

Speaker/Presenter	Title	Abstract	Bio
Benz, Stefanie		<p>Enjoy a screening of original 9.5mm Pathé stencil colour and tinted film prints dating from the 1920's, projected on a 9.5mm film projector with live musical accompaniment. There will be a chance to take a closer look at the films on the archivist bench and see a demonstration of a 1920's hand cranked Pathé Baby projector.</p>	<p>Rosie is a curator of fiction film at the BFI National Archive, with a focus on contemporary British cinema, and a PhD student at the University of Bristol, researching the History and Culture of 9.5mm Private Film Collecting in Britain. She has a BA (hons) in Costume for the Stage and Screen and an MA in European Cinema Studies. She is a graduate of the L. Jeffrey Selznick School of Film Preservation in Rochester, NY, USA, and joined the BFI as an audiovisual archivist in 2018. Rosie previously worked as assistant curator and a board director at Afrika Eye Film Festival, and assistant curator at the Slapstick Festival. She is a steering group member of Watershed's Cinema Rediscovered, and a co-founder the Bristol-based silent film organisation Southwest Silents. Her interests include the history of British cinema, small gauge film, silent westerns, film projection, and film collectors'</p>
Prof. Dr. Brignell, Jonathan	Colour Television in Britain: Anxieties, Challenges and Achievements	<p>Colour television broadcasting was launched in Britain in 1967, first on the BBC2 channel and then in 1969 on the more popular and accessible BBC1 and ITV channels. This talk will begin by explaining and commenting on the extensive technical and institutional preparations for colour made by engineers and managers. These preparations were strongly affected by the aesthetic and cultural attitudes towards colour of both the BBC and its competitor ITV, as was the early implementation of colour in programmes. In its early colour broadcasts the BBC sought to use colour in a restrained "British" way, to contrast with the perceived excesses of US colour TV. The independent commercial ITV broadcasters were keen to use colour to make more attractive and effective advertising commercials as well as programmes, and resented BBC's opportunity to broadcast in colour first. At the end of the 1960s colour was a featured attraction in drama and entertainment, and gradually became the norm across the range of programme genres. In this talk I shall refer to a wide variety of examples of colour TV broadcasting by BBC and ITV from 1967-1971. Primarily I will discuss drama and entertainment programmes, but also the role of colour in TV advertising and sports coverage. I will contextualise the cultural significance of colour TV by referring to associated promotional discourses that shaped how the promise and reality of colour television was understood by audiences.</p>	<p>Jonathan Bignell is Professor of Television and Film at the University of Reading. He works primarily on television history and the methodologies of television, film and media analysis, using archival sources alongside the detailed study of audiovisual form and style. He is a Series Editor of Manchester University Press's "Moments in Television" books about the aesthetics of landmark TV dramas, and his academic articles include contributions to the journals Adaptation, Critical Studies in Television, the Historical Journal of Film, Radio and Television, Media History and Screen.</p>

Chatterjee, Sreya	History of Colorization	<p>The history of film colorization reflects evolving tensions between technological innovation and artistic preservation. Emerging in the 1970s as a means to electronically add color to the digitization of black-and-white films, colorization allowed studios to revive and monetize classics for a modern audience. Pioneers like Wilson Markle, who first applied colorization to NASA's Apollo footage, set the stage for broader commercial applications in the 1980s, with media moguls like Ted Turner leading large-scale efforts to colorize film libraries. Proponents argued that colorization made films more accessible and visually appealing to new generations, while extending copyright lifespans for studios. However, the practice sparked widespread debate within the industry. Film preservationists, directors, and institutions in the USA opposed colorization, viewing it as a distortion of artistic vision and a threat to film heritage. This opposition culminated in the 1988 National Film Preservation Act, mandating disclaimers on colorized versions of select films to distinguish them from their original forms. Although public interest in colorization waned by the mid-1990s, the discourse it generated remains pertinent. With advancements in AI-driven "restoration", the colorization debate continues to shape ethical and technical considerations in film preservation, balancing historical authenticity with modern viewer expectations.</p>	<p>Sreya Chatterjee completed her Postgraduate Diploma (2006-2010) in Film Editing from the Film and Television Institute of India, Pune, India. Subsequently, she worked as director and editor for about a decade on various national and international projects, with collaborators such as BBC, New York, Al Jazeera et al. Nevertheless, her intrigue with the analogue materiality of films persisted, prompting her to pursue an MA (2020-2022) in Conservation and Restoration, focusing on Audiovisual and Photographic Heritage at the University of Applied Sciences (HTW), Berlin. She is currently employed there as a scientific researcher and teaching assistant, while also pursuing a doctoral degree at Martin Luther University, Halle-Wittenberg. Her research interests encompass chemical-analytical investigations into the materiality of audiovisual heritage; particularly in relation to historical film colour processes and their digitisation methodologies; the interpretation of ethics in the evolving field of film restoration; and intercultural, sustainable and inclusive approaches to audiovisual archiving.</p>
Dixon, Bryony			
Prof. Dr. Dootson, Kirsty	Television Black, Television White: Race, Migration, and the BBC's "Colour Problem"	<p>This talk considers how the BBC's conversion from monochrome to colour television broadcasting in the 1960s intervened in debates about Commonwealth migration and British racial identity through the charged categories of black and white, and colour. It takes up what were problematically framed as two related 'colour problems' in the 1960s: Colour—as a synonym for racial difference and Commonwealth migration—was routinely expressed as a 'problem' by the popular media in the post-war period, while for the BBC, the technological challenges of broadcasting simultaneously in colour and monochrome made stabilising and regulating flesh tones particularly difficult, placing skin colour and racial difference at the very heart of the BBC's own 'colour problem'. In this talk I explore how the BBC's attempts to resolve these technological issues intersected with larger ideological and political debates about migration, when these shared discourses about the integration and regulation of colour made television a space for dramatizing the fraught negotiations between black and white and colour.</p>	<p>Kirsty Sinclair Dootson is a Lecturer in Film and Media at UCL specialising in the material history of colour media, with particular interests in the global history of Technicolor cinema and the intersections between colour-as-hue and colour-as-race. Her first book <i>The Rainbow's Gravity</i> (2023) examined how colour transformed the way Britain saw itself and its empire across the nineteenth and twentieth centuries, winning the BAFTSS First Book Award. Her co-authored article with Zhaoyu Zhu on Technicolor in China won the Katherine Singer Kovács essay award and the Screen Biennial Prize. She currently co-convenes the Bombay Film Colour Network with Professor Ranjani Mazumdar and has recently co-authored an essay with Siobhan Angus on the use of the rare earth metal Europium in the manufacture of colour televisions.</p>
Fuller, Mark	Bristol Walking Tour	<p>Walk - Join local cinema enthusiast Mark Fuller on an illustrated walking tour of Bristol's cinema history; starting at Bristol's oldest active cinema, The Everyman, Whiteladies Road, and ending at The Watershed, learn about some of the Bristolian people and places that contributed to film and TV history, locally and globally. 10.00am to 12.30am Monday, free entry, downhill/flat terrain but wear "Sensible Shoes". Just email markefuller63@gmail.com with Cinema Tour as the subject heading to register, or for further enquiries. Max 20, first come, first served.</p>	

		<p>Screening - An extremely rare opportunity to see two of Michael Powell's relatively unknown late works on the big screen.</p> <p>Bluebeard's Castle/Herzog Blaubarts Burg (1963)</p> <p>This adaptation of Bartok's short opera was made by Powell for German TV in 1963, the result of an invitation from his old collaborator, Art Director Hein Heckroth. Filmed in a bare TV studio for very little money, they used the constraints of the situation as a positive, delivering a sung horror film with a dazzling colour palette that Mario Bava would have envied. 62mins.</p> <p>plus, The Sorcerer's Apprentice (1955)</p> <p>Powell's previous film for German TV was this ballet short, Goethe's tale set to music by Walter Braunfels. Using a technical team from Powell's peak - cinematographer Chris Challis, cameraman Freddie Francis, editor Reg Mills and of course Hein Heckroth - this was the first ballet film shot in Cinemascope. 13mins</p> <p>Both films shown in their new 4K restorations conducted by the BFI.</p> <p>Introduced by Powell and Pressburger enthusiast Mark Fuller.</p>	
Prof. Jackson, Rich	Who was Ken Freeman? Memories from the dawn of the British Colour TV and Video		
Jackson, Vicky	Colour in Film - Coronation Street	Abstract and bio to follow	
Dr. Jung, Michael	Hans Hass – The Undersea Eye of Science	<p>Hans Hass (1919-2013) is an internationally recognized pioneer of marine research and underwater filming. His aim was to bring the underwater world closer to the viewer and to inspire enthusiasm for this habitat. He also wanted scientists to overcome their fear of the unknown and explore this new world in situ. In his lecture, Dr. Michael Jung describes the cinematic work of Hans Hass and places it in its contemporary context. The Technicolor-film "Under the Caribbean" (1954) plays a particularly important role. In addition to many innovative technical aspects, this film has a bridging function with regard to environmental protection. It represents the link between the first generation of underwater films, a turning point, in which the sea is seen as an object for violent conquest and economic, colonial exploitation, and a new generation with a different perspective. The focus here is on raising awareness of the importance of the sea for humanity. "Under the Caribbean" provides initial food for thought on the need to protect the environment and the sea. Hans Hass promoted a better understanding of the processes in the sea and showed, that the oceans are not empty spaces, but full of life, and that they are of great importance for the future of our planet.</p>	<p>Dr. Michael W. Jung is a historian who specializes in the history of technology and economics. He has been studying the history of scientific diving and underwater film for many years. He has published several books and scientific articles on this subject. His research and publications were awarded a literary prize in England in 1999 and a science prize in Poland in 2016. He teaches at the Institute of History at Saarland University.</p>
Mestdagh, Bruno	Digilab in action: Color Film Restoration in the Digital Age at CINEMATEK	<p>CINEMATEK, the Royal Belgian Film Archive, holds one of the most diverse film collections in the world, balancing artistic expression, entertainment, and scientific research with historical and social significance. As outlined in the 1965 Royal Decree, CINEMATEK's mission includes preserving films, collecting cinema-related documentation, and promoting film culture through screenings, exhibitions, and educational initiatives. A key part of this mission is film restoration, with a strong focus on maintaining the historical integrity of the works. Since 2010, film projection has undergone a major transition, shifting from traditional 35mm film to digital formats like the Digital Cinema Package (DCP). This change has made large portions of audiovisual heritage inaccessible in their original form. To address this challenge, CINEMATEK established Digilab in 2010, a dedicated technical facility focused on converting film into high-quality digital copies for modern projection. By 2013, Digilab had evolved into a full-scale restoration lab, continuing CINEMATEK's leading role in preserving cinematic heritage. This presentation will showcase CINEMATEK's approach to digitizing and preserving Belgian film heritage, illustrating the process through specific examples of color film digitization. It highlights the ongoing efforts to safeguard historical films while adapting to contemporary digital standards, ensuring their accessibility for future generations.</p>	<p>Bruno Mestdagh has been employed at the Cinémathèque royale de Belgique - CINEMATEK since 1987, currently serving as the coordinator of the digital film collection. In this role, he oversees the coordination and selection of film elements for restoration and digitization. He has actively participated in various European projects aimed at facilitating access to digitized historical films from archives across Europe. Additionally, he curates classic and silent films in Bruges, his hometown.</p>

Millard, Kathryn	Intro to THE GREAT BARRIER REEF (recorded), Dropbox Link: https://www.dropbox.com/scl/ff/u0swfwfsj83ux1grdvv78/MillardIntro		She is Emeritus Professor in Screen and Creative Arts at Macquarie University, Sydney. Kathryn is currently making a documentary on the modernist Australian painter Grace Cossington Smith.
Dr. Poynton, Charles	Maintaining the Aesthetics of Film in a Digital World	Historically, the cinema viewing experience was quite consistent: cinema theatres could easily be made sufficiently dark to achieve a decent contrast ratio, and the spectral properties of projector light sources were benign. All of the remaining colour properties were carried in the film itself. In modern times, there is a wide diversity of display technologies and display conditions, and consequently there is potentially a large variation in image characteristics. How can the aesthetics of original presentations be established and maintained? In this talk, Charles Poynton will outline two important issues: the mastering, distribution, and interpretation of image metadata; and the philosophical considerations of what is considered to be authentic or faithful display. I	Independent researcher, Toronto
Prof. Dr. Ruedel, Ulrich			
Prof. Dr. Street, Sarah	Crafting Colour Design in long form Television: Ryan Murphy's colour aesthetics in Ratched (Netflix, 2020)	Ratched is a 2020 Netflix series, a psychological thriller created by Evan Romansky and developed by Ryan Murphy. Sarah Paulson plays nurse Mildred Ratched in a drama that depicts the life of the fictional character prior to the events portrayed in the famous 1962 novel and film One Flew Over the Cuckoo's Nest. My paper will discuss the role of colour in the series, drawing on debates about 'cinematic' television, and the contribution of colour to that much-debated theme in television studies. Drawing on key examples, the series develops an aesthetic sensibility which suggest a more nuanced understanding of how colour is used across television narratives, especially in long-running, serial form. I argue that a 'new colour-consciousness' is evident in contemporary televisual forms, as the series draws on a wealth of intertextual and intermedial referents, involving production design, cinematography and photojournalism. In particular, and what Ratched emphasises, is how colour establishes extensive associations during the series, enabling a play with aesthetic experimentation and delight which is in many ways 'spectacularly chromatic'.	Sarah Street is Professor of Film at the University of Bristol, UK. She is the author of Colour Films in Britain: The Negotiation of Innovation, 1900-55 (2012) and co-author of Colour Films in Britain: The Eastmancolor Revolution (with Keith M. Johnston, Paul Friith and Carolyn Rickards, 2021) and Chromatic Modernity (with Joshua Yumibe, 2019). Her latest book is Pinewood: Anatomy of a Film Studio in Post-war Britain (2024).
Taylor, Rosie	Pathé Brings Colour to the Home Movies	Enjoy a screening of original 9.5mm Pathé stencil colour and tinted film prints dating from the 1920's, projected on a 9.5mm film projector with live musical accompaniment. There will be a chance to take a closer look at the films on the archivist bench and see a demonstration of a 1920's hand cranked Pathé Baby projector.	Rosie is a curator of fiction film at the BFI National Archive, with a focus on contemporary British cinema, and a PhD student at the University of Bristol, researching the "History and Culture of 9.5mm Private Film Collecting in Britain". She has a BA (hons) in Costume for the Stage and Screen and an MA in European Cinema Studies. She is a graduate of the L. Jeffrey Selznick School of Film Preservation in Rochester, NY, USA, and joined the BFI as an audiovisual archivist in 2018. Rosie previously worked as assistant curator and a board director at Afrika Eye Film Festival, and assistant curator at the Slapstick Festival. She is a steering group member of Watershed's Cinema Rediscovered, and a co-founder the Bristol-based silent film organisation Southwest Silents. Her interests include the history of British cinema, small gauge film, silent westerns, film projection, and film collectors

Prof. Dr. Thompson, Kirsten Moana	The Wonderful World of Color: Ludwig Von Drake and Disney's Color Promotion with RCA and NBC	Sponsored animation has been an important, yet underexamined part of the Disney studio's history, since Walt Disney first began designing advertising for the Kansas City Slide Company in the twenties. Yet understanding sponsorship only as a financial support for theatrical entertainment dismisses the ways in which theatrical entertainment also supported animated advertising, while sponsorship helped innovate and animate design. Sponsored and promotional animation was fundamental to Disney's business innovations and deeply interwoven with its creative content, and further, that the studio's intermedial marketing and promotion of its shorts, features, television shows and entertainment park were the synergistic harbinger of the later entertainment corporation the Disney studio would become. After surveying Disney's long history of commercial sponsorship, I will turn to Disney's first new recurring character, created especially for television in 1961, Ludwig Von Drake. In assessing the ways in which the Disney studio has used the eccentric Austrian Professor-duck to market and promote its technological innovations in color over several decades through its television shows (The Wonderful World of Color), theme park entertainment and distribution channels, I hope to demonstrate the ways in which animated entertainment in color could also be understood as forms of sponsored cinema, in educating, informing and persuading us.	Kirsten Moana Thompson is Professor and Chair of the Film and Media Department at Seattle University, where she teaches and researches sponsored animation, animated color, and Pacific studies. She is the co-editor of the award-winning Animation and Advertising (co-ed. M. Cook, Palgrave, 2019), the first book to examine animation and advertising. She has also published Apocalyptic Dread: American Cinema at the Turn of the Millennium (SUNY, 2007); Crime Films: Investigating the Scene (Wallflower: 2007) and Perspectives on German Cinema (GK Hall: NY, 1996), and is currently working on two new books, Animated America: Intermedial Promotion, from Times Square to Walt Disney, and Color, Visual Culture and American Cel Animation.
Dr. Trumpy, Giorgio	New Frontiers in Film Color Restoration	Giorgio shall share the abstract soon.	Associate Professor at the Norwegian University of Science and Technology (https://www.ntnu.edu/colourlab#/view/about) and founding member of Scan2Screen GmbH (scan2screen.com). Imaging Scientist dedicated to Cultural Heritage with solid experience in bridging the gap between art and science. Fields of expertise span from optics to spectroscopy, from colorimetry to image processing, from heritage conservation to visual arts.
Webb, Kieron			Kieron Webb is Head of Conservation at the BFI National Archive, leading the film and research laboratories. He has worked on the restoration of the first films of Chaplin and Hitchcock, as well as I know where I'm going! (1945) and the digital release of Napoleon (1927). He is a member of FIAF's Technical Commission.
Weir, Doug		<p>More and more, analog (colour) film heritage is seen in remastered digital form in cinema (DCP) and through physical carriers for home viewing/home theater (Blu-ray), offering novel opportunities for more authentic colour rendition as much as raising valid concerns due to the inherent properties and different nature of digital media and displays.</p> <p>This panel will discuss these issues, including factors such as analog source selection, audience expectations and perception, resolution issues etc. Examples include THE OPEN ROAD, WATERSHIP DOWN, BBC GHOST STORIES and DANCE CRAZE, thus covering two-color additive silent film, feature animation, 16mm television and Super 35 – 70mm remastering for home video and theatrical distribution.</p>	Douglas Weir is Content Remastering Lead at the BFI and has supervised remastering of such titles as Get Carter (1971), Dance Craze (1982), Gregory's Girl (1981) and Watership Down (1978). He has previously worked at the BBC Archive and BFI National Archive and over the years has presented and hosted discussions on film history and presentation.
Wilkening, Anke			