

## CONTRIBUTORS / COLLABORATEURS

### **Gunhild Agger**

is Professor at Aalborg University, Denmark. She has been the Director of the collaborative, cross-disciplinary research programme *Crime Fiction and Crime Journalism in Scandinavia* (2007-2010). Her current research areas include: history of media and genre, television drama, national and transnational film, bestsellers and blockbusters. Among her recent books: *Dansk tv-drama* (2005) and *Mord til tiden – forbrydelse, historie og mediekultur* (2013).

### **Alice Autelitano**

works as editor at the Cineteca di Bologna. She earned a Ph.D. in Audiovisual Studies at the University of Udine. She has edited *The Five Senses of Cinema* (with V. Innocenti and V. Re, 2005), *Narrating the Film. Novelization: From the Catalogue to the Trailer* (with V. Re, 2006), and *The Cinematic Experience. Film, Contemporary Art, Museum* (2010). She has published *Cronosismi. Il tempo nel cinema contemporaneo* (2006), *Il cinema infranto. Intertestualità, intermedialità e forme narrative nel film a episodi italiano (1961-1976)* (2011), and various essays in journals and books.

### **Stéfany Boisvert**

is a Ph.D. candidate in communication (Joint Doctorate in Communication) at the Université du Québec à Montréal (UQAM). She is currently working on different research projects about television and cinema. Her doctoral research is focused on the representation of masculinities in contemporary TV fictions (SSHRC scholarship). She was the editor of a special issue of the journal *COMMposite*: « L'identité culturelle dans les fictions audiovisuelles contemporaines » (vol. 15, n°1, 2012).

### **María del Mar Grandío**

is currently Associate Professor at the Catholic University of Murcia, Spain, where she teaches Audiovisual Programming and Advertising. Her main research interests are television and entertainment, with a special focus on television fiction and audiences. Currently, her research focuses on television fiction and new platforms, crossmedia production and audience involvement.

### **Miriam De Rosa**

earned her Ph.D. at the Catholic University of Milan in 2011. The article included in this volume refers to her research focusing on contemporary forms of cinema, with particular regard to the relationship among subject, space and filmic device. Objects of her studies range from visual arts to media platforms and live cinema performances. She is the author of diverse essays collected in Italian and international anthologies, and of the volume *Cinema e postmedia. I territori del filmico nel contemporaneo* (2013). She currently holds the seminar in Audiovisual Cultures at the Catholic University of Milan, where she also collaborates as assistant lecturer for the classes of Communication Pragmatics and Cultural History of Audiovisual Media. She is also a member of NECS and editor of *Screen-city* project ([www.screen-city.net](http://www.screen-city.net)).

### **Patricia Diego**

is Professor of TV Drama Production and TV Programming at the School of Communication, University of Navarra (Spain). She earned a Ph.D. with a thesis entitled *Production of TV fiction in Spain (1990-2002). History, industry and market*, that received the Outstanding Doctoral Thesis Award. She has been a Visiting Researcher at the University of Westminster and has published several articles about TV production in Spain in books and journals.

**Veronica Innocenti**

is Assistant Professor at the University of Bologna, where she teaches History of Broadcasting and Film Marketing. She holds a Ph.D. in Film studies from University of Bologna. She has been a visiting scholar at UCLA and a speaker at several national and international conferences (among others, University of Lugano, University of Glasgow, University of Huddersfield, University of Nottingham). She has been the organizer of the international conferences Media Mutations 3 and 4, dedicated to narrative ecosystems. She authored several publications, including books, chapters and articles. She co-authored, with Guglielmo Pescatore, a book on television serial narratives: *Le nuove forme della serialità televisiva. Storia, linguaggio e temi* (2008).

**Bernard Papin**

is Maître de conférences at the Université Paris-Sud, and a member of the CEISME-CIM research team at Université Paris 3 – Sorbonne Nouvelle. His work focuses on television fiction and the regulation of television pictures. He leads a working group on the representations of the Enlightenment on television. He has been the editor of the collection of essays *Images du Siècle des Lumières à la télévision. Construction d'une culture commune par la fiction* (2010).

**Cem Pekman**

is Professor at the Communications Faculty of Kocaeli University, Department of Advertising. He lectures on broadcasting history, history of film and animation, broadcasting systems and media policies. He is the author or editor of the following books: *Private Television: The Transformation Process of European Broadcasting*, *The Music of Image*, *The Image of Music*, and *Ertem Eğilmez: A Film Man*. His articles focus mainly on broadcasting history and policy in Turkey and Europe, film and music, advertising and product placement.

**Sylvia Szostak**

is a Ph.D. candidate at the University of Nottingham's Department of Culture, Film and Media. Her research examines the impact of international media flows on Polish television in the post-Soviet era, with particular attention to the influence of American fiction television. She has chapters in Timothy Havens, Anikó Imre, Katalin Lustyik (eds.), *Popular Television in Eastern Europe During and Since Socialism* (2012) and in Laura Mee, Johnny Walker (eds.), *Rethinking Cinema and Television History: Contemporary Approaches and Critical Perspectives* (in press). She has also published an article in *The Journal of European Television History and Culture*.

**Lucia Tralli**

is a Ph.D. candidate in Film Studies at the University of Bologna. Her main research focus is on the re-use of media images in audiovisual productions. She received her MA with a thesis on the practice of found footage in relation to the work of two contemporary women filmmakers. She is now conducting a research on contemporary forms of audiovisual remixes, especially focusing on fan vidding and gender related issues in remix practices.

**Selin Tüzün**

is a Research Assistant at Marmara University in Istanbul, Faculty of Communications, Department of Radio-TV and Cinema. She completed her Master thesis at the Communication Faculty of Galatasaray University and received her Ph.D. from the Radio-TV program of Marmara University in 2011. Her work mainly focuses on Turkish film and TV industry.

**Paola Valentini**

is Associate Professor at the University of Florence, where she teaches Film History and History of Broadcasting. Her research is focused both on television (leading attention to historic, cultural and philological analysis of television texts) and on cinema, particularly on sound film in Italian cinema and media interactions between 1930s and 1970s. She wrote *Il suono nel cinema. Storia, teoria e tecniche* (2006), *Presenze sonore. Il passaggio al cinema sonoro in Italia tra cinema e radio* (2007) and a forthcoming book on Italian game and quiz shows (2013).