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European Network for
Cinema and Media Studies



UNIVERSITÀ
CATTOLICA
del Sacro Cuore

The NECS 2014 Conference

CREATIVE ENERGIES CREATIVE INDUSTRIES



Università Cattolica del Sacro Cuore

Milan » June 19-21, 2014



/NECS2014Conference



@NECS2014 #NECS2014



The NECS 2014 Conference



APP » free.eventbase.com

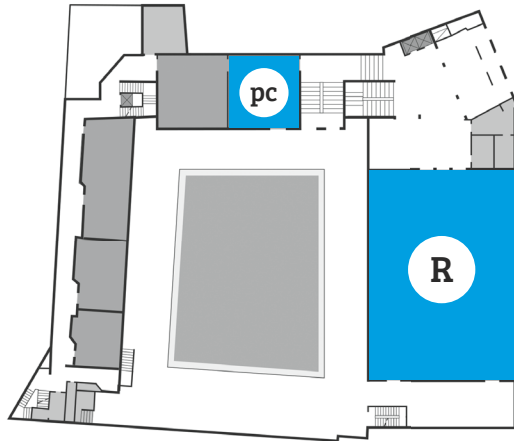
» necs.org/conference

Venues

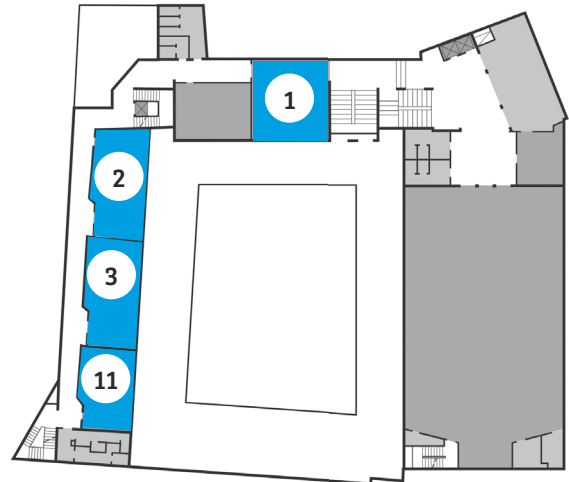
Palazzo del Canonica » Via Sant'Agnese 2



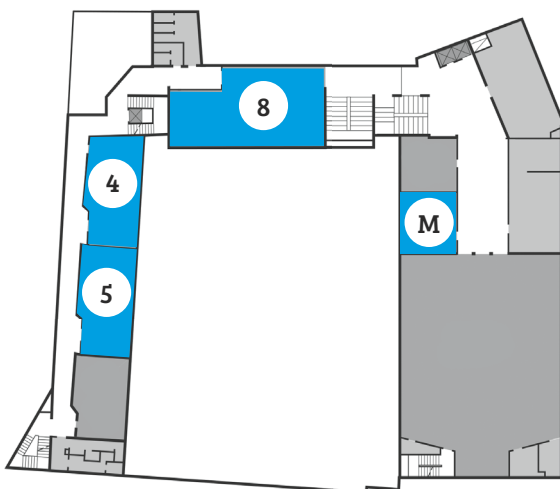
Ground Floor



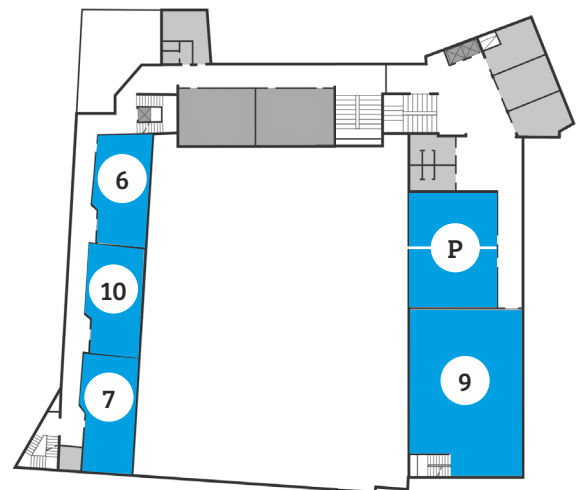
1st Floor



2nd Floor



3rd Floor



Panel / Room

1	Panel 1	SA.114 Pignedoli
2	Panel 2	SA.115 Paolo VI
3	Panel 3	SA.116 Schuster
4	Panel 4	SA.221 San Bernardino
5	Panel 5	SA.222 Del Giudice
6	Panel 6	SA.325 Calderini
7	Panel 7	SA.327 Malinverni
8	Panel 8	SA.224 Manzi
9	Panel 9	SA.324 Rotta
10	Panel 10	SA.326 Ramorino
11	Panel 11	SA.117 Mazzotti

R	Registration Desk & Workspace	SA.010 Barelli
M	Meeting Room	SA.219 Zamboni
P	Publishers Area	SA.323 Card. Colombo & Aula Tutor
pc	Workspace	SA.014 Sala PC

Programme Overview



	17 th Tuesday	18 th Wednesday	19 th Thursday	20 th Friday	21 st Saturday	
9		9.00-18.00	9.00-10.45 Session A	9.00-10.45 Session E	9.00-10.45 Session I	
10		Graduate Workshop	Coffee break	Coffee break	Coffee break	
11			11.00-12.45 Session B	11.00-12.45 Session F	11.00-12.45 Session J	
12			Lunch break	Lunch break	Lunch break	
13			13.45-15.30 Session C	13.45-15.30 Session G	13.45-15.30 Session K	
14			Coffee break	Coffee break	Coffee break	
15			15.45-17.30 Session D	15.45-17.30 Session H	15.45-17.30 Session L	
16			Graduate Workshop			
17	16.30-19.00					
18	17.30-19.00 Round Table					
19				18.15-19.45 Keynote 1	18.00-19.30 Keynote 2	18.00-19.30 Keynote 3
20		19.00 Round Table » Piccolo Teatro Grassi	19.45 Opening Reception	19.30 necs » GENERAL MEETING	CLOSING REMARKS	
21			21.00 Screenings » MIC		20.30 Closing Event	
22					22.30 Closing Party » Fondazione Catella	

REGISTRATION
18-21 June » 8.30-17.30

Welcome

The NECS 2014 Conference



Dear NECS members and conference delegates,

A very warm welcome to all at the 9th NECS conference, hosted generously by the Università Cattolica del Sacro Cuore and co-organised by the Università degli Studi di Udine. As becoming tradition now at the end of June, the annual NECS conference offers inspiring moments to meet international colleagues, exchange ideas, get into debates on hot topics in the field of cinema and media studies, create networks and make friends.

As Steering Committee we would like to thank the Local Organising Committee: Ruggero Eugeni, Mariagrazia Fanchi, Francesco Pitassio, Massimo Locatelli, Massimo Scaglioni, Alice Cati, and Adriano D'Aloia for the wonderful work they have done in planning and organising this year's conference. We know how much time, effort and means it takes to get an event like this organised and we may speak on behalf of the NECS community to express our sincere and great thanks for all the dedication, passion and creativity that was involved in making it possible for us to meet in Milan to keep our growing community alive.

This year's central focus on Creative Energies and Creative Industries puts the focus on a very topical aspect of our always developing discipline. The many papers and panels on variegated aspects of creativity demonstrate that we will have again much to exchange and debate. We welcome all 500 delegates. We are very happy that we will have three distinguished keynote speakers and specialists in the field who will share their insights with us in the plenary meetings each day of the conference. Therefore a special welcome to Raymond Bellour (Centre National de la Recherche Scientifique), Jason Mittell (Middlebury College), and Janet Wasko (University of Oregon).

We are also pleased that since last year's conference in Prague three Graduate workshops have been organised (in St. Andrews in February, in Leiden in March, in Udine in April) again with great enthusiasm thanks to the members of the Graduates Committee and local volunteers. The Graduate workshop preceding this year's conference is part of the Milan preconference programme. And NECS also welcomes HoMER (Historical study of Moviegoing, Exhibition and Reception) one day prior to the conference, with keynote speeches by Francesco Casetti (Yale University) and Elisa Ravazzoli (EURAC). The Open Access journal *NECSUS: European Journal of Media Studies* has just released its fifth issue and is now looking for new partners to continue this unique publication platform.

We welcome you all to the General Meeting where we will talk about the NECS events of the past year and our future plans. And we are looking forward to seeing you at one of the panels, lectures, meetings or parties and wish you an inspiring, engaging and enjoyable time in Milan.

The NECS Steering Committee

Sophie Einwächter, Jaap Kooijman, Trond Lundemo, Patricia Pisters,
Petr Szczepanik, Alena Strohmaier, Malin Wahlberg

Welcome

The NECS 2014 Conference



Dear 2014 NECS conference participants,

On behalf of the NECS Conference Committee, we are pleased to announce the Final Programme of the 9th annual NECS Conference on CREATIVE ENERGIES » CREATIVE INDUSTRIES, and to welcome you to Milan, a city globally renowned for its fashion, design and modernity, and rich in seldom visited ancient buildings and unique galleries. Don't forget to visit the Conference's venues and their surroundings, including the Saint Ambrose Basilica, the Sforza Castle, the Science and Technology Museum and Leonardo da Vinci's Last Supper at the Saint Mary Basilica.

Milan is celebrated for its creative excellence, and so it seemed to us a suitable location to host a critical reflection on such themes as creation and creativity. Creation and creativity have laid the foundations for a great deal of philosophical speculation in aesthetics, endowed production strategies with an added value, inspired new developments in the cultural sector and played a key part in recent European policies for culture. However, we think that this broad scope of reflection needs to be examined and discussed in order to better understand past and contemporary frameworks and practices that have influenced social, individual and political experience and choices. In this regard, we are particularly proud to have Raymond Bellour (Centre National de la Recherche Scientifique), Jason Mittell (Middlebury College), and Janet Wasko (University of Oregon) as keynote speakers.

This year's conference program consists of 117 conference panels and 421 presentations, 3 workshops, 7 NECS workgroup meetings and 9 HoMER panels. The conference will also play host to related events, including a full preconference program, two industry round tables, the publishers forum, and two special events dedicated to film and TV culture.

» On June 17 and 18, before the start of the Conference, there will be two preconference events: the NECS Graduate Workshop (June 17-18) and the HoMER Workshop (June 18). We are grateful to DICIS for their generous support to the HoMER Workshop.

» The annual meeting of the Italian national association of film and media studies (CUC) will also take place on June 18.

» On June 18, we will meet at the Piccolo Teatro representatives of Italian high-end companies whose brands are famous at international level.

» The Publishers Area will open on June 19 with a toast sponsored by Amsterdam University Press and EYE Film Institute Netherlands, and will be active during the whole conference.

We will also offer you a series of special screenings in different sites of the city, we hope you will enjoy: on June 19, at the newly restored seat of Museo Interattivo del Cinema (MIC), Fondazione Cineteca Italiana and ALMED Master in 'Comunicazione e Marketing del Cinema' will present masterpieces from the Italian silent film era with live accompaniment; and on June 21, in a splendid location in the very heart of the city, Fondazione Catella, our sponsor Sky Italia, in collaboration with ALMED Master 'Fare Tv. Gestione, Sviluppo, Comunicazione,' will present the international version of the famous television series *Gomorra. La serie*, co-authored by Roberto Saviano and directed by Stefano Sollima, an exemplary case of export of Italian media creativity. The event will be followed by the Conference farewell party.

We would like to thank our sponsors for their financial, practical and moral support.

We are grateful to the institutions that have contributed to make this year's event possible, in particular: Università Cattolica del Sacro Cuore, ALMED – Graduate School in Media, Communications and Performing Arts, the Department of Communication and Performing Arts, and Università degli Studi di Udine.

Finally, we are thankful to the local and previous years society committees and to the continuous support we are receiving from both the Steering and Conference Committees. We see this year's conference as an essential part of an established path traced throughout the years thanks to the commitment and efforts of us all. We are getting close to the 10th meeting of our society, which will be celebrated next year. From 2006 onwards NECS has grown at a great speed, thanks to its comprehensive and open nature which offered an ideal arena for exchange and discussion in the fields of Film and Media Studies. More than rhetoric and celebration, we consider it to be an extraordinary event that stimulates reflection on the goals and strategies required to move forward. The yearly members' meeting (June, 20) will be the most suitable place to discuss the future of NECS.

We wish you a stimulating and enjoyable time at the Conference!

Very truly yours,

The NECS 2014 Conference Local Organising Team

Alice Cati, Adriano D'Aloia, Ruggero Eugeni, Mariagrazia Fanchi,
Massimo Locatelli, Francesco Pitassio, Massimo Scagliosi

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The NECS 2014 Conference



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Organising Teams

The NECS 2014 Conference



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- Jaap Kooijman**
» Universiteit van Amsterdam
- Trond Lundemo**
» Stockholms Universitet
- Patricia Pisters**
» Universiteit van Amsterdam
- Alena Strohmaier** (Graduate Representative)
» Philipps-Universität Marburg
- Petr Szczepanik**
» Masarykova Univerzita
- Malin Wahlberg**
» Stockholms Universitet

NECS Conference Committee

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- Surbhi Goel**
» Panjab University
- James Harvey-Davitt**
» Anglia Ruskin University
- Daniel Kulle**
» Universität Hamburg
- Rikke Schubart**
» Syddansk Universitet
- Petr Szczepanik**
» Masarykova Univerzita

Local Organising Team

CONFERENCE MANAGER

- Ruggero Eugeni**
» Università Cattolica del Sacro Cuore

PROGRAMME & PANELS

- Francesco Pitassio**
» Università degli Studi di Udine
- Massimo Locatelli**
» Università Cattolica del Sacro Cuore

MEDIA & PR

- Mariagrazia Fanchi**
» Università Cattolica del Sacro Cuore

EVENTS

- Massimo Scaglioni**
» Università Cattolica del Sacro Cuore

PUBLISHERS AREA

- Mariagrazia Fanchi**
» Università Cattolica del Sacro Cuore
- Francesco Pitassio**
» Università degli Studi di Udine

PARTICIPANTS ADMINISTRATION

- Alice Cati**
» Università Cattolica del Sacro Cuore

COMMUNICATION DESIGN

- Adriano D'Aloia**
» Università Cattolica del Sacro Cuore

COLLABORATORS

- Simona Arillotta, Giorgio Avezzi, Luca Barra, Miriam De Rosa (Graduate Workshop), Giancarlo Grossi, Cecilia Penati, Maria Francesca Piredda (HoMER Workshop)**
» Università Cattolica del Sacro Cuore

ADMINISTRATION

- Attilia Rebosio, Arianna Cucchi**
» Università Cattolica del Sacro Cuore

The Università Cattolica

The NECS 2014 Conference will be held at the **Università Cattolica del Sacro Cuore**, Milan, Italy. The Università Cattolica is Europe's most important catholic university. With its four campuses of Milan, Brescia, Piacenza-Cremona, and Rome, it is also the only university in Italy operating on a national scale. Since its foundation in 1921 in Milan, thousands of students have graduated from the university, many of whom having reached notable levels of achievement in diverse professional spheres. The university is both a lively community and a research hub, where students are urged to participate in the academic life constantly and intensely, by taking advantage of the numerous opportunities for growth that the institution offers every day. With its undergraduate degrees, first- and second-level master degrees, research doctorates and other post-graduate programmes, Università Cattolica gives young people an ongoing opportunity to interact with scholars and to fully and adequately fulfil the commitment to their studies, thereby making an essential contribution to their moral and professional enrichment.

Originally a monastery built by Benedictine monks in the 8th century, the UCSC Milan campus has expanded under the care of Cistercian friars in the 15th century and military and social developments both during the Napoleonic era and World War II. Well known throughout Milan, the campus now contains the Basilica of Saint Ambrose (Basilica di Sant'Ambrogio), the Façade entrance to the main campus constructed by famed Italian architect Giovanni Muzio, the Chapel of the Sacred Heart, as well as the Great Hall (Aula Magna). The campus is nestled within the original city walls of Milan. Portions of the wall remain today and are an integral part of the Basilica atmosphere.

More info: www.unicattolica.it

Venues

Conference panels, workshops and workgroups meetings take place at the **Palazzo del Canonica**, a university building located in **Via Sant'Agnese 2**. Since 1961, this university branch has been playing a central role in the educational and research projects devoted to Media, Communication, Film Studies, Semiotics, and Performing Arts. In addition to many classrooms and offices of the Department of Communication and Performing Arts, the venue currently hosts the Graduate School of Media Communications and Performing Arts (ALMED) and research centres on audiovisual media and performing arts.

Keynotes lectures will be delivered in the **Aula Magna** of the University monumental building, **Largo A. Gemelli 1**.

Our suggested route to reach St. Agnese building is to get to Piazza Cadorna by public transport (ATM underground Metro lines M1 - red and M2 - green, surface bus lines 50, 58, 94, or tram lines 1) and walk (400 mt) along via San Nicolao and Corso Magenta. Alternatively, use tram line 16 or 27 and stop in Corso Magenta.

The Aula Magna is three minutes walk from St. Agnese. The nearest Metro line to get directly to the monumental building is M2 (Sant'Ambrogio stop).

Getting to Milan

Milan is served by three international airports well connected to the city centre by low-cost trains and shuttles.

From Linate Airport LIN » Bus line 73, an ordinary city bus whose last stop is at St. Babila Square, where you can take the underground M1 (red line) from San Babila to Cadorna railway station. Also an Air Bus shuttle connects Linate Airport with the city centre (www.atm.it/en/AltriServizi/Trasporto/Pages/airbus.aspx).

From Malpensa Airport MXP » The Malpensa Express service links the centre of Milan (Cadorna railway station and Central railway station) to the intercontinental hub at Malpensa Airport (Terminal 1, basement level) with 129 trains per day, running between 04:28 and 0:26 (www.malpensaexpress.it/en).

From Orio al Serio Airport BGY » Shuttle buses connect Orio al Serio Airport with Central railway station (www.sacbo.it).

Public Transport in Milan

An extensive **subway system, trams, and buses** run by ATM - Azienda Trasporti Milanese make it very easy to move around Milan (www.atm.it/en).

Tickets are available at Metro stations and at newsstands. Tickets allow unrestricted travel around the Milan Municipality area, and are valid for journeys using both the underground and the rail network, including the urban rail lines of TRENORD (www.trenord.it/en) and the 'Passante Ferroviario' (Urban Railway Network). The Metro closes at midnight (1am on Saturday night); buses and trams run all night.

Fares » Urban Ticket 90' - € 1.50 / One Day Ticket - € 4.50 / Two Days Ticket - € 8.25

Stamp your ticket at Metro entrances or when you board a bus or tram.

The city offers a **bike-sharing** program, which is an excellent way for tourists to see more of the city. Passes give unlimited use of the bikes for 30-minute increments. Bikes can be picked up at any racks around town and returned to another. Passes can be purchased from the ATM offices at the Duomo Metro station or at the Centrale and Cadorna railway stations. Fares: from € 2.50/day, € 6/week. More info at BikeMi webiste (www.bikemi.com/en/).

In case you drive a car, please note that Milan has also managed to cut down on traffic by instituting a fee for cars to enter the city centre during working days from Monday to Friday.

A **car hiring** service is also available in the city centre (www.e-vai.com/).

Practical Info

The NECS 2014 Conference



Currency & Banking

Since 2001, the currency used in Italy is the Euro. Exchange of foreign currency is available at airports, at railway stations, banks, and exchange offices. International credit cards are accepted for payments in hotels, restaurants, and shops. As well as in cash, purchases can be paid for using the most common credit cards. This payment system is common in Italian shops, which generally display the symbols of the credit cards they accept on the outside door. If you pay by credit card you will be asked to show an identity document. Travelers cheques (in USD or Euros) can also be cashed in Italian banks.

Electricity

In Italy the electrical current is 220 volts AC (50 Hz). Electrical sockets comply with European regulations. In most hotels you will find adaptors for different types of plugs.

Time Zone

Italy runs on Central European Time (GMT+2 between April and October).

Climate

In the North of the country the climate is harsh, with very cold winters and very hot, particularly humid summers. The average minimum and maximum temperatures for Milan are the following:

June: min 59 °F – max 78.8 °F / 15 °C – 26 °C
July: 62.6 °F – max 84.2 °F / 17 °C – 29 °C

Entry Formalities

European Citizens whose country is under the authority of the Schengen Treaty may enter Italy with nothing more than a valid identity card or passport. Citizens from all other countries must show their passport on the border; where a visa is required, this must also be presented to the border authorities and must indicate the length of the holder's stay and his or her destination. Visa applications - specifying the reason for the trip - must be submitted to the Italian Consulate in the applicant's country of residence, and are generally issued 90 days after the application has been made.

Internet

There are numerous Internet points and cafés offering Internet access. In many hotels (especially higher-category ones) a direct Internet connection is provided in the rooms. In addition, in Italy you will find Wi-Fi access available in many airports, hotels, train stations, and other public places where travellers pass through or stop off.

Working Space in the Main Conference Venue

Room SA.010 Barelli and room SA.014 offers a quiet working space in which delegates can fine-tune their presentations. The room offers internet, a projector, and a black-and-white A4 printer. For more complex tasks – colour printing, posters, leaflets etc. – please visit the print & copy facility close to the main conference venue.

WiFi Internet Access at NECS 2014 Conference Venues



A free access to Unicatt Wi-Fi network will be provided.

Username: **necs2014**

Password: **Nt67fp56**

Important telephone numbers

Ambulance » 118

Fire brigade » 115

Carabinieri » 112

First Aid Croce Verde » +39 (0)2 8940 6035

24-hour medical assistance » +39 (0)2 34567

Polizia Locale (Municipal Police) » » 800 667733

Questura (Police Headquarters) » +39 (0)2 62261

Aci Soccorso Stradale (Road Assistance) » 800 3116

International dialling code for Italy » +39

Restaurants/Pizzeriae

Ristorante Acqua di Mare

» 10% discount for Neacs members
Fish dishes, homemade Italian food

Via Terraggio 11
+39 02 86451590
Tuesday – Sunday: 12.00-15.30 / 19.00-23.00
Closed on Monday

Il Faro

Lunch, dinner, fish dishes, homemade Italian food, Italian wines

Via Marco D'Oggiono 6
+39 02 58104107
www.ilfarodimilano.com
Daily: 12.00-14.00 / 20.00-23.30

Pizzeria Naturale

Pizza and homemade Italian food

Via Cesare Correnti 29
+39 02 839 5710
Sunday – Monday: 12.30-14.20 / 19.30-23.30

Mucche e Buoi

Lunch, dinner, meat dishes, Italian wines

C.so di Porta Ticinese 1
+39 02 7209 3863
Monday – Wednesday: 12.30-15.00 / 19.30-23.30
Thursday – Saturday: 12.30-15.00 / 19.30-0.30

Cantina Scoffone

Homemade Italian food, Italian wines

Via Pietro Custodi 4
+39 02 36532445
www.cantinascoffone.it
Daily: Lunch 12.30-14.30 / Dinner 20-22.30
Closed on Saturday and Sunday at lunch

Osteria La Carbonaia

Lunch, dinner, homemade traditional local food

Via Giosué Carducci 38
+39 02 48000088 / +39 02 48106010
Monday – Friday: 12.30-14.30 / 19.30-22.30
Closed on Sunday and Saturday at lunch

Taverna Moriggi Milano

Lunch, dinner, homemade traditional local food

Via Morigi 8
Monday – Friday: 12.30-14.30 / 19.45-22.30
Closed on Sunday and Saturday at lunch

Da Rita ed Antonio

Pizza, homemade Italian food

Via Giacomo Puccini 2
(South Wing of Teatro Dal Verme)
+39 02 875579
Tuesday – Sunday: 12.00-14.00, 7.00-23.00
Closed on Monday

Vegetarian Restaurants

Bio Solaire

» 10% discount for Neacs members
Pizza, vegetarian restaurant

Via Terraggio 20
+39 02 86984006
Closed on Saturday and Sunday at lunch

OM Food

Bio Bistrot. Breakfast, lunch (daily offers), soups, vegetarian dishes

Corso Magenta 12
+39 02 36522069
Monday – Saturday: 8.00-20.00

Università Cattolica's canteens

Dining on the Università Cattolica campus is by voucher system. The voucher for a three courses meal at one of the University canteens costs €10. Vouchers can be purchased and collected at the Registration Desk.

» educatt.unicatt.it/educatt-ristorazione-servizi-di-ristorazione

Mensa&Pizza.9

Main campus
Via Ludovico Necchi 9

Monday – Friday: 12.00-14.30 / 19.00-20.30
Saturday: 12.30-13.45

Mensa.30

Residenza Buonarroti
Piazza Michelangelo Buonarroti 30

Monday – Saturday
Breakfast: 7.00-9.00
Lunch: 12.00-14.30

Cafés

Bar Magenta

» 10% discount for Necs members
Breakfast, lunch, dinner, small dishes,
coffee and cocktail bar

Via Carducci 13
+39 02 8053808
Daily: 7.00-3.00

Boccascena Café

» 10% discount for Necs members
Coffee and cocktail bar, little dishes, theater

Corso Magenta 24
boccascena@teatrolitta.it
Monday: 10.00-16.00
Tuesday – Friday: 10.00-16.00 / 18.00-21.00
Closed on Saturday and Sunday

Olivo di Strada Bistrot

» 10% discount for Necs members
Coffee bar, little dishes, biological and vegetarian
homemade food

Giardino Aristide Calderini 3
+39 02 84571125
Closed on Sunday

Mama Milano

» 10% discount for Necs members
Lunch and dinner, Argentine cuisine, meat recipes,
coffee bar

Via Caminadella 7
+39 02 84131703
Daily: 12.00-15.00 / 19.30-23.30
Closed on Sunday and Monday at dinner

Caffè della Pusterla

Coffee and cocktail bar, homemade traditional Italian
food

Via Edmondo De Amicis 24
+39 02 39811825
Daily: 7.00-2.00

California Bakery

American coffee bar. Cakes, breads, cookies, small
dishes, coffee

Via San Vittore 2
+39 02 3981 1750
www.californiabakery.it/locations/sant-ambrogio.html
Daily: 8.00-0.00

Bars, Clubs, Night Life

Old Fox Pub

Traditional Irish Pub, international beers, small dishes.

P.zza Sant'Agostino 1
+39 02 89402622
www.oldfoxpub.it
Monday – Friday: 11.00-2.00
Saturday and Sunday: 18.00-2.00

La Buca di San Vincenzo

Alternative, live music pub, small dishes.

Via San Vincenzo 15
+39 333 243 0804
www.labucadisanvincenzo.it
Monday – Friday: 18.00-2.00
Saturday: 21.00-2.00
Sunday: 21.00-1.00

La Fontanella

Pub, traditional German food, international beers.

Alzaia Naviglio Pavese 6
+39 02 8372391
Tuesday – Sunday: 20.30-2.00
Closed on Monday

BQ Birra Artigianale di Qualità

Beers brewed on the premises, small dishes.

Alzaia Naviglio Grande 44
+39 02 89403212
From Monday to Saturday: 12.00-2.00
Sunday: 19.00-2.00

Practical Info

The NECS 2014 Conference



We set up a full communication service for this year's conference, with the aim to keep you informed on everything in the easiest way, through your favorite channels, and get our community stronger also via social media.

- » Visit the conference official [website](http://www.necs.org/conference) at www.necs.org/conference
- » Join our [Facebook](https://www.facebook.com/NECS2014Conference) community at www.facebook.com/NECS2014Conference
- » Follow us on [Twitter](https://twitter.com/NECS2014) @NECS2014 and tweet live with the hashtag #NECS2014
- » Watch the conference video teaser and other videos on the [YouTube](https://www.youtube.com/channel/UC...) channel 'The NECS 2014 Conference'

» www.necs.org/conference



/NECS2014Conference



@NECS2014 #NECS2014



The NECS 2014 Conference



APP » free.eventbase.com

» CONFERENCE APP

Download the [Eventbase free app](http://free.eventbase.com/download) (for iOS, Android, BlackBerry) at <http://free.eventbase.com/download>, App Store, Google play or BlackBerry App World. Type "necs" in the search bar to launch the NECS 2014 Conference event guide. You will find the program schedule, keynotes bios and lectures' abstracts, social media links, panels and events venues maps, and the publishers list ready for mobile navigation. The app works also offline.



Click on this icon to add to 'My Program' the panels and the events that you wish to attend to build your personalised program.



Panel Chairs Duties

& Audio-Visual Policies



- 1 Panel chairs have three primary duties: a) introducing the presenters in a session, b) keeping time during the session, and c) facilitating the Q & A at the end of the session.
- 2 Arrive at your presentation room at least 10 minutes early so that you can meet the other panelists and make sure you know how to pronounce their names, titles, etc. Introduce each presenter right before s/he speaks to help audience members joining the session late to easily understand which presentation is underway at a given time.
- 3 Introductions should be short and include presenter name, position, affiliation, and paper title but they may also include very brief statements regarding the presenter's research/teaching interests, major publications, etc.
- 4 Please keep panel presentations to 20 minutes, respondents presentations to 8 minutes, and workshop presentations to no more than 10 minutes. Panels with more than three presenters will need to reduce presentation times to fit the 105-minute sessions.
- 5 Please have the panelists check their technology in advance, and check that audio and video facilities are working before your session begins. The conference staff will be available to help with any technical issues.
- 6 We prefer it if presenters stick to the printed order of presentations in a given panel. This allows individuals moving between panels during the session to have a better idea of when a given presentation will occur in the session.
- 7 Chairs should remind panelists when there are five minutes and two minutes remaining, and when the 20 minute mark has been reached and speakers should bring their presentation to a close. Please convey to presenters how and when you will give them time signals before the panel starts. If you have indicated to the presenter that her/his time has expired but s/he has not concluded the presentation within a minute or so of that advice, you should intervene verbally to request s/he finish promptly so that the other panelists will have time for their presentations.
- 8 Chairs who are presenting papers should designate one of the panelists to time their paper when they are presenting.
- 9 The Q & A should occur at the end of the session. Please ask the audience to hold all questions until all panelists have presented.
- 10 Please end your panel or workshop on time to allow participants and audience members sufficient time to get to the next panel or workshop.

AUDIO-VISUAL POLICIES

Please, bring your presentation stored on a flash drive with a back-up copy sent to your e-mail address. Standard equipment in all conference rooms: PC-Based Computer workstation with CD-R/DVD Drive (region 2 – standard for Europe), internet and USB Connection, LCD Projector (with sound). Supported file formats: PPT and PPTX (alternatively: PDF). If your file requires an Apple computer, you are responsible for your own equipment and connectors to the PC available in the room. If you wish to use your own laptops: please make sure your equipment has a standard VGA output, or bring a well-tested connector (especially for Apple) and a power adapter for continental Europe. We are NOT able to accommodate changes or requests for A/V equipment on-site.



Round Table

17.30-19.00

Tutta un'altra fiction. La serialità pay in Italia e nel mondo

The Production of Original Series by Pay-TV in Italy and Abroad

Andrea Scrosati

Executive Vice President Programming Sky Italia

Nils Hartmann

Director of Original Productions Sky Italia

Carlo Degli Esposti

Founder and President Palomar

Lorenzo Mieli

CEO FremantleMedia Italia

Riccardo Tozzi

Founder Cattleya and President ANICA

Producer of *Gomorra. La serie*

Mariarosa Mancuso

Film critic, *Il Foglio*

Aldo Grasso

Head of Ce.R.T.A., Università Cattolica del Sacro Cuore

Luca Barra and Massimo Scaglioni

Editors of the book *Tutta un'altra fiction. La serialità pay in Italia e nel mondo*

(Carocci, Rome 2013)

Moderator

Edoardo Camurri

Writer and journalist

Sede Monumentale » Largo A. Gemelli 1

Cripta Aula Magna

Organised by Ce.R.T.A. - Centro di Ricerca sulla Televisione e gli Audiovisivi
Università Cattolica del Sacro Cuore



Contemporary Perspectives on the City: Screen Media & Dwelling

The 11th NECS Graduate Workshop

The NECS Graduate Workshop brings together doctoral candidates and junior researchers from cinema, visual and media studies, whether previously attached to NECS or new to the network.

Tuesday 17th

» Palazzo del Canonica, Via Sant'Agnese 2
Room SA.112 Frassati

Welcome Speech

» 16.30-17.00

Ruggero Eugeni

The NECS 2014 Conference Manager
» Università Cattolica del Sacro Cuore

Keynote Speech

» 17.00-18.15

Tatiana Bazzichelli

» Director of Programming Development
The WYE, Berlin
Networking Berlin: Mapping a City of Temporary Flows

Discussion

» 18.15-19.00

Keynote

Tatiana Bazzichelli

» The WYE, Berlin

Networking Berlin: Mapping a City of Temporary Flows

Berlin is a city that changes constantly, and constantly remains the same. As the fictional city of Eutropia described by Italo Calvino in the *Invisible Cities* (1972), it can be considered as a multiple city that is 'not one city but many, of equal size and not unlike one another.' For many, Berlin is the city of flows, of the precariousness and the temporary. In her keynote presentation, Tatiana Bazzichelli will describe her activity as networker, curator and researcher during the past ten years in the city of Berlin. In her recent experiences as Postdoc Researcher at the Centre for Digital Culture, Leuphana University of Lüneburg, and as curator at *transmediale* festival, she worked by converging interdisciplinary fluxes—artistic, mediatic, political, economical, bodily. By running the *reSource* transmedial culture berlin (the initiative of *transmediale* that happens throughout the year in the city of Berlin: www.transmediale.de/resource), she has brought artists, cultural producers and activists into a dialogue crossing different practices and languages: from radio stations to exhibition spaces, from music venues to queer parties, from independent cinema projects to open source cultural spaces. By reflecting on the glocal character of a city of flows, this presentation focuses on the modalities of networking as a 'montage method,' interlinking hybrid disciplines, spaces, media and practices—applying an *intermedia* perspective, as previously artists and cultural producers from the Fluxus tradition have done.

The 11th NECS Graduates Workshop is organised with the support of **ScreencityLab**, a cultural association created to promote and realize cultural activities as well as scientific research in the fields of New Media, Visual Art, Design, Architecture, Environment, Technologies, Media Environment and Arts in general.

» screencitylab.net

**SCREENCITY
LAB**



Wednesday 18th

» Palazzo del Canonica, Via Sant'Agnese 2
Room SA.112 Frassati

Registration and Introductory Speech

» 9.00-9.30

Alena Strohmaier
NECS Graduates representative
» Philipps-Universität Marburg

MORNING SESSIONS

» Trajectories of Animation and Intervention In/On Space

Still and Moving Images

» 9.30-11.00

Chair: **Miriam De Rosa**
» Università Cattolica del Sacro Cuore

Rossella Catanese
» La Sapienza - Università di Roma
Son et Lumières. 3D Videomapping and the Animated City

Respondent: **Alex Casper Cline**
» Anglia Ruskin University

Alex Casper Cline
» Anglia Ruskin University
Hyperspaces. Urban Spaces, Squatting and Photography

Respondent: **Rossella Catanese**
» La Sapienza - Università di Roma

Coffee Break
» 11.00-11.30

Global and Local

» 11.30-13.00

Chair: **Miriam De Rosa**
» Università Cattolica del Sacro Cuore

Julia Hildebrand
» Universität Regensburg
*From Local Places to GloCal Spaces in the Archives
de la Planète (1919-1931) and Life in a Day (2011)*

Respondent: **Erik Persson**
» Göteborgs Universitet

Erik Persson
» Göteborgs Universitet
*Branding, Media and Public Space
in the Entrepreneurial City*

Respondent: **Julia Hildebrand**
» Universität Regensburg

Luch Break
» 13.00-14.00

AFTERNOON SESSIONS

» Strategies of Dwelling

Language and Territorialization

» 14.00-15.30

Chair: **Giancarlo Grossi**
» Università Cattolica del Sacro Cuore

Rachele Trezzi
» Università Cattolica del Sacro Cuore
Existence as Dwelling. Wenders' Pina whereabouts

Respondent: **Deniz Günes Yardimci**
» Royal Holloway, University of London

Deniz Günes Yardimci
» Royal Holloway, University of London
*The Cinematic Representation of Heteroglossia
in the Diaspora Space of Germany*

Respondent: **Rachele Trezzi**
» Università Cattolica del Sacro Cuore

Coffee Break
» 15.30-16.00

Social and Locative Media

» 16.00-17.30

Chair: **Miriam De Rosa**
» Università Cattolica del Sacro Cuore

Francesca Martinelli
» Università degli Studi di Bergamo
City and Social Media: the Redefinition of Human Places

Respondent: **Francesca Scotto Lavina**
» La Sapienza - Università di Roma

Francesca Scotto Lavina
» La Sapienza - Università di Roma
*Mobile Affective Gazes Over the City: Digital Storytelling
of Dwelling Through Locative Media*

Respondent: **Francesca Martinelli**
» Università degli Studi di Bergamo

Final Remarks

» 17.30-18.00

Miriam De Rosa
» Università Cattolica del Sacro Cuore

Wednesday 18th » 9.00-18.00

The HoMER Workshop



Comparative Approaches to Moviegoing, Exhibition and Reception

The History of Moviegoing, Exhibition and Reception Project Workshop



The History of Moviegoing, Exhibition and Reception or HoMER Group was founded in June 2004 by an international group of cinema scholars to promote the understanding of the complex phenomena of cinema-going, exhibition, and reception, from a multidisciplinary perspective. To bring together HoMER members and other interested scholars, HoMER@NECS 2014 is preceded by a one day HoMER workshop (June 18th, 2014).

The workshop does not consist of formal paper presentations (as the conference will), but of informal discussions on methods, approaches, possibilities for collaboration, and an overview of the field. The aim of the meeting is to discuss the state of the art of the research done by members of the HoMER project, and to rethink the organisational status of HoMER as a network.

The HoMER Workshop is supported by DICIS, an international scientific research network on Digital Cinema Studies promoted by CIMS - Centre for Cinema and Media Studies, Universiteit Gent.



DIGITAL CINEMA STUDIES

In cooperation with the Film Studies Research Unit in the School of Arts, Oxford Brookes University.

Plenary Sessions

» Sede Monumentale, Largo A. Gemelli 1
Room G.127 Pio XI

Registration

» 9.00

Welcome and Opening Remarks

» 9.15-9.45

Workshops Organisers:

Mariagrazia Fanchi

» Università Cattolica del Sacro Cuore

Daniela Treveri Gennari

» Oxford Brookes University

Francesco Pitassio

» Università degli Studi di Udine

Pierluigi Ercole

» De Montfort University

HoMER Project:

Daniël Biltreyst

» Universiteit Gent

Philippe Meers

» Universiteit Antwerpen

Keynote Speech /1

» 9.45-10.30

Francesco Casetti

» Yale University

The Conflict of Experiences

Coffee Break

» 10.30-10.45

Keynote Speech /2

» 10.45-11.30

Elisa Ravazzoli

» European Academy of Bozen/Bolzano (EURAC)

Geographical Perspectives in Film Studies

Beyond Maps and Mapping

Discussion and Q&A

» 11.30-12.30

Francesco Casetti

» Yale University

Richard Maltby

» Flinders University

Elisa Ravazzoli

» European Academy of Bozen/Bolzano (EURAC)

Deb Verhoeven

» Deakin University

Q&A Moderator: Judith Thissen

» Universiteit Utrecht

Lunch Break

» 12.30-14.00

Launch of HoMER Website

» 14.00-14.30

Charlotte Crofts

» University of the West of England

Lies Van de Vijver

» Universiteit Gent

María A. Vélez-Serna

» University of Glasgow

Coffee and lunch breaks are offered by DICIS.



Workgroups

» 15.00-16.00 » Palazzo del Canonica, Via Sant'Agnese 2

1

Cinema and Digital Humanities

» Room SA.117 Mazzotti

Moderator: **Pierluigi Ercole**
» De Montfort University

Rapporteur: **Lies Van de Vijver**
» Universiteit Gent

2

Comparative, Collaborative Research and Funding: Horizon 2020 Funding Opportunities

» Room SA.223 San Francesco

Moderator: **Daniela Treveri Gennari**
» Oxford Brookes University

Rapporteur: **Clara Pafort-Overduin**
» Universiteit Utrecht

3

The Future of HoMER: Institution, Organization, Publishing

» Room SA.116 Schuster

Moderator: **Daniël Biltreyst**
» Universiteit Gent

Rapporteur: **Philippe Meers**
» Universiteit Antwerpen

Plenary Sessions

» Sede Monumentale, Largo A. Gemelli 1
Room G.127 Pio XI

Summaries, Discussion and the Future of HoMER

» 16.30-18.00

Open discussion / Q&A

Closing Remarks

» 18.00

Daniël Biltreyst
» Universiteit Gent
Philippe Meers
» Universiteit Antwerpen

Keynote /1

Francesco Casetti

» Yale University

The Conflict of Experiences

How, and why, the experience of cinema is changing in the convergence era? And to what extent is it still an experience 'of cinema'? The talk will answer these questions both through an analysis on some specific situations and through a reshaping of our theoretical tools. First, it will discuss the very notion of 'experience' and the idea that the experience of cinema can be 'relocated' outside traditional venues. Second, the talk will focus on the cinematic apparatus, and will argue that it increasingly become an 'assemblage,' i.e. a more flexible and contingent composite of permutable elements. Third, the talk will take briefly in account the practices that today are distinctive of the out-of-theatre moviegoing. More than attending a spectacle, spectators today deploy a set of practices that are either pre-requisites or determining factors of their own enjoyment—they are engaged in a 'performance.' The conclusion is twofold. On the one side the whole picture reveals a persistence of cinematic experience that goes beyond any expectation. On the other, it implies a deep change in our usual paradigms: concepts like 'relocation,' 'assemblage,' and 'performance' assign relevance to new aspects and imply new methodologies.

Keynote /2

Elisa Ravazzoli

» European Academy of Bozen/Bolzano (EURAC)

Geographical Perspectives in Film Studies Beyond Maps and Mapping

This keynote offers the opportunity to think about the different forms of film practices (production, distribution, exhibition, consumption) in spatial and geographical terms (social, cultural and economic geographies) and by using spatial tools such as the GIS (Geographical Information System) and the digital technology (digital mapping and geo-spatial technology) more broadly. It has become very fashionable within the film studies field to study the relations and correlations between the spectators, the cinema/film/movie-going and the space, place, society by exploring the methods pertaining to GIS and spatial technology. However, the way these elements are combined and investigated can hide different aspects of the same subject. By investigating the relations between space and the elements presented above (Cinematic cartography) it is possible to identify at least six areas of investigation: 1) mapping the space of the film, 2) mapping film production and consumption, 3) mapping film locations and place marketing, 4) cognitive and emotional mapping, 5) film as a spatial critique, and 6) the significance (meaning) of cinema-going locations in spectators' experience and life.



Annual Meeting of the Consulta Universitaria del Cinema

Palazzo Gonzaga di Vescovado » Via Carducci 28/30, Milan » Room C.012



CONSULTA
UNIVERSITARIA
CINEMA

Reception

» 13.00

Welcome Speech

» 14.00-14.15

Angelo Bianchi

Dean of the Faculty of Literature and Philosophy

» Università Cattolica del Sacro Cuore

Opening Remarks

» 14.15-14.30

Gianni Canova

President of the Consulta Universitaria del Cinema

» Libera Università di Lingue e Comunicazione IULM

Biannual Activities Reports

» 14.30-15.00

Paolo Bertetto (CUC VicePresident)

» La Sapienza - Università di Roma

Guglielmo Pescatore (CUC VicePresident)

» Università di Bologna

Round Table

» 15.00-15.30

Chair: **Ruggero Eugeni**

» Università Cattolica del Sacro Cuore

Gianni Canova

President of the Consulta Universitaria del Cinema

Franco Perrelli

President of the Consulta Universitaria del Teatro

Virgilio Bernardoni

ADUIM - Associazione fra Docenti Universitari

Italiani di Musica

Election of CUC President and Representatives

» 15.30

Closing Remarks

» 18.00

PhDs

The online database of doctoral dissertations in Cinema, Photography and Television studies defended by Italian PhD candidates in Italy and abroad (2003-2014).

» consultacinema.org/phds



Publishers Area

Palazzo del Canonica » Via Sant'Agnese 2
3rd Floor

The Publishers Area provides the delegates and the publishers with a chance to meet, share innovative research, present books and journals. Located at the 3rd floor of Palazzo del Canonica, the publishers area offers a wide range of stands displaying and selling recent publications and a dedicated meeting point to discuss together book and journal projects.

» **Amsterdam University Press**

www.aup.nl

» **EYE Film Institute Netherlands**

www.eyefilm.nl

» **Columbia University Press /
Wallflower Press**

cup.columbia.edu

» **Bloomsbury Publishing**

www.bloomsbury.com

» **Intellect**

www.intellectbooks.com

» **Proquest**

www.proquest.com

» **Edinburgh University Press**

www.eupublishing.com

» **Routledge**

www.routledge.com

» **John Libbey Publishing**

www.johnlibbey.com

» **Combined Academic Publishers**

www.combinedacademic.co.uk

» **Peter Lang**

www.peterlang.com

» **Schüren Verlag**

www.schueren-verlag.de

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www.rubbettinoeditore.it

» **Forum Editrice Universitaria Udinese**

www.forumeditrice.it

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www.mediasalles.it



Round Table

19.00-20.30

Creating Brandscapes. Made in Italy, a Cultural and Creative Industry

Armando Branchini

Vice Chairman, Fondazione Altagamma

Federica Olivares

Edizioni Olivares (Milano/New York)

Member of the Council for the Arts at MIT

Director of ALMED Master in *Cultural Planning*

Silvia Barbieri

Head of Strategy FutureBrand

Roberto Gavazzi

CEO Boffi Cucine

Piccolo Teatro Grassi » Chostro del Bramante
Via Rovello 2, Milan (Metro M1 Cairoli Castello; M1 Cordusio)

Organised by ALMED - Graduate School of Media,
Communications and Performing Arts

Poster Exhibition

June 19th-21st

Current and past studies on Film & Media at the Università Cattolica del Sacro Cuore

Palazzo del Canonica » Via Sant'Agnesse 2
Courtyard

Panels

1

In the Time-Lapse Time: Memories, Everyday Life, Sublime

Chair: **Carmelo Marabello**
» Università degli Studi di Messina

Carmelo Marabello
» Università degli Studi di Messina
Living at the Time of Time-Lapse: the Digital Folk Revival of the Sublime

Martina Panelli
» Università degli Studi di Udine
Federica Villa
» Università degli Studi di Pavia
Everyday. Time- Lapse, Self Portrait and Address Mood

Alice Cati
» Università Cattolica del Sacro Cuore
Atacama Starry Skies. The Creation of Reality Through Cosmic Memory and Time-Lapse

2

Participate in Doing Creativity! Do-it-Yourself Media Cultures Now and Then

Chair: **Wanda Strauven**
» Universiteit van Amsterdam

Kristina Kessler
» Universität zu Köln
From 'Do-it-Yourself' to Digital Prosumption: Interactive Added Value 2.0

Stefan Udelhofen
» Universität zu Köln
Media Histories on the Fringe: Places of Vernacular Creativity and Participatory Media Cultures in the 1990s

Pablo Abend, Benjamin Beil
» Universität zu Köln
Modding and Editor-Games. Participative Practices of Mediatized Worlds

3

Cinema Experience and Audiences in the Early Years of Cinema in Turkey

Chair: **Nezih Erdoğan**
» İstanbul Şehir Üniversitesi

Nezih Erdoğan
» İstanbul Şehir Üniversitesi
Importing Films and Experience: Translating Aesthetic Experience in the Early Years of Cinema in Turkey

Özge Özyılmaz
» Nişantaşı Üniversitesi
Cinema, Youth and Love in the Early Republican Period of Turkey

Dilek Kaya
» Yaşar Üniversitesi
Cinema in Multiethnic Izmir (Smyrna) in the Early Twentieth Century

4

Moving Forward. Tourism, Cities, Territories

Chair: **Jaap Verheul**
» New York University

Sofia Sampaio
» Instituto Universitário de Lisboa
Innovation and Modernism in the Portuguese Tourist Film Between the Late 1950s and the Early 1970s

Erik Persson
» Göteborgs Universitet
From Events to Creativity? Marketing Films for Gothenburg 1990-2010

Jan Hanzlík
» Vysoká škola Ekonomická v Praze
Film Tourism in the Czech Republic and Germany: the Case of Three Wishes for Cinderella (1973)

Miren Manias-Muñoz
» Universidad del País Vasco - Euskal Herriko Unibertsitatea
From Creative Industries to Film Policies: the Basque Experience

5

Rethinking the Aesthetics of Intermediality in Contemporary Central and East European Cinema

Chair: **Andrea Virginás**
» Universitatea Sapientia

Judit Pieldner
» Universitatea Sapientia
Rethinking the Moving Image in Jan Švankmajer's Surviving Life (Theory and Practice) and György Pálfi's Final Cut – Ladies and Gentlemen

Katalin Sándor
» Universitatea Babeş-Bolyai
Heterotopias of/and 'Living Images' in Bibliothèque Pascal

Hajnal Kiraly
» Universidade de Lisboa
In the Mirror: Isolated (Painterly) Images as Anamorphoses in Contemporary Hungarian Films

Ágnes Pethő
» Universitatea Sapientia
Rethinking the Notion of the 'Photo-Filmic' in Contemporary/Post-Media Cinema

6

Creative Perspectives. Biology, Mathematics, Uncertainty

Chair: **Patricia Pisters**
» Universiteit van Amsterdam

Francesca Antonacci
» Università degli Studi Milano-Bicocca
Ludic Imagination: the Power of Transformation

Marta Heberle
» Uniwersytet im. Adama Mickiewicza w Poznaniu
Living Artworks: Introducing Creativity Into Biology

Kathrin Rothmund
» Universität Bayreuth
The Creativity of Vagueness: Deciphering Blurring Images

Robert B. Lisek
» Institute for Research in Science and Art
Brain and Random Processes

7

Film Exhibition in Multipurpose Venues: Ideological Forces, Commercial Dynamics and Patterns of Sociability

Chair: Philippe Meers
» Universiteit Antwerpen

Ian Goode
» University of Glasgow
The Coercive Exhibition Spaces of Non-Theatrical Cinema in Post-War Rural Scotland and China

Åsa Jernudd
» Örebro Universitet
Cinema at the Service of Civil Society: Film Exhibition in Multipurpose Venues in Sweden

André van der Velden, Thunnis van Oort
» Universiteit Utrecht
Towards a Typology of Film Exhibition in Multipurpose Venues: the Dutch

Judith Thissen
» Universiteit Utrecht
Cinema Culture Outside the Mainstream Commercial Circuits: Whose Public Sphere?

HOMER

8

Promotional Creativity Across Media

Chair: Anna Sfardini
» Università Cattolica del Sacro Cuore

Stephanie Janes
» Royal Holloway, University of London
Promises and Limitations of Creativity in Promotional Alternate Reality Games

Gloria Dagnino
» Università della Svizzera Italiana
Product Placement in Italian Movies: the Creative Perspective

Eleonora Benecchi
» Università della Svizzera Italiana
Creatively Producing the Veronica Mars Movie

9

Degrees of Interaction: Desire/Performativity/Politics

Chair: Veronica Pravadelli
» Università degli Studi Roma Tre

Lorenzo Marmo
» Università degli Studi Roma Tre
Longing and Laughing: the Uses of GIFs and Vines in Contemporary Mediascape

Rossana Domizi
» Università degli Studi Roma Tre
Creativity in/on the City: Media Building and Urban Screen

Giuseppe Gatti
» Università degli Studi Roma Tre
The Wu Ming's Joint: a 'Spreadable' Model for a Transmedia Militancy

10

Conquering the Invention. Producing Art, Self and Future

Chair: Victoria Duckett
» Deakin University

Kevin Johnson
» Lawrence University
Invention, Utopia, and National Socialism: German Sci-Fi Cinema and Other Creations of the Nazi Era

Radomir D. Kokeš
» Masarykova Univerzita
Narrative Structures and Creative Choices in Czech Silent Cinema: a Case for Comparative Analysis

Vito Adriaenssens
» Universiteit Antwerpen / Hogeschool Gent / Københavns Universitet
A Hard Sell? How European Companies put the 'Kunst' Back in 'Kunstfilm'

Elena Mosconi
» Università degli Studi di Pavia
A Creative Performance of the Self. Mimy Aylmer's Artistic and Private Life

11

Fan Studies Workgroup Meeting

Panels

1

Sponsor » Documentary Workgroup

New Trends in Creative Documentary

Chair: **Suncem Koçer**
» Kadir Has Üniversitesi

Chris Cagle
» Temple University
The Social Field and Aesthetic Form in Contemporary European Documentary

Florian Mundhenke
» Universität Leipzig
A 'Creative Turn' of the Documentary? New Creative Strategies of Discourse in Recent Documentary Practices

Roberto Cavallini
» Yaşar Üniversitesi
For Real: Hybrid Documentary Aesthetics and Fictional Encounters in Contemporary World Cinema

2

HOMER

Film Audiences and Exhibition in Post-War Italy

Chair: **Daniela Treveri Gennari**
» Oxford Brookes University

John Sedgwick
» Universiteit Utrecht
Film Popularity, Programming Patterns and Film Audience Choices in 1950s Rome

Peter Miskell
» University of Reading
Marina Nicoli
» Università Commerciale Luigi Bocconi
Distribution and Reception of International Co-Productions in First-Run Italian Cinemas, 1957-71

Barbara Corsi
» Università degli Studi di Padova
Behind the STATUTO Fire

Federico Vitella
» Università degli Studi di Messina
The (American) Empire Strikes Back. The Italian Widescreen Exhibition Chain and Hollywood's International Market of the 1950s

3

Creation and Experience in Early Cinema: Philosophical Approaches

Chair: **Trond Lundemo**
» Stockholms Universitet

Giancarlo Grossi
» Università Cattolica del Sacro Cuore
Mechanical Beauty, Physical Energy and Creative Imagination in Paul Souriau's Pre-cinematic Aesthetic

Gert Jan Harkema
» Stockholms Universitet
The Medium Without a Message? Or, Presence as the Medium's 'Meaning' in the Case of Very Early Cinema

Carlos Roos
» Universiteit Gent / Universiteit Leiden
A Metaphysical Account of Communication Illustrated by Chaplin's The Gold Rush

4

Sponsor » Sound and Music in Media Workgroup

Creative Technology, Technological Creation. Sound, Vision and Technology

Chair: **Maurizio Corbella**
» Università degli Studi di Milano

Sibel Taylor
» Oxford Brookes University
Alexander Hammid's 'Fingerprints': Using Technology to Rediscover Creativity, Frame by Frame

Sam Roggen
» Universiteit Antwerpen
Gradations of Emphasis: Stimulating Spectatorial Participation in CinemaScope

Vincent Bohlinger
» Rhode Island College
Soundtrack Design in Soviet Early Sound Film: Nikolai Ekk's Road to Life

Helen Hanson
» University of Exeter
Creativity, Innovation and Compromise: the Shaping of Multi-Channel and Multi-Speaker Film Sound in Hollywood's Studio Era

5

Crisis and Creativity: the New Cinemas of Southern Europe

Chair: **Ginette Vincendeau**
» King's College London

Mariana Liz
» University of Leeds
The Numbers and the Discourse: Cinema and Crisis in Contemporary Portugal

Olga Kourelou
» University of Sussex
Between Crisis and Renewal: the Paradoxes of the Greek New Wave

Belén Vidal
» King's College London
Cinephilia in Times of Crisis: Creative Networks and Spain's 'Other' Cinema

6

Sponsor » Cinema and Contemporary Visual Arts Workgroup

Displaced Production. Installations, Museums and the Moving Image

Chair: **James Harvey-Davitt**
» Anglia Ruskin University

Olivia Eriksson
» Stockholms Universitet
Not Getting the Whole Picture: Unsettled Spectatorship in Film Installations

Beatriz Bartolomé Herrera
» Concordia University
Creative Sinergies: Reiventing the Blockbuster as a Pedagogical Tool

Susana Dobal Jordan
» Universidade de Brasília
Psycho's Echoes

7

Men at Work. Labour, Law and Market

Chair: **Marco Cucco**
» Università della Svizzera Italiana

Alice Bardan
» University of Southern California
Mobile Labor and the Film Industry: Film Extras and Their Discontents

Paola Savini
» Autorità per le garanzie nelle comunicazioni (Agcom)
Marketplace Diversity Within the Italian Audiovisual Sector

Kathleen M. Kuehn
» Victoria University of Wellington
Belabouring the Labour Debates: Interrogating Theories of Work in the Creative and Digital Economies

Paolo Braga
» Università Cattolica del Sacro Cuore
The Influence of the Property Rights Legal Framework on the Production Practices and on the Outcome of National TV Fiction: the French Case Study

8

Spotlights on Online Media Distribution Today

Chair: **Andreas Stuhlmann**
» Universität Hamburg

Chris Baumann
» Stockholms Universitet
Please Press Play: Streaming Television and the Infrastructure Behind Netflix' Digital Distribution

Rainer Hillrichs
» Universität Bonn
Shifting Metaphors for Understanding YouTube in 2014

Benjamin Eugster
» Universität Zürich
Opposing YouTube's Competitive Logic or: How to Get Rid of 200 Subscribers?

Dennis Mathei
» Ruhr-Universität Bochum
From the Dance Floor to Soundcloud: Shifts and Constants in Techno Music Distribution

Sponsor » New Media Workgroup

9

Genre Transformation Beyond Hollywood

Chair: **Stella Bruzzi**
» The University of Warwick

Savaş Arslan
» Bahçeşehir Üniversitesi
Some Like It Peanut: Hollywood With a Twist

Laura Rascaroli
» University College Cork
Stalled Movement: the Post-Eurocentric Road Movie

Manishita Dass
» Royal Holloway, University of London
Distant Shades of Darkness: the Noir Sensibility in 1950s Hindi Cinema

Daniela Berghahn
» Royal Holloway, University of London
Generic Hybridity in Diasporic Cinema

10

Expanding Adaptations

Chair: **Joyce Goggin**
» Universiteit van Amsterdam

Christine Geraghty
» University of Glasgow
The Adaptation of Space and Place: Staircases and Corridors in Classic Adaptations

Shannon Wells-Lassagne
» Université de Bretagne-Sud
'This is My Design': Adapting Film's Serial Killers to the Small Screen

Joyce Goggin
» Universiteit van Amsterdam
Eat, Pray, Love: Expanding Adaptations and Global Tourism

1

The Creative Treatment of Sexuality: Hybrid Forms in Documentaries About Sex

Chair: **Mauro Giori**
» Università degli Studi di Milano

Raffaele De Berti
» Università degli Studi di Milano
Alessandro Blasetti's Europa di notte (1958) and the Re-mediation of Revue Spectacles

Mauro Giori
» Università degli Studi di Milano
The Construction of Homosexuality in the Italian Documentaries (1959-1971)

Cristina Formenti
» Università degli Studi di Milano
Cartooning Sexual Truths: Non-fiction Animation and the Depiction of Sexuality

Respondent: **Elena Dagrada**
» Università degli Studi di Milano

Sponsor » Documentary Workgroup

2

City, Utopia, Creativity: Kracauer Beyond Functional Space

Chair: **Pietro Bianchi**
» Duke University

Andrea Mariani
» Università degli Studi di Udine
Malicious Matter: the Passion of the Material in the Italian Avant-Garde Documentary

Giuseppe Fidotta
» Università degli Studi di Udine
Propaganda as (Unfettered) Creative Art. Utopian Space, Creative Geography, Fascist Modernism

Elisa Cuter
» Freie Universität Berlin
'Eine Tappe auf dem Weg.' The Dialectic of Spatial Standardization in DEFA Films on Adolescence

3

Popular Nordic Genre Film: Small Nation Film Cultures in the Global Marketplace

Chair: **Eva Novrup Redvall**
» Københavns Universitet

Tommy Gustafsson
» Linnéuniversitetet
Ghoul, Vittor and the Devil: the Rise of the Low-Budget Nordic Horror Film

Rikke Schubart
» Syddansk Universitet
The Thrill of the Nordic Kill: the Manhunt Subgenre in the Scandinavian Thriller

Pietari Kaapa
» University of Stirling
A Nordic Sort of Madness? The Politics of Small Nation Film Culture and Nordic Genre Film

4

Indian Stars as Creative Fictions

Chair: **Manishita Dass**
Royal Holloway, University of London

Ranita Chatterjee
» University of Westminster
Kanan Devi: the 'New Woman' of Calcutta Cinema

Rosie Thomas
» University of Westminster
India's Tarzans

Salma Siddique
» University of Westminster
Remaking Rattan Kumar

Ranjani Mazumdar
» Jawaharlal Nehru University / University of Westminster
Shammi Kapoor: Bombay Cinema's Quintessential Star of the 1960s

5

National Creations, Creative Nations. Practices, Policies, Discourses

Chair: **Kaspars Steinbergs**
» Alberta Koledža

Per Vesterlund
» Högskolan i Gävle
National Film Policy as a National Media Event

Boaz Hagin
» Tel Aviv University
National Cinema as Industry Discourse: the Creation of Popular Israeli Cinema

Pavel Skopal
» Masarykova Univerzita
DEFA and Barrandov: an Entangled History. Cultural Transfers and Personal Connections Between the Film Studios

Andrea Virginás
» Universitatea Sapientia
Generic Panels in European Small Cinemas: a Recipe for Creative Outcomes?

6

Film Style & Filmic Creativity: Four Directors, Four Aesthetics

Chair: **Julian Hanich**
» Rijksuniversiteit Groningen

Ari Purnama
» Rijksuniversiteit Groningen
Apichatpong Weerasethakul and the Long-Take

Markus Kuhn
» Universität Hamburg
Brian De Palma and Split Screen

Julian Hanich
» Rijksuniversiteit Groningen
Roy Andersson and Staging in Depth

Guido Kirsten
» Universität Wien
Vittorio De Seta and the Shift to Modernism

Panels

7

Old and New Pathways. Experimentation and Networks

Chair: **Enrico Camporesi**
» Université Sorbonne Nouvelle - Paris 3 /
Università di Bologna

Anna Notaro
» University of Dundee
Understanding Digital Creativity

Monise Nicodemos
» Université Sorbonne Nouvelle - Paris 3
Paolo Gioli and the Generation of the 1960s and 1970s

Sabine Haenni
» Cornell University
Creating Cinematic Networks in the Mediterranean

Sponsor » Cinema and Contemporary Visual Arts Workgroup

8

Fans & Cultural Industries

Chair: **Luca Barra**
» Università Cattolica del Sacro Cuore

Sophie Einwächter
» Universität Mannheim
Fan-Cultural Markets, an Introduction. Or: Mapping Fans' Activities Within a Creative Industries Context

Anne Kustritz
» Universiteit van Amsterdam
There are Many Forms of Resistance; Myself, I Prefer the Rocket Launcher: Fan Media Production and the Creative Non-Industrial Web

Janine Wahrendorf
» Ruhr-Universität Bochum
Remixing TV. The Struggle of Creativity, Supply and Demand in Tumblr Role-Play Games

Alexander Tilgner
» Goethe-Universität Frankfurt am Main
LFM SELLRUN! – How Different Kinds of Fans Fit Into Self-Established New Market Models

9

The Large and the Small of It: Studying Cinemas in the Age of Global Data

Chair: **Daniël Biltereyst**
» Universiteit Gent

Deb Verhoeven
» Deakin University

Richard Maltby
» Flinders University
Big Data and the Case Study: Challenges and Opportunities

Colin Arrowsmith
» Royal Melbourne Institute of Technology
Alwyn Davidson, Bronwyn Coate, Deb Verhoeven
» Deakin University
The Kinomatics Project: an Assessment of Using 'Small' Data to Support 'Big' Data

Mike Walsh
» Flinders University
Screening Locally: Researching Exhibition From a Single Site

Mariagrazia Fanchi
» Università Cattolica del Sacro Cuore
From 'Centre' to 'Periphery' and Back. History of Spaces, Territories and Audiences

HoMER

10

Reverse Shots. Landscape, Migration, Representation

Chair: **Beste Atvur**
» Goethe-Universität Frankfurt am Main

Ömer Alkin
» Heinrich-Heine Universität Düsseldorf
Emigration and Meta-'Mediascapes': Tuncel Kurtiz's Mode of Creativity in Gül Hasan (1979)

Lela Tsiphuria
» Ivane Javakhishvili Tbilisi State University
Landscapes of Creativity and the Goal of Producing

Aine O'Healy
» Loyola Marymount University
Imagining Lampedusa

11

Sound and Music in Media Workgroup Meeting

Sponsored by **Music, Sound and the Moving Image** journal

1

Production and Reception Models in Contemporary Animation

Chair: **Sébastien Denis**
» Aix-Marseille Université

Barbara Laborde
» Université Sorbonne Nouvelle - Paris 3
The Amateur's Animation: Practices and Usages in 'Sueded Movies'

Lucie Merijeau
» Université Sorbonne Nouvelle - Paris 3
The Construction of the 'French Touch' and its Contradictions

Marie Pruvost-Delaspre
» Université Sorbonne Nouvelle - Paris 3
In the Name of the Fans: Japanese Animated Series on French TV Channels

2

Engaging Stories. Narratives, Transmedia, Resistance

Chair: **Cecilia Penati**
» Università Cattolica del Sacro Cuore

Jodi Nelson
» University of Hertfordshire
New Media Forms of Engagement Within the Creative Industries

Deborah Toschi
» Università degli Studi di Pavia
Janeites, Hopelessly Lost in Fandom

Ursula Ganz-Blaettler
» Universität St. Gallen
Fans, Fanzines, and Narrative Community

Aaron Hunter
» Queen's University Belfast
Narrative, Star, Character, Avatar: Trans-Diegetic Paratext in Felicia Day's The Guild

Sponsor » Fan Studies Workgroup

3

Crossing the Creative Borders of the Avant-Garde: the Transnational Relations of Four Experimental Filmmakers

Chair: **Vincent Bohlinger**
» Rhode Island College

Lars Diurlin
» Lunds Universitet
Peter Kylberg: a Swedish Connection to the International Cinematic Avant-Garde

Kristoffer Noheden
» Stockholms Universitet
Wilhelm Freddie Between Copenhagen, Stockholm, and Paris: Myth, Magic, and Surrealist Cinema

Emil Stjernholm
» Lunds Universitet
Advertising Through Experimental Film: Gösta Werner's The Train (1948)

Aténé Mendelyté
» Lunds Universitet
Samuel Beckett's Borderless Cinematic Avant-Garde Practices

4

Creating Histories

Chair: **Gabriele Balbi**
» Università della Svizzera Italiana

Eileen Rositzka
» The University of St Andrews
Re-Mapping History through the Body: the Cinematic Corpography of War

Danny Gronmaier
» Freie Universität Berlin
Creative Dynamics of Historicity in Hollywood Sports Films

Matthias Grotkopp
» Freie Universität Berlin
Cinema's Deviant Historiographies

Hauke Lehmann
» Freie Universität Berlin
How Suspense Films Create New Film Histories

5

Before and After. Campaigns, Distribution, Piracy

Chair: **Chris Baumann**
» Stockholms Universitet

Landé Pratt
» Kingston University
Nigerian Film in the Diaspora: Exploring Creative Intellectual Property and New Distribution Strategies

Eleonora Maria Mazzoli
» Universiteit Utrecht
Pre-Movie Experiences: a New Way to Movie Marketing Campaigns

Maria Luna
» Universitat Autònoma de Barcelona
VOD in Spain: Quixotes in Pirates Times?

Thomas Scherer
» Freie Universität Berlin
Shaping the Sense of Justice: the Staging of Anti-Video-Piracy Spots

6

Film and Video Art Between Creativity and Technology

Chair: **Malte Hagener**
» Philipps-Universität Marburg

Lisa Åkervall
» Freie Universität Berlin
The Post-Cinematic Condition: Creative Practice and Critique in Contemporary Video Art

Sarah K. Stanley
» Humboldt-Universität zu Berlin
The Electronic Pulse of Visual Media: Montage versus Sampling

Greg De Cuir, Jr.
» Fakultet dramskih umetnosti u Beogradu
Miriam De Rosa
» Università Cattolica del Sacro Cuore
Constructing Creativity: Yervant Gianikian's and Angela Ricci Lucchi's Analytical Camera

Enrico Camporesi
» Université Sorbonne Nouvelle - Paris 3 / Università di Bologna
The Creative Implications of Experimental Film Restoration

Sponsor » Cinema and Contemporary Visual Arts Workgroup

7

Early Creative Industry: International Case Studies of Cinemagoing

Chair: **Pierluigi Ercole**
» De Montfort University

Virginia Luzón, Quim Puig
» Universitat Autònoma de Barcelona
Early Cinema Venues in Barcelona, Spain (1897-1930)

Maria A. Vélez-Serna
» University of Glasgow
The Trade Show as a Reception Context in 1910s Glasgow

Julia Bohlmann
» University of Glasgow
Early Research into Educational Cinema, 1917-1933: National and Local Responses to Cinema's Popularity with the Child Audience

Łukasz Biskupski
» Szkoła Wyższa Psychologii Społecznej
Variété and Cinema in the Polish Territories of Russia Before 1915

HOMER

8

Narrative Imagination. Neuroscience, Cognitivism and Storytelling

Chair: **Temenuga Trifonova**
» York University

Patricia Pisters
» Universiteit van Amsterdam
Neurocinema's Creative Machinery of Storytelling

Miklós Kiss
» Rijksuniversiteit Groningen
The Creative Potential of Cognitive Puzzlement in Film

Steven Willemsen
» Rijksuniversiteit Groningen
Cognitive Poetics, Meta-Hermeneutics, and Complex Film Narratives

Maria Poulaki
» University of Surrey
Film Complexity and Cognitive Emergence: a Causal Relationship?

9

Creative Europe: Transnational Patterns of Film and Television Production and Distribution

Chair: **Ib Bondebjerg**
» Københavns Universitet

Caroline Pauwels, Ilse Schooneknaep
» Vrije Universiteit Brussel
'The European Connection': Do the Audiovisual Support Systems MEDIA and Eurimages Empower the Cross Border Circulation of National Film Productions?

Andrew Higson, Huw Jones
» University of York
UK-Europe Film Co-Productions: a Model for Creativity?

Roderik Smits
» University of York
The Distribution of Films to European Countries: an Analysis of a Complex Transnational Gatekeeping Network

Ib Bondebjerg, Eva Novrup Redvall
» Københavns Universitet
Historical Drama on the Move: a Case Study of Downton Abbey in Europe

10

Art, Auteur, Ideology. Art Cinema: Practice, Form, Culture

Chair: **Flavia Laviosa**
» Wellesley College

Stefano Bona
» Flinders University
Filmmakers and Ideology: the Case of Italian Directors in China

Mark Gallagher
» The University of Nottingham
Does Art Cinema Have Stars? Tony Leung Chiu-Wai Beyond East Asia

Diana Popa
» The University of St Andrews
Textures of the Everyday in După dealuri (Beyond the Hills) (2012)

Kosuke Fujiki
» King's College London
Ozu in the 1980s and New Wave Cinema in Okinawa

11

Film Festival Research Workgroup Meeting



OPENING REMARKS

18.00-18.15

Stefano Baraldi

Prorector of the Università Cattolica del Sacro Cuore

Angelo Bianchi

Dean of the Faculty of Literature and Philosophy

Luisa Camaiora

Dean of the Faculty of Language Sciences and Foreign Literatures

Ruggero Eugeni

The NECS 2014 Conference Manager
& the Local Organising Team

Sede Monumentale » Largo A. Gemelli 1
Aula Magna



The Cinema and Other Moving Images

Raymond Bellour

» Centre National de Recherches Scientifiques (CNRS), Paris

Chair: **Trond Lundemo**
» Stockholms Universitet

Sede Monumentale
Largo A. Gemelli 1
» Aula Magna

The heightened presence of photography in the cinema since the 1960s along with the growth of video beginning in the 1970s has long made it necessary to understand the nature of the operations for moving between various kinds of images, on the level of both the fact of the movement and the analogy of the representation. The digital revolution, however, helping give rise since the end of the last century to new ways of recording and disseminating images, has made it increasingly necessary today to distinguish between cinema images, which are essentially defined by the specificity of the experience that is unique to the screening of a film in a public venue, and every other mode of image consumption, in particular the increasing number of images shown in art galleries and museums of contemporary art.

*Raymond Bellour is Head of Research of the Centre National de Recherches Scientifiques (CNRS), Paris. From 1986, he taught in the Department for cinema and audiovisual studies at the Université Sorbonne Nouvelle - Paris 3, and he has also been a visiting professor at New York University and the University of California, Berkeley. In 1991, with Serge Daney, he formed the journal *Trafic*. His published theory and critical work includes *L'Analyse du film* (1979), *L'Entre-Images : Photo. Cinéma. Vidéo* (1990), *L'Entre-Images 2* (1999), *Le Corps du cinéma : hypnoses, émotions, animalités* (2009), *La Querelle des dispositifs. Cinéma – installations, expositions* (2012).*



Opening Reception

19.45

Open to Preconference participants,
Conference delegates and NECS members

Sede Monumentale » Largo A. Gemelli 1
Aula Magna atrium / Giardino Santa Caterina d'Alessandria



Reception sponsored by AMSTERDAM UNIVERSITY PRESS and EYE

Screenings

20.00

Free Visit to MIC - Museo Interattivo del Cinema

mic.cinetecamilano.it

21.00

Silent Creativity: the Future of the Past

Le avventure straordinarissime di Saturnino Farandola (Marcel Fabre, 1913, Ambrosio Film)
Amor pedestre (Marcel Fabre, 1914, Ambrosio Film)

Live music accompaniment

MIC - Museo Interattivo del Cinema » Manifattura Tabacchi
Viale Fulvio Testi 121, Milan (Metro M5 Bicocca)

Organised by Master in *Comunicazione e Marketing del Cinema* (ALMED)
in collaboration with FONDAZIONE CINETECA ITALIANA



1

Once More. Reflecting, Rebranding, Reusing the Image

Chair: **Olof Hedling**
» Lunds Universitet

Ewa Ciszewska
» Uniwersytet Łódzki
Re-Usage of Historical Cinematographic Brands Illustrated With an Example of Lodz Animation Production Company Se-Ma-For

Adriana Alves de Paula Martins
» Universidade Católica Portuguesa
Susana de Sousa Dias's 48 or a Different Experience of Seeing

Balázs Varga
» Eötvös Loránd Tudományegyetem
100% Recycled Cinema: György Pálfi's Final Cut – Supercut of Film History

2

Creation and Destruction in Media Environments

Chair: **Marco Senaldi**
» Libera Università di Lingue e Comunicazione IULM

Eleni Ikoniadou
» Kingston University
The Halted Moment

Erin Stapleton
» Kingston University
The Exchange Artist: Sovereignty in Self-Destruction

Felicity Colman
» Manchester Metropolitan University
Negentropic Images

3

Look Back! European Media Archaeology

Chair: **Federico Vitella**
» Università degli Studi di Messina

Klaus Rieser
» Karl-Franzens-Universität Graz
Private, Public, and Community Discourses: the Hybrid Communicative Situation of Amateur Film

Gabriele Balbi
» Università della Svizzera Italiana
A History of Media Convergence, 1970s-2010s

Alex Casper Cline
» Anglia Ruskin University
UK Digital Culture, 1984

Michał Pabiś-Orzeszyna
» Uniwersytet Łódzki
Creative Misuse: Oral History of New Media Technologies Alternative Usage During the Decline of the People's Republic of Poland

4

Magic and Loss. Memory, Mourning, Trauma

Chair: **Vicente Sánchez-Biosca**
» Universitat de València

Amber Leigh Shields
» The University of St Andrews
Fairytales of Our Past: Explorations of the Trauma Process in Film

Reinier Jacco Maarten Vriend
» Universiteit van Amsterdam
Tension in (Self) Representation of Mourning in Online Creation: From YouTube Memorial Clips to Funeral Selfies

Florentine Strzelczyk
» University of Calgary
Holocaust Memory: Global Imaginary, Local Landscapes and Train de Vie (1998)

Nevena Daković
» Univerzitet umetnosti u Beogradu
Creative Text in Creating the Memory of Great War in Serbian Cinema

Sponsor » Cultural Memory and Media Workgroup

5

Creating, Managing and Working in the Creative Industries

Chair: **Philip Drake**
» Edge Hill University

Melis Behlil
» Kadir Has Üniversitesi
Creating the Creative Industries: Istanbul Film Commission(s)

Kevin Sanson
» University of California, Santa Barbara
Keys to the 'Creative' City: Service Firms in the Global Film Industry

Alejandro Pardo
» Universidad de Navarra
Managing Creativity and Business in the Screen Industries: the Producer's Role

Respondent: **Philip Drake**
» Edge Hill University

Sponsor » Screen Industries Workgroup

6

Technological Innovations: Camera Practices and the Image

Chair: **Annie van den Oever**
» Rijksuniversiteit Groningen / University of the Free State

Matthias Thiele
» Technische Universität Dortmund
American Cinematographer: Institutional Forms of Documenting Technical Production Processes in Film

Florian Krautkrämer
» Hochschule für Bildende Künste Braunschweig
The Optical System

Thomas Waitz
» Hochschule für Bildende Künste Braunschweig
Drone Cameras in Factual Television

Herbert Schwaab
» Universität Regensburg
Filming From Within. The Use of the 'Diegetic Camera' in Sitcoms and Other Television Formats



7

The List is Drive, and Bikers are Hybrid: How Post-Classical American Cinema Transfers, Scratches, Repeats and Discretely Discreates Itself

Chair: **Drehli Robnik**
» Ludwig Boltzmann Institut für Geschichte und Gesellschaft

Johannes Binotto
» Universität Zürich
Manufacturing Melodrama: Peyton Place and the Repetition Compulsion in/of Hollywood Mass Entertainment

Kristina Pia Hofer
» Johannes Kepler Universität Linz
Exploitation Textures: Material Resonances in Creative Appropriation

Ivo Ritzer
» Johannes-Gutenberg Universität Mainz
Hybrid Spaces: Media Culture and Global Flows in the Era of Post-Classical Cinema

Drehli Robnik
» Ludwig Boltzmann Institut für Geschichte und Gesellschaft
Hollywood's Creative Powers in Political Theory and Self-Thwarting Practice: Ferrell's Foucault, Roth's Rancière, Spielberg's Deleuze

8

Productive Policies? Governance, Funding, Practices

Chair: **Andrew Higson**
» University of York

Rolien Hoyng
» Lingnan University
The Politics of Skill and Learning: 'Creative' Governmentalities and Sub-Political Intervention

Suncem Koçer
» Kadir Has Üniversitesi
Crowdfunding Campaigns as an Alternative Public Relations Strategy for Independent Documentary Producers in Turkey

Seda Aktas
» Marmara Üniversitesi
New Approaches to Film Production: Crowdfunding

Jaap Verheul
» New York University
Creative Industries: the Cultural Turn in European Film Policy

9

Images on Display. New and Old Festivals

Chair: **Skadi Loist**
» Universität Rostock

Christel Taillibert
» Université Nice Sophia Antipolis

John Wäfler
» Universität Luzern
On the Emergence of Film Festivals: Insights From France, Italy and Switzerland

Malte Hagener
» Philipps-Universität Marburg
Towards an Expanded Cinema History. Expo 67 and the 'Invention of Creativity'

Rosanna Maule
» Concordia University
Women's Festival 2.0, Between Grassroots Globalization and Neoliberal Feminism: the Birdseyeview Festival

10

Interactivity, Intermediality and Contemporary Audiences

Chair: **Judith Thissen**
» Universiteit Utrecht

Leo Rubinkowski
» University of Wisconsin-Madison
Non-Interactive Media, Meet Interactive Audiences

Paul S. Moore
» Ryerson University
The Intermediality of Entertainment: Household Spending on Moviegoing and Other Entertainment in Canada, 1992-2009

Philippe Meers
» Universiteit Antwerpen
Daniël Biltereyst, Aleit Veenstra
» Universiteit Gent
From Historical to Contemporary Film Audiences: Reassessing Cinema, Reception, Convergence

Charlotte Crofts
» University of the West of England
On Location: Geo-Mapping Bristol City Centre Cinemas in the Lost Cinemas of Castle Park App

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11

Cinema and Contemporary Visual Arts Workgroup Meeting

1

Film Festival Origins

Chair: **Lydia Papadimitriou**
» Liverpool John Moores University

James Udden
» Gettysburg College
Festival des 3 Continents at Nantes: Expiation for the Sins of Omission

Kirsten Stevens
» Independent Scholar
Enthusiastic Amateurs: the Origins and Evolution of the Melbourne International Film Festival as Grassroots Celebration

Lydia Papadimitriou
» Liverpool John Moores University
Thessaloniki (International) Film Festival: From Defining to Questioning Greek National Cinema

Sponsor » Film Festival Research Workgroup

2

Moving Images and Changing Memories

Chair: **Mariagrazia Fanchi**
» Università Cattolica del Sacro Cuore

Jacqueline Maingard
» University of Bristol
Cinemagoing in District Six, Cape Town, 1920s to 1960s: History, Politics, Memory

Melvyn Stokes
» University College London
Matthew Jones
» University College London / De Montfort University
'Windows on the World': Memories of European Cinema in 1960s Britain

Margherita Sprio
» University of Westminster
Migrant Memories: Cinema and Home

Pierluigi Ercole
» De Montfort University
Danielle Hipkins
» University of Exeter
Catherine O'Rawe
» University of Bristol
Daniela Treveri Gennari
» Oxford Brookes University
Sarah Culhame
» University of Bristol
The Lost Italian Audience: Digital Approaches to Cinemagoing Memories

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3

Transmedia Existence. Cooperation, Story-Telling and Videogames

Chair: **Martha Shearer**
» King's College London

Sabrina Sauer
» Universiteit van Amsterdam
Citizens as Co-creators in Living Laboratories: Embracing Everyday User Improvisations With Media Technologies as a Source of Innovation

Erica Negri
» Università Cattolica del Sacro Cuore
Transmedia Creativity Beyond Hollywood: Collider, a European Indie Transmedia IP

Jan-Hendrik Bakels
» Freie Universität Berlin
Transferring Creativity: Video Games, Non-Linear Storytelling, and User Creativity

Kaspars Steinbergs
» Alberta Koledža
Renate Cane
» Biznesa augstskola Turība
Development Potential of Latvian Video Game Industry

5

Looking at Sounds/Listening to Images. Sound as a Structuring Vector in Contemporary Musical Multimedia

Chair: **Liz Greene**
» University of Glasgow

Giacomo Albert
» Università degli Studi di Torino
What Does it Happen When a Soundtrack Becomes an App?

Alessandro Bratus
» Università degli Studi di Pavia
Playing Images of Sounds. Warp Record's Identity Construction In-Between Media

Stefano Lombardi Vallauri
» Libera Università di Lingue e Comunicazione IULM
The Formal/Temporal Convergence of Video and Music in Digital Performance: Utp_ by Noto/Sakamoto

Marida Rizzuti
» Libera Università di Lingue e Comunicazione IULM
Glee as Starting Point Towards Spread Creativity in Contemporary Musical TV Series

Sponsor » Sound and Music in Media Workgroup

4

Creative Writing? Historic and Theoretical Perspectives on Screenwriting

Chair: **Christine Geraghty**
» University of Glasgow

Pablo Gonçalo Pires de Campos Martins
» Universidade Federal do Rio de Janeiro
Writers Wearing Sunglasses: Literature, Scripts and Screens in Nouveau-Roman and New German Cinema

Sarah Leahy
» Newcastle University
Creative Dialogues: Charles Spaak and the New Art of Writing for the Talkies

Isabelle Vanderschelden
» Manchester Metropolitan University
Promoting New Orality Strategies in French Screenwriting Today: in Search of Authentic Dialogue

Raffaele Chiarulli
» Università Cattolica del Sacro Cuore
Creative Process, Creative Discourse. A Dynamic Approach to Screenwriting

6

Topics of Realism In Contemporary Portuguese Cinema

Chair: **Adriana Alves de Paula Martins**
» Universidade Católica Portuguesa

Paulo Cunha
» Universidade de Coimbra
Reality and Fantasy in Miguel Gomes

Daniel Ribas
» Universidade de Aveiro / Instituto Politécnico de Bragança
Portrait of a Family: National Identity, Realism and Melodrama in João Canijo

Michelle Sales
» Universidade Federal do Rio de Janeiro
Colony Missing: Miguel Gomes's Tabu

Ana Isabel Soares
» Universidade do Algarve
Edgar Pêra: Surrealist Cinema?

7

NECSUS: On Journal Editors and Editing

Laurent Guido
» Université Lille Nord de France

Laura Rascaroli
» University College Cork

Francesco Pitassio
» Università degli Studi di Udine

Patricia Pisters
» Universiteit van Amsterdam

Greg de Cuir, Jr.
» Fakultet dramskih umetnosti u Beogradu

Annie van den Oever
» Rijksuniversiteit Groningen / University of the Free State

WORKSHOP

8

Fertile Politics? Aesthetic, Ideological and Political Creation

Chair: **Matthias Grotkopp**
» Freie Universität Berlin

James Harvey-Davitt
» Anglia Ruskin University
Disagreement and Reconfiguration in 'This is Not a Film'

Walid el Hour
» Forum Transregionale Studien zu Berlin
Tactics, Identification and Organization: the Creative Power of Revolution

Surbhi Goel
» Panjab University
Ideological Activism and Creation of Epistemic Punctum Via Creative Pedagogy. Experiments in Teaching

Eva Sancho Rodriguez
» Universiteit van Amsterdam
Irony, Sincerity and the Creation of Political Passion

Sponsor » Documentary Workgroup

9

Mediatized Cultural Memory: New Perspectives on Remediation

Chair: **Dagmar Brunow**
» Linnéuniversitetet

Dagmar Brunow
» Linnéuniversitetet
From Newsreel to YouTube: Remediating Documentary Images and the Media Specificity of Cultural Memory

Julia Hildebrand
» Universität Regensburg
Remediating Everyday Life: From the Archives de la Planète (1909-1931) to Life in a Day (2011)

Anders Marklund
» Lunds Universitet
Authenticity and Cultural Memory. Remediation in Contemporary Popular European Cinema

Vicente Sánchez-Biosca
» Universitat de València
Migration of Images, From Thanatourism to Art Galleries, From Police Files to the Criminal Court

Sponsor » Cultural Memory and Media Workgroup & Documentary Workgroup

10

Developing a New TV. Narrative Strategies, Scheduling Practice and Cultural Values

Chair: **James Donald**
» University of New South Wales

Thomas Morsch
» Freie Universität Berlin
Metaleptic TV

Luca Barra
» Università Cattolica del Sacro Cuore
The Last Creative Act in Television? Scheduling Practices Into Italian Digital Scenario

Sylvie Magerstädt
» University of Hertfordshire
Creativity Goes (Not-so) Small Screen: TV as the New Medium for Epic Storytelling?

Sudeep Dasgupta
» Universiteit van Amsterdam
Serial Opacity and the Politics of Cultural Form

11

Hollywood and the Law: Legal Struggles in Film History

Chair: **Paul McDonald**
» University of Nottingham

Emily Carman
» Chapman University
The Seven Year Itch: the De Haviland Decision and Hollywood Talent, Contracts, Past and Present

Philip Drake
» Edge Hill University
Breaking Even is Hard to Do: Revisiting Paramount vs. Buchwald (1990)

Ross Melnick
» University of California, Santa Barbara
The Law(s) of the Land: Warner Bros. Cinemas in Cuba and China and the Legal Entanglements of International Exhibition

Paul McDonald
» University of Nottingham
Movie Piracy and the Shadow Historiography of 'Infringement'

Sponsor » Screen Industries Workgroup

1

The Factory as Creative Model (Part 1): the 1920s

Chair: **Antonio Somaini**
» Université Sorbonne Nouvelle - Paris 3

Georg Witte
» Freie Universität Berlin
Factory as Narration

Elena Vogman
» Universität Potsdam
From Striking Factory to Strike of Consciousness in the Work of S. M. Eisenstein

Laurent Guido
» Université Lille Nord de France
Mechanical Moves: Early Film Critics and the 'Girls' Phenomenon in France

Antonio Somaini
» Université Sorbonne Nouvelle - Paris 3
Innervation: Body and Machine Between Psychotechnics, Aesthetics, and Media Theory

2

Up! Animation, Global Scenarios, Creative Industries

Chair: **Ross Melnick**
» University of California, Santa Barbara

Vincenzo De Masi
» Università della Svizzera Italiana
Yan Han
» Communication University of China
New Media in China: the Animation Impact in Soft Power Era

Armando Fumagalli
» Università Cattolica del Sacro Cuore
Pixar 'Collective Creativity' as Subversion of Hollywood Standards

Helen Haswell
» Queen's University Belfast
Innovative Technology and Organic Aesthetics in Disney-Pixar's Digital Animation

Alfio Leotta
» Victoria University of Wellington
Peter Jackson and 'Wellywood' as a Creative Capital

3

'Low Labour': Ethnographies of European Film and Television Production

Chair: **Melis Behlil**
» Kadir Has Üniversitesi

Dominique Pasquier
» Télécom ParisTech
Intra-Professional Conflicts and the Struggle for Visibility in French Television

Petr Szczepanik
» Masarykova Univerzita
Globalizing Low Labor: a Collective Ethnography

Daniel Ashton
» Bath Spa University
'Also Get Rid of Any Weeds You See': Contesting Career Pathways in Film and Television Production

4

Creativity and the Soundtrack: a Critical Focus on Industry Practice

Chair: **Nessa Johnston**
» Glasgow School of Art

Liz Greene
» University of Glasgow
Bridging Sound in We Were There (Laura Aguiar & Cahal McLaughlin, 2014): Creativity and Ethics in Post-Production Documentary Filmmaking

Ilario Meandri
» Università degli Studi di Torino
1965: the Birth of Foley Companies

Jasper Aalbers
» Universiteit Utrecht
The (Un)changing Role of the Sound Professional in the Dutch Film Industry

Leo Murray
» Murdoch University
Pierce and Sound Design: Sound Theory from Sound Practice

Sponsor » Sound and Music in Media Workgroup

5

Where It Happens: Rhythm, Atmosphere and Spaces

Chair: **Adrian Martin**
» Goethe-Universität Frankfurt am Main / Monash University

Adrian Martin
» Goethe-Universität Frankfurt am Main / Monash University
Manny Farber/Maurice Pialat

Saige Walton
» University of South Australia
Rocks, Rhythms and Hard Places: Apprehending Stranger by the Lake

Zsolt Gyenge
» Moholy-Nagy Művészeti Egyetem
Self-Reflective Drawings. Perception of Animated Spaces in the Works of Linklater and Folman

6

Post-1989 Eastern European Cinema and the Issue of Creativity

Chair: **Pavel Skopal**
» Masarykova Univerzita

Mari Laaniste
» Eesti Kirjandusmuuseum
In Dire Straits: Representations of Creative Professionals in Contemporary Estonian Cinema

Elzbieta Durys
» Uniwersytet Łódzki
Current Events, Formulas and Ideology: Polish Paranoid Conspiracy Cinema

Jana Dudková
» Slovenská Akadémia Vied
Between Creativity and Ideology: Slovak Cinema After 1989

Katarína Mišíková
» Vysoká škola Muzických Umení v Bratislave
Creative Freedom Rediscovered? Towards Postmodern Storytelling in Slovak Cinema of the 1990s

7

Unmapped Creativity. Asian Cinema and the Alternative Film Festival Network

Chair: **Ran Ma**
» Nagoya University

Eija Niskanen
» Helsingin yliopisto
Small Asias in Europe: Asian Film Festivals Outside of Asia

Lydia Wu Dan
» Newcastle University
Grassroots or International? The First China Women's Film Festival

Ran Ma
» Nagoya University
Kozoku and the Grassroots Film Network for Contemporary Japanese Independent Cinema

Ruby Cheung
» Independent Scholar
The Mapping of the East Asian-related Film Festivals in the UK

Sponsor » Film Festival Research Workgroup

8

Film Consumption, Cultural Conflicts, and Divided Worlds

Chair: **Francesco Pitassio**
» Università degli Studi di Udine

Clara Pafort-Overduin
» Universiteit Utrecht
Douglas Gomery
» University of Maryland
The Motion Picture Export Association and the Netherlands Cinema Association: National Politics and Local Interests After the Second World War

Joseph Garncarz
» Universität zu Köln
A Divided World: the Differentiated Use of the Cinema in the 1930s

Roel Vande Winkel
» Universiteit Antwerpen / LUCA School of Arts

Lies Van de Vijver
» Universiteit Gent
Film Programming in German-Occupied Belgium: the Case of Ghent (1940-1944)

José Carlos Lozano
» Texas A&M International University
The Social Experience of Going to the Movies in the 1930s-1960s in a Texas Bordertown: Movie Going Habits and Memories of Films in Laredo, Texas

HOMER

9

Re-Creation: Montage and Collage in Contemporary Media

Chair: **Richard Misek**
» University of Kent

Chiara Grizzaffi
» Libera Università di Lingue e Comunicazione IULM
(Un)creative Film Analysis? Appropriation and Reuse of Film Footage in Videographic Film Studies

Catherine Grant
» University of Sussex
Uncanny Fusion? Remixing Intertextuality Through 'Aesthetic Moments'

Richard Misek
» University of Kent
What is Montage?

Allan Cameron
» The University of Auckland
Remixing the Cinematic Face: Frame, Figure, Fragment

Sponsor » Cinema and Contemporary Visual Arts Workgroup

10

Cultural Memory & Media Workgroup Meeting



1

The Factory as a Creative Model (Part 2): the 1960s

Chair: **Benjamin Léon**
» Université Sorbonne Nouvelle - Paris 3

Benjamin Léon
» Université Sorbonne Nouvelle - Paris 3
The Factory or the Mechanized Gesture Proof against Art (Drawing, Line, Surface)

Eline Grignard
» Université Sorbonne Nouvelle - Paris 3
Andy Warhol's Wallpapers Between Art and Craft (Display, Repetition and Absorption)

Marie Rebecchi
» Université Sorbonne Nouvelle - Paris 3
The Factory of the 'Filmcombo.' Rem Koolhaas and 1, 2, 3 enz group

Massimo Olivero
» Université Sorbonne Nouvelle - Paris 3
The Dziga Vertov Group: a Factory of Materialist Image

2

Film Festivals and Politics: Challenges, Changes and Crises

Chair: **David Archibald**
» University of Glasgow

David Archibald
» University of Glasgow
The Ethics and Politics of Human Rights Film Festivals

Dunja Jelenkovic
» Université de Versailles Saint-Quentin-en-Yvelines
Yugoslav Documentary and Short Film Festival 1954-2000. From Yugoslav Socialism to Serbian Nationalism

Ger Zielinski
» Trent University
Weg zum Nachbarn: On the Oberhausen Festival, Its Politics, and Its Crises

3

Policies of Identification. TV, Social Media and Gender Identities

Chair: **Anders Marklund**
» Lunds Universitet

Elisa Giomi
» Università degli Studi di Siena
Marta Perrotta
» Università degli Studi Roma Tre
Italy's Got Queerness. The Politics of Representation of GLBT Characters in Talent Shows

Cecilia Penati
» Università Cattolica del Sacro Cuore
'Handicraft Television.' Factual Entertainment and the Representation of Creativity in Italian Female Channels

Lucia Tralli
» Università di Bologna
'Vidding is my Own Flavor of Feminism.' A Gendered Remix Practice

4

Sonic Creativity at the Fringes: Sounding Out the Avant-Garde, Indie and Underground

Chair: **Jasper Aalbers**
» Universiteit Utrecht

Jamie Sexton
» Northumbria University
Creeping Decay: Cult Soundtracks, Archive Culture and Creativity

Colin Black
» University of Technology, Sydney
Explorations in Radio and Creative Audio for Transmedia: Beyond a Vococentric Aesthetic

Jennifer O'Meara
» Trinity College Dublin
Listen Carefully: Straining to Hear as Active Audioviewing

Nessa Johnston
» Glasgow School of Art
Unlearning Film School: the 'Lo-Fi' Soundtracks of Joe Swanberg

Sponsor » Sound and Music in Media Workgroup

5

Torturers and the Tortured: Ethics, Aesthetics and Ideology in Contemporary Film

Chair: **Alisa Lebow**
» University of Sussex

John Horne
» University of Birmingham
Watching With Complicity: Unsettling Discourses in US Torture Documentaries

Berenike Jung
» The University of Warwick
Speaking of Invisibility: Torture in Chilean Cinema

Michele Aaron
» University of Birmingham
Ethics, Arousal and Impunity: the Pornography of Death in The Act of Killing

Sponsor » Documentary Workgroup

6

Inventive Performances. Film Acting and Creativity

Chair: **Daniel Leberg**
» Concordia University

Barbara Grespi
» Università degli Studi di Bergamo
The Mimetic Body: an Ideology of Creativity in Theory of Acting

Anna Luise Kiss
» Hochschule für Film und Fernsehen „Konrad Wolf“ Postdam-Babelsberg
Reflections on Non-Actor's Creativity in La terra trema (Visconti) and Nicht versöhnt (Straub and Hüllet)

Catherine Lord
» Universiteit van Amsterdam
We are All Michelangelo: the Scholar as Actor in Sally Potter's Rage (2009)

Verena von Eicken
» University of York
Creativity in Performance: the Actor Sandra Hüller



7

Technologies of the Selfie: Photography, Social Media and Digital Subjectivity

Chair: **Laura Rascaroli**
» University College Cork

Laura Busetta
» La Sapienza - Università di Roma
Testing Oneself in the Digital Media: Self-Representation and Repetition

Giacomo Nencioni
» Università per Stranieri di Perugia
Staging Ourselves from Webcams to Facebook

Valerio Coladonato
» La Sapienza - Università di Roma
Power, Gender and the Selfie: Three Case Studies

Valentina Valente
» La Sapienza - Università di Roma
Selfies Between Stardom and Fandom: the Case of Lady Gaga

8

Behind the Scenes: Fashion, Creativity and Production

Chair: **Daniela Berghahn**
» Royal Holloway, University of London

Nick Rees-Roberts
» University of Bristol
In and Out of Fashion: Documenting the Industry

Pamela Church Gibson
» London College of Fashion / University of the Arts London
From Innocent 'Frockumentaries' to Covert Commercial Collaboration

Stella Bruzzi
» The University of Warwick
Retro But Never Out of Fashion: the Online Presence of Television Costumes, From Sex and the City to Mad Men and Mildred Pierce

9

Playing With Media: the Challenge of Children's Unproductive Creativity

Chair: **Alexandra Schneider**
» Universiteit van Amsterdam

Alexandra Schneider, Wanda Strauven
» Universiteit van Amsterdam
Media Toys, Media Bricolage

Giles Taylor
» The University of St Andrews
View-Master: Immersive Media in Children's Hands

Meredith A. Bak
» Franklin & Marshall College
Animate Toys as Engines of Imagination

Respondent: **Peppino Ortoleva**
» Università degli Studi di Torino

10

Youth Film Consumption

Chair: **Lies Van de Vijver**
» Universiteit Gent

Lucie Česálková
» Masarykova Univerzita
Pupils at Movies. Film Screenings for Schools in Post-War Czechoslovakia

Karina Aveyard
» University of East Anglia
The Social Geography of 'Going Out': Teenagers and Cinema in Rural Australia

Tim Snelson
» University of East Anglia
Folk Devils and Movie Going: Youth Consumption and Subcultural Resistance at the Cinema in the 1960s

Elena Gipponi
» Libera Università di Lingue e Comunicazione IULM
Let's All Go to the Lobby! Food-Eating and Moviegoing in Milan Theatres

HOMER

11

Screen Industries Workgroup Meeting



Complex Television and the Serial Functions of Authorship

Jason Mittell

» Middlebury College

Chair: **Jaap Kooijman**
» Universiteit van Amsterdam

Sede Monumentale
Largo A. Gemelli 1
» Aula Magna

American television over the past 20 years has been marked by an increased use of narrative complexity and seriality, a trend that has also seen a growing prominence of authorial figures. This talk explores how creative and corporate authorship works within American television, how the discursive production of authorship promotes both commercial and conceptual changes, and how viewers themselves use the figure of the television author as an important component of narrative comprehension and engagement.

Jason Mittell is Professor of Film & Media Culture and American Studies at Middlebury College. He is the author of Genre and Television. From Cop Shows to Cartoons in American Culture (2004), Television and American Culture (2010), and Complex Television: The Poetics of Contemporary Television Storytelling (forthcoming), and the co-editor of How to Watch Television (2013). His research interests include television history and criticism, media and cultural history, genre theory, narratology, animation and children's media, videogames, and new media studies & technological convergence. He was a founding member of the Public Policy Committee for the Society for Cinema & Media Studies.

necs » GENERAL MEETING

19.30

Sede Monumentale » Largo A. Gemelli 1
Aula Magna

All NECS members are invited to the annual General Meeting

Panels

1

Creative Energies and Queer Critical Voices: Alternative Frameworks of Cultural Production and Community Participation

Chair: **Cindy Wong**
» The City University of New York

Yuriy Zikratyy
» Concordia University
'It's Free to Come Here—but You Have to Pay Fifty Cents': Money, Audience and Creative Energies in Jack Smith's Artistic Practice

Giampaolo Marzi
» Concordia University
The Crowd and the Community: Festival Crowd-Funding and the Communal Modes of Engaging Film Audiences

Antoine Damiens
» Concordia University
Where's the Audience? Understanding the Lesbian & Gay Film Festival Experience

Fulvia Massimi
» Concordia University
'A Boy's Best Friend is his Mother': Quebec Matriarchy and Queer Nationalism in the Cinema of Xavier Dolan

2

Factory's Anteroom: Creating on Site

Chair: **Erik Hedling**
» Lunds Universitet

Vrääth Öhner
» Universität Wien
Education of the Eye. Creativity in Early Amateur Film Discourse

Joachim Schätz
» Universität Wien
Jazzing Up the Factory: Poetics of Creation and Rhetorics of Creativity in Industrial Film Around 1960

Lena Stölzl
» Universität Wien
The After-Image of Wealth: Company Towns and the Empty Space as Creative Gap

3

nofilmschool. Documentary Filmmaking, Travel Diaries and Smart Phone Films

Chair: **Rainer Hillrichs**
» Universität Bonn

Maria Francesca Piredda
» Università Cattolica del Sacro Cuore
Filming the (Extra)ordinary. Technology and the Construction of Experience on GoPro Creative

Alisa Lebow
» University of Sussex
Framing Revolution: Some Creative Approaches From Egypt

Jihoon Kim
» Chung-ang University
Redistribution, Relocation, Post-Media: Three Aesthetic Operations of the Documentary's Expanded Field in the Gallery

Frank Thomas Meyer
» Mediadesign Hochschule für Informatik und Design Düsseldorf
'Everyone Can Make a Movie': Proximity, Remoteness and Similarities in Smart Phone Films

Sponsor » Documentary Workgroup

4

Early Cinema Going: Geographies and Gender – Indonesia

Chair: **Danielle Hipkins**
» University of Exeter

Dafna Ruppin
» Universiteit Utrecht
Currents of Empire: Transport, Electricity and Early Film Exhibition in Colonial

Emilie Yeh
» Hong Kong Baptist University
From Yingxi to Yinghua: Chinese Film Genealogy and the Early Film in Hong Kong

Jeffrey Klenotic
» University of New Hampshire
Gender, Geography and the Institutionalization of Film Exhibition

John Caughie
» University of Glasgow
'Moving Smudges': the Problem of the Local and the National in Early Scottish Cinema

HoMER

5

Locations of Creativity, Reflexivity and Relocation

Chair: Daniela Mustata
» Rijksuniversiteit Groningen

Valentina Re
» Università Ca' Foscari Venezia
'The Protagonist': Creativity according to Creative Industries

Kateryna Khinkulova
» Birkbeck, University of London
Entertain and Educate: Who Wants to Be a Millionaire as an Attempt of 'Intelligent' TV in Post-Soviet Ukraine

İrem İnçeöğlü
» Kadir Has Üniversitesi
Global Journey of Creativity in the Remaking of TV Dramas: a Comparative Analysis of The Killing

Martha Shearer
» King's College London
Pride and Precarity: Web Video and Creative Labour in The Lizzie Bennet Diaries

6

A New Business and Production Model in Turkish Media Industries: Creative Collaboration, Media Convergence and Participatory Culture

Zeynep Koçer
» TC İstanbul Kültür Üniversitesi

Zeynep Koçer
» TC İstanbul Kültür Üniversitesi
The Evolution of Turkish Media Industries from the 1960s to the Present: a Socio-Economic Analysis

Beste Atvur
» Goethe-Universität Frankfurt am Main
Sectoral Convergence of Turkish Media Industries: the Implications of a New Business Model for Turkish Cinema

Şirin Fulya Erensoy
» TC İstanbul Kültür Üniversitesi
The Revelation of Consumption Practices: the Internet as a Space for Interactive and Creative Audience Reception

7

Designed Knowledge. Fashion, Celebrity, Performance

Chair: Pamela Church Gibson
» London College of Fashion / University of the Arts London

Marie-Aude Baronian
» Universiteit van Amsterdam
Designing, Wearing, Viewing: Toward a Definition of the Fashion-Film

Sara Pesce
» Università di Bologna
Audience Metamorphoses, Self-Promotion and Celebrity in the Network Society

Elena Caoduro
» University of Southampton
The Miu Miu Women's Tales: Female Adventures in Consumerville

Michael Morgan
» The European Film College
Naked Filmmaking: Intimacy Between the Actor and Camera in Digital Cinema

8

New Creativities: Visual Media Strategies in the Middle East and North Africa

Chair: Boaz Hagin
» Tel Aviv University

Murat Akser
» University of Ulster
New Media and Film Festivals in the Middle East

Alena Strohmaier
» Philipps-Universität Marburg
Visual Media Strategies of the Iranian Diaspora

Stefanie Van de Peer
» University of Stirling
New Media and Mainstream Cinema in Revolutionary North Africa

9

Videographic Film and Moving Image Studies: Audiovisual Approaches to Audiovisual Subjects in Research, Publishing and Teaching

Catherine Grant
» University of Sussex

Adrian Martin
» Goethe-Universität Frankfurt am Main / Monash University

Jason Mittell
» Middlebury College

Patrik Sjöberg
» Karlstads Universitet

Richard Misek
» University of Kent

Chiara Grizzaffi
» Libera Università di Lingue e Comunicazione IULM

WORKSHOP

1

Body and Brain. Film Experience and Scientific Models

Chair: **Michele Aaron**
» University of Birmingham

Daniel Leberg
» Concordia University
The Cognitive Corporeality of Interpretation: Neurophenomenology and Film Acting

Temenuga Trifonova
» York University
Psychocinematics: Reading the Brain/Film Through Film/Brain

Adriano D'Aloia
» Università Cattolica del Sacro Cuore
Aesthetic Energy. Notes for a Thermodynamics of the Film Experience

2

Conceptual Factories. Cinema and Video in the Conceptual Art Context: Weiner, Morris, Serra, Smithson

Chair: **Katerina Loukopoulou**
» Panteion University of Social and Political Sciences

Marco Senaldi
» Libera Università di Lingue e Comunicazione IULM
'La cosa giusta nel modo sbagliato' / 'The Right Thing in the Wrong Way.' Lawrence Weiner and Conceptual Cinema as Collective Enterprise

Rinaldo Censi
» NABA - Nuova Accademia di Belle Arti Milano
A Disorienting Art Move. Notes on Mirror by Robert Morris

Francesco Spampinato
» Rhode Island School of Design
Richard Serra: TV, Mirrors and Manipulation

Riccardo Venturi
» Institut National d'Histoire de l'Art (INHA)
'Some Corners of Hell.' On Robert Smithson's Asphalt Rundown

Sponsor » Cinema and Contemporary Visual Arts Workgroup

3

National Soundscapes. Italian Cinema's Soundtracks

Chair: **Teresa Fraile**
» Universidad de Extremadura

Paolo Noto
» Università di Bologna
The Film Opera Factory

Maurizio Corbella
» Università degli Studi di Milano
Cinema as Musical Archive: Mediatized Performance of Folk Music in Italian Films (1945-1969)

Alessandro Cecchi
» Fondazione Giorgio Cini
Between Intertextuality and Remediation: Audio-visual Strategies in Italian Fiction and Documentary Films of the Economic Miracle and Beyond

Elena Boschi
» Liverpool Hope University
Queer Dreams? Italian Popular Music and Lesbian Romance in Viola di mare

Sponsor » Documentary Workgroup & Sound and Music in Media Workgroup

4

Creative Imperfections: Dirt, Glitch, Punk and the New Aesthetics

Chair: **Ellen Rutten**
» Universiteit van Amsterdam

Caleb Kelly
» University of New South Wales
Dirt and Media

Nicholas Rombes
» University of Detroit Mercy
Smoothing the Glitches: Punk Aesthetics and the New Authenticity

Yngvar Steinholt
» Universitetet i Tromsø
Avoiding the Noun: Punk Subversion and the Subversion of Punk in Contemporary Russia

5

Creation/(Re)creation: Exploring the Creative Industries through European Docudrama

Chair: **Jodi Nelson**
» University of Hertfordshire

David Rolinson
» University of Stirling
Adventures in Studio Space: British Television's Creative Environments

Georges Fournier
» Université Jean Moulin - Lyon 3
A Diachronic Approach to Fiction Films on Social and Political Issues

Victoria Pastor-González
» Regent's University London
'Yo soy esa, yo soy aquel': Artists and Performers in Contemporary Spanish Docudrama

6

Cities, Bodies, Stories. Filmic Reconfigurations

Chair: **Raphaëlle Moine**
» Université Sorbonne Nouvelle - Paris 3

Isak Thorsen
» Københavns Universitet
Sex and Pornography in the Late 1960s and 1970s Danish Feature Film

Liliana Cristina Vidais Rosa
» Universidade Nova de Lisboa
Greek Tragedy and Portuguese Cinema: a Case Study

Carina Lesky, Anamarija Batista
» Ludwig Boltzmann Institut für Geschichte und Gesellschaft
Animating Sidewalk Scenes: Audio-Visual Excursions to Public Spaces

7

Film Trade(s) at Film Festivals [1]

Chair: **Marijke de Valck**
» Universiteit van Amsterdam

Cindy Wong
» The City University of New York
Co-Production Markets in the Asian Context

Maria Paz-Peirano
» University of Kent
Industry Labs and Markets: the Case of the 'Newest' Chilean Cinema in the International Film Festival Circuit

Dorota Ostrowska
» Birkbeck, University of London
Producers' Playground: the British Film Producers Association and International Film Festivals in the Post-war Period

Antonio Falduto
» Università degli Studi Internazionali di Roma
How Important are Film Festivals for Careers of Auteur Directors?

Sponsor » Film Festival Research Workgroup

8

The Lives of the Others. Global Cinema and the Depiction of the Other

Chair: **Aine O'Healy**
» Loyola Marymount University

Seung-hoon Jeong
» New York University Abu Dhabi
Abjectivity as Creativity in Global Cinema

Cosetta Gaudenzi
» University of Memphis
Creativity and Foreign Language in Andrea Segre's Io sono Li and Guido Lombardi's Là-bas - Educazione criminale

Cheryl Dueck
» University of Calgary
The State Security Police in a Transcultural Imaginary: David Ondříček's In the Shadow (2012)

Katarzyna Marciniak
» Ohio University
Recent Transnational Cinema in the US context: Usability of Foreignness

9

Creativity and Popularity in Contemporary Italian Cinema and Television

Chair: **Ilaria A. De Pascalis**
» Università degli Studi Roma Tre

Massimo Scaglioni
» Università Cattolica del Sacro Cuore
From the Small to the Big Screen, and Back. The Popularity of Contemporary Italian Comedy Between Cinema and Television

Marco Cucco
» Università della Svizzera Italiana
Will We Regret the Cinepanettoni? An Economic Analysis of the Contemporary Italian Popular Film

Giancarlo Lombardi
» The City University of New York
Serial Pop-Politics: Gli anni spezzati

Giacomo Manzoli
» Università di Bologna

Andrea Minuz
» La Sapienza - Università di Roma
The Opposite of Popular. The Symbolic Forms of Public Funded Italian Cinema

10

Life, but Not as We Know It: New Approaches to Science Fiction Cinema

Chair: **Laura Rascaroli**
» University College Cork

Aidan Power
» Universität Bremen
Vacations in Dystopia: Tourism, Culture and Authenticity in Science Fiction Cinema

Delia González de Reufels
» Universität Bremen
Overpopulation in US-American Science Fiction Cinema of the 1970s

Winfried Pauleit
» Universität Bremen
The Dream Screen as an Archive and a Time Travel Machine

11

New Media Workgroup Meeting

1

Show and Archive. Archive, Re-Use and Exhibition Policies

Chair: **Giovanna Fossati**
» Universiteit van Amsterdam / EYE

Katerina Loukopoulou
» Panteion University of Social and Political Sciences
An Odyssey of Floating Cinema: Showboat Exhibition of Marshall Plan Films in Postwar Greece

Trond Lundemo
» Stockholms Universitet
The Archival Creativity of Bureaucratic Censorship

Antonio Pantoja
» Universidad de Extremadura
Photography as Historical Landmark in Filmmaking

2

The Work of Boredom in the Age of Digital Consumption

Chair: **John Horne**
» University of Birmingham

Richard Martin
» Tate
Duration Without Breaks: the Life and Times of Christian Marclay's The Clock and Steve McQueen's Shame

Jonathan Gross
» University of Leeds
Absorption, Distraction and Being Bored: the Concert Hall as a Staging of 'Potential Being'

Zuzanna Ładyga
» Uniwersytet Warszawski
Manufacturing Creativity: Boredom and the Production of Literature

Sponsor » Cinema and Contemporary Visual Arts Workgroup

3

Tele-Drama as Business, Politics, and Technology: a Global Snapshot

Chair: **Ying Zhu**
» The City University of New York

James Donald
» University of New South Wales
Long-Form Drama and the End of Television

Stephi Hemelryk Donald
» University of New South Wales
Game of Thrones: the Militarisation of Robin Hood

Giancarlo Lombardi
» The City University of New York
TV as Madeleine: the Impossible Purchase of Lost Time

Ying Zhu
» The City University of New York
TV Drama as Political Discourse: the Rise of Chinese Officialdom Drama

4

Vernacular, Popular, Collective. Conceiving Paradigms in Sound Studies

Chair: **Alessandro Bratus**
» Università degli Studi di Pavia

Deb Verhoeven, Alwyn Davidson
» Deakin University
'Songification': Vernacular Approaches to Music Industry Research

Gaia Varon
» Università Cattolica del Sacro Cuore
Creativity Over the Score. Hidden Authorship in Classical Music Videos

Teresa Fraile
» Universidad de Extremadura
Collective Memory and Popular Music in Spanish Contemporary Cinema

Stephen Amico
» Universiteit van Amsterdam
Producing the Audiovisual Self: Popular Music, Fashion, Global Capital, Embodiment

Sponsor » Sound and Music in Media Workgroup

5

Transnational Creativity: Transfers of Film History and Discourse

Chair: **Mark Gallagher**
» The University of Nottingham

Wolfgang Fuhrmann
» Universität Zürich
Writing Transnational Film History

Natalie Boehler
» Universität Zürich
Creating a Discourse of Independence: Southeast Asian Independent Cinema

Simon Frisch
» Bauhaus-Universität Weimar
In the Mood for Love: a Transcultural Reading

6

Hybrid Views. Transnational Subjects, Negotiation, Reception

Chair: **Seung-hoon Jeong**
» New York University Abu Dhabi

Melisande Leventopoulos
» Université Paris 8
The Collective Construction of a Creative Practice. Approaching Catholic Reception of the Cinema in the Interwar France

Erik Hedling
» Lunds Universitet
Whose Repressed Memories: MaxManus: Man of War and Flame & Citron From a Swede's Point of View

Ayca Ciftci
» Royal Holloway, University of London
The Political Manipulation of the Textual Meaning: the Cultural Reception of the Kurdish Films in Turkey

Deniz Günes Yardimci
» Royal Holloway, University of London
Turkish German Cinema and Transcultural Negotiations in the Third Space

7

Sponsor » Cinema and Contemporary Visual Arts Workgroup

Precarious Mediation: Visceral, Haptic and Erotic

Chair: **Arild Fetveit**
» Københavns Universitet

Asbjørn Grønstad
» Universitetet i Bergen
Towards an Ethics of Distortion: Posthuman Visuality in Leviathan

Susanne Østby Sæther
» Universitetet i Oslo
The Haptic in Recent Video Art

Arild Fetveit
» Københavns Universitet
The Precarious Aesthetic as a Means to Transcendence in Cinematic Love Scenes

8

Letters, Law and Gender. Generating Gender Categories

Chair: **Rikke Schubart**
» Syddansk Universitet

Hilary Radner
» University of Otago
Creating Female Audiences: International Screen Narratives for Women in the Era of Global Hollywood

Canan Balan
» İstanbul Şehir Üniversitesi
Literary Feminism and Silent Cinema in Turkey

Sarah Greifenstein
» Freie Universität Berlin
Verbal and Audiovisual Argumentations on Feminism in Adam's Rib

Sarah-Mai Dang
» Freie Universität Berlin
Gender on Trial: Courtroom Scenes in Popular Culture

9

Sponsor » Film Festival Research Workgroup

Film Trade(s) at Film Festivals [2]

Chair: **Dorota Ostrowska**
» Birkbeck, University of London

Marijke de Valck
» Universiteit van Amsterdam
What About Screening Fees? Film Festivals as Revenue Stream

Enrico Vannucci
» Oxford Brookes University
Mapping Hubs and Flows: Distribution and Trade Systems in the Short Film Festival Network

Skadi Loist
» Universität Rostock
Methodological Challenges in the Study of Film Circulation on the International Film Festival Circuit

10

Teaching Transnational Cinema: Politics and Pedagogy

Katarzyna Marciniak
» Ohio University

Aine O'Healy
» Loyola Marymount University

Aga Skrodzka
» Clemson University

Alex Lykidis
» Montclair State University

Rachel Lewis
» George Mason University

WORKSHOP

11

Runaway Production, Co-production, and Co-operation in Contemporary Western European Creative Industries

Chair: **Miren Manias-Muñoz**
» Universidad del País Vasco - Euskal Herriko Unibertsitatea

Stefano Baschiera
» Queen's University Belfast
Global Collaboration and Local Production: the Northern Ireland Screen

Francesco Di Chiara
» Università degli Studi eCampus
Co-Producing a Shared, Transnational Past: Carlos as the Ultimate Prototype for a European Audiovisual Market

Russ Hunter
» Northumbria University
Horribly Local? European Horror and Regional Funding Initiatives

1

Sublime Sights. Aesthetic, Historical and Epistemic Categories

Chair: Maria Poulaki
» University of Surrey

Giorgio Avezzi
» Università Cattolica del Sacro Cuore
The Sublime as a Cultural Style of Contemporary Cinema

Katharina Rein
» Bauhaus-Universität Weimar / Humboldt-Universität zu Berlin
Thought Transmission on the Magician's Stage

Pietro Bianchi
» Duke University
The Realism of the Lacanian Gaze

2

Bollywood News. Labor, Creative Industries, Diaspora

Chair: Alena Strohmaier
» Philipps-Universität Marburg

Clelia Clini
» John Cabot University
Changing Representations of the Indian Diaspora in Hindi Cinema: From Purab Aur Paschim to English Vinglish

Kristian Feigelson
» Université Sorbonne Nouvelle - Paris 3
Bollywood Cinema Facing an Alternative Cinema

Tejaswini Ganti
» New York University
Thinking in English, Speaking in Hindi: the Linguistic Division of Labor in the Bombay Film Industry

Némésis Srour
» École des Hautes Études en Sciences Sociales
The New Generation of Hindi Novies Directors: How are ICTs Shaping Creativity?

3

Socialist TV and Creativity

Chair: Alice Bardan
» University of Southern California

Aniko Imre
» University of Southern California
Socialist Commercials

Daniela Mustata
» Rijksuniversiteit Groningen
Transnational Ideologies of Creativity Inside Socialist Romanian Television

Simon Huxtable
» Loughborough University
The Problem of Personality on Soviet Screens, 1950s-1970s

4

Rhythmic Bodies. Choreography, Music, Performance, Cinema

Chair: Laurent Guido
» Université Lille Nord de France

Maria Cristina Addis
» Università degli Studi di Siena
Choreography as Montage? Some Notes on Syncretism Between Dance and Cinema Aesthetical Discourses

Peter W. Schulze
» Universität Bremen
'Good-by boy: b-e-bé, b-i-bi, b-a-bá!' Samba, US Corporations and the Emergent Culture Industry in Brazil

Tim McNelis
» University of Liverpool
The Taming of the 'Technophallus': Girls, Guitars, and Agency in US Youth Films

Elisabetta Girelli
» The University of St Andrews
Before the Sheik: Rudolph Valentino and Sexual Melancholia

Sponsor » Sound and Music in Media Workgroup

5

New Techniques and Ideologies for Making an Authentic Landscape of Creativity: Three Types of Media Development Programs which All Attempt to Combine Local Experience with Narrative-Creation

Chair: Amedeo D'Adamo
» Università della Svizzera Italiana

Amedeo D'Adamo
» Università della Svizzera Italiana
The Fish Is Taken Out of Water and then Thrown in a New Tank: Philosophical Approaches to Experience and the Landscape of Creativity in the Puglia Experience Writing Fellowship Program

Nevina Satta
» Università Cattolica del Sacro Cuore
Powering the Future: the Smart Grid-Oriented Creative Development in Sardinia. How Sustainability Feeds the Creative Industry with Smart Innovating Stories

Anna Thomas
» American Film Institute
The Blue-Zone Creative Development Project: the Politics of Ethnography Confront the Limits of the Protagonist-Driven Story Structure in a Cross-Mediated Environment

6

Between Reality and Imaginary. Creation, Speculation, Industry

Chair: Francesco Di Chiara
» Università degli Studi eCampus

Manuela Gieri
» Università degli Studi della Basilicata
The Eclipse of Reason in Contemporary Italian Cinema. Giuseppe Tornatore, Roberto Andò e Paolo Sorrentino

Lourdes Esqueda-Verano
» Universidad de Navarra
Social Aesthetics: Bazin on Social Cinema's Realism in the Golden Dream

Gloria Monti
» California State University, Fullerton
The Neorealist Dilemma: Technical Poverty vs. Super Spectacle in Roma città aperta and Ladri di biciclette

Emilio Audissino
» University of Southampton
Creative Energy Without Creative Industry: Mario Bava

7

Geopolitical Strategies in Film Festival Between Activism and Cinephilia

Chair: **Enrico Vannucci**
» Oxford Brookes University

Monia Acciari
» University of Oxford
*The Socio-Cultural Activism of Film Festivals:
the Fluid Spaces of London and Florence*

Ludovica Fales
» Università degli Studi di Udine
*Landscapes of Creative Dissent, Protest and Freedom
of Speech. Witnessing, Testifying and Narrating Dissent
in Human Rights Film Network Between 2011 and 2013*

Giacomo Di Foggia
» Università di Bologna
*On the Need to Analyze the Lives and Ideas of Festival
Founders*

Respondent: **Roy Menarini**
» Università di Bologna

Sponsor » Film Festival Research Workgroup

8

Humanitarian Action Heroes: Male Movie Stars and Philanthropy

Chair: **Katarzyna Marciniak**
» Ohio University

Dietmar Meinel
» Universität of Duisburg-Essen
*Questionable Philanthropist? Stardom/Social Activism
and Its Corruption of the Political*

Wouter Oomen
» Universiteit van Amsterdam
*Benevolence as Hollywood Entertainment:
Leonardo DiCaprio in Blood Diamond*

Jaap Kooijman
» Universiteit van Amsterdam
*National Star, Global Politics: Marco Borsato, War Child,
and the Spectacle of Benevolence*

9

Stardom and Trans-National Identity In Contemporary French Comedy

Chair: **Belén Vidal**
» King's College London

Mary Harrod
» King's College London
*Boy Meets Girl Meets Nation: Trans-National Stardom
Trends in Contemporary French Romantic Comedy*

Thomas Pillard
» Université Sorbonne Nouvelle - Paris 3
*Jean Reno and French Comedy in the 2000s:
a National Genre in Transition?*

Raphaëlle Moine
» Université Sorbonne Nouvelle - Paris 3
*The Frenchness of the Male Comic Star in a National/
Global Context: Jean Dujardin from Brice de Nice
to The Artist*

Ginette Vincendeau
» King's College London
*Trans-National Stardom and the French
'Comedy of Ethnic Integration'*



The Commodification of Creativity: the Case of Disney

Janet Wasko

» University of Oregon

Chair: **Patricia Pisters**

» Universiteit van Amsterdam

Sede Monumentale

Largo A. Gemelli 1

» Aula Magna

The discussion around the notion of 'creative industries' has gathered momentum since the beginning of the 21st century with a plethora of definitions, theories and models offered by academics, government representatives and industry pundits. While proponents have pointed to the increasing significance of the creative/cultural sector, critics have repeatedly noted the narrow economic agenda of these discussions, as well as other problems. The presentation will briefly explore various definitions of the creative industries and review some of the critiques associated with this concept. The major focus will be on a case study of a global corporation that has been associated with notions of creativity since its inception. The Walt Disney Company is often described as the ultimate creative entertainment company, with its founder Walt Disney claimed by many to have been a 'creative genius.' Beyond these claims, the company is associated with a wide range of enterprises that exploit the notion of creativity, from media products, theme parks and merchandise, to the marketing of specific techniques that promote a 'Disney style' for managing creativity. At the same time, the company is often perceived as excessively controlling, restrictive and conservative, as evidenced (for instance) by employee relationships, intellectual property enforcement and its relationship with other media/entertainment companies. The presentation will explore the contradictions surrounding the notion of creativity exemplified by the Disney Company and consider how this may be related to discussions of creative industries.

Janet Wasko is Professor & Knight Chair in Communication Research at University of Oregon. Her teaching areas include the political economy of communications, media theories and international communication issues. She is author, co-author or editor of 19 books, including Understanding Disney: The Manufacture of Fantasy (2001); Dazzled by Disney: The Global Disney Audience Project (2001); and The Handbook for Political Economy of Communications (2011). She is currently serving as the President of the International Association for Media and Communication Research.

CLOSING REMARKS

19.30-19.45

Sede Monumentale » Largo A. Gemelli 1

Aula Magna

Saturday 21st » 20.30

Event



Closing Event

The Export of Italian Media Creativity: the Case of GOMORRA - La serie

20.30

Introduction

Stefano Bises (Head writer)

20.45

Screenings

Gomorra - La serie

Episode 1x01

Episode 1x02

Original Italian version, English subtitles

22.30

Closing Party

Fondazione Riccardo Catella » Via G. De Castillia 28, Milan

(Metro M2 Gioia; M5 Isola)

www.fondazionericcardocatella.org



Event sponsored by SKY ITALIA

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Organised in collaboration with Master Fare Tv. Gestione, Sviluppo, Comunicazione (ALMED)



UNIVERSITÀ
CATTOLICA
del Sacro Cuore

Department of Communication and Performing Arts

The Department of Communication and Performing Arts of the Università Cattolica del Sacro Cuore was set up in November 1999, following the success of the Media and Communication Research Institute created by Gianfranco Bettetini in 1982. This Institute carried on the tradition of the Centre for Excellence in Journalism and Audio-visual Media (currently known as ALMED) established in 1961 by professor of Philology and drama historian Mario Apollonio, and led also by Virgilio Melchiorre and Sisto Dalla Palma. Francesco Casetti led the research within this department in the centres established in Milan and Brescia from the beginning to 2010. From 2011 to 2013 the department was chaired by Annamaria Cascetta. Currently the department is chaired by Fausto Colombo.

The scientific work is the result of the merging of different theoretical and empirical research trends and expertise, focusing on historical, semiotic, sociological and anthropological guidelines. Six main areas characterize the research, the backbone of the overall department's organization:

- Media sociology
- Media anthropology
- Film studies
- Radio and television studies
- Semiotics
- Drama and Performing arts

The department staff plays a central role in the educational projects of several faculties of the Università Cattolica del Sacro Cuore: Humanities, Modern Languages, Social Sciences, Education and Economics. The department's aim is to develop connections with other research and cultural centres. This is achieved thanks to seminars, meetings and conferences organized both nationally and internationally. Television, cinema, press and communication professionals are also involved in the research work and lecturing on a fixed term contract for various BA courses and post-graduate studies. The department is proud to have among its staff some of the leading professionals currently working in the communication field in Italy.

The department also organizes PhD projects in the fields of both Communication studies and Drama and Performing Arts studies.

The series 'Media, spettacolo e processi culturali' is published by Vita e Pensiero, the official university publisher, as a periodic up-date of the analyses carried out within the department. The four-monthly journal *Comunicazioni Sociali* is characterized by monographic studies reporting on specific research areas.

The department is connected to the activities of the Graduate school ALMED - Alta Scuola in Media, Comunicazione e Spettacolo and of the following research centres: OssCom - Centro di Ricerca sui media e la comunicazione, CeRTA - Centro di Ricerca sulla Televisione e l'Audiovisivo, and CIT - Centro di Cultura e iniziativa teatrale "Mario Apollonio".

The **CREATIVENERGIES.NET** project is a platform for creative practices and ideas, including a wide range of initiatives: research programs, conferences, seminars and workshops, educational projects, creativity contests and other joint activities with institutional partners and media networks. The project is supported by the Università Cattolica del Sacro Cuore of Milan and developed by the Department of Communication and Performing Arts, in view of The NECS 2014 Conference and EXPO 2015, both to be held in Milan.

Media environments embody energy in the flow of information and transformation and are subject to deterioration. Will we carry on using up what we accumulate in the form of wasted creative energy? What resources do the media provide for social, cultural, political and economic development? And what resources do they use? How sustainable are the media? Reflecting on creativity has been central to a great deal of philosophical speculation, production practices and perceiving the artistic experience. Notions of creation and creativity concern crucial elements in media industries. Moreover, recent developments in institutional policies refer to the pivotal role of creativity in evaluating and promoting cultural production (see the European Commission's most recent cultural program "Creative Europe").

CREATIVENERGIES.NET operates under the following discussion points:

- The physical, mental and emotional energy generated by the media experience; the resources the media make available to the growth and development of an individual;
- the kind of utopia (and dystopia) the media contribute to image; which kind of energy they offer in the design of new societies;
- how the media contribute to the growth and sustainable development of society; through which interventions and at what cost to society, to the environment and to human beings;
- the media and districts: how the media help (empower, define) the processes of gentrification of districts; what resources the media offer in the process of changing over areas;
- the new models of ecological development of the media (e.g. co-evolutionary model; co-creative models);
- how user energies can be used by the media; the costs of the process of "institutionalization of bottom up-creativity"; the costs of the process of "decentralization" of creative practices from the cultural industry to user (produser, pro-am, prosumer);
- could piracy, and other illegal activities, become development drivers for the media (economically, culturally, politically)?



CREATIVENERGIES.NET

SEMINARS&WORKSHOPS RESEARCH PROGRAMS CONTESTS CONFERENCES EDUCATIONAL PROJECTS

A CREATIVITY HUB - Powered by the Department of Communication and Performing Arts - Università Cattolica del Sacro Cuore, Milan

UNIVERSITÀ CATTOLICA del Sacro Cuore



ALMED
ALTA SCUOLA IN MEDIA
COMUNICAZIONE E SPETTACOLO

Created by the Faculty of Humanities in 2002, **ALMED** is a graduate education and research center which works as a professional training hub in the most strategic areas of communications and entertainment, such as journalism and press offices; event design and management for culture, art and the performing arts; format and content production for cinema, television and new media; communications strategy for business, institutions, local agencies and complex organizations.

ALMED stems from the experience of the School in Communications Analysis and Management of the Università Cattolica del Sacro Cuore. Founded in 1961 in Bergamo by philologist and theater historian Mario Apollonio as a Postgraduate School of Journalism and Audiovisual Media, the school was later relocated to Milan. Here its teaching and research activities merged with those of Università Cattolica and it took on the name of Graduate School in Social Communications with diplomas in Journalism, Advertising and Entertainment. In 1998 it changed its name to Graduate School of Communications Analysis and Management. In its current form, the Graduate School of Media, Communications & Performing Arts was established in 2002 to meet the new requirements of academic reform.

ALMED's four key areas of expertise:

» **GRADUATE EDUCATION**

First and second level university master degrees, also in partnership with other faculties of the University. Lessons are provided both by university professors and professionals. Internships and practical activities are organized in collaboration with high-profile private and public companies. Intensive summer and winter schools, on-going education and refresher professional programs, also with other institutes and graduate schools.

ALMED is involved in the organization of the International Master in Cinema and Audiovisual Studies (IMACS), a Master degree within a network of European universities, focusing specifically on providing the highest levels of training in communications and the performing arts.

» **PRODUCTION ACTIVITIES**

ALMED plans and organizes cultural events, produces short movies, fictional programmes and cinema project developments, reports, formats for television and the new media, a daily updated website. It collaborates with radio, tv, press and web companies as a content provider. Production activities are normally linked to master degrees and graduate school labs. **ALMED** works as an incubation hub for new projects, a place for experimentation with all forms of expression, at the service of companies, public organizations and institutions. The School of Journalism produces the online daily (www.MagZine.it) and also collaborates with the editing of *Cattolica News* and *Presenza*, official newsletters of the Università Cattolica del Sacro Cuore.

» **EVENTS**

ALMED organizes seminars, conferences and workshops on the most important issues in the field of communications, journalism and entertainment.

» **RESEARCH**

ALMED organizes an annual workshop, releases a newsletter and publishes a series of volumes which analyze the most recent developments in communications, with special emphasis on the implications for education and the job market. It collaborates with OsCom (Media and Communications Research Center), with the Department of Communication and Performing Arts. It is involved with studies on the organization of events focusing on art, sports and culture for the city of Milan and surrounding areas.



» almed.unicatt.it



UNIVERSITÀ DEGLI STUDI DI UDINE

Department of History and Preservation of the Cultural Heritage

The Department of History and Preservation of the Cultural Heritage has been closely associated with the first degree course in an Italian university in Preservation of the Cultural Heritage. The University of Udine was created in 1978, two years after the terrible earthquake that devastated the region. The degree course was a synthesis and extension of the 'Friuli method,' involving the recovery and exact reconstruction of what had been lost. The success of the university, long judged one of the most dynamic and academically stimulating in Italy, has seen it acquire a virtual 'campus' in the centre of town of remarkable historical buildings. One of these is the elegant Palazzo Caiselli, which became home to the Department in 2008.

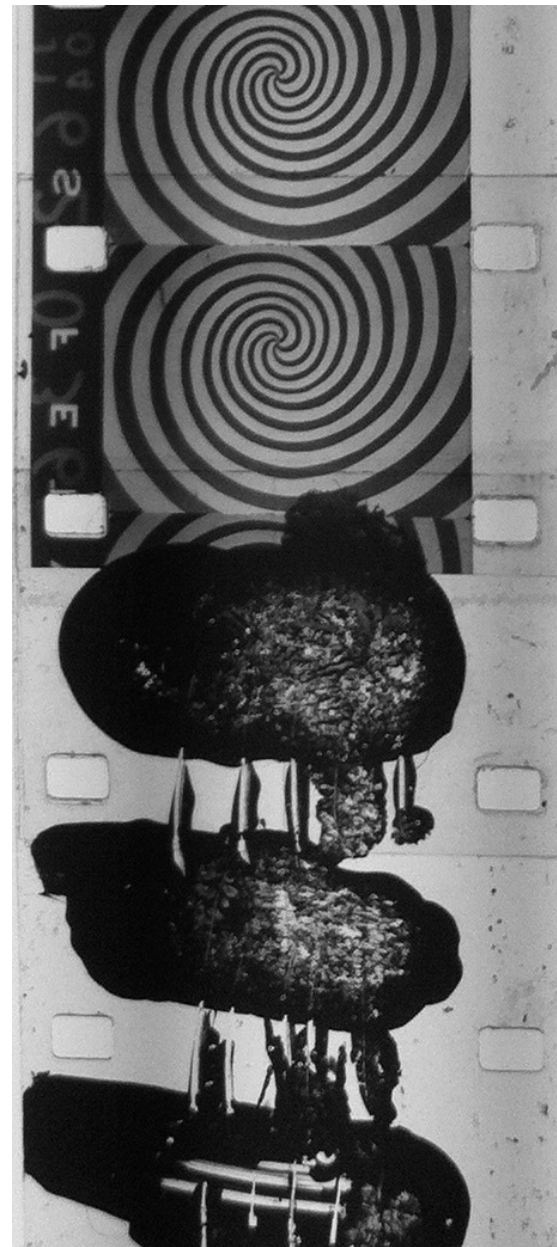
The department has an impressive record of research and teaching at all levels, up to doctorate and post-doctorate research, with numerous international exchanges. It houses state-of-the-art laboratories supporting research archaeology, art history, book preservation, and cinema. At present the department is organised thematically in five areas: archaeology, archive and book studies, art history, cinema, and history.

The Department is home to the doctorate (3-year PhD) course in Studi Storico-artistici e Audiovisivi (Studies in Art History, Music and Cinema), and collaborates actively in further doctorates.

Cinema has put Udine and Gorizia on the international map for numerous activities, including:

- **A M.A. course** in collaboration with other European universities, allowing students to spend periods abroad in specialised environments, as well as numerous Erasmus exchanges.
- **Film Forum. The International Film Studies Conference.** This meeting, which each year has a different theme, has proved a magnet for international scholarship, but has also allowed numerous young scholars a first opening into the field.
- **MAGIS-Gorizia Film Studies Spring School.** The week-long Film Forum ends with this second meeting, involving doctoral students from different European universities.
- **La Camera Ottica** (Gorizia). A state-of-the-art laboratory, specialised in the preservation and restoration of audio-visual supports, especially those in non-standard formats, is the only one of its kind in Italy and has gained an international reputation.
- **Cinéma&Cie.** An international journal in the field of cinema studies, founded in 2001. Published in English and French, the journal provides a forum for the exchange of opinion between established and younger scholars.
- **Cinéthesis.** A product of the university publishing house, this high-quality series is intended as a stepping stone for the more exciting and original research produced in the doctorate.

» uniud.it/dipartimenti/dibe



1966

Founded by Mario Apollonio as *Annali della Scuola superiore di Comunicazioni Sociali* (*Annales of Advanced School in Social Communication*)

1979

Four-monthly, regularly published as *Comunicazioni Sociali*

2001

New series with sub-heading *Rivista di Media, Spettacolo e Studi culturali* (*Journal of Media, Performing Arts and Cultural Studies*)

2009

Double-blind peer review system

2012

Rated A-class by ANVUR (Italian Agency for the Evaluation of Universities and Research Institutes)

2013

Publication of ethical standards and review criteria for referees

2014

New web site with multimedia contents, news, book reviews, social media

Editor in Chief Chiara Giaccardi **Director Emeritus** Gianfranco Bettetini

Editorial Board Laura Peja (coordinator), Paolo Braga, Roberta Carpani, Adriano D'Aloia, Massimo Locatelli, Massimo Scaglioni, Nicoletta Vittadini

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An exploration of the deepest and original meaning of Communication: a shared patrimony

INTERDISCIPLINARITY

- » *Comunicazioni Sociali* publishes monographic and miscellaneous issues in the fields of film, radio and television studies, performing arts, journalism, advertising, and new media
- » The journal promotes a rigorous debate on theory, history and critical analysis of communication
- » The journal hosts the results of relevant empirical research on media

INTERNATIONALIZATION

- » At least 25% of contributions in English
- » Scientific committee enlarged to international members from both UE and extra-UE universities
- » Accreditation to online databases and digital libraries

RECENT ISSUES



1/2014 : Theatre towards Performance

3/2013 : The Responsibility of Knowledge. The values of critique and social relevance in research on communication and culture



2/2013 : Play the Aesthetics. Video game between art and media

1/2013 : Moving at Different Speeds. The commercialization of television systems in Europe and its consequences

CINÉMA&CIE

INTERNATIONAL FILM STUDIES JOURNAL



Carocci editore

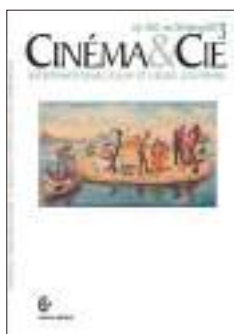
Cinéma&Cie proposal stems from the idea of creating an instrument for the circulation and comparison of research as well as methodologies and work programs on an international basis. The science community is more and more acquiring an international dimension, but apart from that the occasions for meeting and for joint planning are still rather scant. In Universities, archives and other centres the work of younger scholars is generally suffering from serious isolation: this journal is aiming at offering its contribution in solving also these problems.

Cinéma&Cie is promoted by the Udine International Film Studies Conference and the International PhD Program in Audiovisual Studies. It is naturally open to any external contribution. We do not envisage any rigid schemes, program lines in the way of *Citizen Kane* or 'Dogma 95,' but believe however, that there is a reference and guidance framework as background for the journal's work and orientation thus marking its peculiarity and its place in cinema studies.

Among the points we have focused on:

- The study of early cinema and in more general terms of silent cinema but, above all, the study of the relationship between early cinema, silent cinema and today's cinema. We are convinced that silent cinema can also be a reference point for contemporary cinema and that the theory of silent cinema can be an important terms of comparison with the theory of today's cinema.
- Linkage between the historical/philological and theoretical approach. Comparison between different methods in particular between cinema and other forms of art.
- Attention to research on cinema as a form of communication, to the history of reception and to the theory of cinema as an institution. Attention to the history of technology.

The journal is published twice a year and will be only partially monographic. Furthermore it will publish studies carried out or recommended by its partners (New Studies). It will be an instrument for the diffusion of joint scholars, above all for their PhD dissertation (Projects & Abstracts). English and French will be the journal's main languages.



RECENT ISSUES

no. 20 / Spring 2013
***The Geopolitics of Cinema
and the Study of Film***
Edited by Tim Bergfelder, Vinzenz Hediger and Francesco Pitassio

no. 19 / Fall 2012
***European Tv Series /
Séries tv européennes***
Edited by Alice Autelitano
and Veronica Innocenti

FORTHCOMING ISSUES

no. 21 / Fall 2013
***Regards croisés sur la société
Pathé Frères***
Sous la direction de André Gaudreault
et Laurent Le Forestier

no. 22 / Spring 2014
***Neurofilmology. Film Studies
and the Challenge of Neuroscience***
Edited by Adriano D'Aloia
and Ruggero Eugeni

no. 23 / Fall 2015
***Archives in Human Pain.
Circulation, Persistence, Migration***
Edited by Vicente Sánchez-Biosca
and Alice Cati

» cinemaetcie.net

IMACS

International Master in Audiovisual and Cinema Studies

A network composed of thirteen universities organizes the International Master in Cinema and Audiovisual Studies (IMACS). The program is based on a broad range of courses, and it is developed diversifying and enhancing the scientific specialization of each partner of the network. The resulting offer is a value-added educational path, proposing a distinguished initiative in the field of cinema and audiovisual studies in Europe. The selected students (5+3 students maximum for each university) follow their classes in three different universities belonging to the network. The classes are held in the language of the country where they take place. This program is focused on research and its main aim is to provide students with excellent qualifications; the participants receive a certificate issued by each university, which should be considered as an encouraging starting point for a possible PhD application.

The main frame of IMACS is conceived as a program that allows the student to gain the equivalent qualifications in each and every one of the universities where he/she has taken his/her classes. IMACS is a two-years program (Master 1 and Master 2) that provides 120 ECTS. The full program encompasses 16 specific teaching modules, organized as follows: 10 modules during the first year (five courses per semester during Master 1) and 6 modules during the second year (three courses per semester during Master 2). According to its possibilities, each partner offers at least one course per module, which may vary from one year to the other. The 16 modules offer a variable number of courses managed by each university starting from its own teaching program.

The IMACS Network

- » Birkbeck College London
- » Goethe-Universität Frankfurt
- » Ruhr-Universität Bochum
- » Universidad Pompeu Fabra Barcelona
- » Università Cattolica del Sacro Cuore
- » Università degli Studi di Udine
- » Università degli Studi Roma 3
- » Université de Paris Ouest Nanterre La Défense
- » Université Charles-de-Gaulle Lille 3
- » Université de Liège
- » Université de Montréal
- » Université Sorbonne Nouvelle Paris 3
- » Universiteit van Amsterdam

info@imacsite.net
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EYE Film Institute Netherlands



EYE Film Institute Netherlands, the Dutch centre for film culture and heritage, is dedicated to developing a vigorous film culture in the Netherlands. Through its activities and services, EYE aims to foster a viable film industry in the Netherlands and to promote Dutch film at home and abroad.

Renowned collection

EYE has an extensive and internationally renowned collection. The Institute's programmes, events and services are geared toward the general public as well as specialised groups, and draw upon its unique collection. Click here to learn more about the collection.

Respected expertise

EYE is respected worldwide for its restoration and research expertise, as well as its significant experience in the areas of education and international promotion and marketing of Dutch films (EYE International).

Encouraging debate and shaping policy

EYE encourages debate and reflection about the role of film and media in society today. It also helps shape film and media policy on a national level.

Film and media education

EYE provides film and media education for children and young adults. For more information about EYE's education programmes, policies and teaching resources, click here.

The Institute has the following goals:

- > Advancing knowledge about film and related audiovisual media
- > Providing film and media education for children and young adults
- > Increasing film attendance
- > Supporting the film sector in making a greater contribution to public debate
- > Promoting and highlighting the medium within the arts

EYE unites the Dutch film sector

EYE Film Institute Netherlands was founded on 1 January 2010 by merging four important film organisations: Holland Film, the Nederlands Instituut voor Filmeducatie, the Filmbank and the Filmmuseum. With this fusion, the Dutch film world acquired an umbrella organisation that unites the film sector.



» eyefilm.nl/eye



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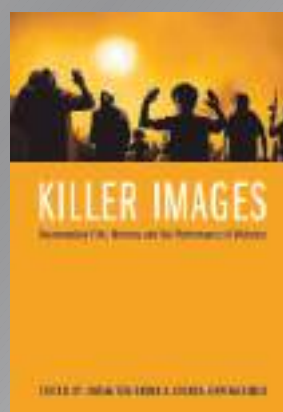
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