
Ashley Biggs - From Within

Max Ernst Editing Prize:
Loren Ewart - Call History

Cezanne Cinematography Prize:
Callum Davies - Dream of Tomato

Caravaggio Creativity Prize:
Indre Tuminauskaite - Cinema Dilemma

Best Sound:
Daihachi Yagi – Han Folger
THE FILMBLITZ FILMMAKING WORKSHOP PROGRAMME
(22nd and 23rd February 2016)

Shorna Pal

22nd February 2016: Film Project Development and Pre-production

Overview of Concept, Log line, synopsis, treatment, Proxy Casting, Budget, Finance, Screenplay; Shooting Script & Storyboard, Location recce, Casting auditions, Crew hire, Costumes, Props, Continuity, Set design, Lighting plans & blocking, Sound design, Shot list

Activity 1: Working in groups to create a Concept & logline for a film. Pitching the concept to the other groups with critical feedback.

Activity 2: Writing a scene as a Shooting Script.

Activity 3: Creating a Shotlist from the Shooting Script.

23rd February 2016: Film Production and Post-production

Overview of Director-actor spaces, Crew roles, Continuity, Shooting, Stills; Transfer, Video Editing, Transitions, Title, Audio, Music tracks, Foley/sound effects, Dubbing, Compiling, Resources

Activity 1: Shooting a Scene using a standard handycam. (Working in three groups covering Direction, Acting, Cinematography. Working with a Shooting Script, Storyboard and Shotlist. Shooting the scene as a production team.)

Activity 2: Transfer & Editing of A Scene (Moving batches of shots onto the edit timeline as per the Shooting Script. Colour correction & uniformity across the sequence. Keyframing for variation of position, scale, colour balance, opacity etc. within a single shot.)

Overview of Marketing & Distribution - Portfolio, Show reels, Pilots, Trailers, Film Festivals & Film Markets, Online aggregators and independent distribution/exhibition.
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PG Conference 2016 Programme

Thursday, Apr 28

9:15 – 9:45 Coffee and Introduction

9:45 – 11:00 Keynote Address

Dr Sunny Singh:

11:00 – 11:30 Coffee Break

11:30 – 13:15 Panel 1 – Protagonists
Chair: Phil Mann

Alice Black: Machines of Desire: Female Protagonists in the films of Christian Petzold and Nina Hoss

Isabel Seguí: Reenactment and Sound-Editing as Forms of Creativity and Authorship in Banners of Dawn, a Filmic Testimony by Beatriz Palacios

Natthanai Prasannam: Screening an Unsung Hero: Boonpong’s Legend and Transnational Memory

Rohan Berry Crickmar: Working for the Man: Wajda’s Proteges and Their Role in Taking his Productions Out of Poland

13:15- 14:15 Lunch Break

14:15 – 16:00 Panel 2 – Constructions
Chair: Amber Shields

Abdulrahman Alghannam: Emerging film industry in the Middle East

Connor McMorran: Constructing the Korean Martial Arts Film

Shruti Narayanswamy: A Girl Walks Alone into the Cinema: The Female Audiences of 1930s Bombay Cinema

Chris Fujiwara: New Audiences for New Genres?
**Friday, Apr 29**

**9:00 – 10:45 Panel 3 – Conflicts**  
*Chair: Connor McMorran*

Amber Shields: Forestalled Fairytales: Troubled Resolution in Tales of Trauma

Eileen Rositzka: Dismembering War: Anthony Mann’s *Men in War* and the Forgotten Subgenre

Sanghita Sen: Two Calcutta Trilogies: Cinematic Dialogue in Political Discourse

Phil Mann: Infiltrative Subversion: *Hukkle’s* Challenge to Revisionist Historiography

**10:45 – 11:15 Coffee Break**

**11:15 – 13:00 Panel 4 – Entertainment**  
*Chair: Eileen Rositzka*

Souraj Dutta: Playing to the Gallery: Cinephilia in New Hindi Cinema

Grazia Ingravalle: Cine-variety at the UK National Fairground Archive: Early Film as Popular Entertainment

Aakshi Magazine: How songs are heard; Radio and Hindi film songs of the 1950s and 1960s

Andrei Gadalean: Committees in Pink: Romance in Romanian High-School Films of the 1980s

**13:00 -14:00 Lunch Break**

**14:00 – 15:30 Panel 5 – Transformations**  
*Chair: Shruti Narayanswamy*

Sarah Smyth: Film Festivalization and the Post-Industrial City

Shorna Pal: Homogeneity through the ‘Transnational’ Film: Global Co-productions in the Corporatised Hindi Film Industry

Jinuo Diao: A Brief Introduction: What is Happening to the Chinese Film Industry?
Appendix 4: Reel Film Society Programme

28/10, 7pm, School III: *Hausu / House* (Nobuhiko Ôbayashi, Japan, 1977)

28/1, 7pm, School III: *Steamboat Bill Jnr* (Charles Reisner and Buster Keaton, USA, 1928); musical accompaniment by the Jane Gardner Trio with Hazel Morrison (percussion), Roddy Long (violin) and Jane Gardner (composer/piano)

5/2, 7pm, School III: *A Girl Walks Home Alone At Night* (Ana Lily Amirpour, Iran, 2014); with an introduction from Dr Maryam Ghorbankarimi, of the Persian Department.

11/2, 7pm, School III: *C.R.A.Z.Y.* (Jean-Marc Vallée, Canada, 2012)

25/2, 7pm, School III: *The Look of Silence* (Joshua Oppenheimer, USA, 2014) with an introduction from Dr Jaremey McMullin from International Relations.

3/3 – 7pm, School I: *Whisky Galore!* (Alexander Mackendrick, UK, 1949) with an introduction from Dr Peter Mackay from English

31/3, 7pm, School III: *Nóż w wodzie / Knife in the Water* (Roman Polanski, Poland, 1962); with an introduction from Rohan Berry Crickmar.

7/4, 7pm, School III: *Fantastic Planet* (René Laloux, France, Czechoslovakia, 1973).
Appendix 5: CFS Speaker Series

22 September [CANCELLED DUE TO ILLNESS]: Dr Scott Curtis and ‘Expert Filmmaking and Media Historiography’

Expert filmmakers—including scientists, physicians, psychologists, educators, and others who use motion picture technology for their own purposes—have populated the history of film since the beginning; only recently, under the rubric of “useful cinema” or nontheatrical media, have film historians paid them much attention. But this domain brings special demands—including much greater interdisciplinarity—that challenge our usual historiographic methods, especially concerning the function of individual films in our understanding of cinema history. So this presentation will explore the role of the expert in film history while offering a new model of media historiography, especially for the nontheatrical realm.

About the speaker: Scott Curtis is Associate Professor of Radio/Television/Film at Northwestern University, Director of the Communication Program at Northwestern University in Qatar, and President of Domitor, the international society for the study of early cinema. He has written extensively on scientific and medical uses of motion pictures, and his book on film and expert vision, The Shape of Spectatorship: Art, Science, and Early Cinema in Germany, is forthcoming from Columbia University Press in October 2015.

13 October: Filmmaker Visit and Screening: Nishtha Jain and City of Photos and Laxmi and Me

Independent documentary filmmaker Nishtha Jain returns to St Andrews with two of her prize-winning films, followed by a discussion with the filmmaker and her DP Deepti Gupta. (Event organised by Dennis Hanlon).

21 October: ‘What Was Mine Is Now Yours’- Reif Larsen on the cinematic adaptation of his novel

In conjunction with the School of Modern Languages, the Centre for Film Studies is pleased to present Reif Larsen and What Was Mine Is Now Yours Author Reif Larsen narrates the surreal experience of watching his first novel, The Selected Works Of T.S. Spivet, be adapted for the screen in 3D by Jean-Pierre Jeunet (Amélie). Witnessing the adaptation of one’s own work is a mysterious and beautiful process, an act of ceding control, a denial of one’s own authorship and yet the retelling of a story can also be one of humanity’s most generous acts. Larsen visited the movie set in western Canada and waited in makeup for two days to play a small Hitchcockian-like roll in the movie, all
the while being bombarded with questions by cast and crew alike. What happens when a story that was once yours suddenly becomes everybody’s?

About the speaker: Reif Larsen is an American novelist whose debut, *The Selected Works of T.S. Spivet* (a best seller translated into 27 languages) was adapted into a 2013 film entitled *The Young and Prodigious T. S. Spivet* by director Jean-Pierre Jeunet. His work includes a film-in-process about translation and the new novel, *I Am Radar.*

3 November: Dr Aida Vallejo (University of the Basque Country) on ‘Breeding Documentary in the Festival Ecosystem’

This paper offers an overview of film festivals which have included documentary film in their programs (be they specialized: IDFA, HotDocs, DokLeipzig, Visions du Réel; thematic: Sundance, Jean Rouch, Margaret Mead; or A-list/generalist: Cannes, Venice, Berlin, Locarno, Toronto), to reflect on how their selection procedures have contributed to the new conceptions of the genre, widening its definition and opening it to creative approaches historically associated to fiction and experimental film. Using such prominent documentaries as *Être et avoir* (*To be and to have*, Nicolas Philibert, 2002), *Fahrenheit 9/11* (Michael Moore, 2004), or *Leviathan* (Lucien Castaing-Taylor and Verena Paravel, 2012) as case studies, Dr Vallejo will reflect on the evolution of the incorporation of documentary film in the festival programs, through the reconstruction of their festival careers, giving new insights into the mutual influence of text and context in the development of contemporary film cultures.

About the speaker: Dr Aida Vallejo works as adjunct professor in Media Studies at the University of the Basque Country (Spain). Her expertise relates to creative documentary and film festivals, and currently works in the edition of two edited collections: Documentary Film Festivals and Film Festivals and Anthropology. She has carried out fieldwork in several countries, mostly across Europe. Aida is the founder and coordinator of the Documentary Work-group of the European Network of Cinema and Media Studies (NECS). She is currently working on a research project that investigates the presence of documentary at film festivals from a global and historical perspective.
17 November: Professor Will Brooker and ‘Time Again: Narrative, History and Identity in the Work of David Bowie’

How do we make sense of the various characters, stories, cultural echoes and cross-references in the work of David Bowie? How can we map the relationship between the identities he adopts within songs, albums, and performances, and where does the real life of David Jones figure in this network? This papers begins to sketch a ‘Bowie Matrix’ of chronology and connections, drawing on Mikhail Bakhtin’s theory of the chronotope to track the recurring themes and call-backs in Bowie’s lyrics from the 1960s to the 2010s.

About the speaker: Professor Will Brooker is Professor of Film and Cultural Studies at Kingston University as well as he first British editor of Cinema Journal since the publication was established in 1967. He is the author of numerous books on popular culture and its audiences, including Batman Unmasked

1 March: Professor Cahal McLaughlin and ‘Prisons Memory Archive: Storytelling from Conflict’

As Northern Ireland emerges out of political violence, the state struggles to agree methods of addressing the legacy of the violent past. This vacuum has been filled by community based projects of storytelling and one such initiative is the Prisons Memory Archive (PMA). The PMA filmed walk-and-talk interviews back inside two of the prisons that were used during the period – the male Maze and Long Kesh and the female Armagh Gaol. Using protocols of co-ownership, inclusivity and life-story telling, we filmed a range of participants including prison staff, prisoners, visitors, teachers, chaplains and probation officers. Screening strategies have ranged from linear films to interactive documentary, seeking ways that exhibition of these stories might stimulate discussions on how to hear the other and to build on the peace process.

About the speaker: Cahal McLaughlin is chair of Film Studies at Queens University Belfast. He is a documentary filmmaker and director of the Prisons Memory Archive. His latest films are We Were There (2014) on the role of women in the Maze and Long Kesh Prison, and We Never Give Up II (2012) on reparations in South Africa. His publications include Recording Memories from Political Conflict: a filmmakers journey (2010: Intellect).

8 March: Round Table with Paul Flaig and Katherine Groo on New Silent Cinema (2016)

Dr. Paul Flaig and Dr. Katherine Groo from the University of Aberdeen will discuss their new book, New Silent Cinema (2016)
With the success of Martin Scorsese’s *Hugo* (2011) and Michel Hazanavicius’s *The Artist* (2011) nothing seems more contemporary in recent film than the styles, forms, and histories of early and silent cinemas. This collection considers the latest return to silent film alongside the larger historical field of visual repetitions and affective currents that wind their way through 20th and 21st century visual cultures. Contributors bring together several fields of research, including early and silent cinema studies, experimental and new media, historiography and archive theory, and studies of media ontology and epistemology. Chapters link the methods, concerns, and concepts of early and silent film studies as they have flourished over the last quarter century to the most recent developments in digital culture—from YouTube to 3D—recasting this contemporary phenomenon in popular culture and new media against key debates and concepts in silent film scholarship. An interview with acclaimed Canadian filmmaker Guy Maddin closes out the collection.

5 April: Professor Maria Pramaggiore on ‘Military Cuteness: Gaga, Beyoncé, YouTube and

A masculine performance mode has emerged from the theatres of the war on terror: choreography-heavy lip sync videos depicting US soldiers dancing to the music of Lady Gaga, Beyoncé, Katy Perry and others. In these popular videos—the best known of which may be “Telephone: the Afghanistan Remake,” with 7 million views on YouTube—male soldier’s bodies, usually in uniform rather than drag, are used to deploy mock femininity and cuteness. One video with a wide circulation records US Marines singing along with the anthem “Let It Go” from Disney’s *Frozen* (2013). In this performance, the men parodically and yet proficiently match the original version word for word and inflection for inflection, enthusiastically projecting and mocking the affect of the film’s intended audience of young girls.

These videos subtly reassert masculine prerogatives in their appropriation of the position of the female celebrity or fan. Yet they also foreground anxieties regarding the vulnerability of male bodies in combat in light of social and technological changes in the culture of warfare that include the entry of women into combat roles, the privatization and outsourcing of military functions, and the development of drones and autonomous weapons that threaten to render human bodies obsolete. These performances thus both invoke and openly flout the hardbody conventions that Susan Jeffords identifies as part of Reagan-era remasculinization of American culture after Vietnam.

The videos feminize, soften, and domesticate the dangerous male soldier’s body; trained for combat, they perform synchronized dance moves more recognizable as the work of postfeminist celebrity. These performances directly link the soldier’s body to the policy debate regarding the US deployment of soft versus hard power in the war on terror as well as to broader cultural discourses of male vulnerability.
About the Speaker: Maria Pramaggiore is Professor of Media Studies at National University of Ireland, Maynooth.

13 April: Filmmaker Visit and Screening: Paul J. Stekler and The Political Education of Maggie Lauterer 1994)

Described as ‘the best four credit course on real politics you could ever take’ (Roll Call—the newspaper of Capitol Hill) The Political Education of Maggie Lauterer tells the story of a charismatic outsider running for Congress in Asheville NC in 1994. Although dating back almost two decades, the film offers a startling, enraging, and humorous commentary that resonates with today’s US campaign season. The Atlanta Journal Constitution describes it as ‘a masterpiece, unmatched by anything you’ll see this political season in the breadth and depth with which it makes you laugh, makes you enraged and — most remarkable of all — makes you care about politics’.

Following the screening, the director, Paul Stekler, will hold a Q&A and discussion about the film, about documentary, and about American politics.

Paul Stekler’s documentaries on American politics, winners of multiple Emmys, Peabody, and Columbia Journalism awards, have all aired nationally on American public broadcasting channel, PBS. They include the Sundance award-winning George Wallace: Settin’ The Woods On The Fire, the Peabody award-winning Vote For Me: Politics In America, and his latest, about racial politics in post-Katrina New Orleans, Getting Back To Abnormal. He co-wrote James Welch’s Killing Custer, a NY Times notable book of the year, is co-producing a series of short films about politics in nine states, Postcards From A Divided America, for completion this year, and was named Variety’s 2014 Mentor of the year. Stekler is the chair of the University of Texas Radio, Television, and Film Department

21 April: Dr Tami Williams and ‘Germaine Dulac: A Cinema of Sensations’

Feminist and pioneer of 1920s French avant-garde cinema, Germaine Dulac made close to thirty fiction films as well as numerous documentaries and newsreels. Through her filmmaking, writing, and cine-club activism, Dulac’s passionate defence of the cinema as a lyrical art and social practice had a major influence on twentieth century film history and theory. Dr Tami Williams, author of the acclaimed study Germaine Dulac: A Cinema of Sensations (2014), will discuss Dulac’s role both as a filmic innovator and an astute critic of norms of gender and sexuality. The talk will be accompanied by a screening of selected short films.

About the speaker: Tami Williams is an Associate Professor of English and Film Studies. She recently published a monograph on 1920s French avant-garde feminist and filmmaker, Germaine Dulac: A Cinema of Sensations (U. Illinois Press). Her current research on wordlessness and gesture explores the relationship between turn-of-the-century performance arts (modern pantomime, symbolist theater, burlesque, modern dance), early cinema, and contemporary contemplative cinema. She is also editing a special issue of AMIA’s journal The Moving Image on Early Cinema and the Archives.
Appendix 6: Surface and Substance: Reflections on the Male Star
(Programme)

SURFACE AND SUBSTANCE: REFLECTIONS ON THE MALE STAR
Symposium
Department of Film Studies, University of St Andrews
28-29 May 2016

In collaboration with the Centre for Critical and Creative Cultures,
University of Dundee

Saturday 28 May

THE STUDIO, BYRE THEATRE, SOUTH STREET, ST ANDREWS

12.15 WELCOME/OPENING COMMENTS

12.30 Mark Glancy (Queen Mary, University of London)
Cary Grant in Wartime: Changing to Remain the Same

1.00 Anna Blackwell (De Montfort University)
‘The Old Wizard Flashes his Impressive Wand’: Ian McKellen, Ageing, Beauty and Difference

1.30 Jennifer Barnes (University of Dundee)
The Shakespearean Stardom of Laurence Olivier

2.00 Pret Houston (Independent Researcher)
‘Making Words Flesh’: the Stardom of Peter O’Toole’s Voice

2.30 Susan Smith (University of Sunderland)
‘There But For You Go I’: Revisiting Gene Kelly’s Star Identity

3.00 TEA/COFFEE

3.30 Sue Harris (Queen Mary, University of London)
Gerard Depardieu: on Abjection and Late Style

4.00 Martin Shingler (University of Sunderland)
Insubstantial? *Beau Brummel* (1924)

4.30 Elisabetta Girelli (University of St Andrews)
‘Beauty in the Lap of Horror’: the Gothic Appeal of Erich von Stroheim in *Blind Husbands* (1919) and *Foolish Wives* (1922)

5.00 Shruti Narayanswamy (University of St Andrews)
‘Do Educated Wives Really Bring Happiness to Their Husbands?’: The Early Protagonists of Raja Sandow

5.30 BREAK FOR DRINKS/DINNER (own arrangement)

8.00 *SPECIAL EVENT*

SCHOOL THREE, ST SALVATOR’S QUAD (at the heart of medieval St Andrews)
Screening: *Rudolph Valentino* in *The Son of the Sheik* (George Fitzmaurice, 1926, 68 minutes) with LIVE musical accompaniment, composed and performed by Steve Gellatly (University of Dundee).

Sunday 29 May

9.30 Catherine O’Rawe (University of Bristol)
Acting Retro: ‘Ideological Faces’ and Nostalgia in *Romanzo Criminale: La Serie*

10.0 Gillian Kelly (University of Glasgow)
Paradoxical Star Power: Robert Taylor and Tyrone Power as Male Pin-Ups and (Ageing) Respected Actors

10.30 Thomas Alcott (Aberystwyth University)
A ‘Real’ Wrestling Star: Finding the ‘Authentic’ Star Within an ‘In-authentic Sport’

11.00: TEA/COFFEE

11.30 Andrei Gadalean (University of St Andrews)
‘Visconti’s Diva’: Helmut Berger’s Performances of the Self in *The Damned, Ludwig*, and *Conversation Piece*

12.00 Robin Griffiths (University of Gloucestershire)
‘Kick[ing] Against the System’: Queer(y)ing Masculinity, Stardom and ‘Welshness’ in the Films of Richard Burton

12.30 Sam Summers (University of Sunderland)
The Male Star as a Site of Intertextuality in Dreamworks Animation

1.00 LUNCH
2.00 Souraj Dutta (University of St Andrews)
The Star as the Non-Artist: Shah Rukh Khan, the Businessman Star

2.30 Dennis Hanlon (University of St Andrews)
Superstar Rajnikanth: The Politics and Aesthetics of Male Stardom in South Indian Cinemas

3.00 Adrian Garvey (Queen Mary, University of London)
Masculinity, Melodrama and Music in *A Star Is Born*

3.30 Sarah Thomas (Aberystwyth University)
Monologues and Silence: James Mason in the 1970s

Concluding Remarks
Appendix 7: Worksheet for the PG Study Day: Working with Affect

PG Study Day 2015:
Working with Affect, Feelings and Emotions in Film and Humanities Research,
February 10, 2016
Hebdomadar’s Room

THEME
In studying film in almost any aspect, from production to aesthetics to distribution and consumption, it often becomes necessary to address affect, feelings and emotions in order to achieve a profound understanding of cinema as a social phenomenon as well as a vehicle of individual or collective expression and relation. Furthermore, as researchers working with these topics, we too have our own experience of affect, feelings and emotions that shape our research. While this understanding from feminist and queer theory has led to several important critical studies and even a so-called affective turn in Humanities, what is still missing in this field are the necessary tools to address how we as researchers can address these issues in our work.

OBJECTIVE
The goal of this workshop is to explore how to work with affect, feelings and emotions in the field of Humanities with a practical learning approach. To reach this goal our workshop will focus on exploring investigative practices and their implementations as well as the affective experience that we as researchers encounter working with these subjects.

PARTICIPATION
This workshop aims to reclaim the idea of a “Study Day” by emphasizing the participation of all individuals in accomplishing the aims of the day. The day is centred around discussion, with each presentation aiming to provoke queries that will lead to discussions incorporating examples of individual’s own research experiences. In preparation, we ask that participants reflect on the themes of the day beforehand and come in ready to discuss and question this topic.

REFLECTION
These questions and readings have been suggested by our presenters as starting points of reflection for the discussions of the day. We ask that you consider the questions and readings and begin to reflect on how these relate to your own research projects.

Session 1: Writing Together: Friendship and Anthropology (Paloma Gay y Blasco)

Reflect on:
1. Do you think that following traditional academic procedures you are excluding the people that are the subject of your research? Would you like to include the voice of these people but don't know how?
2. How do you find that the academic culture, including the writing style and research methodology, limits research interested in, or influenced by, emotions?
**Recommended Reading:** “Writing Together” (Paloma Gay y Blasco and Liria de la Cruz, forthcoming)

**Session 2:** "A Certain Terror": Religion, Violence, and the Problems of "Doing" Emotions in Oral History Narratives of the 1947 India/Pakistan Partition (Anindya Raychaudri)

Reflect on:
1. What is at stake for thinking of oral history as an embodied research method?
2. What is at stake for thinking of emotions as embodied?
3. What unique opportunities/challenges for studying emotions does oral history pose?

**Recommended Reading:**

**Session 3:** Affect and the Archive: Bringing Filmmakers into Questions of Feeling (Lucy Fife Donaldson)

Reflect on:
1. How can we account for the contribution of filmmakers—production designers, sound designers, etc to filmic affect?
2. In what ways can archival material connect to the sensory properties of film?
3. To what extent is the process of working with archival material an embodied process in itself?

**Recommended Reading:**
Anne Rutherford, 'A particular film experience' in *What Makes a Film Tick?: Cinematic Affect, Materiality and Mimetic Innervation* (we have the e-book in the library - its a short chapter which has nothing to do with archives, but is essentially a sensory account of a film, *Days of Heaven*).

**GROUP EXERCISE**

As this workshop is as much a community building activity as a place of reflection, we would like to solidify this feeling through the communal act of sharing a meal. Participants would be asked to prepare something beforehand that they can share with the other members of the group, whether it be a handmade food or any handicraft. This aligns with Wright Mills’ idea of “intellectual craftsmanship” and its emphasis that academic research is also a craft, and we should be loving artisans if we want to reach results that bring something good to us and to our society. This is not meant to be an exclusionary activity or force people to provide food if they cannot, but the idea is that all participate through sharing something (even if nonmaterial).