

## Industry of Prestige: SIECE IV. A Preliminary Program

<b>A Pre-conference Lecture (11:00, Friday 28 November)</b>	András Bálint Kovács (Eötvös Loránd University, Hungary)	Making of the Modernist Canon
<b>Welcome and Opening Remarks (13:45, Friday 28 November)</b>		
<b>Festival Prestige (14:00, Friday 28 November)</b> Chair: Šárka Gmitterková Respondent: Constantin Parvulescu	Oksana Bulgakowa (Johannes Gutenberg-Universität Mainz) Balázs Varga (Eötvös Loránd University, Hungary) Marcin Adamczak (Adam Mickiewicz University, Poland) Michał Pabiś-Orzeszyna (Łódź University, Poland)	Winners and Losers: The Moscow Festival and Its Canon Eyes on the Prize: Hungarian Films and the International Film Festival Circuit National film festival as the source of illusio for local cinema. The case of Gdynia Film Festival Fast cars and high art. The Camerimage festival and peripheral dialectics of prestige
<b>keynote 1 (16:30, Friday 28 November)</b> Chair: Balázs Varga	András Bálint Kovács (Eötvös Loránd University, Hungary)	"East-European Touch" and International Recognition in Hungarian Cinema. (How to Make an International Career in Hungarian Cinema?)
<b>Support and Branding Schemes (18:15, Friday 28 November)</b> Chair: Pavel Skopal Respondent: Balázs Varga	Jan Hanzlík (Charles University, Czech Republic) Eva Križková (Slovak Academy of Sciences) Mariana Ivanova (Miami University, USA)	Distinction and Authenticity in Film Tourism: The Case of Three Exhibitions for Cinderella Day-and-date Release in Slovakia: Creating a Brand or Destroying Cinemas? Financing Prestige Co-Productions: On the Tension between Film as Transnational Product and EU Film Funding Policies

<b>Professional Prestige (09:30, Saturday, 29 November)</b> Chair: Łukasz Biskupski Respondent: Marcin Adamczak	Jakub Mikurda (Film School Łódź, Poland)	Models of Training in Contemporary Polish Film Schools
	Jana Dudková (Slovak Academy of Sciences)	From Director to Producer as the Author of Slovak Cinema between 1989 and 2014
	Eva Pjajčíková & Petr Szczepanik (Masaryk University, Czech Republic)	“We Are Not HBO, We Are Television”: a Post-socialist Writers’ Room
	Juliane Scholz (University Leipzig, Poland)	Screenwriters, Dramaturges and Production Units in the Former GDR – A Historical Overview on a Complex and Anxious Relationship
<b>Keynote 2 (11:15, Saturday, 29 November)</b> Chair: Veronika Klusáková (Palacký University, Czech Republic)	Janet McCabe (Birkbeck, University of London)	Conversations on Quality TV: Issues of Producing Culture / Cultural Judgments / Institutional Prestige, a Transnational Dialogue from HBO to Public Service Broadcasting
<b>Canons, Cults and Awards (14:45, Saturday, 29 November)</b> Chair: Michał Pabiś-Orzeszyna Respondent: András Bálint Kovács	Zorka Varga (Cineteca of Bologna)	The Balázs Béla Studio and the Hungarian New Wave – The Melting Pot of Art and Freedom
	Grażyna Świętochowska (University of Gdańsk, Poland)	Oscar’s Effect, or Winner-Take-All? Strategy of Condescension as the Main Factor in Awarding Czech and Slovak Cinema in the 1960s
	Constantin Parvulescu (West University of Timisoara, Romania)	The Best Ever Made. How Film Critics Established the High-Brow Romanian Film Canon
	Jonathan Owen (University of Exeter / University of St Andrews, UK)	Para-Prestige: The Receptions of Walerian Borowczyk
<b>Business Practices and</b>	Pavel Skopal (Masaryk	... and They Lived Happily Ever After. Co-

<b>Transnational Strategies (17:00, Saturday, 29 November)</b> Chair: Jan Hanzlík Respondent: Juliane Scholz	University, Czech Republic)	productions and the Role of Partners' Trust (DEFA-Barrandov Fairy-tales in the 1970s and the 1980s as a Case Study)
	Šárka Gmitterková (Masaryk University, Czech Republic)	In Need of Young Talent. Stars, Starlets and the Czechoslovak Film Industry in 1930s
	Łukasz Biskupski (University of Social Sciences and Humanities SWPS in Warsaw, Poland)	In the shadow of empires. Business Strategies of Warsaw-based Film Company Sfinks before World War I