

MEDIA INDUSTRIES 2024

16-19 April 2024

King's College London

Bush House

King's College London

Strand

London WC2B 4BG

Programme Draft 15 March

Day One: Tuesday 16 April

Registration and Start of Day 9.00-17.00hrs

Room: Bush House Arcade (enter through Bush House (South Wing))

The registration desk opens at 9.00hrs and closes at 17.00hrs for anyone arriving during the day.

Free tea, coffee, water, and pastries served 9.00-11.00hrs in the Bush House Arcade area.

Session A 11.15-13.00hrs

A1) Roundtable **Music Consumption Through Platforms: What's New, What's Old, and What We Still Don't Know**

Room: BH(S) 1.01

Chair: Robert Prey (Rijksuniversiteit Groningen)

Vanessa Valiati (Universidade Feevale)

Darci Sprengel (King's College London)

Sarah Keith (Macquarie University)

Massimo Airolti (Università degli Studi di Milano)

Robert Prey (Rijksuniversiteit Groningen)

Sandra Montardo (Universidade Feevale)

A2) Panel **Unionize, Co-operate, Occupy: Three Organizing Strategies in Media Industries and Beyond**

Room: BH(S) 2.03

Chair: Greig de Peuter (Wilfrid Laurier University)

Nicole Cohen (University of Toronto) *Getting Organized: The Union Surge in Media and Cultural Industries*

Greig de Peuter (Wilfrid Laurier University) *Crafting Alternative Economies: Worker Co-operative Formation in Media and Creative Industries*

Enda Brophy (Simon Fraser University) *Cultural Occupations: Creative Production in Italy's Occupied Cultural Spaces*

A3) Panel **Emergent and Invisible Professional Roles in Media Industries**

Room: BH(S) 4.04

Chair: tbc

Susan Berridge (University of Stirling) *Intimacy Coordination as a Call to Action: Embedding Processes of Care in the TV Industry*

Morgan Bimm (St. Francis Xavier University) *Credit's Due: The Invisibilized Labour of the Artists Who Shape Pop Music's Aesthetics*

Kiah Bennett (Muhlenberg College) *Labouring Across-The-Line: Paying Dues and Precarity in the Streaming Studio System Era*

Leora Haddas (University of Nottingham) *Doing Sustainability Work in the Screen Industries: Practitioners at the Crossroads*

A4) Panel **Independent Film Production and Distribution**

Room: BH(SE) 2.09

Chair: tbc

Nicoletta Vangelisti (University of California, San Diego) *Making at the Margins: Labour and Value in Alternative Independent Film Production*

Paul Kerr (Middlesex University) *Some Like It Indie: The Mirisch Company as 'Author'*

A5) Panel **Circulating Television Drama**

Room: BH(SE) 2.10

Chair: tbc

Jennifer Kang (Queensland University of Technology) *Dynamics of Korean Television Drama: From Primetime Trendy Dramas to Streamers' K-Drama Blockbusters*

Marwan M Kraidy (Northwestern University in Qatar) *The Trouble with Neo-Ottoman Cool: The Impact of Turkish Television Drama Imports on Media Industries in Argentina, Egypt, And Mexico*

Hui Lin (King's College London) *Clip-Sharing, User-Generated Commentary, and Audience Engagement: The Role of Chinese Video-Sharing Platform in Transnational Reception of Korean TV Series*

Julin Lee (Hochschule für Musik und Theater München) *Soundtracks On/In Demand: Spreadable and Drillable Television Series Soundtracks in the Streaming Era*

A6) Panel **The Representation of Chinese Women in a Range of Contemporary Media**

Room: BH(SE) 2.12

Chair: Jennifer Coates (University of Sheffield)

Jamie J. Zhao (City University of Hong Kong) *Growing Up with 'Tomboy Power' on Post-2010 Chinese Reality TV*

Julin Huang (University of Sheffield) *Nostalgia Mediated by Algorithms: Representations of Female Rural Influencers on Chinese Short-Video Platforms*

Wei Wei (King's College London) *'Does This Count as a Makeover?': Postfeminist Discourse and Relational Positioning in Beauty Influencers' Small Stories of Transformation on Xiaohongshu*

Zhangbo Liu (University of Sheffield) *Unmasking 'Gendered Orientalism' in Crime Reporting: The Representation of Chinese Female Victims of Violent Crimes in British News Reporting in 2021*

A7) Panel **Integrating Recommenders and Platformization in Small Media Markets' Legacy Players**

Room: BH(NE) -1.01

Chair: Annelien Smets (Vrije Universiteit Brussel)

Tim Raats (Vrije Universiteit Brussel) *Contextualizing the Use of Recommender Systems in Legacy Media Companies: Lessons for Small Market Research*

Noëmie Forest (Vrije Universiteit Brussel) *Comparing Preferences and User Attitudes Between Domestic and Global Video-on-demand Services: Evidence from a Diary Study in Flanders*

Hanne Vandenbroucke (Vrije Universiteit Brussel) *Unravelling the Myths, Misunderstandings and Tensions Within News Organizations in the Face of Recommender Systems*

Pieter Van der Elst (Vrije Universiteit Brussel) *Public Service Media on the Threshold of Becoming Online-First? A Case Study of VRT's Portal-Oriented Digital Audio Strategy*

A8) Panel **Divisions of Digital Labour**

Room: BH(NE) 0.01

Chair: tbc

Hanne M. Stegeman (Universiteit van Amsterdam) *Divisions of Emotional Labour: Romanian Adult Content Creators and their Assistants*

Shichang Duan (Universiteit van Amsterdam) *'Be Professional Like an Expert': How e-Commerce Sellers Perform Authenticity in Rural China?*

Tugce Bidav (Maynooth University) *Behind the Scenes of YouTubeing: Organising the Processes of Media Production With(out) Division of Labour*

Tuija Aalto (Tampereen Yliopisto) *Influencers' Media Work and Shared Visibility Practices with Legacy Media: The Case of Finland*

Lunch 13.00-14.00hr

B1) Panel **Data Production in Media Industries**

Room: BH(S) 1.01

Chair: tbc

Paul Moore (Toronto Metropolitan University) *The Office of Research, Inc.: John Gray Peatman, Audience Measurement, and the Tools of Commoditized Popularity*

Aina Errando (Vrije Universiteit Brussel) *Gatekeeping in the Digital Age: Newsroom Resistance to News Personalization?*

Louise Morrell and Roy Hanney (both Solent University) *Mind the Gap: A Novel Approach to Automated Value Exchange Network Mapping at Live Events in Creative Industries*

B2) Panel **International Screen Industries and EDI Concerns**

Room: BH(S) 2.03

Chair: Ruby Cheung (University of Southampton)

Heshen Xie (University of Huddersfield) *Intersectionality and the Politics of Knowledge Production: EDI Research in Film and Television Industries*

Jara Fernandez Meneses (University of Southampton) *Regulating Gender Equality in the Spanish Film Industry*

Ruby Cheung (University of Southampton) *Sociolinguistic Inclusivity and Exclusivity: Hong Kong's 2010s Indies*

B3) Panel **Dynamics of Media Work**

Room: BH(S) 4.04

Chair: Andrew Spicer (University of the West of England)

James Fenwick (Sheffield Hallam University) *Experiences of Film Festival Programmers: Precarity, Skills, Barriers, and Industry*

Jérémy Vachet (Audencia Business School) *Resistance to Entrepreneurship and Return to (Precarious) Waged Job: Side-Jobs and Self-Realisation among Independent Musicians*

Peter Arne Johnson and Kristina Brüning (both University of Texas at Austin) *A Multi-Level Analysis of Aspirational Labour: Working Actors' Promotional Practices and Speculative Management Cultures in the U.S. Television Industry*

Christa van Raalte (Bournemouth University) and Rowan Aust (ReelTime Media / University of Bournemouth) *Mind the Gap: The Corrosive Impact of the 'Production'/'Editorial' Divide in UK Television*

B4) Panel **Digital Adaptation in News Organizations**

Room: BH(SE) 2.09

Chair: tbc

Wei Zhao (University of Glasgow) *A State-Led Media Convergence Campaign: Unravelling the Dynamics Between Media Policy and Digital Transformation in Chinese Newspaper Organizations*

Tahmina Haque (University of Queensland) *Digitalization of Journalism: A Study on its Influences on Journalism Practices of Bangladesh*

Xin Xin (University of Westminster) *Xinhua News Agency's Response to Social Media Disruption: Leveraging Artificial Intelligence and Collaboration with Alibaba*

B5) Panel **New Approaches to Streaming Video and Genre**

Room: BH(SE) 2.10

Chair: Jessica Balanzategui (RMIT University)

Jessica Balanzategui (RMIT University) *Critical Issues in Children's Content Discoverability in the Streaming Era: New Intersections Between Streaming Platform Analysis and Audience Research*

Andrew Lynch (Swinburne University of Technology) *Conspicuous and Virtual Localism in Netflix's Global Telefantasy Series*

Alexa Scarlata (RMIT University) *Streaming Women: Gendered Curation from Netflix to Passionflix*

B6) Panel **The Italian Cinema Technical Industries Galaxy (1948-1973): Archives, Discourses, Infrastructures**

Room: BH(SE) 2.12

Chair: Paolo Noto (University of Bologna)

Simone Venturini (Università degli Studi di Udine) *History of an Industrial Union. The Italian National Union of Technical Cinematographic Industries*

Simone Dotto (Università degli Studi di Udine) *The Question Concerning (Film) Technique: Technical Industries and Labourers' Rhetorical Strategies in the Italian Film Trade Press*

Matteo Citrini (Università degli Studi di Udine) *Merger, Relocation, Hybridity. Topological Shifts in the Infrastructural Frameworks of Italian Cinema Technical Industry (1964-1973)*

B7) Panel **Fighting Stars and Action Performance: Global Impacts of Martial Arts Film Industry Practices**

Room: BH(NE) -1.01

Chair: Wing Fai Leung (King's College London)

Wing Fai Leung (King's College London) *Martial Arts Performance and the Aging Star Body: Discursive Constructions and Film Industry Practices in Hong Kong*

Wayne Wong (University of Sheffield) *The Actor Kwan Tak-Hing's Foundational Impacts on Martial Arts Filmmaking*

Lindsay Steenberg (Oxford Brookes University) *Stunting Stardom and Martial Arts in the Context of British Globalised Media*

B8) Panel **Evaluating Platformization in Music Industries**

Room: BH(NE) 0.01

Chair: Andrew White (King's College London)

François Mouillot (Hong Kong Baptist University) *Networked Co-Promotion: Social Media and the Emergence of an Alternative Industrial Ecosystem for Independent Music in Hong Kong*

Paxton Haven (University of Texas at Austin) *Platforming Live Music: Resident Advisor and the Duelling Interests of IRL and URL Intermediaries*

Andrew White (King's College London) *A Critique of the Consumer Welfare Model in Cultural Markets: A Case Study of the Music Streaming Industry*

Break 15.45-16.15hrs

Session C 16.15-18.00hrs

C1) Roundtable **Partnering with Media Industries Professionals in Scholarship and Teaching**

Room: BH(S) 1.01

Chair: Alisa Perren (University of Austin at Texas)

Patrick Vonderau (University of Halle / Stockholm University)

Kristin Lieb (Emerson College)

Alisa Perren (University of Austin at Texas)

Kate Fortmueller (Georgia State University)

Eva Novrup Redvall (University of Copenhagen)

Miranda Banks (Loyola Marymount University)

C2) Panel **Politics of, and in, Media Labour**

Room: BH(S) 2.03

Chair: Wing-Fai Leung (King's College London)

Noa Lavie (Academic College of Tel Aviv-Jaffa) and Yael Hashiloni-Dolev (Ben Gurion University of the Negev) *Creative Awakening? TV and Film Creators in Israel Caught Between Protest to War*

Peter Kunze (Tulane University) *Professional Identity and Technological Change at Disney Animation in the 1980s and 1990s*

Jocelyn Yi-Hsuan Lai (Fu Jen Catholic University) *Beyond the Model Workers: Emerging Labour Politics in Taiwanese Film and TV Drama Industries*

Denis Murphy (Maynooth University) *A Political Economy of Irish Screen Production*

C3) Panel **Digital Game Industries: Production, Location and Policy**

Room: BH(S) 4.04

Chair: Virginia Crisp (King's College London)

Hong Zeng (Hong Kong Baptist University) *Experiencing Everyday Life in Ming China's Yangtze Towns*

Through Gaming: Coconut Island Games' Creation and Promotion of the Guofeng Game Canal Towns

Gabrielle Lavenir (OMNSH / The Seed Crew) and Hélène Sellier (Université de Toulouse / The Seed Crew) *Game Production Cultures and Collaborative Creative Processes: A Close Look at Game Development in an Indie French Studio*

Maria O'Brien (Queen's University Belfast) *Understanding the Value of Digital Games: The Irish Example*

C4) Panel **Discussing Autonomy in Media Industries: Organisational and Technological Conditions**

Room: BH(SE) 2.09

Chair: Mads Møller T. Andersen (Københavns Universitet)

Vilde Schanke Sundet (OsloMet / Universitetet i Oslo) and Kari Steen-Jonsen (Institute for Social Research) *Influencer Autonomy: Navigating Authenticity, Agencies, and Algorithms*

Jenny Wiik (Göteborgs Universitet) *Navigating the Ecosystem of AI Powered Journalism: Institutional Autonomy and Constraints of Media Tech Start-Ups and Entrepreneurs*

Lynge Stegger Gemzøe (Aarhus Universitet) and Mads Møller T. Andersen (Københavns Universitet) *Is Creative Work Losing Its Mythical Status?*

Mads Møller T. Andersen (Københavns Universitet) *Differences in Autonomy: Case Studies of Podcast and Video Game Production*

C5) Panel **Platforms and Paratexts in Media Fandom**

Room: BH(SE) 2.12

Chair: Orçun Can (King's College London)

Florian Stegen (Vrije Universiteit Brussel) *A Mixed-Methodological Mapping of the Hollywood (Fan-) Paratext in the Digital Age: Long Live the Snydercut*

Philipp Dominik Keidl (Universiteit Utrecht) *New Merchandise for Old Movies: Fantrepreneurs, Film History and Redbubble*

C6) Panel **Innovation in Journalism: Policy, Collaboration, Start-ups**

Room: BH(NE) -1.01

Chair: tbc

Giordano Zambelli (Vrije Universiteit Brussel) *Journalistic Companies Collaborating for Innovation: Opportunistic Funding Tactics or Authentic Pathways to Innovation? The Case of Flanders*

Anja Noster (Bauhaus-Universität Weimar) *Supporting Journalism in the Digital Age: A Comparative Study of Innovation Policies for Journalism across Five Countries*

C7) Panel **Media Services Work Across Time and Space**

Room: BH(NE) 0.01

Chair: Timothy Havens (University of Iowa)

Siao Yuong (Rong) Fong (Lancaster University) *Transnational Media Production from the Margins of 'Cultural China': The Case of Singapore's Media Producers*

Timothy Havens (University of Iowa) *Troubling the Line in Budapest's Production Service Industry: An Oral History Approach*

Petr Szczepanik (Univerzita Karlova) *Work Worlds of Service Production in the Platform Era: Behind the Scenes of the Czech Rebate Programme*

Jaap Verheul (University of Southampton) *Against Exoticism: Local Production Cultures and the Materiality of Urban Space in Spectre's Mexico City*

Drinks Reception 18.00-19.30hrs

Bush House 8th Floor North and South

DRAFT 15 MARCH 2024

Day Two: Wednesday 17 April

Registration and Start of Day 8.30-10.00hrs

Room: Bush House Arcade (enter through Bush House (South Wing))

For anyone joining the conference on the second day, the registration desk opens at 8.30hrs and will close at 10.00hrs. Free tea, coffee, water, and pastries are served 8.30-9.00hrs in the Bush House Arcade area.

Session D 9.00-10.45hrs

D1) Roundtable *The Promises and Perils of Platform Visibility in Cultural Production*

Room: BH(S) 1.01

Chair: Brooke Erin Duffy (Cornell University)

Cesar Jimenez-Martinez (London School of Economics and Political Science)

Brooke Erin Duffy (Cornell University)

Thomas Poell (Universiteit van Amsterdam)

Hanne M. Stegeman (Universiteit van Amsterdam)

Colten Meisner (Cornell University)

D2) Roundtable *Children's Public Service Media: Time for New Thinking?*

Room: BH(S) 2.03

Chair: Ashley Woodfall (Bournemouth University / Children's Media Foundation)

Cynthia Carter (Cardiff University)

Máire Messenger Davies (Ulster University)

Zara Healy (University of Lincoln)

Vera Slavtcheva-Petkova (University of Liverpool)

Ashley Woodfall (Bournemouth University / Children's Media Foundation)

D3) Panel *Screen Entertainment Among New Generations: Audience Preferences and Industry Responses*

Room: BH(S) 4.04

Chair: Jeanette Steemers (King's College London)

Jakob Freudendal and Pia Majbritt Jensen (both Aarhus Universitet) *The Audience Turn in Screen Production: Changing Audience Behaviour and New Audience-centric Production Methods in Fictional Screen Content for Adolescents*

Marika Lüders (Universitetet i Oslo) and Vilde Schanke Sundet (OsloMet / Universitetet i Oslo) *Exploring Screen Entertainment from a Combined Industry-Youth Perspective*

Andrea Esser, Matthew Hilborn and Jeanette Steemers (all King's College London) *Transnational Encounters with British Screen Entertainment: The Experiences of Young Audiences (Aged 16-34) in Denmark, Germany, and the Netherlands*

Luca Barra and Emiliano Rossi (both Università di Bologna) *Young, Wild and Free? Industrial Outtakes from Contemporary Italian Teen Content: The Case of RAI*

D4) Panel **Perspectives on Film Production**

Room: BH(SE) 2.09

Chair: Matthew Hilborn (King's College London)

Marco Cucco (Università di Bologna) *A Record that Nobody Wanted: How the Overproduction of Italian Films Questions Film Policy's Milestones*

Ryan David Briggs (University of Texas at Austin) *The Demise of the Mid-Budget Movie: Understanding a Hollywood Discourse*

Inge Ejbye Sorensen (University of Glasgow) *Environmental Sustainability in the Screen and Music Industries in Scotland: Intersectoral Impacts and Challenges*

Cristina Pujol Ozonas (Universitat Oberta de Catalunya) *From Film School to Netflix: Interrogating the New Spaces of Film Development in Spain*

D5) Panel **Critical Outlooks for Media Industries**

Room: BH(SE) 2.10

Chair: Christa van Raalte (Bournemouth University)

Anthony Killick (Cultural Economy Middle East) *Emerging Media Industries and the 'Post-Oil' Cultural Ideology of Saudi Arabia*

Anne O'Brien (Maynooth University) *Understanding the 'Creative' in Creative Industries*

Bizaa Zeynab Ali (New York University) *Creative Ambivalence in the Global Media Industry: (In)Visibility and Precarity at Coke Studio Pakistan*

Alison Harvey (York University) and Erika Chung (Toronto Metropolitan University) *Sustaining Change: Community-Based Inclusivity Organizing in Games*

D6) Roundtable **Management Education for Media Industries: Political Challenges, Industry Needs, Curriculum Innovations**

Room: BH(SE) 2.12

Chair: Castulus Kolo (Hochschule Macromedia)

Castulus Kolo (Hochschule Macromedia)

Mercedes Medina (Universidad de Navarra)

John Oliver (Bournemouth University)

Anna Jupowicz-Ginalska (Uniwersytet Warszawski)

D7) Panel **AI and Media Creation**

Room: BH(NE) -1.01

Chair: Melanie Gray (University of Roehampton)

Tim Highfield (University of Sheffield) *You Can Call Me AI? Remix, Digital Play, and AI in the Music Industry*

Tonguc Sezen and Digdem Sezen (both University for the Creative Arts) *Transformation of Game Writing in the Video Game Industry: A Comparative Study Of LLM-Integrated Game Authoring Tools*

D8) Panel **JAMCR MPA Panel: Production Research in the Media Industries**

Room: BH(NE) 0.01

Chair: Anna Zoellner (University of Leeds)

Muganzi M. Isharaza (World Vision) *Trust, Procedure and Access: Challenges of Media Production Studies of INGOs Operating in East Africa*

David Lee (University of Leeds) *Working with Industry Partners as Data Sources and Collaborators: Methodological Implications and Reflections*

Nur Kareelawati Abd Karim (Universiti Sains Islam Malaysia) *Being Muslim, Over 50 and Female: A Conceptualisation of Successful Ageing in the Malaysian Film and Television Industry*

Lisa Lin (King's College London) *Collaborative Circles as Production Cultures: A Case Study of Chinese Stand-up Comedy Series Rock and Roast*

Break 10.45-11.15hrs

E1) Panel **Gender Equity Policy Analysis in Screen Industries: Results and Reflections from a Research Project Focusing on Germany, UK and Canada**

See sessions F1 and G1 for a special event linked to this panel

Room: BH(S) 1.01

Chair: Skadi Loist (Filmuniversität Babelsberg Konrad Wolf)

Elizabeth Prommer and Sophie Radziwill (both Universität Rostock) *When Big Data Gets Small:*

Comparing Gender Inequality Across 34 EURIMAGES Countries

Skadi Loist and Martha E Erich (both Filmuniversität Babelsberg Konrad Wolf) *From Gender Equity to Diversity: Potentials and Challenges of Data Collection on Identity Characteristics of Creative Teams*

Doris Ruth Eikof and Kevin Guyan (both University of Glasgow) *Connecting Policies and Problems: A Framework for Gender Equity Analysis in the Screen Industry*

Deb Verhoeven and Pete Jones (both University of Alberta) *The (Re)Producers: Policy, Prediction and Gender Parity in Screen Industry Labour Networks*

E2) Panel **High-End Television Drama Production**

Room: BH(S) 2.03

Chair: Christopher Meir (Universidad Carlos III de Madrid)

Susanne Eichner (Filmuniversität Babelsberg Konrad Wolf) *New Ways and Trends of Producing: Serial Drama Productions in Germany*

Katherine Champion (University of Stirling) and Lisa Kelly (University of Glasgow) *Runaway to Scotland: The Legacy of High-End TV Series Outlander for Scottish Production in the Global Media Age*

E3) Panel **Making Music Cultures**

Room: BH(S) 4.04

Chair: Ruth Adams (King's College London)

Michael Serazio (Boston College) *Inside Pop Music's Authenticity Industry: Production Studies of the Art of Selling Out*

Ruth Adams (King's College London) *Seeking Autonomy and Authenticity Through Micro-Independent Record Labels: Case Studies from Grime and English Folk Music*

Chen Ching Cheng (Hong Kong Chu Hai College) *Exploring Key Turning Points in the Development of the Taiwanese Pop Music Industry from the 1980s: The Collision of Global Localization and Anti-Ethnocentrism Strategies by Rock Records and UFO Records*

Renyi He (Chinese University of Hong Kong) *The Mediatization of Chinese Rock Culture: The Political and Commercial Logic of Chinese Media and the Image of Chinese Rock*

E4) Panel **Producing and Circulating LGBTQ+ Content**

Room: BH(SE) 2.09

Chair: Katherine Sender (Cornell University)

Mike Goemaat (University of Southern California) *Nobody's Secret: Netflix, Young Royals, and Finding a Queer Niche on Streaming*

Eva Cheuk-Yin Li (Lancaster University) and Janet Ka-Wei Pang (Chinese University of Hong Kong) *Girls' Love Media Industry in Southeast Asia: A Mere Replica of Boys' Love Media or New Route for Queer Representation and Allyship?*

Katherine Sender (Cornell University) *Netflix and Queer Eye: Understanding the Transnational Spread of LGBTQ+ Television*

E5) Panel **Screen Industry Histories: Advertising, Promotion and IP Rights**

Room: BH(SE) 2.10

Chair: Paul Grainge (University of Nottingham)

Gregory Steirer (Dickinson College) *'Only the Chessman in the Game of Telling the Story': Warner Bros. v. CBS and the Legal Protection of Fictional Characters*

Melanie Selfe (University of Glasgow) *Mr Goldwyn's Ice Cream Fantasy: Industrial Utopias and the Future of Advertising*

Stephen Istvan Dragos (King's College London) *From 'Socialist Waste' to Collector's Item: The Journey of the Polish Film Poster after the Fall of Communism*

E6) Panel **Examining Streaming Entertainment Platforms' Scale of Operations**

Room: BH(SE) 2.12

Chair: Evan Elkins (Colorado State University)

Evan Elkins (Colorado State University) *'A Truly Borderless Audio Ecosystem': Spotify's Solutionist Approach to International Expansion*

Susan Noh (Oglethorpe University) *Synergizing Streams: Crunchyroll and the Limits of Streaming Media Mix*

Eleanor Patterson (Auburn University) *Making Paramount Global: Transnational Syndication in the Era of Vertically Integrated Streaming*

Swapnil Rai (University of Michigan) *Netflix and Amazon Prime Video: The New Purveyors of Global Geopolitics*

E7) Panel **Combating the Promotion of Disinformation**

Room: BH(NE) -1.01

Chair: Petros Iosifidis (City University, London)

Petros Iosifidis (City University, London) *State-Sponsored Disinformation*

Mahedi Hasan (Texas Tech University) *Journalistic Resistance to Russian Authoritarian Disinformation: The Case of Media Dissidents in the Russia-Ukraine Wars of 2014 and 2022*

E8) Panel **The Social Media Shopfloor: Emerging Forms of Collective Action for Influencers and Creators**

Room: BH(NE) 0.01

Chair: Zoë Glatt (Microsoft Research New England)

Brooke Erin Duffy (Cornell University) *Creator Resistance: Gaming, Weaponizing, and Resisting Platform Visibility*

Colten Meisner (Cornell University) *Fragmented Solidarities in the Social Media Industries: Labor Politics, Creator-Platform Relations, and the Case of Harassment Campaigns*

Zoë Glatt (Microsoft Research New England) and Sophie Bishop (University of Leeds) *A Biography of Emerging Collective Action Organisations in the Influencer industry*

Sarah Edwards (University of Wisconsin, Madison) *Professionalizing and Collectivizing: Examining the Emergence of Trade Associations in the Influencer Industry*

Lunch 13.00-14.00hrs

Session F 14.00-15.45hrs

F1) Special Event ***Deeds Not Words: A Deep Dive into What Works and What Doesn't to Achieve Gender Equity in the Screen Industries***

Room: BH(S) 1.01

Following the conclusion of the three-year international Gender Equity Policy (GEP) Analysis Project, this special event brings together screen industry expertise, academic insight, and lived experience to catalyse change. In a series of panels, personal testimony and roundtable conversations, industry practitioners and academics from the GEP Analysis Project consider the core questions of the project and where we go from here:

1. What are the industry norms, structures and practices that constrain women's participation in the international screen industries?
2. How can policy and interventions most effectively deliver fundamental shifts in industry norms, structures and practices and improve women's participation in the global screen industries?

Detailed information on the conclusions of the GEP Analysis Project will be presented earlier in the day at panel E1 of the *Media Industries* conference. The event continues over sessions F1 and G1, bringing together an audience of conference delegates and screen industries professionals. While the event is FREE, spaces are limited, and will require a ticket separate from the main conference registration. To indicate your interest in attending, please complete the short form [here](#) asap and no later than end of day on Sunday 17th March. The event organisers will then contact you as to whether they have been able to allocate you a place. If you have any questions specifically about this event, please contact georgia@methewsons.com

F2) Panel ***Producing, and Not Producing, for the Streaming Market***

Room: BH(S) 2.03

Chair: Patrick Vonderau (University of Halle / Stockholm University)

Nino Domazetovikj (Vrije Universiteit Brussel) *Comparative Study of Production Dynamics in Three Small European Markets*

Evan Elkins (Colorado State University) *Grifter, Vapor, Venture, Lie: High-Profile Production Deals and Streaming's Bullshit Economy*

Kristian Redhead Ahm (Danmarks Medie- og Journalisthøjskole) *From Linear to Streaming: Changes in Narrative and Publication Practices in Danish Television*

Ivana Kostovska (Vrije Universiteit Brussel) *Regulating Global Streaming Services: Transnationalism and Investment Policies in Europe*

F3) Panel ***Investigating the Form of Media Platforms***

Room: BH(S) 4.04

Chair: Maria Michalis (University of Westminster)

Daphne Idiz (Universiteit van Amsterdam) and Thomas Poell (Universiteit van Amsterdam) *Modes of Dependence in Online Screen Production*

Lianrui Jia (University of Sheffield) and Ting Luo (Manchester Metropolitan University) *The Institutional Conditions of Platform Power in China: A Case of Alibaba*

Jonas Weber and Andreas Will (both Technische Universität Ilmenau) *The Market for Journalism Platforms in Germany: Managers' Learnings from Other Media Industries*

Amanpreet Randhawa (Punjabi University, Patiala) and Ravneet Kaur (University Grants Commission) *Post-COVID Emergence of Regional OTT Platforms in India: A Descriptive Study*

F4) Panel ***Platformed Payment: Transactions Between Media and Money***

Room: BH(SE) 2.09

Chair: tbc

Yuening Li (Maynooth University) *Payments as a Platform: Media Convergence, Shifting Responsibilities, and User Labour in Emerging Financial Services*

Lin Yue (Università della Svizzera Italiana) *Mobile Apps for Digital Payment: A Media Economics Analysis of 3 Chinese and 3 American Apps*

F5) Panel **Media Industry Historiography**

Room: BH(SE) 2.10

Chair: tbc

Miguel Almeida (Universidade NOVA de Lisboa) *'The Four and Eight Tracks Brought More Problems than they Solved': Continuity and Change in José Fortes' Recording Practices at Rádio Triunfo Studios (1969-1979)*

Anirban Mukhopadhyay (University of Illinois Urbana-Champaign) *Hidden Histories of Governmentality: Radio and Broadcasting Policies in Postcolonial India*

Abdul Qayum Khan (Hazara University) *Print Media Legacy of the British Period in the Sub-Continent and its Influence on the Native Press*

F6) Panel **West African Screen Media at the Interface of the Formal and Informal**

Room: BH(SE) 2.12

Chair: Connor Ryan (University of Bristol)

Jade Miller (Wilfrid Laurier University) *Global Institutions and Formal Investment in the Nigerian Streaming Video Industry*

Añulika Agina (Pan-Atlantic University) *New Nollywood and the Convergence of the Creative Industries in Nigeria*

Boukary Sawadogo (City University of New York) *(Dis)Continuities in West African Media Industries*

Connor Ryan (University of Bristol) *Nollywood, Lagos and People as Infrastructure*

F7) Roundtable **Exploring Challenges and Dynamics of Contemporary National Drama Production**

Room: BH(NE) -1.01

Chair: Anna Potter (Queensland University of Technology)

Anna Potter (Queensland University of Technology)

Amanda Lotz (Queensland University of Technology)

Jennifer Kang (Queensland University of Technology)

Beth Johnson (University of Leeds)

Anne Marit Waade (Aarhus Universitet)

Serra Tinic (University of Alberta)

F8) Roundtable **Media Economics Research: Key Reflections for Future Scholarship**

Room: BH(NE) 0.01

Chair: Ulrike Rohn (Tallinna Ülikool)

Tim Raats (Vrije Universiteit Brussel)

M. Bjørn von Rimscha (Johannes Gutenberg-Universität Mainz)

Mercedes Medina (Universidad de Navarra)

Tom Evens (University of Gent)

Break 15.45-16.15hrs

Session G 16.15-18.00hrs

G1) Special Event **Deeds Not Words: A Deep Dive into What Works and What Doesn't to Achieve Gender Equity in the Screen Industries**

Room: BH(S) 1.01

Continuation of session F1 (see above for full details).

G2) Panel **Forms of Production in Platform Contexts**

Room: BH(S) 2.03

Chair: Christopher Meir (Universidad Carlos III de Madrid)

Deanna Holroyd (Ohio State University) *The Techno-Cultural Authority of ADHD TikTok: Content Creators' Reliance on Media Industry Norms*

Cheng Yao Liu (University of Leeds) *Exclusion, Transformation and Convergence: Professional Video Production on Chinese Short Video Platforms*

Christel Taillibert and Bruno Cailler (both Université Côte d'Azur) *ARTE's Digital Productions: Periodisation of Trends and Strategies*

Michael Wayne (Erasmus Universiteit Rotterdam) *Quality Control? Netflix, Streaming Industry Discourse, and the Disappearance of 'Quality TV'*

G3) Panel **Monetizing and Governing Social Media Entertainment**

Room: BH(S) 4.04

Chair: Orçun Can (King's College London)

Taylor Annabell (Universiteit Utrecht) *'The Secrets to *Actually* Making Money on Social Media for the Content and Entrepreneur Girlies': Construction(s) of the Ideal Influencer Through Practices of Content Monetisation on Platforms*

Anna Parkhurst (University of Washington) *Self-Certified Censorship: YouTube Monetization Practices and the Paradox of Self-Regulation*

Deya Xu (East China Normal University) *Profit Compression, Time Compression, and Emotional Exhaustion: The Platformization of Taobao and its Restraining Effects on Chinese 'Original Design' Women's E-Shop*

Daniel Joseph (Manchester Metropolitan University) and Sophie Bishop (University of Leeds) *Advertising as Governance: The Digital Commodity Audience and Platform Advertising Dependency*

G4) Panel **Packaging the Popular: Curation, Marketing, Presentation**

Room: BH(SE) 2.09

Chair: tbc

Holly Tessler (University of Liverpool) *Meet the Beatleverse: Exploring the Beatle Brand in the 21st Century*

Haekyung Um (University of Liverpool) *Curating the Korean Wave and Exhibiting Soft Power: Cultural and Political Diplomacy in the Korean Wave Exhibitions in the UK And South Korea*

Pilar Lacasa (Universidad de La Rioja) and Alicia Hernando (Universidad de La Rioja) *Navigating Media Industries and Pop Culture: The Barbie Movie (2023) and Tiktok*

Bailey Apollonio (University of Michigan) *Kid's Stuff for Grown Ups: Embracing the Kidult Segment in the Children's Media Market*

G5) Panel **Histories of Film, Production, Distribution and Exhibition**

Room: BH(SE) 2.10

Chair: Virginia Crisp (King's College London)

Parnika Agarwal (Indian Institute of Technology Jodhpur) *R.K. Studios and the Bombay Theatre of Rebels: Post-Colonial Production Cultures in Hindi Cinema*

Damiano Garofalo (Sapienza – Università di Roma) *The Foreign Film in the United States: Historicizing the Distribution of Italian Cinema*

Wesley Jacks (Lingnan University) *A Convoy, a Dove, and a Nightmare: EMI Films in China, 1975-1986*

Lal Mohan Yadav (English and Foreign Languages University) *Where are the Bhojpuri Films Playing? Exhibition of Bhojpuri Films in the Hindi Heartland (1962-1970)*

G6) Panel **Practice and Discourse in Media Industries Research**

Room: BH(SE) 2.12

Chair: Yannis Tzioumakis (University of Liverpool)

Paul Grainge (University of Nottingham) *The Life of Metaphor in Media Industries Research*

Sylvie Carlos (King's College London) *Accessing and Navigating a Public Institution*

G7) Panel **Unpacking Impact in Media Industries Research**

Room: BH(NE) -1.01

Chair: Elizabeth Evans (University of Nottingham)

Verity McIntosh (University of the West of England) *'The Same Problems - Every Time': Resisting Corrosive Cultures of Collaboration Between Academia and the Creative Industries*

Tanya Horeck (Anglia Ruskin University) *Consent and Collaboration: Reflections on Researching the Art of Intimacy Coordination*

Jack Newsinger and Helen Kennedy (both University of Nottingham) *Is Television Reformable? Doing Ethical Impact in UK Television*

G8) Panel **Cultivating and Characterising Media Industry Professionals**

Room: BH(NE) 0.01

Chair: John Oliver (Bournemouth University)

John Oliver (Bournemouth University) *CEO Characteristics and Media Firm Innovation and Performance*

Britta M Gossel (Hochschule für nachhaltige Entwicklung Eberswalde) *Grand Challenges of Media Management Education - A Conceptual Framework for Sustainable, Digital and Entrepreneurial Competencies in Media*

DRAFT 15 MARCH 2024

Day Three: Thursday 18 April

Registration and Start of Day 8.30-10.00hrs

Room: Bush House Arcade (enter through Bush House (South Wing))

For anyone joining the conference on the third day, the registration desk opens at 8.30hrs and will close at 10.00hrs. Free tea, coffee, water, and pastries are served 8.30-9.00hrs in the Bush House Arcade area.

Session H 9.00-10.45hrs

H1) Panel *Intermediaries in Media Platform Ecosystems*

Room: BH(S) 1.01

Chair: Tom Evens (Ghent University)

Arnaud Anciaux (Université Laval) *Intermediaries within the Adult Industry: Opportunities and Challenges in Recruiting Players around Multi-Sided Platforms*

Jian Lin (Chinese University of Hong Kong) and Tian Yuan (Zhejiang University) *Mango MCN and the Platformization of Chinese Provincial Television: Television Workers, and the Unfinished Transition*

Zhen Ye (Erasmus Universiteit Rotterdam) *The Frustrations and Disappointment from Industry Lore: What Roles MCNs Play in E-Commerce Livestreaming*

Ellie Homant (Cornell University) *The Role of Influencer Talent Management Firms in the Social Media Marketplace*

H2) Panel *Roles and Representation in Factual and Political Television*

Room: BH(S) 2.03

Chair: Anna Zoellner (University of Leeds)

Aiofe Quinn Hegarty (University College Dublin) *A Gendered Industry? Representational and Gendered Framings of Women by the Irish Television Industry During the 2020 Formation of the Government of Ireland*

Angus Dixon (Glasgow Caledonian University) *Inside the Sausage Factory: Edit Producing and Factual TV*

Anna Zoellner (University of Leeds) *Occupational Convergence in Factual TV Production: Implications for Workers and Texts*

H3) Panel *Sites of Media Industry*

Room: BH(S) 4.04

Chair: Andrew Spicer (University of the West of England)

Philip Drake (Manchester Metropolitan University) *From MediaCityUk to Enterprise City: Creative Industries Policy and the New Cartographies of 'the North'*

Alessandro Franzó (Università degli Studi di Milano) *Homemade: Gaming Houses as Spatial and Material Productive Hubs in the E-Sports Ecosystem*

Josh David Jackson (University of California, Berkeley) *'Based in San Bruno': YouTube as a Geographic Location in Practice and Imagination*

Lothar Mikos (Filmuniversität Babelsberg Konrad Wolf) *Studio Babelsberg and Public Funding of a Production Site*

H4) Panel *Negotiating and Managing Celebrity Capital*

Room: BH(SE) 2.09

Chair: Nessa Keddo (King's College London)

Dongjoon Lee (Lingnan University) *Idol as IP: Ethical Complexity of K-Pop Idol Industry from a Non-Human Perspective*

Ashley Young (University of South Carolina) *Watch Out for the Big Grrls: Lizzo's Celebrity Under Attack*

H5) Panel **Film Programming and Festivals: Negotiating Access, Inclusion, and Participation**

Room: BH(SE) 2.10

Chair: Skadi Loist (Filmuniversität Babelsberg Konrad Wolf)

Theresa Heath (Loughborough University, London) *Modelling Utopia: Imagining Accessible Worlds at Queer Film Festivals*

Hannah Wold (University of Texas at Austin) *Marginalized Profit: Racialized American Film Non-Profit Programming Practices*

Brad Limov (University of Texas at Austin) *Media Festivals and Creative Labour: Advancing Equity and Inclusion through Trade Rituals*

Veijune Zemaityte (Tallinn Ülikool) *Cinema of Small Nations in International Film Festivals*

H6) Roundtable **Branded Content, Digital Advertising and Disinformation: Investigating Problems and Mitigations**

Room: BH(SE) 2.12

Chair: Jonathan Hardy (University of the Arts London)

Jonathan Hardy (University of the Arts London)

Hanna Kubicka (University of the Arts London)

Iain MacRury (University of Stirling)

Patricia Nunez Gomez (Complutense University of Madrid)

Celia Rangel Perez (Complutense University of Madrid)

H7) Panel **Digital Distribution of Film and Television**

Room: BH(NE) -1.01

Chair: Jaap Verheul (University of Southampton)

Roderik Smits (Universidad Carlos III de Madrid) *Circulating Films on Streaming Services: Industry Arrangements, Licensing Deals and Business Motivations*

Helle Sjøvaag (Universitetet i Stavanger) and Ragnhild Kr. Olsen (Oslo Met) *Delivering Content: CDNs and the Third-Party Model of TV Distribution*

Valerio Coladonato (Sapienza – Università di Roma) and Dom Holdaway (University of Urbino Carlo Bo) *Streaming Popular European Films: How Box-Office Hits from the 'Big Five' Travel on YouTube*

H8) Roundtable **What Works for Equitable Access, Inclusion and Diversity in Creative Higher Education? Reflections from the APPG Creative Diversity Research Project**

Room: BH(NE) 0.01

Chair: Tamsyn Dent (King's College London)

David O'Brien (University of Manchester)

Tessa Read (University of the Arts London)

Natalie Wreyford (King's College London)

Tamsyn Dent (King's College London)

Break 10.45-11.15hrs

11) Roundtable **Media Infrastructure, the Environment and Planetary Inequalities**

Room: BH(S) 1.01
Chair: Sebastián Lehuedé (King's College London)
Sebastián Lehuedé (King's College London)
Patrick Brodie (University College Dublin)
Julia Velkova (Linköping University)
Ana Valdivia (University of Oxford)
Hunter Vaughan (University of Cambridge)
Flora Mary Bartlett (Linköping University)

12) Panel **Theme Parks and the Business of Immersion**

Room: BH(S) 2.03
Chair: Paul Grainge (University of Nottingham)
Hening Zhang (University of Nottingham) *Negotiating Chineseness and Immersive Experiences: The Journey to the West in China's Theme Park Industries*
Myles McNutt (Old Dominion University) *Floating Mountain High: Immersive and Integrative Licensing in Disney World's Pandora: The World of Avatar*

13) Panel **Spaces and Experiences of Film Exhibition**

Room: BH(S) 4.04
Chair: Steve Presence (University of the West of England)
Dhara Shah (Symbiosis International (Deemed University)) and Niles Gokhale (Thakur Global Business School) *Dining in the Dark: Understanding the Contribution of Food Consumption in the Cultural and Economic Development of Cinemas and Cinema-Going in India*
Tupur Chatterjee (University College Dublin) *Gendering the Media Architectures of Moviegoing in India*
Thomas Mosebo Simonsen and Rasmus Grøn (both Aalborg Universitet) *The Cinema Theatre as Place for Experiences in the Movie Industry*

14) Panel **Entering, and Remaining in, Media Work**

Room: BH(SE) 2.09
Chair: Wing-Fai Leung (King's College London)
Sarah Arnold (Maynooth University) *The Impact and Legacy of the Pandemic on Irish Creative and Cultural Industry Workers: A Case Study of New Entrants*
Richard Wallis (Bournemouth University) and Rupert Jones-Lee (Film and Television Charity) *Talent Retention: The Overlooked Challenge to a Sustainable Film and TV Sector in the UK*
Lesley Stevenson (University of Wisconsin, Madison) *The 'Amazing' and Disposable Early Career Media Worker*

15) Panel **Valuing Journalism: Payment and Pricing Strategies**

Room: BH(SE) 2.10
Chair: Tom Evens (Ghent University)
Christian Zabel (Technische Hochschule Köln) *Paying for Online News: A Conjoint Analysis of Austrian Consumers' Preferences in an Intermedia Competition Landscape*
Aske Kammer (Roskilde Universitet) and Thomas Spejlberg Sejersen (Danmarks Medie- og Journalisthøjskole) *Do News Audiences Actually Want Micropayments?*
Castulus Kolo (Hochschule Macromedia) and François Nel (University of Central Lancashire) *The Price of Trust? An International Comparison of Price Levels for Newspaper Offerings in Different Economic, Political, and Societal Contexts*

16) Panel **Talent Precarity in Screen Industries**

Room: BH(SE) 2.12

Chair: Derek Johnson (University of Wisconsin, Madison)

Willemien Sanders and Noortje Post (both Universiteit Utrecht) *On Heels Yet Small: The Professional Experiences of Actresses in the Netherlands*

Akriti Rastogi (University of Exeter) *Practices of Care in Precarity: Mapping Cine-Work on Social Media*

Madison Trusolino (Dalhousie University) *Levelling the Playing Field: Gaslighting as Union Busting Technique in the Canadian Commercial Actor Lockout*

17) Panel **Adopting and Integrating AI in Media Industry Practices**

Room: BH(NE) -1.01

Chair: Patrick Vonderau (University of Halle / Stockholm University)

Terje Colbjørnsen (Norwegian Business School) *Artificial Intelligence as Culture Industry Lore: Visions, Expectations and Contestations*

Anne Soronen, Eliisa Vainikka and Saara-Maija Kallio (all Tampere University) *Evaluative Practices in Finnish Film and Television Productions in the Streaming Age*

Gerald Sim (Florida Atlantic University) *Netflix Tries to Automate Film Production (It's Not Going Well)*

Catarina Duff Burnay (Universidade Católica Portuguesa) and Paulo Nuno Vicente (Universidade NOVA de Lisboa) *Artificial Intelligence at the Service of Audiovisual Production: Portugal Under Review*

18) Roundtable **A Review of the Equality in Audio Pact: Fostering Sustainable Change in the Audio Industry**

Room: BH(NE) 0.01

Chair: Kim Fox (American University in Cairo)

Renay Richardson (Broccoli Productions)

Talia Augustidis (freelance audio producer and artist)

Sylvie Carlos (King's College London)

Kim Fox (American University in Cairo)

19) Panel **Assessing Competitiveness in European Film Industries**

Room: BH(SE) 1.05

Chair: Petr Szczepanik (Univerzita Karlova)

Marius Øfsti and Jakob Isak Nielsen (both Aarhus Universitet) *Exporting Film, Importing Work, and Public Support: Three Approaches to Keeping a Small Film Industry in Business*

Mafalda Dâmaso (Erasmus Universiteit Rotterdam) *Towards a European Model of International Film Competitiveness: Comparing Existing Indicators with the Views of European Professionals*

Cathrin Bengesser (Aarhus Universitet) and Manuel José Damasio (Universidade Lusófona de Humanidades e Tecnologias) *Types, Practices and Motivations of Domestic Film Audiences in Small Markets: A Qualitative Study Across Seven European Countries*

Lunch 13.00-14.00hrs

J1) Panel **Producing Race: Content, Audiences, and the Culture Industries**

Room: BH(S) 1.01

Chair: Alfred Martin (University of Miami)

Anamik Saha (University of Leeds) *We Are Lady Parts and the Making of Contemporary Diasporic Media in the Context of Digital (Public Service) Media*

Alfred Martin (University of Miami) *Beyond the Generic Closet: The Black Queer Possibilities of Melodrama?*

Kristen Warner (Cornell University) *When Will We Ever Learn, or, Better Put: What David Zaslav's Obliteration of Blackness on Warner Discovery Can Tell Us About the Media Industries*

J2) Panel **The Production of Diversity and Inclusion in Media Industries**

Room: BH(S) 2.03

Chair: Doris Ruth Eikof (University of Glasgow)

Andrew Stubbs (Staffordshire University) *'We Definitely are Going to Make Billions, but We Want to Do It in a Smart and Thoughtful Way': Macro, Amplifying Marginalised Voices, and the Barriers of Hollywood's Industry Logics*

Axelle Asmar (Vrije Universiteit Brussel) *Producing Diversity: Netflix's Production Culture and the Branding of Difference*

Romeo Fraccari (University College Dublin) *Exclusionary Inclusion? Streaming Platforms and Trans Inclusive Policies and Practices: A Case Study of Netflix*

Eylem Yanardağolu (Panteion University / Yaşar Üniversitesi) *Platformization, Diversity and Original Content: Reception of Kulüp Series on Netflix in Turkey*

J3) Panel **Producing Mediated Locations**

Room: BH(S) 4.04

Chair: Jaap Verheul (University of Southampton)

Fengyun Zhang (University of California, Los Angeles) *Runaway Blockbusters and Place of Imagination: A Case Study of Sheep Without a Shepherd (2019)*

Jessica Dickson (Florida Atlantic University) *'Apocalypse Capital': International Studio Production and Imperial Debris in South Africa*

Lisa Patti (Hobart and William Smith Colleges) *Streaming Cities*

Thomas Brami (University of Wisconsin, Madison) *Building Landscape and Landscape as World Building: Animal Logic, National Identity, and 'Local Hollywood' in the Digital Era*

J4) Panel **Challenges to Audience-making**

Room: BH(SE) 2.09

Chair: tbc

Jennifer Hessler (North Carolina State University) *Automating Audience Intelligence: Nielsen One and the Big-Data Reconfiguration of the Ratings Panel*

Helena Chmielewska-Szłajfer (Akademia Leona Koźmińskiego / London School of Economics and Political Science) *Learning from the Pros? Attracting News Audiences Online-Tabloid Style*

Anubha Sarkar (City University, London) *Reconsidering the 'Mass Audiences' of India's Digital Platforms*

Raul Lobanov (Tallinna Ülikool) *Audience Measurement in the Era of Multiplatform Television. Case of Estonian Public Broadcasting*

J5) Launch Event **Networked Bollywood: How Star Power Globalized Indian Cinema**

Room: BH(SE) 2.10

Chair: Kate Fortmueller (Georgia State University)

Respondent: Swapnil Rai (University of Michigan)

In this roundtable, participants critically discuss Swapnil Rai's new book *Networked Bollywood: How Star Power Globalized Indian Cinema* as a launching point to consider the intersections of media industries with

questions of gender, cultural power, and influence of global media industries vis à vis Hollywood and the role of stars as key business players influencing industry dynamics.

Tim Havens (University of Iowa)

Ross Melnick (University of California, Santa Barbara)

Courtney Brannon Donoghue (University of North Texas)

J6) Panel **Reassessing New Line Cinema: Transforming Hollywood from the Outside In**

Room: BH(SE) 2.12

Chair: Daniel Herbert (University of Michigan)

Gary Needham (University of Liverpool) *Rewriting the American Independent Cinema Canon: New Line Cinema, Industrial History and Queer Archives*

Yannis Tzioumakis (University of Liverpool) *Different Class of Movie Product: New Line Cinema's Establishment of Fine Line Features and the Restructuring of the American Film Industry*

Daniel Herbert (University of Michigan) *Ghost Stories from the Film Industry: New Line Cinema's Legacies*

J7) Panel **The Evolving Landscape of Media Industries: Platform Economy, Content Creation, and Algorithmic Influence**

Room: BH(NE) -1.01

Chair: Jiali Fan (University of Cambridge)

Yin Liang (Newcastle University Business School) *A Typology of Content Creative Platforms: An Empirical Study of the UK, the US and China*

Jiali Fan (University of Cambridge) *In and Against the Platform: The Ambiguity of Visibility Among Female Influencers on Little Red Book*

Kexin Li (Durham University) *Will You Listen to AI When It Can Put Itself in Your Shoes?' Exploring the Impact of Empathy on the Effectiveness of Algorithm-Based Persuasion*

J8) Roundtable **Doing Comparative Media Industries Studies Research: Challenges and Opportunities**

Room: BH(NE) 0.01

Chair: Tim Raats (Vrije Universiteit Brussel)

Cathrin Bengesser (Aarhus Universitet)

Jeanette Steemers (King's College London)

Michał Glowacki (Uniwersytet Warszawski)

Daniel Martin (University of Leeds)

Serra Tinic (University of Alberta)

Catherine Johnson (University of Leeds)

Break 15.45-16.15hrs

K1) Panel **Digital and Streaming Media: Governance, Globalization and Conflict**

Room: BH(S) 1.01

Chair: Anthony Fung (Chinese University of Hong Kong)

Jindong Leo Liu and Biying Wu-Ouyang (both Chinese University of Hong Kong) *Comparing Squid Game, Alice in Borderland, and Sacred Game: The Transculturation of Netflix Sensational Survival Game Series in South Korea, Japan, and India*

Anthony Fung (Chinese University of Hong Kong) *Digital Video Platform and Cultural Export: iQIYI and Globalization*

Tom Chivers (Goldsmiths, University of London) and Stuart Allan (Cardiff University) *The UK Media Bill and Public Service Broadcasting: Opportunities and Challenges for Public Value in the Digital Media Landscape*

Lei Zhang and Xiao Han (both Communication University of China) *Conflict and Miscommunication on YouTube: Asian-American Vloggers' Reaction videos of BBC Food's Egg Fried Rice*

K2) Panel **Reassessing the Production, Business and Ownership of News Media**

Room: BH(S) 2.03

Chair: tbc

Roberta Carlini and Jan Erik Kermer (both European University Institute) *Media Economic Sustainability and Media Pluralism in Europe in the Digital Era: Evidence from the Media Pluralism Monitor*

Mark Blach-Ørsten (Roskilde Universitet) *Ownership in Legacy and Digital News Media in Denmark: Transparency and the Rise of Media 'Entrepreneurs'*

Paul Clemens Murschetz (Murschetz Media Consulting) and Yaoyao Ding (Macau University of Science and Technology / Purple Academy of Culture and Creativity, Nanjing University of the Arts) *Re-Examining Path Dependency in the Digital Age: The Evolution of Business Models in News Media*

K3) Panel **Questions of Sport in the Streaming Market**

Room: BH(S) 4.04

Chair: Yannis Tzioumakis (University of Liverpool)

Tom Evens (Ghent University) *Live Sports as the Next Arena for the Streaming Wars*

Paul Smith (De Montfort University) *Sport, Television and Cultural Citizenship in the Age of Streaming*

Kathryn Hartzell (University of Texas at Austin) *Ambivalent Partners: Disney Star and the English Premier League*

K4) Panel **Assessing the Purposes of Public Media Organizations**

Room: BH(SE) 2.09

Chair: tbc

Lisette Derksen (Rijksuniversiteit Groningen) *Public Pop Music Radio is as Agile as the Fads of Music Fashion*

Martin Cooper (University of Huddersfield) *Reimagining the BBC as an Object of 100 Years of Satire: A Century of Critical Cultural Reactions to a Media Giant*

Andrew Spicer and Amy Genders (both University of the West of England) *The BBC and the UK's Regions and Nations: Economics, Cultures, Policies and Politics*

M. Bjørn von Rimscha and Katja Schupp (both Johannes Gutenberg-Universität Mainz), Ester Appelgren (Södertörns Högskola) and Anna Jupowicz-Ginalska (Uniwersytet Warszawski) *Innovation in Public Service Media: Between Path Dependencies and Universal Drivers*

K5) Panel **Transformation and Agency in the Book Publishing Industry**

Room: BH(SE) 2.10

Chair: tbc

Paul Stevens (University of Bristol) *Neither Gatekeeper nor Entrepreneur: Editors, Editorial Action and Academic Book Publishing in Britain*

David Evan Richard (Queensland University of Technology) *Moving Books: What Shapes the Global Trade of Books Today?*

K6) Roundtable **Proper Jobs: Challenges to Career Sustainability in the Media Industries**

Room: BH(SE) 2.12

Chair: Richard Wallis (Bournemouth University)

Anne O'Brien (Maynooth University)

Anamik Saha (University of Leeds)

Kevin Sanson (Queensland University of Technology)

Richard Wallis (Bournemouth University)

Rupert Jones-Lee (Film and TV Charity)

Christa van Raalte (Bournemouth University)

K7) Panel **Media Labour and Mental Health**

Room: BH(NE) -1.01

Chair: Helen Wood (Aston University)

Helen Wood (Aston University) and Jack Newsinger (University of Nottingham) *From 'Duty of Care' to Working Protections: Analysing the Labour Processes of Reality TV*

Mark Deuze (Universiteit van Amsterdam) *What Makes You Happy Also Makes You Sick: On the Mental Health and Well-Being of Media Professionals*

Jérémy Vachet (Audencia Business School) *Precariousness, Mental Health, and Gender Violence in the French Music Industry: A Qualitative Study of Working Lives of Those Who Are 'Behind the Scenes'*

K8) Panel **Delivering on Public Values in Media Organizations**

Room: BH(NE) 0.01

Chair: Catherine Johnson (University of Leeds)

Gillian Doyle and Kenny Barr (both University of Glasgow) *Public Value in the Digital Era: PSM as Critical Media Infrastructure*

Indrek Ibrus and Ulrike Rohn (both Tallinna Ülikool) *Development of a New Quantitative Approach in the Study of Public Value Creation by Public Service Media*

Mathilde Sanders (Universiteit Utrecht) *Embedding Public Value Creation in a Public Online Social Network: A Scenario-Based Approach*

Special Event 18.30-20.30hrs

Special Event **Where Have All the PMs Gone? Addressing the Production Management Skills Gap in UK TV**

Room: BH(S) 1.01

This event, run in association with Women in Film and Television, is the formal launch of an industry-facing report on production management in the UK's TV industry. The research was undertaken by Bournemouth University's Centre for Excellence in Media Practice (CEMP) and funded by the British Academy and Leverhulme Trust. It will bring together industry stakeholders, representatives of support organisations and academics with an interest in the area.

Jobs in the UK's screen sector are typically seen as aspirational, yet skills shortages are a perennial problem for the industry. Production Managers (PMs) consistently head the lists of reported shortages across film and television, along with the more junior roles that should provide a pipeline of new talent. The problem has often been regarded within the industry as one of recruitment, however retention is also a problem. Experienced individuals are regularly lost to alternative television careers or leave the industry altogether. Through exploring the motivations and experiences of PMs and ex-PMs, our research has sought to better understand:

- 1) how and why individuals are attracted into production management roles in the first place.
- 2) why PMs (and people in more junior 'feeder' roles) leave production management or leave the industry altogether.
- 3) how the industry might attract more individuals into the production 'talent pipeline' and, critically, retain the skilled and talented individuals who already have experience in these roles.

The event is free, but places are limited, and entry is by invitation only. If you would like to receive an invitation, please indicate your interest using [this short form](#) no later than Sunday 17th March. We will contact you before 30th March to let you know whether we have been able to allocate you a place. If you have any questions about the event, please contact cvanraalte@bournemouth.ac.uk.

DRAFT 15 MARCH 2024

Day Four: Friday 19 April

Registration and Start of Day 8.30-10.00hrs

Room: Bush House Arcade (enter through Bush House (South Wing))

For anyone joining the conference on the final day, the registration desk opens at 8.30hrs and will close at 10.00hrs. Free tea, coffee, water, and pastries are served 8.30-9.00hrs in the Bush House Arcade area.

Session L 9.00-10.45hrs

L1) Panel **Podcasting Practices**

Room: BH(S) 1.01

Chair: tbc

Danielle Yusuf (University of Haifa) *'I Feel the Urge to Make My Voice Heard': The Expression of One's Voice as a Key Factor in the Creative Process of Israeli Women Podcasters*

Concha Edo (Universidad Complutense de Madrid), José María Legorburu (Universidad CEU San Pablo) and Elvira García de Torres (Universidad CEU-CH de Valencia) *Investigative Journalistic Reporting in Podcast Format Comes to VOD Series: Truth Be Told*

Anthony Baldry (Università degli Studi di Messina) and Nicoletta Vasta (Università degli Studi di Udine) *Back to the Roots and Beyond: Multimodal (Dis-)Continuities and Genre Innovations in Podcasting*

Jakob Dybro Johansen (Danmarks Medie- og Journalisthøjskole) *Deep Dive News Podcasts: Variations in Form Across Media Systems and Types of Publishers*

L2) Panel **Documentary Production and Circulation**

Room: BH(S) 2.03

Chair: tbc

Aida Vallejo (University of the Basque Country UPV/EHU) *Documentary Film Institutes: A Digital Humanities Approach to the Study of Screen Industries*

Amir Bashti Monfared (Norges Teknisk-Naturvitenskapelige Universitet / Høgskulen i Volda) *Documentary Consciousness: The Pre-Production of Social-Issue Documentaries in the Transnational Context*

Jing Wang (Emory University) *A Fragmented Scene: Observations on the Ecology of Chinese Independent Documentary in the Post-2017 Era*

L3) Launch Event **European Cinema in the Streaming Era: Policy, Platforms, and Production**

Room: BH(S) 4.04

Chair: Andrew Higson (University of York)

Respondents: Christopher Meir (Universidad Carlos III de Madrid) and Roderik Smits (Universidad Carlos III)

In this roundtable, participants discuss their work on the recently published collection *European Cinema in the Streaming Era: Policy, Platforms and Production* (Palgrave Macmillan). In so doing, they reflect on the unique challenges that the European film industry faces with the growing popularity of SVOD services and the growing financial clout in the region of global platforms such as Netflix, Amazon Prime Video, and Disney+.

Ana Vinuela (Université Sorbonne Nouvelle)

Petr Szczepanik (Univerzita Karlova)

Christel Taillibert (Université Côte D'Azur)

Luca Barra (Università di Bologna)

Virginia Crisp (King's College London)

L4) Panel **Ethnographies of Film Production**

Room: BH(SE) 2.10

Chair: Christa van Raalte (Bournemouth University)

Saara Tuusa (Turun Yliopisto) *Film Production as Lived Experience, Film Author as Embodied – Ethnographic Turn in the Study of the Auteur*

Sofia Sampaio (Universidade de Lisboa) *'We Make Cinema Out of Flour and Water': Precarity and Crisis-Management as Creative Elements in Portuguese Cinema Production*

L5) Panel **Streaming Production Cultures**

Room: BH(SE) 2.12

Chair: Daphne Idiz (Universiteit van Amsterdam)

Ishita Tiwary (Concordia University) *Structural Adjustments and Shifts in Indian Scriptwriting*

Hanna Surma (Universiteit Utrecht) *We Just Want Better Scripts': Data-Driven Script Development at a Dutch Streaming Service*

Taeyoung Kim (Loughborough University) *Cultural Politics of US-Based Streaming Platforms in Korea: Changes and Continuities of Korean Television*

Nina Vindum Rasmussen (London School of Economics and Political Science) and Daphne Idiz (Universiteit van Amsterdam) *How Netflix Shapes European Production Cultures*

L6) Roundtable **Global and Practical Perspectives for Engaging with the Media/Creative Industries**

Room: BH(NE) -1.01

Chair: Courtney Brannon Donoghue (University of North Texas)

Charlotte Orzel (Tulane University)

Némésis Srouf (Centre d'Études Sud-asiatiques et Himalayennes)

Courtney Brannon Donoghue (University of North Texas)

Wesley Jacks (Lingnan University)

Shelley Cobb (University of Southampton)

Ross Melnick (University of California, Santa Barbara)

L7) Roundtable **GEMINI: A European Project Aimed at Tackling Gender Inequality Through the Engagement of Young People in Media Industries and Serial Drama**

Room: BH(NE) 0.01

Chair: Sarah Arnold (Maynooth University)

Izzy Fox (Maynooth University)

Valentina Re (Link Campus University)

Gianluigi Rossini (Link Campus University)

Kim Toft Hansen (Aalborg Universitet)

Louise Brix Jacobsen (Aalborg Universitet)

Raluca-Nicoleta Radu (Universitatea din București)

Break 10.45-11.00hrs

M1) Roundtable **Creating, Preserving and Accessing Sustainable Virtual Worlds in an Immersive Economy**

Room: BH(S) 1.01

Chair: Sarah Atkinson (King's College London)

Sarah Atkinson (King's College London)

Vicki Callahan (University of Southern California)

Samantha King (VIVE arts)

Verity McIntosh (University of the West of England)

Zeynep Abes (University of Southern California)

Helen Kennedy (University of Nottingham)

M2) Panel **Cases Studies in the Production, Distribution and Reception of TV Content**

Room: BH(S) 2.03

Chair: Derek Johnson (University of Wisconsin, Madison)

Forum Mithani (Cardiff University) *Adapting Mother: Japanese Strategies for the Global Scripted Format Business*

Hannah Andrews (University of Lincoln) *Spitting Image Revisited: TV Satire in Two Periods of Industrial Turbulence*

Ritika Pant (O.P. Jindal Global University) *Global Formats, Local Adaptations: The Rise of Hindu Nationalism and the Politics of Food in MasterChef India*

M3) Panel **Content, Commerce, and Control: Case Studies in Regulating Television**

Room: BH(S) 4.04

Chair: Deborah Jaramillo (Boston University)

Jennifer Porst (University of North Texas) *Back to the FAST Future: Regulating Free Ad Supported Streaming TV*

Betsy Walters (Boston University) *Behind the Curtain: AMPAS's Control of the Oscars Telecast on US Television*

Alex Remington (University of Texas at Austin) *The Movie Does Not Meet the Network's Standards for Home Viewing': Psycho Struggles to Find a Home for its Horrors*

Deborah Jaramillo (Boston University) *US Television News, Graphic Violence, and the Absence of Evidence*

M4) Panel **Public Service Media in the Age of Platforms: Policy, Strategy and Interfaces**

Room: BH(SE) 2.09

Chair: Catherine Johnson (University of Leeds)

Catalina Iordache (Vrije Universiteit Brussel) *Platformisation Meets Universality: A Comparative Policy Perspective on the PSM Shift to Digital Portals in Seven Media Markets*

Hanne Bruun (Aarhus Universitet) and Julie Mønter Lassen (Aarhus Universitet) *Publishing PSM on Demand: A Comparative Study of PSM Companies' Editorial Practices on their VoD-Services in the Age of Platformisation*

Dan Martin (University of Leeds) *A Future for Universal PSM? Mapping the Changing Conceptualisation of Universality in UK Media Policy*

Massimo Scaglioni and Mattia Galli (both Università Cattolica del Sacro Cuore) *The Shape of a PSM Company to Come: RAI's Digital Strategy Between National Policies and Industrial Objectives*

M5) Panel **Enabling Alternative and Counter Voices Through Media Industries**

Room: BH(SE) 2.10

Chair: Munira Cheema (King's College London)

Yuval Katz (Loughborough University) *Media-Making as Peacemaking*

Munira Cheema (King's College London) *Under Surveillance: How YouTube is Redefining the Media Landscape of Pakistan*

Jiali Fan (University of Cambridge) *Beyond the Wall: Chinese Influencers' Perceptions and Negotiations of Platform 'Privileges' and 'Troubles'*

Matthias De Bondt (KU Leuven) *The Professionalization of Alternative Media: An Ethnographic Case Study of Belgian and Dutch Alternative Media Outlets*

M6) Panel **SVOD and the Industrial Logics of Cinema: Case Studies of the Impact of Streaming on Film Industries**

Room: BH(SE) 2.12

Chair: Christopher Meir (Universidad Carlos III de Madrid)

Diane Burgess (University of British Columbia) and Kirsten Stevens (University of Melbourne) *Rethinking the Value Chain in the Streaming Era: The Implications of Content-Centric Thinking for National Film Industries*

Ana Vinuela (Université Sorbonne Nouvelle – Paris 3) *The Place of Independent Production in the Regulation of Digital SVOD Platforms*

Christopher Meir (Universidad Carlos III de Madrid) *Localizing Global Platforms in Scandinavia and Globalizing Scandinavian Popular Cinema: The Case of Netflix and SF Studios*

Vicente Rodríguez Ortega (Universidad Carlos III de Madrid) *Prime Video and Horror in the Spanish Market*

M7) Panel **AI and the Future of Media Practice**

Room: BH(NE) -1.01

Chair: Kay Dickinson (University of Glasgow)

Miriam Bernhard (Technische Universität Ilmenau) *How Can We Enable Our Organisation To Unlearn? Comparative Case Studies in Journalistic Media Organisations*

Kelsey Cameron (University of South Carolina) *Negotiating Technology: The WGA and SAG-AFTRA Strikes as AI Policymaking*

Pei-Sze Chow (Universiteit van Amsterdam) *Cinema Labour, Automated: An Ethnographic Study of European Filmmakers and Their Creative Negotiations With AI*

M8) Panel **Engaging Screen Audiences**

Room: BH(NE) 0.01

Chair: Elizabeth Evans (University of Nottingham)

Cassie Brummitt and Elizabeth Evans (both University of Nottingham) *VOD Killed the Radio Times? Listings Magazines as Industry-Audience Intermediaries*

Amanda Lotz (Queensland University of Technology) *How Do We Watch Now? Lessons from the Australian Screen Story Viewing Report*

Virginia Crisp (King's College London) and Stephanie Janes (King's College London) *Streaming to an Xbox Near You? Film Consumption on Digital Games Consoles*

M9) Panel **Publishing Media Industries Research**

Room: BH(SE) 1.05

Details to follow.

Break 12.45-13.00hrs

N1) Panel **Rethinking Media Industries: Research from the Media Backends**

Room: BH(S) 1.01

Chair: Anne Kaun (Södertörns Högskola)

Torbjörn Rolandsson (Stockholms Universitet) *#Development: Public Service Playlists*

Julia Velkova (Linköpings Universitet) *#Production: Producing 3D Movies, Distributing Heat - Media Productivities at the Intersection of Computer Graphics, Cloud Computing and Energy*

Fredrik Stiernstedt and Anne Kaun (both Södertörns Högskola) *#Distribution: Newspaper Carriers*

Philipp Seufferling (London School of Economics of Political Science) *#Brokenness: Infrastructural Build-Up and Tear-Down at the Border*

N2) Roundtable **CRESCINE: Increasing the International Competitiveness of the Film Industry in Small European Countries**

Room: BH(S) 2.03

Chair: Manuel Damásio (Universidade Lusófona de Humanidades e Tecnologias)

Ulrike Rohn (Tallinna Ülikool)

Jacob Nielsen (Aarhus Universitet)

Sten Saluveer (Storytek)

Manuel Damásio (Universidade Lusófona de Humanidades e Tecnologias)

Jaka Primorac (Institute for Development and International Relations)

Ivana Kostovska (Vrije Universiteit Brussel)

N3) Roundtable **The Business of Fandom: Rethinking the Economic and Cultural Dimensions of Media Products, Consumer Categories and Lifestyle Branding**

Room: BH(S) 4.04

Chair: Avi Santo (University of North Carolina at Chapel Hill)

Elizabeth Affuso (Pitzer College)

Derek Johnson (University of Wisconsin, Madison)

Nicolle Lamerichs (Hogeschool Utrecht)

Avi Santo (University of North Carolina at Chapel Hill)

Suzanne Scott (University of Texas at Austin)

N4) Panel **Developments in Film Policy**

Room: BH(SE) 2.09

Chair: Steve Presence (University of the West of England)

Nathan Townsend and Sally Shangguan (both University of York) *Creative England and the British Film Institute: Negotiating a Space for Filmmaking in the Nations and Regions*

Steve Presence (University of the West of England) *Building the Documentary Film Council: Stakeholder-Centric Policy Innovation in the UK Documentary Film Industry*

Yaoyao Ding (Macau University of Science and Technology / Purple Academy of Culture and Creativity, Nanjing University of the Arts) and Paul Clemens Murschetz (Murschetz Media Consulting) *Film Aid and National Mission: A Systematic Analysis, Bibliometric Analysis and Future Agenda*

Natalie Kowalik and Philippe Meers (both Universiteit Antwerpen) *Balancing Globalisation and Domestic Film Industries: Current Debates Shaping South Africa's Film Policy and its Future Directions*

N5) Panel **Television Drama: Production and Promotion**

Room: BH(SE) 2.10

Chair: tbc

Ergin Bulut (Goldsmiths, University of London) *Compromised but Still Transformative: How Turkey's Creative Drama Workers Hope in the Face of Authoritarianism and Platform Pressures*

Stefania Antonioni and Chiara Checcaglini (both Università degli Studi di Urbino Carlo Bo) *Promotional Strategies and Emotional Engagement in Italian Medical Dramas: The Case Of Doc - Nelle Tue Mani*

Paulo Carelli, Nicola Crippa and Anna Sfarini (all Università Cattolica del Sacro Cuore) *Monitoring Contemporary Italian TV Production: Analysis of Scripted Originals' Scenario Between Traditional and New Metrics*

N6) Roundtable **20 Years of Podcasting from the Bedroom to an Industry: What Does the Future Sound Like?**

Room: BH(SE) 2.12

Chair: Stacey Copeland (Rijksuniversiteit Groningen)

Kim Fox (American University in Cairo)

Richard Berry (University of Sunderland)

John Collins (Nottingham Trent University)

Stacey Copeland (Rijksuniversiteit Groningen)

N7) Panel **Towards a Global Perspective on Musicians and Platformization**

Room: BH(NE) -1.01

Chair: Robert Prey (Rijksuniversiteit Groningen)

Robert Prey (Rijksuniversiteit Groningen) *A Global Typology of Music Streaming Platformizations*

Sanghwa Lee (Rijksuniversiteit Groningen) *Korean Musicians and the South Korean Platform Model*

Jim Kroezen (Rijksuniversiteit Groningen) *The Case of the Netherlands: Dutch Music and Musicians in the Age of Platformization*

Laura Etemah (Rijksuniversiteit Groningen) *Music Streaming Platforms and the Process of Platformization in Nigeria*

N8) Panel **Making Ends Meet Around the World: Livelihoods in the Global Film and Television Industries**

Room: BH(NE) 0.01

Chair: Kevin Sanson (Queensland University of Technology)

Kevin Sanson (Queensland University of Technology) *What Labour Gets Wrong About Compensation*

Chihab El Khachab (University of Oxford) *Care, Career, and Compensation Among Film Service Workers in Cairo*

Kay Dickinson (University of Glasgow) *Not as Images, But as Workers: Making a Media Living as a Refugee*

Conference Ends 14.45hrs