



A Series of Talks to celebrate the launch of "Global Storytelling: Journal of Digital and Moving Images"

香港浸會大學  
HONG KONG BAPTIST UNIVERSITY

A Series of Talks to celebrate the launch of "Global Storytelling: Journal of Digital and Moving Images"



Professor  
**manda D. Lotz**

is a professor and leader of the Transforming Media Industries research program in the Digital Media Research Centre at Queensland University of Technology. She is the author, co-author, or editor of ten books that explore television and media industries. Her most recent book, *Media Disrupted: Surviving Cannibals, Pirates and Streaming Wars* (MIT Press, 2021) tells the story of how the internet and digital technologies disrupted the recorded music, newspaper, film, and television industries, and *Netflix and Streaming Video: The Business of Subscriber-funded Video on Demand* will be published by Polity in April 2022.

**KEY CONCEPTS FOR INVESTIGATING STREAMING VIDEO**

Despite appearances, the business of subscriber-funded streaming services such as Netflix differ from previous video businesses in ways crucial to proper understanding. This talk explores key concepts and premises for investigating streaming services and their role in culture.

Host : Professor Ying ZHU (Hong Kong Baptist University)  
Discussant : Dr. Michael Keane (Queensland University of Technology)

Presented by : 

**ZOOM:**  
970 3531 6381

10 March 2022 (HK date)  
10 March 2022 (AEDT date)  
9 March 2022 (US date)

10:30am – 11:30am (HK time)  
13:30pm – 14:30pm (AEDT time)  
18:30pm – 19:30pm (Pacific time US)  
19:30pm – 20:30pm (Mountain time US)  
20:30pm – 21:30pm (Central time US)  
21:30pm – 22:30pm (Eastern time US)

Enquiries : fmiresearch@hkbu.edu.hk

Professor Lotz talked about her NEW works!

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**BACK TO THE FUTURE :  
EXPLORING ARTIFICIAL INTELLIGENCE'S CREATIVE POTENTIAL THROUGH FILM HISTORIOGRAPHY**



**Marina Hassapopoulou**

Assistant Professor in the Department of Cinema Studies, at Tisch School of the Arts, New York University (NYU). She is the recipient of last year's Society for Cinema and Media Studies' Innovative Pedagogy Award. She also received an International Research and Collaboration Award for Histories of AI: A Genealogy of Power by the University of Cambridge for her work on creative AI. Her book project, *Interactive Cinema: The Ethics of Participation and Collectivity in the Era of (Dis)Connection*, focuses on participatory multimedia experiments in the history of cinema and develops new frameworks for spectatorship in the digital age.  
Host : Professor Ying ZHU (Hong Kong Baptist University)  
Discussant : Professor Jack Stenner (University of Florida)

**DATE :**  
1 April 2022 (HK date)  
31 March 2022 (US date)  
**TIME :**  
9am (HKT)  
6pm (Pacific Time US)  
7pm (Mountain Time US)  
8pm (Central Time US)  
9pm (Eastern Time US)  
**Zoom ID :**  
980 4324 7676

**ABSTRACT:**  
The quest for singularity through Artificial Intelligence (AI) is often heralded as the ultimate frontier of technological advancement. However, with the techno-scientific breakthroughs moving at an increasingly fast speed, the ethical, environmental, and human-oriented consequences are often neglected. While there is much focus on AI from a Science and Technology perspective, the contributions of AI to the Arts and Humanities have not yet been fully explored. This talk aims to approach AI, automation, machine learning, and algorithmic culture from an Arts and Humanities-oriented perspective in order to propose a more interdisciplinary accompaniment to techno-scientific and corporate research. By charting an international historiography of AI through popular science-fiction and experimental/avant-garde media (including some of the first experiments with AI in cinema and early computational media), this talk will cover some ideological, ontological and epistemological overlaps between the Arts and Sciences, in hopes of reconfiguring more diverse and inclusive paths for AI studies in the not-so-distant future.

Presented By : 

A.I.



MASTER CLASS

# STREAMING UPSTREAM: 7 FRAGMENTS ON "SPECIALIZED" STORYTELLING IN THE CURRENT DIGITAL LANDSCAPE

DATE :  
15 OCT 2021 FRI  
(HK date)  
14 OCT 2021 THURS  
(US date)  
TIME :  
9am (HKT)  
9pm (UST)  
ZOOM ID : 975 4825 3970  
Passcode : 662601  
ZOOM LINK:  
<https://hkbu.zoom.us/j/97548253970?pwd=RUpML0tCaWxONUU2ZG5FU0VRMVBUT09>



## James Schamus

Golden Globe winner and Oscar nominee James Schamus is both practitioner and academic. He teaches film history and theory, and is the former CEO of Focus Features. He has collaborated as screenwriter and producer with director Ang Lee on eleven films, including *Brokeback Mountain*.

Co-host :  
Professor LEE Daw-Ming (Hong Kong Baptist University)  
Professor Ying ZHU (Hong Kong Baptist University)



### ABSTRACT:

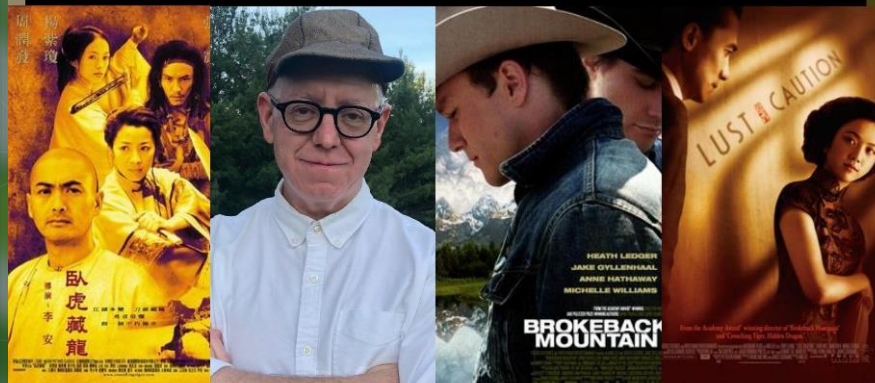
Sharing his recent first experience as a tv series creator and show runner on his Mexican series, **Somos**, available on **NETFLIX** James Schamus will lead an informal discussion about the ways the architecture and engineering of the current streaming platforms affect the form, content and reception of work akin to that we associate with "arthouse" or "specialized" film.

Presented by:  
[filmresearch@hkbu.edu.hk](mailto:filmresearch@hkbu.edu.hk)



MASTER CLASS

The Master Class will be a 15 minutes of informal sharing followed by Q & A discussion. Professor James Schamus welcomes direct conversation or should you prefer, ask your questions via Zoom Chat. *Look Forward!*



DATE :  
15 OCT 2021 FRI  
(HK date)  
14 OCT 2021 THURS  
(US date)  
TIME :

9am (HKT)  
9pm (UST)  
ZOOM ID : 975 4825 3970 Passcode : 662601

ZOOM link :  
<https://hkbu.zoom.us/j/97548253970?pwd=RUpML0tCaWxONUU2ZG5FU0VRMVBUT09>



Professor Schamus promised to come in person, for our next Master Class!

M a s t e r C l a s s



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Professor  
**Dana Polan**  
Dreams of Flight:  
*The Great Escape* in American Film and Culture

**BOOK TALK**  
**Abstract** : Caught on film, the iconic jump of Virgil Hilts (Steve McQueen) leaping over an imposing barbed wire fence on a stolen chopper in *The Great Escape* (1963) has become the unforgettable symbol of a disaffected 1960s America. In my presentation, I bring the film into conversation with cultural and intellectual history of the times. I examine the film's production history, including prior adaptations of celebrated author Paul Brickhill's original nonfiction book about the escape, and compare the cinematic fiction to the real events of the escape in 1944.

**3** March 2022 (HK date), **2** March 2022 (US date)  
9:30am (HKT)  
5:30pm (Pacific time US)  
6:30pm (Mountain time US)  
7:30pm (Central time US)  
8:30pm (Eastern time US)  
Zoom ID: 984 9799 8991  
enquiries : fmiresearch@hkbu.edu.hk

Host : Professor Ying ZHU (Hong Kong Baptist University)  
Discussant : Professor Ellen Seiter (Hong Kong Baptist University)

Presented by: 

fans of Professor Polan! from all around the world enjoyed the most wonderful learning experience via ZOOM!

**BOOK TALK**

**Yesterday, Today, Tomorrow:  
Hong Kong Cinema with  
Sino-links in Politics, Art,  
and Tradition**  
(Hong Kong: Chungwa Bookstore, 2021)



**Kenny K.K. Ng**

Moderator:  
**Dr. Mateja Kovacic** (Hong Kong Baptist University)  
Discussant:  
**Dr. YIP Man-Fung** (University of Oklahoma)

**On the Cold War Front :  
American, British, and Chinese Politics  
in Hong Kong Cinema**

After 1949, Hong Kong cinema became a battleground for ideological combats between Communist China and Guomindang-controlled Taiwan, the American-led 'liberal camps' and Soviet-centered Communist blocs. Realizing the strategic geopolitical position of Hong Kong, the British government stealthily introduced and vigorously exercised stringent measures in censoring film and print culture. It sneakily interfered with the production and dissemination of undesirable images and messages on silver screens. The talk highlights the controversial cases of Hollywood, British, and Chinese-language film productions that were subject to strict official surveillance when the British Hong Kong authorities were resolved to quarantine the visuality of politics in the shadow of Cold War paranoia.

date: **29 OCT** 2021 FRI  
time:  
**8pm (HKT)**  
**7am** (Oklahoma Central Time)  
venue: ZOOM  
Zoom ID:  
928 4622 5930  
Zoom passcode:  
317144

Presented by: 

Enquiry: fmiresearch@hkbu.edu.hk

Film and print culture censorship made most interesting for us!

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**UTOPIAN RUINS :  
A MEMORIAL MUSEUM OF THE MAO ERA**





**Professor  
JIE LI**

DATE :  
12 May 2022 THURS  
(HK date)  
11 May 2022 WED  
(US date)  
TIME :  
**9am (HKT)**  
18:00pm (Pacific Time US)  
19:00pm (Mountain Time US)  
20:00pm (Central Time US)  
21:00pm (Eastern Time US)  
Zoom ID :  
975 8710 2747

**ABSTRACT:**  
This book traces the creation, preservation, and elision of memories about China's Mao era, reckoning with both its utopian yearnings and its cataclysmic reverberations. Its memorial exhibits include blood writing and police files from erstwhile revolutionaries who were revolutionized, photography of the Great Leap Forward and documentary films from the Cultural Revolution, as well as socialist factory ruins and red memorial collections that testify to Chinese Revolution's unrealized dreams and unmourning ghosts.

is John L. Loeb Associate Professor of the Humanities at Harvard's Department of East Asian Languages and Civilizations. In addition to Utopian Ruins, she is the author of Shanghai Homes: Palimpsests of Private Life and co-editor of Red Legacies in China: Afterlives of the Communist Revolution. She is now finishing a new book entitled Cinematic Guerrillas: Maoist Propaganda and Spirit Mediumship.

Host : Professor Ying ZHU (Hong Kong Baptist University)  
Discussant : Professor PANG Laitkun (The Chinese University of Hong Kong)

Presented by: 

a large number of participants joined us at this thought-provoking book talk, despite the early start and time difference!



IN THIS ISSUE

**Letter from the Editor**  
Ying Zhu

**Research Articles**

**Liang Limin.** Consuming the Pastoral Desire: Li Ziqi, Food Vlogging and the Structure of Feeling in the Era of Microcelebrity

**Paula Voci.** This Is Not Reality (Ceci n'est pas la réalité): Capturing the Imagination of the People Creativity, the Chinese Subaltern, and Documentary Storytelling

**Gina Marchetti.** The Networked Storyteller and Her Digital Tale: Film Festivals and Ann Hui's *My Way*

**Ruepert Jiel Dionisio Cao.** "Retweet for More": The Serialization of Porn in the Twitter Alter Community

**Book Reviews**

**Harriet Evans.** Dazzling Revelations - Review of *Negative Exposures: Knowing What Not to Know in Contemporary China* (Duke University Press, 2020) by Margaret Hillenbrand

**Min Hui Yeo.** Speaking Nations, Edge Ways - Review of *Postcolonial Hangups in Southeast Asian Cinema: Poetics of Space, Sound and Stability* (Amsterdam University Press, 2020) by Gerald Sim

**Film Reviews**

**Ying Zhu.** *Nomadland: An American or Chinese Story?* - Review of *Nomadland* (Chloe Zhao, 2020)

**Thomas Schatz.** *Mank*, *Fincher*, and A Hollywood Creation Tale - Review of *Mank* (David Fincher, 2020)

**Peter Biskind.** *The Avengers R.I.P.* - Review of superhero movies

**Short Essay**

**Christopher Rea.** Love and Duty: Translating Films and Teaching Online Through a Pandemic

**Report**

**Ruepert Jiel Dionisio Cao, Minos-Athanasios Karyotakis, Mistura Adebusola Salaudeen, Dongli Chen, and Yanjing Winnie Wu.** Narrating New Normal: Graduate Student Symposium Report

GLOBAL STORYTELLING: JOURNAL OF DIGITAL AND MOVING IMAGES

Winter 2021

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# GLOBAL STORYTELLING

Journal of Digital and Moving Images



Issue 1.2

Issue 1.2 of

*the Global Storytelling: Journal of Digital and Moving Images*

is *live!*

