

**Friday 26 October (Chrystal Macmillan Building, Seminar Room 4: 15 George Square)**

1:00 PM	2:00 PM	3:00 PM	4:00 PM	4:30-6:00 PM
Registration + Lunch	Keynote 1	Panel 1	Tea & Coffee	Roundtable 1
	Ali Essafi: Keynote	Legacies in Moroccan Filmmaking		Filmmakers Roundtable: Documentary
	<b>Title:</b> North-African Postcolonial Filmmakers Searching New Narrative Forms. Three Case Studies on Telling Colonial History	<b>Rachid Aït Abdelmouman</b> - Modern Temporalities of the Everyday between the National and the Postnational: Ahmed Bouanani and Hakim Belabbes		<b>Hamid Aidouni</b>
		<b>Peter Limbrick</b> - Ahmed Bouanani: Politics of Authorship and Transnational Circulation		<b>Touda Bouanani</b>
		<b>Walid El Khachab</b> - Modern Manufacturing of Myth: Moroccan Film Directors and "Feminist" Folk Tales		<b>Ali Essafi</b>

**Saturday 27 October (Project Room: 50 George Square)**

9:00 AM	9:30 AM	10:30 AM	12:30 PM	2:00 PM	3:00 PM	4:00 PM	4:30-6:00 PM
Tea & Coffee	<b>Panel 2</b>	<b>Roundtable 2</b>	Lunch	<b>Panel 3</b>	<b>Panel 4</b>	Tea & Coffee	<b>Roundtable 3</b>
	Migration and Diapora	Art, Politics and Policy: the global and the local in Moroccan cinema		Critical and Political Identities	A Cinema of 'Becoming'		Moroccan Cinema in the Age of Neoliberalism, with Nadir Bouhmouch
	<b>Arne Saeys</b> - Mocco Movies in the Netherlands. Embedding the diaspora in a small nation	<b>Nour Eddine Lakhmari</b>		<b>Rachid Naim</b> - Film criticism in Morocco	<b>Jean-Pierre Boulé</b> - Nostalgia in Taia's <i>L'Armée du Salut</i>		<b>Lamyaa Achary</b>
	<b>Lidia Peralta</b> - Post-colonial evolution and characteristics of migration-themed films in Morocco	<b>Noureddine Sail</b>		<b>Jamal Bahmad</b> - Morocco Re-Orientalised? The Postcolonial Exotic and the Politics of Identity in Transnational Moroccan Cinema	<b>Marie Pierre-Bouthier</b> - Studying abroad to become a Moroccan filmmaker: a (trans)national imaginary cinema? Mustapha Derkaoui and Abdelkader Lagtaâ in Łodz		<b>Chaimaa Lehnech</b>
	<b>Joshua A Sabih</b> - Moroccan Jewish diaspora in Israel and film making: Documentary film between imaged memories and State's Archive	<b>Hakim Belabbes</b>		<b>Caitlin Scholl</b> - Allegories of the Defeated: Marxist Memory and the Aesthetics of Post-Years of Lead Moroccan Cinema <b>(PRE-RECORDED)</b>	<b>Maria Flood</b> - 'No One is Born a Martyr': Radicalization and Youth in <i>Les Chevaux de Dieu</i> (2012)		<b>Meriem Jabi</b>

**Sunday 28 October (Project Room: 50 George Square)**

10:00 AM	10:30 AM	11:30 AM	1:00 PM	2:00 PM	3:00 PM	4:00 PM	4:30 PM	6:00 PM
Tea & Coffee	<b>Panel 5</b>	<b>Roundtable 4</b>	Lunch	<b>Panel 6</b>	<b>Roundtable 5</b>	Tea & Coffee	<b>Keynote 2</b>	<b>FILM SCREENING</b>
	Marketing Morocco: Films and Festivals	<b>Women in Moroccan Cinema</b>		Nabil Ayouch: Scandal & Empowerment	<b>A Report on the Transnational Moroccan Cinema Project</b>		TBC	
	<b>Stefanie Van de Peer</b> - A Nation of Films on the Circuit of Festivals: the Trans/National Exhibition of Moroccan Films	<b>Farida Benlyazid</b>		<b>Kaya Davies Hayon</b> - Exoticism or Empowerment? The Representation of Women and Prostitution in <i>Much Loved</i> (2015)	<b>Will Higbee</b>			House in the Fields, Tala Hadid
	<b>Mary Anne Lewis Cusato</b> - Marketing Moroccan Cinema: Paratextual Case Studies of <i>Marock</i> (2005), <i>Horses of God</i> (2012) and <i>Much Loved</i> (2015) <b>(PRE-RECORDED)</b>	<b>Lamia Chraibi</b>		<b>Lowry Martin</b> - The (Un)censored Polyphony of Queer Voices in Ayouch's <i>Much Loved</i> and the Politics of Protest	<b>Florence Martin</b>			
	<b>Habiba Boumlik &amp; Lucy McNair</b> - Amazigh Cultural Preservation through a Film Festival: Creating Momentum and Empowering Voices	<b>Sofia El Khyari</b>		<b>Mérim Cheikh</b> - Le cinéma marocain à l'épreuve du sexe. Scandale, nationalisme et transnationalisme sexuel	<b>Jamal Bahmad &amp; Stefanie Van de Peer</b>			

