**\*\*\*Extended Call for Papers\*\*\***

**‘Genre and Nation: British and Australian cinema, 1960 – now’ Conference**

**5-7 September 2024**

**Hybrid Conference: Leeds School of Arts, Leeds Beckett University, UK and online**

Despite the brutal, colonial origins of Australian settlement, and the ongoing consequences for Indigenous people, an enduring connection between Britain and Australia remains. As Rolfe (2022) argues, until the 1960s, Australians incorporated a dual identity as both Australians and Britons, and although American influence has grown since then– the British/Australian relationship persists and has been widely explored in screen media, art, literature, and other creative works.

A fruitful co-production treaty between Britain and Australia has been in place since 1990, seeing a diverse range of projects from documentary, feature film, and television released. And yet, while British cinema has flourished due to a range of distinctive film funding options, since the ‘professionalisation’ of the Australian film industry and establishment of government administered film funding bodies from 1970 onwards, the Australian film industry has been widely regarded as oscillating between ‘boom or bust’ (Stratton, 1990). The release of *Not Quite Hollywood* (2008), a documentary exploring the period of unabated production of genre films in Australia during the 1970s-1980s (known as ‘Ozploitation’ films) exposed Australian genre films to a new audience. Despite these differing fortunes, both the Australian and British film (and television) industries have struggled to adapt to changing models of content production driven by the dominance of streaming services. In Australia, the dominance of streaming aggregators has led to impending regulation of streaming service to prioritise the protection of Australian productions, as a means of connection to imagined, shared Australian identity. Similar laws in the UK have resulted in an increase in investment from Netflix. While viewers are now spoiled for choice, the boom in streaming services has also led to the emergence of services catering to specific, niche (genre) tastes.

This conference aims to explore the shared concerns of British and Australian screen media through the often-overlooked depth of genre film. ***While we particularly welcome proposals related to British and Australian screen media, other disciplines working on complimentary topics are also encouraged to submit abstracts***.

Topics might include:

-connections between British and Australian films

-British/Australian co-productions

-film funding and industry

-Indigenous cinema

-colonial histories and futures

-significant film anniversaries

-television and national broadcasters (BBC/ABC)

-diversity and representation

-stardom, and celebrity

-British/Australian screen futures

Please submit a 250 word abstract, and 50 word biography, including your name, affiliation, and contact email address to: [genreandnationconference@gmail.com](mailto:genreandnationconference@gmail.com) by 12 June 2024.