

Contributors / Collaborateurs

Giorgio Avezzi holds a post-doc position at the Catholic University of Milan, with a research project on 'Metadata for audio-visual contents', funded by the Strategic Marketing Department of Mediaset. He has written articles in international journals and volumes about aesthetics and semiotics of film, narratology and media archaeology. He has co-edited a special issue of *Cinergie* on geography, film and visual culture, and has written the book *L'evidenza del mondo. Cinema contemporaneo e angoscia geografica* (Diabasis 2017).

Luca Barra is Senior Assistant Professor at Università di Bologna, where he teaches Radio and Television History and Digital Media, and a former post-doctoral research fellow at Università Cattolica, Milan. He is the author of the books *Palinsesto* (Laterza, Roma-Bari 2015) and *Risate in scatola* (Vita e Pensiero, Milan 2012), co-editor of *Taboo Comedy* (with C. Bucaria, Palgrave, Basingstoke 2015), *Backstage* (with T. Bonini and S. Splendore, Unicopli, Milan 2015) and *Tutta un'altra fiction* (with M. Scaglioni, Carocci, Roma 2013), and has written essays in various edited volumes and journals. He is an editorial consultant for Italian TV studies journal *Link. Idee per la televisione*.

Stefano Baschiera is Senior Lecturer in Film Studies at Queen's University Belfast. His work on European cinema and film industries has been published in a variety of edited collections and journals including *Film International* and *The New Review of Film and Television Studies*. Stefano is the co-editor with Russ Hunter of the book *Italian Horror Cinema* (EUP) and he was the Principal Investigator of the AHRC research network project 'World Cinema On Demand: Distribution and Education in the Streaming Era'.

Virginia Crisp is Lecturer in the Department of Culture, Media and Creative Industries at King's College London. She is the author of *Film Distribution in the Digital Age: Pirates and Professionals* (Palgrave, 2015), and co-editor of *Besides the Screen: Moving Images through Distribution, Promotion and Curation* (Palgrave, 2015). She is the co-founder, with Gabriel Menotti Goring (UFES, Brazil), of the Besides the Screen Network (www.besidesthescreen.com).

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Francesco Di Chiara is Associate Professor in Film Studies at eCampus University (Novedrate, Italy). His research interests include (but are not limited to) the European film industry, Italian film co-productions and Italian genre cinema. Di Chiara is the author of *I tre volti della paura. Il cinema horror italiano 1957-1965* (2009); *Generi e industria cinematografica in Italia. Il caso Titanus (1949-1964)* (2013) and *Peplum. Il cinema italiano alle prese col mondo antico* (2016).

Jan Distelmeyer is Professor for History and Theory of Media in the European Media Studies program, a co-operative project between the University of Applied Sciences Potsdam and the University of Potsdam, and a founding member of the ZeM – Brandenburg Center for Media Studies. His most recent books include *Game Over?! Perspektiven des Computerspiels* (Game Over?! Perspectives on Computer Games, 2008), *Raumdeutung. Zur Wiederkehr des 3D-Films* (Interpretation of Space. On the Comeback of the 3D-Movie, 2012), *Das flexible Kino. Ästhetik und Dispositiv der DVD & Blu-ray* (The flexible Cinema. Aesthetics and Dispositif of DVD & Blu-ray, 2012), *Katastrophe und Kapitalismus. Phantasien des Untergangs* (Catastrophe and Capitalism. Phantasies of the Downfall, 2013), *Machtzeichen. Anordnungen des Computers* (Signs of Power. Orders by Computers, 2017)

Alberto Micali is Associate Lecturer at University of Lincoln and John Cabot University, Rome. His main research interest is the politics of digital media and network dissent. In particular, his research focuses on the social and political implications of hacking, digital activism and non-representational theories of media and mediation. His research transversally moves between media theory, critical posthumanism and political philosophy, intersecting the ecosophical work of Félix Guattari, and the study of hacktivism. Alberto completed his Ph.D. in media and cultural studies at the Lincoln School of Film & Media in 2016 with a thesis that analyzes the micropolitical dimensions of contemporary forms of digital media interventionism, offering a non-representational investigation of Anonymous.

Valentina Re is Associate Professor of Film and Media Studies at Link Campus University of Rome. In 2005 she obtained a PhD in Film and Theatre Studies at the University of Bologna, where she was subsequently post-doc researcher. From 2009 to 2014, she was assistant professor at Ca' Foscari University of Venice. Her work on digital piracy and media distribution and consumption has been published in several journals and edited collections. In 2017 she edited the books *Streaming media. Distribuzione, circolazione, accesso* (Mimesis, Milano-Udine) and *Game of Thrones. Una mappa per immaginare mondi* (Mimesis, Milano-Udine, with S. Martin). She is co-editor of the book series 'Narrazioni seriali'.

Ian Robinson teaches in the Department of Film and Media at Queen's University. His current research is focused on digital film culture, film and intermediality,

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film festivals and new modes of distribution. He is also working on a project on film cultures and industries in Canada. His research has been published in the *Canadian Journal of Film Studies*, *Public: Art, Ideas and Culture* as well as anthologies on film and media culture.

Petr Szczepanik (Charles University, Prague) has written several books on the history of the Czech film industry. He co-edited *Behind the Screen: Inside European Production Cultures* (with Patrick Vonderau, Palgrave, 2013). He was the leader of an EU-funded FIND project (www.projectfind.cz, 2012-2014), which utilized student internships for a collective ethnography of production cultures. In 2015, he was the main author of an industry report on the practices of screenplay development for the Czech Cinematography Fund. He is currently working on a study of producer practices in the contemporary Czech audiovisual industry and an analysis of the impact of the Digital Single Market strategy.