

The Colloquium

Media Industries in Global Frames: Craft, Collaboration, and Competition

May 2 (Wednesday)

02:00 p.m. – 05:00 p.m.	A Master Class with Professor Michael Curtin Media Industries for Beginners: Tutorial and Discussion
06:30 p.m. – 08:00 p.m.	Welcoming Dinner House of Lingnan (Chinese restaurant in campus)

May 3 (Thursday)

09:15 a.m. – 09:45 a.m.	Registration @ Paul S. Lam Conference Centre (AM308)
09:45 a.m. – 10:00 a.m.	Welcoming Remarks
	Session 1
	Chair: Chung Pei-chi (Cultural and Religious Studies, Chinese University of Hong Kong)
10:00 a.m. – 10:25 a.m.	On the Contours of Media Industries Research Paul McDonald (Arts and Humanities, King's College London)
10:25 a.m. – 10:50 a.m.	Mobile Hollywood: Where Craft Becomes Service? Kevin Sanson (Communication, Queensland University of Technology)
10:50 a.m. – 11:15 a.m.	Business Models of the Commercial Creative Industries—A New Direction? Nobuko Kawashima (Economics, Doshisha University)
11:15 a.m. – 11:40 a.m.	Discussion
11:45 a.m. – 01:00 p.m.	Lunch at the House of Lingnan
	Session 2
	Chair: Darrell William Davis (Visual Studies, Lingnan University)
01:15 p.m. – 01:40 p.m.	Platform Patrol: China, the United States, and the Global Battle for Data Security Aynne Kokas (Media Studies, University of Virginia)
01:40 p.m. – 02:05 p.m.	The Film Factory: Boundaries in Media Industry Kristian Feigelson (Film Studies, University of the Sorbonne Nouvelle)
02:05 p.m. – 02:30 p.m.	Prison On Break? The Prison Cycle and the Korean Film Industry Jinhee Choi (Film Studies, King's College London)
02:30 p.m. – 02:55 p.m.	Discussion
02:55 p.m. – 03:25 p.m.	Tea Break

Session 3

Chair: Emilie Yueh-yu Yeh (Visual Studies, CCS, Lingnan University)

03:25 p.m. – 03:45 p.m.

Developing Scripts in the New Era

Syou-Ling Fu (Communication, National Chengchi University)

03:45 p.m. – 04:05 p.m.

Crowd sourcing, Niche audience: Independent Distributors in China

Shi Chuan (Shanghai Theatre Academy)

04:05 p.m. – 04:25 p.m.

Film Distribution in Hong Kong: Market, Censors and Audiences

Winnie Tsang (Managing Director, Golden Scene)

04:25 p.m. – 04:45 p.m.

Old Films Never Die, They Just Fade Away: The Digital Restoration and Promotion of Taiwan Film Classics

Lin Wenchi (English, National Central University)

04:45 p.m. – 05:05 p.m.

Discussion

06:00 p.m. – 08:00 p.m.

Dinner for Conference Speakers at Hoi Tin Garden Restaurant

May 4 (Friday)

Keynote Speech

10:00 a.m. – 11:20 a.m.

Post Americana: 21st Century Media Industries

Michael Curtin (Duncan and Suzanne Mellichamp Professor, Film and Media Studies, University of California, Santa Barbara)

12:00 p.m. – 02:00 p.m.

Closing Lunch: University Club

Keynote Speech | Friday morning

Michael Curtin (Duncan and Suzanne Mellichamp Professor, Film and Media Studies, University of California, Santa Barbara)

Post Americana: 21st Century Media Industries

Abstract

In 1941, publisher Henry Luce invoked the post-imperial promise of an “American Century,” urging his compatriots to assume the responsibilities of global leadership, a vision that ultimately coalesced as a Pax Americana. If Luce’s admonition seemed prescient to some, it was perhaps a bit tardy by the standards of Hollywood. For in fact American mass media had already extended their transnational influence in the wake of World War I and would take similar advantage after World War II and the Cold War, culminating in almost a century of cultural hegemony.

Yet today we are experiencing a proliferation of new media options that decenter, disperse, and erode cultural hierarchies and spatial boundaries, so that the very concept of global leadership seems curiously outré. Daily media diets around the world have grown more diverse and robust, with more than half the world’s population now living in cities that provide cable, online, and mobile services to billions of citizens. By comparison, in the year 2000, less than one percent of the world’s population could access high-speed broadband and no one owned a smartphone or social media account.

Yet at a broad structural level this diversity is facilitated by a convergence of screening options (e.g., multiplexes), television formats (reality), distribution platforms (streaming), marketing tools (social media), and stylistic conventions (intensified continuity). Moreover, institutions of cultural production, distribution, and labor have become globally interconnected in unprecedented ways.

The 21st century therefore marks a significant rupture that calls for fresh concepts and methodologies for studying the forces, fissures, and dynamics of contemporary media industries. This presentation delineates the distinctive features of contemporary media and examines the transnational contours of post-American media by comparing new centers and spheres of production, circulation, and use. Throughout it reflects on the implications for craft, competition, and collaboration by exploring such issues conglomeration and convergence as well as personalization and divergence.

Bio

Michael Curtin is the Duncan and Suzanne Mellichamp Professor of Film and Media Studies at the University of California, Santa Barbara. He is also director of the 21st Century Global Dynamics Initiative and associate researcher at the Center for Sociological and Political Research in Paris. Curtin’s research and teaching focus on media globalization and cultural geography from the perspective of industry, policy, and labor studies. He is co-editor of two recently published University of California Press volumes, *Voices of Labor: Creativity, Craft, and Conflict in Global Hollywood* and *Precarious Creativity: Global Media, Local Labor*. Curtin is executive editor of *global-e* and co-editor of British Film Institute’s International Screen Industries book series.

Session 1 | Thursday morning

Chair: Chung Pei-chi (Cultural and Religious Studies, Chinese University of Hong Kong)

Paul McDonald (Arts and Humanities, King's College London)

On the Contours of Media Industries Research

Abstract

While the object or objects of media industries research might at first seem straightforwardly self-evident, there are various reasons for questioning and problematizing the contours of the field. The convention of labelling and demarcating media industries according to the monetization of specific forms of content – e.g. the recorded music industry, or the games industry – ignores how forms of media content frequently hold relationships to multiple industries (Stern 2016). The dependences of these industries on various forms of infrastructure (Parks and Starosielski 2015) or resource economies (Acland 2016) requires us to look beyond media towards interrogating the material depths of media industries. Rather than presume hard divisions can be drawn between legal and illegal spheres of media exchange, it is now recognized that formal and informal economies always exist across a spectrum (Lobato and Thomas 2015). Furthermore, the advancement of micro- (Caldwell 2008) and meso- (Havens, Lotz and Tinic 2009) scales of analysis invites us to question at what level does the industry of media take place? Taking a broad overview of these and other points of debate, this presentation aims to stimulate discussion around what we might consider to be the scope, depth and methodological grounding of media industries research.

Bio

Paul McDonald is currently Vice Dean (People and Planning) for Arts in the Faculty of Arts and Humanities, King's College London, and was previously Head of Department for Culture, Media and Creative Industries.

Previously he held the positions of Professor of Cinema and Media Industries at the University of Nottingham (2011-15), Professor of Cinema at the University of Portsmouth (2007-11), Reader in Film at Roehampton University (1999-2007), Senior Lecturer in Media at South Bank University (1996-1999), and Senior Lecturer in Media and Performance at the University of Salford (1990-96).

Before entering academia, Paul trained as a professional actor at the Royal Academy of Dramatic Art and worked in various areas of the media industries including animated film production, film exhibition, studio photography and publishing.

Paul holds a PhD in Film Studies from the University of Warwick, and a BA Honours, First Class, in Film and Drama (major) with Philosophy (minor) from the University of Reading.

Kevin Sanson (Communication, Queensland University of Technology)

Mobile Hollywood: Where Craft Becomes Service?

Abstract

This presentation is driven by three tentative but critical provocations drawn from ongoing interviews with location managers in production hubs outside of Southern California that host Hollywood film and television projects. First, scholarly preoccupations with the tensions between craft and creativity obscure the key input service workers make to film and television production. Secondly, a global or mobile mode of production has displaced the value of craft with an even greater emphasis on service. And, finally, making service work in film and television production “more visible” reframes debates about creative labor in fruitful ways.

Locations work is a productive case study because, historically, the duties they perform are an uneasy fit within the prevailing dichotomy between craft and creative labor. Certainly, there are elements of both in the work they do but the labor they undertake as part of a production is distinct in a number of ways from the workshop-like departments of the camera operator, set decorator, or wardrobe designer. Today, as production has become increasingly mobile, the nature of locations work has become fraught with tensions: representatives of foreign locations actively promote locations work as one of amongst many ‘services’ they provide to visiting producers; various industry bodies based in Southern California are advocating for the job’s status as craft; and the allegiances of an ever-expanding global community of workers are increasingly fractured, confused, and even acrimonious. Ultimately, then, the tensions around the nature of locations labor demands closer attention to the type of work film and television production demands in the global era, the discourses available to both academics and workers to define the nature and value of that work, and the stakes—both good and bad—of acknowledging the increasingly integral notion of “service” in the production of screen content.

Bio

Kevin Sanson is a Senior Lecturer in the School of Communication at Queensland University of Technology. He is a co-founder and current managing editor of *Media Industries*, the first peer-reviewed, open access, online journal devoted exclusively to critical media industries research. His own research focuses on issues related to digital disruption, working conditions, and globalization in the film and television industries.

Nobuko Kawashima (Economics, Doshisha University)

Business Models of the Commercial Creative Industries—A New Direction?

Abstract

The media industries such as film, music and publishing have traditionally relied on three models of revenue generation: payment by users for ownership of (or for access to) content, advertising fees, and the hybrid of these. For a long time, the models have largely been sustainable with 'content' protected by copyright law, although the law has constantly had to be amended to respond to changing technologies. In recent decades, however, advances in ICT and changes in consumer behaviour have been so revolutionary that they pose unprecedentedly serious challenges to these models; the issue is no longer copyright infringement on its own, which the industry and copyright law have attempted to eradicate, but how the industries respond to the changes of the market and find new, reliable revenue streams.

Bio

Nobuko Kawashima is Professor at the Faculty of Economics, Doshisha University in Kyoto, Japan. She holds PhD in Cultural Policy (University of Warwick, UK) as well as MSc in Social Policy and LLM, both from the London School of Economics. Her areas of research interest include cultural policy, cultural economics and the creative/cultural industries. She directs the Center for the Study of the Creative Economy at Doshisha University. She is a former President of the Japan Association for Cultural Economics, and serves the Scientific Committee of the International Conference on Cultural Policy Research. She has co-edited (with John Hill) *Film Policy in a Globalised Cultural Economy* (Routledge, 2017).

Session 2 | Thursday afternoon

Chair: Darrell William Davis (Visual Studies, Lingnan University)

Aynne Kokas (Media Studies, University of Virginia)

Platform Patrol: China, the United States, and the Global Battle for Data Security

Abstract

China has the largest potential market for digital platforms in the world. Global technology firms like Microsoft and Apple already depend on their sales in China. Other firms like Netflix, Facebook, and Amazon have made significant compromises with Chinese corporate partners and Chinese government regulators that they have been unwilling to make in other markets around the world. In parallel, the US corporate interests have taken the lead in making technology policy, ensuring market-driven policies that fail to protect citizens from the vulnerabilities of large troves of personal consumer data stored on corporate servers as demonstrated by the hacks of Equifax, Anthem Healthcare, and Target. In combination, the lack of consumer protections in the US and the increasing global influence of Chinese national technology policy pose a potent long-term risk.

The US-China technology policy relationship has already proven problematic for consumers seeking to navigate the borders of their digital lives. Immediately following China's 2017 Cybersecurity Law, which required key data generated in the PRC to be stored within the country, Apple agreed to a cloud computing joint venture with a majority stake held by Guizhou Yunshang, a company funded by the Chinese provincial government of Guizhou. In January 2018, users in the US with US-based Apple IDs reported receiving notifications that their data was being migrated onto Chinese servers. Moreover, Chinese users whose data had previously been stored on Apple servers also had a forced data migration. Unlike governments and corporations, consumers typically do not develop or control their own proprietary platforms, and are thus subject to the standards of institutional stakeholders in terms of how their data is stored, secured, and circulated. This means that consumers around the world are caught within a web of international institutional data gathering and sharing. *Border Patrol on the Digital Frontier: China, the United States, and the Global Battle for Data Security* argues that because of its failure to regulate US tech companies' operations abroad and Chinese tech companies' operations in the US, the United States is ceding global authority over a vitally important and under-regulated resource: user data generated by commercial platforms.

Bio

Aynne Kokas is an assistant professor of media studies at the University of Virginia. Kokas' work focuses on the intersections between Chinese and US media and technology industries. Her book, *Hollywood Made in China* (University of California Press 2017), examines the cultural, political and economic implications of US media investment in China as it becomes the world's largest film market. *Hollywood Made in China* has been profiled or cited publications in seven languages and forty-two countries. Kokas' research on China's media industry has also appeared or is forthcoming in publications including *PLOS One*, *Global Media and Communication*, *The Journal of Broadcasting and Electronic Communication*, and *In Media Res*.

Kristian Feigelson (Film Studies, University of the Sorbonne Nouvelle)

The Film Factory: Boundaries in Media Industry

Abstract

In proposing an analysis of the professionalization and the occupations of cinema based on the discoveries of interactionist sociology, *The Filmic Factory* defines film practices in concrete terms. Taking a look at the other side of the scenery allows us to understand different processes.

This paper addresses film culture and business market, will first examine different forms of evolutions and tendencies in cinema industry. In the age of globalization, could a new map be traced to better understand cultural and political dilemmas as well as why production flows have shifted to Asia? What can be said of the rapid rise of cultural product industries, or the reasons of their dominant- but not exclusive- location in major global part of the world?

These concepts of creative industries and economy are fraught with controversy, challenging cultural policies. Drawing on concrete analyses carried out in various studios, this paper considers filmic delocalizations, filmmaking processes and organization of the labor market from a global perspective in order to grasp the interior processes of a film's fabrication. If creative industry is reliant on the necessary transformation of artists and creators, can its boundaries be defined?

How to describe these different categories of audiovisual and film occupations over a long period of time through the lens of more complex professional constructions, at the intersection of French public policy since 1936 and current evolutions in an European market based on intermittent employment?

On the basis of numerous inquiries in various studios (mainly in France and Central Europe, but also in the United States, India, Russia ...), this work proposes a new perspective on this specific work market in the context of globalization, in order to better understand the anonymous history of those who have created cinema.

Bio

Kristian Feigelson, sociologist, professor in film studies at the University of the Sorbonne Nouvelle. He collaborates on several reviews and has published numerous works on *Cinema business* (ed Nathan, Paris, 2000), *Bollywood: Images industry* (Théorème 16, PSN, Paris, 2012).

Jinhee Choi (Film Studies, King's College London)

Prison On Break? The Prison Cycle and the Korean Film Industry

Abstract

The South Korean film industry seems to have reached the point of saturation in the domestic market. In 2016, according to the KOFIC (Korean Film Council), the export of Korean films abroad increased by 49% compared to the previous year, yet the overall domestic admissions figure began to decrease (Ahn, Feb 2017), despite the annual revenues slightly up by 1.6 %. The 10 million admissions mark is still a measure of the mega-hit status with *Train to Busan* (dir. Yeon Sang-ho, 2016), the first Korean zombie film on screen, and *A Taxi Driver* (dir. Jang Hun, 2017), a film depicting the 1980 Kwangju Uprising, ranked at the top in 2016 and 2017 with the 11.5 million and 12 million ticket admissions, respectively. Korean auteurs, represented by Hong Sang-soo and Kim Ki-duk, appear at film festivals on a regular basis, with the two directors featuring their latest work at the Berlin International Film Festival in 2017 and 2018.

Popular genres, which occupy the middle ground in the industry, have been diversifying while still heavily relying on genre tropes of the North-South issues (*Confidential Assignment*, *Steel Rain*, 2017) and policier (*The Outlaws*, 2017), which have dominated since the renaissance of the industry in the early 2000s. This presentation will examine the “prison” cycle, as a variant of such trends, which emerged as a profitable cycle with the box office hit, *A Violent Prosecutor* (dir. Lee Il-hyung, 2016), followed by *The Prison* (dir. Na Hyeon, 2017), *The Merciless* (dir. Byun Sung-hyun, 2017), and the latest television series *Prison Playbook* (dir. Shin Won-ho, aired in Nov 2017- Jan 2018 on tvN). Often featuring undercover cops or anti-heroes who reside inside the prison while manipulating their former inmates outside of the prison, these films transfer the major setting of the policier genre from the outskirts of urban spaces, to prisons, reversing the trajectory of both the narrative and characters. Focusing on *A Violent Prosecutor* and *The Prison*, which mirror each other in that it is the falsely accused attorney in the former and the inmate in the latter, who orchestrate the revenge and conduct crimes outside the prison, I will tease out the implications of prison as a metonymic space in these films, and the significance of such a nascent trope within the mentioned popular genres.

Ahn, Young-yoon. “KOFIC report on 2016 Film Industry” (Feb 20, 2017) <https://goo.gl/rQdyZQ>
Jeon, Noh. “Korean Film Industry Exports Up 83% in 2016” (*Screendaily*, Feb 17, 2017) <https://goo.gl/kuYr2T>

Bio

Jinhee Choi was educated at Seoul National University (South Korea) and completed a B.A. and M.A. in Aesthetics. She earned two PhDs—one in Philosophy and the other in Film Studies—at the University of Wisconsin-Madison (United States) and was a post doctorate/ visiting professor in East Asian Studies and Film Studies at Yale University. She previously taught at Carleton University (Canada) and the University of Kent before moving to King's College in 2011.

Session 3 | Thursday afternoon

Chair: Emilie Yueh-yu Yeh (Visual Studies, CCS, Lingnan University)

Syou-Ling Fu (Communication, National Chengchi University)

Developing Scripts in the New Era

Abstract

However rapid and imaginative the technology developed in filmmaking, the filmmakers worldwide are still trying their best to tell their stories through four basic aspects: the Script, the Performers, the Visual Arts and the Audio Charms. The first key to the gate is how to help filmmakers build solid scripts with the other three aspects, and viewers in mind.

Bio

Syou-Ling Fu has worked in the film, television and multimedia industry for 40 years. She has extensive professional experience as a writer, editor, producer and director in both Asia and the U.S.

Syou-Ling received an MFA in Film Production from the School of Cinematic Arts of University of Southern California. Later, she became a Research Associate Professor for the same program. Her work during this time including producer, director, scriptwriter, editor and script doctor in Hollywood, Taipei and Tokyo.

Currently, Syou-Ling is an Assistant Professor at the College of Communication of National Cheng-Chi University. She also works for Film Unlimited in HK and Beijing, and One Production Film Co. in Taiwan as a script doctor, consultant and instructor.

Shi Chuan (Shanghai Theatre Academy)

Crowd sourcing, Niche audience: Independent Distributors in China

Abstract

With BAT's domination of the e-commerce market and popular media, there are also smaller film and media companies participating with conventional craft knowledge in story sourcing, production, and promotion. The presentation centres on frontline experiences in cultivating a niche audience for art cinema via e-platform made available for independent companies in Shanghai.

Bio

Shi Chuan is Professor in the Shanghai Theatre Academy; Deputy Chair of the Shanghai Film Association; Board member of the China Film Association; Senior Consultant of the Shanghai Cultural Development Foundation and Executive Academic Director at the Shanghai Film Museum.

Winnie Tsang (Managing Director, Golden Scene)

Film Distribution in Hong Kong: Market, Censors and Audiences

Abstract

Hong Kong film market has been gradually marginalised by the exploding market in the Chinese mainland. Consolidating and conglomeration has restructured the local film industry since the inception of CEPA. The talk will be a dialogue on film distribution in the regulatory framework of CEPA between the organiser and Winnie Tsang, managing director of Golden Scene, an independent film distributor established since 1998.

Bio

Winnie Tsang Lai-fun is a quiet mover and shaker as managing director of the city's largest independent film distribution company, Golden Scene, which she started in 1998 after spending 20 years in the legendary halls of Golden Harvest Entertainment. Defying the risks of starting a business at the height of the Asian economic crisis, Golden Scene soon developed a reputation for getting behind unique, quirky movies and turning them into box office gold.

Lin Wenchi (English, National Central University)

Old Films Never Die, They Just Fade Away: The Digital Restoration and Promotion of Taiwan Film Classics

Abstract

A great number of films made in Taiwan in the past vanished due to ignorance of or indifference to film preservation. Many of those lucky enough to be preserved by the film archive are in dire condition. Without digital restoration, these films are invisible to the world like ghost in the archive. Taiwan Film Institute began to actively restore old films in 2012, when it was still called Chinese Taipei Film Archive. It was made possible by an extra annual budget, of which about 7.5 million was devoted to commissioning a handful of films to labs for restoration. When I took the helm of TFA in 2013, I decided to turn the tight budget preservation-oriented work of digital restoration into an aggressive fundraising and promotional activity. Within the three years of my directorship TFA managed to restore King Hu's *A Touch of Zen*, Li Hsing's *The Young One*, two films starring the popular singer Feng Feifei, *Love in Chilly Spring* and *Autumn Lotus*, a Taiwanese language film *Goodbye, Taipei*, and Hou Hsiao-hsien's *Daughter of the Nile*, as well as started the restoration of King Hu's *Legend in the Mountain* and another Taiwanese language film, Li Hsing's *Brother Wang And Brother Liu Tour Taiwan*, and *Cloud of Romance*, all of which except one were restored with donations or free of charge. By sending the digitally restored films to Cannes, Berlin, Venice, Locarno and other international film festivals, TFA not only gained a good reputation for its digital restoration but also made good international sales for the restored titles. The presentation will be a recounting of this part of my work at TFA as well as the films festivals I organize to promote film classics after I left TFA.

Bio

Wenchi Lin teaches at the English Department of National Central University in Taiwan. He has published several articles on Chinese cinema in Chinese and co-edited *Passionate Detachment: Critical Essays on Hou Hsiao-Hsien (Xilian rensheng: Hou Xiaoxian dianying yanjiu)*. He is also the editor-in-chief of the online film magazine *FunScreen Weekly (Fangying zhoubao)*.