Venues
Palazzo del Canonica » Via Sant’Agnese 2

Panel / Room

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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
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 workshop 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 Amterdam 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 Catì, Adriano D’Aloia, Ruggero Eugeni, Mariagrazia Fanchi, Massimo Locatelli, Francesco Pitassio, Massimo Scaglioni
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The NECS 2014 Conference

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NECS Conference Committee

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» Università Cattolica del Sacro Cuore

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» Università degli Studi di Udine

Massimo Locatelli
» Università Cattolica del Sacro Cuore

MEDIA & PR
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» Università Cattolica del Sacro Cuore

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» Università Cattolica del Sacro Cuore

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» Università Cattolica del Sacro Cuore

Francesco Pitassio
» Università degli Studi di Udine

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» Università Cattolica del Sacro Cuore

COMMUNICATION DESIGN
Adriano D’Aloia
» Università Cattolica del Sacro Cuore

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Miriam De Rosa (Graduate Workshop),
Giancarlo Grossi, Cecilia Penati,
Maria Francesca Piredda (HoMER Workshop)
» Università Cattolica del Sacro Cuore

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» Università Cattolica del Sacro Cuore

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» Università Cattolica del Sacro Cuore

PUBLISHERS AREA
Mariagrazia Fanchi
» Università Cattolica del Sacro Cuore

Francesco Pitassio
» Università degli Studi di Udine
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.saco.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 website (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/).
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.

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
Restaurant/Pizzerie

Ristorante Acqua di Mare
- 10% discount for Nes members
- Fish dishes, homemade Italian food
  - Via Terragio 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 72093863
  - 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 8395710
  - 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 78041590
  - 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 Giosue 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 Nes members
- Pizza, vegetarian restaurant
  - Via Terragio 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

Mensà 9
- Main campus
- Via Ludovico Necchi 9
  - Monday – Friday: 12.00-14.30 / 19.00-20.30
  - Saturday: 12.30-13.45

Mensà 30
- Residenza Buonarroti
- Piazza Michelangelo Buonarroti 30
  - Monday – Saturday
  - Breakfast: 7.00-9.00
  - Lunch: 12.00-14.30
Practical Info
The NECS 2014 Conference

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 39811750
  - 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
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 at www.necs.org/conference
» Join our Facebook community at www.facebook.com/NECS2014Conference
» Follow us on Twitter @NECS2014 and tweet live with the hashtag #NECS2014
» Watch the conference video teaser and other videos on the YouTube 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 (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

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.

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.

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.

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.

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.

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.

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.

Chairs who are presenting papers should designate one of the panelists to time their paper when they are presenting.

The Q & A should occur at the end of the session. Please ask the audience to hold all questions until all panelists have presented.

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.
Event

Tuesday 17th » 17.30-19.00

**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 » 16.30-19.00
The NECS Graduate Workshop

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

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
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<th>Time</th>
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<td>Registration and Introductory Speech</td>
<td>Alena Strohmaier</td>
<td>NECS Graduates representative</td>
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<td>9.30-11.00</td>
<td>MORNING SESSIONS</td>
<td>Miriam De Rosa</td>
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<td>9.30-11.00</td>
<td>Trajectories of Animation and Intervention In/On Space</td>
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<td>Rachele Trezzi</td>
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<td>17.30-18.00</td>
<td>Final Remarks</td>
<td>Miriam De Rosa</td>
<td>Miriam De Rosa</td>
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*Alena Strohmaier, NECS Graduates representative

**MORNING SESSIONS**

- Trajectories of Animation and Intervention In/On Space
  - Chair: Miriam De Rosa
  - Respondent: Rossella Catanese

- Global and Local
  - Chair: Miriam De Rosa
  - Respondent: Erik Persson

**AFTERNOON SESSIONS**

- Strategies of Dwelling
  - Chair: Giancarlo Grossi
  - Respondent: Deniz Günes Yardimci

- Language and Territorialization
  - Chair: Rachele Trezzi
  - Respondent: Deniz Günes Yardimci

- Social and Locative Media
  - Chair: Miriam De Rosa
  - Respondent: Francesco Martinelli

- Final Remarks
  - Chair: Miriam De Rosa
  - Respondent: Julia Hildebrand
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.

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 Pitassi**
  - Università degli Studi di Udine
- **Pierluigi Ercole**
  - De Montfort University

### HoMER Project:

- **Daniël Biltereyst**
  - Universiteit Gent
- **Philippe Meers**
  - Universiteit Antwerpen

### Keynote Speech /1

- **» 9.45-10.30**
  - **Francesco Casetti**
    - Yale University
  - **Richard Maltby**
    - Flinders University
  - **Elisa Ravazzoli**
    - European Academy of Bozen/Bolzano (EURAC)
  - **Deb Verhoeven**
    - Deakin University

### 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
  - **Maria A. Vélez-Serna**
    - University of Glasgow

### Coffee and lunch breaks are offered by DICIS.
**Workgroups**

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 Biltereyst
   - 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 Biltereyst
  - Universiteit Gent
- Philippe Meers
  - Universiteit Antwerpen

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**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.

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**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

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
ADUIIM - 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.euppublishing.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
» Rubbettino Editore
  www.rubbettinoeditore.it
» Forum Editrice Universitaria Udinese
  www.forumeditrice.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 » Chiostro del Bramante**  
Via Rovello 2, Milan (Metro M1 Cairoli Castello; M1 Cordusio)

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

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**Poster Exhibition**

June 19th-21st

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

Palazzo del Canonica » Via Sant’Agnese 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 Kesseler
   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
   Istanbul Şehir Üniversitesi
   Nezih Erdoğan
   Istanbul 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 İzmir (Smyrna) in the Early Twentieth Century

   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 Babeș-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 Nation 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 Rothemund
   Universität Bayreuth
   The Creativity of Vagueness: Deciphering Blurring Images
   Robert B. Lisek
   Institute for Research in Science and Art
   Brain and Random Processes
Panels

7
Film Exhibition in Multipurpose Venues: Ideological Forces, Commercial Dynamics and Patterns of Sociability

Chair: Philippe Meers  
> Universiteit Antwerpen

Ian Goode  
> University of Glasgow

Åsa Jernudd  
> Örebro Universitet

The Coercive Exhibition Spaces of Non-Theatrical Cinema in Post-War Rural Scotland and China

Towards a Typology of Film Exhibition in Multipurpose Venues: the Dutch

Cinema at the Service of Civil Society: Film Exhibition in Multipurpose Venues in Sweden

8
Promotional Creativity Across Media

Chair: Anna Sfardini  
> Università Cattolica del Sacro Cuore

Stephanie Janes  
> Royal Holloway, University of London

Gloria Dagnino  
> Università della Svizzera Italiana

Eleonora Benecchi  
> Università della Svizzera Italiana

Promises and Limitations of Creativity in Promotional Alternate Reality Games

Creative 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

Creatively Producing the Veronica Mars Movie

10
Conquering the Invention. Producing Art, Self and Future

Chair: Victoria Duckett  
> Deakin University

Kevin Johnson  
> Lawrence University

Radomír D. Kokeš  
> Masarykova Univerzita

Vito Adriaensens  
> 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
**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 Cavalinni**
     - 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*
     - *Universita 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
     - University 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 Kouroulu**
     - 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: Re-venting the Blockbuster as a Pedagogical Tool*
   - **Susana Dobal Jordan**
     - Universidade de Brasilia
     - *Psycho’s Echoes*
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

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
From the Dance Floor to Soundcloud: Shifts and Constants in Techno Music Distribution
Dennis Mathei
» Ruhr-Universität Bochum
Opposing YouTube’s Competitive Logic or: How to Get Rid of 200 Subscribers?

Genre Transformation Beyond Hollywood

Chair: Stella Bruzzi
» The University of Warwick
Savaş Arslan
» Bahçeşehir Universitesi
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

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
Thursday 19th » 13.45-15.30

**Panels**

1. **The Creative Treatment of Sexuality: Hybrid Forms in Documentaries About Sex**
   - **Chair:** Mauro Giori  
   - **University of Studi di Milano**
   - **Raffaele De Berti**  
   - **University of Studi di Milano**
   - **Alessandro Blasetti's Europa di notte (1958) and the Re-mediation of Revue Spectacles**
   - **Mauro Giori**  
   - **University of Studi di Milano**
   - **Cristina Formenti**  
   - **University of Studi di Milano**
   - **Cartooning Sexual Truths: Non-fiction Animation and the Depiction of Sexuality**
   - **Respondent:** Elena Dagrada  
   - **University of Studi di Milano**

2. **City, Utopia, Creativity: Kracauer Beyond Functional Space**
   - **Chair:** Pietro Bianchi  
   - **Duke University**
   - **Andrea Mariani**  
   - **Universitá degli Studi di Udine**
   - **Malicious Matter: the Passion of the Material in the Italian Avant-Garde Documentary**
   - **Giuseppe Fidotta**  
   - **Universitá 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**  
   - **Linneuniversitetet**
   - **Ghoulis, 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**

   - **Chair:** Kaspars Steinbergs  
   - **Alberta Koležda**
   - **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**
Thursday 19th » 13.45-15.30

Panels

**7**

**Old and New Pathways. Experimentation and Networks**

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

Anna Notaro  
» University of Dundee  
Understanding Digital Creativity

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

Sabine Haenni  
» Cornell University  
Creating Cinematic Networks in the Mediterranean

**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  
» Universität 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  
LPM SELRUN! – 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 Kinematics 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

**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  
» Iavakhishvili 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
Panels

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

Engaging Stories. Narratives, Transmedia, Resistance

Chair: Cecilia Penati
» Universita 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

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

Chair: Vincent Bohlinger
» Rhode Island College

Lars Di Burlin
» Lunds Universitet
Peter Kyllberg: 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)

Aléné Mendelytê
» Lunds Universitet
Samuel Beckett’s Borderless Cinematic Avant-Garde Practices

Creating Histories

Chair: Gabriele Baiti
» 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

Mathias Grotkopp
» Freie Universität Berlin
Cinema’s Deviant Historiographies

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

Before and After. Campaigns, Distribution, Piracy

Chair: Chris Baumann
» Stockholm’s 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 Autonoma 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

Film and Video Art Between Creativity and Technology

Chair: Malte Hagener
» Philipps-Universität Marburg

Lisa Akervall
» 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

Mirem De Rosa
» Università Cattolica del Sacro Cuore
Constructing Creativity: Yervant Gianikian’s and Angela Ricci Lucchi’s Analytical Camera

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

Thursday 19th » 15.45-17.30

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 Bohmann
» 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*

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

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.

Thursday 19th » 19.45

Event

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

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
Once More. Reflecting, Rebranding, Reusing the Image

Chair: Olof Hedling
Lunds Universitet

Ewa Ciszewska
Uniwersyset 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 Pálfy’s Final Cut — SuperCut of Film History

Creation and Destruction in Media Environments

Chair: Marco Senaldi
Libera Università di Lingue e Comunicazione IULM

Eleni Ikonidou
Kingston University
The Halted Moment

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

Felicity Colman
Manchester Metropolitan University
Negentropic Images

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

Michat Pabis-Orzeszyna
Uniwersyset Łódzki
Creative Misuse: Oral History of New Media Technologies Alternative Usage During the Decline of the People’s Republic of Poland

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

Creating, Managing and Working in the Creative Industries

Chair: Philip Drake
Edge Hill University

Melis Behil
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

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
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

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 Universitesi
Crowdfunding Campaigns as an Alternative Public Relations Strategy for Independent Documentary Producers in Turkey

Seda Aktop
> Marmara Universitesi
New Approaches to Film Production: Crowdfunding

Jaap Verheul
> New York University
Creative Industries, the Cultural Turn in European Film Policy

Images on Display. New and Old Festivals

Chair: Skadi Loist
> Universität Rostock

Christel Taillac
> Université Nice Sophia Antipolis
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

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
Daniel Bitteresteyn, Alet Veenstra
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

Cinema and Contemporary Visual Arts Workgroup Meeting
## 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*

## Moving Images and Changing Memories

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

**Jacqueline Maingard**  
» University of Bristol  
*Cinematography 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

**Sarah Culhame**  
» University of Bristol

**Tasmanian (International) Film Festival: 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 Koledz̄a

**Renate Cane**  
» Biznesa augstskola Turība  
*Development Potential of Latvian Video Game Industry*

## 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*

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» Università Cattolica del Sacro Cuore  
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» Alberta Koledž̄a

**Renate Cane**  
» Biznesa augstskola Turība  
*Development Potential of Latvian Video Game Industry*

## 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*
Friday 20th » 11.00-12.45

**Panels**

**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?*

**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’*
Wald el Houri
- 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 Rodríguez
- Universiteit van Amsterdam
*Irony, Sincerity and the Creation of Political Passion*

**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*

**NECUS: 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

**Mediatized Cultural Memory: New Perspectives on Remediation**
Chair: Dagmar Brunow
- Linneuniversitetet
Dagmar Brunow
- Linneuniversitetet
*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*
Victente Sánchez-Biosca
- Universitat de València
*Migration of Images, From Thanatourism to Art Galleries, From Police Files to the Criminal Court*

**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’*
Panels

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
   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 Szczechanik
   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 Company
   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

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

   Chair: Pavel Skopal
   Masarykova Univerzita
   Mari Laaniste
   Eesti Kirjandusmuuseum
   In Dire Straits: Representations of Creative Professionals in Contemporary Estonian Cinema
   Elzbieta Durys
   University of Lodz
   Current Events, Formulas and Ideology: Polish Paranoid Conspiracy Cinema
   Jana Dukdokova
   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
Panels

**Friday 20th » 13.45-15.30**

**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*

**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
  *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*

**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? Remixed 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*

**10 Cultural Memory & Media Workgroup Meeting**
### Friday 20th » 15.45-17.30

#### Panels

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<td>Concordia University</td>
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### The Factory as a Creative Model (Part 2): the 1960s

Chair: Benjamin Léon  
» Université Sorbonne Nouvelle - Paris 3

### Film Festivals and Politics: Challenges, Changes and Crises

Chair: David Archibald  
» University of Glasgow

### Policies of Identification. TV, Social Media and Gender Identities

Chair: Anders Marklund  
» Lunds Universitet

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

Chair: Jasper Aalbers  
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### Torturers and the Tortured: Ethics, Aesthetics and Ideology in Contemporary Film

Chair: Alisa Lebow  
» University of Sussex

### Inventive Performances. Film Acting and Creativity

Chair: Daniel Leberg  
» Concordia University
Panels

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

Chair: Laura Rascaroli
» University College Cork

Laura Bussetta
» 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 Česálová
» 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

11 Screen Industries Workgroup Meeting
Complex Television and the Serial Functions of Authorship

Jason Mittell
» Middlebury College

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.
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

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

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

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

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

Jhooon 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

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
Saturday 21st » 9.00-10.45

Panels

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
   Irem Inceoğlu  
   » 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 Istanbul 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 Istanbul 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
Saturday 21st » 11.00-12.45

Panels

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
   *Psychcinematics: 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*

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: Mediatised 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*

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 Vidaís 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*
Saturday 21st » 11.00-12.45

Panels

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: the Case of the ‘Newest’ Chilean Cinema in the International Film Festival Circuit
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?

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

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
Panels

Saturday 21st » 13.45-15.30

1. Show and Archive. Archive, Re-Use and Exhibition Policies
   Chair: Giovanna Fossati
   » Universiteit van Amsterdam / EYE
   Katerina Loukopoulos
   » 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

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 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

   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

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? Max Manus: 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
Saturday 21st » 13.45-15.30

Panels

7. 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 Universitesi
   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. 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

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
    Horrifically Local? European Horror
    and Regional Funding Initiatives
Saturday 21st » 15.45-17.30

Panels

1. Sublime Sights. Aesthetic, Historical and Epistemic Categories
   Chair: Maria Poulaki
   » University of Surrey
   Giorgio Avezzù
   » 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 Cini
   » 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
   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-bê, 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

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

   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-Veरano
   » Universidad de Navarra
   Social Aesthetics: Bazin on Social Cinema’s Realism in the Golden Dream
   Gloria Monti
   » California State University, Fullerton
   The Neo-realist 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
Panels

Saturday 21st » 15.45-17.30

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

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

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

Drinks are kindly offered by CAMPARI

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

dipartimenti.unicatt.it/comunicazione-spettacolo
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)?
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 Apolonio 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 edition of Cat-tolica 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 Os-sCom (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.
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 Ottico (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.
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

**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

**EDITORIAL TEAM**

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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.
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
imacsite.net
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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**Programme Overview**

**Università Cattolica del Sacro Cuore**

**Conference Venues**

- **Sede Monumentale** » Largo A. Gemelli 1
  - Keynote Lectures

- **Palazzo del Canonica** » Via Sant’Agnese 2
  - Registration Desk, Panels, Workshops, Publishers Area

**Map & Directions**

- **Getting to Piazzale Cadorna**
  - Metro M1 / M2
  - Bus 50, 58, 94
  - Tram 1

- **Palazzo del Canonica**
  - Via Sant’Agnese 2
  - Registration Desk, Panels, Workshops, Publishers Area

- **Sede Monumentale**
  - Largo A. Gemelli 1
  - Keynote Lectures

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