**Screening Censorship Conference:**  
*New Histories, Perspectives, and Theories on Film and Screen Censorship*  
Ghent/Brussels, 16-17 October, 2020  
Organized by: Daniel Biltereyst (Ghent U, Belgium) & Ernest Mathijs (U of British Columbia, Canada)

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**FINAL PROGRAM**

Day 1, Friday 16 October 2020  
Academic keynote: Professor Richard Maltby  
Professional keynote: Manuel Mozos & Margarida Sousa

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| 09.15 – 10.00 CET | **Keynote 1 + Q&A by Professor Richard Maltby, “Forestalling Controversy”: The Avoidance of Censorship**  
Richard Maltby is Executive Dean of the Faculty of Education, Humanities and Law in addition to being Matthew Flinders Distinguished Professor of Screen Studies, Australia. He is currently working on a history of regulation and the politics of Hollywood in the 1920s and 1930s and will present his new book *Decoding the Movies.* |
| 10.30 – 12.00 CET | **Panel 1: Authors, critics and censors**  
- Maria Chalkou (Panteion University) - *Film narratives on the margins of law and society: Nikos Koundouros’s censored films of the 1950s*  
- Penelope Petsini (Panteion University) - "Down with censorship?: The pretext of "appeasing political passions" as a censorial practice in Post-Dictatorship Greece (1974-1981)"  
- Daniel Morgan (Université Sorbonne Nouvelle) - *Critical censors, censorious critics, and notions of quality in post-war French cinema*  
- Viola Rühse (Danube University Krems) - Wolfgang Petzet’s pamphlet *Verbotene Filme [Banned films]* and the censorship debate at the end of the Weimar Republic |
| 13.00 – 14.50 CET | **Panel 2: Italy**  
- Maria Giusti (IMT, School of for advanced studies of Lucca) – *Scissors for images: movie cuts and the Italian legislation on film censorship and classification*  
- Mauro Giori (University of Milan) & Tomaso Subini (University of Milan) - *A quantitative analysis of Italian film censorship after World War II*  
- Karol Jóźwiak (University of Lodz) - "Maccartismo italiano": Italian censorship in the communist and soviet press of the 1950s. |
| 14.30 – 15.45 CET | **Panel 3: Turkey**  
- Guldeniz Kibris (Leiden University) - *Censoring the Nation: Censorship of Turkish Cinema in the Shadow of the Cold War*  
- İlke Şanlıer Yüksel (Çukurova University) and Aydin Çâm (Çukurova University) - *Historicizing the censor: An entangled historical discussion on different epochs of institutional censorship in Turkey*  
- Ece Vitrinel (Galatasaray University) - *Can piracy be a response to censorship? Turkish film industry’s self-reflection through street vendors*  
- Dürdane Merve Tarlabölen Solmaz (Çukurova University) – *A reflexive account on censoring: Film censorship practices on television in Turkey* |
**Panel 4: Latin America**
- Karina Aveyard & Karol Valderrama Burgos (University of East Anglia) - *Hopes and fears of transformation: FOCINE and film censorship in Colombia*
- Jorge Iturriaga (P. Universidad Catolica) - *Film censorship in the first year of Chilean military dictatorship, 1974*
- Fernando Ramirez Llorens (Universidad de Chile) - *The emergence of the abolitionism of film censorship in Argentina, 1978-1983*

**Keynote 2 & Q&A: Manuel Mozos and Margarida Sousa,**

*Portuguese banned images from 1945 to 1974: an archive approach*


**Day 2, Saturday 17 October 2020**

**Keynote 3 + Q&A by Professor Linda Williams, What is a Hard Core?**

[presented by Damon R. Young]


Damon R. Young is Associate Professor of French and Film & Media at the University of California, Berkeley, USA.

**Panel 5: Rating, circulation and regulation**
- Julian Petley (Brunel University London) - *The Limits of the Permissible in the UK*
- Mark McKenna (Staffordshire University) - *Don’t be afraid, it’s only business*
- Elisabeth Staksrud (University of Oslo) & Marita Eriksen Haugland (University of Oslo) - *Sex, drugs, violence and “intense driving” - Examining the differences in film age rating practices and rationales in Denmark, France, Japan, Norway, and the UK.*
- Ben Strassfeld (Queens College) - *Indecent Detroit: Censorship Across Media in the Motor City*

**Panel 6: Poland**
- Emil Sowiński (University of Lodz) - *State censorship and its role in the production and distribution of debut films produced by Irzykowski Film Studio in the late People’s Republic of Poland.*
Panel 7: India

- Omen Achom (English and Foreign Languages University, Hyderabad) - *The Influence of Insurgent Groups in Film Censorship and Policy and in Manipur*
- C. Amaldas (English and Foreign Languages University, Hyderabad) – *Outrages being Sellable Entities? A Look at Film Censorship Controversies in Neoliberal India*
- Ipsita Sahu (Jawaharlal Nehru University) - *Narratives of Conflict: Film Culture, Censorship and Political Dictatorship in 1970s India*

Panel 8: Canada

- Michael Marlatt (York University) - *Splicing Back Against the Censors: Digitizing the Discarded Ontario Board of Censors Card Catalogue Collection*
- Daniel Sacco (Yorkville University) - “*The Ontario Censors meet The New French Extremity*
- Jonathan Petrychyn (University of Waterloo) - *The Censor Board Strikes Back! The 1984 International Conference of Film Regulators and the Transnational Distribution of Classification Systems*

Keynote 4 & Q&A by Rachel Talalay, *Tank Girl*, or 25 years of filmmaking under pressure: does it count as censorship?


Farewell talk and Q&A, moderated by Daniel Biltereyst and Ernest Mathijs