

# UPDATED SCHEDULE

Thursday, 27 November

11.00 am	<b>SCREENING</b> (Red Lecture Theatre) <i>Germany Year Zero</i> (1948), approximately 80 minutes
12.00	REGISTRATION BEGINS (Drama Rehearsal Room)
1.30-3.00	<b>Opening PLENARY SESSION</b> (Archway Lecture Theatre #4) Welcome from Conference Executive Committee  Far From Hollywood <b>Andrew Horton</b> “From Otago to Oklahoma: The Emerging Carnival of Global Independent Filmmaking” <b>Chon Noriega</b> “Against the Archive: Destructivist Cinema and No Movies” Chair <b>Hilary Radner</b>
3.00-3.30	AFTERNOON TEA (Drama Rehearsal Room)
3.30-5.00	<b>SESSION A</b>

## **A1** Workshop: City and Cinema

What is an international research network? What can it do for you?

Room Quadrangle #4

Chair **Hilary Radner** (University of Otago)

Participants

- **Irène Bessière** (Fondation Maison des Sciences de l’Homme)
- **Roger Odin** (University of Paris III - Sorbonne-Nouvelle)

## **A2** Rural Cinema Histories

Room Archway #2

Chair **Ross Thorne**

**Dylan Walker** (Flinders University), “Making the Most of a Print: Travelling Exhibition in the 1930s”

**Stephanie Hanson** (University of Wollongong), “‘Electrical Wonders of the Present Age’: Cinema-going on the Far South Coast of NSW and Rural Perceptions of Modernity”

**Ross Thorne** “The Heritage Significance of the Cinema-going Experience in NSW”

## **A3** War on Film

Room Archway #3

Chair **Roger Hillman**

**Andrew Wiseman** (Pericles Films), “History with Lightning or The Kingdom of Shadows: The Rules of Engagement for the Producer of a History-based Drama for Television – How to Blend War, History and Narrative”

**Susie Walsh**, “Warrior Worriers and Babbling Battlers: Representations of Combat Trauma in the American War Film”

**Roger Hillman** (Australian National University), “Representing Gallipoli – From National to Transnational Myth?”

- 5.10-6.30      **KEYNOTE ADDRESS** (Archway Lecture Theatre #4)  
**Hamid Naficy** “From Accented Cinema to Multiplex Cinema”  
Chair **Hilary Radner**
- 6.30-7.45      **WELCOME RECEPTION** (Staff Club)  
*Sponsored by Wallflower Press*  
Introduction by **Geoffrey White**, Deputy Vice-Chancellor (Research), University of Otago  
Presentation of 2008 Film & History Postgraduate Awards
- 8.30            **SCREENING** (The Regent Theatre, Dunedin Octagon)  
*Mana Waka* (1990), approximately 80 minutes

## Friday, 28 November

8.30 am	REGISTRATION (Drama Rehearsal Room)
9.00-10.30	<b>PLENARY SESSION</b> (Archway Lecture Theatre #4) Cinema, Identity, Politics <b>Chris Holmlund</b> “The Art of Aging: Jackie Chan in Transnational Action” <b>Kathleen McHugh</b> “Historicizing Media Feminism in its Transnational Contexts” Chair <b>Annabel Cooper</b>
10.30-11.00	MORNING TEA (Drama Rehearsal Room)
11.00-12.30	<b>SESSION B</b>

### **B1** History, Fiction and Representation

Room Archway #1

Chair **Adrian Danks**

**Peter Kuch** (University of Otago), “Imaging History/Historicising the Image – Issues of Historicity in *The Crying Game* (1992), *Michael Collins* (1996), and *The Wind that Shakes the Barley* (2006)”

**Adrian Danks** (RMIT University), “‘I Am Big. It’s the Pictures that Got Small’: Going to the Movies in the Cinema”

**Hilary Radner** (University of Otago), “The Heritage Film in New Zealand Cinema”

### **B3** Screen Music and Sound

Room Archway #3

Chair **Kevin Fisher**

**Rebecca Coyle** (Southern Cross University), “Orchestrating the Waterfront Dispute: Musical Interpretation in *Bastard Boys*”

**Dan Bendrups** (University of Otago), “The Representation of Rapa Nui (Easter Island) in Feature Film”

**Su Ballard** (School of Art, Otago Polytechnic), “The Noise of the Visual Artefact in Experimental Film from Aotearoa New Zealand”

### **B5** World Cinema and Genre

Room Quadrangle #1

Chair **Dirk de Bruyn**

**Can Yalcinkaya** (Macquarie University), “Turkish Melodrama and Modernization”

**Ranjit Kumar** (University of Wollongong), “The New Crossover Film: Pleasure Pauses and Invisible Editing”

**Vijay Mishra** (Murdoch University), “Spectres of Sentimentality: Bollywood Cinema”

### **B2** History, Memory and Realism

Room Archway #2

Chair **Bronwyn Polaschek**

**Catherine Summerhayes** (Australian National University), “A Play of Memory: Chris Marker’s *Sans Soleil* (1983)”

**Pam Fossen** (University of Otago), “Getting the Story Crooked: Errol Morris and Narrativist Historiography”

### **B4** Diasporas of Australian Cinema

Room Archway #4

Chair **Vijay Devadas**

**Catherine Simpson** (Macquarie University), “ANZAC’s Others: The ‘Noble Turk’ and the ‘Cruel Hun’”

**Anthony Lambert** (Macquarie University), “White Aborigines: Women, Whiteness, Mimicry and Mobility in Australian Cinema”

**Greg Dolgoplov** (University of New South Wales), “Excess in Oz: The Crazy Russian and the Quiet Australian”

### **B6** New Zealand, History, Film

Room Quadrangle #4

Chair **Barbara Brookes**

**Rochelle Simmons** (University of Otago), “Representations of the City in Peter Wells and Stewart Main’s Films”

**Alistair Fox** (University of Otago), “The Use of History for the Generation of Counter-Discourses in New Zealand Cinema – *Desperate Remedies*, *The Piano*, *River Queen*”

**Jeanette Hoorn** (University of Melbourne), “*Tilly of Te Aroha*, *Winifred of Wanganui* and *A Daughter of Dunedin*: The brief flowering of a uniquely local film industry in Rudall Haywood’s ‘Land of the Wrong White Crowd’, 1928-30”

## **B7 Multidisciplinary Research**

Room Quadrangle #3

Chair **Deb Verhoeven**

**Colin Arrowsmith** (RMIT University), **Deb Verhoeven** (RMIT University), **Surag Kulkarni** (RMIT University) and **Alwyn Davidson** (RMIT University) *co-authored*, "A Geographical Analysis of Greek Cinema Circuits"

**Grant Morris** (Victoria University of Wellington), "Law on Screen in Aotearoa: An Historical Survey of Legal References in New Zealand Visual Media from 1975"

**Seiko Yasumoto** (University of Sydney), "The Re-making of Japanese Media Popular Culture Products: From Television to Film"

## **B8 Screening**

Room Red Lecture Theatre

*Germany Year Zero* (1948), approximately 80 minutes

12.30-1.30 LUNCH (Main Common Room, Ground Floor, University College)

1.30-3.00 SESSION C

## **C1 NZ Film in the UK**

Room Archway #1

Chair **Ian Conrich**

**Estella Tincknell** (University of the West of England), "Historical Preoccupations in the New Zealand Films of Jane Campion"

**Tory Straker** (Birkbeck, University of London), "War Reproductions: New Zealand Film and the Second World War"

**Ian Conrich** (Birkbeck, University of London), "Revisiting Royalty: The Queen, Childhood, and 1950s New Zealand on Film"

**Andrea Wright** (Edge Hill University), "Summers of Love: Film and the Coming of Age in 1970s New Zealand"

## **C2 Time and Memory**

Room Archway #2

Chair **Catherine Fowler**

**Kevin Fisher** (University of Otago), "Subjective Vision, Narrative Fiction, and Historical Tragedy in *Out of the Blue* (2006)"

**Jodi Brooks** (University of New South Wales), "The Disappearance of Cinema and the Cinema of Disappearance: Memories and Memorialisings of Cinema in Agnes Varda's *One Hundred and One Nights of Simon Cinema* and David Lynch's *Inland Empire*"

**Dirk de Bruyn** (Deakin University), "Folding History Back onto Itself"

## **C3 American Cinema: Style and Culture**

Room Archway #3

Chair **Russell L. Johnson**

**Paul Ramaeker** (University of Otago), "Reality and Pictoriality: Hollywood Style from the 1970s to the 1980s"

**George Kouvaros** (University of New South Wales), "*The Misfits* and Late Style"

**Russell L. Johnson** (University of Otago), "Reading Disability in Clara Bow Films: *My Lady of Whims* (1926)"

**Katharina Bonzel** (University of Melbourne), "'Yo... Don't I Got Some Kind of Rights?': Charting 30 Years of Rocky Balboa's American Dream"

## **C5 Italian Cinema**

Room Quadrangle #1

Chair **Mark Seymour**

**Daniela Baratieri** (University of Western Australia), "*Italian Good People*: Screening the Colonial Past Projecting Different Italians"

**Bernadette Luciano** (University of Auckland), "Voices From the Shadows: Representing Migration in Italian Cinema (1997-2006)"

## **C6 Hong Kong Cinema**

Room Quadrangle #4

Chair **Michael Anthony Ingham**

**Michael Anthony Ingham** (Lingnan University, Hong Kong), "History in the Making: Allegory, History, Fiction and Chow Yun-Fat in the 1980s Hong Kong Films *Hong Kong 1941* (Dir. Po Chieh-leong) and *Love in a Fallen City* (Dir. Ann Hui)"

**Shuk-ting Kinnia Yau** (Chinese University of Hong Kong), "A Study of the Post-Handover Hong Kong Action Cinema (1997-2007)"

3.00-3.30 AFTERNOON TEA (Drama Rehearsal Room)

3.30-5.00 SESSION D

### **D1 Identity in New Zealand Cinema**

Room Archway #1

Chair **Russell Campbell**

**Davinia Thornley** (University of Otago), “Playing with Land Issues: Subversive Hybridity in *The Price of Milk*”

**Ann Hardy** (University of Waikato), “Moko Mokai and the Spiritual Regeneration of Travellers from the North”

**Russell Campbell** (Victoria University of Wellington), “The Portrait-of-the-Artist Documentary and New Zealand Cultural Identity”

### **D3 Representing Feminism and Femininity**

Room Archway #3

Chair **Bruce Harding**

**Tim Groves** (Victoria University of Wellington), “Performing Gender in *Vertigo* Criticism”

**Bruce Harding** (Canterbury University), “*Perfect Strangers: Mr. Wrong* Redux? Agonistic Gender Psychodrama and Sympathetic Insight in the Work of Gaylene Preston, Bricolage Cineaste and Documentarian”

**Gabrielle Hine** (University of Otago), “Lo-Lee-Ta: The Historical Legacy of Kubrick’s Nymphet”

### **D5 Discussion Panel: The Nature and Uses of Hybridity in Cinema and Literature**

Room Archway #4

Chair **Alistair Fox** (University of Otago)

- **Vijay Mishra** (Murdoch University)
- **Hamid Naficy** (Northwestern University)
- **Jean Bessière** (University Sorbonne Nouvelle - Paris 3)
- **Chon Noriega** (University of California Los Angeles)

### **D2 Europe and Film**

Room Archway #2

Chair **Andrew Horton**

**Sanna Peden** (University of Western Australia), “Still in the *Shadows*: Remaking History through Intertextual References in Aki Kaurismäki’s EU-ropean Films”

**Misha Nedeljkovich** (University of Oklahoma), “Critical Mode of Filmmaking: Želimir Žilnik’s 1969 film *Early Works*”

### **D4 The Traces of History**

Room Quadrangle #1

Chair **Amy West**

**Amy West** (University of Auckland), “Domestic Dirt in the Pioneer House: History, Reality, Materiality”

**Scott Wilson** (Unitec School of Performing and Screen Arts), “This Land Speaks for ‘Us’: New Zealand Cinema and the Speaking of a ‘Difficult History’”

**Alfio Leotta** (University of Auckland), “Early New Zealand Films and Western Voy(ag)eurs”

7.30-9.30

**SILENT FILM SCREENING** (Regent Theatre, Dunedin Octagon)

*A Daughter of Dunedin* (1928), approximately 35 minutes

*The Kid Stakes* (1927), approximately 70 minutes

## Saturday, 29 November

9.00 am	REGISTRATION & MORNING TEA (Drama Rehearsal Room)
10.00-10.45	<b>PLENARY SESSION</b> (Archway Lecture Theatre #4) <b>Paul Clark</b> “Fixing Visual Memories and History: Film and the Chinese Cultural Revolution” Chair <b>Paola Voci</b>
11.00-12.30	<b>SESSION E</b>

### **E1** Biography, History and Cinema

Room Archway #1

Chair **Hilary Radner**

**Irène Bessièrè** (Fondation Maison des Sciences de l’Homme), “History and the Biographical Film: How the Viewer is made to respond to ‘The Strangest Past’”

**Bronwyn Polaschek** (University of Otago), “The Life of Lady Lazarus: An Analysis of the Fiction Film *Sylvia* as Historical Document”

**Penny Spirou** (Macquarie University), “*I’m Not There*: Searching for a Life History through Narrative and Visual Representation in the Contemporary Musician Biopic”

### **E3** Australian Film

Room Archway #3

Chair **Errol Vieth**

**Lisa Milner** (Southern Cross University), “*Kenny* and Australian Cinema in the Howard Era”

**Errol Vieth** (Central Queensland University), “The Two Narratives of *Stone* (1974): Culture and Industry”

**Graham Shirley** (National Film and Sound Archive), “The Australian Films of Leonard Corrick”

### **E5** Filmed Testimony: A Reconsideration

Room Quadrangle #4

Chair **Simone Gigliotti**

**Donna-Lee Frieze** (Deakin University), “‘It All Took Place in 1915’: Temporality and the Armenian Genocide in *I Hate Dogs!*”

**Stephen Goddard** (Deakin University), “Testimony and Memory: Re-writable Video Memoirs”

**Simone Gigliotti** (Victoria University of Wellington), “Custody and Conflict: The Survival of Testimony”

### **E7** Pedagogy Workshop: Is Style Everything? Teaching That Achieves Its Objectives

Room Quadrangle #3

Chair **Diane Carson** (Professor Emeritus and President, University Film and Video Association)

Appropriate for both experienced and beginning teachers, this workshop will explore the benefits that accrue to teachers and students from an understanding of learning style taxonomies.

### **E2** Topics in Political Economy and Cinema

Room Archway #2

Chair **Brett Nicholls**

**David Newman** (Simon Fraser University, Canada), “Battling Hollywood: The 1930 Trade War Between the New Zealand Government and Hollywood”

**Tuba Boz** (Monash University), “The Political Economy of International Film Festivals: An Interdisciplinary Approach”

### **E4** Through the Lens of 9/11

Room Quadrangle #1

Chair **Sean Redmond**

**Sean Redmond** (Victoria University of Wellington), “The Bloody Screen”

**Scott Wilson** (Unitec School of Performing and Screen Arts), “When Does the Mourning Stop? Enabling Fantasy in the post 9/11 City”

**Brady Hammond** (Victoria University of Wellington), “Red versus Blue: Post-9/11 Audiences in the United States and Blockbuster Cinema”

### **E6** Discussion Panel: The Work of Art in the Age of Pixellation

Room Archway #4

**Kathy Dudding** will chair a discussion panel of members of The New Zealand Film Archive / Ngā Kaitiaki ō ngā Taonga Whitiāhua

- **Diane McAllen** (Project Developer, Medianet)
- **Himiona Grace** (Poutakawaenga, Taonga Māori Collection)
- **Alex Burton** (Manager, Education Programmes)
- **Frank Stark** (Chief Executive)

12.30-1.30 LUNCH (Main Common Room, Ground Floor, University College)

1.30-3.00 **SESSION F**

### **F1 Cinema and Visual Culture**

Room Archway #1

Chair **Alison McKee**

**Alison McKee** (San José State University), “Remapping the Parker-Hulme Case: History, Narrative, and Visual Culture”

**Natalie Smith** (University of Otago), “Dressing Down Al Shaw’s Anxieties: The ‘Kiwi Bloke’ in Crisis in Roger Donaldson’s *Smash Palace*”

**Elaine Webster** (University of Otago), “Red Shoes in *The Red Shoes*: Costume and Archetype”

**Paola Voci** (University of Otago), “Browsing Audiences: From Street Posters to Video Posting”

### **F3 Amateur Film**

Room Archway #3

Chair **Simon Sigley**

**Stephanie Boyle** (Australian War Memorial), “SHOOT: An Alternative Perspective of Australian Soldiers in Vietnam”

**Roger Odin** (University of Paris III – Sorbonne-Nouvelle), “Amateur Films, Archives and Questions of Identity”

**Maija Howe** (University of New South Wales), “Imaging Film for the Cine-Illiterate: The Amateur and the Subject of Ontology”

**Kathy Dudding** (New Zealand Film Archive), “Tracing the Flaneuse: On Early Women Amateur Film Collections”

### **F5 Film and Media in Australia**

Room Quadrangle #1

Chair **TBD**

**Brett Nicholls** (University of Otago), “Contesting Islamophobia: *East West 101* and the Imperative of Liberal Tolerance in Australia”

**Deane Williams** (Monash University), “The Project of Australian Film History”

### **F2 French Cinema and History**

Room Archway #2

Chair **Ben McCann**

**Margaret Burrell** (University of Canterbury), “Anyone for a Grail?”

**Mary Wiles** (University of Canterbury), “From Historical Moment to Existential Myth: A *Fait Divers* in Jacques Rivette’s *Paris nous appartient*”

**Ben McCann** (University of Adelaide), “‘Lived in Sets’: Creating a Décor Strategy for French Cinema”

### **F4 Britain on Film**

Room Archway #4

Chair **Steven Allen**

**Geoff Kearsley** (University of Otago), “Winning by Losing: Portrayals of Masculine Inadequacy in British Cinema, 1950-1975”

**Steven Allen** (University of Winchester, UK), “Imaging/Imagining a History of Violent Britain”

**Vivien Silvey** (Australian National University), “*Children of Men*’s Documentary Style: History and Politics in Science Fiction”

### **F6 Workshop: Academic Publishing in the Current Market – From Novice to Experienced Scholar**

Room Quadrangle #4

Chair **Alistair Fox** (University of Otago)

Participants

- **Jayne Fagnoli** (Editor, Blackwell Publishing)
- **Wendy Harrex** (Publisher, Otago University Press)
- **Andrew Horton** (University of Oklahoma)
- **Mark Seymour** (University of Otago)
- **Richard Maltby** (Flinders University)
- **Kathleen McHugh** (University of California Los Angeles)

3.00-3.30 AFTERNOON TEA (Drama Rehearsal Room)

3.30-5.00 SESSION G

### **G1 Mapping Indigeneity**

Room Archway #1

Chair **Jane Mills**

**Janet Wilson** (University of Northampton), “Representations of Indigeneity in New Zealand and Australian Film: A Comparative Perspective”

**Jane Mills** (Australian Film, Television & Radio School), “First Nation Cinema: Hollywood’s Indigenous ‘Other’”

**Therese Davis** (Monash University), “Collaborative Moments: Indigenous and Non-Indigenous Creative Partnerships in Australian Film”

### **G2 Region and Cinema**

Room Archway #2

Chair **TBD**

**Simon Sigley** (Massey University), “Beyond the Middle Distance: Towards a History of Trans-Tasman Film Culture and Criticism”

**Olivia Macassey** (University of Auckland), “The Location of Referents: Double Time, Atemporality, and Colonial Heritage Cinema”

### **G3** Cityscapes and Utopias

Room Quadrangle #1

Chair **Claire Perkins**

**Alec Morgan** (Macquarie University), “Common Ground on a Distancing Planet: The City in Contemporary Non-Linear Narrative Feature Films”

**Claire Perkins** (Monash University), “Demonlover Dotcom: Revising Utopia and Science-fiction in the Films of Olivier Assayas”

**Sean Maher** (Queensland University of Technology), “Triple Helix: Film Noir, Neo Noir and Los Angeles – Imagining History and Remembering the Future in the Most Contemporary City”

### **G5** Rethinking Cinema History

Room Archway #4

Chair **Richard Maltby**

**Richard Maltby** (Flinders University), “What’s New in the New Cinema History?”

**Mike Walsh** (Flinders University), “The Bughouse versus the Octopus: Writing Australian Cinema History through Distributor/Exhibitor Relations”

**Deb Verhoeven** (RMIT University), “‘The Live Entertainment Far Exceeded the Shadows on the Sheet’: Re-thinking Philosophies of Cinema-going”

### **G7** Screening: Otago Cine-Club Experimental Film

Programme

Room Archway #3

A programme of short films, featuring the work of Arthur Richardson and Fred O’Neill.

Approximate running time is 80 minutes

### **G4** Issues in Contemporary Cinema I

Room Quadrangle #3

Chair **Radha O’Meara**

**Radha O’Meara** (University of Melbourne), “In the Absence of Mediation: Soderbergh’s Bubble”

**Sian Mitchell** (Monash University), “*There Is No ‘I’ in Team*: Collaborative Methods in the Films of Charlie Kaufman, Spike Jonze and Michel Gondry”

**Phil Betts** (Macquarie University), “Earning the Rent: The Strategic Release of Fox Searchlight’s *Waitress* and Hollywood’s Independent Cinema”

### **G6** German Cinema

Room Quadrangle #4

Chair **Andrew W. Hurley**

**Tyson Namow** (La Trobe University), “*Nosferatu*, Herzog and Images of History”

**Andrew Wright Hurley** (University of Technology, Sydney), “East German Blues: Musical Representations of Freedom in Leander Hausmann’s *Sonnenallee* (1999) and Michael Schorr’s *Schultze Gets the Blues* (2003)”

**Simon Ryan** (University of Otago), “The Fate of the Collective in Recent German Cinema”

5.10-6.30

**KEYNOTE ADDRESS** (Archway Lecture Theatre #4)

**Noa Steimatsky** “Neorealism’s Transitional Spaces: From Cinema to History”

Chair **Mark Seymour**

7.30

**CONFERENCE DINNER** (Plato Restaurant, 2 Birch Street, Dunedin)

Presentation of 2008 Research & Writing Awards and Achievement Awards

## Sunday, 30 November

8.30 am REGISTRATION (Drama Rehearsal Room)

9.00-10.30 SESSION H

### H1 Film and Art

Room Archway #1

Chair **Hilary Radner**

**Catherine Fowler** (University of Otago), "Introspective and Circumspective Histories of the Cinema in Contemporary Gallery Films"

**Danni Zuvela** (Griffith University), "Tracking the Light Machine: Colour Organs and the Performance of Projection in Australian Avant-Garde Film History"

**John Chrisstoffels** (Canterbury University), "The Art and Times of Early NZ Band Videos (1980-89)"

### H3 Issues in Documentary Cinema

Room Archway #3

Chair **Alistair Fox**

**Tom Brooking** (University of Otago), "Science to the Rescue: The 1954 'Pumicelands' Documentary"

**Belinda Smaill** (Monash University), "Female Subjectivity and the Pornography Documentary"

### H4 Cinema and Culture

Room Archway #4

Chair **Paola Voci**

**Faye Bendrups** (ANCLAS, Australian National University), "Screening Voices of Human Rights in Argentina"

**Julia Vassilieva** (Monash University), "In Search of 'New Otherness': Figuration of Kazakhstan in *Borat* and *Ulzhan*"

**Guillermo Anad** (Australian National University), "Tango and Cinema: Citing the 'Exotic' Argentine Condition"

10.30-11.00 MORNING TEA (Drama Rehearsal Room)

11.00-12.30 SESSION I

### I1 Within the German Orbit

Room Archway #1

Chair **Simon Ryan**

**Vicki Evans** (University of Otago), "Softening the Armoured Heart: Douglas Sirk's *The Tarnished Angels*"

**Margi MacMurdo-Reading** (University of Otago), "The Seeds of Boundlessness in World and Hollywood Cinema"

**Stephanie Cousineau** (University of Northern British Columbia), "Men First, Nazis Second? Nazis in German and Non-German Feature Films since 1989"

### I3 Post-Coloniality and Cultural Knowledge

Room Archway #3

Chair **Davinia Thornley**

**Vijay Devadas** (University of Otago), "Anand Patwardhan, Postcolonial State Power and South Asian Solidarity"

**Anne Barnes** (University of New South Wales), "The Implications of the Soundtrack in Australian Intercultural Gothic Cinema"

**Annabel Cooper** (University of Otago), "From *Utú* to *River Queen*: Remaking War Stories"

### I2 Issues in Contemporary Cinema II

Room Archway #2

Chair **Nicola Evans**

**Nicola Evans** (University of Wollongong), "From Backstage to Centre Stage: The Film Feature and the 'Making Of' Featurette"

**Craig Frost** (Monash University), "Re-gendering the Final Girl: Eli Roth's *Hostel*"

**John Finlay Kerr** (Australian National University), "*Be Kind Rewind*: Remaking Film and History"

### I4 Imagining Nationhood

Room Archway #4

Chair **Jane Landman**

**Donald Reid** (University of Otago), "Public Broadcasting in New Zealand: Creating a National Identity"

**David Hoskins** (University of Otago), "Confronting Grierson's New Zealand Heritage: Forgotten Footage and Found Culture"

**Jane Landman** (Victoria University, Melbourne), "Documentary Film and Governance in Colonial Transition"

12.30-1.30	LUNCH (Main Common Room, Ground Floor, University College)
1.30-2.15	<b>Closing PLENARY SESSION</b> (Archway Lecture Theatre #4) <b>Barbara Brookes</b> “Which Barrier was Broken? <i>Broken Barrier</i> (1952)” Chair <b>Hilary Radner</b>
2.30-4.30	<b>BIENNIAL GENERAL MEETING</b> (Mark Parker Seminar Room, Ground Floor, University College)