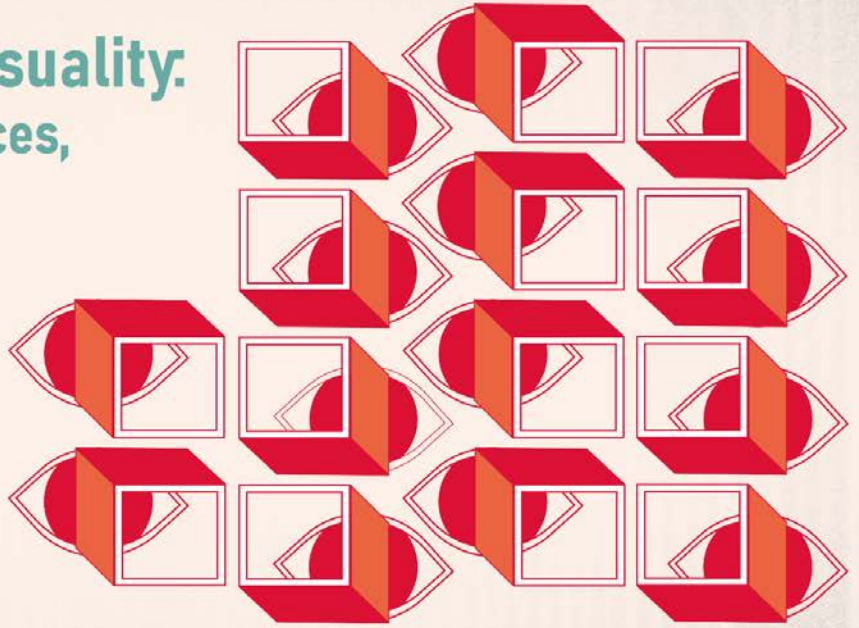**Redefining Televisuality: Programmes, Practices, Methods**

Biennial Conference of the Television Studies Section of ECREA

25–27 October 2023, Potsdam
Film University KONRAD WOLF

BOOK OF ABSTRACTS

Redefining Televisuality: Programmes, Practices, Methods
ECREA Television Section Conference

25-27 October 2023, Film University KONRAD WOLF, Marlene-Dietrich-Allee 11, 14482 Potsdam

Wednesday, October 25, 17:30-18:30

Keynote 1 by **John T. Caldwell** (UCLA)
Televisuality in the Platform Era?: Golden Ages, Industry Stress Research, and Collateral Damage. Chair: Luca Barra

Golden Ages. How can scholars best research large complex industrial systems as vast and volatile as transnational media and online streaming? As historical periods, late 20th century US multichannel television (1980-1995; ABC, CBS, NBC, HBO, MTV) and 21st century transnational platform streaming (2007-2023; Netflix, Amazon, Apple, Hulu, Paramount+) both featured intense corporate competition. Traditional broadcasters and studios collided with disruptive new firms. These two historical throw-downs had many moving parts, and forced producers to adopt new ways of financing, making, distributing and consuming television and media content. Along with the downsides of endless mergers, bankruptcies, hostile takeovers, and collapsing institutional distinctions that resulted, however, these periods of acute market uncertainty also triggered widespread forms of innovation in production, technical imaging, narrative content, seriality, programming strategies and aesthetics.

Collateral Damage. As a result, 80s and 90s critics hailed the disruptions of the "multichannel cable era" as the "*Second Golden Age of Television*". Later scholars of 21s century streaming have christened the present situation a "*European Television Fiction Renaissance* (Luca Barra and Massimo Scaglioni). While these convincing accounts locate vanguard masterpieces in the two industrial disruptions, I am trying not to disregard the collateral damage, the "industrial ashes" that masterpieces often (necessarily) arise from. Nor

to overlook the human costs that follow aesthetic innovation and displaced workers. In retrospect, a comment this summer by a media researcher in Paris about the new intermediaries and sub-firms I describe in my new 2023 book *Specworld*, surely applies to my 1995 book *Televisuality* as well: "Oh, I get it. You research the *dark-side*, the *bottom-feeders* in industry". Guilty as charged. Televisual accomplishment and streaming artistry strike me as inextricable from the tortured ecosystems that produce them. How do we study media art apart from the creative labor pains, the disruptive movement of new capital, and institutional complexities that pose as rationally managing the whole enterprise?

Straight-jackets and Singularities. My attempts in the 1980s to make sense of the innovations of the multichannel era were sorely hobbled by the theoretical orthodoxies available to me at the time in the emerging new field of "television studies": the "scopophobia" of cinema apparatus theory and psychoanalysis; the blind linguistic-centrism of Saussurian semiology; broadcasting's top-down liveness ideology; feminism's welcomed reclaiming of the domestic sphere; fandom studies' counter-readings; "de-industrializing" cultural studies; and cartoon preachments about "the visual" in postmodernism. In place of these then-ruling reductive theoretical iconoclasms from Fiske, Metz, McLuhan, Ellis, Saussure, Jameson, and Baudrillard, I asked that we lower our gaze; that we look farther down in TV's embedded system; that we open our analyses up to see far simpler (and more obvious) details and habits if we are ever to explain the vast complex system of television: the tools, equipment, training, labor origins, digital's impact on postproduction, media markets, trade conventions, corporate genealogies, branding discourses, and the "low theories" of practitioners. As I am in *Specworld*, I was also suspicious in the 1980s of the false singularities long-sanctioned in the traditional arts and humanities and management studies: "the" auteur, the canon, the genre, the movement, studio control fantasies, and a text's interpretation or "meaning." These are artificial constructions, exceptions that may prove some rule. Yet such paradigms can also divert scholars who aim to unpack, document, and explain something more modest: television's and streaming's less-remarkable but problematic industrial routine.

Shape-Shifting. To displace these reductive theoretical straight-jackets in academia along with industry's own false top-down singularities, *Specworld* asks us to re-think media as part of something far more vast and diverse; that is, as complex embedded eco-systems with many moving parts that constantly shape-shift. For starters, we need to redeem the term "ecosystem" itself from the self-serving perspectives of Netflix, Google/YouTube, and Amazon. Such firms conveniently greenwash and sell their predatory extractive economies to users as self-contained, symbiotic communities built on reciprocity and mutuality. In research aimed at unpacking such arrangements, scholars face three unavoidable challenges: (1) the *scale* of industry's complex arrangements, (2) the *shape-shifting* reconfiguration of firms and entities endlessly competing, leveraging, and partnering in it; and (3) the *scope* of the evidence or data media scholars hope to "sample" in research on complex production systems.

Methods and Questions. Since extremely large systems, comprised of countless participants frustrate scholarly attempts at systematic analysis, *Specworld* proposes an alternative to both the wide-and-shallow statistical sampling of quantitative social science, and the "big data" and "distant analysis" now fashioned in the "digital humanities." That is, my ethnographic fieldwork models the "close analysis of large systems" not with data-mining algorithms, but by locating and tracing-out specific charged local contacts (stressed networks) disclosed during industrial folds, rifts, and fractures. Rifts and fractures offer scholars unintended (unplanned and uncensored) self-portraits of what complex industries deem as most important to the system as a whole. One goal of my presentation on these unintended self-disclosures (as in the fallout from the recent WGA and SAG-AFTRA strikes) is to learn from and complement the many important new European case studies on streaming being presented at ECREA 2023. Rather than offering an alternative to "case studies" methods, I hope instead to forward new supporting questions about how individual cases might relate to the broader shape-shifting system that TV and media streaming will always, in some way, be embedded within.

Thursday, October 26, 9:15-10:15

Keynote 2 by **Karin van Es** (Utrecht University)
(Re)Claiming Television: Myths and Horseless Carriages. Chair: Deborah Castro

In this talk, I explore how streaming platforms and broadcast television position themselves in relation to each other - both in their discourse and in their practice - and by extension, what this means for television studies.

More specifically I examine, through the case of Netflix, claims to (and against) television in streaming industry discourse (cf. Burroughs 2019; Wayne 2022) and the myths such claims fuel. In my work I have shown that Netflix adheres to a "strategic ambivalence" about its identity in its discourse (Van Es 2022). This ontological slipperiness contributes to revamping the myths of distraction and liveness associated with broadcast television (cf. Caldwell 1995). But it also feeds new myths of disruption and big data in relation to Netflix.

Scholars are grappling with this ontological ambiguity, as is evident from the fact that they are revising previous assertions about Netflix as television (compare Lotz 2017 and Lotz 2022) or turn to digital media scholarship and platform studies while approaching Netflix as internet distributed television (Lobato 2019). In the meantime, both streaming platforms and broadcast television keep transitioning - adding further to their ontological slipperiness. For instance, broadcast television responds to streaming services by offering online access to on-demand/preview content and exclusive content. At the same time, Netflix is reigning in some of its more "radical" and "disruptive" practices by publishing some viewing data, experimenting with different release schedules, offering ad-supported plans and their crackdown on password sharing.

Over the past decade new services, technologies, and professionals have contributed to a continuous redefinition of television (cf. Caldwell in Keilbach and Stauff 2013). Yet in spite of the initial hype spurred on by the streaming industry, this transformation proves slower and less linear than it is sometimes made out to be. Moreover, the myths created and perpetuated by streaming services prompt a string of crucial questions. What makes up a video library/catalog? How is interaction and response data used? What and how are users watching? How does the recommender system work? Instead of getting distracted by the conceptual blur and hype, we need to tackle these sorts of questions and in doing so, further our understanding of streaming platforms and other new 'televisions'. For this purpose, I argue that more media industry studies and empirical research is needed.

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Conference Programme in alphabetical order

Ábalos, Consuelo (Pontificie Universidad Católica de Chile)
When Latin American melodrama meets Nordic Noir: how streaming logic influences national narratives in TV fiction´s 42 days of Darkness (Netflix, 2022)

Until the 2000s, serialized TV fiction production in Chile was not particularly interesting for local television channels, mainly because its production scheme was not profitable (Gerlach and Sánchez, 2021). For this reason, the National Television Council (CNTV), a State institution that ensures that there is quality programming on television, became the great engine for financing the production of fictional TV series (Sanhueza, 2018). These productions stood out for their success in reflecting realities and features of Chilean social idiosyncrasy (Mateos and Ochoa, 2018, p. 13). The origin of their financing shaped hitherto the contours of what a Chilean series was like.

The irruption of international streaming platforms, particularly Netflix, subverted production logic in several parts of the world (Scarlata, Lobato & Cunningham, 2021) including Chile. It has had an impact both on the thematic offer and the visual motifs that emerge in fictional series. This article focuses on the case of 42 days of darkness (2022), the first Netflix original production in Chile, produced without the participation of any local broadcast channel, nor did it count on contributions from the CNTV state funds. Although the local industry had already ventured into the detective genre based on local crimes, Netflix's first production adopted particular narratives and visual motifs to better accommodate the new media landscape. In this particular case, the strategy was to embrace the global popularity that Nordic Noir has acquired (Stougaard-Nielsen, 2016). Combining industry analysis based on interviews with key informants of the production process, as well as textual analysis of the six episodes of the series, we identified melancholic elements (Waade, 2017) - emotionally complex characters, landscapes, lighting, music - and visual motifs that are associated with the Scandinavian genre.

We conclude that one of Netflix's main strategies in this project was to mix the traditional genre that predominated in Latin American audiovisual, melodrama, (Martín-Barbero, 1995) and successfully combined it with nordic noir, which has had great acceptance in the international market. The entry of streaming giants in small industries such as Chile can cause a huge impact on the televisuality of its contents. These changes can create attractive and recognizable TV series aimed to audiences used to hybrid glocal streaming narratives and energize the local audiovisual production industry. But at the same time, they might also potentially lead to homogenize content and devoid it from its cultural identity.

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Consuelo Ábalos is currently in her second year of the Doctoral Program in Communication Science at Pontificie Universidad Católica de Chile. She has a Bachelor´s Degree in Journalism and Communication and a Master´s Degree in Études Cinématographiques et Audiovisuelles from the University Lumière Lyon 2, France. She currently works in her dissertation project about the relationship between public policies, production logics and representation in Chilean TV series. Consuelo's research is supported by ANID`s (Agencia Nacional de Investigación y Desarrollo) fellowship.

Abbott, Traci B. (Bentley University)
Gen Z Sexual & Gender Fluidity in U.S. Scripted Television

This paper addresses the rise in sexual and gender fluidity in scripted television targeting the Gen Z audience (born 1997-2004) as a continuation of Caldwell's theory of boutique programming, described as "a selective, signature world where artistic sensitivity went hand in hand with social relevance and viewer discrimination" (2020, p. 164). This study analyzes a variety of U.S. television series (see bibliography) with plurisexual and gender non-binary Gen Z characters to assert that despite their well-publicized fluidity, such representations are problematic because they maintain the privilege of the heterosexual and cisgender majority.

The appeal of these characters stems from polls which call Gen Z the "queerest" generation, with up to 20% of younger U.S. and international respondents identifying as non-heterosexual, the majority (50-65%) as bisexual. This generation is also much more likely to be transgender or gender non-binary (2-4%) and know someone who identifies outside of the gender binary (23-46%). Yet LGBTQ identities are a highly political issue in the U.S., with over 300+ bills introduced in 2023 state legislatures. Such measures seek to legislate the LGBTQ community out of existence, such as by preventing legal changes in gender, commonly accepted transition practices for trans youth, and education on LGBTQ issues in the classroom.

As Caldwell rightly points out, the "sensitive relevance" of the sexual and gender fluidity represented by these Gen Z characters hardly denotes a liberal ideology even with queer "marquee producer-creators" like Ryan Murphy, Daniel Barnz, and Joshua Safran. Instead, such programming relies on the "distinctive" and "hip" attitudes towards gender and sexual fluidity of its Gen Z viewers in the same way Caldwell argues the diversification of the televisual audience produces a "programming agenda ... that cultivates and rewards distinction in ethnic, racial, and class terms" primarily for majority audiences (2020, p. 376). Like Caldwell, I assert that current queer theorists "overestimate the political value" of these presentations, which present a depoliticized notion of non-binary identities in order to maintain rather than destabilize the relevance of such binaries. Thus, these television programs concur with the monosexual (e.g., heterosexuals, lesbians, and gay men) and gender-conforming cis and trans majority (those with a male/female identity which correlates to a masculine/feminine presentation) that there are only two options in sexual and gender identity. Indeed, many scholarly studies have affirmed that, for this reason, the cisgender, gender-normative heterosexual majority affirm only these categories as legitimate "alternatives" while maintaining the assumption that their own identity is already privileged: as more common, more "natural," and more "normal." Plurisexuals and gender non- binary identities do not merely exist outside of the binary but, by definition, resist validating the dichotomous and hierarchical assumptions within the binary.

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- The Politician, Netflix, created by R. Murphy and B. Falchuk, 2019-202.
- Queer as Folk, Peacock, developed by S. Dunn, 2021-2022.
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- Zoey's Extraordinary Playlist, NBC, created by A. Winsberg, 2020-21.

Abbott is an Associate Professor at Bentley University (Waltham, MA, USA). Her work has been published in various journals, a collection, and in her book, The History of Trans Representation in American Television and Film Genres (Palgrave, 2022). Her 2022 article in The Journal of Popular Culture won the Nye Award.

Antonioni, Stefania (University of Urbino Carlo Bo)
The fascinating side of medicine: the case of the Italian medical drama Doc-Nelle tue mani and its televisual lives online

The aim of this paper will be to analyse the online lives of contemporary Italian medical dramas and how the concept of televisuality is declined in this specific genre in the Italian serial productions. Specifically, it seeks to examine (i) the reception of this programming on social networks, (ii) the shapes and the terms of how content from these shows (images, scenes, memes, etc.) is reproduced online, (iii) and how the activity on social network by the actors and the producers contributes to the contemporary concept of televisuality. The research presented in the paper is a part of the Urbino unit's work on the national project "Narrative Ecosystem Analysis and Development framework (NEAD framework). A systemic approach to contemporary serial product. The medical drama case", funded by the Italian Ministry of University and Research. Following the premise of the project, and focusing on the Italian medical drama, we will examine the online responses to and reproductions of a series of case studies, in order to question not only the broader tones of their reception, but also the national specificity of those reactions. For this presentation, also in order to test the tools we will later use on a much larger corpus of medical dramas, we decided to focus on the most popular and successful Italian medical series of recent years: Doc – Nelle tue mani (2020-), distributed also in several countries. The TV series has two seasons so far and a third is in the making. The objectives we pursue at this stage of the research are the following: a) what is the prominence of the different plot isotopies identified by Pescatore and Rocchi (2019) (i.e. the sentimental, professional and medical) and to what extent they are embedded in viewer's online discourses; b) which narrative elements develop greater engagement in the audience; c) how the paratext activities and by the actors protagonists of the series and the ones carried out on the official social media profile contribute to the parasocial relationship and in doing so also on the sense of televisuality of the tv series. In order to achieve these goals, we use digital tools to study the conversations and the remediations of the TV series' content generated on Instagram. To collect visual and textual data we will use data extraction tools provided by CrowdTangle. The data will be subjected to quali-quantitative analysis: in the first stance, quantifying responses; in the second, rating the foremost kinds of content remediated, isolating patterns of tone and register, qualifying likes and comments.

Stefania Antonioni is associate professor of Television Studies at the Department of Communication, Humanities and International Studies of the University of Urbino Carlo Bo, where she teacher Television Studies and Languages and Strategies of Promotional Narratives. Her research interests revolve around Audience reception online and offline, TV serial narratives, promotional screen industries and Visual Studies.

Asmar, Axelle, Tim Raats & Leo van Audenhove (Vrije Universiteit Brussel) **Globalizing difference(s): Netflix's teen series and the global localization of diversity**

Netflix and similar Subscription Video-On-Demand services (SVODs) are characterized by (new) digital infrastructures distributing content at an unprecedented scale in television history, and producing programs capable of international circulation while retaining local appeal (Chalaby, 2021). As such these services are mainly studied from the vantage point of transnational television (Iordache et al., 2021) with a focus on their localization strategies. Yet, recent research (Asmar et al., 2022) shows that, in positioning themselves as transnational broadcasters, the emphasis on cultural diversity is for many SVODs a crucial strategy of distinction.

Netflix especially has positioned itself as a driver of inclusion for underrepresented communities. Far from mere branding, this emphasis on diversity—sexual, gender, racial, etc.—becomes crucial to support its transnational expansion and justify the diversification of its content. This strategy of distinction is salient in the streamer's recent transnationalisation of the teen genre: adapting generic conventions to (new) local industries while appealing to global youth cultures through narratives addressing contemporary cultural politics (Asmar et al., forthcoming).

We argue that, as Netflix balances global dimension with local ambitions, a novel form of transnational television is initiated through the production and distribution of texts that adopt diversity as 'lingua franca'; this in turn allows the streamer to support (inter)national circulation while engaging audiences worldwide. We thus expand Havens'(2018) concept of conspicuous localism to stress how cultural diversity, particularly the representation of gender and sexuality, is used in transnational texts to endow them with a sense of cultural authenticity, while appealing to a cosmopolitan international audience. Therefore, using Netflix's teen series as case study, this presentation asks: how is diversity, more specifically the representation of gender and sexuality, portrayed in different markets? Importantly, this presentation does not intend to provide a normative or aesthetic judgment on Netflix's content; nor are our conclusions a reflection of the streamer's commissioning strategies. Rather, we look at how global narratives about diversity find transnational yet culturally specific expressions in this new television culture.

Based on a textual analysis of three of Netflix's teen series—Blood and Water (2020-present), Elite (2018-present), AlRawabi School for girls (2021-present)—this presentation highlights the increasingly glocal (Robertson, 1995) nature of Netflix's transnational texts. Indeed, Netflix's programming, often criticized for its lack of attention for 'the local', is frequently discussed in relation to questions of cultural hegemony and imperialism (Albornoz & García Leiva, 2021). However, our findings nuance such claims by showing the conspicuous enmeshment of global narratives tailored to local contexts, while culturally specific themes are made to resonate with global audiences. Neither truly a tale of universalism, nor absolutely one of particularism, Netflix's teen series, through the adaptation of genre conventions, increasingly blur the line between global identity and local differences.

Axelle Asmar is a Doctoral student at Vrije Universiteit Brussel and holds a Master Degree in Anthropology from the Catholic University of Leuven and a Master of Communication Sciences of the VUB. She has been working at SMIT (Studies on Media, Innovation and Technology) since 2018 on IDEALiC, a project on e-inclusion for the Federal Government. Her interests revolve around digital skills, digital inclusion and exclusion. She is particularly interested in understanding how digital and social media produce new ways of communicating and generate new forms of intimacies.

Tim Raats lectures at the Communication Studies Department of the Vrije Universiteit Brussel. He obtained a PhD in 2014 on the role and position of public service media in a networked society. As a senior researcher at imec-SMIT, he has been involved in contract research for various stakeholders either as researcher, lead researcher or supervisor. Recent projects he was involved in include MeCETES (2014-2016) which analysed patterns of film and TV distribution in Europe, a 2016 stakeholder evaluation of the Flemish Game Fund, and

a study examining the effectiveness of support mechanisms for television in Flanders (2016-2017) (in collaboration with Econopolis).

Leo van Audenhove is professor and head of department at the Department of Communication Studies of Vrije Universiteit Brussel. He is a researcher at iMEC-SMIT – Studies on Media, Innovation and Technology at the same university. He is also an extra-ordinary professor at the University of the Western Cape. In 2013, he was instrumental in setting up the Knowledge Centre for Media Literacy in Flanders, of which he subsequently became the director. The centre was established by government as an independent centre to promote media literacy in Flanders. His research focuses on Internet governance, media literacy, e-inclusion and ICT for development.

Becker, Sandra (Utrecht University) & **Berber Hagedoorn** (University of Groningen) **Beyond the Dutch Quota: An Analysis of the Changing Dutch TV Industry and Local VOD Content Production in the Age of Streaming**

In March 2023, the Dutch House of Representatives ('Tweede Kamer') set in motion a regulation that requires streaming services like Netflix, Amazon Prime Video and Disney+ (i.e. with at least 30 million Euros in sales revenue) to invest 5% of their revenue into Dutch content production. This is a follow-up to the 30% quota for local audiovisual content production by the EU's revised Audiovisual Media Service Directive (AVMSD) for US streaming giant Netflix in Fall 2018 (Hinke 2023). Long before the Netherlands, in Europe several countries had implemented production quota for tax revenues by international streaming services (Komorowski et al. 2021, 12f.), including France (in 2009), Germany (in 2014), Italy (in 2018), Belgium (for Flemish in 2019/for French in 2021), Poland (in 2020), and Italy (in 2018). In this study, we further explore the Netherlands as both a small production country and "the 'country of origin' to several multinational VOD services, including Netflix" (Idiz et al. 2021, 426) which has given rise to academic interest (Idiz et al. 2021). Our paper specifically aims to address both the production numbers per genre and the representation of Dutch culture in Dutch local content production for the major international streaming services. The paper will be based on a critical analysis of production data and policy documents (Havens, Lotz, and Tinic 2009; Mayer, Banks, and Caldwell 2009; Hagedoorn and Agterberg 2016) of local VOD content production by international (Netflix, Amazon Prime, Disney+, Viaplay) and national VOD streaming services (commercial [Videoland] as well as PSB [NPO Start]) of the last decade – or , in other words, since Netflix's launch in the Netherlands in September 2013. By looking beyond the recently discussed Dutch quota to actual production numbers and their representation of Dutch locations and culture, the focus is particularly on re- evaluating the translation of the principle of offering "programming representing diverse re- evaluating societal groups and providing [...] pluralistic viewpoints and perspectives on societal matters" (Veerbeek, van Es, and Müller 2022, 423) long established in Dutch PSB and commercial broadcasting to Dutch VOD streaming productions. We will thereby address the following key themes of the conference: contemporary practices of television production and distribution, ideological paradigms of TV and their resistance in contemporary media systems as well as transnational TV productions. Our conclusions will give insight into the state of transnational Dutch TV content production and the adaptation of broadcast principles of education and diverse representation to VOD streaming content in the Netherlands.

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Dr. Sandra Becker is a lecturer in Media and Culture Studies at Utrecht University, the Netherlands. Her research interests include the dynamics of on and off-screen representation of gender and diversity, drama TV series (from Quality TV to streaming), and television as a medium in transition.

Dr. Berber Hagedoorn is Assistant Professor in Media Studies & Audiovisual Culture at the University of Groningen, the Netherlands. Her research interests revolve around screen cultures (representations and crossmedia storytelling practices) and audiovisual cultural memory in Europe. She is Board Member of the EUscreen Foundation (www.euscreen.eu).

Callea, Danilo (Independent Scholar)
Live and Let Play. Investigating Liveness in Sports Content between Live Broadcasting and Live Streaming

In the current televisual landscape, characterized by a prevailing emphasis on on-demand consumption, the notion of liveness in the context of live sports content and events presents a significant challenge to this prevailing scenario. While the conceptualization of liveness remains a central focus in recent academic research, the convergence of live broadcasting with the emerging trend of live streaming in sports necessitates a more extensive investigation.

The aim of this paper is to confirm the persistence of the idea of "televisuality" (Caldwell, 1995) by exploring how the broader concept of liveness in sporting events has been reconfigured in relation to the rise of over-the-top streaming platforms (Hutchins, Li & Rowe, 2019). From the early years of television to the advent of pay-per-view and now live streaming platforms, the liveness of a televised sporting event is constantly constructed and simultaneously "naturalized".

Originating from a doctoral thesis project, the main concept of liveness serves as a "platform" (Lobato, 2019) connecting institutional best practices, television industries, aesthetic trends, economic issues, and new objects of inquiry, including IT infrastructures and the user experience of digital interfaces. Building upon van Es's (2016) theorization, liveness is understood as a socio- technical construction reconfigured by institutions, technologies, and audience/users. However, the connection between liveness and the televised sporting event requires a rethinking: alongside the recognition of synchronic coordinates such as immediacy, presence, and social sharing, a systemic perspective is integrated by historicizing live sports broadcasts in the Italian context. In the progressive alignment between the sporting event and the medium of television, this paper identifies different "fields of tensions" surrounding the liveness of televised sporting events, highlighting both the constraints of the medium and the incorporation of sports content into television's temporalities, including schedule (Barra, 2022) and live-to-tape adaptations. On one side, the live streaming of sports content on platforms like Dazn has brought about new infrastructural challenges and more

interactive modes of engagement for distant audiences. At the same time, older patterns of the television medium continue to influence the construction of liveness during live streaming of sports events, from editorial curation of pre and post-matches to live sports commentary. But more importantly, and in contrast to the rhetoric of disruption, watching sports content on live streaming digital platforms continues to foster social connections among people, reflecting one of the classic mandates of television.

In this context, the paper concludes by asserting that the (old) medium of television and its "televisuality" still exert a strong influence on the sporting event as a "media event" (Dayan & Katz, 1992) and its inherent social demand to be seen now and together by a heterogeneous audience.

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Danilo Callea holds a Ph.D. in Media Studies from IULM University (IT). He has been "Visiting Ph.D. Student" at Utrecht University (NL). His main research interests are on media and television studies, with a focus on sports content and streaming platforms.

Can, Orcun (King's College London)
What We Talk about When We Talk about Internet Televisuality: A Formal Analysis in Search of Common Characteristics in Netflix Originals

Formal analysis of television texts predominantly focuses on individual episodes, or a selection of episodes from a serial narrative to make the arguments for the whole text. Yet serial television is rarely experienced with individual episodes. There may be comparative analysis of different episodes, but it is hard to find a systematic textual analysis of a full season or all episodes of a television show that can explore television aesthetics. The need for formal analysis of TV series as a whole is more significant in serial television made for streaming platforms as these are frequently binge watched.

This paper aims to reflect on the aesthetics of contemporary television serials, with a heavy focus on Netflix Original shows. In order to explore, it utilises a new model of formal textual analysis, called The Serial Televisual Narrative Analysis (STNA) Model. The STNA breaks down episodes of a TV show in terms of its narrative components and displays them in a linear timeline whenever they appear in the show. The model uses Seymour Chatman's elements of narrative theory, more specifically elements that make up the form of content in a narrative (1980, pp. 19-26). These elements: characters, settings, actions and happenings, are listed down vertically on a datasheet. The timeline of consecutive episodes is listed horizontally. The timeline is divided into story beats and a new story beat is added whenever something happens in the narrative that changes the story's course (Newman, 2006; O'Sullivan, 2010). Any narrative component that appears in any given beat is marked on the datasheet. This results in the narrative form of the TV show being translated into a dataset that can pinpoint where any of the elements that comprise the form of content appear.

Using examples of the STNA Model in use and making comparisons to Sarah Kozloff's famous chapter, 'Narrative Theory and Television' which identifies a list of common characteristics of television serials in the US in early 1990s (1992), this paper will propose a list of common tropes to identify narrative form in contemporary streaming television serials, trying to explore common characteristics of internet Televisuality.

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Cascajosa-Virino, Concepción (Carlos III University of Madrid)
Critical prestige, globalization, and transformation of the TV drama industry: the Spanish Peak TV canon

In recent years, the TV drama industry in Spain has experienced substantial growth, both in the number of series produced and in the critical recognition they have begun to receive. In quantitative terms, the start of the original fiction strategy by the pay-tv service Movistar+ and an increasing number of transnational video services (Netflix, Amazon, AppleTV+, Disney+) has resulted in a production boom. But previously, Spanish TV drama was already undergoing a process of renovation of narrative formulas, improvement of production values and emphasis on aesthetic values. Spanish TV drama, traditionally despised, is now valued by critical instances and even compared favorably with cinema. As an example, drama series are now part programming of film festivals such as the San Sebastian Festival, where high-budget dramas have been part of the official non-competitive section.

This paper aims to establish what is the canon of Spanish TV drama in this context of transformation and globalization, that is, which series have achieved greater prestige and have managed to establish a critical consensus favorable to the fiction produced in Spain. For this purpose, I will use a comparative perspective and the recognition obtained between 2017 (the year of the premiere of the first Netflix original in Spain) and 2022. On the one hand, the most awarded series according to the main honors bestowed by academies, trade associations, critics associations and other relevant institutions in Spain. On the other hand, series that have obtained international recognition, such as International Emmy awards, series festivals and appearances in lists of the best of the year. Then, I will analyze according to variables in terms of genre, subject matter, and aesthetics characteristics. The conclusions will highlight aspects that are most relevant for the current critical prestige of Spanish TV drama.

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Concepción Cascajosa-Virino is a Senior Lecturer at the Department of Communication of Carlos III University of Madrid, which she joined in 2006. Her line of research focuses on the history of audiovisual media, particularly television analysis and television fiction.

Dödtmann, Eik (University of Potsdam)
Aesthetics and production practices of Netflix' transnational high-end series on Jewish ultra-Orthodoxy

The wave of transnational high-end TV drama that is being facilitated by the industrial conditions of the 'multiplatform' era, and the changing audience practices are thoroughly transforming the medium television. As peak TV has a seemingly insatiable demand for distinctive high-end content, new relationships between countries and commissioning institutions are being formed, new partners which in the past may have perceived as culturally too different from each other collaborate together. To a wide extent, it was SVOD trailblazer *Netflix*, promoting these new relationships. With the rising commodification of religious material for a global television market (Cohen and Hetsroni 2020) and with a steadily rising number of a worldwide audience – by the end of 2022 *Netflix* had about 230 million subscribers on major markets – the SVOD service has set new norms of televisuality (Lobato 2019). In the course of these developments, a until then underrepresented topic rose to international prominence: the representation of Jewish ultra- Orthodoxy on the small screen. Before, in the era of national television, TV productions on the strictly religious, isolationalist Jewish currents, were low in number and limited to countries with a perceptible Jewish population, i.e., Israel and the US. Since the late 2010s, *Netflix* has been commissioning three transnational major high-end drama productions displaying Jewish ultra- Orthodox communities. They were based and produced either in Europe or in Israel and they became household names for the image of Jewish ultra-Orthodoxy in the early 21st century. And, they promoted Yiddish, a nearly extinct language. It was the family drama *Shtisel* starting the new trend. After having bought the rights of the two first seasons from Israeli *YES studios* and having it successfully featured in December 2019, *Netflix* recognized the commercial potential of the genre. It commissioned a third season of *Shtisel* (2021), produced and filmed entirely in Israel. About the same time, *Netflix* commissioned *Unorthodox* (2020), a limited serial loosely based on the life story of American author Deborah Feldman. *Unorthodox* depicted the defection process of a young woman from a Hasidic community and was received very differently. Production and filming of *Unorthodox* was done in Germany, with a transnational cast and crew (Dödtmann 2023). Delayed due to the Covid-19 pandemic and finally featured in April 2023, the Belgian-Israeli production *Rough Diamonds,* a crime TV show set in Antwerp's diamond district, was *Netflix'* third transnational major production starring ultra-Orthodox Jewish characters. In this paper, I will examine how the aesthetics of *Netflix'* series on Jewish ultra-Orthodoxy functions as a strategy to gain a unique position. I will respond to the receptions of this phenomena. At last, I will show how professional ties between Israel, US and Europe form the environment for these productions, which might have many successors.

Eik Dödtmann is a Post-Doc in the Junior Research Group „What is Jewish Film?" at Film University Babelsberg. He holds a PhD in Jewish Studies from University of Potsdam. His academic education in Jewish Studies, Media Studies, Film & Television, and Modern History he received at Potsdam, Tel Aviv, and Dresden.

Domazetovikj, Nino (imec-SMIT-VUB) & Tim Raats
Televisuality in the Era of VOD: A Comparative Study of Production Dynamics in Small European Markets

Television studies have historically emphasised the unique production, consumption, and formal aspects of television and its distinctiveness from other media (Caldwell, 1995, Smith, 2007; Nelson, 2007). The growing importance of streaming has highlighted the necessity of rethinking televisuality and television specificity (Curtin and Shattuc, 2009, Sexton and Lees, 2021) as business models of global subscription video-on-demand (SVOD) providers have deeply impacted national audiovisual production structures, and production and distribution dynamics. Various facets of television, as an industrial and cultural form, are countered by streaming through unprecedented competition that shifts audiences to non-linear viewing and competes with subscription models of traditional players such as commercial broadcasters and pay-TV distributors. Analyses of the interaction between VOD and television focus on how television fiction has been distributed

globally (Weissman, 2012), the emergence of new forms of transnational television (Bondebjerg et. al. 2017) and shifts in viewing and its implications (Jenner, 2016).

Global SVODs leverage personalised curation, and offer more diverse and comparatively high- budget programming, as advantages of scale and technology allow them to take higher risks. Transnational streaming services, such as Netflix and Disney+ have invested in their original content and distribution technology, modulating the global circulation of content (Lobato, 2019). In Europe, this has resulted in varying outcomes across markets. Recent studies on TV drama output confirm the increasing importance of players like Netflix as a buyer of television-licensed content, and partially as co-investors in TV productions of small television markets (Raats et al. 2018). However, significant investments in original content are mostly limited to large markets such as Germany, Spain and the UK (EAO, 2022) outlining a distinction between smaller and larger markets.

Transnational SVODs irrevocably affect television ecosystems in small markets, their respective actors and output. In this research, relying on theoretical underpinnings from media industry studies (Holt and Perren, 2011) and television studies (Gray and Lotz, 2019), we study the interplay between global VOD and television production structures, from a market perspective. We do so by adopting a mixed-method approach of title analysis to identify the distinctive patterns of SVOD production across a selection of small European markets (Norway, Ireland and Belgium) in a comparative case-study setup and investigate which different structural and contextual factors can account for the differences and similarities. The study identifies different patterns and dynamics of collaboration and competition, and shows how changing dynamics between legacy and new players impacts output. Patterns of production indicate how televisuality continues to be re-negotiated as SVOD production and distribution models are tailored to national contexts. With this we contribute to the debate on how televisuality can be redefined within the contemporary context, by elucidating the relationships between legacy players, VOD and the content itself.

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Nino Domazetovikj is a researcher at imec-SMIT, VUB and is part of the Media Economics and Policy unit. His research interests are situated at the crossroads of media economics, media management and media policy

studies. His PhD is focused on the operations of global video-on-demand providers and how they alter financing and production practices of European audiovisual markets, with a particular interest in small markets. At SMIT he has been involved in different research projects for various stakeholders, including the European Commission.

Tim Raats lectures at the Communication Studies Department of the Vrije Universiteit Brussel. He obtained a PhD in 2014 on the role and position of public service media in a networked society. As a senior researcher at imec-SMIT, he has been involved in contract research for various stakeholders either as researcher, lead researcher or supervisor. Recent projects he was involved in include MeCETES (2014-2016) which analysed patterns of film and TV distribution in Europe, a 2016 stakeholder evaluation of the Flemish Game Fund, and a study examining the effectiveness of support mechanisms for television in Flanders (2016-2017) (in collaboration with Econopolis).

Fahlenbrach, Kathrin (University of Hamburg)
Interactive Televisuality. Videographic Styles and Performances of Streaming Platforms in Cross-Media Environments

When John T. Caldwell described new paradigms of televisuality in 1995, television was in a situation of change due to the increasing competition between broadcasters and the growing globalization of television culture, which had a lasting impact on its visual aesthetics. Particularly significant in this change was the formation of channel-specific styles made possible by new production and broadcasting technologies and the addressing of specific audiences via habitually shaped televisual codes. Comparable to the change at that time is the paradigmatic shift that has taken place in television culture by digital streaming platforms. The tendency of personalizing programming already identified by Caldwell has since been reinforced according to the principle of algorithmic recommendation. Intelligent digital systems provide individualized recommendations, and adapt their presentational styles to algorithmically detected subjective needs and viewing habits of subscribers (e.g. personalized artworks). Also, the social-media-marketing of streaming companies follows at its core algorithmic logics and processes.

The paper takes up Caldwell's principles of televisuality and asks about their current appearance in streaming TV. Specifically, the principle of 'television as stylistic performance' described by Caldwell is examined for its current relevance. In a first step it will be asked: How are brand- specific styles of promotional artworks and videos digitally designed? The focus here is on the videographic aesthetics already identified by Caldwell, but which is today based on automated algorithmic codes. Taking the case of Netflix, the paper will draw on the company's own tech blog, which provides revealing information about the tech-design of automated processes for the aesthetic design of promotional videos. – Considering recent findings on social TV, a second part will examine the extent to which the presentational style of streaming platforms today is interwoven with their socio-aesthetic performance in social media. Obviously, by picking up on video-aesthetic trends in social media (e.g. on TikTok or Instagram), streaming providers can address habitually embodied (audio-)visual codes in order to engage audiences, increase their reach and present themselves as co-creators of these trends. At the same time, it will be argued, the embedding of televisual products in the conversational social-media-environments offer a new kind of 'liveness' around televisual products. The comments, discussions, and User Generated Contents surrounding the promotional videos in these social net-environments, are feeding the televisual performances and their reception with spontaneous, creative and often affectively loaded human vividness that is missing on their own platforms. – As will be shown, since Caldwell, the economically driven performances of televisuality have been considerably pushed forward by intelligent digital technologies. Much more than in the previous change of TV, technology shapes the styles of televisuality and its perception by viewers.

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Kathrin Fahlenbrach is Professor for Media Studies at the University of Hamburg since 2011. Her main research areas are: Aesthetics and perception of cinematic and interactive media, embodied metaphors in popular media aesthetics, and visual rhetoric of protest in mass media and net activism.

Feikusová, Klára (Palacký University)
How to approach cinematic television in the era of convergence (and deconvergence)

At the time when John Thorton Caldwell developed the concept of television, which he further divided into cinematic and videographic branches, the differences between cinema and television were much more pronounced than they are today. In the current era of media convergence, the two media are moving closer together and inspiring each other. Thanks to innovations in technology, the possibilities of recording and projecting the sound and image of film and television may not be particularly different (Andrews 2014: 16). Thus, although today, perhaps a little provocatively, one could say that the audiovisual style of film and television is more or less identical, which would make the label cinematic television less relevant, the concept is still widely used (Restivo 2019; Gray – Johnson 2021; Richards 2021; Comerford 2023, etc.). Furthermore, there is still a large body of television production that demarcates cinematization and works more with medium's specificities such as liveness or immediacy (e.g. news, some reality TV shows) or zero-degree style (soap operas, sitcoms; see Butler 2010). Although in an era of media convergence, questions arise as to how far different media can be distinguished and if this is relevant, it is convergence that encourages an examination of what media are intersecting and in what ways. Paradoxically, then, naming the specific media

involved in convergence leads to divergence and media specificity. In this paper, then, I want to offer analytical tools for approaching the cinematization of television. These tools are concretization/negotiation. Concretization is the first step, where the analyst specifies what is cinematic about the program under study (are there allusions to a particular film or films, film style or production conditions?) and why. This is followed by negation, where the question to be asked is: what is cinematic about the programme under study? Cinematization does not mean that the (given) film style(s) are simply transferred to television. A cinematic television programme remains largely a television product. In effect, then, cinematic programmes combine attributes of both media. There is often a tendency within cinematic programmes to suppress their television aspects (a tendency created by filmmakers or critics, but also by academics). According to Deborah L. Jaramillo, "'[c]inematic' removes the television text and its style from the medium we are studying and relocates it elsewhere" (2013: 73). Negotiation, then, is an attempt to return television to television. Part of negation is also how television is discussed by creators (coders), in terms of television/film style, and how it is perceived by viewers, critics and academics (decoders). Negotiation combines Stuart Hall's (2019) coding/decoding model and Jeremy G. Butler's stylistic Analysis (2010). Negotiation will be introduced through a selected case study. This paper represents the final part of the author's dissertation The Concept of Cinematization of Television in the Discourse of Television Studies.

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Klára Feikusová is a PhD student at Palacký University in Olomouc, Czech Republic. In her dissertation Klára focuses on the concept of cinematization of television in the discourse of television studies. Klára published papers about the cinematization of television, televisual horror and haunted media and female stardom.

Gabrielle Camille Ferreira (University of Oslo)
Turkish TV dramas in Spain: Exploring the cross-border fandom

Since the mid-2000, Turkish TV dramas (*dizi*) have become increasingly popular worldwide. They started to be produced in the late 1990s, exports became more prominent in the early 2000s, and the global breakthrough was in 2008 (Yesil, 2015). That year, *Gümüş* (Silver), started to be aired in the Middle East and North Africa (Salamandra, 2012). Later, Turkish dramas reached the Balkans, Eastern Europe, South Asia, and Latin America. Today, Turkey is second only to the US in TV exports (Bhutto, 2019), and it is estimated that Turkish dramas have already been sold to 146 countries worldwide (Mourenza, 2020).

The popularity of Turkish dramas has been expanding to Western European countries, notably Spain. In 2018, TV channel Nova started to air *Fatmagül'ün Suçu Ne?* (*What is Fatmagul's Fault?*), which became the most-viewed series in Nova's history. This encouraged media groups Atresmedia and Mediaset to air Turkish

dramas on their main TV channels during primetime programming. Furthermore, both local and global streaming services have a wide range of Turkish dramas available.

The expansion of Turkish dramas in Spain was accompanied by a surge in online fan communities. Among the purposes of these communities are discussing episodes and sharing content related to Turkish dramas. Additionally, fans use these communities to distribute dramas informally. As a result, they bring together Spanish fans and fans from other Spanish-speaking countries, constituting a cross-border fandom.

As transnational exchanges increase, dominant media flows are challenged by contra-flows from the peripheries of global media industries (Thussu, 2006). Turkish dramas are one of the most striking cases of a contra-flow (Wagner & Kraidy, 2023) and illustrate "the intricate and complex role that emerging industries play in global television flows" (Kaptan & Algan, 2020).

Despite the relevance of the transnational expansion of Turkish dramas, there is a gap in the literature on their impact in Western Europe. Works focus on the reception among diasporic audiences (Berg, 2020; Smets, 2014; Özalpman, 2017; Emre Cetin, 2020). However, as shown by the ubiquity and popularity of Turkish dramas in Spain, consumption is not restricted to audiences with ties to Turkey.

In this research, I will rely on discussions on transnational media flows and transcultural fandom to explore how fan groups contribute to the expansion of Turkish dramas in Spain. For that, I will conduct a virtual ethnography on the online fan communities focused on Turkish dramas across multiple platforms and offline spaces to find the significant connections that will allow immersion in this setting (Hine, 2017).

With my findings, I expect to shed light on the contra-flow of Turkish dramas while examining the cross-border interactions within the fandom. Ultimately, this research will provide insights into the constant interplay between television, streaming services, and fan communities.

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Gabrielle Camille Ferreira is a PhD student at the Department of Media and Communication at the University of Oslo. Her academic interests include television, streaming, and transnational media flows. She is currently researching the audience reception of Turkish TV dramas in Spain.

Firth, Ellenrose & Alberto Marinelli (Sapienza University of Rome)
Algorithmic flow and datacasting. Exploring the possibility of a new mode of fruition for content viewing

The evolution of television and the ways in which it is consumed has, in the last two decades, gone hand in hand with the evolution of online media sharing platforms. Media sharing platforms have caused a new *disruption* (Uricchio, 2004) in the experience of broadcast television, entering the scene and providing new alternatives to ordinary programming. The concept of *flow*, as introduced by Williams in the 1970s, has been continuously updated through the decades to fit the new modes of fruition that accompany content viewing (van Dijck, 2013; Cox, 2018), reaching a point in which the active role of the user has become a key aspect of it. That is the reason why, trying to imagine a phase that could follow the concept of *personcasting* (Lotz, 2007), we have decided to focus on media sharing platforms that include – in different ways – user interaction. In particular, we have decided to use TikTok as a starting point for our analysis, as we believe it is one of the main platforms that is influencing the way in which people choose to enjoy video content and is participating in the redefinition of televisual content; moreover, it is a platform that allows creators to produce videos of ever growing quality and length that make it a key competitor for users' attention when it comes to choosing what to watch and where. TikTok's continuous flow of content selected by an algorithm, which we are calling *algorithmic flow*, builds on the aforementioned different types of flow that previous media sharing platforms introduced. On the one hand, as on YouTube, it is a *staccato flow*, since the user has to scroll from one video to the next, on the other, the way it is distributed follows a broadcast-like logic, with *the algorithm* acting as a broadcaster. Because of the latter point we are hypothesising the concept of *datacasting*, a phase that follows *narrowcasting* (Uricchio 2010) and works alongside *personcasting*. The selection of content is no longer only in the hands of users, but is done by a recommendation algorithm that suggests content based on our *algorithmic identity* (Cheney-Lippold, 2011; Gilbert, 2022). In order to fully understand the extent to which users rely on algorithmic suggestions when it comes to enjoying online content we are carrying out 20 in-depth interviews with people aged 18-34. These interviews are mostly focused on people's relationship with TikTok, and try to understand how important the algorithmic flow is to their enjoyment of the platform, building upon the idea that more and more people have started looking for a *lean back experience* when it comes to enjoying all kinds of media.

Ellenrose Firth is a PhD student in Communication at Sapienza University of Rome. She obtained her Bachelor's degree at Goldsmiths University, London and her Master's degree at Sapienza. Her current research is on TikTok's role in the current media-sharing platform ecosystem, as well as users' relationship with its algorithm.

Alberto Marinelli (Ph.D) is Chair of the Department of Communication and Social Research, as well as the Deputy Rector for Innovative technologies for communication (Sapienza University of Rome). He is full professor at the Faculty of Political Sciences, Sociology, Communication where he teaches Connected & Social Tv. His main research interests concern television and the ecosystem of connected viewing, civic engagement and participatory practices on social media, network society/platform society.

Groß, Florian (Leibniz University Hannover)
Between Televisuality and Teleseriality: Towards a Poetics of American Post-Network Streaming Television Series

When Caldwell originally coined the term televisuality in 1995, US television was in the middle of a transition away from a rather static network system towards a more unstable "post-network" (Lotz) environment that

redefined how television was produced, distributed and consumed. The simultaneous aesthetic maturation of TV series during television's "Second Golden Age" (Thompson) led to an unforeseen critical reëvalution as well as cultural and commercial fruition of the medium. As Caldwell and others have shown, this development was borne out of the transformation of US television and popular culture since the 1980s, from a rather homogeneous towards an ever more subdivided culture of niche consumers and producers (Curtin, Frank).

This era was a remarkably innovative time for television, yet it was hardly more than a prelude to the transformative changes introduced by streaming television and the production of original digital content in the 2010s. In today's era of "Peak TV" (Landgraf), the televisual environment originally conceptualized by Caldwell looks almost quaint compared to the juxtaposition of linear (broadcast and cable) television and the virtual explosion of streaming. Streaming TV allows for completely new ways of structuring and consuming the quantitatively enormous (recycled and original) content —and engenders (relatively) new forms of television.

Yet, the insights of Caldwell's concept still apply and form the basis for my paper that juxtaposes televisuality with another basic-yet-decisive element of US television: seriality. Through a comparative analysis of recent original streaming series (including, but not limited to The Bear, Hulu; Beef, Netflix; Poker Face, Peacock; Star Trek: Discovery/Strange New Worlds, Paramount+; Severance, Apple TV+) I want to illustrate different stylistic and serial options to 'cut through the noise' of Peak TV. Writing about TV series of the 90s and 2000s, Mittell coined the term "narrative complexity" to describe the "shifting balance" and "redefinition of episodic forms under the influence of serial narration" (32). In my paper, I want to adapt this understanding of serial television to analyze how recent streaming shows complement "excessive stylization" (Caldwell 9) with serial innovation, from the almost completely serialized renouncement of episodic coherence to shows that foreground episodic forms to an almost forgotten degree.

However, as Caldwell has already shown, the formal characteristics I analyze are more than mere business strategies; rather, they are an expression of the industrial and cultural realities of (streaming) television. The televisual seriality of the shows—their teleseriality—represents yet another iteration of American television's (serial) form and serial narrative dynamics that critics have analyzed since the 1950s. On another level, however, the shows' post-network teleseriality becomes an even more pronounced part of US and global convergence culture's various, intersecting forms of seriality in the age of algorithms and social media (Jenkins, Kelleter).

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Florian Groß teaches American Studies at Leibniz University Hannover (Germany), where he is currently finishing his Ph.D. thesis "Negotiating Creativity in Post-Network Television Series." Next to seriality and American television culture, his research interests include podcasting, world's fairs, and the cultural history of New York City.

Hebben, Kim (TU Dortmund) & Christine Piepioka
Social Media, Search Engines, and Snippets - New Paradigms of (Post)-Televisuality

In this contribution, we would like to rethink the concept of Post-Television relating to its digital surroundings and practices. Therefore, concepts of time, space1, and play2 build the premises to depict the new paradigms of (Post)-Televisuality: its digital instrumentalization3. Television is best described as always new. Technological changes cause alterations in programs and structures, which require (or even demand) participatory modifications that rely on experimenting with various forms of media so that television can be expanded, explored, and manipulated, or in other words, be played with. Thereby, a new paradigm can be observed, which breaks down television into so- called snippets, small parts, which are characterized by their quantitative qualities. Digitalization promotes this quantification, which impacts Televisuality in its entirety. On the one hand, we find these snippets on television as an institution. Television is distributed among streaming services, media libraries, platforms such as Twitch and YouTube, and social media. These produce, distribute, and modify content. However, the (fragmented) audience (viewers, users, and players) continues this process of dispersion. Furthermore, we find these snippets on the level of serial narration: through the dissemination of the transmedial fragments of TV series, for example, in social media, a further perspective of its quantification becomes relevant. The economic production and distribution processes disrupt and multiply content, put it into viral circulation, and instrumentalize it in terms of search engine-optimized snippets that massively increase their reach. Snippets have become the currency of (post-televisual) television since their circulation can be measured. Thus, television programming is fragmented in its formats and narratives (and, of course, the audience themselves). However, this quantifiable fragmentation can also offer quality in terms of narrative structure and overall aesthetic value. Many new projects by streaming providers are also responsible for the fact that although high-quality production is taking place, many series are being produced in quantitative terms. Quality has long been considered an important factor; however, it is now as important to deliver a vast range of new pilots, seasons, and snippets that can circulate in digital surroundings. Can we speak of *Snippet TV* as a possible manifestation of post-television? In which quantity is inherent as a characteristic of television's qualitative standards? A foray through serial examples and various aspects of (post) television opens up a snapshot that we would like to encounter as a discussion impulse for reflections on the understanding of the new paradigms of post-televisuality.

Kim Hebben is working on her doctorate in media studies at Ruhr University of Bochum, in which she investigates playful structures and practices of television. She works as a research assistant at the Division of Academic Teaching and Faculty Development at TU Dortmund University.

Prof. Dr. Christine Piepiorka is a Professor at FOM University of Applied Sciences for Economics and Management Dortmund. Ph.D. in media studies at Ruhr University Bochum. Since 2022 spokesperson for the television working group (AG Fernsehen) of the Society for Media Studies (GfM).

Hermann, Veronika (Eötvös Loránd University)
Series of Posts - Representations of socialism and cultural colonization in contemporary Eastern European television

In the last decade, there has been an emerging scholarly and public interest in the Eastern European region's geopolitical and cultural status, followed by a significant trend of locally developed but globally distributed quality television series. I intend to show the relationship between postcolonial symbolism and post-socialist cultural hierarchies by analyzing television series such as 1983 (Netflix Poland, 2018), The Informant (A besúgó, HBO Hungary, 2022), and The King (A király, RTL Hungary, 2022). I argue that in Netflix's 1983

tendencies of panoptic and post-panoptic surveillance complete and extinguish each other at the same time, both on narrative and symbolic levels. Introduced in April 2022 on HBO Max, Hungarian coming-of-age espionage dramedy set in the mid-1980s The Informant fits seamlessly into the trend of Eastern European series that instrumentalize the transnational aesthetic structures of Cold War nostalgia to acknowledge contemporary political issues. After HBO's 2022 decision to haul on original productions in Europe, many have been wondering what will happen to the quality television culture in Eastern Europe, where these international productions often functioned as agents of memory politics and substitutes for independent public broadcast media. RTL Hungary premiered its first quality television series just a few months after HBO's withdrawal in late 2022, although the production had begun years earlier. The 10 episode limited series The King is based on the life of one of Hungary's most popular 1990s pop singers, Jimmy (Imre) Zámbó, nicknamed as 'The King' by his fans. I aim to show how the series connects the failures of economic and societal elements of the transition period within the context of the singer's personal rise-and-fall story. Relying on comparative narrative- and textual analysis, this lecture argues that contemporary Eastern European serial products are utilizing a transnational, Westernized image of (post-)socialism to address tendencies of contemporary political authoritarianism and populism. I examine bonds of power and representation in pre-figurative spectacles of state socialist regimes, personal and political legacies, aesthetic and social codes, and strategies of cultural colonization. All of these television products represent a hybrid generic repertoire and they are concerned with the region's troubled past, using state socialist regimes as allegories of alarming issues such as white nationalism, right-wing populism, surveillance and social control. These notions serve as analytical terms in the presentation.

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Veronika Hermann, PhD is Assistant Professor in the Department of Media and Communication at Eötvös Loránd University, Budapest. Her research interest covers Cold War popular culture, contemporary and 20th century Eastern European popular culture, and relations between socialism and nationalism. She has publications and she lectures in Hungarian and English.

Idiz, Daphne Rena (University of Amsterdam) & **Nina Vindum Rasmussen** (LSE)
Streaming production cultures: How Netflix shapes European televisuality

Since its first French original in 2014, Netflix has significantly expanded its commissioning strategy in Europe (Dams, 2023). Consequently, local TV workers are navigating new opportunities and challenges. Yet few existing studies analyse the dynamics of screen labour in a streaming era (e.g. Navar-Gill, 2020), even fewer from a European perspective. Building on Caldwell's (1995, 2008) conceptualization of televisuality and his framework for production culture, our research fills this gap by providing a novel approach for studying European TV production in a data-driven streaming era. This is particularly timely given the EU's recently updated audiovisual regulatory framework, which incentivizes streamers to invest in local content (Lobato, 2019; Idiz et al., 2021; Afilipoaie et al., 2021). The paper examines several topics explored at this conference,

especially 'televisuality and contemporary practices of television production and distribution' and 'methodologies for studying televisuality within Television and Media Studies.'

We focus on the ritual of 'getting notes;' i.e., the process of TV workers (screenwriters, producers, directors) receiving feedback from streaming executives as content is developed and produced. Among other things, we delve into the data-driven nature of these notes and explore how they both resemble and depart from legacy media practices. Our findings show that notes provide major insights into the ways production practices are shifting in a streaming era. These notes also reveal how 'televisuality' is directly impacted by these practices: among other things, our interviewees explain how they have had to revise the pilot structure, amplify emotions, ensure political correctness, and design content for the target audience. Although streamers like Netflix hold audience metrics close to their chest, our analysis demonstrates that TV workers interact with audience data in several indirect ways, affecting their final creative output.

This paper is based on 37 interviews from separate studies conducted by each of the authors with screen workers who have collaborated or interacted with Netflix and similar multinational streamers in Europe. Interviewees include a range of 'above-the-line' workers located in 11 countries (Netherlands, Belgium, Germany, Spain, France, Luxembourg, Denmark, Norway, Sweden, Switzerland, United Kingdom). The semi-structured interviews were conducted between November 2019 and November 2022 and primarily took place through video conferencing, lasting approximately one hour.

Our research hinges on accessing information that is generally inaccessible and locked in NDAs. In the paper, we address the multiple barriers we encountered and overcame in the field, for instance, the challenge of researching data filtered through people's perceptions. We offer a creative and interdisciplinary toolkit that can help other researchers ensure a confidential and ethically sound research practice in this methodologically murky terrain.

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Daphne Rena Idiz is a PhD candidate at the University of Amsterdam's Amsterdam School for Cultural Analysis. Her research, supervised by Prof. Dr. Julia Noordegraaf and Prof. Dr. Thomas Poell, focuses on the transformation of European cultural production practices, resulting from the expansion of Netflix and similar global streaming services. Daphne Rena Idiz is a PhD candidate at the University of Amsterdam's Amsterdam School for Cultural Analysis. Her research, supervised by Prof. Dr. Julia Noordegraaf and Prof. Dr. Thomas

Poell, focuses on the transformation of European cultural production practices, resulting from the expansion of Netflix and similar global streaming services.

Nina Vindum Rasmussen (first author) is a Fellow at the London School of Economics and Political Science where she teaches on the societal implications of AI. In her PhD research at King's College London, Nina examined how film and TV workers make sense of their collaborations with data-driven streamers like Netflix.

Isotalus, Pekka (Tampere University)
The televisual communication styles of anchors and hosts: Changes over the last thirty years

Different kinds of presenters are an important part of television programs. They are not only central to the production but are also often the reason for watching certain programs. Television has also developed specific roles for presenters, such as news anchors and hosts, and over time, they have adopted particular styles when performing on television. In this paper, televisuality is examined from the perspective of television presenters' communication.

It is said that television is constantly changing. There have been vast changes in television production and particularly in viewing, especially in the 2000s. Consequently, television aesthetics, including the role of presenters and their communication styles, have also changed. In this study, the changes in the television performance of news anchors and hosts over a period of thirty years is examined. The study focuses on performing style, which refers to presenters' verbal and nonverbal communication. The wide data from 1992 and 2022 were collected from Finnish television programs. The earlier study, which is based on data from 1992, consists of 116 programs, from which 190 presenters are analyzed. The new data comprise 123 programs, on which there were 179 presenters from 2022. The analysis is based on the qualitative observation of presenters' communication. The two datasets are compared, and the issue of which performance features have changed and how is considered. Additionally, the question of which features have remained similar over the thirty-year period is considered. The analysis focuses on the features that are specific to televisual performance, which are, in this case, the metalanguage of television performance and the methods of simulating interaction.

The results show that the two datasets have more similarities than differences. It seems that the general changes in television have not significantly influenced the performance of hosts and news anchors. The biggest changes concerning the metalanguage of performance relate to product mentions. This means that today's presenters, even more often than those of the past, mention program names or channels and talk about the other programs on the channel. This trend can be connected to the increased competition for viewers and the fragmentation of viewing.

The results also reveal that in the past, there was a great deal of simulated interaction in its various forms in the presenters' performance but that this has decreased somewhat. Today, because of the internet and social media, there is the possibility for interaction with producers. Presenters frequently recommend that viewers visit a program's website or social media; however, this does not guarantee real interaction. It seems that the metaphor of interaction has changed in television.

Pekka Isotalus (Ph.D.) is professor of communication studies at the Faculty of Information Technology and Communication Sciences, Tampere University, Finland. He has published numerous articles, book chapters and handbook contributions e.g. on politicians and journalists in media, especially in television.

Khazoom, Frédérique (Université de Montréal & University of Amsterdam)
Televisuality on a global scale: Netflix's 'local-language' strategy

International franchising has been a successful industry strategy for decades in linear television: TV formats and series are developed, broadcast nationally and sold internationally as finished products or for local

adaptations. However, affordances of streaming services with a global reach like Netflix allow for this process to be conducted internally and simultaneously. Specifically, cultural intermediaries are no longer necessary to produce and broadcast local versions of a program. Furthermore, the adaptation process can be bypassed entirely if the decision to localize a program into multiple versions is made before production starts. As a result, companies like Netflix can produce local variations of content without running into as many national barriers as broadcasters in terms of structure and agency.

In this paper, I will focus on the evolution of Netflix's "local-language" strategy to show that Netflix's control over the international franchising chain allows the company to introduce televisuality at the interface and franchise levels. More specifically, I will show that Netflix articulates televisuality through features like the "collection." An example of that is the expansion of Netflix's "local- language" strategy in 2018 to the creation of content "collections" spanning several territories and languages to grow the company's global reach. This is done by either producing local versions of existing, mostly American titles over the years—e.g., Too Hot to Handle (Netflix US-UK, 2020- today; Brazil, 2021-today; Latino, 2021-today; Germany, 2023-today), Nailed It! (Netflix US/ Holiday/Halloween, 2018-today; Mexico, 2019-today; France, 2019; Spain, 2019; Germany, 2020- today)—or producing local versions of a title back-to-back—e.g., Comedians of the World (Netflix Canada [FR]/Middle East/Brazil/Mexico/France/India/South Africa/Australia & New Zealand/ Canada [ENG]/UK/US/Netherlands, 2019-today), Criminal (Netflix UK/Spain/Germany/France, 2019-today), Sing On! (Netflix Germany/Spain/US, 2020).

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Frédérique Khazoom is a joint PhD candidate at Université de Montréal and the University of Amsterdam. Her research focuses on the ongoing evolution of the television medium in a transnational context, especially as it pertains to OTT services and Netflix in particular.

Kesirli Unur, **Ayşegül** (Istanbul Bilgi University)
"Thinking Globally Acting Locally:" Discovering Televisuality in Netflix Turkish Originals

Contemporary Turkish TV series on conventional TV channels are known for their distinctive stylistic components shaped by the unique production and distribution practices in their national contexts. The rapid pace of the industry limiting the time allocated to pre-production and shooting as well as the long duration of episodes up to 150 minutes dominantly influence these distinctive stylistic components. In Turkish TV series, the extensive usage of dialogues, the lingering camera and the shot/reverse shot technique allow spending too much time on capturing the emotional state of the characters which make Turkish TV series 'naturally slow' in terms of pace (Öztürkmen 2018). Additionally, melodramatic mode of storytelling plays a significant role in the stylistic formation of these series regardless of their genres (Tüzün Ateşalp 2016). This leads to the frequent usage of close-up shots which turns 'acting' into the main mediator of emotions. Turkish TV series which are produced to be distributed on VoD platforms such as Netflix and Disney+ are defined as an alternative to the Turkish TV series on conventional television channels. These new generation 'digital series' as they have been called in the local context follow global industry standards in terms of format with much shorter episodes and seasons (Vitrinel&Ildır 2021) which make these series less aesthetically proximate to their local counterparts on conventional TV channels.

Despite these differences, similar to the Turkish TV series on conventional television channels, melodramatic mode of storytelling (Gledhill 2000) seeps into the narration of these 'digital series' regardless of genre and 'acting' becomes once again the most important component of style. This paper aims to be a preliminary study on discovering the televisuality of Turkish TV series on VoD platforms by particularly concentrating on the function of acting in the mise-en-scene as a significant stylistic element to reflect the 'locality' of the contents. By using textual and contextual analysis, the study intends to understand the role of acting in expressing and addressing local emotions in a transnational platform with ambitions to reach audiences from diverse geographies. Netflix Turkish originals, Biz Kimden Kaçıyorduk Anne? (2023), Yakamoz S-245 (2022) and Fatma (2021) are selected as case studies by taking global popularity of the content, the diversity of genre, and the variety of the television works in the career of the main cast into consideration. In this way, the study seeks to examine how acting becomes a central component of melodrama in different genres, how other stylistic components are used to 'universalize' the embodiment of local emotions as well as expressions and how the actors use different techniques to perform in local TV series on conventional TV channels and transnational digital platforms.

Ayşegül Kesirli Unur studied advertising and film at Istanbul Bilgi University. She holds an MA degree from the Department of Cultural Studies, Istanbul Bilgi University. She completed her joint PhD at Bahçeşehir University and University of Antwerp. Her PhD dissertation concentrates on Turkish police procedural TV series and how police pro- cedural genre is formed in the Turkish context. She works as an assistant professor at the Department of Film and Television, Istanbul Bilgi University.

Klocke, Vera (Berlin University of the Arts)
Thick Descriptions and 3D Renderings - Practical Research Reflections on Literary and Visual Methods of Researching Television.

The proposed contribution deals with methods for studying television in the context of television and media studies. It is based on an ethnographic study of television that I conducted in Berlin between 2018 and 2021. It involves participant observation in 13 households that were visited regularly to study processes of media appropriation. The focus was on the different material articulations of television and the related question of how different devices change and shape television practices, but also living spaces. The research is based on the domestication approach, which originated in the context of British cultural studies, on Material Culture Studies and in particular on the work of the anthropologist Daniel Miller, as well as on the Actor-Network-Theory (ANT), which was developed by the sociologist Bruno Latour, among others. The special potential of this interdisciplinary approach is that television is analyzed not only with regard to processes of appropriation by persons, but also with regard to the agency of things.

Television can be very small-scale in some circumstances, as various devices such as laptops, smartphones and TV sets are connected to each other. In my contribution, I will introduce and reflect on the methods of thick descriptions and 3D renderings that have proven to be particularly profitable for the study of television in light of the variety of devices that can be used. The textual form of thick descriptions holds the potential not only to describe everyday actions, but also to interpret them and to convey the atmosphere of living environments - through literary choices. This transportation on an aesthetic level is also an essential aspect of the method of 3D renderings. It makes it possible to document living spaces - for example, through the exact representation of the floor plan - and at the same time convey an atmosphere.

In the proposed contribution, however, I explain why the method of 3D renderings is not only interesting in terms of representation and visualization, but also provides a crucial gain in knowledge for the study of television. Thus, the Cinema 4D program makes it possible to move freely through the reconstructed rooms without having to take walls or pieces of furniture into account. It was only through the 3D renderings that I fully understood the relationships and interconnectedness of the individual devices, allowing me to incorporate the findings into the trick descriptions in written form. In this paper I discuss the potentials, but also the challenges of these literary and visual methods and reflect on the subject-bound nature of ethnographic research.

Vera Klocke is a researcher and lecturer in the field of media and popular culture as well as a cultural critic and cultural producer who combines ethnographic methods and artistic approaches. She produces (together with Freya Herrmann and Jasper Landmann) the podcast "Fashion The Gaze" which explores the political potential of contemporary phenomena and analyzes (pop) cultural events as a cultural critic for Deutschlandfunk Kultur. As an author, she has translated her academic research processes and results into full-length radio pieces (also for Deutschlandfunk Kultur), video installations, and theater performances.

Krauß, Florian (University of Siegen)
"Screen only format" and "chamber play": Production ways, aesthetics, and televisuality in the COVID-19 dramedy *Drinnen – Im Internet sind alle gleich*

With *televisuality*, John Thornton Caldwell (1995) referred to an increased focus on visuality and a linked self-reflection in parts of US television from the 1980s. Years later, such an orientation towards a specific look (standing out in the mass of television) can also be found in many German TV dramas (see Krauß, 2023, forthcoming). But in 2020, in Germany and in other countries, the COVID-19 virus caused delays and cancellations in ambitious TV productions here and elsewhere (e.g. Sanders & Zoellner, 2023). However, the pandemic also became the genesis of some TV series (see Dietze, 2022; Molano, 2023), amongst them particularly 'chamber plays' depicting the increased digital communication. In the context of current TV fiction from Germany, my paper wants to redefine and re-discuss *televisuality* by looking at one specific

COVID-19 'chamber play': *Drinnen – Im Internet sind alle gleich* (2020). Based on interviews with production members, practitioners' voices in trade magazines and textual analysis of the 15 mini episodes, I examine the production and aesthetic approaches of this ZDF dramedy and relate them to the concept of *televisuality*. The series—whose title translates to "Inside – On the Internet All Are Equal"—is obviously about the COVID-19 pandemic: it tells the story of Charlotte, who is planning to quit her job and leave her marriage when she suddenly has to self-isolate and communicate with others only online. Not only Charlotte's fictional life but also the show's real-life production was very much affected by the pandemic. All crew members worked from home, due to Germany's contact restrictions in early 2020. Their cooperation from different places was only possible through contemporary techniques, what reminds of the technological and industrial influences highlighted in Caldwell's concept of *televisuality*. Given the very specific and quick development and shooting under the contact regulations, post-production was a very decisive phase according to the involved practitioners. Post-production also shaped the aesthetics of the series and, arguably, led to its *televisuality*. *Drinnen* uses the "screen-only format" as one of the responsible commissioning editors by ZDF (Zweites Deutsches Fernsehen, Second German Television) put it. Beside the protagonist in front of her laptop or smartphone we see her screen. On this, we follow a quick and seemingly unorganized montage of different images, windows, apps, messages, notes, and memories popping up. This montage represents an aesthetic approach to representing "the internet," which is closely linked to the show's main topic of communication and clearly visible in its ironic subhead, *Im Internet sind alle gleich* (On the Internet All Are Equal). Furthermore, this "screen-only format" may also represent a more current *televisuality*, years after Caldwell's publication. Now a *televisuality* emerged under the specific conditions of the COVID-19 pandemic and the highly digitalized production practices.

Florian Krauß, Ph.D./Dr. Habil., researcher at the University of Siegen, Germany, 2022-2023 visiting scholar at the universities Bologna, Copenhagen, and Utrecht. In 2022, Krauß received his habilitation (highest degree in German academia) with the thesis Quality Drama from Germany: Production Cultures, Narrative Styles and Television's Transformations (forthcoming publication at Springer).

Gutiérrez Lozano, Juan Francisco & **Antonio Cuartero** (University of Málaga)
Andalusian Youth living in Europe and their television viewing practices: the unequal balance between the consumption of local or national content and the preponderance of streaming and social media platforms

Recent Spanish Youth emigration to foreign countries, especially to Europe, has been a relevant demographic phenomenon, especially since the economic crisis of 2008. Unemployment, austerity policies and the precariousness of the labour market, among other factors, provoked what is known as a "new wave" of Spanish emigration (Capote and Fernández, 2021, Gutiérrez, 2022). An internal migration in Europe that was reminiscent, despite its differences, of that produced during the second half of the 20th century, again led by the youngest cohorts of the population. In communities such as Andalusia, with structural factors of backwardness and serious youth unemployment, between 2008 and 2021 the INE counted a total of 53,937 Andalusian people aged between 20 and 39 emigrating abroad (INE, 2009-2021). The existing academic literature on this recent migratory phenomenon has been devoted for some time to analysing its complex aspects. In this line, this paper aims to identify the prevalent practices of television consumption among the current Andalusian youth emigrated to Europe (i.e. United Kingdom, France, Germany).

The purpose of this paper is to show to what extent the consumption of local or national TV content from the country of origin, Spain, is still maintained in their experience abroad. It also aims to assess the extent to which new streaming and social media platforms mediatise their current television consumption: have they changed their predilections for informative or entertainment television formats due to their experience abroad? Or, however, have they reinforced their pre- migration habits? Methodology: Based on a qualitative methodology strategy and group interviews carried out in person with these people in their new places of residence (London, Paris, Berlin), the discourses of around twenty young Andalusian people will be analysed. The conclusions will seek to determine whether their television viewing practices can be framed within the

adaptation model suggested by some authors (Rodríguez Puertas, 2020) and to determine to what extent they identify themselves as a "nostalgic" audience (from the country of origin), "converse" (to the television context of the country of destination) or "cosmopolitan" (halfway between the first and the second). This research is part of the Research Project UMA20-FEDERJA-063 "Andalusian youth abroad and the influence of the media in the decision to return", funded by the Operational Programme ERDF 2014-2020-Junta de Andalucía.

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Juan Francisco Gutiérrez Lozano is Senior Lecturer of Journalism at the University of Málaga, Spain. His research interests include Television Studies, Spanish Television History, Memory and Audience, and Broadcast Journalism. He has been the main researcher of six research projects about Spanish and Andalusian Television.

Antonio Cuartero is a temporary lecturer in the University of Malaga. PhD in Journalism with European mention. He graduated in Journalism and has a master's degree in Journalistic Research and Communication. Previously, he worked with a predoctoral contract (FPU) in the Department of Journalism at the University of Malaga.

Marini-Maio, Nicoletta (Dickinson College)
Scripted, Unscripted, and Live-streaming: The Storytelling of Authenticity in Chiara Ferragni Postfeminist Branded Persona

Through her blog The Blond Salad, Italian social-media fashion celebrity Chiara Ferragni created a business model that monetized herself as an independent, glamorous, and global fashion brand, becoming a case study for the Harvard Business School in 2015. Since then, she has navigated the mediascapes to model the explosive growth of her business and public personality, showing that "creating 'television' has become possible for those outside the television industry" (Amanda Lotz 2018, 34). She has been streaming her persona across social media (particularly Instagram), participated in TV talent shows (Making the Cut) and live streaming events (Starring), was the protagonist of the documentary Chiara Ferragni Unposted (2019), and, together with her husband and rapper Fedez, staged the Kardashian-style docu-family/reality show The Ferragnez (2022, 2023). Finally, in 2023 she branched out into public TV channel RAI 1, where she performed as co- anchor in the opening and closing nights of Festival di San Remo, the leading televisual event of the year.

The transmedia storytelling Ferragni created is grounded in the notion of authenticity, "a symbolic construct that, even in a cynical age, continues to have cultural value in how we understand our moral framework and ourselves" (Banet-Weiser 2012, 5). To keep up with the imperative of authenticity as both a celebrity construct (Dyer 2000; Bennet 2011, 30-32; Banet-Weiser 2012; Colucci and Pedroni 2021) and television

consumer practice, Ferragni has rebranded herself as a family oriented, culturally and socially engaged national icon, and (post)feminist advocate. In other words, she has "reterritorialized" (Deleuze and Guattari 1983, 34, 258) the "family values" space that contemporary television has been accused of destroying (Butler 2018, 21-27) and reclaimed the role of "cultural intermediary" (Pedroni 2020, 494-498), thus gaining a central place in the contemporary creator culture (Cunningham and Craig 2021). In this position, she has been able to convey ethical and political messages to her audience/s (Bettinelli 2021; Banet-Weiser 2012; Glatt and Banet-Weiser 2021), becoming a champion of postfeminist "commodity activism" (Mukherjee and Banet-Weiser, 2012). For example, while she promotes her own fashion and makeup lines across her almost 30M social media followers, she also boosts cultural consumption (from TV series to the Uffizi and Vatican Museums), launches social charity initiatives, and raises awareness about misogynistic practices.

Keeping up with her militant motto la Chiara che vorrei (the Chiara I would want) tattooed on her hand, Ferragni has modeled her creativity as a postfeminist project of self-empowerment within the new configurations of aesthetic labor offered by globalization and neoliberalism. The "creativity dispositif" (McRobbie 2016) that she embodies has crafted her polysemic storytelling of authenticity, providing a new cultural and media paradigm that "both disciplines and incites contemporary cultural laborers, offering models for success" (Duffy and Wissinger 2017, 4654).

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Nicoletta Marini-Maio is Professor of Italian and Film Studies, Chair of the Italian Department at Dickinson College, USA. Her publications include: the book A Very Seductive Body Politics: Silvio Berlusconi in the Cinema (2015); the pedagogical volumes (with Colleen Ryan) Set the Stage! Teaching Italian through Theater. Theories, Methods, and Practices (2009) and Dramatic Interactions (2011); and articles and book chapters on political cinema, coming of age in Italian film, auteur cinema (Garrone, Scola, Sorrentino, Rosi), and the Decamerotici. Her most recent research focuses on television and new media, including, with Ellen Nerenberg, the book La nazione Winx: Educare la futura consumista (forthcoming in 2022). She has promoted collaboration as academic practice and co-founded gender/sexuality/italy (g/s/i), a peer-reviewed academic international journal, of which she is the editor.

Mikos, Lothar (Film University Babelsberg)
The end of streaming as we know it or Why television disrupts Netflix and other streaming platforms

In early May 2023, an announcement by Amazon Prime Video heralded the end of streaming as we know it: The company announced plans to expand its business model with exclusive original content. It created a new unit, Amazon MGM Studios Distribution, to license its content to other media (Maglio 2023). Netflix's business model of marketing original series as exclusive content only on its own SVoD platform seems to be coming to an end. The large increase in streaming subscribers is a thing of the past. The streaming wars claim its first victims. In 2021, Amanda Lotz and Daniel Herbert wrote: "Netflix is destroying Hollywood" (Lotz 2021, 93). In 2023 it must be said: Television and the business model of old media industries destroy Netflix and SVoD. As early as 2020, the first signs could be seen that subscriber funded Video on Demand (Lotz 2022) would not be the future of audio-visual media alone. In that year, Netflix announced it would establish a linear TV channel in France - and Amazon Prime Video launched a linear channel for sports broadcasts. This was also the time when in the USA the media conglomerates behind classic TV channels created their own SVoD platforms: Disney+, HBOMax, Paramount+, Peacock. In the meantime, all have introduced other models besides the: advertise funded Video on Demand (AVoD), and they licensed content for free ad-supported streaming television, so-called FAST channels like Amazon's Freevee, Flex Peacock or Pluto. The companies behind SVoD platforms are looking for new ways to generate revenues in addition to subscriptions. The new motto states: Availability of content is key (Ferrell 2022). Therefore, the business model changes from exclusive IP rights of content top non-exclusive rights and sublicensing. This is very reminiscent of the old business models of television and the media industry: publish content in as many ways as possible. The paper traces the development of the last three years in the streaming market from the streaming wars of SVoD platforms to AVOD and FAST channels, which are gaining enormous popularity. It will show how the old business models of television disrupt subscriber funded Video on Demand. Television is not dead, television is more alive than ever.

Lothar Mikos is an Emeritus Professor of Television Studies at Filmuniversität Babelsberg and a Professor of Media and Communication Studies at Freie Universität Berlin. He was the founder of ECREA's Television Studies Section and served as chair until 2017. He published widely on television and other popular media.

Mills, Brett (Edge Hill University)
Cheap TV

What does it mean to call television 'cheap'? Much TV Studies work has extensively explored television categorized variously as 'quality', or 'complex' (McCabe and Akass 2007; Mittell 2015), and these terms often circulate within (typically unacknowledged) contexts of aesthetics of expense (Brunsdon 1990, 85-6). It is now not uncommon for promotional material for 'high-end' drama series to foreground high production costs and streaming services place great store in the expensive nature of their programming (Seale 2019; Stolworthy 2021; Tassi 2021). And in the UK the Government's 'High-End Television Tax Relief' (Gov.uk 2022) institutionalises a correlation between cost and value, equating production costs with cultural value.

But the vast majority of television instead employs an aesthetics that – comparatively at least – can be usefully called 'cheap'. Here cheap can be understood in multiple ways: as an indicator of actual production costs; as a descriptor applied to certain kinds of aesthetics, conventions and genres; as a critique of (certain kinds) of television deemed of less 'quality' and "vulgar" (Lury 2005, 40); as a mixture of all three.

Through analysis of programming that has been called 'cheap' (especially quiz shows) I aim here to unpick the criteria by which this descriptor is applied and to situate it as a longstanding and essential aspect of the televisual. In addition, I aim to encourage a rethinking of the negative connotations of the word, instead situating 'cheap-ness' as an important component of television's aesthetics, inviting particular programme-audience engagements essential to the medium and its social functions.

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Brett Mills is Professor of Media at Edge Hill University, UK, and Honorary Professor of Media and Culture at the University of East Anglia, UK. His books include *Animals on Television: The Cultural Making of the Non-Human* (Palgrave, 2017), *Creativity in the British Television Comedy Industry* (with Erica Horton; Routledge, 2017),*The Sitcom* (Edinburgh University Press, 2012), two editions of *Reading Media Theory: Thinkers, Approaches, Contexts* (with David M. Barlow; Routledge, 2007/2012), and *Television Sitcom* (BFI, 2005).

O'Meara, **Damien** (Swinburne University of Technology)
Queer televisuality: a holistic approach to analysing onscreen LGBTQ+ representations in scripted television

While mixing methods in television industry research is well established, the industry interview is still under-utilised when investigating onscreen LGBTQ+ representations. This paper presents 'queer televisuality' as an integrated approach for analysis of LGBTQ+ images and themes, and behind-the-scenes processes. It offers a methodological intervention in this domain through analysis of industry interviews with Australian television workers. Incorporating industry interviews into a mixed methods approach – which also includes industry, policy, and textual analysis – illuminates how hidden industrial and creative processes influence what appears onscreen. The approach also uncovers unexplored ethical issues. I discuss how Australian television industry workers are intentional about the inclusion of LGBTQ+ representations in scripted shows. My paper builds upon existing mixed methods strategies from Julia Himberg (2017) and John Caldwell (2008; 2020 [1995]). Expanding such approaches in new directions, the paper argues for the inclusion of industry

interviews as part of mixing methods, for how they productively uncover hidden processes and provide for greater depth in the analysis of onscreen LGBTQ+ representations.

Throughout screen history, LGBTQ+ representations have been analysed through textual analysis, and socio-economic and political influences. Industry interviews can not only provide greater insights about what appears onscreen, but how and why industry processes influence visual and thematic aspects. Himberg (2017) raises valid concerns that uncovering hidden processes of LGBTQ+ inclusion can also put them at risk. However, the growing number of representations warrants further exploration of what uncovering these processes can reveal. Global shifts in television distribution technology, particularly the proliferation of streaming services, are changing production ecologies and decision making. Concurrently, there are more LGBTQ+ characters appearing onscreen, indicating a changing culture within these ecologies. My analysis suggests that these global shifts have predicated LGBTQ+ representations as a priority for commissioners. Thus, it is important to uncover hidden, behind-the-scenes processes as part of analysing onscreen representations.

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Damien O'Meara is a PhD Candidate at Swinburne University of Technology, researching production culture and how it intersects with onscreen LGBTQ+ representations in Australian scripted television. Damien's research integrates queer screen theory and television production research methodologies to uncover what influences LGBTQ+ stories in Australian scripted television.

Ozcinar, Meral (Manisa Celal Bayar University)
Aesthetic Structure of Turkish TV Series and International Audience Preference in the Framework of Quality Television Concept

Aesthetic Structure of Turkish TV Series and International Audience Preference in the Framework of Quality Television Concept Studies on the quality of television focus on the fact that television is not an artistic production, but an information and communication tool. There are different trends in the studies on quality television. Chandler and Murdey (2011) emphasize that the television audience is in the act of watching television rather than choosing the program. For this reason, they evaluate the concept of "flow". Grammar Turner, on the other hand, approaches the concept of quality from a postmodern perspective and avoids it because it risks reproducing the cultural hierarchy of good and evil. Christine Geraghy, in other respects, focuses on the concept of acclaim and conducts a quality discussion on the aesthetics of television series.

Mulgan, in addition to this, emphasizes the necessity of assessments of quality in the television industry. He approaches the quality of television through criteria such as producer quality and professionalism, consumer quality and market, television aesthetics, television as a ritual companionship, television and the individual, television ecology, and diversity. Quality Television became prominent at the studies of drama production with the quality dramas produced in the USA in the 1980s. The Hill Street Blues text plays a major role in the Second Golden Age of Television in Robert J. Thompson. This study aims to conduct a discussion on the quality of Turkish Television Series, which has an important place in the Middle East, Balkans, Latin America and European markets after the 2000s. The initial reason for the high viewership of Turkish TV series, primarily marketed to Arab countries, can be attributed to cultural proximity. However, over time, the fact that they have been marketed to countries with low levels of cultural similarity, such as Latin America, raises the presence of different reasons. The academic inspiration behind this study stems from this question. In the context of this question; the study aims to reach findings through in-depth interviews with gatekeepers, as

defined in the Oxford Media Dictionary, who play a crucial role in accessing information, services, and products, and aims to discuss and interpret these findings regarding the concept of quality television. It was reached from one interviewer to another by snowball sampling method. In this context, semi-structured interviews were conducted with 10 different people, including 2 screenwriters, 1 professional organization representative, 1 director, 1 media planning expert, 2 actors and the drama and content managers of 4 national channels of Turkey. In the interviews, questions were asked in three different groups: television quality according to gatekeepers, their views on quality in television series, and factors that negatively affect quality. The answers to these questions were interpreted by classifying them in three mentioned categories.

Among the findings of the study, it is observed that different genres of Turkish television series have transformed into hybrid forms by blending with melodrama, to be more precise, Turkish dramas generate a hybrid postmodern television aesthetics by intertwining various genres on the foundation of melodrama.

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Meral Ozcinar awarded professor title in 2022, works as the Head of the Communication Sciences Department at the Graduate Education Institute. She has national and international books, book chapters, and publications. Özçınar conducts studies in the fields of Communication, Communication Education, Simulation Theory, Cinema, Neurocinema.

Pereira, Rodrigo (Universidade Nova de Lisboa)
The Traitors: the case for a new reality tv?

This paper wants to shed light upon the often overlooked area in the humanities of reality television and consists of a thematic analysis of the show Traitors. Based on the mystery game Mafia invented by Dimitry Davidoff in 1986, it first premiered in 2021 as a Dutch production by Endemol, the same company responsible for shows such as Secret Story and Big Brother. The format of the game is simple: a minority of traitors is secretly chosen by a narrator to reach the end without being unmasked by the rest of the players, who are called faithfuls. In order to win, the traitors will need to survive being voted out until the end, when they become able to take the prize away. The show's viral success in the Netherlands has prompted many successful franchises across the Western world, garnering a rare but consensual critical acclaim (Nicholson, 2022) that further suggests the relevance of studying the topic. This proposal presupposes the visualization of the original show and its multiple iterations, which has so far divided the data into the following themes: casting of celebrities; voting strategies; elimination strategies.

Bearing in mind the transnational nature of the format, which enabled its rapid exportation across the television market (Kavka, 2012), these different results not only relate to different marketing strategies and audiences, but they also relate to specific modifications made to the original format that cater the product

to the regional market of each country. First, the Dutch and American versions have chosen to cast celebrities in an attempt to warrant interest from their audiences, a production decision which has had significantly different results. Second, the obligation of participants to eliminate a presumed traitor daily at the roundtables and the assassination of faithfuls by the hands of traitors have followed strategies that highlight themes such as herd mentality, the personalization of politics and the elimination of those who the traitors see as unpredictable "swing voters". These two thematic groups allow us, then, to articulate popular culture and politics in a way Stephen Coleman (2003; 2006; 2010) and other theorists have repeatedly called attention to.

Beyond the due theoretical framework, this analysis will also rely on "fan labour" (Zoonen, 2005), which provided tools like timelines and charts that are as time-saving as indispensable for a desirably comprehensive analysis such as this. Ultimately, we argue there is a possibility for reality television to fulfill a sociological and pedagogical agenda that counteracts the dominant formats that are responsible for the alarming and pessimistic criticisms the genre has been accustomed to endure. If the Traitors makes the case for an authentic "experience of democracy" on television (Andrejevic, 2003), its proven success attests to the ability of television to still be, today, a place of endless fascination and resistance.

Rodrigo Pereira is a doctorate student in the Faculdade de Ciências Sociais e Humanas of the Universidade Nova de Lisboa (FCSH-UNL), where he is developing his thesis on the Portuguese "reality show", which intends on integrating and articulating the genre with the affective turn of the contemporary processes of mediatization.

Plumeier, Lisa (Film University Babelsberg)
Tracing TV on TikTok: mapping out showcases of televisuality in TikTok's remix culture

As part of a cross-platform infrastructure that is significantly characterized by the integration of media artefacts of popular culture, TikTok stands out by its extensive referential structure strongly encouraging mimetic and imitative content (Zulli/Zulli 2022). While it is widely known for its viral dances and trends there is also an observable tendency to move around specific types of texts, references and practices that are manifested outside the platform's realm and negotiated within a platform-specific remix culture (Lessig 2008, Mathieu 2015). This is especially noticeable when checking ties and traces of popular texts and their referencing as something of a multimodal and multidimensionally rooted phenomena (Abidin/Kaye 2021) as well as the understanding of text reception and appropriation as something collectively shaped and negotiated. Popular texts are hereby understood with Fiske as cultural artifacts offering a high range of cultural symbols, resulting in diverse possibilities of readings and interpretations – next to a suggested dominant reading they offer "popular meanings and pleasures [that] are constructed out of the relevancies between the text and everyday life" and are essentially chosen by audiences and users (Fiske 1989, 126f.). TikToks referential structure along with its practices and mechanisms of imitation are also leading to reproducing, rephrasing or establishing new modalities of televisuality rooting in a) the referenced texts and b) the complex production and communication patterns of the digital environment. This places TikTok – its technological affordances along with its community – into a widely varied spectrum of holding close ties to 'traditionally' produced media pieces as parts of everyday online communication.

Looking at TikTok as an exclusively audiovisual, ephemeral communicative structure leads the way into understanding the unique role of TV and film representations within a multilayered network of talking about, with and over pre-existing popular texts as well as emphasizing the communicative impact of transnational content flows among its user base. A variety of examples being conducted in a 6-month auto-ethnographic study (Hine 2017, Markham 2020) of TikTok's remix culture range from reposting specifically selected TV and film snippets within the app's communicative frameworks to critical self-inserts into existing media artefacts or playful collages and are widely diverse in forms and modes of expression and aesthetics. The spectrum of the observed content serves as a gateway to understanding (pop)cultural implications within a network of intertwining professionally produced audiovisual artefacts with semi-professional interpretations and remix-variations by regular users. The observed practices and content range is thereby overarching and

transcending concepts of transmedia, fan culture or meme studies and leaning heavily on existing traditions of both professional media production and user culture (Jenkins 2006, Shifman 2013). Where there were predated discussions about visual or audiovisually-focused platform's economic interest in content creators and their televisual practices surrounding questions of authenticity, TikTok is adding multiple layers of meaning making via a continuous occurrence of remixed audiovisual artefacts.

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Lisa Plumeier is a research associate and lecturer at the chair of Aesthetics and Analysis of Audiovisual Media and is doing her PhD on User Generated Shorts on TikTok. She graduated with a B.A. in Linguistics and Literature at the University of Erfurt and University of York and a M.A. in Media Studies at the Film University Babelsberg KONRAD WOLF. In her master thesis she focused on the challenges of the platform economy and the opportunities of co-creative approaches for media education. In addition to her academic career, she is interested in the distribution and exhibition cycles of audiovisual media, audiovisual media production and film festivals.

Re, Valentina (Link Campus University)
Crime drama as site-specific televisuality: some recent cross-cultural trends in Italy and other Mediterranean countries

Contemporary TV crime drama can be regarded as a site where new transnational aesthetics and innovative storytelling strategies have been progressively developed. In the last twenty years, the detective story as a site-specific genre (King 2020) rooted in popular culture has favoured the spread of multiple streams of "influences" and intertextual exchanges between creative teams, location strategies, (tele)visual styles, narrative topoi and types of characters (Hansen, Peacock, and Turnbull 2018).

My paper will focus on how contemporary Italian crime dramas have negotiated and elaborated cross-cultural trends circulating in the European arena. More particularly, I will discuss first the impact of Nordic Noir's international "prestige" (Creeber 2015; Badley, Nestingen, and Seppälä 2020) on how unconventional locations (Coviello and Re 2021; Hansen and Re 2021) and unconventional female characters (D'Amelio and Re 2021 and 2023) have been combined in recent Italian crime narratives, thus creating new and unexpected "affective atmospheres" (Martini and Minca 2018) - e.g. Non uccidere (Rai 2015-18); Il processo (Mediaset 2019); Bella da morire (Rai 2020); Petra (Sky 2020-); Fiori sopra l'inferno – I casi di Teresa Battaglia (Rai 2023-).

Second, I will discuss how this apparently unidirectional connection between Nordic and Mediterranean Noir can be currently re-framed as a networked, hybrid aesthetic originated in Nordic TV production and variously adapted and transformed transnationally in Italian, French- Belgian (Jacquelin 2021; Gott 2021) and Spanish serial dramas (Cascajosa 2018; Webster Ayuso 2021) - e.g. Zone blanche (France 2/RTBF 2017-19); La forêt (RTBF/France 3 2017); O sabor das margaridas (TVG 2018-20); El desorden que dejas (Netflix 2020).

Finally, I will explore how this new, cross-cultural aesthetics relates both to competition in the domestic and international markets and to the multi-faceted ways in which crime fiction "monitors", represents and elaborates the contemporary social anxieties and geopolitical issues embedded in local, national and transnational contexts.

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Valentina Re (v.re@unilink.it; https://orcid.org/0000-0003-2267-819X) is Full Professor of Film and Media Studies at Link Campus University, Italy. She is the editor of Streaming media. Distribuzione, circolazione, accesso (2017) and the PI of the research project The Atlas of Italian "Giallo": Media History and Popular Culture (1954-2020), funded by the Italian Ministry of University and Research (2022-25).

Rossi, Emiliano (Università di Bologna)
TV in Disguise, from the Core of Industry: In-Transit Screens and the Challenge of Public Media

Since the early 2000s, also in Italy the installation of video-systems within transportation hubs (i.e. railway stations, air terminals, highway rest and food areas, waiting shelters) and in other urban spaces has

progressively affected the design of public architectures. On a scientific level, the frequent appearance of pseudo-televisual appliances in out-of-home settings signals the mutation and resistance of the medium, certifying the relevance of its languages in a multiplatform asset in the face of a redefinition of its practices of fruition. The current contribution will draw from some of the outcomes of a doctoral research conducted from 2018 to 2022, resulting in a mapping of the major national occurrences of the so-called "go-tv" systems. Acting as a last-mile medium, this typology of in-transit television operates as a window on the moving habits of thousands of daily spectators, reflecting peculiar experiences of mobility and immobility. Implying contextual communication devices and geolocalised marketing practices, those audiovisual technologies underly a specific creative and executive working line, ranging from dedicated manufacturers to a wide spectrum of content providers. In virtue of this, more than on the product itself, a production- oriented standpoint proves particularly valuable to frame the complexity of such an object. On a methodological level, this calls into question in-depth interviews with professionals and other stakeholders, as well as the examination of a variety of additional sources (promotional paratexts, press releases, industrial materials, concession agreements, legal contracts...).

This paper responds to three key aims. Firstly, it proposes a modelling of out-of-home apparatuses' media profile, clarifying to what degree these relate to the codes and formats of traditional tv. Dealing with synchronised and spatially assembled audiences, go-tv adopts (and adapts) televisuality and broadcasting at their essence, opening also to other forms of communication. In the second place, among the various functions which in-transit screens seem to fulfill, attention will be directed on its nature of public service, tightly intertwined with its situatedness. Confirming the importance of locality to contemporary media industries, the civic and social component of go-tv ends up renegotiating the relation between contents and their containers, on a responsive and environment-sensitive basis. Thirdly, a focus on the involvement in the field of a multiplicity of national broadcasters will attempt to show how out-of-home tv is increasingly meant as a commercial opportunity and marketing tool in an omnichannel perspective, especially through a review of some examples, such as the promotional partnerships with Italian PSB concerning Sanremo Music Festival or young adult series. The case of televisual stations arranged for non- domestic settings ultimately demonstrates the degree of pervasiveness of the small screen in everyday life, not only in relation to mobile media practices, but entailed by its reconfiguration as an ambient interface.

Emiliano Rossi, PhD in Cinema, Photography and Television at the Department of the Arts, University of Bologna, is post-doc researcher in ATLas – Atlas of Local Televisions project. His main area of interest is television, framed on a historical, social and productive level. He is responsible of Television and Web TV laboratory at the University of Bologna, and he also works as an adjunct professor at Padova and Bari University. He collaborates with F-ACTOR - Forms of Contemporary Media Actorship programme and took part in several national and international conferences; his writings have been published in volumes and journals, including *Cinéma & Cie, Cinergie. Il cinema e le altre arti*, *Imago. Studi di cinema e media*, *La Valle dell'Eden.*

Rossini, Gianluigi (University of Teramo) & **Federico Pagello** (University of Chieti-Pescara)
Bad Guys and Good Mothers: The Televisuality of Italian Streaming Platforms

Since the release of Suburra, the first original Italian series published by Netflix in 2017, the impact of global streaming services on the production of Italian serial dramas has become more and more apparent, proving how the digitalisation of television coincides with its increasing transnationalization (Lobato 2019). The recent entering into the market of other American platforms (Amazon Prime Video, Disney+, Apple tv+, Paramount+, etc.) led to the launch of a strand of scripted shows combining elements of the new, transnational seriality with forms and contents typical of Italian TV series, showing a televisual logic characterized by the influence of the "quality European TV" engineered by satellite pay TV (Barra and Scaglioni 2021) and the "grammar of transnationalism" first discussed by Mareike Jenner (2018).

This paper focuses specifically on the case of Italian crime dramas, a genre that has marked the development of contemporary "complex television" both in the US (Mittell 2015) and in Europe (Bondebjerg 2017), significantly contributing to impose new transnational trends with its commercial and critical success. It is no coincidence that crime shows such as Romanzo criminale (Sky, 2008-2010), Gomorra (Sky, 2014-2021) and the aforementioned Suburra were among the first Italian shows effectively adopting some key elements of contemporary American TV series (a stylised cinematic style, the use of graphic violence, the focus on anti-heroes, etc.) and becoming some of the most influential recent Italian productions, both domestically and internationally (Renga 2019).

Firstly, the paper briefly outlines the concept of a transnational televisuality, and its specific impact in the field of contemporary crime dramas. Secondly, it describes and assesses the role of original Italian crime series released by the four major streaming platforms (Netflix, Amazon Prime Video, Disney+ and Paramount+) during the first years of their production in the country (2017-2022). Finally, it looks more closely into two recent crime series: The Bad Guy (Amazon Prime Video, 2022) and The Good Mothers (Disney+, 2023). The two series display two different, if not entirely opposed, approaches to the crime genre, and to the search for a specifically Italian way to transnational televisuality. The Bad Guy, which combines the mob drama with comedy, is an overtly anti-realistic narrative, foregrounding its visual style and explicitly alluding to prestige American TV series (such as Breaking Bad). The Good Mothers, on the contrary, is a Mafia story based on a well-known non-fiction book, openly promoting an anti-sexist, transnational agenda through its strong female protagonists. The paper will thus compare and contrast the forms and contents of these two shows, taking also into account their national and international reception.

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Gianluigi Rossini teaches "The Form and the Language of TV Series" at the University of Teramo, where he is Adjunct Professor. His main research interests are in the fields of Television Studies, TV series and serial narration. He has published Le serie TV (Il Mulino, 2016) and various essays in academic journals (Between, Contemporanea, Arabeschi, Cinergie, Sigma).

Federico Pagello teaches Film and Media Studies at the University of Chieti-Pescara. He works on the transnational and transmedia circulation of popular serial narratives, with a focus on the crime genre. He is currently Co-Investigator for the project "Atlas of Italian Giallo: Media History and Popular Culture in Italy (1954-2020)".

Slavík, Lukáš & **Klára Smejkal** (Masaryk University)
Competing Platform Imaginaries: Public Service Media at a Crossroad

In the last two decades, digitisation has seen a shift from public service broadcasting to public service media (Donders, 2012), i.e. a move towards the provision of public service across devices and through different technologies (Donders, 2019; Debrett, 2009), with an emphasis on audiences as an active and highly diversified source of demand, rather than just a homogenous broadcast target (Jakubowicz, 2007). This is part of the strategies of how public service media seek to justify and fulfil their role in a digitized media environment (Debrett, 2009). One of these strategies is the development of new digital platforms that are emerging in response to the rise of commercial VOD services (D'Arma, Raats, & Steemers, 2021). This is particularly prevalent in Western countries such as the UK (iPlayer BBC), Sweden (SVT Play), and Germany

(Funk ARD and ZDF). The development of these platforms raises questions not only about the nature and functioning of the so-called public service algorithm (Sørensen & Hutchinson, 2018) but also about the nature of public service values in general (Lassen & Sørensen, 2023). This is because it is not only a technical innovation but always a social innovation that problematizes the established ways of internal and external functioning (Ehrhart et al., 2014) of media organizations.

In our study, using an ethnographic approach combining 390 semi-structured interviews and a series of non-participant observations conducted between November 2020 and May 2023, we explore the platform imaginaries (van Es & Poell, 2020) held by Czech public service television employees during its development and implementation. We reveal their tacit knowledge and practices, the boundaries of their communities, their ideals (Thomsen, 2018) and, as a result, their imaginaries of the public service values that the medium should fulfil. We find two conflicting conceptions of platform imaginaries that we discuss. In doing so, we build on existing studies (Grainge & Johnson, 2018; van Es & Poell, 2020) but provide insights directly into the practice process of media professionals in Czech television and the neglected CEE region.

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Lukáš Slavík is a PhD candidate at the Department of Media Studies and Journalism, Masaryk University, Czech Republic. His research is focused on trust in media in convergent and fragmented media environments, on media and content credibility, and on the link between trust in media and social trust.

Klára Smejkal is a PhD candidate at the Department of Media Studies and Journalism, Masaryk University, Czech Republic. In her doctoral research, she focuses on Public Service Media and their audiences, on trust in media, and the link between Public Service Media use and populist attitudes.

Stauff, Markus (University of Amsterdam)
The Televisuality of Sports: On Cross-Media Authority of Style

Sports is a conspicuously absent topic in John Caldwell's Televisuality. An absence that is perpetuated in later research focusing on television's style and visuality (e.g. Butler 2010; Wheatley 2016). In this paper, I want to argue that such an omission of sports, conceptually and historically, is a missed chance: The concept of televisuality has much to offer for a better understanding of sports' excessive and exhibitionist use of visual technology (from slow motion replay to data visualizations). At the same time, making sports an integral part of the discussion of televisuality can offer important insights into the historically changing status of the televisual image and the "programming potential of visual style" (Caldwell 1995, vii) in a changing media assemblage.

As groundwork for this conceptual objective, the first part of the presentation will critically analyze the historically persistent divide between the research discussing TV style and research on TV sports: Too often and too simply, I will argue, sports TV gets either discussed with respect to its "liveness" (e.g. Scannell 2013) or as mere "spectacle" (e.g. Kellner 2003); while both are important characteristics of sports that contribute to television's ongoing transformation, they prevent an in- depth engagement with questions of "stylistic performance". In parallel to that, stylistic analyses still seem to be oriented by categories taken from traditional aesthetics, film, literature, and the arts – which are at odds with sports' techno-aesthetic.

In the second part, the presentation will make an argument for the fundamental televisuality of sports: I will use TV-examples from different historical moments to show how sports displays technological as stylistic innovation thereby creating not only narrative but also epistemological authority. This relates to Caldwell's key argument that TV's visuality is not just varied and excessive; it also plays a strategic and reflexive role in the articulation of new modes of production and reception (Adelmann & Stauff 2006). Beyond being yet another example of televisuality, sports' "aesthetic posturing"-strategies are interwoven with the ones of other genres.

In the final part, the presentation will use this interrelation between sports and televisuality to re- think the status of the televisual image in relation to the changing media assemblage. With concepts like the "cinematic" and the "videographic" style, Caldwell underlines the relationality of television's aesthetic: Expressive of (and contributing to) new industrial and technological situations, television emulates and modulates other media's stylistic performances. A focus on sports allows for expanding this argument historically: from TV's beginnings, sports inserted a layer of media reflexivity. Additionally, such a focus offers the chance to expand a televisual analysis across the contemporary multiplicity of media. Analyzing social media's visual references to sports TV, the presentation will argue that by now, all visual style is a performance of cross-media articulations.

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Markus Stauff is an associate professor at the Institute of Media Studies at the University of Amsterdam. He received his doctorate from the Ruhr University Bochum in 2004 with a dissertation on digital television and governmentality. His research areas are television and digital media, governmentality studies and media sports.

Svetlova, Anna (Jagiellonian University)
Nostalgic Paradigm on Russian TV: The Case of "Ciao 2020!"

In the face of Russia's military aggression in Ukraine, there are constant discussions around the role of Russian television in shaping public opinion inside the country. One of the most important ideological paradigms here is the nostalgic discourse (especially "restorative nostalgia"; Boym 2001), as the references to the lost Soviet past and various ideological constructs from the Cold War era became crucial for the politicians' rhetoric and for the state propaganda. In this context, it is of particular cultural significance, which projects have been popular with a wide audience in recent years, by whom and for whom they were created and how they became a part of the wider ideological paradigm. My presentation is going to be the case study of one of such TV shows, which appeared as a multi-layered ironic recycling of the late Soviet heritage, primarily the concept of the "Imaginary West" (Yurchak 2005).

Shortly before the beginning of "special military operation" Russian Channel One broadcasted the music show "Ciao 2021!", the New Year special episode of the popular Late Night Show "Evening Urgant" ("Вечерний Ургант"), where young Russian singers performed their latest hits like if they were Italian disco songs from the 80s. Together with the previous part, "Ciao 2020!", it was trying to imitate Italian music television the way it was perceived by the Soviet audience, relying on the aesthetics of camp and kitsch. The show became extremely popular among the audience and was seen by many as an example of good-quality Russian TV programme, with the lack of clear ideological message and even with the subversive potential, as it contributed the visibility of some taboo topics, such as queer discourse (Engström 2021).

The goal of my presentation is to untangle ideological complications of the TV show "Ciao 2020/2021!". On the one hand, I want to consider its subversive potential, using Mark Fisher's theory (2009) on how neoliberal capitalism converses the heritage of the past. On the other hand, I am going to look at this show in the context of wider nostalgic ideological discourse, which it inevitably became a part of. I will track down its genealogy, following its roots throughout the 2010 and earlier, to the first such project "Old Songs about the Main Thing" ("Старые песни о главном", dir. D. Fiks, 1995) that is usually considered as the starting point of nostalgic discourse on Russian TV (Borusyak 2010, Zhurkova 2019). The programme was the collection of famous retro songs in a slightly modernized arrangement, and the plot combining songs together referred to the late Stalinist musical comedy "Cossacks of the Kuban" ("Кубанские казаки", dir. I. Pyryev, 1950). Although the creators of the project clearly tried to distance themselves from the film's historical and ideological aspects, they are still accused of creating the sentiment for the Soviet era and romanticizing the difficult Soviet past.

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Anna Svetlova is currently working on her PhD thesis at the Jagiellonian University's Department of Literary Anthropology and Cultural Studies. She has been awarded with PRELUDIUM grant from Polish National Science Centre for her research project "Representation of Late Socialism and Post-Soviet Nostalgia in Russian Popular Culture"

Szostak, Sylwia (SWPS University)
Poland's *Invisible Fiction* in the Streamers Age.

Poland is currently the largest market in the CEE region in terms of VOD subscriptions. Unlike many Western, more mature, streaming ecosystems, in Poland, this business segment is not yet saturated, leaving room for new entrants and significant growth for already existing services. For these reasons, Netflix has declared Poland one of its key growth markets. Since its entry in 2016, the streamer established itself as a key player in Poland – the most popular streaming service with the most paid subscribers, and one of the main producers of local Polish-language content and serial fiction in particular – a type of content most commonly associated with traditional television. As a result, the local, in this instance, Polish market has recently been producing more high-end series than ever before. Yet, Netflix's impact on the audiovisual market in Poland goes beyond the sheer amount of content produced. This paper is an attempt to identify areas where Netflix's impact on the Polish industry is significant and leads to visible changes in the industry's existing practices and work systems. As such, it takes a holistic view of Netflix's interference into the local, Polish, market, considering the specific historical and geographical context of Polish television and its programming. Based on in-depth interviews with industry practitioners and an analysis of the content produced for Netflix and its institutional positioning in Poland, the paper maps the changes in the Polish audiovisual industry that are happening here and now. It looks at how television series change as an industrial product because of Netflix's operations, how the aesthetic form and style of the scripted series transforms, as well as its narratives. I, additionally, consider how the essence of, what has so far been considered 'invisible fiction' (Mills, 2010), namely Polish local series, changes once its produced for an international streamer with global distribution in mind. The paper considers TV series as an object of practitioner discourse and a product of a particular production culture, specific business conditions, and dominant cultural and industrial values, all of which are being currently overridden with Netflix's global production politics. This paper positions Polish TV series commissioned by Netflix as a cultural artefact that demonstrates how local practitioners negotiate, incorporate or, at times, struggle with global forces, interrogating perhaps the new quality of Polish televisuality in the streamers age.

Sylwia Szostak – Assistant Professor at the SWPS University, Warsaw. She completed her PhD at the University of Nottingham and later worked on the Screening Socialism project at the University of Loughborough. She published in The European Journal of Cultural Studies, The Journal of Popular Television, and Critical Studies in Television.

Szymańska, Joanna (Lodz Film School)
Are investment obligations for global streaming services a wind of hope for the "peripheral" markets in Europe? Poland as a case study

With the transposition of the 2018 Audiovisual Media Services Directive (AVMSD), many European countries have introduced requirements for non-domestic video-on-demand (VOD) providers such as Netflix and Disney+ to invest in local content. In different national settings, investment obligations have been implemented in ways which reflect the differences in regulatory frameworks, policy traditions, socioeconomic contexts, and market dynamics. The streaming services now contribute to the local European ecosystems through direct investments in local productions and/or a special levy transferred to the national

film fund (Mitric and Szczepanik, 2021). The financial obligations placed on international streamers have yielded returns in large European countries like France, Italy or Germany (Kostovska, Raats & Donders, 2020) and the result of such investments on their respective audiovisual markets is well researched in academia. While the early models of investment obligations developed in large producing countries are documented in current literature (e.g., Kostovska, Raats & Donders, 2020), the policy tools developed in "peripheral markets" in Eastern and Central Europe (Szczepanik, Zahrádka & Macek, 2020) and their effects are less explored. We are yet to assess the most appropriate ways to introduce investment obligations in small(er) EU countries with a low-capacity audiovisual industry and limited lobbying resources.

This paper, therefore, investigates how the investment obligations for VOD providers are taking shape in one specific "peripheral market", in this instance Poland. By drawing on approaches in media industry studies and film studies, I shall discuss how small EU countries can successfully impose investment obligations on global streamers in order to boost their local production. Considering the context of the Polish media ecology, its structure, size, local language, limited number of financing sources and its position within the EU audiovisual landscape, this paper contributes to the discussion on peripheral markets by looking at whether investment obligations in Poland are compatible with the existing policy measures and are enough to contribute effectively towards creating more resilient and competitive industries. I shall discuss whether peripheral markets need more action to keep up with the global trends in the audiovisual sector and what can the CEE countries learn from one another during the complex process of welcoming global giants into their audiovisual industries. With such focus, this paper aims to contribute to the understanding of local European televisualities perceived as an industrial practice and a new business models of financing television in the age of global streamers.

Joanna Szymańska – producer and development executive, industry activist, Joanna is a graduate of Film Studies and Law. Alumna of international workshops including: EAVE, ACE and Torino Script Lab (Story Editing). In her 15+ years career she produced numerous shorts, feature-length fiction films and international co-productions. She is a member of European Film Academy Board (third term), as well as a founding member of Polish Producers Guild. In 2022 she started her PhD studies at Lodz Film School, where she is also a guest lecturer. (contact: j.szymanska@filmschool.lodz.pl)

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Virgínás, Andrea (Babeș-Bolyai University)
'Televisual modes', and midcult aesthetics in limited HBO-series on Eastern European collective traumas

In his 1993 article "Televisuality as a Semiotic Machine: Emerging Paradigms in Low Theory" John T. Caldwell identifies four televisual modes – painterly, plasticity, transparency, intermedia – which together "work to overcome a number of perceived limitations in the technical apparatus itself – linearity, immateriality, coarseness, and the physical isolation of the viewer" (37). Non-linear, tangible, HD, and hyperreal, multimodal, and enabling sociality through mobile and/or outdoor screens, 2020s televisuality has apparently overcome those "limitations in the technical apparatus" on the material level of programming and objects of display. Yet I think the four "videographic modes" of the painterly, of plasticity, of transparency and of intermedia are still with us, similarly to what Caldwell names "the aestheticization of television": "in which artistic styles have been suburbanized, proliferated, and mass-marketed to middle-class consumers" (44). Arguing for this suggestion shall involve the analysis of the production process and the aesthetic

features of three recent, limited TV series hybridizing American cable and quality TV traditions with Eastern European collective traumas. 2019 Chernobyl (creator: Craig Mazin), 2022 The Informant (creator: Balint Szentgyorgyi) and 2023 Spy/Master (director: Christopher Smith, script: Adina Sadeanu) were produced by HBO, with important regional and local input into all levels of the creative processes touching upon the 1986 Ukrainian/Belarusian nuclear catastrophe, late 1970s Romanian, respectively 1980s Hungarian secret service operations within (communist) dictatorships. The historical audio-visual narrativity emerging from these series shall be demonstrated to lean towards midcult aesthetics – in line with Caldwell's suggestion referring to how "artistic styles have been (...) mass-marketed to middle-class consumers", and in line with how midcult/middlebrow aesthetics is understood as a formation mediating between elite high art and the culture of the masses, re-coding the former for plain understanding (Halford). Actualizing especially the painterly and the intermedia videographic modes, this HBO-type "aestheticization" of Eastern European collective traumas also 'translates' classical film culture – including 'global' genres – into 'everyday' (streamed and localized) televisuality. Caldwell himself ends his article with referring to such social traumas as the Gulf War, describing how "[s]cenes of reality, chaos, and suffering were immediately rendered as pictures, reflective surfaces, and flying text-image projectiles," (45) pre-figuring Richard Grusin's theory of premediation (2010), which attributes to post 9/11 mediatized/televised images of collective catastrophes and traumas the role of 'training' us for the next impact. The proposed presentation shall end with positioning the HBO-limited series Chernobyl, The Informant and Spy/Master within a production and consumption context of cultural trauma processing, suggesting that current 'televisuality' has a specific role in 'premediating' the next catastrophe within the specific conditions of linking three communicative generations: 'filmic' victims, 'televisual' forgetters, and 'platform' mourners of the represented late 20th century catastrophes.

- Andrea Virginás is Associate Professor in the Faculty of Theatre and Film, Babeș-Bolyai University, Cluj-Napoca. Latest volume: Film Genres in Hungarian and Romanian Cinema: History, Theory, Reception (Lexington Books/Rowman and Littlefield, 2021).
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Vodičková, Karolína (Charles University)
Identity of the public service broadcaster in the digital era

The project aims to research the transformation of the identity of the public service broadcaster (PSB) with focus on the use of new media, multi-platform expansion and the exploration of the non-linear distribution strategies. European public service broadcasting possesses a key position in both media and entertainment production which impacts the media industry within Europe (Donders, 2019; Van Es et al., 2020). The focus of this paper is to expand research oriented on Czech media and audiovisual market with emphasis on Czech

Television in the digital era. The project will focus on the exploration of non-linear distribution channels used to present and/or promote original content produced by Czech Television. The timeframe (years 2018 – 2022) has been chosen to cover the last years, which are significant for the expansion of digital, and to illustrate the possible transformation in response to the covid-19 pandemic in 2020. The study methodology is divided into three successive phases. Firstly, qualitative document analysis provides an overview of the institution's infrastructure and production management. Preliminary findings obtained in the first phase will be discussed and further developed in expert interviews conducted with respondents from the Czech TV (second phase). The third phase will be aimed at finding out the viewpoint of the audience through a questionnaire survey. The discussion will offer a reflection on the ability to meet the demands of the contemporary viewer, modern society and younger audiences while at the same time fulfilling the service of public television.

To further understand the new infrastructure of the market, we acknowledge that and the shift in cultural practices (Srnicek, 2016; Poell, Nieborg, and van Dijck, 2019) and each cultural transformation is consequent to the dynamic role in the society, their newly adapted habits and opportunities (Casetti, 2015; Gillespie, 2003). The media are now expected to function in far more extensive and complex way than in the analogue era (Caldwell, 2003) and to present more interactive forms of entertainment (Mittel, 2015). The formats proliferate and converge as the emphasis shifts toward monetization of content in a multi-channel environment (Doyle, 2010; Lobato, 2019). Yet the interactivity and increased use of the internet will not necessarily lead to a reduction in viewing of broadcast television (Gripsund, 2010).

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Karolína Vodičková is a PhD student in Media and Communication Studies at Charles University in Prague. Her research focuses on audiovisual studies, with an emphasis on research on the transition from traditional linear television to video-on-demand services and the application of marketing tools in the audiovisual industry. Since 2017, she has been working in the television industry and specializes in the production of television drama series. o

Waade, Anne Marit (Aarhus University) & Anders Grønlund (Copenhagen University)
Televisual landscape technologies: *Borgen: Power & Glory* in Greenland.

In our paper, we will approach televisuality from a technological point of view, and we will focus on landscapes in television drama series. Our main idea is that new drone technologies change the aesthetics of landscapes in drama series and influence the way we see and understand the meaning of televisual landscapes. We will contribute to the ongoing research on landscapes and locations in television drama series (Elwes 2022; Grønlund, 2023; Saunders 2021; Hansen & Waade 2017) both regarding theoretical and historical aspects, but also to look at how we can study landscapes and locations in television drama productions empirically. In our paper, we will draw on our location study of the Danish political drama *Borgen: Power & Glory* (DR/Netflix) in Greenland. To begin, we will reflect on how different camera and digital screen technologies in general influence and frame the way we see landscapes in television series, for example camera movements, landscape gazes, digitally rendered landscapes, maps, audio landscapes and in particular drone technologies (Jensen 2020; Agosthino, Maurer and Veel, 2020; Jablonowski 2020). In our analytical example, we will reflect on a) how new drone technologies influence the televisuality and how we can understand the aesthetic and meaning of surveillance technologies in drama series; b) how the Greenlandic landscapes are displayed in *Borgen*, and c) how we can study drone technologies in drama series empirically.

Anne Marit Waade is a Professor in Global Media Industries at Aarhus University. Her research focuses on the creative industry, screen tourism, location studies and landscapes in television series. Her publications include Wallanderland (2010), Locating Nordic Noir (2017), Danish Television Drama: Global lessons from a Small Nation (2020), and Screening Arctic Landscapes (2023).

Anders Grønlund is a PhD fellow at Copenhagen University. His has published on research production and location studies with a focus on the Arctic and the Nordic region, inclusive screen production in (ultra)small nations. His PhD project examines the historical development in the screen production in and about Greenland, including access, policies, and aesthetics.

Wolf, Claudia (transfermedia), **Ana Velhinho, Jorge Abreu, Pedro Almeida & Telmo Silva** (University of Aveiro)
Enhancing audience experience through infotainment and in-stream shopping"

During film production, a lot of information about the cast, protagonists, locations, costumes, and props is accumulated and can be used in the distribution stage. This metadata combined with the audiovisual content has great potential to provide contextual information and increase user engagement. When watching a film, viewers frequently look up Google, Wikipedia and IMDb for information about actors, settings and products – usually using second screens. By doing so, they are leaving the content they are watching, something the distributor wants to avoid by all means. However, no longer do viewers have to search for further information via a second screen because everything can now be directly displayed in the player. This way, viewers can access new layers of content, e.g., about historic facts of a film or its locations. Plus, with an integrated in-stream shopping opportunity, viewers can even buy the products from a film or an ad – directly first-screen while watching. Customers know part of this principle from Amazon Prime and their service X-Ray where information about the cast in a particular scene can be called up. However, this results from an effortful manual process after the production of the film. Furthermore, Amazon only offers information about the cast, the soundtrack and some trivia. To address this, an automated metadata prototype that provides contextual information and in- stream shopping features while watching was developed and tested with potential users. The user research adopted a mixed-methods methodology for the users' assessment of a tablet-based app prototype that provides information about actors and products while watching. The research plan was focused on the audiences' viewing habits regarding streaming platforms and media devices, along with the dimensions influencing usability and user experience (UX). The UX evaluation protocol included qualitative questions and hands-on testing sessions, comprising free and guided prototype

explorations, followed by a focus group to discuss previous insights and to carry-out a user interface redesign co-creation session with the evaluators. Qualitative data gathering was combined with a triangulation of validated UX instruments: the System Usability Scale; the Self- Assessment Manikin; and the AttrakDiff questionnaire. The study participants revealed a high acceptance of the prototype and provided a rich overview of behaviors and preferences regarding the use case of in-stream contextual information and shopping.

The technological advancement of in-stream audiovisual content applications enhances the content experience for viewers paving the way to new televisualities. Furthermore, distributors such as broadcasters and streaming platforms can increase the value of their content and thus improve customer loyalty enormously. These services will increase both the competitiveness and the economic potential of the creative media industry.

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Claudia Wolf was project manager of dwerft, Germany's largest R&D project on Linked Metadata for Film & TV. Her conviction that metadata is the key element for automation and the creation of new in-stream experiences in future media production led her to the topic of her PhD thesis.

Ana Velhinho is a designer and postdoctoral researcher in the Social iTV Research Group of DigiMedia. Holds a BA in Communication Design, an MA in Design and Visual Culture and a Ph.D. in Multimedia Art. Worked in several R&D projects focused on digital media, participatory culture and User Experience (UX).

Jorge Abreu has a Ph.D. in Sciences and Communication Technologies. He is the Coordinator of the Social iTV Research Group (http://socialtv.web.ua.pt/) researching and contributing to reshaping the TV ecosystem (in its broader concept which includes the user's experience in audiovisual content consumption over an ecosystem of different sources and devices).

Pedro Almeida got his graduation and PhD in the University of Aveiro in Sciences and Communication Technologies. He is a lecturer and researcher. As a member of the research unit Digimedia and the SocialiTV group he has been responsible for projects in the field of Interactive Television and transmedia narratives.

Telmo Silva got his PhD degree in Information and Communication in Digital Platforms. Currently, he is an Assistant Professor at the Department of Communication and Arts at the University of Aveiro. As a researcher his investigation interests are: Design, development, and evaluation of iTV services, Web and mobile apps.

Wünsch; Michaela (Universität Marburg)
TV between national character and diasporic distribution, reception and content

The topic of the paper is how television nowadays is situated between its national character and its diasporic distribution, reception and eventually content and if this diasporic feature could be included in the concept of televisuality. Historically, 'diasporic' television was typically applied to migrant communities from the South in North and Western countries that were actively engaged with cable and satellite television (Malik 2010, 123; Chalaby 2005). One question is if recent developments that have led to an increasingly globalized communications market change these alleged medial reception patterns and enable more diverse, transnational and diasporic ways of reception in the mainstream? Could Caldwell's term 'televisuality' that was based on broadcasting national television be redefined or extended by these diasporic distribution and reception? Or could the term not be used for contemporary media practices around television any more.

The paper will explore these questions with regard to the international distribution of Israeli television via platforms and the representation of diaspora in When Heroes Fly (2019). This series is a co-production of the Israeli network Keshet and Netflix and is available for a global audience. The series tells the story of four veterans who served in the 2006 Lebanon war. While one of them is extremely traumatized, another has built a new life in Columbia, where the three others travel to search for an alleged dead female friend. The paper will analyze the representation of the Israeli diaspora in Columbia and the global reception of the series. In comparison to previous series that were produced for an Israeli audience and have been adapted in the US and other countries, Netflix acquired international broadcasting rights of When Heroes Fly soon after its broadcasting in Israel. Israeli television history is insofar exceptional as at least the public program in Hebrew consisted until 1993 with only one program and Itay Harlap develops the thesis that Israeli post-television is characterized by post-Zionist elements that reject the "anti-Diasporic, strong, and masculine Jew" (Harlap 2019, 27) and allows to show a damaged masculinity and inner and outer diaspora. Chalaby stresses that "media have been recognized as a deterritorializing force since ever" (Chalaby 2005, 8), many

features of television include a displacement: television shows things and human beings that are far away and 'brings' them in our homes. This diasporic feature will be compared with Jewish culture that has also been diasporic 'since ever'. It will also be analyzed how the binaries of Global South/Global North, center/ periphery and strong/traumatized masculinity are being portrayed in the series.

Michaela Wünsch holds a Ph.D. in Cultural Studies and teaches Media and Gender Studies at University Marburg, Germany and University Graz, Austria. Her research interests are media philosophy, Gender and Critical Race Theory and television. Her recent publications include „Differentielle Serialität", in Fernsehwissenschaft und Serienforschung. Theorie, Geschichte und Gegenwart (post-)televisueller Serialität, hg. v. D. Maeder, D. Newiak, H. Schwaab, Springer 2021.

Yurtaeva-Martens, Yulia (Film University Babelsberg)
Television festivals as a blind spot in contemporary television practices

When the concept of televisuality includes a system of business conditions, styles, ideologies, cultural values, modes of production, programming and audience practices - the question is, whether there is a venue where all this can be negotiated? Television festivals as forums for the negotiation of televisuality can answer this question.

In the late 1960s, television came to have influence as a mass medium, both quantitatively in terms of its spread in the population and qualitatively in terms of the improved quality of programs offered. It was primarily the television festivals where the qualitative standards for the new medium of television were set, and the question "what is good television?" was widely discussed across borders. The emerging television festivals thus became not only venues for presenting a medium on the rise, but at the same time gave rise to a decades-long functioning network in Europe, which extended across the Iron Curtain, of (program) exchange relations in the field of television broadcasting. From the beginning they act as places of diverse transnational processes. Also in the present, they act even more explicitly as transnational and also global actors and provide a relevant contemporary practice of television production, distribution and aesthetics.

While film festival research has successfully established itself as a new field of research in recent years, television festivals are still one of the blind spots in television research. The paper will ask about the role and task of television festivals under the consideration of the concept of televisuality, look at economic and aesthetical dimensions and how the task of television festivals changes in the context of new developments in the television industry.

Dr. Yulia Yurtaeva-Martens received her PhD at the Film University of Potsdam on the history of Intervision and television program exchanges in Eastern Europe during the Cold War. She works as a researcher at the Film University in Potsdam in the Media Studies and Film and Television Production Program.

Zoellner, Anna (University of Leeds)
Working in a team, but on your own: The impact of self-shooting in unscripted television

A key principle of television – across different genres and nations – is the collaborative nature of its production. Making television is usually a team effort and division of labour a typical feature of television industries. While online video distribution, affordable mobile cameras and editing software make single-handed production possible, they limit the kind of programming that can be made. Working in a production team offers a combination of specialised skills, allows for greater speed in production and has the potential for greater visual and narrative range. Recent shifts in the division of labour in British factual television, however, show a trend toward occupational convergence combining several job roles into one. This paper focuses on the shift towards multiskilling, in particular, 'self-shooting' on location, which has become a prominent, if not dominant, practice in unscripted television production in the UK.

As 'self-shooters' television workers are expected to do the work of previously separate job roles on location – including camera operator, sound recordist, director, and producer – on their own and often at the same time. Although this occupational convergence makes the boundaries between production roles more porous and enables flexible career specialisation, discussions in trade publications and on online industry fora raise concerns about programme quality and production standards (e.g. cinematography.com, broadcastnow.co.uk).

In practice, self-shooting creates specific pressures and demands for television workers, which have significant implications for the experience of work and the resulting textual representations. The paper presents initial findings of an ongoing research project investigating occupational convergence, skills and digital technology in television production in the UK. Based on qualitative interviews with British self-shooters working in factual programming, it discusses the challenges and the resulting risks and coping strategies for this particular work role. Specifically, it explores the link between working conditions and creative expression and investigates in what way occupational convergence affects creative autonomy and what this means for factual television as a genre. Within media production and cultural industries research, most studies investigating multiskilling focus on journalism practice and the impact of multiplatform journalism on work processes and responsibilities. They tend to either claim greater creative autonomy, upskilling and empowerment (e.g. Nygren 2014, Menke et al 2016), or, a loss of autonomy, deskilling and stress (e.g. Wallace 2013, Bro et al 2016), especially when coupled with economic rationalisation. Compared to this dichotomy of improvement versus deterioration, this paper argues that the impact of multiskilling for self-shooters as a result of occupational convergence is more complex. It highlights the contradictory experiences of the work role and draws attention to further influential factors that determine the nature and extent of this impact, including inter-departmental relationships, genre and professional experience.

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Dr Anna Zoellner is Associate Professor at the School of Media and Communication, University of Leeds. Her background in professional TV production has informed her research interests, which lie at the intersection of cultural/media industries, media production research, television studies, and critical cultural labour studies."

Zündel, Jana (Goethe University Frankfurt)
Between memeability and televisuality: the (self-)memefication of television series

Series accompany and occupy our everyday lives – a phenomenon that is only intensified by media libraries, streaming services and video platforms. Due to their omnipresence in digital media culture, however, most series no longer act as "street sweepers" as prime-time soap operas like DALLAS and DYNASTY or prestige dramas such as GAME OF THRONES once did. The attention of TV viewers and web users spreads thin among too many series on various channels and platforms at the same time. In addition, the buzz around series has largely shifted to the internet, where specialized fan communities, exclusive streaming content, and personal filter bubbles shape it.

It is not surprising, then, that a series' popularity relies heavily on its memeability, i.e. the simultaneously relatable and appropriable (audio-)visual extracts or fragments that are circulated on social media and video platforms such as Instagram, TikTok or YouTube. The memefication of bits and pieces from television shows is a ubiquitous and unruly practice in contemporary popular culture. Any reasonably expressive image from a series can be picked out and 'mashed-up', making TV memes "contested cultural capital"

(Nissenbaum/Shifman 2017) in a variety of communicative contexts (private chats, fan groups, marketing channels, political campaigns, or else). Furthermore, many contemporary series, e.g. EUPHORIA or RIVERDALE, already anticipate their own memefication from the start, deliberately providing 'memes in potentialis' (a funny movement, an outlandish character appearance, a dramatic close-up, or a spectacular visual). Consequently, the connection between televisuality and memefication is especially rich. Like television episodes, memes often mix with everyday topics and special interests, i.e. they simultaneously process intersubjectively comprehensible situations or collective experiences and demonstrate 'insider knowledge', respectively. This ambivalence is integral to memes that emerge from television. Television and streaming series are essential components and catalysts of the extensive memefication in everyday media culture. Not only provide do they provide the material for memes, GIFs or mashups, but they are often already memes themselves, mimicking famous artwork, having their characters dress up as other famous media personae, reenacting infamous movie scenes, or even satirizing the entire iconography of a movie franchise. The phenomenon is not new, as it is a key characteristic of televisuality to adopt, process, and transform the modes and traditions of representation from other media (cf. Bleicher 2011). As a "reproduction and exploitation machine for all kinds of visualizations" (Adelmann 2015, 99), television premediates and masters memefication (before internet memes) like hardly any other medium. This paper thus explores how seriality and televisuality inform and fuel contemporary meme culture.

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- Jana Zündel is a postdoctoral researcher at the DFG Research Training Group "Configurations of Film" at Goethe University Frankfurt. Her dissertation was published as "Fernsehserien im medienkulturellen Wandel" in 2022 (Herbert von Halem Verlag). Her research focuses on digital media cultures and meme studies, television studies, series and streaming platforms.

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