

Industry of Prestige: SIECE IV Program

Pre-conference Lecture (11:00 Friday 28 November)	András Bálint Kovács (Eötvös Loránd University, Hungary)	The Making of the Modernist Canon
Welcome and Opening Remarks (13:45)		
Festival Prestige (14:00) Chair: Šárka Gmitterková Respondent: Constantin Parvulescu	Oksana Bulgakowa (Johannes Gutenberg- Universität Mainz, Germany)	Winners and Losers: The Moscow Festival and Its Canon
	Balázs Varga (Eötvös Loránd University, Hungary)	Eyes on the Prize: Hungarian Films and the International Film Festival Circuit
	Marcin Adamczak (Adam Mickiewicz University, Poland)	The National Film Festival as source of Illusion for Local Cinema: The Case of the Gdynia Film Festival
	Michał Pabiś-Orzeszyna (Łódź Univrsity, Poland)	Fast Cars and High Art: The Camerimage Festival and Peripheral Dialectics of Prestige
Keynote 1 (16:30) Chair: Balázs Varga	András Bálint Kovács (Eötvös Loránd University, Hungary)	The “East-European Touch” and International Recognition in Hungarian Cinema: How to Make an International Career in Hungarian Cinema?
Support and Branding Schemes (18:15) Chair: Pavel Skopal Respondent: Balázs Varga	Jan Hanzlík (The University of Economics, Prague, Czech Republic)	Distinction and Authenticity in Film Tourism: The Case of Three Exhibitions for Cinderella
	Eva Križková (Slovak Academy of Sciences, Slovakia)	Day-and-date Release in Slovakia: Creating a Brand or Destroying Cinemas?
	Mariana Ivanova (Miami University, USA)	Financing Prestige Co-[productions: On the Tension between Film as Transnational Product and EU Film Funding Policies
Professional Prestige	Jakub Mikurda (Film School Łódź,	Models of Training in Contemporary Polish Film

(09:30 Saturday, 29 November) Chair: Łukasz Biskupski Respondent: Marcin Adamczak	Poland)	Schools
	Jana Dudková (Slovak Academy of Sciences, Slovakia)	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, Germany)	Screenwriters, Dramaturges and Production Units in the Former GDR: A Historical Overview on a Complex and Anxious Relationship
Keynote 2 (11:15) Chair: Jakub Korda (Palacký University, Czech Republic)	Janet McCabe (Birkbeck, University of London)	Conversations on Quality TV: A Transnational Dialogue from HBO to Public Service Broadcasting on Producing Culture
Canons, Cults, and Awards (14:45) Chair: Michał Pabiś-Orzeszyna Respondent: András Bálint Kovács	Zorka Varga (Cineteca of Bologna, Italy)	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? The 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
Business Practices and Transnational Strategies (17:00,) Chair: Jan Hanzlík	Pavel Skopal (Masaryk University, Czech Republic)	... and They Lived Happily Ever After: Co-productions and the Role of Partners’ Trust – sDEFA-Barrandov Fairy-tales in the 1970s and the 1980s, a Case Study)

Respondent: Juliane Scholz	Šárka Gmitterková (Masaryk University, Czech Republic)	In Need of Young Talent: Stars, Starlets, and the Czechoslovak Film Industry in the 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