

# EDUARD CUELENAERE

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## EDUCATION

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<b>Doctor of Philosophy in Communication Sciences</b>	Sep. 2020
<b>Doctor of Philosophy in Theatre Sciences and Intermediality</b> Topic: A multi-methodological research on Dutch-Flemish film remakes Ghent University (BE) & University of Antwerp (BE)	
<b>Master of Science in Communication Sciences (summa cum laude)</b> Specialization: Film & television studies Ghent University (BE)	June 2016
<b>Bachelor of Science in Communication Sciences (cum laude)</b> Ghent University (BE)	July 2015
<b>Erasmus Program (summa cum laude)</b> Université Bordeaux Montaigne (FR)	Sep. - Dec. 2014

## EMPLOYMENT

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<b>Doctor-assistant (100%)</b> Responsible full course: (1) <i>'Encyclopedie van de communicatiewetenschappen'</i> (2BA) (2) <i>'Onderzoekspaper'</i> (3BA) Centre for Cinema and Media Studies (CIMS) Department of Communication Sciences Ghent University (BE)	Sep. 2022 – Sep. 2025
<b>Visiting professor (10%)</b> Responsible full course: <i>'Media- en cultuurproductie'</i> (MA) Department of Communication Sciences Faculty of Social Sciences & SolvayBusinessSchool Free University of Brussels (BE)	Oct. 2023 – Sep. 2024
<b>Visiting professor (10%)</b> Responsible full course: <i>'Adaptatie in Theater, Film en Literatuur'</i> (2BA) Department of Literature (Theater-, film- en literatuurwetenschap) Faculty of Arts University of Antwerp (BE)	Feb. 2024 – Aug. 2024
<b>Visiting professor (10%)</b> Responsible full course: <i>'Adaptatie in Theater, Film en Literatuur'</i> (2BA) Department of Literature (Theater-, film- en literatuurwetenschap) Faculty of Arts University of Antwerp (BE)	Feb. 2023 – Aug. 2023
<b>Visiting professor (10%)</b> Responsible full course: <i>'Adaptatie in Theater, Film en Literatuur'</i> (2BA) Department of Literature (Theater-, film- en literatuurwetenschap) Faculty of Arts University of Antwerp (BE)	Feb. 2022 – Aug. 2022

<p><b>Visiting professor (50%)</b>  Responsible full course: <i>'Internationale Communicatie'</i> (2BA)  Other educational duties  Centre for Cinema and Media Studies (CIMS)  Department of Communication Sciences  Faculty of Political and Social Sciences  Ghent University (BE)</p>	<p>Feb. 2022 – Sep. 2022</p>
<p><b>Post-doctoral researcher (20%)</b>  FILMemory (FilmEU, European Universities Alliance for Film and Media Arts)  Building new curriculum (MA FILMemory)  LUCA   School of Arts, Brussels (BE)</p>	<p>Oct. 2021 – Oct. 2022</p>
<p><b>Visiting professor (20%)</b>  Responsible full courses:  (1) <i>'Film History'</i> [Ontwikkeling en Esthetiek van de Film] (MA)  (2) <i>'Screen cultures &amp; analysis'</i> [Beeldcultuur en -analyse] (MA)  Centre for Cinema and Media Studies (CIMS)  Department of Communication Sciences  Faculty of Political and Social Sciences  Ghent University (BE)</p>	<p>Sep. 2021 – Feb. 2022</p>
<p><b>Post-doctoral researcher (40%)</b>  EUMEPLAT / European Media Platforms (H2020 Transformations project)  Main researcher Task 1.3 (patterns in European movie production, distribution and consumption)  Department of Communication Sciences  Faculty of Political and Social Sciences  Ghent University (BE)</p>	<p>June 2021 – Feb. 2022</p>
<p><b>Visiting professor (10%)</b>  Responsible full course: <i>'Internationale Communicatie'</i> (2BA)  Centre for Cinema and Media Studies (CIMS)  Department of Communication Sciences  Faculty of Political and Social Sciences  Ghent University (BE)</p>	<p>Feb. 2021 – Feb. 2022</p>
<p><b>Post-doctoral researcher (50%)</b>  Centre for Cinema and Media Studies (CIMS)  Department of Communication Sciences  Faculty of Political and Social Sciences  Ghent University (BE)</p>	<p>Sep. 2020 – Feb. 2021</p>
<p><b>Doctoral researcher (100%)</b>  4 year FWO-funded research project (PhD)  Centre for Cinema and Media Studies (CIMS)  Department of Communication Sciences  Faculty of Political and Social Sciences  Ghent University (BE) &amp; University of Antwerp (BE)</p>	<p>Sep. 2016 – Sep. 2020</p>
<p><b>Research stay</b>  3 months research stay (as visiting PhD Candidate)  Erasmus Research Centre of Media, Communication and Culture (ERMeCC)  Erasmus School of History, Culture and Communication (ESHCC)  Erasmus University Rotterdam (NL)  Funded by FWO Grant</p>	<p>April 2019 – July 2019</p>

**Research internship**

Sep. 2015 – March 2016

Supported several research projects  
Centre for Cinema and Media Studies (CIMS)  
Ghent University (BE)

**Academic student job**

Aug. 2015 – Sep. 2015

Mainly dealing with qualitative interviews  
Centre for Cinema and Media Studies (CIMS)  
Ghent University (BE)

**ACADEMIC PUBLICATIONS**

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**Double-blind peer-reviewed articles**

1. Cuelenaere, E. (2024). How “Original” are Netflix Original Films? Mapping and Understanding the Recycling of Content in the Age of Streaming Cinema. *Media, Culture and Society*. [SSCI Impact Factor: 3.3 for 2022 – Sociology 28/149 for 2022] Included in ISI Web of Science.
2. De Cock, A., Cuelenaere, E., Willems, G., Joye, S. (2023). Rewind, recycle, revive: An investigation into nostalgic sequels in Flanders’ mainstream cinema. *NECSUS*. Indexed in DOAJ.
3. Huisman, M., Cuelenaere, E., Joye, S., & Biltreyst, D. (2021). Sensible Use(rs): A Qualitative Exploration of the Construction of Self-Identity by Middle-Aged and Older Adults in Research Interviews with regards to Searching and Using Online Health Information. *European Journal of Health Communication*, first online. Indexed in DOAJ.
4. Cuelenaere, E. (2021). Originality versus proximity: an explorative study of audience reactions to monolingual film remakes. *International Journal of Cultural Studies*, vol. 24, nr. 2, pp. 233-249. [SSCI Impact Factor: 2.1 – Cultural Studies: 6/44 for 2021]. Included in ISI Web of Science.
5. Cuelenaere, E. (2021). The Remake Industry: The Practice of Remaking Films from the Perspective of Industrial Actors. *Adaptation*, online (Oxford University Press), vol. 14, nr. 1, pp. 43-63. [AHCI Journal Citation Indicator: 1.28 for 2022 – Film, Radio, Television: 5/63]. Included in ISI Web of Science.
6. Cuelenaere, E. (2020). Towards an Integrative Methodological Approach of Film Remake Studies. *Adaptation*, online (Oxford University Press), vol. 13, nr. 2, pp. 210-223. [AHCI Journal Citation Indicator: 1.28 for 2022 – Film, Radio, Television: 5/63]. Included in ISI Web of Science.
7. Cuelenaere, E., Willems, G., & Joye, S. (2019). Local flavors and regional markers: The Low Countries and their commercially driven and proximity-focused film remake practice. *Communications: The European Journal of Communication Research*, vol. 44, nr. 3, pp. 262-281. [SSCI Impact Factor: 1.6 for 2022 – Communication: 58/95]. Included in ISI Web of Science.
8. Cuelenaere, E., Willems, G., & Joye, S. (2019). Remaking Identities and Stereotypes: How Film Remakes Transform and Reinforce Nationality, Disability, and Gender. *European Journal of Cultural Studies*, vol. 22, nr. 5-6, pp. 613-629. [SSCI Impact Factor: 2.4 – Cultural Studies: 5/44 for 2022]. Included in ISI Web of Science.
9. Cuelenaere, E., Willems, G., & Joye, S. (2018). Same same, but different: A comparative film analysis of the Belgian, Dutch and American Loft. *Tijdschrift voor Communicatiewetenschap*, vol. 46, nr. 4, pp. 263-279. [SSCI Impact Factor: 0.1 – Communication: 94/95 for 2022]. Included in ISI Web of Science.
10. Van Belle, J., & Cuelenaere, E. (2017). Changing love in ‘Scener ur et äktenskap’. *Tijdschrift voor Skandinavistiek*, vol. 35, nr. 1, pp. 71-84. Included in VABB list.
11. Cuelenaere, E., & Joye, S., & Willems, G. (2016). Reframing the remake: Dutch-Flemish monolingual remakes and their theoretical and conceptual implications. *Frames Cinema Journal*, vol. 10, nr. 1, pp. 1-19. Included in VABB list.

**Books/edited volumes**

1. Cuelenaere, E., Willems, G., & Joye, S. (Eds.) (2021). *European Film Remakes*. Edinburgh: Edinburgh University Press. [Edited Volume].

**Book chapters**

1. Cuelenaere, E., Joye, S. (2024). *From Undercover to Ferry: SVOD Franchise Development in Small European Audiovisual Markets*. In Christopher Meir & Roderik Smits (Eds.), *European Cinema in the Streaming Era*. London: Palgrave Macmillan.

2. Cuelenaere, E., Joye, S., & Willems, G. (2021). *Why small European film industries remake each other's successes : the case of the Low Countries*. In Gabor Gergely & Susan Hayward (Eds.), *Routledge Companion to European Cinema*. New York & London: Routledge.
3. Cuelenaere, E. (2021). *The Film Remake as Prism: Towards a Model of Systematic Textual Analysis*. In Eduard Cuelenaere, Gertjan Willems & Stijn Joye (Eds.), *European Film Remakes*. Edinburgh: Edinburgh University Press.
4. Sanyal, K., & Cuelenaere, E. (2021). *The Colour Remakes of Swedish Classics in the 1950s: Production, Promotion, and Critical Reception in the Context of Technological Innovation*. In Eduard Cuelenaere, Gertjan Willems & Stijn Joye (Eds.), *European Film Remakes*. Edinburgh: Edinburgh University Press.
5. Cuelenaere, E., Willems, G., & Joye, S. (2021). *Introduction: Film Remakes in the Context of European Cinema*. In Eduard Cuelenaere, Gertjan Willems & Stijn Joye (Eds.), *European Film Remakes*. Edinburgh: Edinburgh University Press.
6. Cuelenaere, E. (2020). *A "Double Take" on the Nation(al) in the Dutch-Flemish Monolingual Film Remake*. In Michael Stewart & Robert Munro (Eds.), *Intercultural Screen Adaptation: British and Global Case Studies*. Edinburgh: Edinburgh University Press.

### Book reviews

1. Cuelenaere, E. (2024: in press). Book Review: Precarity in European Film: Depictions and Discourses. *Cinéma & Cie: Film and Media Studies Journal*.
2. Cuelenaere, E. (2019). Book Review: Mass producing European cinema: Studiocanal and its works. *Communications: The European Journal of Communication Research*, vol. 44, nr. 3, pp. 352-354. [SSCI Impact Factor: 2.095 for 2021 – Communication: 58/95]. Included in ISI Web of Science.
3. Cuelenaere, E. (2018). Book Review: Transnational Film Remakes. *Communications: The European Journal of Communication Research*, vol. 43, nr. 1, pp. 289-291. [SSCI Impact Factor: 2.095 for 2021 – Communication: 58/95]. Included in ISI Web of Science.
4. Cuelenaere, E. (2017). Book Review: New Patterns in Global Television Formats. *International Journal of Digital Television*, vol. 8, nr. 2, pp. 292-293. Included in ESCI Web of Science.
5. Cuelenaere, E. (2017). Book Review: The Hollywood Meme: Transnational Adaptations in World Cinema. *Communications: The European Journal of Communication Research*, vol. 42, nr. 3, pp. 387-389. [SSCI Impact Factor: 2.095 for 2021 – Communication: 58/95]. Included in ISI Web of Science.

### Reports and other scientific work

1. Biltreyst, D., & Cuelenaere, E. (2021). Patterns in Movie Production, Distribution and Consumption. *EUMEPLAT reports*, WP1, D1.3, pp. 1-94.
2. Cuelenaere, E. (2020). *On differences that make the difference : a multi-methodological research project on monolingual film remakes in small film industries: the case of Flanders and the Netherlands*. PhD Dissertation, Universiteit Gent. Faculteit Politieke en Sociale Wetenschappen, Ghent.

### Popular science communication and other

1. Van Leirsberghe (2024). Bob Marley-film bevestigt het success van muziekbiografieën. *BonJour*. Invited expert for blog/news article on the rise of musical biopics. <https://bonjour-ugent.be/?p=8151>
2. Mervelede & Polijn (2024). Waarom verkoopt nostalgie zo goed? *BonJour Micro* (Spotify). Invited guest on podcast about remakes and nostalgia. <https://open.spotify.com/episode/1jIKPB0HiPZ9aAPuLIPZam?si=e43aef0e87bd4680>
3. Firmino (2024). O impressionante catálogo de "original" A Netflix tem um truque: 33% de material reciclado. *Plu7.com*. News article on my research. <https://plu7.com/109908/tecnologia/o-impressionante-catalogo-de-original-a-netflix-tem-um-truque-33-de-material-reciclado/>
4. Tones (2024). El apabullante catálogo de "originales" de Netflix tiene algo de truco: un 33% de material reciclado. *Xataka.com*. News article on my research. <https://www.xataka.com/streaming/apabullante-catalogo-originales-netflix-tiene-algo-truco-33-material-reciclado>
5. Cuelenaere, E. (2023). *Vivre Sa Vie* (1962). *Film-Plateau*. Film introduction, KASKcinema.
6. Cuelenaere, E. (2023). *Vivre Sa Vie* (1962). *Film-Plateau*. Program booklet, website text.
7. Cuelenaere, E. (2022). *Waarom nieuwe Vlaamse films maken als je er Nederlandse kunt recycleren*. *Humbug*. Journalistic article.
8. Cuelenaere, E. (2022). *Rosetta* (1999). *Film-Plateau*. Film introduction, KASKcinema.

9. Cuelenaere, E. (2022). Rosetta (1999). *Film-Plateau*. Program booklet, website text.
10. Cuelenaere, E. (2022). Cléo de 5 à 7 (1962). *Film-Plateau*. Program booklet, website text.
11. Cuelenaere, E. (2022). Freaks (1932). *Film-Plateau*. Film introduction, KASKcinema.
12. Cuelenaere, E. (2022). Freaks (1932). *Film-Plateau*. Program booklet, website text.
13. Cuelenaere, E. (2021). Lili Marleen (1981). *Film-Plateau*. Program booklet, website text.
14. Soberon, L., & Cuelenaere, E. (2020). Conflict en trauma (editorial). *Film-Plateau*. Program booklet & website text.
15. (2020). Interview about my doctoral research for the UGent website. <https://www.ugent.be/ps/communicatiewetenschappen/nl/actueel/nieuws/eduard-cuelenaere-over-zijn-doctoraat-201claat-ons-filmremakes-een-eerlijke-kans-geven201d>
16. Cuelenaere, E., & Soberon, L. (2019). Splendor. *Film-Plateau*. Film introduction, KASKcinema.
17. Cuelenaere, E. (2019). Splendor. *Film-Plateau*. Program booklet & website text.
18. Soberon, L., & Cuelenaere, E. (2019). Macht en verzet (editorial). *Film-Plateau*. Program booklet & website text.
19. Cuelenaere, E. (2019). Waarom remakes een tweede kans verdienen. *Filmkrant*, <https://filmkrant.nl/opinie/waarom-remakes-tweede-kans-verdienen/>
20. Cuelenaere, E. (2019). Een (her)waardering van Gus Van Sants "Psycho" (1998). *Kinoautomat*, <https://kinoautomat.com/2019/04/20/een-herwaardering-van-gus-van-sants-psycho-1998/>
21. Cuelenaere, E. (2019). Psycho. *Film-Plateau*. Film introduction, KASKcinema.
22. Cuelenaere, E. (2019). Psycho. *Film-Plateau*. Program booklet & website text.
23. Soberon, L., & Cuelenaere, E. (2019). Media en maatschappij (editorial). *Film-Plateau*. Program booklet & website text.
24. Cuelenaere, E., Willems, G., & Joye, S. (2019). Special issue introduction: Current trends in remaking European screen cultures. *Communications: The European Journal of Communication Research*, vol. 44, nr. 3, pp. 262-281. [SSCI Impact Factor: 2.095 for 2021 – Communication: 58/95]. Included in ISI Web of Science.
25. Cuelenaere, E. (2018). L'Atalante. *Film-Plateau*. Program booklet & website text.
26. Cuelenaere, E. (2018). La Traversée de Paris. *Film-Plateau*. Program booklet & website text.
27. Soberon, L., & Cuelenaere, E. (2017). Die bitteren Tränen der Petra von Kant. *Film-Plateau*. Film introduction, KASKcinema.
28. Cuelenaere, E. (2017). Die bitteren Tränen der Petra von Kant. *Film-Plateau*. Program booklet & website text.

## RESEARCH AND PROFESSIONAL ACTIVITIES

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### Academic guidance

1. (Main) supervisor of PhD students:
  - a. dra. Atalya De Cock (Ghent University & University of Antwerp, 2022-2026). Co-supervisors: Prof. Stijn Joye (UGent) & Prof. Gertjan Willems (UA)
  - b. drs. Yang Chao (Ghent University & Academia Sinica, 2024-2028). Co-supervisors: Prof. Daniël Biltereyst (UGent), Prof. Stijn Joye (UGent) & Prof. Wang (Sinica)
2. Part of the Supervisory Committee:
  - a. drs. Florian Stegen (Free University of Brussels, 2022-2028). Supervisor: Prof. Kevin Smets (VUB)
3. Main supervisor of several MA and BA theses (Ghent University, 2022-now).

### Academic editorial work

1. Peer reviewer for a research proposal at the Swiss National Science Foundation (2023).
2. Regular peer reviewer for the journal "Studies in European Cinema", Taylor & Francis Online
3. Ad hoc peer reviewer for the journals: "International Communication Gazette", "VIEW Journal", "Journal of Scandinavian Cinema", & "Tijdschrift voor Communicatiewetenschap".
4. Part of the Editorial Board of the book series "Disability, Media, Culture", edited by Alison Wilde and Murray Simpson at Peter Lang (Bern, Switzerland).
5. Cuelenaere, E., Willems, G., & Joye, S. (Eds.) (2021). *European Film Remakes*. Edinburgh: Edinburgh University Press. [Edited Volume].
6. Cuelenaere, E., Joye, S., & Willems, G. (Eds.) (2019). *Current Trends in Remaking European Film and Television Drama*. *Communications: The European Journal of Communication Research*. [SSCI Impact Factor: 2.095 for 2021 – Communication: 58/95]. Included in ISI Web of Science. [Special Issue]

### Organization academic events

1. Part of the review team of the *Rethink Impact* conference, organized by ECREA (Film Studies section), 2022, Aarhus, Denmark.
2. Part of the local organizing team of the *Research Methods in Film Studies: Challenges and Opportunities* conference (organized by the film studies section of ECREA). 2019, Ghent, Belgium.
3. Organizer of the *Remaking European Cinema* symposium. 2018, Ghent, Belgium.
4. Part of the scientific committee of the 2018 edition of the *Etmaal of Communicatiewetenschap* conference. 2018, Ghent, Belgium.
5. Part of the local organizing team of the 2019 edition of the ECREA Film Studies conference, titled "Research methods in film studies: challenges and opportunities". To be held in Ghent, Belgium (2019) and organized by Gertjan Willems (University of Antwerp/Ghent University), Sergio Villanueva Baselga (Universitat de Barcelona), and Mariana Liz (University of Lisbon).

### Academic conferences

1. Cuelenaere, E., & Joye, S (presenter). (2024). A local world? Articulations of locality in the Low Countries' AV industries in the streaming era: The case of Netflix's 'Undercover' franchise. *Etmaal 2024*, Rotterdam, The Netherlands.
2. De Cock, A., Cuelenaere, E., Willems, G., & Joye, S. (2023). Back to the past: the emergence of nostalgic sequels to popular Flemish television series in Flanders' film industry. *IAMCR 2023*, Lyon, France.
3. De Cock, A., Cuelenaere, E., Joye, S., & Willems, G. (2023). Recycle film cultures in small Western European film industries. *Etmaal van de Communicatiewetenschap 2023*, Enschede, the Netherlands.
4. Cuelenaere, E., Meir, C. (2022). The more things change...: SVOD platforms and recycled content strategies. Co-founder panel at ECREA conference, Aarhus, Denmark.
5. Cuelenaere, E., Joye, S. (2022). Analyzing the industrial and textual strategies of localized storytelling : Netflix' 'Undercover'. *ECREA 2022: Rethink Impact*, Aarhus, Denmark.
6. De Sutter, F., Cuelenaere, E., & Biltreyst, D., (2022). One or many European film markets? Tracing longitudinal trends in the production and circulation of films in Europe (1996–2020). *ECREA 2022: Rethink Impact*, Aarhus, Denmark.
7. Biltreyst, D., Cuelenaere, E. (2022). Exploring European exhibition : reflections on longitudinal trends in the European theatrical film market (1990–2021). *ECREA 2022: Rethink Impact*, Aarhus, Denmark.
8. Cuelenaere, E. (2022). Originality versus proximity : understanding audience reactions to Dutch-Flemish film remakes. *To Be Continued 2*, Monash University, online (digital).
9. Cuelenaere, E. (2021). On Differences that Make the Difference. Findings of a multi-methodological research project on monolingual film remakes in small film industries: the case of Flanders and the Netherlands. *NECS conference*, Palermo, Italy, online (digital).
10. Verevis, C., & Cuelenaere, E. (2020). "In Transit": European Film Adaptations and Remakes. Co-creation panel at *NECS conference*, Palermo, Italy. Cancelled due to the COVID-19 virus.
11. Joye, S., De Rudder, S., Mouton, E., Willems, G., & Cuelenaere, E. (2019). Wordt vervolgd? Een exploratief kwalitatief onderzoek naar de rol en relevantie van vervolffilms in de Vlaamse filmindustrie. Presented at *Etmaal van de Communicatiewetenschap*, Amsterdam, The Netherlands.
12. Cuelenaere, E. (2019). The film remake and its production process(es) : the case of monolingual film remakes in the Low Countries. Presented at *ECREA conference: Film Studies*, Ghent, Belgium.
13. Cuelenaere, E. (2019). The Remake as a Prism: Towards a Comparative Model of Meaning-Making in the Film Remake Process. Presented at *NECS conference*, Gdansk, Poland.
14. Cuelenaere, E., & Verevis, C. (2019). "Remaking European Cinema": Researching European film remakes, their industries, theories and methodologies. Co-creation panel at *NECS conference*, Gdansk, Poland.
15. Cuelenaere, E., Willems, G., & Joye, S. (2019). Understanding Dutch-Flemish Film Remakes in their Production Context: An Explorative Analysis of Filmmakers' Motivations and Explanations of the Film Remake Practice. Presented at *Etmaal van de Communicatiewetenschap*, Nijmegen, The Netherlands.
16. Cuelenaere, E., Joye, S., & Willems, G. (2018). The Local Centre or the Universal Peripheries? Translating Sameness in Difference and Vice Versa in the (Dutch-Flemish) Remake. Presented at *ECREA conference (Centres and Peripheries: Communication, Research, Translation)* at Università della Svizzera Italiana (Lugano, Switzerland).
17. Cuelenaere, E., Willems, G., & Joye, S. (2018). Twice as Nice? Adopting the (Dutch-Flemish) Remake as a Prism. Presented at the *NECS conference* (Amsterdam, The Netherlands).

18. Cuelenaere, E., Joye, S., & Willems, G. (2018). The Remake as a Prism: Towards a comparative model of meaning making in the remake process. Presented at the symposium *Remaking European Cinema*, Ghent, Belgium.
19. Cuelenaere, E., Joye, S., & Willems, G. (2018). 'Loft nos iungebit'? Drie keer hetzelfde, maar anders: Een vergelijkende filmanalyse van de Belgische, Nederlandse en Amerikaanse 'Loft' (2008, 2010, 2014). Presented at *Etmaal van de Communicatiewetenschap*, Ghent, Belgium.
20. Cuelenaere, E., Willems, G., & Joye, S. (2017). Translating cultures while crossing borders: issues of cultural identity, (Banal) nationalism and the monolingual remake. Multivoicedness in European Cinema: Representation, Industry, Politics. Presented at the *ECREA conference - Film Studies Section*, Cork, Ireland.
21. Cuelenaere, E., Joye, S., & Willems, G. (2017). Let's do it again! The representation of nudity in the Dutch-Flemish monolingual remake. Presented at NECS - Sensibility & the Senses: Media Bodies Practices. Presented at *NECS conference - European Network for Cinema and Media Studies*, Paris, France.
22. Cuelenaere, E., Willems, G., & Joye, S. (2017). Lost in Translation? National identity in the Dutch-Flemish monolingual remake. Adaptation and Nation symposium. Presented at the *Adaptation and Nation symposium (Queen Margaret University - 2017)*, Edinburgh, Scotland.
23. Cuelenaere, E., Willems, G., & Joye, S. (2017). Alles te herdoen? Een heroriëntering van het academische en populaire remakediscours op basis van een theoretische exploratie van het Nederlands-Vlaamse remakefenomeen. Presented at the *Etmaal van de Communicatiewetenschap*, Tilburg: Etmaal van de Communicatiewetenschap.
24. Cuelenaere, E., Willems, G., & Joye, S. (2016). Lost in Translation? A Multi-Methodological Research Project on Film Remakes Between Flanders and the Netherlands. Presented at the 6th European Communication Conference: Mediated (Dis)Continuities: Contesting Pasts, Presents and Futures. Presented at the *6th European Communication Conference: Mediated (Dis)Continuities: Contesting Pasts, Presents and Futures (ECREA - 2016)*, Prague, Czech Republic.

#### **Invited speaker**

1. Speaker at a workshop titled "Audience Research : Methods and Approaches" (July 2022) at the University of Hannover (Germany). Gave a presentation called "Why audiences matter: an explorative study of audience reactions to monolingual film remakes".
2. Speaker at conference titled "Remake Studies: Defining the Field" (November 2020) at the University of Hannover (Germany). Will give a presentation called "Recycling experiences: an explorative study of audience reactions to Dutch-Flemish film remakes". Cancelled due to the COVID-19 virus.
3. Speaker at a workshop titled "Remake Studies: New Methods and Approaches" (October 2018) at the John F. Kennedy Institute (Free University of Berlin). Gave a presentation called "Why Audiences Matter: Exploring the Possibilities of Audience Research in the Field of Remake Studies".

#### **Extra courses**

1. Course on SEO and website optimization, organized by Ghent University.
2. Doctoral Schools course on Film Philosophy, organized by Dr. Mario Sluga (6 sessions, Ghent University)
3. Doctoral Schools expert session on focus groups (2018, Free University of Brussels).
4. Masterclass Film Festival Oostende: intercultural exchange between Netherlands and Flanders (2017, Ostend, Belgium).
5. Participation and paper presentation at the XV MAGIS Film Studies Spring School (29 March – 2 April, 2017, University of Udine, Gorizia, Italy).
6. Masterclass on cultural proximity by Prof. Joseph D. Straubhaar (2017, University of Antwerp).
7. Speedreading course (2017, Doctoral Schools, Ghent University).
8. Workshops on mixed methods by Prof. Sharlene Hesse-Biber and on publishing qualitative research papers workshop by Prof. Peter Stevens, both at the preconference ECQI (2017, Catholic University of Leuven).
9. Masterclass on 'Researching media and cultural industries' by Prof. David Hesmondhalgh. (2016, Free University of Brussels).
10. Workshop on Cinematics by Prof. Yuri Tsivian (2016, Ghent University).

#### **Extra education**

1. Guiding a group of students on the topic of film and nationalism or national identity and giving a guest lecture on that same topic in the master's course "Beeldcultuur en -Analyse" supervised by Prof. Daniël Biltereyst (October-November 2020, Ghent University).
2. Gave a guest lecture on film remakes in an international context and the subject of originality in the course "Audiovisuele Analyse" (in the master's year) supervised by Prof. Roel Vande Winkel (October 2020, KU Leuven).
3. Gave an online guest lecture on film remakes and theories of cultural proximity for Prof. Stijn Joye's 2<sup>nd</sup> bachelor course "Internationale Communicatie" (2020, Ghent University).
4. Gave a course on film remakes and guided several students for the 1<sup>st</sup> bachelor course "Academisch rapporteren" during the first and second semester (2019-2020, Ghent University).
5. Gave a guest lecture at the Catholic University of Leuven on film remakes in the course "Audiovisuele Analyse" (in the master's year) supervised by Prof. Roel Vande Winkel (2019, KU Leuven).
6. Gave a guest lecture on film remakes at the University of Antwerp for the course "Adaptatie in Theater, Film en Literatuur" (in the master's year) supervised by Prof. Gertjan Willems (2019).
7. Gave a guest lecture at the Catholic University of Leuven on film remakes in the course "Audiovisuele Analyse" (in the master's year) supervised by Prof. Roel Vande Winkel (2018, KU Leuven).
8. Gave a guest lecture on film remakes at the University of Antwerp for the course "Adaptatie in Theater, Film en Literatuur" (in the master's year) supervised by Prof. Gertjan Willems (2018).
9. Gave a guest lecture on film remakes for Prof. Stijn Joye's 2<sup>nd</sup> bachelor course "Internationale Communicatie" (2018, Ghent University).
10. Gave a course on film remakes and guided students for the 1<sup>st</sup> bachelor course "Academisch rapporteren" during the second semester (2018, Ghent University).
11. Guided a few groups of 1<sup>st</sup> bachelor students during the project week (2018, Ghent University).
12. Gave a full course of 2 semesters at Ghent University on film remakes, werkcollege (3<sup>rd</sup> bachelor) supervised by Prof. Patrick Vyncke (2 semesters 2017-2018, Ghent University).
13. Gave a guest lecture at the Catholic University of Leuven on film remakes in the course "Audiovisuele Analyse" (in the master's year) supervised by Prof. Roel Vande Winkel (2017, KU Leuven).

#### **Grants/prizes**

1. BOF-project together with S. Joye (UGent) & G. Willems (UA, UGent) (€ 210.000, 2021)
2. FWO Grant for a long stay abroad (€ 5082, 2019)
3. Marthe Versichelen Award for the best master's thesis, UGent (€ 500, 2016)

#### **FURTHER INFORMATION**

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##### **Co-founder and ex editor-in-chief of Kinoautomat (2017-2022)**

Kinoautomat is a bottom-up, Ghent-based youth organization and cinephile platform that aims to popularize film criticism and more in-depth analytical reflections on cinema. For more information, visit [www.kinoautomat.com](http://www.kinoautomat.com).

##### **Part of the organization of Film-Plateau (2016-now)**

Film-Plateau is the official film club of Ghent University. It is not only a place for classic and author movies, but also one of reception and reflection on the history of film and broader, on the social role of the current image culture.

##### **Website editor of CIMS (Dept. of Comm. Sciences) (2017-now)**

I am responsible for editing and updating the website ([cims.ugent.be](http://cims.ugent.be)) of the research group CIMS (Centre for Cinema and Media Studies), which is affiliated with the Department of Communication Sciences at Ghent University.

##### **Coordinator of the Media-Innovation week (Dept. of Comm. Sciences) (2021-now)**

I coordinate the taskforce that organizes the [Media-Innovation week](#) which is an event that takes place in October (past editions: 2021 and 2022). The event consisted of a week filled with (non-academic) speakers, DO-tracks, and workshops for the students of Communication Sciences (UGent).