

2025 PROGRAM



**THE NECS
2025
CONFERENCE**



UNIVERSIDADE
LUSÓFONA

necs»
European Network for
Cinema and Media Studies

film
eu

EUROPEAN
UNIVERSITY

Associated
Partner

aim

Schedule

18 June Graduate Workshop

09h30	Keynote Speaker Célia Quico
10h40	Break
11h00	Session 1
12h40	Lunch Break
14h00	Session 2
15h20	Break
15h40	Session 3

Conference

19 June

08h00	Badge Collect
09h00	Session A
10h40	Break
11h00	Session B
12h40	Lunch Break and Workgroup Meetings
14h00	Session C/ ERC Info Session
15h40	Break
16h00	Open Scholarship Workshop
17h30	Keynote Speaker Lee Grieveson
19h00	Opening Reception

20 June

08h30	Badge Collect
09h20	Session D
11h00	Break
11h20	General Meeting
13h00	Lunch & Workgroup Meetings
14h20	Session E
16h00	Break
16h20	Session F
18h00	Keynote Speaker Ulrike Rohn

21 June

08h30	Badge Collect
09h00	Session G
10h40	Break
11h00	Session H
12h40	Lunch & Workgroup Meetings
14h20	Session I
16h00	Break
16h20	Keynote Speaker António Preto
18h00	Feierabend :: Closing Party

Letter from Local Organizers

Dear NECS 2025 Conference Participants,

We are delighted to welcome you to the NECS 2025 Conference, hosted by Lusófona University in the vibrant city of Lisbon. It is a great honour for us to bring the European Network for Cinema and Media Studies community together on our campus, and to contribute to this ongoing tradition of critical, interdisciplinary, and forward-thinking dialogue in the field.

This year's theme, *Discovering/Uncovering: Navigating the Complexities of Screen Media*, invites us to explore the many ways in which screen cultures are shaped by—and help shape—practices of navigation, discovery, and interpretation. We were deeply inspired by the breadth and creativity of the proposals received from across the globe, which address topics such as algorithmic recommendation systems, migration narratives, immersive media, archival research, environmental storytelling, and alternative and non-hegemonic media practices. We look forward to a rich exchange of ideas that reflects the diversity and dynamism of our field.

The conference begins on 18 June with the Graduate Workshop, which this year focuses on fostering dialogue and mentorship among emerging scholars. The workshop features a keynote by Célia Quico (CICANT-Lusófona), whose work on media, society, and innovation sets the tone for the conversations to follow.

From 19 to 21 June, we welcome you to three full days of panels, workshops, and workgroup meetings. The academic programme is complemented by keynote lectures at Cinema Fernando Lopes, as well as informal networking events, an opening reception, and a closing party. We also encourage you to participate in special sessions, such as the NECSUS panel and the European Research Council information event.

This year's conference is also an opportunity to connect with some of the broader initiatives Lusófona is proud to lead, such as FilmEU, the European University of Film and Media Arts, and the CresCine Horizon project, which aims to strengthen the competitiveness and diversity of the European film industry in small European countries. Both initiatives reflect our commitment to fostering collaboration, research, and innovation in cinema and media education across Europe.

We hope you will also find time to explore Lisbon—a city where tradition and modernity coexist in compelling ways. From the historic Alfama district to the creative energy of

the LX Factory, from tiled façades to Atlantic sunsets, Lisbon offers a rich cultural and sensory experience. We invite you to let your curiosity guide you through the city as much as through the conference programme.

As the local organising committee, we extend our heartfelt thanks to all participants for your contributions to NECS 2025. We are especially grateful to the NECS Steering Committee for their continued support, as well as to our colleagues at Lusófona University—including the Faculty of Communication and Arts, the Rector's Office, CICANT, and our dedicated student volunteers—whose efforts have made this event possible.

We wish you a stimulating and enjoyable conference experience. Should you need any assistance, please do not hesitate to reach out to any member of our team. We are here to help—and to ensure your time in Lisbon is as rewarding as it is memorable.

Warmest regards,
Manuel José Damásio
André Rui Graça
Anna Coutinho
Inês Teixeira

The NECS 2025 Local Organising Committee
Lusófona University, Lisbon (Portugal)

Letter from the Steering Committee

Dear 2025 NECS Conference delegates,

The whole NECS Steering Committee warmly welcomes you to our 18th annual conference. In many countries, eighteen is the year of legal adulthood, and such an achievement shows very well how the NECS community has lasted, grown, and changed over so many years.

We are happy to celebrate this milestone at Lusófona University in Lisbon, Portugal, in their magnificent campus close to the city centre. And we are delighted, for another year, to have the opportunity to meet in person, listen to many presentations, participate in different events and activities, build networks, engage in fruitful and rich discussions, and enjoy the time together.

The topic of this year's conference, "Discovering/Uncovering. Navigating the Complexities of Screen Media", helps scholars, researchers, and professionals to delve into the interconnected themes of navigation, discovery, and journey, discussing how these concepts are shaping and are shaped by media across various forms, including cinema, television,

digital media, and immersive technologies. It is a broad, multi-layered, and timely topic that - as becomes increasingly clear while browsing this programme - fostered fresh insights and relevant research from a wide variety of different perspectives, disciplines, theoretical frameworks, methodological tools.

The response to the call was wide, and, as it happens every year, the Conference Committee has been faced with the very challenging and demanding task to choose from about 350 individual paper proposals, 90 pre-constituted panel proposals, and 20 workshop proposals that have been submitted by the NECS members. The final programme, prepared jointly with the Lisbon team, comprises more than 120 panels and workshops, an outstanding demonstration of a lively scholarly field.

We would like to thank the Lisbon team for putting together this wonderful event. Words of gratitude go to Manuel José Damásio, André Rui Graça, Anna Coutinho, and all the colleagues at the Lusófona University; as well as the organisers of the Graduate Workshop, which this year is devoted to "Methodologies and Epistemological Pathways for Contemporary Film and Media Studies".

This year, we are honored to present our keynote speakers, who include Celia Quico, Ulrike Rohn, and Lee Grieveson. Please, also note the accompanying events: the open scholarship workshop, the NECS workgroup meetings, the European Research Council (ERC) sessions. And of course, do not miss our reception and closing party! You are also very welcome to join us during the NECS annual General Meeting. The program of the GM was distributed a month in advance with the May newsletter. Please, check it to get all the details. It is a particularly important moment for our association, so please be sure to pencil it in your conference agenda.

Thank you for supporting NECS and looking forward to a great 2025 conference in Lisbon!

The NECS Steering Committee:

Luca Barra (University of Bologna)

Lucie Česálková (Charles University, Prague)

Miriam de Rosa (Ca' Foscari University of Venice)

Josephine Diecke (University of Zurich)

André Rui Graça (Lusófona University, CICANT)

Patrícia Nogueira (University of Beira Interior)

Hannah Peuker (Bauhaus-University, Weimar)

Alexander Stark (University of Marburg)

Aida Vallejo (University of the Basque Country, UPV/EHU)

Open Scholarship Committee Letter

The NEOS Open Scholarship Committee invites all members to the 6th Open Scholarship Workshop, titled The Geopolitics of Open Scholarship. As in previous years, this will be a plenary session with no parallel panels, ensuring that as many members as possible can participate in this vital conversation.

This year's workshop takes place at a critical juncture. Five years after the launch of the [NEOS Open Scholarship Statement](#), the academic landscape has become increasingly platformised and datafied. Open scholarship now faces mounting challenges: the independence of key publishing actors is under threat, and higher education institutions are increasingly aligning with assessment policies that discourage openness and favour fragmented, national journal rankings. These developments risk undermining the circulation and quality of scholarship across borders.

In response, the Committee has invited representatives from open access journals across various European regions to share their perspectives. Their insights will help us collectively reflect on the geopolitical dimensions of open scholarship and the uneven benefits and barriers experienced

by scholars in different countries and at different career stages.

The workshop will serve as a forum to gather input from the NECS community and initiate the revision of the NECS Open Scholarship Statement. Our aim is to present a revised version for approval at the NECS General Assembly in 2026. We encourage all members to bring their experiences, concerns, and ideas to the workshop. Let's work together to reaffirm NECS's commitment to open scholarship and ensure our voices are heard.

The NECS Open Scholarship Committee

Miriam De Rosa, Bregt Lameris, Victoria Pastor-Gonzalez,
Irina Schulzki, Jeroen Sondervan, Markus Stauff



NECSUS is a journal of media studies initiated and published by NECS and open to everyone. It publishes articles, thematic sections, audiovisual essays, interviews, data papers, and reviews of books, festivals and exhibitions.

Current issue: Spring 2025

<https://necsus-ejms.org/>

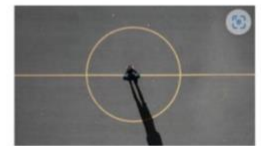
Recent Issues



Autumn 2024_#Enough



Spring 2024_#Open



Autumn 2023_#Cycles

NECSUS facts:

- Two issues a year since 2012
- 123,000 pageviews in 2024 (+45% from previous year)
- 62,000 users (+39%)

NECSUS is:

- Diamond Open Access (no charge to readers or authors)
- International and multidisciplinary
- Double-blind peer reviewed
- Run by fellow NECS members
- Archived on media/rep
- Copy-edited with no charge to authors

“a high-quality online OA journal offers a forum for sharing members' research [and] broadens the network's reach”

- Giovanna Fossati, Utrecht University

“provides coherence, tangibility, and a record to academic endeavors dispersed across media, methodology, and nation [...] it offers the means for us to create a future together.”

- William Uricchio, MIT & Utrecht University

It allows NECS members “to transform the landscape of academic film and media studies”

- Malte Hagener, University of Marburg

Why NECSUS matters

“Originality of vision, consistently high quality [...] field-configuring”

- Dina Iordanova, U of St Andrews

“Via both special topics and features, and various review sections the state of the art of our discipline is mapped out in broad and deep ways”

- Patricia Pisters, University of Amsterdam

“We need to start making sharp distinctions between for profit, extortionist open access and open science open access”

- Vinzenz Hediger, Goethe Universität Frankfurt

Get involved!

- Read and share
- Write and submit
- Peer review
- Promote institutional support for Diamond OA
- Propose thematic issues
- Contact: necsus.info@gmail.com

Archived at

media/rep/

Repositorium für Medienwissenschaft

Indexed at

DOAJ DIRECTORY OF
OPEN ACCESS
JOURNALS

Local Organising Committee

Manuel José Damásio

André Rui Graça

Anna Coutinho

Inês Teixeira

Support Team

Patrícia Franco

Daniela Resende

João Cunha

Audiovisual & Media Team

João Aguiar

André Silva

Francisco Ariztía

Joana Vieira

João Duarte

Margarida Silva

Inês Guerreiro

Inês Vaz

Miguel Laranjeira

Pedro Antunes

Vera Alcobia

Design & Social Media

Filipa Fonseca

Carlos Chavas

NECS Open Scholarship Committee

Miriam De Rosa (Ca' Foscari University of Venice)

Bregt Lameris (Open Universiteit van Nederland)

Victoria Pastor-Gonzalez (Regent's University)

Irina Schulzki (LMU Munich)

Jeroen Sondervan (Amsterdam University Press)

Markus Stauff (University of Amsterdam)

NECS Graduate Workshop Organizers

Hannah Peuker
André Rui Graça
Patrícia Franco
Anna Coutinho
Anastasyia Maksymchuk
Manuel Bogalheiro

NECS Conference Committee

Luca Barra (University of Bologna)
Josi Diecke (University of Zurich)
Hannah Peuker (Bauhaus University Weimar)
Alessia Cervini (University of Palermo)
Nessa Johnston (Liverpool University)
Marta Maciejewska (University of Gdansk)
Andreea Mihalcea (UNATC)
Raphaëlle Moine (Université Sorbonne)
Derya Özkan (Izmir University of Economics)
Stefania Rimini (University of Catania)
Jan Teurlings (University of Amsterdam)
Kim Wilkins (University of Oslo)
Gertjan Willems (University of Antwerp)
Manuel José Damasio (Lusófona University)
Andre Rui Graça (Lusófona University)
Inês Gil (Lusófona University)
Rita Grácio (Lusófona University)
Manuel Bogalheiro (Lusófona University)
Sofia Sampaio (University of Lisbon)
Diana Díaz González (Universidad de Oviedo)

18 June Wednesday

GRADUATE WORKSHOP

09h30 **Célia Quico :: Keynote Speaker**

10h40 **Break**

11h00 **Session 1**

Chair | Rita Grácio (CICANT/Lusófona University)

Mariana Nicolau | *Reframing the Past: The Borderless Methodology in Asian Historical Film Analysis*

Laura Caballero Rabanal | *The (in)visible boundaries of care work: an intervention in the filmic space through the video-essay*

12h40-14h00 **Lunch Break**

13h00 **GW Meeting**

14h00 **Session 2**

Chair | Hannah Peuker (Ruhr University Bochum)

Lydia Tuan | *Terrestrial Mediations: Close Reading the Earth in Films About Extraction*

Bernardita M. Cubillos | *Navigating Heterotopia and the "Dead Zone" in Yasujiro Ozu's Late Films (1958–1963) and Kleber de Mendonça Filho's Pictures of Ghosts (2023)*

15h20 **Break**

15h40 **Session 3**

Chair | André Rui Graça (CICANT/ Lusófona University)

Natalia Gondim | *Contact Zone: live cinema and post-colonial identities*

Olgu Yiğit | *Navigating Palimpsestic Istanbul: From Travelogues to Cinematic Waterways and Expanded Cinema*

Nanci Cruz | *How Film studies should address the exploration of audiences in this digital era?*

19 June Thursday

08h00 Badge Collection

09h00-10h40

Panels & Workshops A

A1 | Navigating the Wind of Change. Useful Media in Postsocialist Transition

Supported by | Socialist and Postsocialist Useful Film

Chair | Lucy Szemetová (University of Edinburgh)

Room Aud. Agostinho da Silva

Liri Chapelan (National University for Theatre and Film, Bucharest) | *Amateur creators and advertising: a shifting history across the Iron Curtain and beyond*

Ana Szel (National University of Theatre and Film, Bucharest, Romania) | *Hidden in Plain Sight - Real-time Reconfiguration of Media Space During the Romanian Revolution*

Christian Ferencz-Flatz (National University for Theatre and Film, Bucharest) | *Prefigurations of Advertising on the Romanian Revolutionary Screen*

Iulia Necşulescu (National University of Theatre and Film, Bucharest, Romania) | *#StrongerTogether: Romanian National Ministry of Defense social media videos as 'useful content'*

A2 | Navigating memory, experience and temporality in moving histories

Supported by | History in cinema, television and emerging media

Chair | Tatiana Astafeva (University of Bremen)

Room Cinema Fernando Lopes

Rasmus Greiner (University of Bremen) | *Discovering the Other in Yourself: Postcolonial Histospheres in Shōgun (2024)*

Kim Nelson (University of Windsor) | *The Trump of it All: Satire as a Framework for Historical Reckoning and the Makings of a Political Wrecking Ball in Ali Abbasi's The Apprentice (2024)*

Jonathan Stubbs (Cyprus International University) | *Narrative Enclosure: Screen Histories and the Privatisation of Historical Memory*

Eleftheria Thanouli (Aristotle University of Thessaloniki) | *Appropriating the present to approximate the past: temporalities and modalities of history in Order to Kill Makarios (1975)*

A3 | Nazi Cinema Global: Screening the Third Reich from Mandate Palestine to the USA

Chair | Johannes von Moltke (University of Michigan)
Room I.1.2

Kajsa Philipa Niehusen | *Nazi Film Exhibition in MENA markets*

Fabian Schmidt (Filmuniversität Babelsberg) | *Self-Censoring Nazi Propaganda for the US Export Market*

Respondent | Johannes von Moltke (Interim Chair, Department of Film, Television, and Media, University of Michigan)

A4 | The Memory of Computers in Film and Audiovisual Media

Supported by | Cultural Memory & Media

Chair | Annie van den Oever (University of Johannesburg/ University of Groningen)
Room I.1.3

Veronika Hanáková (Charles University, Prague) | *Remembering Computer Labor in Film and Audiovisual Media: An Introduction*

Jiří Anger (Queen Mary University of London) | *Memories of Early Digital Editing: The Case of the Video Toaster*

Simone Dotto (Università degli Studi di Udine) | *Computers as Metaphors of (Post-)Industrial Labor and Society in Olivetti-Sponsored Films*

Daniel O'Brien (University of Essex) | *The Allure and Threat of the Cine-Computer: A Supercut of Onscreen Computers in Speculative Screen Fiction (audiovisual essay)*

Respondent | Miriam De Rosa (Università Ca' Foscari Venezia)

A5 | Navigating the Queer and Trans Archive: Strategies of Recovery

Chair | Juan Suarez (University of Murcia)
Room G.1.3

Eliza Steinbock (University of Maastricht) | *Hateful Evidence: Alleviating the Pain Points of Visuality in Archives of Gender and Sexual Dissidence*

Sandro Weilenmann (University of Maastricht) | *Collapsing Walls and Peripheral Alleys: Filmic Experiments With Queer Domesticity*

Alberto Berzosa (Universidad Autonoma de Madrid) | *Poetics and Politics of Recovery: Queer Film Heritage in Recent Spain*

Glyn Davis (University of St Andrews) | *Looking for Fire Island*

A6 | Film strips, slides and beyond: Entangled histories of projected images in Northern Europe 1945-1995

Chair | **Natalija Majsova** (University of Ljubljana)
Room G.1.4

Erik Florin Persson (Department for Film and Literature, Linnaeus University) | *The projection of still (and moving) images: Some examples from industrial and educational contexts in Post-war Sweden*

Lars Diurlin (Linnaeus University, Sweden) | *Film strips, travelogues and global south soundscapes – The forgotten medium of Swedish domestic foreign aid information*

Ole Johnny Fossås (Department of Media studies, Stockholm University) | *Rationalization through decentralisation: Experimentation with slide projectors and the abandonment of televised lectures in Swedish universities, 1967-1975*

A7 | Ageing and the Life Course: Journeys of Self-discovery in/of European and Anglophone Cinema 1

Chair | **Gloria Dagnino** (University of Udine)
Room G.1.5

Malgorzata Bugaj (University of Edinburgh) | *Navigating Changing Bodies, Navigating Changing Selves: Journeys through Parkinson's and Bodily Doubt in Documentary Film*

Teet Teinemaa (Tallinn University, Baltic Film, Media and Arts School, Estonia) | *Gendered Paths of Ageing in Contemporary Estonian Film*

Eszter Ureczky (University of Debrecen, Hungary) | *The Ageing Turn in Contemporary Hungarian Romantic Comedies: Navigating the Urban Space in Gone Running (Gábor Herendi, 2024) and Tonight We Kill (Péter Fazekas, 2024)*

Astra Zoldnere (Film University Babelsberg Konrad Wolf (Germany)) | *"Not My Film": Discovering Fresh Perspectives on Aging Through Collaboration with Older People*

A8 | Navigating Nostalgia through Media Archives: A Journey into Collective Memory

Chair | Luca Barra (Università di Bologna)
Room G.1.6

Daniela Cardini (IULM University) | *Navigating Television's Memory: Archiving TV Products Between Public History and Institutional Preservation*

Giancarlo Lombardi (College of Staten Island & Graduate Center/CUNY) | *Classic TV as Madeleine: Practices of Home Archival Rediscovery of Lost Time*

Alessia Casiraghi (IULM University) & **Diletta Cenni** (IULM University) | *Navigating TV Nostalgia on Social Media Platform Between Archive Effect and Archive Affect*

Gianni Sibilla (Università Cattolica del Sacro Cuore, Milan) | *The De-archivization of Popular Music: The Role of Memes and TikTok in the Rediscovery of Catalogue Songs*

A9 | Indigenous, Decolonial, and Postcolonial Cinemas

Chair | Emma Dussouchaud-Esclamadon (The University of Edinburgh)
Room S.O.9

Emma Dussouchaud-Esclamadon (The University of Edinburgh) | *Visibilising Indigenous languages through film distribution and programming*

Karina Griffith (Berlin University of Art (UdK)) | *Projecting the Films of Wanjiru Kinjanjui: Endarkened Curatorial Practice*

Elīna Reitere (Institute of Literature, Folklore and Art at the University of Latvia) | *Animation film "Flow" (2024), political, economic and cultural imperialism and the possibilities of a postcolonial approach to film production*

Maria Francesca Piredda (Università degli Studi dell'Insubria) | *Round-trip. Artistic Heritage Restitution, Cultural Decolonisation and Displacement in "Dahomey" by Mati Diop*

A10 | Disability, Neurodivergence and Spectatorship

Supported by Film Festival Research
Chair | Theresa Heath (Loughborough University, London)
Room S.O.10

Theresa Heath (Loughborough University, London) | *Journeying Towards Disability: Alternative Reality Exhibitions at Film Festivals*

Chiara Checcaglini (University of Urbino Carlo Bo) & **Stefania Antonioni** (University of Urbino Carlo Bo) | *Navigating Healing, Grief, and Identity: The Journey of 'Doc' - Nelle tue mani' and Its American Remake 'Doc'*

Christine Thoe (University of Quebec in Montreal) | *How I Understood and Accepted That I Was Autistic. Journey and Viewing Experiences of Autistic Women*

A11 | Memory and Cinematic Archives

Chair | **Anna Chiara Sabatino** (University of Salerno)
Room S.O.11

Cátia Rodrigues (IFILNOVA) | *From the Archive to the Counter-Archive: Toward a "Cinematic Justice" in the Cinema of Kamal Aljafari*

Žofia Ščuroková (The Academy of Performing Arts in Bratislava) | *Navigating the Invisible Archive: Rethinking Film Schools' Archiving Practices and Their Role in Collective Memory*

Paula Albuquerque (Universidade Nova de Lisboa, Portugal; Gerrit Rietveld Academie, Amsterdam, The Netherlands) | *Glitching the Archive*

Tomasz Łysak (University of Warsaw) | *Rephotographing as a (Re)discovery - Claude Lanzmann's Shoah on its Fortieth Anniversary*

A12 | Queer Cinema and Trans Aesthetics

Chair | **María-José Higuera-Ruiz** (Universidad de Málaga)
Room B.O.2

Anthony Raynal (University of Montréal / Sorbonne Nouvelle University (Paris III)) | *A Queer Media Journey: Archives of Homosexual Repression Between Memorialization and the Subversion of Desire in Tearoom (2008) by William E. Jones*

Mingyuan Wan (University of Cambridge) | *Queering the Road Movie: Queer Diaspora and Homecoming in Drôle de Félix (2000)*

Ingrid Ryberg (Department of Cultural Sciences) | *Barbara Hammer's Audience (1982): travelling concepts and bodies bumping up against each other in transnational film feminism*

A13 | AI, VR, and Emerging Media Forms

Chair | **Amir Vudka** (University of Amsterdam)
Room B.O.3

Amir Vudka (University of Amsterdam) | *Navigating the Virtual: Hybrid Ontologies of Mediated Realities*

Noa Levin (Università della Svizzera italiana) | *Journeying between Multiverse and Labyrinth: Baroque Origins of Virtual Reality*

Szilvia Ruszev (Bournemouth University), **Maxine Gee** (Bournemouth University) | *Posthuman Creative Collaboration: Exploring film production and development with Generative A.I.*

Paulina Borkiewicz (Jagiellonian University), **Marta Materska-Samek** (Jagiellonian University) & **Joanna Kotlarz** (Jagiellonian University) | *Navigating the complexities of AI in film industry: case studies from Poland*

A14 | Women's Film Cultures and Festivals

Supported by Film Festival Research
Chair | Monika Talarczyk (Lodz Film School)
Room B.1.1

Rosanna Maule (Concordia University, Montreal) | *The Long Journey of Women's Film Festivals*

Rita Capucho (Lusófona University) & **Carla Cerqueira** (Lusófona University) | *Olhares do Mediterrâneo: A Space for Feminist Activism?*

Yijingzi (Mirror) Huang (Monash University) | *Navigating Feminist Practices in Chinese Documentary Filmmaking: Gender, Memory, and the Journey of Representation*

Dagmara Rode (University of Lodz) | *"Films for discussion": uncovering the legacy of the feminist documentary media of the feminist seventies*

A15 | Changes and Challenges: Cultural Policies and the European Film Industry

Supported by Screen Industries Workgroup
Chair | André Rui Graça (CICANT/ Lusófona University)
Room B.1.2

Elif Akçali (Kadir Has University), **Ruken Doğu Erdede** (Kadir Has University) & **Melis Behlil** (Kadir Has University) | *Navigating arthouse cinema in Turkey: From censorship to European funds*

Marina Rossato Fernandes (University of Liège) & **Antonios Vlassis** (University of Liège) | *Ceci n'est pas European cinema: Challenges in Defining a Global Identity and Common Strategies for European Film*

Daniel Biltereyst (Ghent University), **Jens Van Landschoot** (Ghent University) | *"The freest format": Senior professionals on the streamers' impact on creative power, autonomy, and authorship in European (and Flemish) cinema*

Fernando Ramos Arenas (Complutense University in Madrid) | *Do policies work? Gender equality policies in recent Spanish film*

Workshop A1 | Creative Reuse: Navigating the Archive

Room Z.O.2

Nicholas Baer (University of California, Berkeley), **Grazia Ingravalle** (Queen Mary University of London), **Jaap Verheul** (Utrecht University) & **Deniz Göktürk** (University of California, Berkeley) & **Alexandra Schneider** (Johannes Gutenberg-Universität Mainz).

Workshop A2 | Prompting as Media Analysis: Discovering/Uncovering Generative AI's Weird Methodologies

Room Z.O.3

Markus Stauff (University of Amsterdam), **Erik Borra** (University of Amsterdam), **Josephine Diecke** (University of Zurich) & **Janna Joceli Omena** (King's College London) & **Bernhard Rieder** (University of Amsterdam)

19 June Thursday

10h40 - 11h00 Break

11h00 - 12h40

Panels & Workshops B

B1 | Life Uncovered: Biopic's Political Afterlives

Supported by Cultural Memory & Media
Chair | Rita Grácio (CICANT/ Lusófona University)
Room Aud. Agostinho da Silva

Philipp Dominik Keidl (Utrecht University) | *The Afterlife of the "Closet": The Life and Death of Queer Celebrities in German Media*

Marie Malina (Goethe University Frankfurt) | *(Re)discovering Amy: The social function of redemption in the celebrity biopic and the celebrity documentary*

Giuseppe Fidotta (University of Groningen) | *Civic Education with the Martyrs: An Ethnography of the Antimafia Biopic in School*

Respondent | Belen Vidal (King's College London)

B2 | Between Diyarbakır and Istanbul: Unfolding Kurdish Film Practices

Chair | Ruken Doğu Erdede (Kadir Has University)
Room Cinema Fernando Lopes

Derya Ozkan (Izmir University of Economics) | *"Carving out a vital life in the shadows": Cinema in Diyarbakır*

Ruken Tekes (Sarya Films Collective) | *A Geography for Making Kurdish Films: İstanbul, Industry, Resilience*

Bahar Simsek Day (Bilkent University) | *A Cinematic Cartography: Kurdistan on the Road*

Respondent | Ahmet Gürata (Izmir University of Economics)

B3 | Problematizing Screen Borders in Contemporary European Film and Television

Chair | Mariana Liz (Universidade de Lisboa, Faculdade de Letras, Centro de Estudos Comparatistas)
Room I.1.2

Lourdes Monterrubio Ibáñez (Pompeu Fabra University) | *Problematizing migration images for visibilization*

Michael Gott (University of Cincinnati) | *Re-Mapping the Border Imaginary of European Series*

Respondent | Ferhan Sterk (London Kurdish Film Festival)

B4 | Gestures and Genres

Chair | Rita Grácio (Lusófona University)
Room I.1.3

Asbjørn Grønstad (University of Bergen) | *"Gesture in Aftersun"*

Audrey Mitchell (University of Sydney (USYD)) | *Gesture as Conversation: Potentiality in Sarah Polley's Stories We Tell (2012)*

Jack Pocaluyko (University of Oslo) | *Digital gesture as embodied expression in Let's Play Majerus G3*

Kim Wilkins (University of Oslo) | *There's A Place for Romantic Gestures*

B5 | The Limits of Discovery: Exploring Current Trends in TV and Streaming Media

Supported by Screen Industries Workgroup
Chair | Markus Stauff (University of Amsterdam)
Room G.1.3

Alexa Scarlata (RMIT University) | *Linear in demand? Free Ad-Supported Streaming TV (FAST) channels and the changing experience of "live" television in Australia*

Frédérique Khazoom (Université de Montréal/University of Amsterdam) | *Marrying Television and the Internet: For Better or for Worse? The Advent of Free Ad-Supported Streaming Television (FAST) in the Canadian audiovisual sector*

Respondent | Markus Stauff (University of Amsterdam)

B6 | Desperately Seeking the Streaming Audience: (Re)Discovering Audience Practices and Research in the Streaming Era

Supported by Screen Industries Workgroup
Chair | Linda Kopitz (VU Amsterdam / University of Amsterdam)
Room G.1.4

Marius Øfsti (Aarhus University) | *Contingent Discoverability: Understanding platform guidance and user autonomy on streaming services*

Yulia Yurtaeva-Martens (FU Berlin) | *Netflix after Netflix? – Unlicensed Audiences in Russia Before and After 2022*

Hanna Surma (Utrecht University) | *From Data to the Living Room: Audience Research Practices in the Dutch Streaming Industry*

Respondent | Linda Kopitz (VU Amsterdam / University of Amsterdam)

B7 | Gaps, Possibilities, Vampirism: Feminist Interventions in Film and Media Historiographical Narratives

Chair | Thomas Scherer (European University Viadrina Frankfurt (Oder))
Room G.1.5

Sarah-Mai Dang (Philipps-Universität Marburg) | *Missing Data. Exploring Algorithmic Bias and Power in Film and Media Historical Research*

Elisa Linseisen (HfBK Hamburg) & **Lisa Gotto** (University of Vienna) | *How to not become a vampire. Approaches to Unfinished Films and Histories*

Laura Katharina Mücke (JGU Mainz) | *Too Fragmented to Pay Attention. Gaps vs. Stereotypes in Early Women Film Spectatorship*

Josephine Diecke (University of Zurich) | *Reconstructing and Reimagining Someone Else's Spectral Images: The Case of Chetna Vora*

B8 | Underattended Cinematographic Colonial Materials, Narratives and Agents: Perspectives on Iberian Imperialism through Propaganda and Memoir recounts

Chair | **Elena Oroz** (Universidad Carlos III de Madrid)
Room G.1.6

Lucía Rodríguez García de Herreros (Universidad Complutense de Madrid/ Universidad Carlos III de Madrid) | *European Colonialism and Semi-Orientalized Nationalism: The Expedition Films by Valeriano Salas in Northern Africa (1929-1930)*

Elena Oroz (University Carlos III of Madrid) | *"Franco looks out for these territories with the greatest affection because they are the most distant". The Equatorial Guinea's independence process through the official NO-DO documentaries and newsreels (1959-1968)*

Tayri Paz García Medina (Carlos III University of Madrid) | *Family Archives and Colonial Legacies: The Spanish Home Movie Collection of Elsa López Filmed in Equatorial Guinea (1943-1947)*

Anna Fonoll Tassier (Universitat Rovira i Virgili) | *'Sorry, this is not the Peninsula': female perspectives, encounters and self-discoveries on the colony in Lejos de África (Bartolomé, 1996) and A costa dos murmúrios (Cardoso, 2004)*

B9 | War, Conflict, and Displacement

Supported by Film Festival Research
Chair | **Daniel Fairfax** (Goethe-Universität Frankfurt)
Room S.O.9

Daniel Fairfax (Goethe-Universität Frankfurt) | *Montage and Solidarity: Strategies for Representing Palestinian Resistance from Here and Elsewhere to Leila and the Wolves*

Hudson Moura (Toronto Metropolitan University) | *Between Displacement and Belonging: Political Oppression, Memory, and the Image-Exile in Walter Salles's Cinematic Journeys*

Maryam Ghorbankarimi (Lancaster University) & **Yael Friedman** (Portsmouth University) | *Mediating Realities: The Role of UK Palestine Film Festivals in Navigating Conflict*

B10 | Global Streaming, Market Logics, and Local Impact

Chair | Sofie Vermoesen (Vrije Universiteit Brussel (VUB))
Room S.O.10

Sofie Vermoesen (Vrije Universiteit Brussel (VUB)) | Navigating historical television in an era of polarization and austerity: a mixed-methods study of 'The Story of Flanders'

Jihoon Kim (Chung-ang University) | *Uncovering SORA's Magical Effects: Reviving A Cinema of Attractions, or the Impossibility of the 'World Model'*

Rosalind Murphy (Universidade Católica Portuguesa) | *Afrofuturism and the Journey of Discovery: Reimagining Cultural Futures Through Animation and Film*

Lalitha Gopalan (The University of Texas at Austin) | *Swimming with the currents: Ranbir Kaleka's House of Opaque Water (2013)*

B11 | Environmental and Eco-Cinema

Supported by Sustainable Media Workgroup
Chair | Lydia Tuan (Yale)
Room S.O.11

Terri Ginsberg (Rutgers University) | *Re-reading the Capitalocene against the Grain: A Critique of "Sudan: A Special Report"*

Anna Mrozewicz (Lund University) | *The Baltic Sea in the Post-Oil Cinematic Imagination: Christian Petzold's Afire (2023)*

Kseniia Bepalova (University of Groningen) | *Seeing Through the Depths of the Woods: Taiga and Colonial Control in Experimental Eco-Cinema*

Jana Dudková (Slovak Academy of Sciences) | *Journeying Through Nature as a Way of Grasping Posthumanism*

B12 | European Film History and Rediscovery

Chair | Anthony Tracy (University of Galway)
Room B.O.2

Sreya Chatterjee (University of Applied Sciences (HTW), Berlin) | *Curious Resurfacing of Lost Indian Film Heritage and their Historiographic Re-contextualisation: The Cases of BÉHULA (1921) and BADNAM BASTI (1971)*

Monika Talarczyk (Lodz Film School) | *Discovering Jerzy Toeplitz's Australian Adventure*

Jorge Carrega (CIAC- Centro de Investigação em Artes e Comunicação da Universidade do Algarve) | *European Cinema in Portugal (1907-1917) - The Museum of Faro Film Poster Collection*

Costas Constandinides (University of Cyprus) | *Small Country Thinks Big Screen: Uncovering the Complexities of Cypriot Cinema's Transnational Dimension Through Audiovisual Interviews with Film Practitioners*

B13 | Philosophies of Cinema and Theory Rediscovery

Chair | **David Bucheli** (University of Basel)
Room B.O.3

David Bucheli (University of Basel) | *The bigger picture. Montage and navigation after Farooki*

James Harvey (University of Hertfordshire) | *Diaspora Aesthetics in Contemporary British Cinema*

Simone Evangelista (Università degli Studi di Padova) | *Spectral Returns. The myths of nostos and katabasis in contemporary American war cinema*

B14 | Archives, Audiovisual Memory, and Preservation

Chair | **Stefan Ramstedt** (Umeå University)
Room B.1.1

Stefan Ramstedt (Umeå University) | *Tracing the Print: A New Source of (Film Institutional) History*

Martin Kos (Independent researcher) | *A Film Factory, Not a Film Manufacturer: AB Film Company, Studio Branding, and Emerging Regional Silent Film Industry*

Kirsten Stevens (University of Melbourne) & **Sian Mitchell** (Deakin University) | *Probing the unseen: Journeys in authorship through film restoration and preservation*

Joshua Malitsky (Indiana University) | *The Dovzhenko Center: The Politics and Aesthetics of Restoration, Curation, and Exhibition since Maidan*

B15 | Regional Film Practices and National Identity

Chair | **Max Bledstein** (University College Dublin)
Room B.1.2

Max Bledstein (University College Dublin) | *(Re)discovering and Reshaping Tradition: Spectral Materialities of Film Farsi in Mani Haghighi's Pig*

Adam Straka (Academy of Performing Arts in Bratislava, Slovakia) | *Navigating in the new field shape: Collectivism as a new tactic among film professionals in Slovakia*

Jan Hanzlík (Palacky University Olomouc and Prague University of Economics and Business) | *Beyond Prague: The Challenges and Opportunities of Regional Film Production in Czechia*

B16 | Innovative and Sustainable Strategies for Small European Film Markets: Navigating Digital Transformation and Global Challenges

Supported by Crescine & Screen Industries Workgroup
Chair | Alexander Gerner (Lusófona University)
Room I.1.1

Małgorzata Kotlińska (Lodz Film School / Lusófona University) & **Marta Materska-Samek** (Jagiellonian University / Lusófona University) | *Sustainable marketing strategies for small distribution markets*

Indrek Ibrus (Tallinn University's (TLU) Baltic Film, Media and Arts School (BFM)) | *Strengthening Europe's Film Industry: Evaluating Blockchain-Based Data Management Solutions*

Marta Materska-Samek (Jagiellonian University / Lusófona University), **Joanna Kotlarz** (Jagiellonian University) & **Joana Sanetra-Szeliga** (Kraków University of Economics/ Jagiellonian University) | *Quantitative Study of Polish Audience Behavior Patterns Amidst Digital and Social Transformations (2025)*

Workshop B1 | Navigating Screen Industries Research: Current Trajectories

Supported by Screen Industries Workgroup
Room Z.O.2

Luca Barra (Università di Bologna), **Philip Drake** (University of Liverpool), **Susanne Eichner** (Film University Babelsberg), **Paul McDonald** (King's College London), **Saara Tuusa** (University of Turku / University of Lisbon) & **Federica d'Urso** (Sapienza University of Rome)

Workshop B2 | **Site-based Videographic Methods for Film Festival Research**

Supported by Film Festival Research
Room Z.O.3

Kevin B. Lee (Università della Svizzera italiana), **Donatella della Ratta** (John Cabot University Rome), **Chiara Grizzaffi** (IULM University Milan), **Evelyn Kreutzer** (Università della Svizzera italiana) & **Silvia Cipelletti** (Università della Svizzera italiana)

19 June Thursday

12h40 – 14h00 Lunch Break

13h00 – 13h30 Workgroup Meetings:

- . Sound and music in media (Room G.1.3)
- . Documentary Film (Room G.1.4)

13h40 – 14h10 Workgroup Meetings:

- . Socialist and Postsocialist useful film (Room G.O.8)
- . Film-Philosophy (Room B.1.2)

14h00 – 15h40

ERC Info Session (Room Q.2.4)

14h00 – 15h20

Panels & Workshops C

C1 | Inclusion Routes: Careers and Opportunities in the Italian Screen Industries

Supported by Screen Industries Workgroup
Chair | Domizia De Rosa (Women in Film, Television & Media - Italia)
Room I.1.2

Mariagrazia Fanchi (Università Cattolica del Sacro Cuore) & **Valerio Moccia** (Università Cattolica del Sacro Cuore) | *Perilous Journeys. Professionals Belonging to Minoritised Groups in Contemporary Italian Cinema*

Greta Iapalucci (Università di Bologna) & **Lorenzo Cattani** (Università di Bologna) | *Women Off-Screen: A Data-Driven Analysis of Gender Inequalities in Italian TV Serial Production (2000-2023)*

Maria Elena D'Amelio (Università di San Marino) | *Practices of Casting in Italian TV Crime Dramas*

C2 | Exploring Eco-Dystopias, Circular Narratives, and Environmental Counter-Futures in Visual Media

Chair | Toni Pape
Supported by | Sustainable Media
Room G.1.4

Ekin Gündüz Özdemirci | *Navigating Eco-Dystopias: A Posthumanist Journey in Semih Kaplanoğlu's Grain*

Toni Pape | *What is the meaning of a loop? Circular narrative patterns in popular media*

Sezen Kayhan | *Environmental Discoveries as Counter-Futurisms in Contemporary Turkish Cinema*

C3 | Film Festivals: Navigating the Fraught Politics of Cinematic Circulation

Supported by | Film Festival Research
Chair | Rosanna Maule (Concordia University, Montreal)
Room Aud. Agostinho da Silva

Dunja Jelenkovic (University Ca' Foscari of Venice & Concordia University) | *Film Festivals as Platforms of Exchange and Wartime Diplomacy: WWII, Yugoslavia, Ukraine*

Ger Zielinski (Toronto Metropolitan University) | *On Errant Film Festivals at the Intersection of Cycling and Environmentalism*

Fernanda Alves Salgado (Concordia University, Montreal) | *Curating Black films as upheaval, care and performance*

Elena Razoglova (Concordia University, Montreal) | *Anticolonialism Then and Now: The Resurgence of Afro-Asian Film Festivals in the Present*

C4 | **Augmented Navigation: Trip Machines, Expanded Cinema and Cerebral Journeys**

Chair | **Mireille Berton** (UNIL Université de Lausanne)
Room I.1.3

Claire Demoulin (Université de Montpellier Paul Valéry) | *Performing Directions: the Function of Arrows and Animated Maps in Hollywood Exile Cinema (1930-1940s)*

Matthias Wittmann (Johannes Gutenberg University Mainz) | *Travelling within the Bubble. 360° VR trips between centered and decentered experiences*

Marie Rebecchi (Aix-Marseille Université) | *Visual Hallucinations: Navigating across psychedelic and psychiatric moving images*

Occitane Lacurie (École des Arts de la Sorbonne / École Normale Supérieure de Lyon) | *Random Access Memory: To Navigate a Brain in Cybernetics Films*

C5 | **Encounters with the Sylvan Screen: Theories and Histories of Cinema's Atmospheric Forests**

Chair | **Steffen Hven** (Filmuniversität Babelsberg, KONRAD WOLF)
Room G.1.3

Steffen Hven (Filmuniversität Babelsberg, KONRAD WOLF) | *Arborescent Atmospheres: A Foray into the Cinematic Woods*

Tyler Parks (University of St. Andrews) | *'A Community of Trees': Wilderness Parks, New Deal Films, and Arboreal Nationalism*

Jamie Lee Moser (Filmuniversität Babelsberg, KONRAD WOLF) | *A Vital Mediality of Atmospheres Uncovered through the Cinematic Forest*

Rebecca A. Sheehan (California State University, Fullerton) | *Tangled Forests and Distracted Glimpses: Atmospheric Disseminations in Eduardo Williams' Eco-Cinema*

C6 | Artistic Research in Film: Dissecting Opportunities and Challenges Across Disciplines

Chair | Paula Albuquerque (Univ. Nova Lisboa/ Gerrit Rietveld Academie)
Room Cinema Fernando Lopes

Érica Faleiro Rodrigues (Lusófona University) | *The Interplay of Gender and Politics in Film Archives: A Study of Artistic Directing and Editing*

Filipe Roque do Vale (Lusófona University) | *The Abstract Machine*

David Novack (Lusófona University) | *Artistic research in sound design: uncovering connectivity*

Tony Costa (Lusófona University) | *Cinematic Aesthetics and Narrative Construction: Dissecting the Influence of Cinematography*

C7 | Streaming, Platforms, and Policy

Chair | Chengyao Liu (University of Leeds)
Room G.1.5

Joana Sanetra-Szeliga (Kraków University of Economics/ Jagiellonian University), **Marta Materska-Samek** (Jagiellonian University) & **Joanna Kotlarz** (Jagiellonian University) | *Mapping film policy responses toward platformisation of film market in Poland*

Chengyao Liu (University of Leeds) | *Producing commissioned dramas for short video platforms: an empirical study of Chinese short drama production*

Dom Holdaway (University of Urbino) | *Towards a Theory of Screen Distribution*

Nino Domazetovikj (imec-SMIT-VUB) | *Global Streamers, Local Impact: Investigating SVoD Investment Strategies and the Sustainability of European Television Fiction Production*

C8 | AI and Algorithms in Digital Culture

Chair | Jūlia Anna Furő-Makkai (Babes-Bolyai University)
Room G.1.6

Jana Zündel (Goethe University Frankfurt) | *"I don't understand that reference". Uncovering and navigating the referential networks behind internet memes*

Jūlia Anna Furő-Makkai (Babes-Bolyai University, Faculty of Theatre and Film) | *Uncovering the narrativization of algorithms in documentaries*

Alexander Gerner (Lusófona University / FilmEU European University, CICANT) | *The Incalculable Cut? On Temporal Resistance to Algorithmic Cinema*

Damien Pollard (Northumbria University) | *Building a Ugandan Film Industry: Infrastructural Challenges and Collective Opportunities*

C9 | Festivals, Circulation, and Cine-Geopolitics

Supported by Film Festival Research

Chair | Yongli Li (College of the Holy Cross)
Room S.O.9

Yongli Li (College of the Holy Cross) | *Chinese film distribution in East and West Germany in the 1980s*

Pablo Salas Tonello (Filmuniversität Babelsberg Konrad Wolf) | *Bridging Gaps: Festivals and Regional Platforms in Latin American Film Circulation*

Katja Hettich (Bauhaus University Weimar) | *Journeys of Transdifference: Spectatorship and the Phenomenology of European Belonging*

Claudia Fiorito (University of Padua) | *Hidden Journeys of Cold War Cinema. Artkino's Unofficial Paths of Soviet Film Distribution in the US*

C10 | Feminist Film Practices and Historical Recovery

Chair | Eva Zak (Adelphi University)
Room S.O.10

Eva Zak (Adelphi University) | *Uncovering Women, Revolution, and Cinema: The Lost Projects of Esfir Shub*

Arundhati Chauhan (Northwestern University) | *Situating a Transnational Feminist Archive: Reading Navina Sundaram's Archive Documentary*

Maggie Hennefeld (University of Minnesota) | *Curating Feminist Archival Film Comedy*

C11 | Intersectionality and Gender Representation

Chair | Mariana Schwartz (University of Beira Interior)
Room S.O.11

Virginia Bonner (Clayton State University) | *Navigating Intersectionality and Representation in Céline Sciamma's Bande de filles/Girlhood*

Mariana Schwartz (University of Beira Interior) | *Curves and Layers: Bella Baxter's Costume Design and Her Journey of Self-Discovery in Poor Things*

Clara Podlesnigg (Goethe University Frankfurt) | *Navigating Fame, Intimacy, and Political Engagement in Silvana (2017): The Private-Public Journey of a "Celesbian" Icon*

C12 | Navigating infrastructures of migration through moving images

Chair | Laura Katharina Mücke (JGU Mainz)
Room B.O.2

Felix Hasebrink (University of Oldenburg) | *Geo-Metric Cinema: Border Zone Survey in Tectonics and El Mar La Mar*

Angela Jouini (Freie Universität Berlin) | *Navigating Uncertain Territory: Digital Infrastructures and Aesthetics of Migration*

Francis Wagner (University of Vienna) | *Suffering as a navigational experience in VR*

Respondent | Elisa Linseisen (University of Fine Arts (HfBK) Hamburg)

Workshop C1 | Histories, legacies and future perspectives in Southern European film studies

Room Z.O.2

Sofia Sampaio (Institute of Social Sciences, University of Lisbon), **Patrícia Nogueira** (University of Beira Interior / iArtes), **Fernando Ramos Arenas** (Departamento de Historia del Arte, Universidad Complutense de Madrid), **Francesco Pitassio** (Dpt. of Humanities and Cultural Heritage, Università degli Studi di Udine), **Filipa Rosário** (CEComp, University of Lisbon), **Mireille Berton** (University of Lausanne)

Workshop C2 | Researching the Flows of Films and Audiences in Small Audiovisual Markets: Methods, Conceptual Approaches, and Challenges

Supported by Film and Media of the Other Europe workgroup & Screen Industries Workgroup
Room Z.O.3

Renata Šukaitytė (Vilnius University), **Philippe Meers** (University of Antwerp), **Zane Balčus** (Vilnius University), **Jan Hanzlik** (Palacky University Olomouc and Prague University of Economics and Business), **Indrek Ibrus** (Tallinn University), **Dita Rietuma** (Rīga Stradiņš University /Latvian Academy of Culture)

19 June Thursday

15h40 - 16h00 Break

16h00 - 17h20

Geopolitics of Open Scholarship/ Organized by the Open Scholarship Committee and NECSUS



The OS Committee invites members to check out the OS the plan for our annual workshop, [here](#).

Room Auditorium Agostinho da Silva

17h30 - 19h00

Lee Grieveson

Keynote Speaker

Grieveson is a prominent voice in cinema and media studies. He is the author of acclaimed works such as *Cinema and the Wealth of Nations* (2018) and *Policing Cinema* (2004), in addition to co-editing important volumes like *The Silent Cinema Reader* and *Inventing Film Studies*. More recently, he co-edited the special issue "On Extraction and Media" for *Media+Environment*.

19h30 Opening Reception

20 June Friday

09h20 - 11h00

Panels & Workshops D

D1 | Navigating (Mental) Health and Environmental Crises Through Cinematic and Digital Lenses

Supported by Media, Health & Disability
Chair | Marie Rebecchi (Aix Marseille Université)
Room I.1.3

Janin Tscheschel (University of Bonn) | *Filmmaking as Therapy. Autobiographical Documentary Filming as a Self-therapeutic Approach to Mental Illness*

Mireille Berton (University of Lausanne) | *Digital Topographies of the Self: Navigating Mental Health in Je ne me souviens de rien* (Diane Sara Bouzgarrou, 2017)

Tobias Dietrich (University of Bremen) | *Personal Suffering as Environmental Suffering: Understanding Body-specific Pain with Ecological References in Erica Monde's THERE IS NOT MUCH WE CAN DO* (2022)

Anna Chiara Sabatino (University of Salerno), **Paola Lamberti** (University of Salerno) | *Digital Healthcare and eco-anxiety: discovering self-representational green storytelling on Ecotok*

D2 | Mobility and its Pitfalls

Chair | Giulia Simi (University of Sassari)
Room G.1.3

Beatrice Seligardi (University of Bologna) | *Flâneusing the Self: Journey, Self-Discovery and Self-Oblivion in Chantal Akerman and Rachel Cusk*

Giulia Lavarone (University of Padova) | *L'une voyage, l'autre pas: reinterpreting mobilities in Agnès Varda's cinema*

Federica Piana (University of Turin) | «We're on a road to nowhere». *Defiance and Desire to wander in Avere vent'anni* (To Be Twenty, F. Di Leo, 1978)

D3 | Media practices and environmental accountability

Supported by Sustainable Media
Chair | Toni Pape (University of Amsterdam)
Room Cinema Fernando Lopes

María A. Vélez-Serna (University of Stirling) | *Operative images and environmental promises for post-mining landscapes*

Judith Keilbach (Utrecht University) | *Netflix' sustainability accounting: On non-knowing the environmental impact of video streaming*

Donya Alinejad (Utrecht University) | *Platforms and sustainability science: how to trace platform power as a complex influence on knowledge production*

Alejandro Pedregal (Aalto University) | *Rethinking Cultural Practices in Degrowth and Delinking Paradigms: Insights from the Third Cinema Experience*

D4 | Film Festivals as Educational Spaces: Bridging Programming, Pedagogy, and Practice

Supported by Film Festival Research
Chair | Marijke de Valck (Utrecht University)
Room Aud. Agostinho da Silva

Marijke de Valck (Utrecht University) | *From Programming to Film Education: Cinekid and the Educational Turn in Film Festivals*

Lesley-Ann Dickson (Queen Margaret University) | *Towards a Typology of Non-Formal Film Education at UK Youth Film Festivals: Mapping Pedagogies, Practice, and Participation*

Federica Carbone (Catholic University of the Sacred Heart, Milan) | *Spaces of Exchange: Innovation and Education at the Giffoni Film Festival*

Minerva Campos Rabadán (University of Castilla-La Mancha) | *Bridging Theory and Practice at the Berlinale: The role of Academic Teaching staff in Connecting Festivals to Film Education*

D5 | Ageing and the Life Course: Journeys of Self-discovery in/of European and Anglophone Cinema 2

Supported by Ageing, Life Course and Media
Chair | Malgorzata Bugaj (University of Edinburgh's Centre for Open Learning)
Room I.1.2

Gloria Dagnino (University of Udine) | *Ageing in a gendered genre: Stefania Sandrelli's embodied cinematic memory in Italian road movie Acqua e Anice (2022)*

Belén Vidal (King's College London) | *The Biopic's Historical Embodiments of Ageing*

Adrien Valgalier (Sorbonne Nouvelle University) | *The Spirit of the Place: Family and Summer Homes as an Embodiment of Ageing Female Characters in Contemporary French Cinema*

Alexandre Moussa (University of Poitiers) | *An auteur star's cinematic journey: Aurore Clément, lifelong embodiment of Chantal Akerman's cinema*

D6 | Navigating Creative Uses of Generative AI across Arts

Supported by Cinema and Contemporary Visual Arts
Chair | Oksana Chefranova (Yale University)
Room G.1.4

Susanne Østby Sæther (Photography and New Media, Henie Onstad Art Center) | *Mapping AI-Generated "Photography": Genealogical and Taxonomic Approximations*

Jeremy Hamers (University of Liège) | *The Subjunctive of Images. Alexander Kluge's exploration of A.I. generated pictures*

Synne Tollerud Bull (School of Arts, Design, and Media, Kristiania University) | *Time to Reflect Reality: Investigating Machine Vision and Urban Knowledge Through Artistic Research*

Ilan Manouach (University of Liège / Harvard metaLAB / Paris VIII) | *The Knowledge Codex Comics as Expansive Graphic Repositories*

D7 | Mapping/Shaping the Socialist World with Useful Cinema

Supported by Socialist and Postsocialist Useful Film
Chair | Joshua Malitsky (Indiana University)
Room G.1.5

Victoria Elizarova (Goethe University) | *Mapping the Rural: Mediation of Spatial Knowledge in the Socialist Village Newsreel*

Lucie Česáľková (Charles University) | *Steel Bond or Steel Snake? Infrastructural and Environmental Tensions in Družba Pipeline Construction Films*

Ling Zhang (State University of New York Purchase College/ Leiden University) | *The Camera Has Emotions: Unyielding Algeria (1963) and Afro-Asian Solidarity*

Adrian Grama (UNATC) | *Working Unsocial Hours in Socialism*

D8 | Discovering/Uncovering Queer Visibility

Supported by Feminist and Queer Research
Chair | Laura Horak (Carleton University)
Room G.1.6

Laura Horak (Carleton University) | *Launching the Transgender Media Portal*

Anamarija Horvat (Northumbria University) | *On the (Re)Discovery of Desire: Contemporary Cinema, Saltburn and Queer Journeys into Eroticism*

Andrea B. Braidt (University of Vienna) | *Into the archive, queering memory. Journeying to the beginnings of Queer Cinema (in) Austria with Saturnfilm (1906)*

Nicole Kandioler (University of Vienna) | *"No archive will restore you", queering memory. Journeying to the futures of Queer Cinema (in) Austria with Para:dies (A 2022, Elena Wolff & Julia Windischbauer)*

D9 | Transnational Politics

Chair | Maria Fernanda Luna Rassa (Universitat Pompeu Fabra)
Room S.O.9

Deniz Yardimci (Istanbul Bilgi University) | *Cinema as a Bridge in Transnational Dialogues: Filmic Perspectives on Turkish-German Relations*

Ana Algarra Navarro (Instituto de Ciências Sociais-Universidade de Lisboa) & **Sofia Sampaio** (Instituto de Ciências Sociais-Universidade de Lisboa) | *Building an entangled history of Southern Europe film culture in transitional times: the case of Fernando Ruiz Vergara and Ana Vila in Portugal and Spain (1971-1976)*

Johann Pibert (University of Bonn, Free University of Berlin) | *Uncovering Parallels Between Nazi Cinema and Russia's Audiovisual Propaganda Since the Beginning of the War in Ukraine*

Raffaele Chiarulli (Università Cattolica del Sacro Cuore) | *Studying the Cold War through the history of cinema. The case of the Giovannino Guareschi Archive.*

D10 | Migration, Borders, and Exile

Chair | **Renata Šukaitytė** (Vilnius University)
Room S.O.11

Kristian Feigelson (University Sorbonne Nouvelle (IRCAV)) | *Invisible borders and exile in Kurdish cinema?*

Jesse Cumming (Independent/Freelance) | *Passing Through: Inverted Travelogues in Contemporary African Nonfiction Filmmaking*

Manuela Ruiz Pardos (University of Zaragoza) | *Uncertain Destinations: Navigating Transit Spaces in Contemporary European Migration Films*

Katarzyna Marciniak (Occidental College) | *Journeys through Refugee Cinema: Defiant Refugee in Rolla Selbak's Choke (2018) and Jacques Audiard's Dheepan (2015)*

D11 | Transnational Cinema, Comedy, and Hybridity

Chair | **Agnieszka Powierska-Domalewska** (State Academy of Applied Sciences in Wrocław)
Room B.O.2

Hannah Müssemann (Freie Universität Berlin) | *Uncovering transnational audiovisual memories through Colombian telenovelas and TV series*

Adam Domalewski (Institute of Film, Media and Audiovisual Arts, Adam Mickiewicz University in Poznań) | *New and Old Horizons for the Migrant Comedy – An Overview*

Jonas Martelli (Filmuniversität Babelsberg KONRAD WOLF) | *Intersecting Geographies on Screen: Mapping the Bengali Immigrant Experience in Rome and Italian Cinema*

Alexander De Man (Centre for Cinema and Media Studies (CIMS), Department of Communication Sciences, Ghent University / Visual and Digital Cultures Research Center (ViDi), Department of Communication Studies, University of Antwerp) | *Diasporic epistemologies and neoliberal production logics: Lived Multiculture as entertainment in the work of El Arbi and Fallah*

D12 | Tourism, Gaze, and Cinematic Otherness

Chair | **Daniela Berghahn** (Royal Holloway, University of London)
Room B.O.3

Daniela Berghahn (Royal Holloway, University of London) | *White Privileged Tourists in Exotic Lands and the Spectacle of Cultural Difference*

Bárbara Silva (Universidade da Beira Interior) | *Virtual Tourism in the Amazon: Resistance or Spectacle?*

Ting-Ying Lin (National Chengchi University) | *The Asian American Journey to the East: Transnational Tourist Gaze and Asian Metropolis Representation in "Love in Taipei" (2023)*

Rubén Romero Santos (Universidad Carlos III de Madrid) | *Film-Induced Anti-Tourism: A New Cinematic Representation of Barcelona*

D13 | Uncovering the evidence. Neurofilmological approaches to the audiovisual and VR experience/3 - Rhythms of/in time

Chair | **Anna Kolesnikov** (Università Cattolica del Sacro Cuore)
Room B.1.1

Ruggero Eugeni (Università Cattolica del Sacro Cuore) | *Shapes of movements, shapes of time. Rethinking rhythms in Film and media Theory from a neurofilmological perspective*

Adriano D'Aloia (University of Bergamo) | *Virtual reality, enaction, and rhythm*

Massimo Locatelli (Università Cattolica del Sacro Cuore) | *The METRO_ART Research Project on the Perception of Rhythm: Differences Between Visual and Auditory Rhythmic Stimuli in Film Viewing*

Federica Cavaletti (University of Milan) | *Speeding up time passage in chemotherapy with VR: methods and insights from patient-centred participatory design*

D14 | Uncovering Amateur Media Histories: Digital Approaches to Archival Collections

Supported by | Amateur Media Cultures
Chair | Alexandra Schneider (Johannes Gutenberg University Mainz)
Room B.1.2

Tim van der Heijden (Open University of the Netherlands) & **Lauren Tilton** (University of Richmond) | *Exploring Amateur Media Collections at Scale Through Distant Viewing*

Andrea Mariani (University of Udine) | *Amateur Film as Lossy Media: Overscanning and the Digital Fac-simile*

Charles Tepperman (University of Calgary) | *Mapping a Global Vernacular: Data (Trouble) and Amateur Film History Between the Wars*

Respondent | Sarah-Mai Dang (Philipps-Universität Marburg)

Workshop D1 | Representing/Intervening: Media History, Science, and Technology

Room Z.O.2

Thomas Pringle (University of Southern California), **Burç Kostem** (University of Southern California), **Sasha Crawford-Holland** (Vanderbilt University), **Rose Rowson (Pratt Institute)**, **Derek Woods** (McMaster University) & **Brett Zehner** (Exeter University)

Workshop D2 | Access before take-off! How can we make media research more inclusive?

Room Z.O.3

Bregt Lameris (Open Universiteit (NL)), **Lesley Verbeek** (Open Universiteit (NL)), **Danielle Amelsbeek** (Amersfoort/ Open Universiteit (NL)) & **Magdalena Zdrodowska** (Jagiellonian University)

20 June Friday

11h00 - 11h20 Break

11h20 - 13h00 General Meeting

13h00 - 14h30 Lunch Break

13h40 - 14h10 Workgroup Meetings:

- . **Film Festival Research** (Room G.1.3)
- . **Media Archaeology and the Arts (MAA)** (Room G.1.4)
- . **Screen Industries Workgroup** (Room I.1.2)
- . **Digital Methods** (Room I.1.3)
- . **Feminist and Queer Workgroup** (Room G.1.3)

13h40 - 14h10 Workgroup Meetings:

- . **Film and Media of the Other Europe** (Room G.1.5)
- . **Sustainable media** (Room G.1.6)

14h20 - 16h00

Panels & Workshops E

E1 | Lines of Flight in Time-based Art

Supported by Cinema and Contemporary Visual Arts
Chair | Marie Rebecchi (Aix-Marseille Université)

Room I.1.2

Emmanuelle André (Paris Cité University) | *Can a diagram be poetic? Another Story of Lines (Aufstellung, Farocki, 2005)*

Christa Blümlinger (University Paris 8 Vincennes-Saint-Denis) | *Mapping Urban and Cinematic Spaces (Becoming-Woman)*

Miriam De Rosa (Ca' Foscari, University of Venice) | *Navigating the frame. Videoart lines of flight and deixis*

E2 | Counter-maps of Imaginary Spaces: Rethinking Modernity, Exotism, Forensics

Supported by Media archaeology and the arts (MAA). Photography, experimental cinema, and video art

Chair | Deborah Toschi (University of Insubria)

Room Aud. Agostinho da Silva

Giuseppe Previtali (University of Bergamo) | *Travelling to discover the past in the present. Sketching a (decolonial) history of the mondo genre*

Margherita Fontana (University of Milan) | *Mechanical Tropical Paradise: Animatronic Colonial Imageries in Amusement Parks*

Rosa Cinelli (University of Milan) | *Navigating through measured spaces. Female aesthetics of detection to decolonize the forensic gaze*

E3 | Navigating Circularity and Sustainability in Media Production

Supported by Sustainable Media Workgroup & Screen Industries Workgroup

Chair | Judith Keilbach (Utrecht University)

Room I.1.3

Maïke Sarah Reinerth (Filmuniversität Babelsberg KONRAD WOLF, Potsdam) | *Pragmatic Green Storytelling in Animation: Circularity in Production, Aesthetics, and Narrative*

Miroslav Vlček (University of Ostrava, Czech Republic) | *How to Advance Set Decoration Circularity: Efforts of Platform for Sustainable Filmmaking to Support Sustainable Sets*

Michał Pabiś-Orzeszyna (University of Lodz) | *Modularity in XR Production. Between Conviviality and Minimum-Viable-Product*

Respondent | Sezen Kayhan (Johannes Gutenberg University of Mainz)

E4 | Iconoroads and Iconovehicles: Digital Film and the Logistics of Media

Chair | Emmanuel (Alloa Université de Fribourg)
Room G.1.3

Barnabé Sauvage (Centre National de la Recherche Scientifique) | *The Logistics of AI Films: Embodiments of a Supply Chain Cinema?*

Corentin Lê (Université Sorbonne-Nouvelle) | *Watermark aesthetics : Visual Footprints of Image Logistics in Desktop Film and Generative AI*

Laurence Allard (Université de Lille) & **Charles Ménard** (Université Sorbonne-Nouvelle) | *Car Culture under the Radar of AI: the Logistics of Distant-Viewing*

E5 | Beyond the Frame: Navigating Through Expanded Moving Images Across Art Forms

Supported by Cinema and Contemporary Visual Arts
Chair | Manuel Bogalheiro (Lusófona University)
Room Cinema Fernando Lopes

Zsolt Gyenge (Moholy-Nagy University of Art and Design) | *Screens in Motion: William Kentridge Drawing Projections*

Patrícia Nogueira (iArtes / University of Beira Interior) | *Navigating Liminal Worlds: Death, Memory, and Transformation in the Collaborative Works of João Salaviza, Renée Nader Messoria, and the Krahô People*

Giorgia Rizzioli (Coventry University) | *Michelangelo Antonioni's Visual Journey: The Enchanted Mountains Series*

Irena Řehořová (Charles University, Prague) | *Between Still and Moving Images: Photography and Identity Explorations in Contemporary Czech Nonfiction Film*

E6 | Rediscovering Media Studies Through Disability

Supported by Media, Health and Disability
Chair | Bregt Lameris (Open Universiteit (NL))
Room G.1.4

Lesley Verbeek (Open Universiteit (NL)) & **Daniëlle Amelsbeek** (Amerpoort & Open Universiteit (NL)) | *Road movies as road maps for inclusive research*

Magdalena Zdodowska (Jagiellonian University) | *Disability as a method of rediscovering film histories*

Jan Müggenburg (Leuphana University) | *Portable Assistants? Mobility in the Early Phase of Computer-Aided Communication Aids*

E7 | Film, Media, and the Narratives of the Humanitarian Crisis on the Polish-Belarusian Border

Supported by Film and Media of the Other Europe workgroup
Chair | Adam Domalewski (Adam Mickiewicz University in Poznan)
Room G.1.5

Justyna Hanna Budzik (University of Silesia in Katowice) | *The Forest and Its Tale: Film and Artistic Representations of the Migration Crisis in Poland*

Aleksandra Powierska (Jagiellonian University) | *Media Representation of the Humanitarian Crisis on the Polish-Belarusian Border in the Context of the Concept of Affective Publics*

Agnieszka Powierska-Domalewska (State Academy of Applied Sciences in Wrocław) | *The Migration Crisis at the Polish-Belarusian Border in Animation*

Agata Hofelmajer-Roś (Silesia University in Katowice) | *Breaking the Taboo: Migration, Exclusion, and Audiovisual Narratives in Polish Film Education*

E8 | Alternative Wayfaring: eco-critical and counter-hegemonic journeys with the camera and the archive in artists moving image

Supported by Cinema and Contemporary Visual Arts
Chair | Philippa Lovatt (University of St Andrews)
Room G.1.6

Sarah Neely (University of Glasgow) | *'From a space between worlds': memory, refusal and archival landscapes*

Michelle Deignan (University of the Creative Arts, Farnham) | *From landscape thought to landscape thinking with feminist film practice*

Lucy Reynolds (University of Westminster) | *Wayward wayfaring: divergent paths of navigation in feminist film*

E9 | Religion, Sacredness, and Spirituality

Chair | Nicholas Baer (University of California, Berkeley)
Room S.O.9

Paolo Carelli (Università Cattolica del Sacro Cuore) & **Anna Sfardini** (Università Cattolica del Sacro Cuore) | *Discovering spirituality: Representation and touristic effects of Italian sacred places in the year of Jubilee 2025.*

Chenlei Xiao (University of Sydney) | *The rediscovery of the light: komorebi and the digital spirituality of contemporary Tokyo in Perfect Days*

Annie van den Oever (University of Johannesburg) | *The radical reimagination of the world*

E10 | Transnational Industry and Trade

Supported by Screen Industries Workgroup
Chair | **Marius Øfsti** (Aarhus University)

Room S.O.10

Camilo Porras Sandoval (Johannes Gutenberg-University Mainz) | *Articulating Transnational Film Financing: The Colonial and Post-Colonial Entanglements of Costa Rican Contemporary Cinema*

Jakob Isak Nielsen (Aarhus University) & **Marius Øfsti** (Aarhus University) | *Export Pathways for Films from Small Markets*

Mattia Merlini (University of Milan) | *Transnational Transmedia Eclecticism: Tracking Transformations in Musical Polystylism in Screen Adaptations of Video Games Across East and West*

María-José Higuera-Ruiz (University of Malaga) & **Alexandre Castro** (Iscte-Iul) | *How Netflix TV Series Show Iberian Socio-Cultural Imaginary to the World?*

E11 | Sound, Performance, and Audiovisual Presence

Chair | **Leo Murray** (Murdoch University)
Room S.O.11

Leo Murray (Murdoch University) | *Life imitating art – film sound design and the sound of vehicles*

Maurizio Corbella (University of Milan) & **Mattia Zanotti** (University of Milan) | *Navigating Residual Media: Sheet Music Publishing and Early Twentieth-Century Musical Entertainment through the Lenses of Digital Methods*

Simone Nowicki (Goethe-Universität — Goethe-Universität Frankfurt) | *Unheard, Unclaimed: The Silent Labor of Foley Artists and the Struggle for Copyright Recognition*

Andrea Hanáčková (Palacký University Olomouc, Czech Republic) | *Unheard Paths: Sonic Navigation of Jewish Fates in Terezín*

E12 | Representing Women, Sex, and Desire

Chair | Aga Skrodzka (Clemson University)

Room B.O.2

Aga Skrodzka (Clemson University) | *Screen Narratives of Sex Work Navigation*

Goran Kusić (University of Amsterdam) | *Strip Clubs as Locations of Resistance: How "P-Valley" (Hall, 2020) Navigates Sexual Discovery and Hostility*

Claudia Aguas (Universidad de Zaragoza) | *Navigating Identity and Belonging: The Role of Discovery in Penélope Cruz's Stardom*

E13 | Satire, Irony, and Cultural Subversion

Chair | Elena Caoduro (Queen's University Belfast)

Room B.O.3

Elena Caoduro (Queen's University Belfast) | *Uncovering Laughter: Nostalgia, Irony, and the Comedic Reimagining of Political Violence in German and Italian Cinema*

Rhys Jones (University of Amsterdam) | *Abjection in Plain Sight: Uncovering Unseen Labor and Hidden Affects in Luxury Real-Estate Reality TV*

Birger Langkjær (University of Copenhagen) | *An aesthetics of social awkwardness: Vicarious embarrassment and satire in the films by Ruben Östlund*

Pierandrea Villa (Università degli Studi di Urbino Carlo Bo) | *Rip-offs as an act of resistance. From the Italian Parodies of the 60s and the 70s, to the Contemporary Ugandan Political Posters*

E14 | Geographies and Transit

Co-supported by Film and Media of the Other Europe workgroup

Chair | Clara Podlesnigg (Goethe University Frankfurt)

Room B.1.1

Samuel Antichi (University of Calabria) | *Navigating with and within images of the conflict. The Representation of the Russo-Ukrainian War on TikTok*

Lőránt Stöhr (University of Theatre and Film Arts Budapest) | *Lost Directions. The Search for Identity in Cinematic Representations of Desert and Jungle*

Corey Cribb (Technological University Dublin) | *Rediscovering Marie-Claire Ropars's Film Theory*

Melinda Bloss-Jáni (Sapientia Hungarian University of Transylvania) | *Documented Border Crossings. Audiovisual Testimonies on the Migration of Hungarian Minorities from Romania to Hungary Around 1989*

Workshop E1 | Operational Imaginaries

Room Z.0.2

Abraham Geil (University of Amsterdam), **Laliv Melamed** (Goethe University), **Ariel Caine** (University College London), **Gloria Chan Sook Kim** (University of California-Riverside) & **Daniel Mann** (King's College London)

Workshop E2 | A practical guide on how to build and publish your dataset and data visualizations

Supported by Film Festival Research Workgroup
Room Z.0.3

Aida Vallejo (University of the Basque Country UPV/EHU), **María Paz Peirano** (UAntwerpen), **Skadi Loist** (Norwegian University of Science and Technology (NTNU)), **Terézia Porubčanská** (Masaryk University) & **Thomas Schick** (Film University Babelsberg)

20 June Friday

16h20 - 18h00

Panels & Workshops F

F1 | The Eroticism of (Un-)Covering

Chair | Michael Goddard (Goldsmiths, University of London)
Room I.1.2

Eva Krivanec (Bauhaus University Weimar) | *Textile Medialities and the Eroticism of Movement*

Hannah Peuker (Ruhr University Bochum) | *The Eroticism of (Un)Covering Identities in Japanese New Wave Cinema*

Leonie Zilch (Johannes Gutenberg University Mainz) | *Un/Covering the naked body. Pornography and sex in film*

Samuel Döring (Bauhaus University Weimar) | *Orgy Every Other Day – NYC's Queer Underground Sex Party Scene*

F2 | Deep Resonances: Vocality, Soundscapes, and the Cinematic Representation of the Sea

Supported by Film Animal Studies Workgroup
Chair | Maria Francesca Piredda (Università degli Studi dell'Insubria)
Room I.1.3

Marco Cosci (Università di Pavia) | *Siren Songs: The Wordless Voices of the Sea*

Elena Mosconi (Università di Pavia) | *A Voice Among the Waves: Discovering the Self Beneath the Water's Surface in Contemporary Italian Cinema*

Jacopo Bodini's (Université Jean Moulin Lyon 3) | *Echoing Under the Sea: The Paradoxes of Immersivity and Emergence of the Voice*

Respondent | Massimo Locatelli (Università Cattolica del Sacro Cuore)

F3 | Journeys through Digital Film History: New Methods and Discoveries

Supported by Digital Methods
Chair | Rhys Jones (University of Amsterdam)
Room G.1.3

Emil Stjernholm (Lund University) & **Robert Aspenskog** (Lund University) | *Mediating Modernity: A Distant Reading of the Swedish Newsreel SF-Journalen*

Malte Hagener (Philipps-Universität Marburg) | *Popularity and Weimar Cinema: A Digital Methods Approach*

Isadora Campregher Paiva (University of Amsterdam) | *Mapping the Canonization of Nosferatu (1922): A Data-Driven Approach to Diachronic Film Reception*

Pavel Skopal (Masaryk University) & **Terēzia Porubčanskā** (Masaryk University) | *Space Time and Ties: Cinema History as an Interactive Web of Knowledge*

F4 | CresCine Panel 1: Audience Research and Value in Small European Countries

Supported by Crescine & Screen Industries Workgroup
Chair | Sten Kauber (Tallinn University)
Room Cinema Fernando Lopes

Rita Grácio (Lusófona University – CIOANT) & **Nic Flanagan** (Munster Technological University) | *The Social Dimensions of Film Viewing in Small European Countries: A Seven-Country Study*

Manuel José Damásio (Lusófona University – CIOANT), **Manuel Pita** (Lusófona University – CIOANT) & **André Rui Graça** (Lusófona University – CIOANT) | *Addressing Key Research Questions in Film and Audience Studies with Artificial Intelligence Tools Conceived for Focus Groups*

Sten Kauber (Tallinn University) | *Sociality in contemporary film consumption: Exploring audience practices across small European markets*

Respondent | Ivana Kostovska (Vrije Universiteit Brussel)

F5 | Death, Disappearance, and Digitality: Existential meditations in Cinema, Anime, and Media

Supported by Film and Philosophy Workgroup
Chair | Corey P. Cribb (Technological University Dublin)
Room G.1.4

Susana Viegas (NOVA FOSH) | *Wandering Toward the End: Existentialism and Death in "Gerry"*

Lucas Ferraço Nassif (Ifilnova) | *Into the Wired: Lain and the Clinic of the Unconscious*

Christine Reeh-Peters (Bochum Protestant University of Applied Sciences) | *Postcards for the Future: Haunting Questions and New Worlding*

Respondent | Corey P. Cribb (Technological University Dublin)

F6 | Migration and Displacement in Contemporary Documentary Forms

Chair | Ozgur Cicek (University of Amsterdam)
Room G.1.5

Jasmin Kermanchi (University of Hamburg) | *AI-Generated Documentaries About Refugees: Strategies for Avoiding the Violence of the Documentary Act*

Florian Mundhenke (Friedrich-Alexander-University Erlangen-Nuremberg) | *Migration, Relocation, Crisis Intervention – The Experience of Displacement in Non-Fictional VR*

Thomas Weber (University of Hamburg) | *Methods for analyzing new documentary film projects on the topic of migration in the GLAM field*

Cornelia Lund (HfK Bremen/HTW Berlin) | *Unfinished Conversations – multi-layered polyvocal approaches to migration and identity in documentary installations*

F7 | More than a City: Augmented Reality in Urban Spaces

Supported by Media archaeology and the arts (MAA).
Chair | Margherita Fontana (University of Milan)
Room Aud. Agostinho da Silva

Deborah Toschi (Insubria University (Como)) | *Play Toolkit, Play the City. AR, Gamification and Cultural Heritage*

Lorenzo Donghi (University of Pavia) | *VELORIVELO 1.5 AR and Thermal Imaging for Environmental Sustainability*

Marcos Barbato (Be Interactive) | *Museum of Augmented Urban Art in Italy. A Transdisciplinary Phygital Urban Paste-up Colab*

Respondent | Giovanni Franchina (Bepart. The Public Imagination Movement)

F8 | Film Festivals in the Post-Yugoslav Space as Spaces of Memory Discovery, Navigation, and Migration

Supported by Film Festival Research
Chair | Jaka Primorac (Institute for Development and International Relations (IRMO))
Room G.1.6

Boris Ružić (University of Rijeka) | *Film Festival and Its Vicissitudes: Seeing Migration*

Jasmina Šepetavc (University of Ljubljana) | *"The Other Queers": Discovering peripheral Southeastern and Eastern European queer memories through LGBTQ+ film festivals*

Natalija Majsova (University of Ljubljana) | *Journeys that implicate subjects: Festival memory politics in the post-Yugoslav space*

Respondent | **Jaka Primorac** (Institute for Development and International Relations (IRMO))

F9 | Political Allegory and Historical Memory

Chair | **Jakub Gortat** (University of Lodz)
Room S.O.9

Jakub Gortat (University of Lodz) | *Everyday fascism on and in front of the TV screen. Memory of National Socialism in Austrian television films (1960-1980)*

Joana Isabel Duarte (CITCEM (University of Porto)/ TRAMA (University of Lleida)) | *In Transit: Lisbon as a Cinematic Stopover during World War II*

Alice Bardan (Mount Saint Mary's University) | *Reenactment and Repetition: Performing Labor in Radu Jude's Do Not Expect Too Much from the End of the World (2023)*

Louis Bayman (University of Southampton) | *Navigating Time: Exploring the Temporalities of Narrative Film*

F10 | Cinema, Science, and Technology

Chair | **Marta Rocchi** (Alma Mater Studiorum – Università di Bologna)
Room S.O.10

Marta Rocchi (Alma Mater Studiorum – Università di Bologna) | *Navigating Knowledges: Audiovisual Science Communication on Italian Television*

Liv Hausken (University of Oslo, Department of media and communication) | *Navigating the Intersection of Art and Science: AI and Interdisciplinary Approaches to Photographic Theory*

Francesco Melchiorri (IULM University) | *From Panoramas and Dioramas to Virtual Reality: between colonial and decolonial gaze*

Sebastian Scholz (Vrije Universiteit Amsterdam) | *Navigating the Contemporary Condition: Sensor-Media and Operational Aesthetics*

F11 | Experimental Forms and Expanded Cinema

Chair | Manuel Bogalheiro (Lusófona University)
Room S.O.11

Daniel Torras i Segura (TecnoCampus (UPF)) | *A bone to pick with travel soundscape. A new paradigm in the listening while traveling (discovering/uncovering) to more immersive positions.*

Lee Flamand (Ruhr University Bochum) | *Hallucination, Labyrinth, Dark Forest: Navigating Gothic Theories of the Internet in the Age of AI*

Alisa Lebow (University of Sussex) | *Retroactive Futurisms in Contemporary Artists' Documentary*

Wang-Yun Yen (University of Amsterdam) | *Historisizing expanded cinema in the museum: ZKM's MindFrames and thought exhibition*

F12 | Recovery and Historiographic Debate

Chair | Missy Molloy (Victoria University of Wellington)
Room B.O.2

Aine O'Healy (Loyola Marymount University) | *Refugees in Contemporary Documentary Cinema: Ethics, Border Crossing and Performance*

Missy Molloy (Victoria University of Wellington) | *Mati Diop's Material and Reparative Cinema*

Molly Follette (University of Pittsburgh) | *Cartographies of Taste: The Transnational Voyage of French Exploitation Cinema from The Grey Market to The Ivory Tower*

Halil Şoreş Karakoç (Goethe University Frankfurt) | *From a Journey to Find Oneself Towards a Third Cinema: We must discover, we must invent*

Workshop F1 | Non-Fiction Cinema, Archives, and Memory: Challenges and Opportunities

Supported by Documnetary Film Workgroup
Room Z.O.2

Perrine Val (Université de Montpellier Paul-Valéry), **Lucie Česáľková** (Charles University), **Paolo Villa** (University of Parma), **Francesco Pitassio** (Università degli Studi di Udine), **Alexander Stark** (Philipps University Marburg) & **Fabian Schmidt** (Film University Babelsberg Konrad Wolf)

Workshop F2 | Critically Reviewing Production Studies Methodologies in Small Cinemas: Eastern Europe and Latin America

Supported by Screen Industries Workgroup
Room Z.O.3

Camilo Porras Sandoval (Johannes Gutenberg-Universität Mainz), **Bolesław Raciński** (University of Warsaw), **Elīna Reitere** (University of Latvia), **Jasper Vanhaelemeesch** (Erasmus University Rotterdam) & **Miroslav Vlček** (University of Ostrava)

20 June Friday

18h20 - 19h30

Ulrike Rohn

Keynote Speaker

Professor Rohn is a prominent voice in media economics and management. Author of works like *De Gruyter Handbook of Media Economics* (2024) and *Media Management Matters* (2020), she led projects such as Horizon2020 ScreenME and presided over the European Media Management Association.

21 June Saturday

09h00 - 10h40

Panels & Workshops G

G1 | Navigating the Animal Gaze: Challenging Species Boundaries in Screen Media and Art

Supported by Film Animal Studies
Chair | Angela Pietrafesa (University of Basilicata)
Room I.1.2

Ina Karkani (Normativität Kritik Wandel, FU Berlin) | *Cinema as Ear. (De) Acousmatizing Non-Human Subjectivity in PEPE (2024)*

Irene Rihuete-Varea (Brown University) | *Slowness, Eco-Horror and Animal Ethics*

Patrycja Chuszc (University of Lodz, Doctoral School of Humanities) | *Exploring Audience Perceptions and Interspecies Relations in Documentary Cinema*

Ewelina Twardoch-Raś (Institute of Audiovisual Arts, Jagiellonian University in Cracow) | *Speculative human-animal extensions in art&science projects*

G2 | Air as Medium: Navigating Complexities of Screen Atmospheres

Supported by Cinema and Contemporary Visual Arts
Chair | **Salomé Lopes Coelho** (ICNOVA - NOVA University Lisbon)
Room I.1.3

Maia Gattás Vargas (Universidad Nacional de Río Negro, CONICET, University of Buenos Aires) | *Submerged at the Bottom of an Ocean of Air*

Kalpana Subramanian (University of Colorado Boulder) |
Cloud Studies: An Alternative Poetics of Breathlessness in Cinema

Bori Maté (University of Applied Arts Vienna) | *Toxic Atmospheres and Cycles of Care: Exploring Relationality in Ana Vaz's Atomic Garden (2016)*

Oksana Chefranova (Yale University) | *Genealogy of Air Representations and the Fear of the Nonhuman Umwelt in Daniel & Clara's En Plain Air (2022)*

G3 | Transnational Westerns: Uncovering the Genre's Global Trajectories

Chair | **Elżbieta Duryś** (University of Warsaw)
Room G.1.3

Florian Zappe (LMU Munich) | *Cold War Frotniers: The Role of the German Western in 1960s Cultural Politics*

Marek Paryż (University of Warsaw) | *Westerns in Unexpected Places*

Sara El Majhad (Aix-Marseille University) | *Hollywood Captivity Narratives in North Africa: A Transatlantic Displacement of the American Frontier*

Respondent | **Jesús González** (University of Cantabria)

G4 | Navigating the Contemporary Landscape of TV Serials in Turkey: Shifts around and across the Dizi Genre

Chair | Baran Germen (Colorado College)
Room G.1.4

İpek A. Çelik Rappas (Koç University) & **Özge Özyılmaz** (Istanbul Kent University)
| *Slow Watching: The Pleasures and Pains of Dizi Temporality*

Şebnem Baran (Smith College) | *Global Aesthetics, Local Politics: When Nordic Noir Meets Prime Suspect in Netflix's Turkish Original Series Mezarlık (Graveyard)*

Cüneyt Çakırlar (Nottingham Trent University) & **Cüneyt Çakırlar** (Nottingham Trent University) | *Framing Toxic Masculinity and Queer Vengeance in Alef (2020): Locations of Horror, Islam, and Heterodoxy in postmillennial Turkish Screen Culture*

Baran Germen (Colorado College) & **Sangita Gopal** (University of Oregon) | *Navigating Media Polarization: How the Dizi Rethinks Televisual Publics in Turkey*

G5 | Pathways to sustainability for small European film markets: Balancing industrial goals with cultural & public good objectives

Supported by Crescine & Screen Industries Workgroup
Chair | Manuel José Damásio (Lusófona University)
Room Cinema Fernando Lopes

Jaka Primorac (Department for Culture and Communication, Institute for Development and International Relations (IRMO)) | *'Audiovisual platforms and the limits of market structures and policy responses in Europe's (digital) periphery*

Ivana Kostovska (SMIT-VUB) | *From national to transnational: How film policy toolkits are adapting to globalisation and disruptions by global streamers*

Jakob Isak Nielsen (Aarhus University) | *Sustaining small European ecosystems: Four key avenues and funding logics for competitiveness*

Respondent | Marius Øfsti (Aarhus University)

G6 | Amazon Prime Video in Europe: Case Studies in National Localization

Supported by Screen Industries Workgroup
Chair | Christopher Meir (Universidad Carlos III de Madrid)
Room G.1.5

Philip Drake (University of Liverpool) | *Selling the Stream: Amazon Prime Video in the UK*

Susanne Eichner (Film University Babelsberg) | *"Cultural specificity" vs. "transnational grammar": Amazon Prime Video in the German media landscape*

Vicente Rodríguez Ortega (Universidad Carlos III de Madrid) | *Amazon Prime Video's Spanish Original Series: The Chaotic Kingdom of IP*

Christopher Meir (Universidad Carlos III de Madrid) | *Amazon Prime Video and French Cinema: Between 'Hyper-Local' Comedies and National Non-Specificity*

G7 | Esoteric archaeology of navigation

Supported by Media archaeology and the arts (MAA). Photography, experimental cinema, and video art
Chair | Giuseppe Previtali (University of Bergamo)

Room Aud. Agostinho da Silva

Barbara Grespi (University of Milan) & **Francesco Iezzi** (University of Milan) | *Playing Cards, Figurines, Tarot Cards: An Esoteric Archaeology of Image Navigation*

Roberto Malaspina (University of Milan) | *Posturology as Media Theory: Navigating Immersion, Screen Environments, and Body Inclinations*

Giancarlo Grossi (Catholic University of Milan) | *Dream Journeys and Reality Shifting. A Media Archaeology of the Imaginary Travelling of Digital Culture*

Respondent | Wanda Strauven (Columbia University)

G8 | New technology, New Media

Chair | Élise Jouhannet (Université Sorbonne Nouvelle)
Room G.1.6

Jaka Lombar (Trinity College Dublin) | *Late Queer Theory: Post-Cinematic Immersion and Estrangement in VR*

Ilona Copik (University of Silesia, Katowice) | *Cinematic landscapes on the web. Social media communication from a cultural perspective*

Élise Jouhannet (Université Sorbonne Nouvelle) | *Navigating Liquid Opacity: How Underwater Documentary Cinema Negotiates the Unseen*

Linda Kopitz (University of Amsterdam) | *"Who's buried here?": #Gravetok between Archives and Aesthetics*

G9 | Expanded Narrative and Digital Storytelling

Chair | **Adrián Sánchez Martínez** (Pompeu Fabra University)
Room S.O.9

Adrián Sánchez Martínez (Pompeu Fabra University) & **Andreu Martínez Chaves** (Pompeu Fabra University) | *Travelling through the digital, globalised space in The Human Surge (2016) and The Human Surge 3 (2023)*

Ariane Papillon (Université Paris 8) | *Relocating Navigations from One Screen to Another: How Cinema Enables Collective Re-Discovery of Digital Habits*

Ariel Rogers (Northwestern University) | *Fragile Home: Virtual Journey, Perceptible Distance*

Elio Ugenti (Roma Tre University) & **Lorenzo Denicolai** (University of Turin) | *Navigating the Digital Flow: Immersion and Awareness in Interactive Experiences with Digital Devices*

G10 | Artistic Practice and Archive

Chair | **Ana Sofia Fernandes de Almeida** (NOVA FCSH / ICONOVA)
Room S.O.10

Radha O'Meara (University of Melbourne) | *Towards a Self-reflexive Archive of Australian Screenplays*

Ana Sofia Fernandes de Almeida (NOVA FCSH / ICONOVA) | *Navigating Mnemonic Fragments from the Portuguese Diaspora Between On/Off-Screens and Interactive Imaginaries*

Ana Isabel Soares (Universidade do Algarve) | *In search of an artist: the personal audiovisual archive as a portal to the creative process*

Balázs Zágoni (Babes-Bolyai University) | *Discovering the Creative Process Behind Michael Curtiz's Oldest Surviving Silent Film*

G11 | Discourse(s) and Ideology

Chair | **Matteo Marinello** (University of Bologna)
Room S.O.11

Matteo Marinello (University of Bologna) | *The Pope is Dead, Long Live the Pope: Uncovering Politics and the Vatican in Italian Television Fiction and Beyond*

Syeda Momina Masood (University of Pittsburgh) | *Bad Media in Transit: The Transnational Dimensions of the Tota Film in Pakistan*

Thomas Scherer (European University Viadrina Frankfurt (Oder)) | *New Political Heroes? Imaginations of Alternative Populisms in Fictional European Series*

Dattatreya Ghosh (Jadavpur University) | *Navigating Crisis and Aspirations: A Historical Investigation of Early Bengali Film Discourse (1930s-1940s)*

G12 | Visual Motifs and Cinematic Landscape

Chair | **Ömer Derdiyok**
Room B.O.2

Ömer Derdiyok | *Spectral Terrains: Visual Motifs of Human and Landscape in Nuri Bilge Ceylan's Cinema*

Anna Poupou (Department of Digital Arts and Cinema, National & Kapodistrian University of Athens) | *Navigating through nature, landscape and slow aesthetics in the Mediterranean political neo-Western of the 2020s*

Juliëtte Molenaars (University of Amsterdam) | *On/at the Edge of Danger: Selfies, Sightseeing and the Sublime*

Jennifer Malvezzi (University of Parma) | *Exposures, Temperatures, and the Biopolitics of Migrant Bodies in Richard Mosse's Visual Works*

Workshop G1 | Uncovering the joy of less. A workshop

Supported by Film Festival Research
Room Z.O.2

Michał Pabiś-Orzeszyna (Utrecht University), **Judith Keilbach** (Utrecht University), **Marijke de Valck** (Utrecht University), **María A. Vélez Serna** (University of Stirling) & **Ger Zielinski** (Toronto Metropolitan University)

Workshop G2 | Uncovering to Heal: Introducing Audiovisual Healing and Reparation

Room Z.03

Özgür Çiçek (University of Amsterdam), **Maria Walsh** (University of the Arts London), **Sirin Fulya Erensoy** (University of Groningen), **Sena Basoz** (Independent Artist), **Ozlem Sariyildiz** (Independent Artist), **Özgün Eylül İşcen** (Schaufler Lab, TU Dresden)

21 June Saturday

10h40 - 11h00 Break

11h00 - 12h40

Panels & Workshops H

H1 | Discovering Non-Human Traces and Places in Screen Media History

Supported by Film Animal Studies
Chair | Irene Rihuete-Varea (Brown University)

Room Aud. Agostinho da Silva

Michał Matuszewski (University of Warsaw) | Discovering Simona Kossak: Navigating Nature, Persona, and Media Practices

Angela Pietrafesa (University of Basilicata) | *Uncovering Kinship: Animals, Humans, and Cinema in Basilicata*

Marta Maciejewska (University of Gdańsk) | *A Tough Hop into the Past: The Status of Rabbit Actors in Selected Feature Films*

Marta Stańczyk (Jagiellonian University) | *Why Did the Horses Die on the Set of "Jesse James"? The History of Violence against Horses in the American Western*

H2 | Uncovering the evidence. Neurofilmological approaches to the audiovisual experience/1 - Embodying the self

Chair | Julian Hanich (University of Groningen)
Room I.1.2

Anja Boato (Università degli Studi di Bergamo) | *The Role of the User's Body in Shaping the Narrative of an Immersive Experience*

Samuele Sartori (Università degli Studi di Milano) | *Shaping the Self. Embodiment and Incorporation in Audiovisual Media*

Marta Calbi (Università degli studi di Milano) | *Drone-Based Cinematography and Embodied Responses*

Anna Kolesnikov (Università Cattolica del Sacro Cuore) | *The Good, the Bad and the Ambiguous: Musical Timbre and Social-Affective Evaluation of Faces in Film*

H3 | Socialism Goes Global: Cold War geopolitics beyond Europe

Supported by Film and Media of the Other Europe Workgroup
Chair | Deniz Göktürk (University of California, Berkeley)
Room I.1.3

Lisa W. Jacobson (Georgia Institute of Technology) | *Individualism, Collectivity, and Connectivity in The Americans*

Cheryl Dueck (University of Calgary) | *Cold War in the Global South: Deutschland 86 and Kleo*

Balázs Varga (ELTE Eötvös Loránd University) | *Repositioning East-Central European Socialism in Contemporary Global Screen Culture*

H4 | Alternative Histories and Unattended Marginalia in the Experimental Film Archive

Chair | Glyn Davis (University of St. Andrews)
Room G.1.3

Juan Antonio Suárez (Universidad de Murcia) | *The Materiality of Absence in the Experimental Film Archive*

Henning Engelke (University of Arts Linz) | *"All archival problems are ideological problems": The Survey of American Independent Film (1973-74)*

Michele Pierson (King's College London) | *Historiography By Other Means: On Peggy Ahwesh's Film Programming*

Gabriele Jutz (University of Applied Arts Vienna) | *Visible Splice Marks as Meaning Makers in Contemporary Experimental Film*

H5 | From funding to exhibition: Perspectives on Transnational Documentary Cinema

Supported by Screen Industries Workgroup
Chair | Ling Zhang (State University of New York Purchase College/ Leiden University)
Room G.1.4

Amir Bashti Monfared (Faculty of Media & Journalism, Volda University College) | *Towards Global Reach: Power and Political Economy in the Transnational Context of Social Impact Documentaries*

Elio Sacchi (Università di Torino) | *Workshop-going: international network and regional production of non-fiction film*

Justine Pignato (Department of communication, Université de Montréal) | *Drawing a map of the circulation of Syrian independent documentary films (2011-2024): understanding the filmmakers' strategies*

Andrada Neacsu (Research Center for Science and Technology of the Arts/ Universidade Católica Portuguesa) | *Auteurs and Transnational Circuits: Curating Documentary Hybridity at the Doclisboa International Film Festival*

Respondent | Andrada Neacsu (Research Center for Science and Technology of the Arts/ Universidade Católica Portuguesa)

H6 | New Modes of Cinematic Social Realism in Local and Regional Cinemas

Co-supported by Film and Media of the Other Europe and the Cinema and Social Issues workgroup
Chair | Elżbieta Duryś (University of Warsaw)
Room G.1.5

Katarína Mišíková (Academy of Performing Arts Bratislava) | *Social realism as a theoretical problem. The case of Slovak social film drama*

Karolina Kosińska (Institute of Art, Polish Academy of Sciences) | *The Spectacle of Social Realism – Polish Contemporary Cinema and its Visual Codes of Social Diagnosis*

Carolina Urrutia (Universidad Católica de Chile) | *Approaches to Postcapitalist Desire in Contemporary Latin American Cinema*

Rebeka Hatházi (Babeş-Bolyai University Faculty of Theatre and Film, Cluj) | *From Political Austerity to Award-winning, Low-budget, Green Film*

H7 | The Cinematic Nature of Islands: Reimagining Mediterranean Landscapes

Chair | **Giulia Lavarone** (University of Padova)
Room G.1.6

Giulia Simi (University of Sassari) & **Luisa Cutzu** (University of Sassari) | *Sardinia Family Lexicon: notes for a new vegetal emotional map based on home movies collections*

Simona Busni (University of Catania) | *Journey to Sicily: islands, volcanos and authorial gazes*

Maria Magdalena Brotons Capó (Universitat de les Illes Balears) | *El Mar: Blai Bonet and Agustí Villaronga's Haunting Vision of War and Desire*

Respondent Chiara Tognolotti (University of Pisa)

H8 | Versions of Activism

Chair | **Vincent Bohlinger** (Rhode Island College)
Room S.O.9

Sonia Campanini (Goethe University Frankfurt) | *Navigating Nollywood: Women's Journeys as Cultural Entrepreneurs in Nigerian Cinema*

Celia Vara (McGill University) | *Crossing spaces: Embodies activations of Spanish 1970s feminist media somatic traces*

Vincent Bohlinger (Rhode Island College) | *Discovering/Uncovering Ukrainian Culture: The Production and Distribution Labor of Nadia Parfan*

Murat Akser (Ulster University) & **Dikmen Yakali** (IZTECH – Izmir Institute of Technology) | *Spectacle Activist Cinema: A New Paradigm?*

H9 | Transnational Histories and Rediscovery

Chair | André Rui Graça (CICANT/ Lusófona University)
Room S.O.10

Anna Doyle (University of Groningen) | *Rediscovering Beauty: Sergei Paradjanov and Yuri Illienko's Filmic Journeys to Ukraine*

Cosetta Gaudenzi (University of Memphis) | *A Long History of Mutual Transatlantic Influences: Italian Stereotypes, Male Melodrama, and Gender Relations in Edward Berger's Conclave*

H10 | The Politics of Education and Institutions

Chair | Petr Veinhauer (Masaryk University)
Room S.O.11

Saara Tuusa (University of Turku; University of Lisbon) | *Whose story is being told? An Ethnographic Study of "Committed Filmmakers" Negotiating the Neoliberal Demands of Auteur-led Production Cultures in 2020's Northern Europe*

Petr Veinhauer (Department of Film Studies and Audiovisual Culture, Masaryk University) | *Students or Aspiring Professionals? Ethnographic Research of Film School Students' Production Culture*

Jaap Kooijman (University of Amsterdam) | *Television Still Delivers People: Re-Creating the 1973 Video Manifesto by Richard Serra and Carlota Fay Schoolman through Multiple Screens and Various Media*

Fabian Kling (Johannes Gutenberg University Mainz) | *Teaching digital methods in film studies through data sprints*

H11 | Unlikely Conversations

Chair | Emilio Audissino (Linnaeus University)
Room B.O.2

Giovanbattista Tusa (Nova Institute of Philosophy (IFILNOVA), Universidade Nova de Lisboa) | *Time travels: Pasolini and the future*

Federico Zecca (Università degli Studi di Bari "Aldo Moro") & **Giovanna Maina** (Università degli Studi di Torino) | *Maps to the (Porn) Stars: A Journey through Pornographic Stardom*

Anne Kustritz (Utrecht University) & **Anthony Enns** (Dalhousie University) | *Diseases Without Borders: Viral Mobility in Pandemic Board Games*

Emilio Audissino (Linnaeus University) | *Discovering and Uncovering the Cinema of Hasse&Tage*

Anamaria Antoci (UNATC "I.L. Caragiale" Bucharest) | *Green Film Production: Navigating Sustainability, Collaboration, And Cultural Diversity in the Audiovisual Industry*

H12 | Mediation and Cultural Memory

Chair | **Nessa Johnston** (University of Liverpool)
Room B.O.3

Mariana Liz (Universidade de Lisboa, Faculdade de Letras, Centro de Estudos Comparatistas) | *From "New Wave Woman" to Tragic Heroine: Rediscovering Ilda in The Green Years*

Engelart Willems (Ghent University and Vrije Universiteit Brussel) | *'Grands enfants' or potential rebels? Newsreel censorship in the Belgian Congo (1952-56)*

Nessa Johnston (University of Liverpool) | *From Eggsplotation to Texsploitation: Tobe Hooper's countercultural impulse and the Texan imaginary*

Dominic Williams (Northumbria University) | *Clinical Witness: The Pharmacist Tadeusz Pankiewicz in the Outtakes of Shoah*

H13 | Non-Human Worlds and Cinematic Ecology

Supported by Sustainable Media Workgroup
Chair | **Humberto Saldanha** (Queen's University Belfast)
Room B.1.1

Kornelia Boczkowska (Adam Mickiewicz University, Poznan) | *Animals in/as movement: Animal mobilities in two experimental films and wildlife camera videos*

Humberto Saldanha (Queen's University Belfast) | *Encountering the Non-human through Cosmopolitan Aesthetics in Contemporary Brazilian Cinema*

Sander De Ridder (University of Antwerpen) | *Discovering Non-Human Intimacies: Towards a Multi-Scalar Research Agenda in Media Studies*

H14 | Unveiling the Connections: Women's Films and Transnational Broadcasting - North/South Co-Productions and Solidarity Networks in the 1980s

Chair | Masha Salazkina (Concordia University)
Room B.1.2

Dalila Missero (Lancaster University) | *"As Women See it:" The International Film Series for Television during the UN Decade for Women (1975-85)*

Nikolaus Perneczky (Queen Mary University of London) | *Safi Faye at the United Nations: "Women in Development", North-South Co-production and the Neoliberal Turn*

Cecilia Valenti (Johannes Gutenberg University Mainz) | *The Feminist Power of Situating: Ateyyat Al Abnoudy's Documentary Practice in the Context of West German Public Television of the 1980s*

Elizabeth Ramírez-Soto (Columbia University) | *Women, Coca, Action: The Amazon on European Screens*

Workshop H1 | Screening Scholarship: Exploring the Potential of the Video Essay

Room Z.O.2

Ana Mejón (University Institute for Spanish Cinema, Universidad Carlos III de Madrid), **Rubén Romero-Santos** (University Institute for Spanish Cinema, Universidad Carlos III de Madrid), **Sonia Dueñas-Mohedas** (Universidad Carlos III de Madrid) & **Francisco Jiménez-Alcarria** (Universidad Carlos III de Madrid)

Workshop H2 | The Short Route, or: "It's About Time!"—Why the Film Studies Classroom Needs Short Films

Room Z.O.3

Irina Schulzki (LMU Munich/Apparatus Journal), **Cynthia Felando** (University of California, Santa Barbara, USA), **Colleen Kennedy-Karpát** (Bilkent University), **Dian Wey** (University of Stellenbosch) & **Martin P. Rossouw** (University of the Free State)

12h40 – 14h20 Lunch Break

13h00 – 13h00 Workgroup Meetings:

- . **Film Animal Studies** (Room G.1.3)
- . **Amateur Media Cultures** (Room G.1.4)
- . **Cinema and Contemporary Visual Arts** (Room G.1.5)

13h30 Workgroup Liaison Meeting (Room G.1.5)

14h20 – 16h00

Panels & Workshop I

I1 | Exploring Human-Geological Relations in Mountain Cinema

Chair | **Beja Margitházi** (Eötvös Loránd University)
Room Aud. Agostinho da Silva

Beja Margitházi (Eötvös Loránd University) | *Mountains as Contact Zones: The Geographical Imagination of the Carpathians in Hungarian Silent Films and Set Photographs*

Charlotte Bösling (Philipps-Universität Marburg) | *"Eco-Heroic Climbing?" Revisiting the Cracks and Frictions of Non-fictional climbing films*

Dennis Hippe (Goethe University Frankfurt) | *Moved by Moving Mountains. The Krafft's Affective Explorations*

Christian Quendler (University of Innsbruck) | *Zhao Liang's Cinematic Map of Inner Mongolia in Behemoth (2015)*

I2 | Teen Drama: Representation, Reflection, and the Sociological Gaze

Chair | **Romana Andō** (La Sapienza University of Rome)
Room I.1.2

Valentina Re (Link Campus University of Rome) | *Adolescents in Italian TV Crime Drama: Between Coming-of-Age Narratives and Detective Stories*

Arianna Vergari (Link Campus University of Rome) | *Young, Beautiful, and Dead. Reimagining the 'Dead Girl Show' in Italian Teen Crime Series*

Nicoletta Marini-Maio (Dickinson College) | *From Inchiesta to Safe Spaces: Representing Sexuality in Italian Teen Drama*

Respondent | Romana Andō (La Sapienza University of Rome)

I3 | Gender, Media, and Developmentalism

Chair | Nikolaus Perneckzy (Queen Mary University of London)
Room I.1.3

Weixian Pan (Queens University) | *Terra-developmentalism: Cinematic Construction of Women Geologists and Resource Frontiers in Early Socialist China*

Miguel Errazu (Goldsmiths University) | *Ateliers Varan in Bolivia: Infrastructures of cooperation and gender division of labour in the Miner's Film Workshop (1983)*

Daphne Gershon | *Putting entertainment education on trial: examining PFI's sex education web series Sex Ki Adalat*

I4 | Experiments in Decolonial Worldbuilding: The Algerian Magazine Les Deux Écrans

Supported by Cinema and Social Issues
Chair | Kenza Belarbi (Talitha)
Room Cinema Fernando Lopes

Kenza Belarbi (Talitha) | *Les Deux Écrans and Art Criticism in Post-Liberation Algeria*

Viviane Saglier (University of St Andrews) | *De-centralization, Development, and Remediation in Les Deux Écrans*

John Bennett (University of Wisconsin-Madison) | *The Global Coverage of Les Deux écrans and the Ethos of Transnationalism in Algerian Cinema Culture*

Dareen Hussein (Ohio State University) | *Les Deux Écrans and the Shaping of Contemporary Arab Women's Film Criticism*

I5 | The Political Pitch: Uncovering Identities in Sports Media History

Chair | Damiano Garofalo (Sapienza Università di Roma)
Room G.1.3

Daniele Serapiglia (Universidad Complutense de Madrid) & **Juan Antonio Simón** (Universidad Politécnica de Madrid) | *A Question of Image: Football and the Media in the Iberian Dictatorships (1926-1975)*

Lorenzo Venuti (Università di Bologna) | *Showing the Uprising through Sport: Hungarian Films and the 1956 Revolution*

Margherita Moro (Sapienza Università di Roma) | *Italian Football Uncovered: Between Media Representation and National Identity (1968-2006)*

I6 | Sonic entanglements: the acoustics of environmental crisis in screen media

Supported by Sustainable Media Workgroup
Chair | Philippa Lovatt (University of St Andrews)
Room G.1.4

Michael Pigott (University of Warwick) | *The ambient sound of ecological violence: resource extraction in the Lumberjack Western*

Philippa Lovatt (University of St Andrews) | *Sonic materiality and ambience in Som Supaparinya's Electricity Generation Series*

Tom Whittaker (University of Warwick) | *Sound, ecology and loss in New Galician Cinema*

I7 | Uncovering the evidence. Neurofilmological approaches to the audiovisual experience/2 - Narrative emotions

Chair | Adriano D'Aloia (University of Bergamo)
Room G.1.5

Enrico Carocci (Roma Tre University) | *Shaping Stories, 1: Color and the Viewer's Orientation in Complex Cinema. A Qualitative Approach to Film Analysis*

Clelia Calandra (Roma Tre University) | *Shaping Stories, 2: Color Grading and Narrative Coherence in Complex Cinema. A Quantitative Approach to Film Analysis*

Federico Bionda (Università Cattolica del Sacro Cuore) | *Exploring emotional dynamics in cinema: Integrating AI and human expertise for a multimodal emotion recognition in Sophie's Choice*

Julian Hanich (University of Groningen) | *Uncovering Free Beauty in Cinema*

I8 | Urban Spaces and Cinematic Discovery

Chair | **Paolo Villa** (Università degli Studi di Parma)
Room G.1.6

Paolo Villa (Università degli Studi di Parma) | *Journeys into Art Visions and Narratives of Heritage Restoration in Italian Documentary Cinema*

Simona Arillotta (IUAV - University of Venice) | *Navigating Venice: Fluid Narratives and Cinematic Journeys*

Adela Lechintan-Siefer (The Ohio State University) | *"Cinema and Discovery: Unveiling Urban Spaces and Hidden Journeys in Alice Diop's We"*

Richard Ardila (University of Texas – Austin) | *"Themed Spaces and Narratives of Discovery in Spain and Portugal: Colonial Vibes and Rides at Isla Mágica and World of Discoveries"*

I9 | Filmmaking and Material Circumstances

Chair | **Müge Turan** (Istanbul Museum of Modern Art)
Room S.O.9

Müge Turan (Istanbul Museum of Modern Art) | *Navigating Voices: The Journey of Dubbing in Turkish Cinema*

Jack Curtis Dubowsky (De Stijl Music) | *Cue Book and Theme Sheets Notation System for Silent Film Live Scores*

I10 | Methodologies and Documentary

Chair | **Vanessa Ribeiro Rodrigues** (CICANT/Univ. Lusófona)
Room S.O.10

Anastasiya Maksymchuk (Lusófona University – CICANT) | *REENACTING TRAUMA: Working with Documentary Characters through Fiction Film*

Jens Eder (Film University Babelsberg) | *Characters in documentary film: Anti-heroes and their journeys*

Isolde Vanhee (LUCA School of Arts / KULeuven) | *Cinematic Journeys: The Essay Film and the Art of Exploration*

Andreea Mihalcea (National University of Theatre and Film "I. L. Caragiale") | *Dismantling 'China': Historical Intervals in Trinh T. Minh-ha's 'Shoot for the Contents' and 'What About China?'*

I11 | Journeys of Identity and Belonging in Media

Chair | **José Manuel Blázquez Jordán** (University of Granada)
Room S.O.11

Ahmet Gurata (Izmir University of Economics) | *Early Cinematic Encounters Between Greece and Turkey*

Michael Goddard (Goldsmiths, University of London) | *Journeying the Other Way on 90 Day Fiancé: The Touristic Gaze, Cultural Clashes and Becoming Other via Romance*

Lisa Schwencke (Aix-Marseille University) | *(Re)covering Non-Western Fictions: Fans Fitting Within Off-Screen Spaces From "Once Upon A Time"*

José Manuel Blázquez Jordán (University of Granada) | *Shifting identities: through influencers' digital self and self-narrative TV series*

I12 | Theory and Practice of Film

Chair | **Jiangtao Gu** (Hobart and William Smith Colleges)
Room B.O.2

Bogna Bochińska (University of Amsterdam) | *Following the flow: between human and non-human perspectives in the archive of River Odra "travelogues"*

Laura Busetta (Università di Messina) | *A Journey Through Intimacy: Personal Storytelling and Self-discovery in Victoria Mapplebeck's Films*

Jiangtao Gu (Hobart and William Smith Colleges) | *Take Me Home, Stranded on the Moon*

I13 | Uncovering the complexities of educational images: socialist useful films and their afterlife

Supported by | Socialist and Postsocialist Useful Film
Chair | **Andrei Voineag** (National University of Theatre and Film "I.L. Caragiale")
Room B.O.3

Andrei Voineag (National University of Theatre and Film "I.L. Caragiale") | *Concise Animated Histories in the Atomic Age. Educational animations*

László Strausz (Eötvös Loránd University) | *Data as a persuasive tool. Visualizing education in the films of the BM studio*

Lucy Szemetová (University of Edinburgh) | *Discovering Contested Histories. Remixing the films of the BM studio*

Respondent | Zane Balčus (Vilnius University)

Workshop I1 | Mapping autocratic screen media policies in the Visegrád Group: navigating the challenges and strategies of resistance

Supported by Film and Media of the Other Europe workgroup & Screen Industries Workgroup
Room Z.O.2

Katarína Mišíková (Academy of Performing Arts Bratislava), **Elzbieta Durys** (University of Warsaw), **Zsolt Györi** (University of Debrecen), **György Kalmár** (University of Debrecen), **Irena Řehořová** (Charles University) & **Adam Straka** (Academy of Performing Arts Bratislava)

21 June Saturday

16h00 - 16h20 Break

16h20 - 17h40

Antônio Preto

Keynote Speaker

Antônio Preto is the director of Casa do Cinema Manoel de Oliveira, Serralves Foundation. He holds a PhD in Film Studies from the Université Paris-Diderot – Paris 7, with a thesis entitled *Manoel de Oliveira: Cinéma et littérature* (2011). Between 2012 and 2018, he taught on the Film and Audiovisual programmes at the Escola Superior Artística do Porto and the Universidade Lusófona do Porto. Until 2018 he also developed projects as a curator and independent programmer, including the film programme Manoel de

Oliveira: O imaginário do Douro (Serralves Foundation and Vila Real Municipal Theatre, 2018), the full-length retrospective Teresa Villaverde (Serralves Auditorium, 2018), the film programme and exhibition Edgar Pêra: A Retrospective (Serralves Museum, 2016, with an extension at the Torres Vedras Municipal Gallery and Cine Theatre in 2017). Also noteworthy was the editorial coordination and programming consultancy for the Manoel de Oliveira – Grande Plano retrospective, Porto City Council and Serralves Foundation, 2015, as well as curating the Manoel de Oliveira / José Régio – Releituras e fantasmas exhibition, Serralves Foundation and Vila do Conde Memory Centre, 2009-2010. He has taken part in numerous international colloquia and conferences mainly focused on Portuguese cinema and Manoel de Oliveira, and has collaborated on several publications.

18h00 Feierabend **:: Closing Party**

Acknowledgements

Our heartfelt thanks to all those who helped make the NECS 2025 Conference possible.

Special thanks to:

- Film and Media Arts Department – Lusófona Univ.
- Lusófona International Office
- FilmEU – European University
- The Cleaning and Maintenance Team
- The Security Team
- The Facility Management Team
- Cinema Fernando Lopes
- Student Volunteers from the BA programmes in Film and Media Arts, Applied Communication, Marketing and Advertising
- Catering by S.G. Araújo

Thank you all for your dedication, professionalism, and generous spirit. Your contribution was essential to the success of this event.

WELCOME TO LUSÓFONA UNIVERSITY



**THE NECS
2025
CONFERENCE**



UNIVERSIDADE
LUSÓFONA

necs»
European Network for
Cinema and Media Studies

film
eu
EUROPEAN
UNIVERSITY

Ensino Lusófona

The “Ensino Lusófona” project brings together a group of institutions, chief among which Lusófona University, that share the goal of contributing to the scientific, cultural and economic development of the whole Portuguese-speaking space. Today these institutions gather more than 75,000 students in different Portuguese-speaking countries. In their richness and diversity, they represent the unique place the Portuguese-speaking community occupies in the world. Imbued with a clear international vocation, the “Ensino Lusófona” project increasingly stands as a reference higher education project in the different fields in which it operates.



More
information



More
information



FILMEU EUROPEAN UNIVERSITY



FilmEU is a bold and innovative European University alliance that unites eight leading institutions committed to excellence in film and media arts education. With a shared vision of fostering creativity, collaboration, and cultural diversity, FilmEU is redefining the landscape of audiovisual education and research in Europe. The alliance includes partners from Portugal, Belgium, Ireland, Denmark, Estonia, Lithuania, Bulgaria, and Slovakia, each contributing unique artistic and academic strengths to a dynamic, transnational network. Through joint degrees, collaborative research, and mobility programs, FilmEU offers students and educators a deeply interconnected and European experience. Grounded in values of inclusion, sustainability, and innovation, FilmEU supports the development of future filmmakers, artists, and media thinkers who are both creatively ambitious and socially engaged. By bridging theory and practice, encouraging experimentation, and fostering intercultural dialogue, FilmEU is at the forefront of shaping a new generation of storytellers and cultural leaders for Europe and beyond.

HOW TO GET HERE

TRAVELLING ON THE METRO DE LISBOA

Requires holding an electronic travel card (Viva Viagem or navegante) loaded with a valid ticket. Also, Metropolitan Lisbon, in partnership with Visa, Indra, Cybersource, Littlepay, and Unicare, now offers contactless payments at the validation gates of all stations.

Always keep the travel ticket intact until crossing the exit gates and show it to the ticket inspectors whenever requested.

Closest Metro Station: Campo Grande 

Read more



6 min walk



TRAVELLING BY BUS (CARRIS)

The payment methods available on the validator are MB WAY and Bank Card. When purchasing the ticket directly from the Driver, only cash payment is permitted.

Bus station: Campo Grande Norte

Read more



All routes



Map



LUSÓFONA UNIVERSITY, A FEW MINUTES FROM DOWN TOWN:

Campo Grande 376 1749-024 Lisboa

Here's a list of the closest hotels:

VIP EXECUTIVE ENTRECAMPOS HOTEL & CONFERENCE ****

Avª 5 de Outubro, 295 1600-035 Lisboa
<https://www.guestreservations.com/vip-executive-villa-rica-lisbon/booking>

MASA HOTEL CAMPO GRANDE ****

Campo Grande 56/56A, 1700-093 Lisboa
<https://www.masahotels-lisboncollection.com/pt>

NH LISBOA CAMPO GRANDE ****

Campo Grande, 7, 1700-087 Lisboa
<https://www.nh-hotels.com/pt/hotel/nh-lisboa-campo-grande>

RADISSON BLU HOTEL LISBON ****

Av Marechal Craveiro Lopes 390, 1749-009 Lisboa
<https://www.radissonhotels.com/en-us/hotels/radisson-blu-lisbon>

HOTEL ALIF CAMPO PEQUENO ***

Av. João XXI 80, 1000-081 Lisboa
<https://www.alifhotels.com/pt/Alif/Hotel-Alif-Campo-Pequeno.aspx>

ACCOMMODATION

USEFUL INFORMATION

ABOUT LISBON, PORTUGAL

Lisbon is exceptional – the abundant sunshine, the great weather, the historic city with an enviable lifestyle, the vibrant culture and the proximity to the beaches. The city manages to charm almost everyone who visits that coming back to explore more of the city's envious lifestyle is inevitable. Some even fall in love with Lisbon so passionately that they move in and become residents! If you find the opportunity - explore the city!



About Lisbon:

KNOW THE PORTUGUESE BASICS

It's always nice to start with a friendly "Olá" ("Hello") and to say "Obrigado" ("Thank you") if you're male or "Obrigada" if you're female. After a transaction, responding with "De nada" ("You're welcome") is appreciated. Adding a "Por favor" ("Please") with a smile or "Desculpa" ("Sorry") if you accidentally bump into someone shows kindness. And when leaving, a warm "Adeus" ("Goodbye") with a friendly wave can brighten someone's day.

BRING COMFORTABLE SHOES

Lisbon is a city of seven hills, and if that bears meaning to you, it means you'll have to be kind to your feet.

BEWARE OF PICKPOCKETS IN PUBLIC TRANSPORT AND CROWDED PLACES

Like most touristy places, it is quite unfortunate that such incidents like pickpocketing exist, and Lisbon is no exception.

DON'T PAY TOO MUCH FOR BEER, OR COFFEE

You'd expect to pay €5 or €8 for beer in cities like London, Paris, and Copenhagen, but not in Lisbon. Typical Portuguese beer, such as Sagres or Superbock, ranges from €1,50 for an imperial (0.33 ml) and €3 or 4 for a caneca (a pint-size). Unless you go to fancy bars for imported or craft beers.

WATCH THE SUNSETS IN MIRADOUROS

Another pleasurable thing you can do in Lisbon is to spend time watching the sunsets in a few of the miradouros that punctuate on top of Lisbon's hills.

See & Do



PRACTICAL NOTES & IMPORTANT INFORMATION

Workshop attendance is on a first-come, first-served basis and limited to room capacity. No registration is required.

If you are organising a workshop and have any specific requests, please contact us at necs2025lisbon@gmail.com.

Due to exceptional interest in NECS 2025, hosted by Universidade Lusófona in Lisbon, we have accepted more participants than in previous editions. Please note that the conference coincides with national holidays in Portugal. As a result, we will be operating with a reduced team. We kindly ask for your understanding and cooperation to help ensure the conference runs as smoothly as possible. Volunteers will be available on site to assist you if needed.

The rooms will remain open during the breaks, except during lunch time. Please make sure to keep an eye on your belongings at all times.

Please bring your own laptop and adapter (e.g., HDMI, USB-C, etc.).

- We will have a few backup computers available, but we strongly prefer that you use your own device.
- If bringing your laptop is not possible, please bring your presentation on a USB stick, exported as a PDF or Keynote (Mac) file.
- Important: PowerPoint files will not be compatible with the equipment available in the rooms.

We also recommend that all presenters, chairs, and respondents go to their designated room 10 minutes before the session starts, to ensure a smooth transition between talks.

In case of a medical emergency, please call SNS 24 **808 24 24 24** (National Health Service line).

This is a 24/7 service that will advise you on how to proceed in health-related situations.

REGISTRATION DESK

Upon arrival, please check in at the Registration Desk, 18th June between 14h30 - 16h30 and 19th June from 08h00 or at least 30 minutes before the event starts.

At the desk, you will receive your identification badge and a welcome kit.

The Registration Desk will remain open throughout the event, with our amazing volunteers available to assist you whenever needed. Don't hesitate to reach out for any questions or support!

NEED A QUIET SPACE?

Throughout the event, a dedicated room (G.O.8) will be available for workgroup meetings, online calls, or simply to take a break and rest. Feel free to use this space whenever you need a moment of focus or relaxation.

NEED INTERNET?

We've got you covered. A dedicated Wi-Fi network is available for all NECS 2025 participants:

Network name: **freeulusofona**

Alternatively, if your home institution is part of the Eduroam network, you can connect using your usual Eduroam credentials.

FOOD & REFRESHMENTS

Throughout the event, we will provide coffee, snacks, and light refreshments to keep you energised.

For lunch, you'll find a variety of restaurants and cafés both on and off campus, offering different menu options at various price ranges.

Please note that lunches **are not covered by the organization**, but we have partnered with selected restaurants to offer convenient options and streamline the process.

Check the locations and plan your lunch break accordingly!

EVENT VENUE

RESTAURANTS AND BARS

On Campus:

- Cantina Lusófona ([link](#))
- 100 Corantes
- Xiribitãta

Off Campus:

- Tutti à Tavola ([link](#))
- Café Campo Grande
- Lago Lisboa ([link](#))
- Hao Hua Chinese Restaurant ([link](#))
- McDonalds (Campo Grande Garden)

WHATSAPP GROUP & UPDATES

To ensure smooth communication during the event, we will share important updates in advance via email, including this Welcome Guide with key details such as the schedule and room locations. Additionally, we will have two WhatsApp groups to enhance your experience:



NECS 2025 - Info

This group will be used exclusively for important event updates, last-minute changes, and key announcements. Only the organisers will post here, ensuring you receive essential information without unnecessary messages.



NECS 2025 - Networking

This is an open space where you can connect with your peers, share photos, exchange ideas, and continue discussions beyond the sessions.

We completely understand if you prefer to keep your account private. No worries! You will still receive all updates via email, and our volunteers at the Registration Desk will always be available to assist you.

PLACES TO VISIT

Bordalo Pinheiro Museum

- **Description:** Dedicated to the life and work of Rafael Bordalo Pinheiro, this museum features a rich collection of ceramics, caricatures, and illustrations, including the iconic figure Zé Povo.
- **Opening hours:** Tuesday to Sunday, 10:00 – 18:00
- **Link:** museubordalopinheiro.pt

Museum of Lisbon - Palácio Pimenta

- **Description:** Housed in an 18th-century palace, this branch of the Museum of Lisbon offers a comprehensive view of the city's history, from prehistoric times to the early 20th century.
- **Opening hours:** Tuesday to Sunday, 10:00 – 18:00. Last entry at 17:30.
- **Link:** museudelisboa.pt

National Museum of Natural History and Science

- **Description:** Located in the heart of Lisbon, this museum invites visitors to explore biodiversity, geology, astronomy, and the history of science. In addition to permanent exhibitions, it features botanical gardens, interactive labs, and cultural events - a perfect place for anyone looking to engage with science and nature in a creative way.
- **Opening hours:** Tuesday to Sunday, 10:00 - 17:00. Closed on Mondays and public holidays. Last admission: 30 minutes before closing.
- **Link:** museus.ulisboa.pt

National Library of Portugal

- **Description:** The country's main library, with an extensive collection of literary works, manuscripts, and historical documents. A perfect space for study and research.
- **Opening hours:** Monday to Friday, 09:30 – 19:30. Closed on weekends and public holidays.
- **Link:** bnportugal.gov.pt

Campo Grande Garden

- **Description:** A large green space with lakes, leisure areas, and cafés - perfect for relaxing between classes or enjoying a walk.
- **Opening hours:** Open daily
- **Link:** lisboa.pt

EVENT VENUE

INFORMATION FOR SESSION CHAIRS

Thank you for your availability and willingness to collaborate with us.

The NECS Conference 2025 is welcoming an exceptionally large number of participants. Due to national holidays, the summer break, and the overlap with the weekend, our team will be slightly understaffed. We kindly ask for your understanding and thank you in advance for your cooperation in ensuring the smooth running of the event.

As a Chair, your role is essential in keeping the programme on time. With many parallel sessions happening simultaneously, delays in one room can easily affect the following sessions. Your support in managing time effectively is greatly appreciated.

TIMING GUIDELINES

Each **presentation** should last approximately 15 to 20 minutes, followed by a discussion period. For **panels with more papers**, please be strict with timing. For **shorter panels**, you may extend speaking time or allow for a longer discussion. Use your judgment to maintain a good flow and encourage audience engagement.

TECHNICAL SETUP

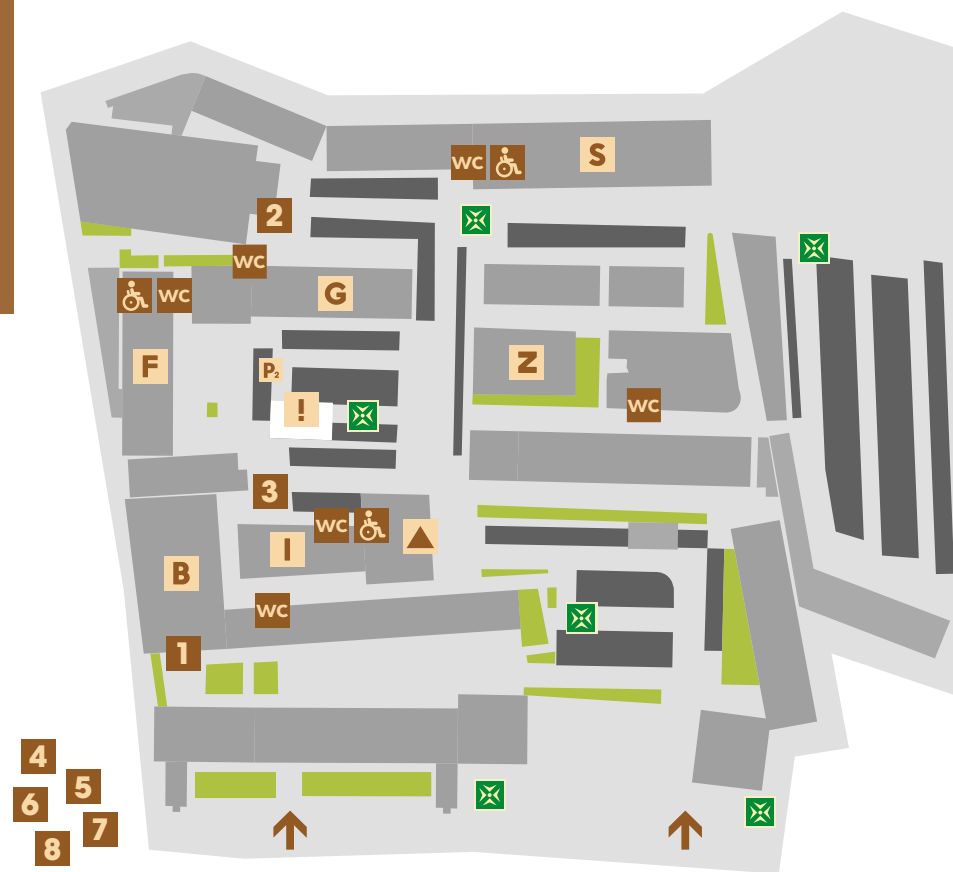
We recommend that Chairs and presenters bring their own laptops and adapters. If that's not possible, computers will be available in the rooms.

Please note: PowerPoint is not supported on these devices. Presenters must bring a PDF version of their presentation on a USB stick.

Before Your Session: Please arrive at your assigned room at least 15 minutes before the session starts to check any technical needs. Rooms are distributed across campus. Each cluster of rooms has been assigned a dedicated volunteer, who will be available to assist you if needed. See the table below for volunteer distribution.

Important Reminder: Do not leave personal belongings unattended. The organisation is not responsible for lost items.

We deeply appreciate your support. Your contribution is key to making the NECS Conference 2025 a memorable and successful event.



B Parallel Sessions B Building	S Parallel Sessions S Building	WC Toilets and Accessible Toilet	4 Tutti à Távola	8 McDonalds
F Parallel Sessions F Building	Z Parallel Sessions Z Building	1 Cantina Lusófona	5 Café Campo Grande	P₂ Students
G Parallel Sessions G Building	 Agostinho da Silva Auditorium Fernando Lopes Cinema	2 100 corantes	6 Lago Lisboa	
I Parallel Sessions I Building	! Meeting Point and Badge Collection Point	3 Xiribitã	7 Hao Hua Chinese Restaurant	

Accessibility

Most of the Lusófona rooms have accessibility features. We are selecting the spaces to accommodate as many requests as possible, ensuring a comfortable and enjoyable visit. For attendees with reduced mobility, an accessible toilet is available behind Building I. Please contact our volunteers for assistance or directions.

Note:

Lusófona Campus is organized by buildings, each identified by a letter (e.g., A, B, C...). Rooms are numbered using a combination of the building letter and digits. The first digit indicates the floor, and the second digit refers to the specific room. (for example: B.1.1 = Building B, Floor 1, Room 1)

NETWORK BOARD

SHaRE YOUR WORK!

We are introducing the **Network Board**, a dedicated space for participants to share information about their projects and connect with peers. Since each project has its own activities and funding, it can be challenging to allocate resources for external dissemination. This initiative offers a simple yet effective way to increase visibility and foster collaboration.

HOW DOES IT WORK?

The Network Board will be placed in the coffee break area, allowing you to display small posters, flyers, or project information. As you enjoy your coffee, take a moment to explore and discover new research, initiatives, and potential collaborations.

BRING YOUR MATERIALS!

If you'd like to showcase your project, please bring printed materials (A4 or smaller preferred) and pin them on the board upon arrival. This is a great opportunity to share your work, connect with colleagues, and spark new ideas!

DO YOU NEED TO PRINT?

Lusófona has a reprography service located just outside the campus.

To ensure your materials are ready on time, you can email them in advance at **reprolusofonalunos@gmail.com**. They will likely request payment via **bank transfer**, but other payment options may be available - please confirm with them when placing your order.

Location



Online

