MEDIA INDUSTRIES

16-19 April 2024

King's College London
Bush House
King's College London
Strand
London WC2B 4BG

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ABOUT

Welcome to the Conference

Hello everyone.

On behalf of the Host Committee and the Department of Culture, Media, and Creative Industries at King's College London, I wish you a very warm welcome.

Media Industries 2024 builds on the success of the 2018 inaugural conference *Media Industries: Current Debates and Future Directions*.

Covid lockdowns unfortunately led to the cancellation of *Media Industries 2020: Global Currents and Contradictions*.

After the smaller scale, thematically focused *Locating Media Industries: Cities, Spaces, Places*, in June 2023, we are very pleased to mark the return of the full conference in April 2024.

This year, the conference is hosting over 400 delegates from 32 countries.

Since its inception, the aim of the conference has been to provide a meeting ground for all forms of media industries research, and this year's conference continues this purpose. Across the four days, panel speakers and roundtable participants address the multiplicity of media industries, presenting work engaging with diverse industrial, territorial, and historical contexts. To energize interdisciplinary discussions, the conference maintains an open research agenda, showcasing work emerging from across various intellectual and methodological traditions in media industries scholarship.

The strength of any conference depends on its participants. You are the conference! It is therefore through the quality of your scholarship that over the four days we are able to offer a programme of excellent papers, panels, roundtables, and events.

I hope you find the conference both intellectually rewarding and socially enjoyable, and I look forward to meeting many of you.

Paul McDonald
Conference Director *Media Industries*

Conference Director

Paul McDonald is Professor of Media Industries at King's College London. Recent publications include *The Routledge Companion to Media Industries* (2022) and *Digital Media Distribution: Portals, Platforms, Pipelines* (2021). Beyond his personal research, he's led a number of initiatives advancing the critical analysis of media industries, establishing the *Media Industries* conferences (2018, 2024), co-editing the *International Screen Industries* (2000-) book series from the British Film Institute, founding specialised media industries research networks within the Society for Cinema and Media Studies and the European Network for Cinema and Media Studies, and membership of the Editorial Collective for the online journal *Media Industries*.

Host Committee

Sarah Atkinson is Professor of Screen Media at King's College London, Editor of *Routledge Resources Online: Screen Studies* and co-editor of *Convergence: The International Journal of Research into New Media Technologies*. She is currently an AHRC Research, Development and Engagement Fellow (2023-2024). Sarah has published widely on the film, cinema and screen industries including extensive work into the Live Cinema and Immersive Experience industry. She has led numerous funded projects examining the impacts of emerging technologies on these domains. Sarah adopts practice-based methodologies through the creation of her own original works which include video essays, an interactive documentary, immersive experiences, and short films.

Orçun Can is a writer and lecturer in Digital Economy at King's College London. His research focuses on narrative forms in television in the age of streaming and interactive television. He has developed a formal analytical tool, the STNA Model, that allows users to map out narrative structure in multiple episodes or seasons of television shows together. He is currently developing the MSc Digital Economies programme at KCL.

Virginia Crisp is Reader in Media Industries and Cultures, and Head of the Department of Culture, Media, and Creative Industries, at King's College London. She is the author of numerous publications about formal and informal media circulation. She is also the co-founder and director (with Gabriel Menotti) of the *Besides the Screen Network* (www.besidesthescreen.com) and the co-editor (also with Menotti) of *Practices of Projection: Histories and Technologies* (2020) and *Besides the Screen: Moving Images Through Promotion, Distribution and Curation* (2015).

Matthew Hilborn is Research Associate in Culture, Media and Creative Industries at King's College London. His monograph, *Film Comedy and Spain: Humour, Genre, and the Nation* (2024), will shortly be published by Legenda (Oxford), as will his co-authored book on the history of visual representations of Ophelia, *Misleading Ophelia: Transferrals from Literature, Painting, and Film*, published by Cambridge Scholars (Newcastle-upon-Tyne). He is currently postdoctoral researcher on the AHRC project *Screen Encounters with Britain: What Do Young Europeans Make of Britain and its Digital Screen Culture?* (2022-24).

Nessa Keddo is a Senior Lecturer in Culture, Media and Creative Industries at King's College London. Her research explores the experiences of Black and racialised workers in the promotional industries, and more recently how algorithmic tools are manipulated by the sector for commercial gain. She is co-author of *Race and Racism in the Cultural and Creative Industries* (2024) and is co-investigator for the AHRC funded project *Transforming the Gap: Inclusive Digital Arts and Humanities Research Skills*. Nessa has run several events bringing policy makers, academics and industry experts together to critically interrogate diversity practice across the creative industries.

Leung Wing-Fai is Reader in Cultural and Media Industries at King's College London. Her research on East Asian film and media, gender and sexual identities, and cultural and creative labour has been published in the *Journal of Chinese Cinemas* and the *Canadian Journal of Film Studies.* Her monographs include *Migration and Identity in British East and Southeast Asian Cinema* (2023) and *Multimedia Stardom in Hong Kong: Image, Performance and Identity* (2014). Fai has co-edited *East Asian Cinemas* (2008), *East Asian Film Stars* (2014) and a special issue 'Transformations of the Chinese Film Industries' (2019) for the *Journal of Chinese Cinemas*.

Lisa Lin is Lecturer in Screen Industries and Cultures at King's College London. She is the author of *Convergent Chinese Television Industries* (2022). Previously, Lisa worked as a documentary producer in the UK, Singapore and China, and her credits include *Matter Patterns* (2014), *I Wouldn't Go in There* season 2 (2015), *G-Force* (2016), *Last Breath* (2017), *The Truth About Fake News* (2018), and *Frontline Medics Diaries* (2020). She has taught at Royal Holloway - University of London, University of Kent and Anglia Ruskin University, and was the principal investigator for the GCRF-funded project *Environmental Documentary as Visual Evidence on Social Injustice Behind Air Pollution* (2019-2020).

Jeanette Steemers is Professor of Culture, Media and Creative Industries at King's College London. After working for London research company, CIT Research, and international children's content distributor HIT Entertainment (*Bob the Builder*, *Thomas the Tank Engine*), she rejoined academia in 1993. Her research interests include media industries, media policy, international distribution, public service media and children's media. Her work has been funded by the AHRC, British Academy and Leverhulme Trust. Her many publications include *Selling Television* (2004), *Creating Preschool Television* (2010) and *Screen Media for Arab and European Children* (2019 with Naomi Sakr).

Jaap Verheul is a Senior Teaching Fellow in Film at the University of Southampton. His research focuses on transnational flows of film and television in European media industries, and how these affect the cultural politics on the screen. Among other topics, he has written on the monolingualism of Flemish cinema, the co-production of a European heritage brand, and the failed construction of star personae. Jaap recently edited a collection on *The Cultural Life of James Bond: Specters of 007* (2020), and is currently completing his monograph on the regulation of European screen industries after 1989.

Partners

A core aim of the conference is to bring together scholars researching media industries from across multiple professional associations and their relevant sub-groups or sections. We are therefore very pleased to be organizing *MI2024* in partnership with:

- British Association of Film, Television and Screen Studies (BAFTSS) - Screen Industries Special Interest Group
- European Communication Research and Education Association (ECREA) - Media Industries and Cultural Production Section
- European Media Management Association (EMMA)
- European Network for Cinema and Media Studies (NECS) - Screen Industries Work Group
- Gesellschaft für Medienwissenschaft (GFM) - AG Medienindustrien
- *Global Media and China* journal
- International Association of Mass Communication Research (IAMCR) - Media Production Analysis Working Group
- International Communication Association (ICA) - Media Industry Studies Interest Group
- *Media Industries* journal
- Society for Cinema and Media Studies (SCMS) - Media Industries Scholarly Interest Group

Advisory Committee

To represent our partners and assist in the organization of the conference, we are very pleased to enjoy the support of our Advisory Committee:

Ruby Cheung (University of Southampton)
Elizabeth Evans (University of Nottingham)
Kate Fortmueller (Georgia State University)
Anthony Fung (Chinese University of Hong Kong)
Melanie Gray (University of Roehampton)
Xiao Han (Communication University of China)
Catalina Iordache (Vrije Universiteit Brussel)
Anna Jupowicz-Ginalska (Uniwersytet Warszawski)
Aske Kammer (Roskilde Universitet)
Castulus Kolo (Hochschule Macromedia)
Florian Krauß (Universität Siegen)
Skadi Loist (Filmuniversität Babelsberg Konrad Wolf)
John Oliver (Bournemouth University)
Jennifer Porst (University of North Texas)
Alisa Perren (University of Texas at Austin)
Steve Presence (UWE Bristol)
Willemien Sanders (Universiteit Utrecht)
Kevin Sanson (Queensland University of Technology)
Andrew Spicer (UWE Bristol)
Vilde Schanke Sundet (OsloMet)
Fredrik Stiernstedt (Södertörns Högskola)
Dinara Tokbaeva (Jönköping University)
Christa van Raalte (Bournemouth University)
Emily West (University of Massachusetts Amherst)
Anna Zoellner (University of Leeds)

Special Thanks

Organization of the conference would not have been possible without the hard work and support of the following:

Howard Brown (KCL)
Carl Chaplin (KCL)
Subi Dauda (KCL)
Rebecca Dean (KCL)
Tamar Jeffers McDonald
Hannah Jenkins (KCL)
Keith Luk (KCL)
Chris Machut (KCL)
Kirsten Somers (KCL)
Victoria Tidboald (KCL)

Very Special Thanks

Extra special mention must be made for:

- Aanchal Jain and her expert work designing the conference website and logo
- Melis Uslu and Radio Circus Studios for producing the podcasts

GENERAL INFORMATION

Travelling to the Conference

Venue address
Bush House
King's College London
Strand
London WC2B 4BG

Click here for map location.

Airports
For international and domestic flights, London is served by Heathrow (LHR), Gatwick (LGW), Stansted (STN), City (LCY) and Luton (LTN) airports. Each acts as the destination for different routes and carriers, and so choosing the most convenient depends on your point of embarkation.

From the airport, for travel into central London, the following options are available:
- **LHR** Heathrow Express to Paddington rail and tube station; or, take the Piccadilly tube line
- **LGW** Gatwick Express to Victoria rail and tube station
- **STN** Stanstead Express to Liverpool Street rail and tube station
- **LCY** Docklands Light Railway (DLR) links to tube and rail stations
- **LTN** take shuttle bus to Luton Airport Parkway and then any rail services to St. Pancras International, Farringdon, City Thameslink, or Blackfriars

Local Public Transport
The conference venue is well served by local public transport options. To plan journeys, visit Transport for London (**TfL**). Additionally, **Citymapper** provides a helpful app for navigating London.

Tube - nearest underground stations:
- **Temple** (Circle Line, District Line)
- **Holborn** (Central Line, Piccadilly Line)
- **Charing Cross** (Bakerloo Line, Northern Line)

Buses – any services stopping within the Aldwych or Strand areas will place you close to the conference venue.

Rail - nearest overground stations:
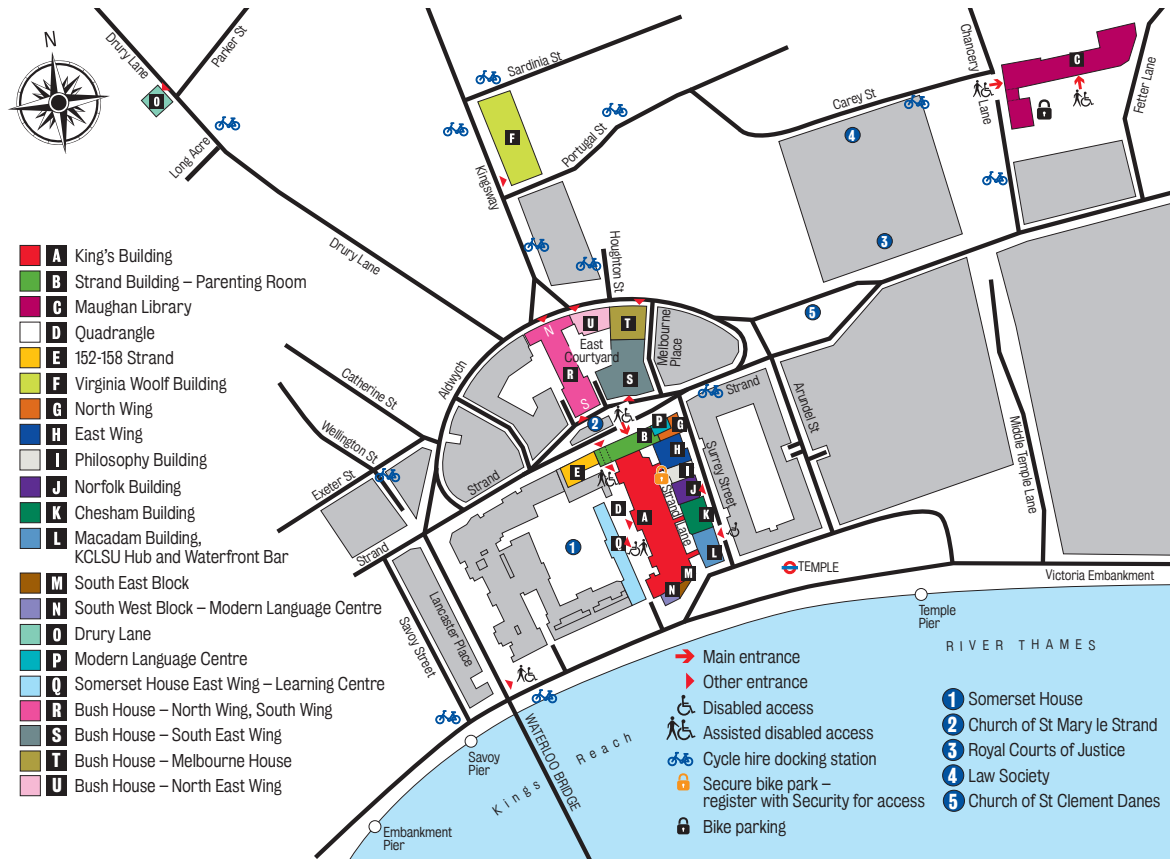- **Blackfriars**
- **Charing Cross**
- **Waterloo**
- **Waterloo East**

Accommodation

Accommodation is not provided by the conference. Hotels and apartments close to King's can be expensive and during April demand may be high. For the best deals, we recommend booking well in advance using the standard search sites: AirBnB, Booking.com, Expedia, Hotels.com, Kayak, Trivago, etc.

Arriving at the Venue

Bush House, the conference venue, has multiple wings and entrances. When arriving at the conference, make sure to therefore enter via the **South Wing** entrance, close to the position marked '2' on the map. Here you'll enter the **Bush House Arcade** where you'll find the registration desk.

A	King's Building
B	Strand Building – Parenting Room
C	Maughan Library
D	Quadrangle
E	152-158 Strand
F	Virginia Woolf Building
G	North Wing
H	East Wing
I	Philosophy Building
J	Norfolk Building
K	Chesham Building
L	Macadam Building, KCLSU Hub and Waterfront Bar
M	South East Block
N	South West Block – Modern Language Centre
O	Drury Lane
P	Modern Language Centre
Q	Somerset House East Wing – Learning Centre
R	Bush House – North Wing, South Wing
S	Bush House – South East Wing
T	Bush House – Melbourne House
U	Bush House – North East Wing

→ Main entrance
▶ Other entrance
Disabled access
Assisted disabled access
Cycle hire docking station
Secure bike park – register with Security for access
Bike parking

1 Somerset House
2 Church of St Mary le Strand
3 Royal Courts of Justice
4 Law Society
5 Church of St Clement Danes

The building and street entrance look like this:

Registration

Entering the South Wing, the registration desk is located in the Arcade space on the ground floor.

Registration is open at the following times **only**:
- 9.00-17.00hrs Tuesday 16 April
- 8.30-10.00hrs Wednesday 17 April
- 8.30-10.00hrs Thursday 18 April
- 8.30-10.00hrs Friday 19 April

Security

Very Important: Entrance to Bush House is security controlled. To access the conference, it is necessary to collect your delegate badge from the registration desk and show this at the security barriers. All subsequent entrance to the conference will require presentation of your delegate badge, and so it is **essential** you keep this with you at all times.

Getting Online

WiFi access on the King's campus is available through eduroam and The Cloud.

Food and Drink

At the start of each day, free water, coffee, tea, and pastries are provided in the Bush House Arcade. Free water, coffee, and tea will also be available during the morning breaks each day.

Lunches are not provided, however, there are many cafes, sandwich shops, and restaurants within easy walking distance. These are too numerous to identify individually but you'll find plenty of options in these areas:
- east side of the Strand
- Aldwych
- Kingsway
- Somerset House
- west side of the Strand

Navigating the Venue and Accessibility

Bush House (BH) can be a complex building to find your way around.

For the conference we are using rooms spread across three wings:
- South Wing (S)
- South East Wing (SE)
- North East Wing (NE)

Entrance to each is step free.

In the conference programme, you'll see rooms identified by name or a code (e.g. BH(S) 1.01 for room 1.01 in the Bush House South Wing). Rooms are spread across multiple floors but all can be accessed via lifts in the relevant wings.

For each room, details of accessibility arrangements are available on AccessAble, and direct links to the individual spaces appear below.

Bush House (South) Wing
- Bush House – Arcade
- BH(S) 1.01
- BH(S) 2.01
- BH(S) 2.02
- BH(S) 2.03
- BH(S) 2.04
- BH(S) 2.06
- BH Lecture Theatre 2 (S)4.04
- Bush House 8th Floor North
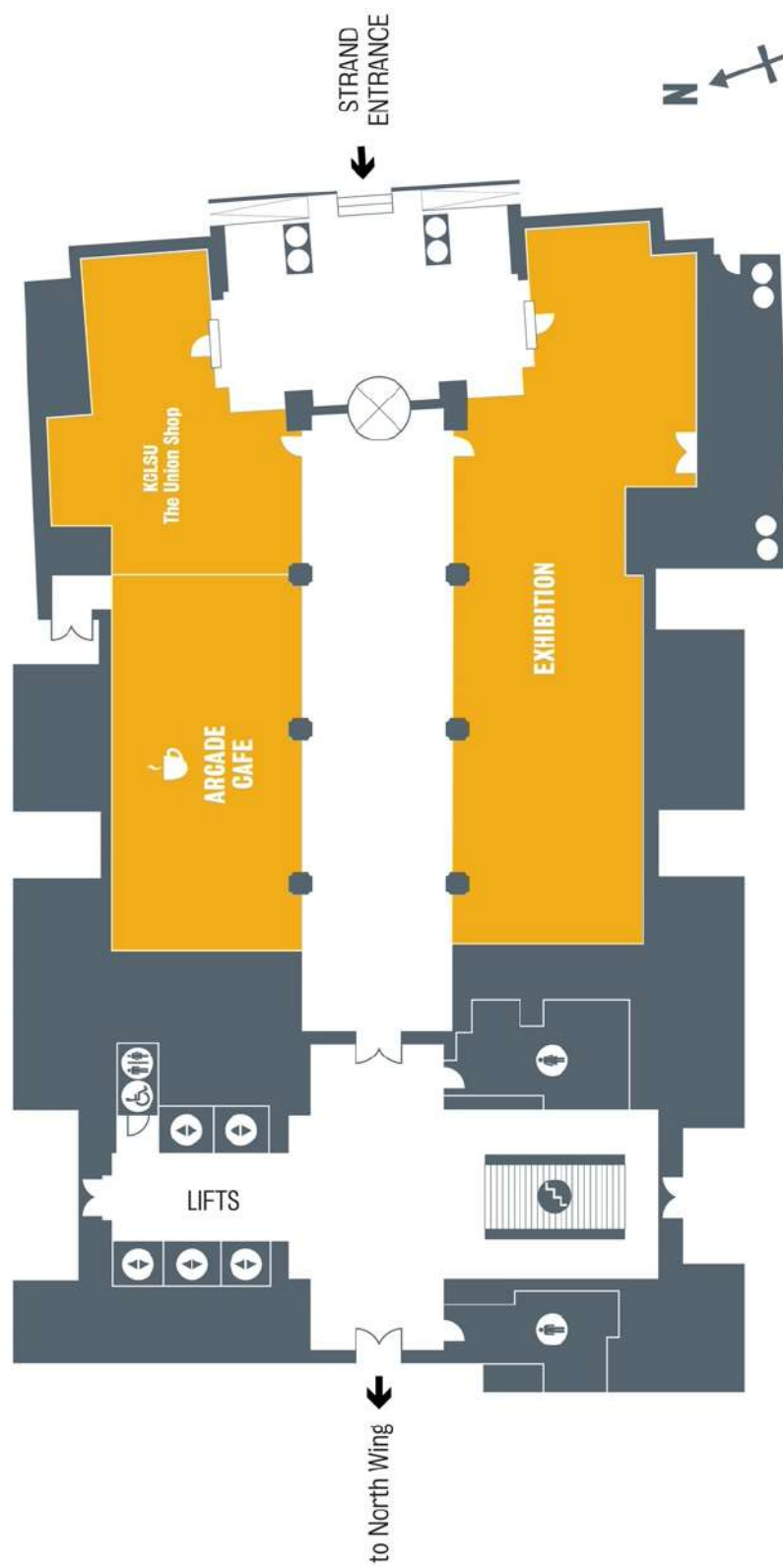- Bush House 8th Floor South

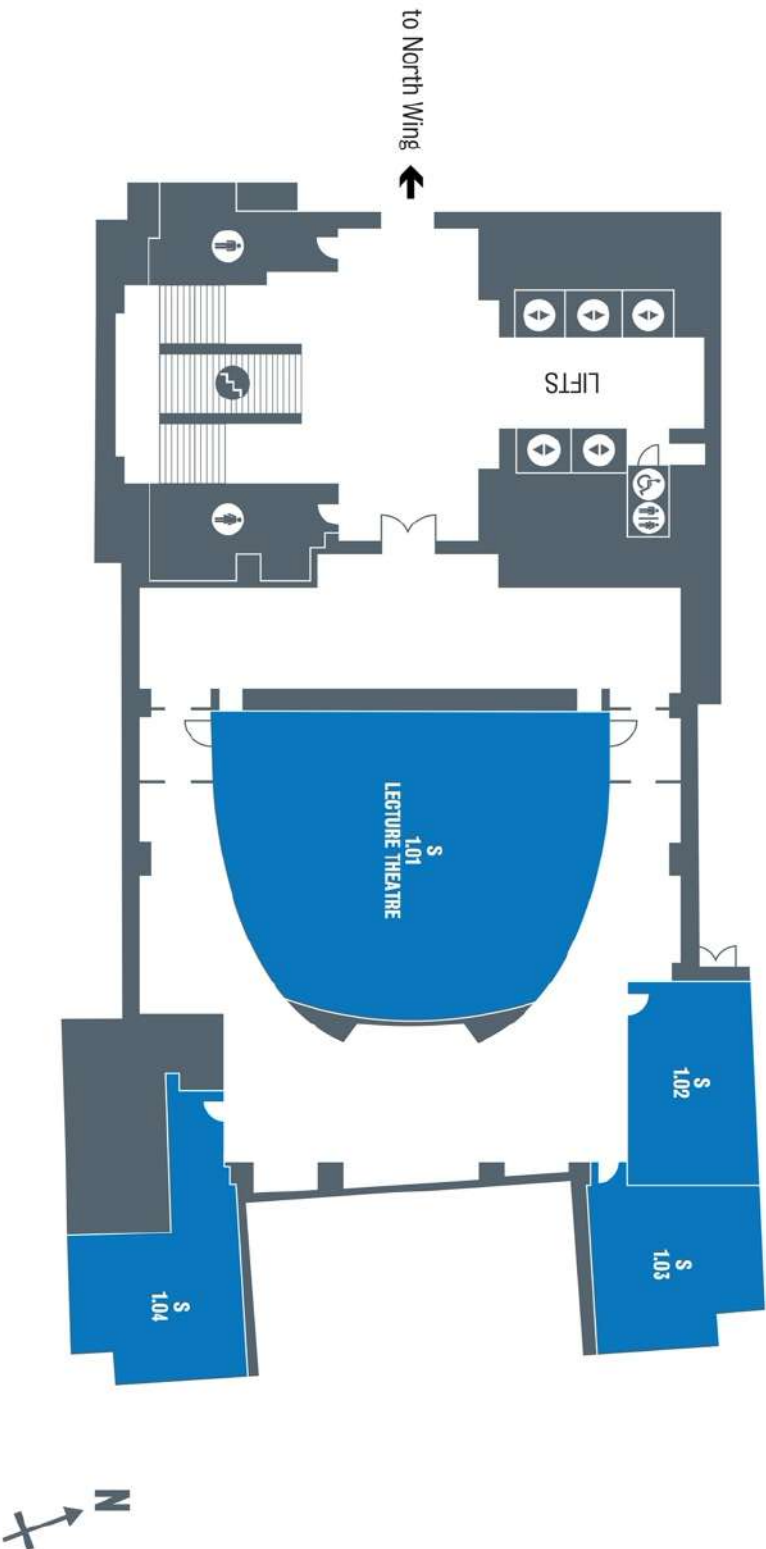Bush House (South East) Wing
- BH(SE) 2.09
- BH(SE) 2.10
- BH(SE) 2.12

Bush House (North East) Wing
- BH(NE) -1.01
- BH(NE) 0.01

To notify us of any accessibility requirements, please contact media-industries@kcl.ac.uk

Floorplans

Bush House - South Wing
Ground Floor

King's College London

STRAND ENTRANCE

KCLSU
The Union Shop

ARCADE CAFE

EXHIBITION

LIFTS

to North Wing

N

13

to North Wing

LIFTS

S
1.01
LECTURE THEATRE

S
1.02

S
1.03

S
1.04

N

King's College London

Bush House - South Wing
Second Floor

N

S 2.04

S 2.03

S 2.02

S 2.05

S 2.01

S 2.06

LIFTS

to North Wing

Bush House - South Wing
Second Floor

to North Wing

LIFTS

S 2.01
S 2.02
S 2.03
S 2.04
S 2.05
S 2.06

N
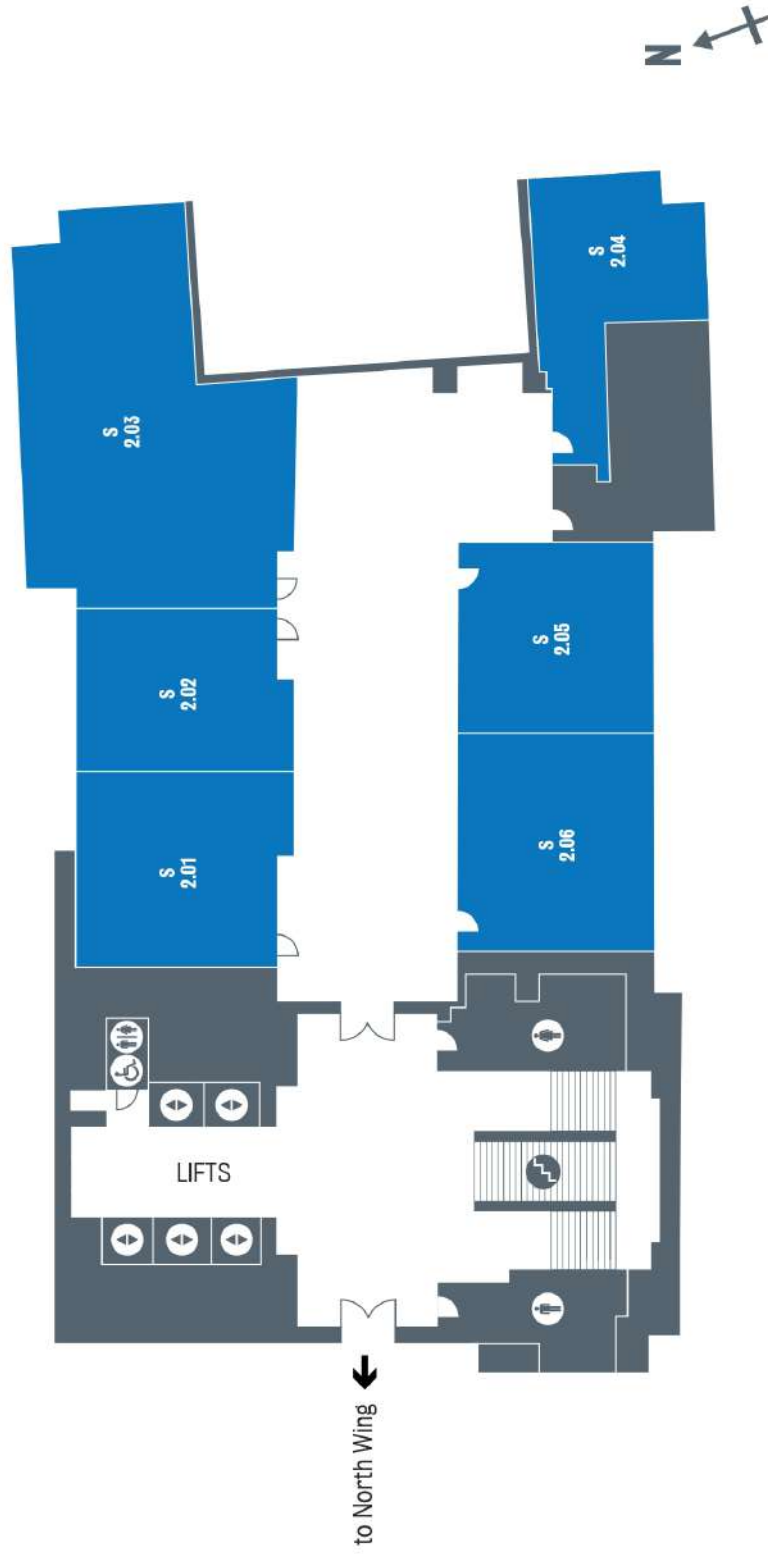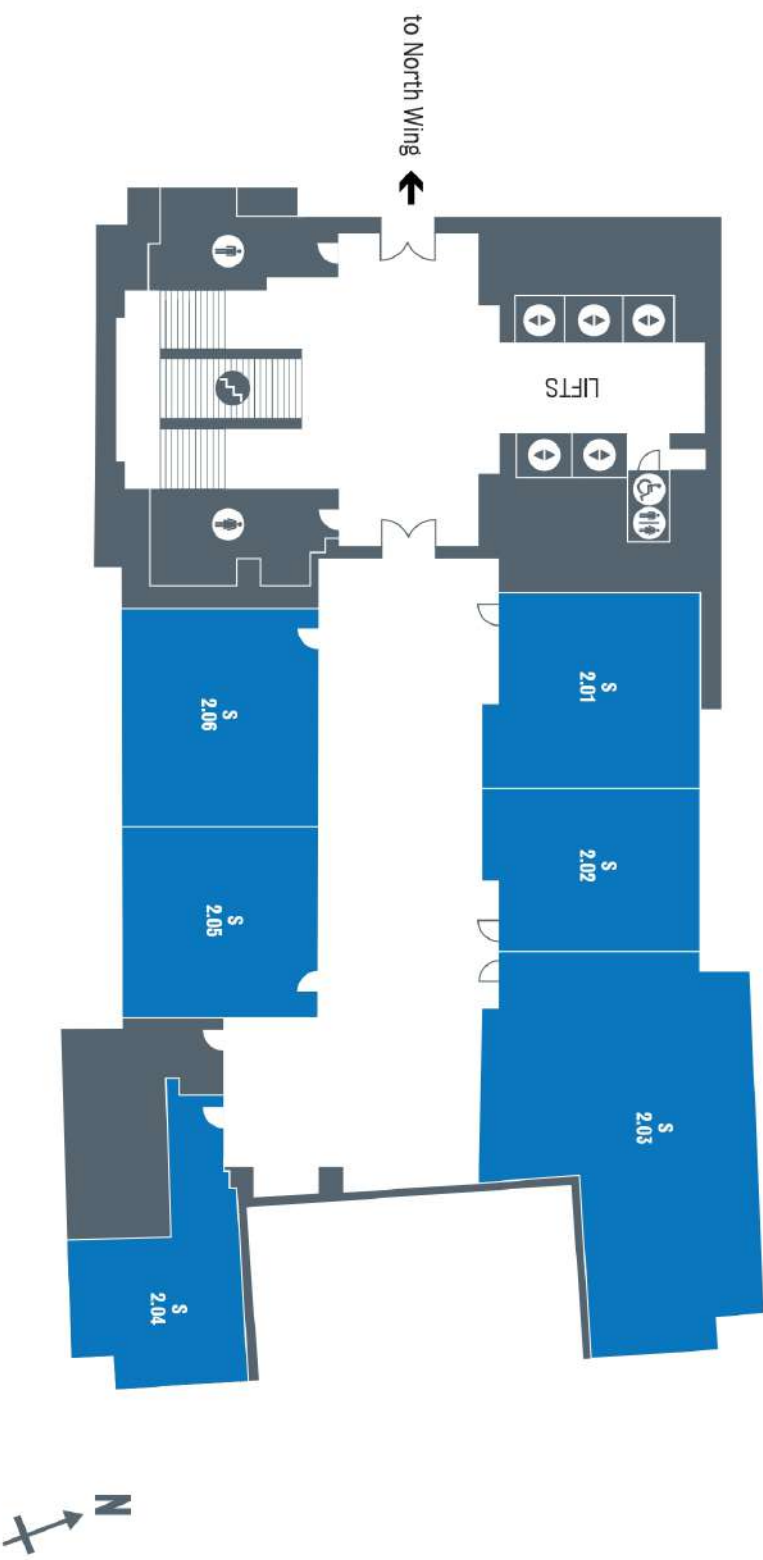
Bush House - South Wing
Eighth Floor

ROOTS TERRACE

ROOTS CAFE

LIFTS

to North Wing
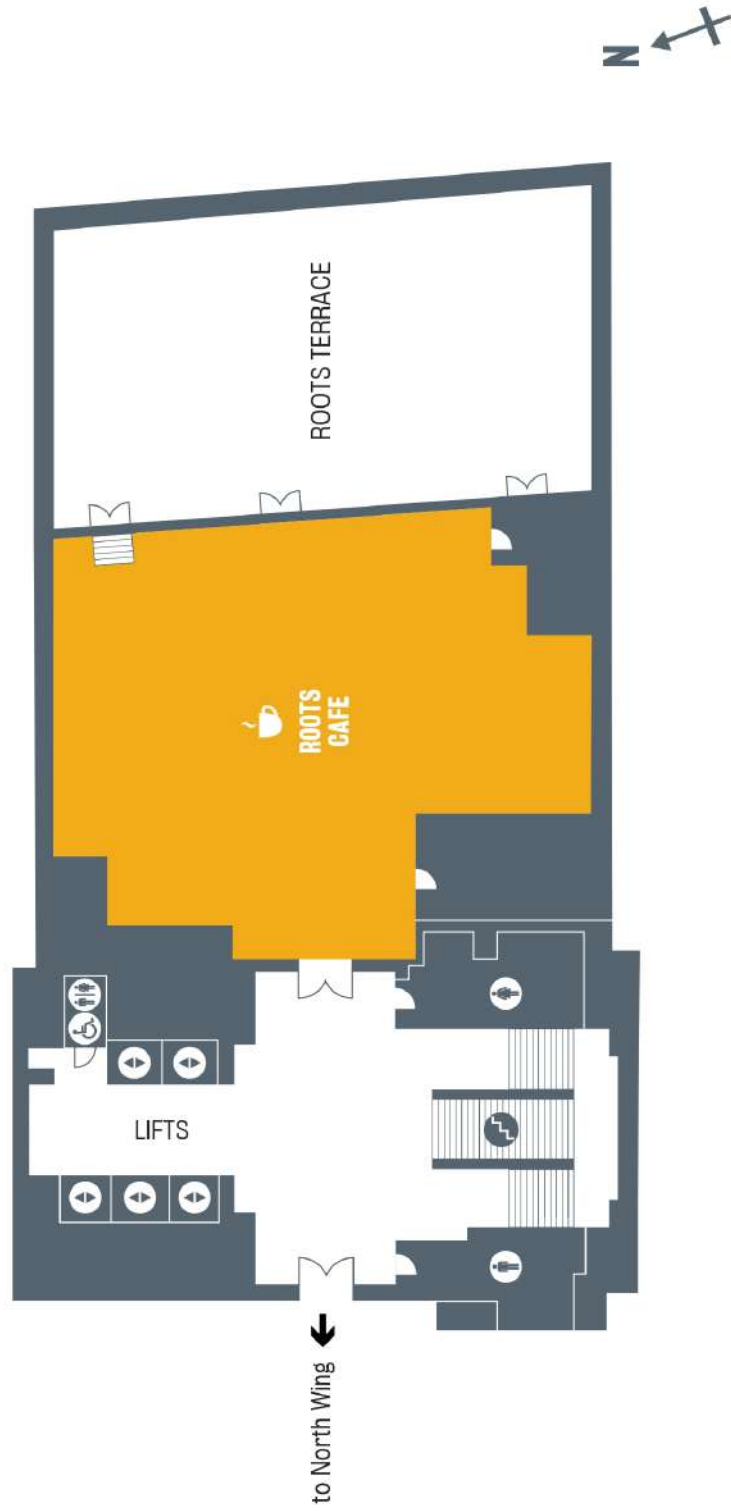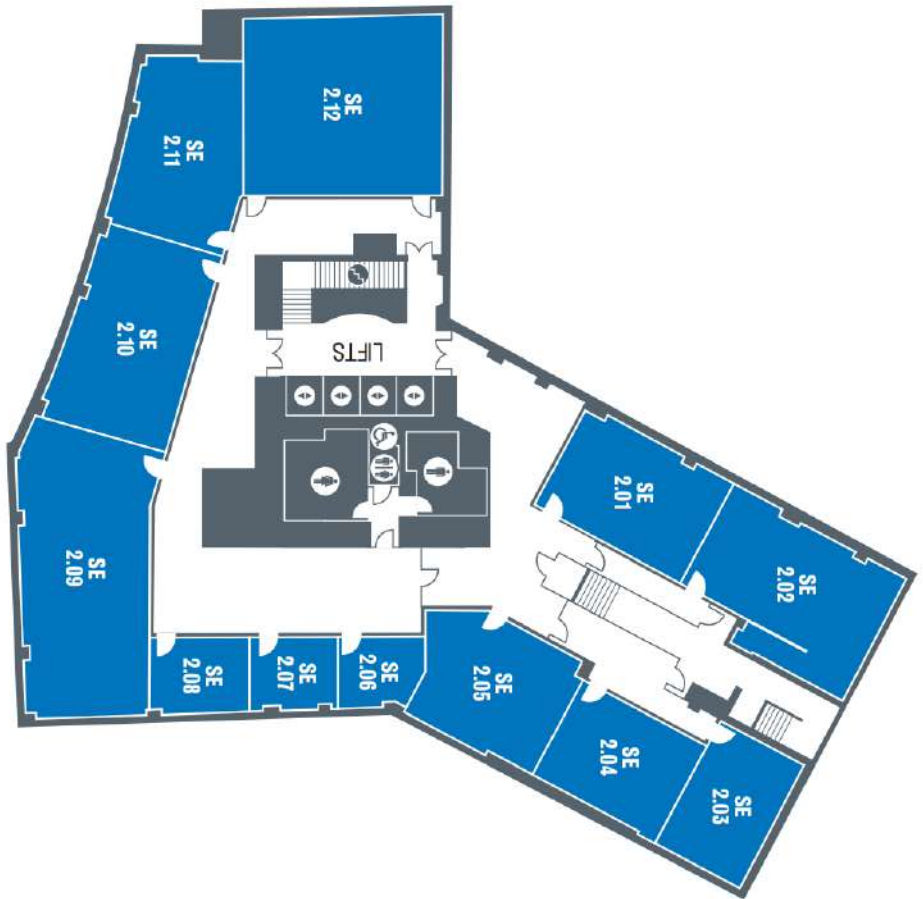
Bush House - North East Wing
Lower Ground Floor

NE-1.03 PRAYER ROOM

NE-1.02 CHAPLAINCY ROOM

NE-1.01
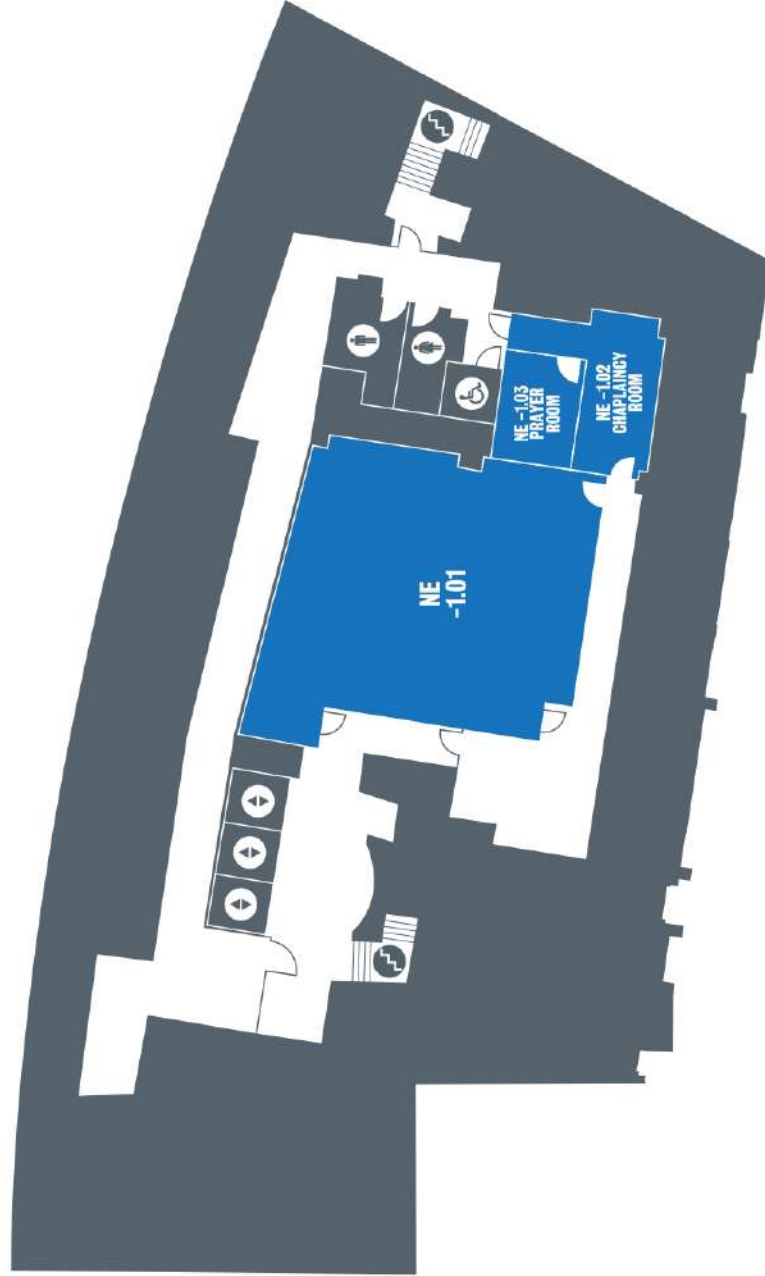
Local Leisure and Cultural Life

Located in central London, the venue is well placed for accessing many of London's leisure and cultural attractions.

Bush House is a few minutes walk from Covent Garden and the South Bank, both with many bars, cafes and restaurants.

These areas are also home to some of London's leading cultural venues, including: BFI IMAX, BFI South Bank, Hayward Gallery, National Theatre, Royal Festival Hall, and Royal Opera House.

In addition, the National Gallery, National Portrait Gallery, Tate Modern and London's West End 'Theatreland' are all within walkable distances.

PROGRAMME

Panels and Roundtables

Formats

The conference uses two formats:

- Panels: 105min sessions for the solo or joint presentation of 20 minute research papers followed by questions
- Roundtables: 105min sessions providing an interactive forum for participants to offer short position statements or interventions designed to trigger discussions around a central theme, issue, or problem. Rather than the presentation of formal research papers, roundtables are designed to create a forum for the participants and audience to engage in a shared discussion.

For speakers using presentation software, the easiest option is to have the presentation on your own laptop and use the in-room HDMI and VGA cables (see note below on Mac adaptors) for connecting to the data projector. Otherwise, bring your presentation on a USB drive for plugging into the fixed computer located in the room.

Problems with technology can delay the start of sessions or disrupt their running, so we advise all speakers who are using technology to convene in the relevant room ahead of the start of their session to check facilities and ask for AV support if necessary (see note on contacting the technician below).

Protocols for Chairing Panels and Roundtables

In order that both speakers and audience members can gain the most from the sessions, we politely ask all panel and roundtable chairs to observe the following guidelines:

- panels and roundtables are limited to 105 minutes, and so chairs are asked to please manage the length of sessions to fit this time. Overruns reduce the time available for incoming panellists or roundtable participants to adequately set up and prepare for their sessions, or for audience members to move between rooms
- if one speaker goes over time it can restrict the time available for others to speak. Chairs are therefore asked to ensure all speakers get an equal amount of time to speak
- audience members are always keen to raise questions in response to speaker presentations, and so chairs are asked to ensure enough time is available for audience members to make contributions and questions from the floor
- to fairly apportion time between speakers while protecting time for questions, and keeping sessions within the time available, chairs should signal to speakers when they are nearing an end to the time available for their presentation and, if necessary, indicate 'please conclude'
- where the chair is also a speaker, it may be advisable for another speaker to time the chair's presentation.

Audio-Visual Facilities

Rooms for panels or roundtables hold the following pre-installed media:
- data projector
- desktop PC (networked)
- HDMI and VGA cables (Mac users need to bring their own adapter)
- visualiser

In case AV facilities malfunction, call the on-site AV technician using the internal phone in the relevant room. Details of the extension to call are taped to the console desk in any room. If contacting the technician, you'll need to provide the relevant room name/number.

Programme at a Glance

Day One: Tuesday 16 April

9.00-17.00hrs Registration Bush House Arcade

11.15-13.00hrs Session A
A1) Roundtable *Music Consumption Through Platforms: What's New, What's Old, and What We Still Don't Know* Room: BH(S) 1.01
A2) Panel *Unionize, Co-operate, Occupy: Three Organizing Strategies in Media Industries and Beyond* Room: BH(S) 2.03
A3) Panel *Emergent and Invisible Professional Roles in Media Industries* Room: BH(S) 4.04
A4) Panel *Labour, Authorship and Fandom in Film Production* Room: BH(SE) 2.09
A5) Panel *Circulating Television Drama* Room: BH(SE) 2.10
A6) Panel *The Representation of Chinese Women in a Range of Contemporary Media* Room: BH(SE) 2.12
A7) Panel *Integrating Recommenders and Platformization in Small Media Markets' Legacy Players* Room: BH(NE) -1.01
A8) Panel *Divisions of Digital Labour* Room: BH(NE) 0.01

13.00-14.00hrs Lunch

14.00-15.45hrs Session B
B1) Panel *Data Production in Media Industries* Room: BH(S) 1.01
B2) Panel *International Screen Industries and EDI Concerns* Room: BH(S) 2.03
B3) Panel *Dynamics of Media Work* Room: BH(S) 4.04
B4) Panel *Digital Adaptation in News Organizations* Room: BH(SE) 2.09
B5) Panel *New Approaches to Streaming Video and Genre* Room: BH(SE) 2.10
B6) Panel *The Italian Cinema Technical Industries Galaxy (1948-1973): Archives, Discourses, Infrastructures* Room: BH(SE) 2.12
B7) Panel *Fighting Stars and Action Performance: Global Impacts of Martial Arts Film Industry Practices* Room: BH(NE) -1.01
B8) Panel *Evaluating Platformization in Music Industries* Room: BH(NE) 0.01

15.45-16.15hrs Break

16.15-15-18.00hrs Session C
C1) Roundtable *Partnering with Media Industries Professionals in Scholarship and Teaching* Room: BH(S) 1.01
C2) Panel *Politics of, and in, Media Labour* Room: BH(S) 2.03
C3) Panel *Digital Game Industries: Production, Location and Policy*
C4) Panel *Discussing Autonomy in Media Industries: Organisational and Technological Conditions* Room: BH(SE) 2.09
C5) Panel *Innovation in Journalism: Policy, Collaboration, Competencies* Room: BH(NE) -1.01
C6) Panel *Media Services Work Across Time and Space* Room: BH(NE) 0.01

18.00-19.30hrs Reception Bush House 8th Floor North and South

Day Two: Wednesday 17 April

8.30-10.00hrs Registration Bush House Arcade

9.00-10.45hrs Session D
D1) Roundtable *The Promises and Perils of Platform Visibility in Cultural Production* Room: BH(S) 1.01
D2) Roundtable *Children's Public Service Media: Time for New Thinking?* Room: BH(S) 2.03
D3) Panel *Screen Entertainment Among New Generations: Audience Preferences and Industry Responses*
    Room: BH(S) 4.04
D4) Panel *Perspectives on Film Production* Room: BH(SE) 2.09
D5) Panel *Critical Outlooks for Media Industries* Room: BH(SE) 2.10
D6) Roundtable *Management Education for Media Industries: Political Challenges, Industry Needs,*
    Curriculum Innovations Room: BH(SE) 2.12
D7) Panel *IAMCR MPA Panel: Production Research in the Media Industries* Room: BH(NE) 0.01

10.45-11.15hrs Break

11.15-13.00hrs Session E
E1) Panel *Gender Equity Policy Analysis in Screen Industries: Results and Reflections from a Research*
    Project Focusing on Germany, UK and Canada Room: BH(S) 1.01
E2) Panel *Making Music Cultures* Room: BH(S) 4.04
E3) Panel *Producing and Circulating LGBTQ+ Content* Room: BH(SE) 2.09
E4) Panel *Media Industries Histories: Advertising, Promotion and Recording* Room: BH(SE) 2.10
E5) Panel *Examining Streaming Entertainment Platforms' Scale of Operations* Room: BH(SE) 2.12
E6) Panel *Combating the Promotion of Disinformation* Room: BH(NE) -1.01
E7) Panel *The Social Media Shopfloor: Emerging Forms of Collective Action for Influencers and Creators*
    Room: BH(NE) 0.01

13.00-14.00hrs Lunch

14.00-15.45hrs Session F
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
F2) Panel *Producing, and Not Producing, for the Streaming Market* Room: BH(S) 2.03
F3) Panel *Investigating the Form of Media Platforms* Room: BH(S) 4.04
F4) Panel *Platformed Payment: Transactions Between Media and Money* Room: BH(SE) 2.09
F5) Panel *West African Screen Media at the Interface of the Formal and Informal* Room: BH(SE) 2.12
F6) Roundtable *Exploring Challenges and Dynamics of Contemporary National Drama Production* Room:
    BH(NE) -1.01
F7) Roundtable *Media Economics Research: Key Reflections for Future Scholarship* Room: BH(NE) 0.01

15.45-16.15hrs Break

16.15-15-18.00hrs Session G
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
G2) Panel *Forms of Production in Platform Contexts* Room: BH(S) 2.03
G3) Panel *Monetizing and Governing Social Media Entertainment* Room: BH(S) 4.04
G4) Panel *Packaging the Popular: Curation, Marketing, Presentation* Room: BH(SE) 2.09
G5) Panel *Histories of Film, Production, Distribution and Exhibition* Room: BH(SE) 2.10
G6) Panel *Practice and Discourse in Media Industries Research* Room: BH(SE) 2.12
G7) Panel *Unpacking Impact in Media Industries Research* Room: BH(NE) -1.01
G8) Panel *Cultivating and Characterising Media Industry Professionals* Room: BH(NE) 0.01

Day Three: Thursday 18 April

8.30-10.00hrs Registration Bush House Arcade

9.00-10.45hrs Session H
H1) Panel *Intermediaries in Media Platform Ecosystems* Room: BH(S) 1.01
H2) Panel *Roles and Representation in Factual and Political Television* Room: BH(S) 2.03
H3) Panel *Sites of Media Industry* Room: BH(S) 4.04
H4) Panel *Negotiating and Managing Celebrity Capital* Room: BH(SE) 2.09
H5) Panel *Film Programming and Festivals: Negotiating Access, Inclusion, and Participation* Room: BH(SE) 2.10
H6) Roundtable *Branded Content, Digital Advertising and Disinformation: Investigating Problems and Mitigations* Room: BH(SE) 2.12
H7) Panel *Digital Distribution of Film and Television* Room: BH(NE) -1.01
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

10.45-11.15hrs Break

11.15-13.00hrs Session I
I1) Roundtable *Media Infrastructure, the Environment and Planetary Inequalities* Room: BH(S) 1.01
I2) Panel *Theme Parks and the Business of Immersion* Room: BH(S) 2.03
I3) Panel *Spaces and Experiences of Film Exhibition* Room: BH(S) 4.04
I4) Panel *Entering, and Remaining in, Media Work* Room: BH(SE) 2.09
I5) Panel *Valuing Journalism: Payment and Pricing Strategies* Room: BH(SE) 2.10
I6) Panel *Talent Precarity in Screen Industries* Room: BH(SE) 2.12
I7) Panel *Adopting and Integrating AI in Media Industry Practices* Room: BH(NE) -1.01
I8) Panel *Assessing Competitiveness in European Film Industries* Room: BH(NE) 0.01

13.00-14.00hrs Lunch

14.00-15.45hrs Session J
J1) Panel *Producing Race: Content, Audiences, and the Culture Industries* Room: BH(S) 1.01
J2) Panel *The Production of Diversity and Inclusion in Media Industries* Room: BH(S) 2.03
J3) Panel *Producing Mediated Locations* Room: BH(S) 4.04
J4) Panel *Challenges to Audience-making* Room: BH(SE) 2.09
J5) Launch Event *Networked Bollywood: How Star Power Globalized Indian Cinema* Room: BH(SE) 2.10
J6) Panel *Reassessing New Line Cinema: Transforming Hollywood from the Outside In* Room: BH(SE) 2.12
J7) Panel *The Evolving Landscape of Media Industries: Platform Economy, Content Creation, and Algorithmic Influence* Room: BH(NE) -1.01
J8) Roundtable *Doing Comparative Media Industries Studies Research: Challenges and Opportunities* Room: BH(NE) 0.01

15.45-16.15hrs Break

16.15-15-18.00hrs Session K
K1) Panel *Digital and Streaming Media: Governance, Globalization and Conflict* Room: BH(S) 1.01
K2) Panel *Reassessing the Production, Business and Ownership of News Media* Room: BH(S) 2.03
K3) Panel *Questions of Sport in the Streaming Market* Room: BH(S) 4.04
K4) Panel *Assessing the Purposes of Public Media Organizations* Room: BH(SE) 2.09
K5) Panel *Transformation and Agency in the Book Publishing Industry* Room: BH(SE) 2.10
K6) *Roundtable* *Proper Jobs: Challenges to Career Sustainability in the Media Industries* Room: BH(SE) 2.12
K7) Panel *Media Labour and Mental Health* Room: BH(NE) -1.01
K8) Panel *Delivering on Public Values in Media Organizations* Room: BH(NE) 0.01

18.30-21.00hrs Special Event *Where Have All the PMs Gone? Addressing the Production Management Skills Gap in UK TV* Room: BH(S) 1.01

Day Four: Friday 19 April

8.30-10.00hrs Registration Bush House Arcade

9.00-10.45hrs Session L
L1) Panel *Podcasting Practices* Room: BH(S) 1.01
L2) Panel *Documentary Production and Circulation* Room: BH(S) 2.03
L3)   Launch Event *European Cinema in the Streaming Era: Policy, Platforms, and Production* Room: BH(S) 4.04
L4) Panel *Ethnographies of Film Production* Room: BH(SE) 2.10
L5) Panel *Streaming Production Cultures* Room: BH(SE) 2.12
L6) Roundtable *Global and Practical Perspectives for Engaging with the Media/Creative Industries* Room; BH(NE) -1.01
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

10.45-11.15hrs Break

11.15-13.00hrs Session M
M1) Roundtable *Creating, Preserving and Accessing Sustainable Virtual Worlds in an Immersive Economy* Room: BH(S) 1.01
M2) Panel *Cases Studies in the Production, Distribution and Reception of TV Content* Room: BH(S) 2.03
M3) Panel *Public Service Media in the Age of Platforms: Policy, Strategy and Interfaces* Room: BH(SE) 2.09
M4) Panel *Enabling Alternative and Counter Voices Through Media Industries* Room: BH(SE) 2.10
M5) Panel *SVOD and the Industrial Logics of Cinema: Case Studies of the Impact of Streaming on Film Industries* Room: BH(SE) 2.12
M6) Panel *Publishing Media Industries Research* Room: BH(NE) -1.01
M7) Panel *Engaging Screen Audiences* Room: BH(NE) 0.01

13.00-13.15hrs Break

13.15-15.00hrs Session N
N1) Panel *Rethinking Media Industries: Research from the Media Backends* Room: BH(S) 1.01
N2) Roundtable *CRESCINE: Increasing the International Competitiveness of the Film Industry in Small European Countries* Room: BH(S) 2.03
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
N4) Panel *Developments in Film Policy* Room: BH(SE) 2.09
N5) Panel *Television Drama: Production and Promotion* Room: BH(SE) 2.10
N6) Roundtable *20 Years of Podcasting from the Bedroom to an Industry: What Does the Future Sound Like?* Room: BH(SE) 2.12
N7) Panel *Towards a Global Perspective on Musicians and Platformization* Room: BH(NE) -1.01
N8) Panel *Making Ends Meet Around the World: Livelihoods in the Global Film and Television Industries* Room: BH(NE) 0.01

15.00hrs Conference Ends

Full Programme

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

A4) Panel *Labour, Authorship and Fandom in Film Production*
Room: BH(SE) 2.09
Chair: Andrew Stubbs (Staffordshire University)
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'*
Florian Stegen (Vrije Universiteit Brussel) *A Mixed-Methodological Mapping of the Hollywood (Fan-) Paratext in the Digital Age: Long Live the Snydercut*

A5) Panel *Circulating Television Drama*

Room: BH(SE) 2.10

Chair: Alisa Perren (University of Austin at Texas)

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)

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: Paul McDonald (King's College London)

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?*

Tuğçe Bidav (Maynooth University) *Behind the Scenes of YouTubing: 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*

Jiayixiu Zhao (University of Leicester) *Gendered Prosumption and Creative Labour in China's Lolita Fashion Industry: A Post-Feminist Examination*

Lunch 13.00-14.00hrs

B1) Panel *Data Production in Media Industries*

Room: BH(S) 1.01

Chair: Paul Moore (Toronto Metropolitan University)

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*

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

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 (UWE Bristol)

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: Orçun Can (King's College London)

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

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 (Università di 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)
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)

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*

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

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*

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

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-Johnsen (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 *Innovation in Journalism: Policy, Collaboration, Competencies*

Room: BH(NE) -1.01

Chair: Giordano Zambelli (Vrije Universiteit Brussel)

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*

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

C6) 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*

Reception 18.00-19.30hrs
Bush House 8th Floor North and South
To end the first day with a social occasion, delegates are invited to the early evening drinks reception.

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) *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)

François Nel (University of Central Lancashire)

Anna Jupowicz-Ginalska (Uniwersytet Warszawski)

D7) Panel *IAMCR 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
Free tea, coffee, and water served in the Bush House Arcade area.

Session E 11.15-13.00hrs

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

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

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

E2) 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*

E3) 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) *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*

E4) Panel *Media Industries Histories: Advertising, Promotion and Recording*

Room: BH(SE) 2.10

Chair: Paul Grainge (University of Nottingham)

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*

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)*

E5) 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*

E6) 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*

E7) 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. **This is a closed ticket only event and places were allocated through the invitation circulated before the conference.**

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) *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: Paul McDonald (King's College London)

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 *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*

F6) 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)

F7) 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

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: Jeanette Steemers (King's College London)
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) *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*

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 (UWE Bristol) '*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*

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)

    Aoife 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 (UWE Bristol)

    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*

Vejune Zemaityte (Tallinna 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 Núñez Gómez (Universidad Complutense de Madrid)

Celia Rangel Pérez (Universidad Complutense de 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 (Università degli Studi di Urbino Carlo Bo) *Streaming Popular European Films: How Box-Office Hits from the 'Big Five' Travel on YouTube*

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

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
Free tea, coffee, and water served in the Bush House Arcade area.

I1) 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)

I2) 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

I3) Panel *Spaces and Experiences of Film Exhibition*
    Room: BH(S) 4.04
    Chair: Steve Presence (UWE Bristol)
    Dhara Shah (Symbiosis International (Deemed University)) *Dining in the Dark: Understanding the Contribution of Food Consumption in the Cultural and Economic Development of Cinemas and Cinema-Going in India*
    Thomas Mosebo Simonsen and Rasmus Grøn (both Aalborg Universitet) *The Cinema Theatre as Place for Experiences in the Movie Industry*

I4) 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*

I5) 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) *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*

I6) 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*

I7) 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 (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) *Artificial Intelligence at the Service of Audiovisual Production: Portugal Under Review*

I8) Panel *Assessing Competitiveness in European Film Industries*

Room: BH(NE) 0.01

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

Session J 14.00-15.45hrs

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 Eikhof (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 Yanardağoğlu (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)

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: Alisa Perren (University of Austin at Texas)

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

Helena Chmielewska-Szlajfer (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)

Michal Glowacki (Uniwersytet Warszawski)

Serra Tinic (University of Alberta)

Catherine Johnson (University of Leeds)

Break 15.45-16.15hrs

Session K 16.15-18.00hrs

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 (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*

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

Xiao Han (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: Ulrike Rohn (Tallinna Ülikool)

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*

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

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

Andrew Spicer and Amy Genders (both UWE Bristol) *The BBC and the UK's Regions and Nations: Economics, Cultures, Policies and Politics*

M. Bjørn von Rimscha (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: Paul McDonald (King's College London)

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

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.

This is a closed ticket only event and places were allocated through the invitation circulated before the conference.

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: Ulrike Rohn (Tallinna Ülikool)
>
> Danielle Yusufov (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) 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: Gillian Doyle (University of Glasgow)
>
> 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*

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 and Roderik Smits (both Universidad Carlos III de Madrid)
>
> 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)
Némésis Srour (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 10.45-11.15hrs
Free tea, coffee, and water served in the Bush House Arcade area.

Session M 11.15-13.00rs

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 (UWE Bristol)
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*

M3) 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 and Julie Münter Lassen (both 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*

M4) 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*

M5) 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*

M6) Panel *Publishing Media Industries Research*

Room: BH(NE) -1.01

Anthony Fung (Chinese University of Hong Kong) *Editor-in-Chief* Global Media and China

Kevin Sanson (Queensland University of Technology) *Editor* Media Industries

In this session, Anthony and Kevin will be speaking in their capacities as editors to provide overviews of the journals they represent, offering general advice on common pitfalls to avoid when submitting articles, and inviting a conversation about the practicalities of placing your work with journals.

M7) 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

Break 13.00-13.15hrs

Session N 13.15-15.00hrs

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 Seuferling (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)
    Jakob Isak 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 (UWE Bristol)

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 (UWE Bristol) *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 (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: Christopher Meir (Universidad Carlos III de Madrid)

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

Paolo Carelli, Nicola Crippa and Anna Sfardini (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)

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 15.00hrs

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