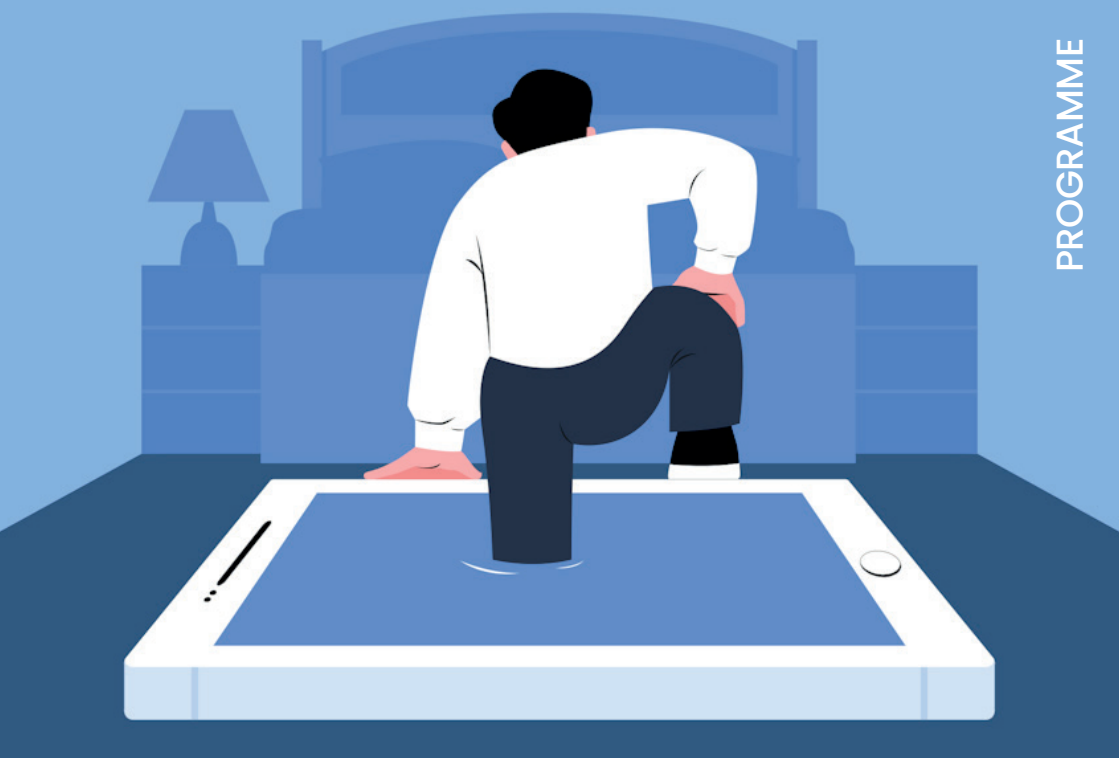




08 — 09.09 / 2025
BOLOGNA

→ **Dipartimento delle Arti**
 DAMSLAB/AUDITORIUM — P.tta Pier Paolo Pasolini 5/b

FILM AND TELEVISION'S TRANSFORMATIONS IN THE STREAMING ERA

RECONCEIVING AESTHETICS, NARRATIVES AND FORMS

ECREA Film Studies and Television Studies Sections 2025 Conference

Keynote speakers: **Mattias Frey** (City St George's, University of London),
Eva Novrup Redvall (University of Copenhagen)

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ALMA MATER STUDIORUM
 UNIVERSITÀ DI BOLOGNA

DIPARTIMENTO
 DELLE ARTI

DAMSLAB



Film Studies
 Television Studies



CONSULTA UNIVERSITARIA CINEMA

9.30 — Institutional Greetings

→ DAMSLAB/AUDITORIUM

Roberta Paltrinieri (Deputy Director, Dipartimento delle Arti), Giacomo Manzoli (President, Consulta Universitaria del Cinema), Luca Barra (Vice-Chair, ECREA Television Studies Section), Marco Cucco (Vice-Chair, ECREA Film Studies Section)

10.00 — Keynote Speech

→ DAMSLAB/AUDITORIUM

The Look, the Hook, the Book? Streaming Impacts on the Production and Experience of (European) Film and Television — Mattias Frey (City St George's, University of London)

Chair and discussant: Marco Cucco (Università di Bologna)

11.15 — COFFEE BREAK

11.30-13.15 — SESSION 1

Panel 1. Streaming National and Transnational Identities

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Chair: Miguel Fernández Labayen (Charles III University, Madrid)

- *State of the Nation: Media Archaeology and the Aesthetics of (Trans)national Memory. Case Study: The Crown* — Janet McCabe (Birkbeck, University of London)
- *The American Dream in the Flemish Film Industry: Flemish Filmmakers' and Producers' Experiences with Hollywood* — Jens Van Landschoot, Daniel Biltereyst (Ghent University)
- *Persuasion by Netflix: Reconsidering the Aesthetics of Period Dramas in the Streaming Series Era* — Erine Pioffret (University of Toulouse-Jean Jaurès)
- *Streaming Platforms and the Negotiation of Germanness in Contemporary TV Series*

— Joachim Trebbe (Free University of Berlin), Gisela Dachs (Hebrew University of Jerusalem), Yulia Yurtaeva-Martens (Free University of Berlin), Anna Smoliarova (Hebrew University of Jerusalem), Zeynep Altundağ (Free University of Berlin)

- *Identity on Demand: Latin American Identity in Television Series and Films. The Case of Pedro Páramo, One Hundred Years of Solitude and Emilia Pérez* — Paulina Sabugal (Università di Bologna)

Panel 2. Audiences, Narratives, and Affect

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Chair: Valentina Re (Link Campus University)

- *Minor Passions: The Affective Economy of Mid TV* — Marta Boni (University of Montreal)
- *"One Series to Ruin Them All?": The Rings of Power and the Dynamics of Division in the Fandom* — David Levente Palatinus (Technical University of Liberec)
- *Viewer Engagement in a Dystopian Puzzle TV Series: Dramatic Irony and Surprise in Season 1 of Severance* — Cynthia Cabañas (Vrije Universiteit Amsterdam), Héctor J. Pérez (Universitat Politècnica de València)
- *What Audiences Want: A Comparative Study of Film Distribution and Subscription Video on Demand in Australia* — Imogen Gardam (University of Sydney)
- *The Complexity Effect: An Exploratory Study on How Complex Narrative Structures in Film Relate to Audience Engagement* — Gaia Yonah, Cynthia Cabañas, Katalin Balint, Mariken van der Velden, Elly Konijn (Vrije Universiteit Amsterdam)

Panel 3. Representing Spaces and Landscapes

→ DAMSLAB/AULA SEMINARI

Chair: Roy Menarini (Università di Bologna)

- *Dark Horizons: Noir, Landscape and the Streaming Age in HBO's Sharp Objects*

(2018), Mare of Easttown (2021) and True Detective: Night Country (2024) — André Francisco (University of Lisbon)

- *Television Aesthetics at Its Spatial Turn: The Atmosphere as an Object of Appreciation* — Luca Bandirali, Chiara Renna (Università del Salento)
- *From Madrid with Love. The International Representation of the City in Spanish Romantic TV Series Produced by VOD Operators: The Case of Valeria (Netflix, 2020–2025) and Los años nuevos (Movistar+, 2024)* — Ana Miranda Mejón (Charles III University, Madrid)
- *The Girl From St. Agnes: Interpreting South African Crime Television in a Transnational Environment* — Tina-Louise Smith (University of Cape Town)
- *Is Ambient TV Really Different?* — Paola Dalla Torre, Paolo Fantozzi, Maurizio Naldi (LUMSA, Rome)

Panel 4. Content Delivery and Reception

→ DAMSLAB/SPAZIO CINEMA

Chair: Roderik Smits (Erasmus University Rotterdam)

- *The Turkish Telenovelas: Understanding the Audience Reception of Turkish TV Dramas in Spain* — Gabrielle Camille Ferrera (University of Oslo)
- *Diversity, Local Stories, and Streaming: How French Audiences Engage with Local and European Fictions?* — Marine Malet (University of Bergen)
- *Hybrid Distribution Strategies and Viewing Habits in Italian Television: Navigating the Digital Ecosystem* — Giovanni Ceccatelli (Università Cattolica, Milan)
- *Disney Smash! How Collapsing Release Windows During the Pandemic Changed the Perception of Disney Films* — Michael Barnard (University of Southampton)
- *Streaming Platforms as Catalysts for the Production and Distribution of Spanish Fiction (2015–2025): An Analysis Based on Audiovisual Consumption and Digital Media*

Theories — Teresa Barceló Ugarte, Gonzalo Fuentes Cortina (Universidad CEU San Pablo)

13.30 — LUNCH

15.00–16.45 — SESSION 2

Panel 5. From Distribution to Curation

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Chair: Deborah Castro (University of Groningen)

- *All About You: Netflix's Algorithmic "Caregiving" and the Displacement of Cultural Curation* — Valentina Re (Link Campus University)
- *"They Made Films and Then...": Movistar+'s Prestige TV Production and Its Cinematic Brain Drain* — Vicente Rodríguez Ortega (Charles III University, Madrid)
- *Inside Amazon's Prime Video Add-On Subscriptions Service* — Roderik Smits (Erasmus University Rotterdam)
- *Transformation of Release Strategies for TV Drama Series in the Age of Streaming* — Lothar Mikos (Film University Babelsberg, Free University of Berlin)
- *Netflix Studio: The Role of Algorithmic Governance in Netflix's Global Production Processes* — Alessia E. Gebauer, Michael L. Wayne (Erasmus University Rotterdam)

Panel 6. The Resistance of the Local

→ DAMSLAB/TEATRO

Chair: Cathrin Bengesser (Aarhus University)

- *Deep Localism: CEE Streaming Geography and Its Textual Manifestations* — Petr Szczepanik (Charles University, Prague)
- *Netflix Brand in Poland: Global Values vs Local Sentiment* — Sylwia Szostak (SWPS University)
- *Streaming (II)liberalism. From Post-Socialist Media Cultures to Post-Colonial Media Production* — Veronika Hermann (Eötvös Loránd University)

- **Hybrid Model or Trojan Horse? Mapping Tensions and Opportunities as Cinemas and Streamers Vie for Norwegian WW2 Drama** — Marius Øfsti (Aarhus University)
- **Tabii: Turkey's Counterpoint to Global Streaming and the Quest for Civilizational Superiority** — Bilge Yesil (College of Staten Island, CUNY)

Panel 7. Domestic Media in the Age of Streaming

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Chair: Stefania Antonioni
(Università di Urbino Carlo Bo)

- **The Narrative Ambivalence of Quebec Series in the Age of Streaming** — Stéfany Boisvert (Université du Québec à Montréal)
- **Balancing Public Service and Global Competition: DR's Pragmatic Strategy for Children's Content in the Digital Age** — Maria Mørch Brinkmann Skytte (Copenhagen University)
- **Public Service Media on Demand: A Case Study of Czech Television's Readiness** — Roman Chrencik (Charles University, Prague)
- **Fundamental Changes in the Portuguese TV Ecosystem: Platformisation, Domestic Production Dynamics and Reception** — André Rui Graça, Manuel José Damásio, Rita Grácio (CICANT, Lusófona University)
- **Narrow Representations of Sexual Agency for Queer and Heterosexual Teen Girls in U.S. Scripted Teen Television** — Traci B. Abbott (Bentley University)

Panel 8. Between Television and Social Media

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Chair: Elisa Farinacci (Università di Bologna)

- **Popular Film and Television as a Cultural Forum: The Memefication of The Substance and The White Lotus 3** — Helle Kannik Haastруп (University of Copenhagen)
- **The OTT Streaming Platforms as Heterotopic**

Media Spaces — Pierandrea Villa (University of Urbino Carlo Bo)

- **"I Can Watch the Award-Winning Film in 78 Parts on TikTok if I'm Watching Someone Spray Paint a Credit Card on Half the Screen". Scrolling (and Enjoying) TV on TikTok** — Ellenrose Firth, Alberto Marinelli (Sapienza Università di Roma)
- **TikTok Television: The Return of the Weekly Release and New Forms of Engagement in the Streaming Era** — Laura Ysabella Hernández García (Università della Calabria)
- **The Golden Ratio of 9:16: Short Drama's Narrative, (Anti-)aesthetics and Binge-producing** — Yifei Yang (University College Dublin)

17.00-18.45 — SESSION 3

Panel 9. Netflix and Beyond

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Chair: Christopher Meir
(Charles III University, Madrid)

- **The "Big Five" and Beyond? Netflix's European Film Strategy between Expansion and Hierarchy** — Eduard Cuelenaere (Ghent University)
- **Bring Traditional Animation Back and Forward: The Role of Netflix in the Rise of Hybrid Animation** — Federico Cadalanu (Università di Bologna)
- **Funnelling the Audience: Amazon Prime Video in the UK** — Philip Drake (University of Liverpool)
- **Nordic Narratives to Global Screens: Viaplay's Scripted Content and the Streaming Ecosystem** — Anders Marklund (Lund University)
- **Original TV and VOD Drama in Spain 2017-2024: A Taxonomy of a National Peak TV between the Local Specificities and the Global Context** — Concepcion Cascajosa-Virino (Charles III University, Madrid)

Panel 10. Production Routines and Voices

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Chair: Paola Brembilla (Università di Bologna)

- *Perceptions of Quality: The Industrial Discourse on SVOD's Original Dramas in Turkey* — Selin Tüzün Ateşalp (Marmara University)
- *Student Innovation and Format Experimentation in the VOD Era: The Case of InNovaTV* — Joan Jordi Miralles, Maria Luna-Rassa (Tecnocampus, Pompeu Fabra University)
- *Emerging Production and Distribution Models for Spanish Horror Films in the Streaming Era: The Case of Álex de la Iglesia and Pokeepsie Films with The Fear Collection* — Francisco Jiménez Alcarria, Luis Cemillán Casís (Charles III University, Madrid)
- *From Linear TV to Streaming: The Caballero Siblings and the Redefinition of Spanish TV Comedy* — Roberto Huertas Gutierrez (Charles III University, Madrid)
- *Dependency or Development? European Film Professionals' Perceptions of SVOD's Impact* — Marina Rossato Fernandes, Antonios Vlassis (University of Liège)

Panel 11. Telling the Local on the Global Stage

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Chair: Jono Van Belle (Örebro University)

- *Another "So-so Netflix Romcom" or a "Love Letter to Cyprus"? Balancing the Global, the Local and Genre Conventions in Find me Falling* — Costas Constandinides (University of Cyprus)
- *Shifting Styles of Bangladeshi Screen Fiction in the Streaming Era* — Mohammed Foysal Chowdhury (Queensland University of Technology)
- *Temporalities of Serial Narratives in the Streaming Era: Forms, Stories, Social Practices* — Antonella Mascio (Università di Bologna), Marica Spalletta (Link Campus University), Mario Tirino (Università di Salerno)

- *M. Il figlio del secolo: An Expanded Video Experience in Contemporary Digital Television* — Elena Marcheschi (Università di Pisa)
- *Local Stories on Global Screens: Netflix and the Representation of High-Profile Crime and National Identity in Rabo de Peix* — Gabriela Orestes (Vrije Universiteit Brussel)

Panel 12. Genres and Formats through the Platforms

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Chair: Federico Pagello
(Università di Chieti-Pescara)

- *From ER to The Pitt and Krank Berlin: 30 Years of Emergency Department-centered Medical Dramas* — Eszter Nádasi (Budapest University of Technology and Economics)
- *Brazilian Melodrama on Streaming: A Study of Max's Telenovela Beleza Fatal* — Bruna Aucar, Tatiana Siciliano (Pontifical Catholic University, Rio de Janeiro)
- *Hallyu on Demand: Streaming Platforms and the Evolution of Korean Drama* — Hyunseon Lee (SOAS, University of London)
- *Dark Youth and Death Game as New Sub-genres in South Korean Television: An Analysis of Netflix, Tving and Wavve's Original K-dramas* — Chiara Tropiano (Università di Bologna)
- *Streaming Our Future. "Dystopia" as a Narrative and Promotional Device in Online Video Services: A Cross-Catalogue Analysis* — Mattia Galli (Università Cattolica, Milan)

19.00 — APERITIVO

TUESDAY, SEPT 9TH

10.00–11.45 — SESSION 4

Panel 13. The Politics of Space

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Chair: Susanne Eichner (Film University Babelsberg)

- *Partners Not Rivals? How UK Public Service Media Are Attempting to Adjust to the Impact of Global Streaming Platforms* — Andrew Spicer (University of the West of England, Bristol)
- *The Body in the Bog, Crá and Historical Memory* — Ruth Barton (Trinity College Dublin)
- *Staging Wales: Welsh Noir and the Politics of Place* — Amy Genders (University of the West of England, Bristol)
- *Locating Place in the Video-On-Demand Era: The Role of Location Professionals in the Production of Netflix-Spain Originals in Madrid* — Deborah Castro (University of Groningen), Débora Póvoa (Erasmus University Rotterdam)

Panel 14. Crossing Legacy and Digital Media

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Chair: Dom Holdaway
(Università di Urbino Carlo Bo)

- *Is Streaming the New Reading? Popular Literature, SVOD Platforms, and Harlan Coben Adaptations* — Christopher Meir (Charles III University, Madrid)
- *Streaming Aesthetics versus Legacy Logics: Viaplay's Original Drama Series Production* — Sandra Becker (Utrecht University), Daphne Rena Idiz (University of Toronto)
- *Moving Beyond the "Ideology of Disruption": A Content/Event Theoretical Model and the Double Logic of Convergence Culture* — Matteo Berardini (Università di Roma Tor Vergata)
- *Reviving Historias Para no Dormir:*

Narrative and Genre Transformations of a Cult Classic in the Streaming Era —

Jordi Sánchez-Navarro (Universitat Oberta de Catalunya)

- *Missteps and Dead Ends: Two Missed Steaming Revolutions* — Nicolò Villani (Centro Universitario Bolognese di Etnosemiotica)

Panel 15. Teen Drama and Diversity

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Chair: Maria Elena D'Amelio
(Università di San Marino)

- *The Diversity Pipeline: Who Gets to Create in the Age of Streaming?* — Axelle Asmar (Vrije Universiteit Brussel)
- *The Age of Adolescence: Netflix's Strategy Between Popularity, Prestige and Social Relevance* — Stefania Antonioni, Chiara Checcaglini (Università di Urbino Carlo Bo)
- *Algorithmic Homogenization and Queer Trauma: The Paradox of LGBTQ+ Representation in Streaming's Global Expansion* — Xiao Yatong (Hong Kong Baptist University)
- *The House of Flowers (Netflix, 2018–2020): Queering the Telenovela for a Hispanic Audience* — Ruben Romero Santos, Asier Gil Vázquez (Charles III University, Madrid)
- *From Netflix to RaiPlay: The Rise of Teen Drama in Contemporary Italian Television* — Greta Delpanno (University of Montréal), Stefano Guerini Rocco (Università di Bologna)

Panel 16. Non-fiction Content

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Chair: Paolo Noto (Università di Bologna)

- *Streaming the English Premier League in India: Premier League Productions and Hotstar* — Kathryn Hartzell (University of Texas at Austin)
- *Scripted Sports: Disciplines, Cultures and Genres of Sports TV Series in Italian Broadcasting and Streaming Offer* — Paolo Carelli (Università Cattolica, Milan)

- ***The Emerging “Sports Biopic”: Streaming Platforms and Lives Still in Progress. The Case of Simone Biles*** — Alessia Casiraghi (IULM, Milan)
- ***“Montoya, Please”: The Success of Temptation Island among Spanish Youth between Global Meme Culture and Telenovela-Inspired Narratives*** — Juan Francisco Gutiérrez Lozano, Laura López Romero, Eduardo Ramos, Cristina Cartelle (University of Málaga)
- ***Crisis in Reality Television: Streaming, Labor Disputes and the Deterioration of Quality*** — James Machado (Millersville University of Pennsylvania)

12.00 — Keynote Speech

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Screenwriting for the Streaming Era: Continuities, Changes and Cliffhangers in the Writing of European Film and Television in the 2020s — Eva Novrup Redvall (University of Copenhagen)

Chair and discussant: Luca Barra (Università di Bologna)

13.30 — LUNCH

15.00–16.45 — SESSION 5

Panel 17. Gender Dynamics On- and Off-Screen

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Chair: Marta Boni (University of Montreal)

- ***Is There a Streaming Effect on Gender (In)justice in Film and Television Production?*** — Susanne Eichner, Sophie Glawe (Film University Babelsberg)
- ***Streaming South Africa: Romantic Comedy, Postfeminism and Contemporary Life in Netflix’s Yoh Christmas*** — Alexia Smit, Viraj Suparsad (University of Cape Town)
- ***Mothers in Crime: Maternal Narratives and Seriality in Mare Fuori*** — Maria Elena

- D’Amelio (Università di San Marino), Marica Spalletta (Link Campus University)
- ***Disciplining through Catharsis: Female Revenge Narratives in Chinese Short-Form Dramas and the Repackaging of Patriarchal Logic*** — Wang Xiaoxue (Universitat Autònoma de Barcelona)
- ***True Detective: Night Country (2024) and the Masculine Legacy of Quality TV*** — Aysegül Kesirli Unur (Istanbul Bilgi University)

Panel 18. Off the Beaten Track Narratives and Distribution

→ DAMSLAB/TEATRO

Chair: Eduard Cuelenaere (Ghent University)

- ***From Broadcasters to Streamers: Evolving Financing Models for Flemish Scripted Production*** — Tim Raats (Vrije Universiteit Brussel)
- ***Looking for Offline Soulmates: Alternative Theatrical Exhibition in Small European Countries*** — Manuel José Damásio, Tatiana Chervyakova, Possidónio Cachapa (CICANT – Lusófona University)
- ***The New Screenwriting Culture in Spain: The Changing of Identities, Imaginaries and Spaces of Creation in the Streaming Ecosystem*** — Cristina Pujol Ozonas (Universitat Oberta de Catalunya)
- ***Branding Disruption: India’s Independent Film Production Culture in the Global Streaming Era*** — Neha Bhatia (University of Antwerp)
- ***Quality, Cultural Value, and Swedish Straight-to-Streaming Films, 2020–2024*** — Joel Frykholm (Stockholm University)

Panel 19. Challenging the International Circulation

→ DAMSLAB/AULA SEMINARI

Chair: Marta Rocchi (Università di Bologna)

- ***1980s Cinema in YouTube’s Global Cultural Archive*** — Dom Holdaway (Università di Urbino Carlo Bo)

- **Long Story Short: A Quantitative and Qualitative Analysis of the Rise of the International Mini-Series** — Federico Pagello, Gianluigi Rossini (Università di Chieti-Pescara)
- **SVoD Services in Latin America: Perspectives from Key Markets, Lessons for Europe** — Luis Albornoz, María Trinidad García Leiva, Miranda Isabela Vargas (Charles III University, Madrid)
- **Italian Series Without Borders? A Comparative Analysis of Sky Italia's and Netflix's Originals Production and Circulation in European VOD Catalogues** — Nicola Crippa (Università Cattolica, Milan)
- **Paradigm of Brazilian Telenovelas and Its Internationalization through Streaming** — Mariana Lima (University of São Paulo)

Panel 20. (Self)representing Entertainment Industry

→ DAMSLAB/SPAZIO CINEMA

Chair: Veronica Innocenti (Università di Bologna)

- **"People Talk Way Too Fu**in' Much in This City": Addressing Podcasts in Only Murders in the Building** — Diletta Cenni (IULM, Milan), Matteo Marinello (Università di Bologna)
- **Narrativising Netflix: Self-Referential Romcoms in Spanish Series Alpha Males, Valeria, and In Love All Over Again** — Matthew Hilborn (University College Dublin)
- **Self-Seriality in the Age of Platforms: The Case of Prime Video** — Alfonso Amendola, Martina Masullo (Università di Salerno)
- **Television Autofiction and Streaming Platforms: Reconfiguring the Boundaries Between Fiction and Reality** — Pierre Barrette (Université du Québec à Montréal)

16.45-17.00 — Closing Remarks

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Organised by

Luca Barra, Marco Cucco (Università di Bologna), Cathrin Bengesser (Aarhus University), Deborah Castro (University of Groningen), Miguel Fernández Labayen (Charles III University, Madrid), Jono Van Belle (Örebro University).

Local Organising Committee:

Federico Cadalanu, Darcy Isabel Continanza, Matteo Marinello, Emiliano Rossi (Università di Bologna)