

Special Issue

Streaming Services vs. Cinema: Redefining the Future of Film

Message from the Guest Editor

In “The Relocation of Cinema,” Francesco Casetti observes that “The enormous diffusion of screens in our daily life—including those of the latest generation, which are well-integrated into domestic and urban environments, interactive and multifunctional, in the form of windows or tabletops—brings with it a greater presence of cinema.” (571). Digital streaming of film has transformed the cinema experience itself and moved it from public to private spaces. Films today are viewed in a variety of unique spaces on cell phones, tablets, or smart watches. How has streaming film changed our experience of film? How can a film spectator be theorized differently outside of the darkened theater and the flashing projections on a screen? How have those new screens and spaces altered the way viewers perceive the cinematic image? Have new screens and streaming options changed cinema production and in what ways? How will streaming (or will it?) impact future cinema? For this special issue, we invite articles that explore digital streaming and the ways it has (or has not) changed the landscape of film spectatorship, production, and distribution.

Guest Editor

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Deadline for manuscript submissions

closed (1 October 2023)



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We welcome contributions that address fundamental issues in the Humanities from any meaningful perspective, combining past and present concerns in order to blaze a path toward the future. Interdisciplinary approaches are particularly welcome. All submissions will be critically reviewed by peers, aiming for the highest possible scholarly level. Being an online journal, the published papers will reach their desired audiences faster, more reliably, and much more easily than traditional print versions, while upholding the same, if not even higher, scholarly standards.

Editor-in-Chief

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