Thursday 19th » 11.00-12.45

Panels

1. 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. 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. 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 Kouroulo
   » 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. 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 Synergies: Reventing the Blockbuster as a Pedagogical Tool
   Susana Dobal Jordan
   » Universidade de Brasilia
   Psycho’s Echoes
Thursday 19th » 11.00-12.45
Panels

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 Hiltrichs
» 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

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