

# Programme of the 11th Lübeck Film Studies Colloquium

Willy Brandt Haus, Königstraße 21, Lübeck

Friday 8 and Saturday 9 November 2024

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## **Friday 8 November (14.00-18.00)**

### **14.00 Welcome and Introduction**

Anders Marklund (Lund University), with Thomas Hailer (Nordic Film Days: Artistic Director)

### **14.15 Film festival reporting with students: An interim assessment of an applied workshop**

Chair and discussion: Tobias Hochscherf (Kiel University of Applied Sciences)

### **14.45 Break**

### **15:00 - 16.30 Entangled research – interdisciplinary and transnational perspectives**

Chair: Thomas Weber (Hamburg University)

Kimmo Laine (Turku University)

#### **The International Film Chamber, raw film stock and transnational research**

Per Vesterlund (University of Gävle and Uppsala University)

#### **Transgressive televisual narration in Sweden anno 1970: *Följetong i X kapitel. Spela med fem i ett radhus* [Feuilleton in X chapters: Play with five in a terraced house]**

Alice A. Salamena / Stephan Michael Schröder (Universität zu Köln)

#### **Continuities and discontinuities in fandom in the 1910s – Two Brief Case Studies**

### **16.30 Break**

### **17.00 Panel Discussion: The Lübeck Film Studies Colloquium, 2025-2030**

Chair: Tobias Hochscherf (Kiel University of Applied Sciences and University of Flensburg)

Anne Schultka (Nordic Film Days: Director of Lübeck Meetings) and Anders Marklund (Lund University)

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## **Saturday 9 November (9.00-12.30)**

**9.00 Welcome and Introduction**

**Programming, viewing, discussing and writing about film and art**

Chair, introduction and discussion: Anders Marklund (Lund University)

Jörg Schöning (Nordic Film Days: Retrospective Programmer)

**Perspectives on the retrospective 2025: Art and artists on film**

Anders Marklund (Lund University)

**Approaches to art and film**

9.50 Break

**10.15 Glocalized streaming film and television**

Chair, introduction and discussion: Joel Frykholm (Stockholm University)

Joel Frykholm (Stockholm University)

**“Doesn’t even deserve a place in the straight-to-DVD section of a bargain bin at a soon-to-be-closed discount movie store”? Quality, cultural value, and Swedish straight-to-streaming films**

Anders Marklund (Lund University)

**Gizem & Anarchy: Intersecting identities in contemporary Swedish-Global television productions**

11.30 Break

**11.45 Concluding discussions. Plans, projects, initiatives and invitations**

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## Friday

### **Film festival reporting with students: An interim assessment of an applied workshop**

Tobias Hochscherf and students from Kiel University of Applied Sciences

Kiel University of Applied Sciences (KUAS) offers both research-led and practical modules. In the past, it was mainly research-active students who took advantage of the diverse offerings of the Nordic Film Days. This year, for the first time, there is also an applied workshop, which in principle could also be of interest to students from other universities. Around 20 students from various faculties (bachelor and master level) provide media coverage of the Nordic Film Days in Lübeck from the opening to the closing ceremony. Officially accredited, they produce their own formats, conduct interviews and live broadcasts, and report on topics that are of interest to both filmmakers and the festival audience. The workshop is open to all students, no previous knowledge is required; all participants need to bring with them is an interest in international films. During the colloquium some participants talk about their experiences and show some of their material as an example of an applied science approach to Nordic film culture.

**Tobias Hochscherf** is professor for audiovisual media at Kiel University of Applied Sciences and the University of Flensburg in Germany. His research interests include media history and transnational media cultures. Hochscherf is the author of *The Continental Connection: German-speaking Émigrés and British Cinema, 1927–1949* and *Beyond the Boundaries: Contemporary Danish Television Drama*. He is Associate Editor of the *Historical Journal of Film, Radio and Television*, the *Journal of Popular Television* and the *Journal of Scandinavian Cinema*.

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### **Panel: Entangled research – interdisciplinary and transnational perspectives**

Chair: Thomas Weber (University of Hamburg)

This panel includes three presentations – each exploring its own materials, contexts and perspectives worthy of discussion – with the ambition to make visible how Nordic film research, traditionally rather nationally grounded, may also benefit from broader interdisciplinary and transnational conversations.

**Thomas Weber** is Professor for media studies at the University of Hamburg. He was one of the leaders of the DFG-project “History of the German documentary film after 1945” and leads several other projects in the field of documentary film. His books include: *Webdokumentationen 2021*; *Medienkulturen des Dokumentarischen 2017* (ed. with Carsten Heinze) and *Mediale Transformationen des Holocausts 2013* (ed. with Ursula von Keitz).

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## **The International Film Chamber, raw film stock and transnational research**

Kimmo Laine (University of Turku)

The import of Hollywood films became a highly charged political issue across Europe during WWII, as the German-led International Film Chamber IFK aimed to expand German cultural influence and control over the European film economy, at the expense of American films. Finnish film industry, for example, was divided into two quarrelsome camps, one in favor of the import of Hollywood films, the other against it. I suggest that this 'Film Dispute' can be approached from both ideological and materialist perspectives, the former concerning political and cultural relations with Nazi-Germany and the latter concerning the availability of raw film stock. Furthermore, I will discuss the need for a transnational perspective on both issues.

**Kimmo Laine** is University Lecturer in Media Studies at the University of Turku. He is a film historian with a special interest in Finnish and Nordic cinemas. He has authored, for example, *Finnish Film Studios* (Edinburgh UP 2023), and is the head of two ongoing research projects: "The Intersecting Histories of Film and Television" and "The Ecological History of Finnish Cinema".

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## **Transgressive televisual narration in Sweden anno 1970: *Följetong i X kapitel. Spela med fem i ett radhus* [Feuilleton in X chapters: Play with five in a terraced house]**

Per Vesterlund

The mini-series *Följetong i X kapitel*, produced by Swedish public service television in 1970, is an early example of interactive TV fiction. With characters constructed by writers Max Lundgren and Bo Sköld, the audience was invited to continue the story in an undefined number of episodes, written simultaneously with both the airing and the shooting of the series. The project can ideologically be connected to contemporary aesthetic and political ideas in theatre dealing with participating audiences, and thus turning passive spectators into active ones. It can also relate to ideas on public service broadcasting and citizenship. These transgressions between audience, writer and society are paralleled genre wise – the series appear as a hybridization of situation comedy, soap opera and social realism, respectively – and in content, with traditional norms of family life constantly challenged throughout the seven episodes.

**Per Vesterlund** is a Senior lecturer in Media Studies at University of Gävle and a Researcher in Cinema Studies at Uppsala University. Research topics include social issues in Swedish TV-drama, audio-visual representations of the welfare state and Swedish film and media policy. Recent publications: "Uses of Vulnerability: Two Eras of Social Commitment in Swedish TV Drama?" (ed. Dancus, Hyvönen & Karlsson, 2020).

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## **Continuities and Discontinuities in Fandom in the 1910s – Two Brief Case Studies**

Alice Alessandra Salamena and Stephan Michael Schröder (University of Köln)

In the context of our project »Fan mail to Danish film stars in the 1910: Exploring the agency and practices of early film fans«, the talk will deal with the question of continuity and discontinuity between pre-cinema fandom practices and the emerging film fandom practices in the 1910s. Practices considered typical of film fandom such as asking for autographs, putting up pictures, reading up on stars and their private lives in magazines, sending gifts, etc. were in fact far from new. But are there nevertheless significant differences between the practices of pre-cinema fandom and film fandom – and how might they be explained?

**Alice Alessandra Salamena** and **Stephan Michael Schröder** are currently working on a research project entitled "Fan mail to Danish film stars in the 1910s: Exploring the agency and practices of early film fans". Alice is a master student of Comparative Literature and Scandinavian Studies, Stephan a professor of Scandinavian Studies. Both even contributed with a joint essay to the anthology *A Common Film Culture? Perspectives on Danish and German Silent Cinema, 1910–1930* (Edinburgh University Press, upcoming), which summarizes the results of the eponymous Danish-German project (2019–22).

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## **Panel Discussion: The Lübeck Film Studies Colloquium, 2025-2030**

Chair: Tobias Hochscherf (Kiel University of Applied Sciences and University of Flensburg)

Anne Schultka (Nordic Film Days: Director of Lübeck Meetings) and Anders Marklund (Lund University)

This panel invites to a conversation about The Lübeck Film Studies Colloquium and welcomes ideas about the colloquium's present and future role as a welcoming and stimulating space for communicating and forwarding film studies research within a film festival context.

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## Saturday

### **Programming, viewing, discussing and writing about film and art**

Chair, introduction and discussion: Anders Marklund (Lund University)

This panel will present and discuss the interrelations between film and art – ranging from how filmmakers have found inspiration in art and used it in their films, to biopics about celebrated artists – but will also foreground how different fora may productively interact with another to explore the relations between film and art; film screenings within a festival and its dependence on archiving practices, academic conversations and collaborations within a colloquium context, and ways of communicating research in articles.

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### **Perspectives on the retrospective 2025: Art and artists on film**

Jörg Schöning (Nordic Film Days: Retrospective Programmer)

Opening remarks from the perspective of creating a retrospective film series.

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### **Approaches to art and film**

Anders Marklund (Lund University)

Opening remarks on select historical interrelations between film and art, and on academic approaches to film and art.

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### **Glocalized streaming film and television**

Chair, introduction and discussion: Joel Frykholm (Stockholm University)

The breakthrough of streaming is widely held to be a key factor in the ongoing transformation of screen culture and redefinition of conditions of production, circulation, and consumption of film and television. But how are Scandinavian film industries and film and television cultures specifically responding and adapting? This panel invites the colloquium delegates to engage in an exploratory and open discussion of this topic, e.g. as related to technological issues, regulation and film policy, production cultures, audiences and critical reception, and regimes of cultural value. Against a general background, and in dialog with two brief presentations of case studies of glocalized streaming of film and TV in Sweden, the aim of the panel is to identify key questions and promising paths of inquiry for the future study of streaming and Scandinavian film and television culture.

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## **“Doesn’t even deserve a place in the straight-to-DVD section of a bargain bin at a soon-to-be-closed discount movie store”? Quality, cultural value, and Swedish straight-to-streaming films**

Joel Frykholm (Stockholm University)

This presentation offers a mapping of Swedish straight-to-streaming films in the period 2020–2024, with a particular focus on the location of these productions in an economy of cultural prestige and in relation to discourses on quality and cultural value in a Swedish context. Straight-to-video/DVD productions have historically been defined by their utter lack of cultural esteem—rarely touched by serious film critics, invisible at award shows and such, and securely confined to the shadow economies of cinema. To what extent does the same hold true for Swedish straight-to-streaming films? What other regimes of value are emerging in connection with these films? Is the bypassing of a theatrical release in these cases compatible with the official/hegemonic notion of “quality” that defines the national film policy? Do some of them resonate with certain streamers’ (most notably Netflix’s) ambition to invest in high-prestige films that can compete at Cannes and the Oscars? These are some of the questions that this (highly tentative) presentation will address.

**Joel Frykholm** is Associate Professor of Cinema Studies at Stockholm University.

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## **Gizem & Anarchy: Intersecting identities in contemporary Swedish-Global television productions**

Anders Marklund (Lund university)

This presentation aims to open a conversation on the evolving landscape of television industries in an era of digital platforms and international collaborations, using four TV productions featuring Swedish actress Gizem Erdogan as points of departure. Spanning various genres and themes, as well as different production and distribution contexts, these productions will facilitate a discussion of how Swedish (and other small nation) TV content is crafted to appeal locally and/or globally, and, on a more concrete level, how gendered, religious, ethnic and class-coded identities are shaped to fit cultural narratives governed by both local and global market demands.

**Anders Marklund** is a senior lecturer in Film Studies at Lund University.

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