

## **Curriculum vitae**

**Federico zecca**

### **Research interests**

My research has primarily focused on the relationship between cinema and other media; in particular, my research interests include intertextuality, adaptation, intermediality and transmediality, and convergence culture. More recently, I have developed another area of research, strictly related to the former: the changes in contemporary film audiences due to the transformations in post digital revolution media landscape. Other research interests are: genre (Italian) cinema and popular culture; porn studies; oriental cinema.

### **Positions held**

#### **2012- 2014**

Postdoctoral Research Fellow, University of Udine (Faculty of Literature and Philosophy; Department of Film, Music and Performance Arts)

Title of the research project: *Multicentrism, performativity, cross-mediality. The Italian Film Spectatorship in the Age of Convergence: An Empirical Study*

#### **2010-2011**

Academic Tutor, University of Udine (Faculty of Literature and Philosophy; Department of Film, Music and Performance Arts)

#### **2005-2008**

Academic Tutor, University of Trieste (Faculty of Education and Pedagogy; Department of Communication)

### **Education and Qualifications**

#### **2008**

International Ph. D. in Audio-visual Studies: Cinema, Music and Communication, University of Udine

Dissertation: *Per una teoria dell'intermedialità audiovisiva. Cinema e fumetto fra convergenza culturale e traduzione intersemiotica*

Supervisor: Prof. Luciano De Giusti

#### **2007**

Professional Master's Programme (1st level) "Ideazione, Allestimento, Conservazione delle Arti Visive Contemporanee (IACC)," University of Udine

Thesis: *Diritto e video-arte: un binomo imperfetto.*

#### **2005**

ESL – English as Second Language Course, University of San Francisco  
Attendance Certificate

## **2005**

Laurea (BA+MA) in Film Theory, University of Trieste

Thesis: *La transtestualità cinematografica: ripresa e rifacimento, citazione e remake*

Supervisor: Prof. Luciano De Giusti

Final grade: 110 cum laude/110 (GPA 4.0)

## **Teaching**

### **A. Y. 2013-2014**

2<sup>nd</sup> Semester: Film History – BA in Film and Audio-visual Studies, University of Udine

1<sup>st</sup> Semester: Visual Languages – MA in Education Science, University of Cagliari

### **2013-**

Responsible for the European mobility of students (Erasmus Project) of the University of Udine (Department of Film, Music and Performance Arts)

### **A. Y. 2012-2013**

2<sup>nd</sup> Semester: Research on Cinematic Archives – MA in Film and Audio-visual Studies, University of Udine

### **2011**

Module on Filmology (40 hours) – Professional Master's Programme (1st level) in Music for Film, University of Udine

### **2010**

Module on Contemporary Cinema (15 hours) – Professional Master's Programme (1st level) in Management, Conservation and Restoration of Film and Multimedia products, University of Cagliari

### **A. Y. 2009-2010**

2<sup>nd</sup> Semester: Film and New Media Semiotics – MA in Communication and Advertising, University of Trieste

1<sup>st</sup> Semester: Theatre and Multimediality – BA in Communication, University of Cagliari

### **2009**

Module on Introduction to Film Analysis (5 hours) – Professional Master's Programme (1st level) in Writing for the Screen: Screenwriting and Film Critics, University of Udine

### **A. Y. 2008-2009**

2<sup>nd</sup> Semester: Artistic Communication – BA in Communication, University of Trieste

### **2007**

Lecture series on Film and Transtextuality as part of the module on Film Theory (Prof. Cosetta G. Saba) – MA in Film and Audio-visual Studies, University of Udine

### **2006**

Lecture series on Linguistic Functions of Film Communication as part of the module on Audio-visual Communication (Prof. Massimiliano Spanu) – BA in Communication, University of Trieste

Lecture on Western Comedy in Italian Cinema as part of the module on Film Theory (Prof. Luciano De Giusti) – BA in Communication, University of Trieste

**2005**

Lecture on Semiotics of the Filmic Quotation as part of the module on Film Theory (Prof. Luciano De Giusti) – BA in Communication, University of Trieste

**Contribution to Discipline**

***Editor***

**2014-**

Editor of the book series “Mapping Pornographies: Histories, Geographies, Cultures” (Mimesis International)

**2013-**

Editor of the book series “Media/Eros. Sessualità, tecnologie, rappresentazioni” (Mimesis)

**2012-**

Editor of the “New Studies” section of the journal *Cinéma & Cie. International Film Studies Journal* (Carocci)

Editor in Chief of the journal *Cinergie. Il cinema e le altre arti* (Mimesis)

**2009-**

Editor of the “Orienti/Occidenti” section of the journal *Cinergie. Il cinema e le altre arti* (Mimesis)

**2008-**

Member of the Editorial Staff of the journal *Cinergie. Il cinema e le altre arti* (Mimesis)

**2006-**

Member of the Editorial Staff of the journal *Cinéma & Cie. International Film Studies Journal* (Carocci)

***Editorial Board***

**2014-**

Member of the Scientific Committee of “FilmForum: International Film Studies Conference/MAGIS: International Film Studies Spring School,” Udine-Gorizia – University of Udine

**2013-**

Member of the Editorial Board of the journal *Porn Studies* (Routledge)

**2013**

Member of the Steering Committee of “Media Mutations 5. Ephemeral Media. Time, Persistence and Transience in Contemporary Screen Culture,” Bologna 21-22 May – International conference organized by Sara Pesce (University of Bologna), with Paul Grainge and Roberta Pearson (University of Nottingham).

**Reviewer: Journals**

*G|A|M|E – The Italian Journal of Game Studies*  
*Porn Studies*

**Reviewer: Publishers**

**2011-**

Editorial consultant for Mimesis/Mimesis International/Mimesis France (Milan-Paris)

**2010-2011**

Editorial consultant for Felici Editore (Pisa)

**Reviewer: Book Series**

Innesti | Crossroads: Cinema, letteratura e altri linguaggi | Film, literature and other languages. Publisher: Edizioni Ca' Foscari

**Reviewer: Conference**

“Media Mutations 5. Ephemeral Media. Time, Persistence and Transience in Contemporary Screen Culture,” Bologna 21-22 May 2013

**Event Organisation**

**2012-**

Organisation coordinator of “FilmForum: International Film Studies Conference/MAGIS: International Film Studies Spring School.”

**2010-**

Scientific coordinator of the Porn Studies section of “MAGIS: International Film Studies Spring School,” Gorizia – University of Udine

**2007**

Collaboration to the organisation of the retrospective dedicated to Franco Giraldi at the “XVIII Trieste Film Festival,” Trieste 18-25 January

**2006-2012**

Member of the organisation team of “FilmForum: International Film Studies Conference/MAGIS: International Film Studies Spring School”

**Participation in Research Networks**

**2014-**

Member of CUC (Consulta Universitaria Cinema), Italy

**2013-**

Member of the Research Workshop “The Abject Object of Enquiry,” coordinated by Ellen Nerenberg (Wesleyan University) and Alan O’Leary (University of Leeds)

**2011-**

Member of the international research network “OnScenity: Sex, Commerce, Media and Technology in Contemporary Society”

**2009-**

Member of “NECS – European Network for Cinema and Media Studies”

**Funding*****Project development and coordination*****2014**

Erasmus Intensive Programme (IP) – European Commission: Education and Training  
“Convergent Storytelling: Writing for the New Media,” University of Udine

Project development and organisation coordinator

On going

Total contribution: € 44.724,36

**2011-2014**

Life-long Learning Programme (LLP) – European Commission: Education and Training  
“ADRIART: Advancing Digitally Renewed Interactions in Art Teaching,” University of Nova Gorica

Member of the project management group for the University of Udine’s Work Programme

On going

Total contribution for the WP: € 31.000

**2011-2013**

Erasmus Intensive Programme (IP) – European Commission: Education and Training  
“Geographies of Contemporary Audio-visual,” University of Udine

Project development and organisation coordinator

Completed

Total contribution: € 132.918,98

**2006-2008**

“Lo schermo triestino,” University of Trieste

Project funded by: Regione Friuli Venezia Giulia; Provincia di Trieste; Fondazione CRT

Organisation coordinator

Completed

Total contribution: € 65.000

***Participation in Funded Research Projects***

**2009-2011**

Programma di Ricerca di Interesse Nazionale (PRIN) – MIUR  
“I processi di rinnovamento dei ‘quadri’ nel cinema italiano. La formazione della cultura cinematografica,” University of Udine  
Member of the research group  
Completed

**2005-2007**

Programma di Ricerca di Interesse Nazionale (PRIN) – MIUR  
“Il cinema e le altre arti,” University of Padova  
Member of the research group of the Unit “Intermedialità e cinema,” University of Trieste  
Completed

**Publications****Books**

**2014** Co-editor with Giovanna Maina, *La Nuit américaine. Voyage dans le porno aux Etats-Unis*. Paris: Mimesis France (forthcoming)

**2014** Co-editor with Enrico Biasin and Giovanna Maina, *Porn After Porn: Contemporary Alternative Pornographies*. Milan: Mimesis International

**2013** Author, *Cinema e intermedialità. Modelli di traduzione*. Udine: Forum

**2013** Co-author with Stephen Maddison, *Gli estremi dell'hard. Due saggi sul porno contemporaneo*. Milan: Mimesis

**2012** Editor, *Il cinema della convergenza. Industria, racconto, pubblico*. Milan: Mimesis

**2011** Editor, *Lo spettacolo del reale. Il cinema di Paolo Virzì*. Pisa: Felici

**2011** Co-editor with Enrico Biasin and Giovanna Maina, *Il porno espanso. Dal cinema ai nuovi media*. Milan: Mimesis

**2009** Co-editor with Leonardo Quaresima and Laura Sangalli, *Cinema e fumetto/Cinema and Comics*. Udine: Forum

**2008** Co-editor with Enrico Biasin and Roy Menarini, *Le età del cinema/The Ages of Cinema*. Udine: Forum

**2008** Co-editor with Riccardo Costantini, *Tullio Kezich, il mestiere della scrittura*. Turin: Kaplan

**Journals**

- 2014** Co-editor with Giovanna Maina, “Sessualità e modelli di genere nel cinema italiano anni Sessanta.” Special Issue of *Cinergie. Il cinema e le altre arti*, no. 5.
- 2013** Co-author with Giovanna Maina, “Salotti e camere da letto.” *Quaderni del CSCI. Rivista annuale di cinema italiano*, no. 9. Special Issue “Italia, cinema di famiglie. Storia, generi, modelli,” edited by Luca Malavasi
- 2012** “My name is Tanino.” *Quaderni del CSCI. Rivista annuale di cinema italiano*, no. 8. Special Issue “Italy In & Out. Migrazioni nel/del cinema italiano,” edited by Vito Zaggarro
- 2012** Co-author with Giovanna Maina, “Le grandi manovre. Gli anni Settanta preparano il porno.” *Bianco e nero. Rivista quadrimestrale del centro sperimentale di cinematografia*, no. 572
- 2012** “La letteratura sulla pornografia, appunti di viaggio,” *Cinergie. Il cinema e le altre arti*, New Series, no. 1
- 2011** Co-editor with Laura Sangalli, “Inversioni d’autore. Il cinema di genere hongkonghese.” Special Issue of “Orienti/Occidenti,” in *Cinergie. Il cinema e le altre arti*, no. 21
- 2010** Co-editor with Laura Sangalli, “Il blockbuster coreano: autori, temi, generi.” Special Issue of “Orienti/Occidenti,” in *Cinergie. Il cinema e le altre arti*, no. 20
- 2010** “Straniamento e riflessività. Il cinema di Jang Jin.” *Cinergie. Il cinema e le altre arti*, no. 20
- 2010** Co-editor with Laura Sangalli, “Nipponica Off: quattro ritratti d’autore.” Special Issue of “Orienti/Occidenti,” in *Cinergie. Il cinema e le altre arti*, no. 19
- 2010** Editor, “Transmedia Storytelling.” Special Issue of *Cinergie. Il cinema e le altre arti*, no. 19
- 2010** “Dal movie franchise al (trans)media franchise. Appunti per una genealogia della transmedialità cinematografica.” *Cinergie. Il cinema e le altre arti*, no. 19
- 2009** Co-author with Enrico Biasin, “Contemporary Audiovisual Pornography: Branding Strategy and Gonzo Film Style.” *Cinéma & Cie. International Film Studies Journal*, no. 12
- 2009** Co-author with Enrico Biasin, “L’audiovisivo pornografico contemporaneo come forma culturale.” *Cinergie. Il cinema e le altre arti*, no. 18
- 2009** “Un palcoscenico della (sur)realtà americana: Ugly Betty e la Quality TV.” *Cinergie. Il cinema e le altre arti*, no. 18
- 2009** “La citazione filmica e il meccanismo della transtestualità cinematografica.” *E/C. Rivista on-line dell’AISS (Associazione Italiana Studi Semiotici)*

- 2008 “Fra documento e iperrealità.” *Cinergie. Il cinema e le altre arti*, no. 16
- 2008 “Tecno/Polis: Battlestar Galactica.” *Cinergie. Il cinema e le altre arti*, no. 16
- 2008 “Prison Break fra ripetizione e trasformazione.” *Cinergie. Il cinema e le altre arti*, no. 15
- 2007 “Serialità e ripetizione nel Decalogo di Krzysztof Kieslowski.” *AAM TAC. Arts and Artifacts in Movie – Technology, Aesthetics, Communication*, no. 4
- 2007 “Karaula.” *Cinergie. Il cinema e le altre arti*, no. 14
- 2007 “Traiettorie orientali.” *Cinergie. Il cinema e le altre arti*, no. 14
- 2006 “L’allegorica riunione di Welcome to Dongmakgol.” *Cinergie. Il cinema e le altre arti*, no. 12
- 2006 “Note sulla ri-generazione enunciativa del new new horror.” *Cinergie. Il cinema e le altre arti*, no. 12

### **Chapters**

- 2014 “La ludicizzazione del testo filmico, appunti sparsi.” In *L’immagine videoludica*, edited by Antonio Catolfi and Federico Giordano. S. Maria Capua Vetere: Ipermedium Libri (forthcoming)
- 2014 “Autenticità, eccesso, contraffazione. La pornografia amatoriale contemporanea.” In *Pratiche del film di famiglia: dal Super8 a Youtube*, edited by Alberto Brodesco. Trento: Fondazione Museo Storico del Trentino (forthcoming).
- 2014 “Porn Sweet Home: A Survey of Amateur Pornography.” In *Porn After Porn: Contemporary Alternative Pornographies*, edited by Enrico Biasin, Giovanna Maina, and Federico Zecca. Milan: Mimesis International
- 2012 “Una questione di famiglia. *A Dangerous Method* e il canone cronenbergiano.” In *David Cronenberg. Un metodo pericoloso*, edited by Luca Taddio. Milan: Mimesis
- 2012 “Cinema Reloaded. Dalla convergenza dei media alla narrazione transmediale.” In *Il cinema della convergenza. Industria, racconto, pubblico*, edited by Federico Zecca. Milan: Mimesis
- 2011 “Videogame goes to the movies. La traduzione cinematografica del videogioco.” In *Fate il vostro gioco. Cinema e videogame nella rete*, edited by Elisa Mandelli and Valentina Re. Venezia: Terra Ferma
- 2011 “Porn in transition. Per una storia della pornografia americana.” In *Il porno espanso. Dal cinema ai nuovi media*, edited by Enrico Biasin, Giovanna Maina, and Federico Zecca. Milan: Mimesis



- 2010** Co-author with Enrico Biasin, “Putting Pornography in its Place.” In *Extended Cinema. Le cinéma gagne du terrain*, edited by Philippe Dubois, Frédéric Monvoisin, and Elena Biserna. Udine: Campanotto
- 2009** “Il quarto schermo. TV goes mobile.” In *I film in tasca. Videofonino, cinema, televisione*, edited by Maurizio Ambrosini, Giovanna Maina, and Elena Marcheschi. Pisa: Felici
- 2009** “Comics in (Intersemiotic) Translation.” In *Cinema e Fumetto/Cinema and Comics*, edited by Leonardo Quaresima, Laura Sangalli, and Federico Zecca. Udine: Forum
- 2009** “Assunzione e distrazione: il cinema di Giacomo Gentilomo.” In *Giacomo Gentilomo, cineasta popolare*, edited by Luciano De Giusti. Turin: Kaplan
- 2008** “Elementi per una genealogia intermediale.” In *Immagini migranti*, edited by Luciano De Giusti. Venezia: Marsilio
- 2008** “Corrispondenze private: il caso Salani.” In *Italiana Off. Pratiche e poetiche del cinema italiano periferico*, edited by Roy Menarini. Gorizia: Transmedia
- 2007** “Franco Giraldi e l’Italian Western Comedy.” In *Franco Giraldi, lungo viaggio attraverso il cinema*, edited by Luciano De Giusti. Turin: Kaplan

### **Lectures and Conferences**

- 2014** Paper, keynote. *Successive Slidings of Pleasure: The Birth of Italian Porn* (with Giovanna Maina) Conference “XII MAGIS International Film Studies Spring School.” Gorizia, 11 April
- 2014** Paper, invited speaker. *Il porno amatoriale*. Conference “Pratiche del film di famiglia: dal Super8 a Youtube.” Museo Storico del Trentino (Trento), 5 February
- 2013** Paper, invited speaker. *La critica divergente*. Conference “Critica della critica.” University of Bologna, 1 February
- 2012** Doctoral Lesson. “Nuovi Orizzonti della Teoria e della Storiografia: Il cinema della convergenza.” University of Turin, 16 October
- 2012** Paper, invited speaker. *La letteratura sul porno. Un’introduzione*. Roundtable “Queer Studies & Porn Studies,” II Sicilia Queer Film Fest (Palermo), in collaboration with University of Palermo, 4 June. With Massimo Fusillo (University of L’Aquila), Giulio Iacoli (University of Parma), Gian Piero Piretto (University of Milan), Giovanna Maina (University of Pisa)

- 2012** Paper, invited speaker. *La “ludicizzazione” del dispositivo (neo)cinematografico. Appunti sparsi.* Conference “L’immagine videoludica.” University for Foreigners of Perugia, 29 May
- 2010** Paper, invited speaker. *Cinema e videogame tra sfruttamento transmediale e traduzione intermediale.* Conference “I Play Videogame.” University of Venice – Ca’ Foscari, 19 November
- 2010** Participation in the Roundtable “Rilocazione del cinema e nuove tecnologie,” National Film Museum (Turin), 12 March
- 2009.** Paper, CFP. *The Disposition of Contemporary Audiovisual Pornography* (with Enrico Biasin). Conference “II International Film Studies Summer School.” Université Paris 3 – Sorbonne Nouvelle, 2 July
- 2009.** Paper, CFP. *Contemporary Audiovisual Pornography: Branding Strategy and Gonzo Film Style* (with Enrico Biasin). Conference “VII MAGIS International Film Studies Spring School.” Gorizia, 30 March
- 2009** Participation in the Roundtable “Giacomo Gentilomo, cineasta popolare,” XIX Trieste Film Festival, 17 January
- 2008.** Paper, CFP. *Comics in (intersemiotic) translation.* Conference: “XV International Film Studies Conference.” Udine, 6 March
- 2008.** Participation in the Roundtable “Tullio Kezich, scrittore, sceneggiatore e autore teatrale.” Casa del cinema (Rome), February 21
- 2008.** Participation in the Roundtable “Tullio Kezich, produttore cinematografico.” presso il XIX Trieste Film Festival, January 22
- 2007.** Participation in the Roundtable “Il cinema disseminato: le nuove forme della fruizione cinematografica.” University of Udine, Department of Film, Music and Performance Arts, May 7
- 2007.** Participation in the Roundtable “Franco Giraldi: Un lungo viaggio attraverso il cinema.” Premio Sergio Amidei (Gorizia), July 22

## **Track-Record**

### **Collaborations**

From 2005 to 2007 I have been part of the research group of the Unit “Intermedialità e cinema” (University of Trieste) of the PRIN “Il cinema e le altre arti,” coordinated by the University of Padova. This has been the first research project funded by the Italian Ministry of Education, University, and Research (MIUR) to take into account

the relationships between cinema and other arts in the contemporary media landscape. My role in this project has been to investigate the notion of intermediality (i.e. the relationship between cinema and other media), as well as the function and status of cinema within the digital environment.

Since 2006 I am a member of the organisation team of the “FilmForum: Udine International Film Studies Conference/Gorizia MAGIS: International Film Studies Spring School,” of which I became coordinator in 2012, together with Sara Martin (University of Udine). FilmForum is an international event dedicated to cinema and contemporary visual arts, organised by a cluster of European universities under the coordination of the University of Udine. Since its inception, FilmForum has been characterized by an interdisciplinary approach, and by its focus on both academic research and cultural dissemination in a broader sense. My role in the organisation of FilmForum consists in:

- fundraising, conception of projects
- management of the relationships with international and Italian academic partners, as well as with local institutions and sponsors
- coordination of the scientific planning of the Udine Conference
- coordination of the work of the different sections of the Gorizia Film Studies Spring School: Film Heritage, Cinema & Contemporary Visual Arts, Post Cinema, and Porn Studies – of which I also am scientific coordinator, with Enrico Biasin (University of Udine) and Giovanna Maina (University of Sunderland)
- supervision of the event’s logistics and administration
- budget management, together with the Segreteria Amministrativa DIBE
- coordination of the Gorizia Spring School’s students activities.

From 2009 to 2011, I have been part of the research team of the PRIN “I processi di rinnovamento dei ‘quadri’ nel cinema italiano. La formazione della cultura cinematografica,” organised by a consortium of five Italian universities coordinated by the University of Udine. The objective of this project was to create a digital database of all the Italian schools of film and TV production, in order to facilitate the access to education for students interested in starting a career in these areas, thus also valorising the Italian tradition of outstanding cinema and TV professionals.

Since 2012 I am member of the Onscenity Network, which draws together international experts in order to respond to the new visibility of sex in commerce, culture and everyday life and responds to public concerns about a range of issues including the new (digital) accessibility of pornography and the mainstreaming and normalization of sexually explicit representations. This network draws together scholars from Europe, the US, Hong Kong and Australia, and is aimed at creating a circulation of knowledge among different academic and disciplinary contexts, and at organizing workshops, seminars and symposia on these topics.

Since 2013 I am also part of the international network “The Abject Object of Enquiry,” created in order to discuss the concerns and status of Italian cultural studies. This network includes scholars from France, Germany, Italy, UK and US and aims at investigating underestimated aspects of popular culture (i.e. topics usually perceived

to be trivial or taboo, such as popular comedies, web series, videogames, or pornography).

In 2013, I have also collaborated with the conference “Media Mutations 5. Ephemeral Media. Time, Persistence and Transience in Contemporary Screen Culture,” as member of its Steering Committee. The conference was dedicated to the study of ephemeral audio-visual materials (such as paratexts) in the digital environment, and to the research on the new regimes of memory and attention arising in contemporary media landscape. My role in the committee has been to participate in the drafting of the Call for Papers and to review some of the abstracts submitted.

I also collaborate with the journal *G|A|M|E – The Italian Journal of Game Studies* and *Porn Studies* as a reviewer.

### **Research projects devised and managed**

Since the beginning of my academic career I have been involved in the conception, writing and management of research projects.

From 2006 to 2008 I have been in charge of the management of the research project “Lo schermo triestino” [Trieste’s Screen], organized by the University of Trieste and funded by Regione Friuli Venezia Giulia, Provincia di Trieste, and Fondazione Cassa di Risparmio di Trieste (for a total amount of € 65.000). This project was aimed at promoting and valorising the cinematic heritage of the city of Trieste, and was based on the cooperation between the University and some local stakeholders. As a first step, a research network has been created, composed of scholars, film critics, and filmmakers. This group has carried out a research on three outstanding figures of the Italian cinematic tradition that were born in Trieste and have been bound to the city throughout their career (the director Franco Giraldi, and the film critics Tullio Kezich and Callisto Cosulich). The results of this research have been disseminated through three edited books and several screening and theatre events organized in collaboration with some local cultural institutions, such as the Trieste Film Festival and La Cappella Underground. My role in the project was essentially the scientific coordination of the research network and the financial and administrative management of the entire project.

From 2011 to 2013 I have been in charge of the organisation of the Erasmus IP “Geographies of Contemporary Audio-visual,” developed by a Consortium of fifteen European universities (University of Udine; Ruhr Universität, Bochum; Università Cattolica del Sacro Cuore, Milano; University of Malta; Université Paris 3 - Sorbonne Nouvelle; Università degli Studi di Pisa; Universiteit van Amsterdam; Universitat Pompeu Fabra, Barcelona; Université de Liège; Université de Paris-Est - Marne-la-Vallée; Birkbeck, University of London, Universität Potsdam; Fachhochschule Potsdam; University of Sunderland; Goethe Universität, Frankfurt; King’s College, London). Thanks to this Intensive Programme, the consortium lead by the University of Udine has organised a three-year Doctoral School aimed at increasing students’ mobility across Europe, and at providing young European and extra-European scholars with the cognitive and methodological instruments to face the challenges related to contemporary “visual culture:” industrial, cultural and technological media

convergence; extensive digitisation of visual messages; economical and cultural globalization. Thanks to the wide range of disciplinary fields brought in the project by the universities belonging to the Consortium, the School has been conceived as a multi-disciplinary and interdisciplinary education programme, including Film and Audio-visual Studies, Cultural Studies, Socio-semiotics, Sociology, Anthropology, History of Arts and Aesthetics. My role in this project consisted in:

- project development
- coordination of the leading institution's activities
- supervision of the partners' activities
- coordination of the students' activities during the School
- coordination of the students' evaluation questionnaires after each edition of the School
- budget management, in collaboration with Ufficio Mobilità e Relazioni Internazionali (total budget: € 132.918,98 for three years)
- programme reports, in collaboration with Ufficio Mobilità e Relazioni Internazionali.

Since 2011 I was also involved in the development and management of the LLP "ADRIART: Advancing Digitally Renewed Interactions in Art Teaching," organised by a Consortium of four Universities (Univerza v Novi Gorici, Akademija primijenjenih umjetnosti u Rijeci, Technische Universität Graz, Università degli Studi di Udine). The ADRIART project develops an international master study programme in contemporary arts and applied practices named MAP - Media Arts and Practices, aiming at the areas of audio-visual arts (film, animation, photography), inter-media arts (spatial, new-media, trans-media) as well as (historical, theoretical, critical) arts discourses. As part of the research and management group for the University of Udine's Work Programme, my role in the project was:

- collaboration to MA curriculum drafting
- content design and production of study and teaching materials
- Master accreditation report for University of Udine
- coordination of the University of Udine's module pilot implementation
- dissemination and exploitation of project results.

Currently, I am part of the project development and organisation team for the IP "Convergent Storytelling: Writing for the New Media," selected for funding in 2013 by the European Commission: Education and Training (€ 44.724,36). This project will organise in 2014 an Intensive School aimed at providing young European MA and Ph.D. students the tools for writing for film and TV in the new digital environment (transmedia narratives, writing for videogame and interactive films, writing for web series, networked film critics, etc.). The Consortium of this project is composed by fourteen universities, from eight different European countries, lead by the University of Udine (Université de Lorraine; Universiteit van Amsterdam; Middlesex University; Université Paris 8; Birmingham City University; Stockholms Universitet; IULM, Milan; University of Bologna; Universitat Frankfurt am Main; Fachhochschule Potsdam; University of Turku; University of Nova Gorica; Universitat Pompeu Fabra, Barcelona).

From 2012 to March 2014, I have been postdoctoral research fellow at the University of Udine. My research project, titled *Multicentrism, performativity, cross-mediality. The Italian Film Spectatorship in the Age of Convergence: An Empirical Study*, analysed the distinctive characters of contemporary film spectatorship, with specific attention to Italian context. In particular, the project investigated (and catalogued) the new film consumption practices that have appeared in our country in the last 15-20 years, after the so-called “digital revolution.” Its three main axes of investigation involved the re-location, the “cross-media correlation,” and the “connectivity degree” of film consumption. My theoretical and methodological approach combined Film and New Media Studies with Sociology and Media-Ethnography.

This project has brought to the release of a journal special issue in 2010 (“Transmedia Storytelling,” *Cinergie. Il cinema e le altre arti*, no. 19) and of an edited collection in 2012 (*Il cinema della convergenza. Industria, racconto, pubblico*. Milan: Mimesis).

### **Supervision of students**

Since 2005 I have been lecturing and teaching on undergraduate and postgraduate degrees in Film, Theatre, Arts and Communication in three different universities.

From 2005 to 2008 I have been Academic Tutor at the University of Trieste (Faculty of Education and Pedagogy; Department of Communication), where I supervised exams and BA/MA dissertations.

In 2010 and 2011 I have been Academic Tutor at the University of Udine (Faculty of Literature and Philosophy; Department of Film, Music and Performance Arts).

Since 2013, I am responsible for the European mobility of students (Erasmus Project) at the University of Udine.

Currently I am teaching Film History at the University of Udine and Visual Languages at the University of Cagliari.