

Newsletter

SEPT 2022 – MAY 2023 issue

BOOK TALKS

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"

Dr. DEBASHREE MUKHERJEE

is a scholar of film and media, specializing in South Asian cinemas, with methodological investments in film and media studies, feminist decolonial historiography, environmental humanities, and technology studies. Affiliations: Center for Comparative Media; Film & Media Program, School of the Arts; Institute for Research on Women, Gender, & Sexuality (IRWGS)



DATE: 3 November, 2022 THURS (HK Date)
2 November, 2022 WED (US Date)

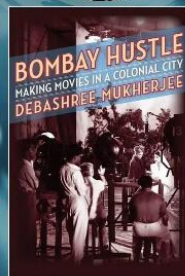
TIME: 9:30am (HK Time)
18:30pm (Pacific Time US)
19:30pm (Mountain Time US)
20:30pm (Central Time US)
21:30pm (Eastern Time US)

ZOOM ID: 970 2793 9407
<https://hkbu.zoom.us/j/97027939407>

Host: Professor Ying ZHU (Hong Kong Baptist University)

REVIEWS
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EXCERPT
LINKS

AWARDS OF *BOMBAY HUSTLE*:



ABSTRACT: My new book, *Bombay Hustle: Making Movies in a Colonial City* (Columbia University Press, 2020), presents a practitioner's eye-view of filmmaking activity in late colonial Bombay, approaching cinema as an ecology of energy relations that connect the studio and the screen. The book investigates the material relations between cinema's bodies, machines, aesthetics, and environments as they intersected with practices of modernity and freedom in late colonial India. I am currently working on a second book project that presents a media history of indentured labor and South-South migrations, spanning photography, communications infrastructures, and film traffic across India, Mauritius, Fiji, and South Africa. It is tentatively titled, *Dark Waters: A Media History of Oceanic Imaginations and Plantation Capitalism*.

Presented by:



香港電影學院
Academy of Film and Video



fmresearch@hkbu.edu.hk

Students were delighted to learn about making films in Bombay and the new book!

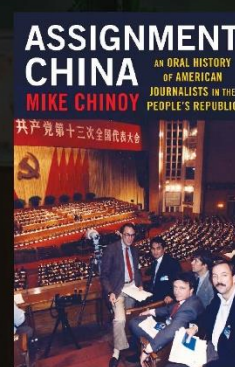
GLOBAL STORYTELLING

Journal of Digital and Moving Images

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Academic Talks hosted by "Global Storytelling: Journal of Digital and Moving Images"

BOOK TALK: ASSIGNMENT CHINA: AN ORAL HISTORY OF AMERICAN JOURNALISTS IN THE PEOPLE'S REPUBLIC



Mike Chinoy

The China beat is one of the toughest in journalism- and one of the most important. How the U.S. media has covered the country has profoundly influenced American government policy and shaped public opinion, not only in the US, but also, given the clout and reach of American news organizations, around the world.

Assignment China, a remarkable new book by former CNN Beijing Bureau Chief Mike Chinoy, is the story of the American journalists who have covered China—from the Communist revolution of 1949 through the COVID-19 pandemic—told in their own words.

Described by Judy Woodruff of PBS as "riveting reading for anyone who wants to understand China, or cares about how great reporters do their work," *Assignment China* provides important insights about China, journalism, and Sino-American relations at a critically important time.

is a Non-Resident Senior Fellow at the U.S.-China Institute at the University of Southern California. He spent twenty-four years as a foreign correspondent for CNN, serving as the network's first Beijing bureau chief and senior Asia correspondent. Before joining CNN, Chinoy worked for CBS News and NBC News. He won Emmy, Dupont, and Peabody awards for his coverage of China.

DATE: 16 February 2023 Thursday (HK date)
15 February 2023 Wednesday (US date)
TIME: 10am (HK time)
Pacific Time 6pm, Mountain Time 7pm,
Central Time 8pm, Eastern Time 9pm

WE HAVE SWITCHED TO WEBINAR:
922 1624 9663

REGISTRATION: gstjournal@hkbu.edu.hk

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A large number of audience joined on Webinar!



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

THE UNTOLD STORY OF NORTH KOREAN CINEMA IN THE PRC

DATE :

27 October 2022 THURS
(HK date)

27 October 2022 THURS
(UK date)

TIME :

4pm (HKT)

9am (UKT)

Zoom ID:

999 4044 2893

Zoom Link :

<https://hkbu.zoom.us/j/99940442893>



Professor
Chris Berry

Professor of Film Studies, King's College, London

He has curated film seasons, working with Katja Wiederspahn on "A Single Spark Can Start a Prairie Fire: The Cultural Revolution in the Cinema" for the Film Archive Austria in 2011, and working on the Chinese Visual Festival in London. He has also served on various film festival juries. Chris has been interviewed widely on Chinese and Asian cinema and screen cultures by organizations including The New York Times, the BBC, The Korea Times, NIK Japan, Discovery Asia, CNN's Today programme, the Australian Broadcasting Corporation, and Tehran TV Channels 1 and 2.

ABSTRACT:

Recent scholarship has made us aware that the People's Republic of China (PRC) was never closed to foreign films, even during the Cultural Revolution decade (1966-1976). Some work has already been done on Soviet films shown in China. What about North Korea? Not much is known beyond the phenomenal popularity of the 1972 North Korean wide-screen musical, *The Flower Girl* (꽃파는 처녀). Uncovering the untold story of North Korean cinema in China is made difficult by the lack of systematically organised and published data on film imports to China.

However, using published traces like newspaper articles, this talk begins to trace the history. Which North Korean films were screened in China and when? North Korean films began to arrive almost as soon as the PRC was established and they continued in considerable numbers afterwards. How were they presented to the public? The heyday of North Korean cinema in China was before the emergence of the market economy. Films were not written about as "imports" and "exports," but as part of a system of "exchanges" between friendly socialist countries. What has happened since the emergence of the market economy in China? Few new North Korean films have been shown in China beyond specialized film festival screenings. But old films are still in circulation as part of the "red era" nostalgia market catering to the older generation.

Host: Professor ZHU Ying (Hong Kong Baptist University)

Presented by:
fmresearch@hkbu.edu.hk



An afternoon of wonderful learning experience!

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Professor

Rob King

is a film historian with interests in American genre cinema, popular culture, and social history. Much of his work has been on comedy. His award-winning *The Fun Factory: The Keystone Film Company and the Emergence of Mass Culture* (University of California Press, 2009) examined the role Keystone's filmmakers played in developing new styles of slapstick comedy for moviegoers of the 1910s. His recent follow-up, *Hokum! The Early Sound Slapstick Short and Depression-Era Mass Culture* (University of California Press, 2017), challenges the received wisdom that sound destroyed the slapstick tradition. He has published articles on early cinema, class, and comedy in a number of anthologies and journals, and is the co-editor of three anthologies: *Early Cinema and the "National"* (John Libbey & Co., 2008), *Slapstick Comedy* (Routledge, 2010), and *Beyond the Screen: Institutions, Networks, and Publics of Early Cinema* (John Libbey & Co., 2012). He is also working as co-editor of the Oxford University Press's *Oxford Handbook of Early Cinema*, which is scheduled for publication in 2019.

DATE : 29 September, 2022 THURS (HK date)
28 September, 2022 WED (US date)

TIME : 9:30am (HKT)

18:30pm (Pacific Time US)

19:30pm (Mountain Time US)

20:30pm (Central Time US)

21:30pm (Eastern Time US)

ZOOM ID : 944 8009 6893

<https://hkbu.zoom.us/j/94480096893>

ABSTRACT:

Professor King will discuss the implications of artificial intelligence for the study of humor.

Whereas most research in this field has focused on computer-generated humor, this talk addresses other possibilities. What new forms of humor arise from digital objects themselves? What light can machine-learning frameworks like GANs shed on the possibilities for non-human humor? Participants in the talk will have the opportunity to experiment with GANs in real time following the discussion.

HOST : Professor ZHU Ying (Hong Kong Baptist University)

Presented by:



fmresearch@hkbu.edu.hk

Great fun talking about comedy!

2 0 2 3 T A L K S

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Méliès Boots: Footwear and Film Manufacturing in Second Industrial Revolution Paris

Professor
Matthew Solomon

teaches film history and theory, about which he has published widely in several languages. He is interested in cinema's relations to the popular and performing arts and has written numerous articles and book chapters about topics ranging from the origins of moving pictures to radio drama and Hollywood films of the 1940s. He is the author of *Disappearing Tricks: Silent Film, Houdini, and the New Magic of the Twentieth Century*, winner of the Kraszna-Krausz award for best moving image book, of a monograph on Chaplin's *The Gold Rush* for the BFI Film Classics series, and, most recently, of *Méliès Boots: Footwear and Film Manufacturing in Second Industrial Revolution Paris*. He is the editor of *Fantastic Voyages of the Cinematic Imagination: Georges Méliès's Trip to the Moon and of the late Madeleine Malraux-Méliès Magnificent Méliès: The Authorized Biography*, translated by Kel Pero. He co-edits the "Cinema Cultures in Contact" book series for the University of California Press and the "Out of the Archives" book series for the University of Michigan Press.

Méliès Boots argues that Georges Méliès' early career as a footwear manufacturer served as a consequential beginning to his later work as a filmmaker. Like the shoes and boots made by the Méliès family's successful footwear brand, Méliès' trademarked "Star" Films were artisanally manufactured luxury goods made with Second Industrial Revolution machinery and materials supported by modern infrastructure. The book suggests new contexts for early cinema while pointing to other kinds of objects and practices that have fallen outside the purview of previous film and media scholars.

DATE: 2 March 2023 (HK Date) Thursday
1 March 2023 (US Date) Wednesday
TIME: 10 am (Hong Kong Time),
6 pm (Pacific Time US),
7 pm (Mountain Time US),
8 pm (Central Time US),
9 pm (Eastern Time US)

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964 5262 5358

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HOST:
Professor ZHU YU
(Hong Kong Baptist University)

Presented by:
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Film students truly enjoyed this special topic!

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WeChat Ethnography: From Hype to Reality Check

The field of China Studies has experienced significant challenges in recent years. Not only are researchers having to deal with COVID-19 travel restrictions and political tensions between the US and China, we must also address shifting ethics requirements of our home institutions amid the distrust from folks in China and fellows in the West. This has been reflected in the use of WeChat as an ethnographical site and tool for research by non-Chinese and non-China-based researchers, from chat groups to Moments, from mini programs to third party services, the different functions of WeChat are organised according to the locations and social space that users live or associate with. It is therefore important to recognise that WeChat (for the internet in general) is not placeless; that WeChat as ethno-transnational media is not void of geopolitics; and that (West-based) WeChat researchers are not free from ethical and ideological constraints imposed by their home institutions or countries.

This article reflects on the technological, cultural, and political affordances and limitation of WeChat ethnography in comparison with Twitter and other Western social media based digital ethnography. Such a discussion is put in the context of Western scrutiny and distrust of made-in-China platforms for their surveillance and censorship practices. It examines the practicality and necessity of the platform as an ethnographical site and tool for qualitative research, typical methods of data collection and analysis, as well as the hurdles and shortcomings in conducting WeChat digital ethnography. Findings of this article are based on my ethnographic experience of and through WeChat in a number of projects over ten years.

DATE: 27 APRIL 2023
1 Hong Kong and Australia date)
TIME: 10am (Hong Kong time),
12pm (Melbourne, Australia time),
7pm (Pacific time),
8pm (Mountain time),
9pm (Central time),
10pm (Eastern time)



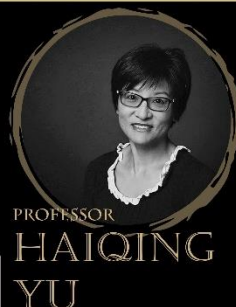
REGISTRATION

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HOST:
Professor JIH YING
(Long Kong Baptist University)

Presented by:
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PROFESSOR
HAIQING YU

is an Australian Research Council (ARC) Future Fellow and Vice-Chancellor's Principal Research Fellow at the Digital Ethnography Research Centre, School of Media and Communication, RMIT University. She is also a Chief Investigator of the ARC Centre of Excellence for Automated Decision-Making and Society. Haiqing is a critical media studies scholar with expertise on Chinese digital media, technologies and culture and their sociopolitical impact in China, Australia and the Asia Pacific. Her current projects examine the social implications of China's social credit system, technological innovation, and digital transformation, China's digital presence in Australasia, and Chinese-language digital/social media in Australia. Haiqing is the (co)author of *Media and Cultural Transformation in China* (Routledge, 2009), *Digital Transnationalism: Chinese-Language Media in Australia* (Ullrich, 2022), co-author with Wanning Sun, *WeChat and the Chinese Diaspora: Digital Transnationalism in the Era of China's Rise* (Routledge, 2022), co-editor with Wanning Sun, *China's Digital Presence in the Asia Pacific* (Anthem, 2020), co-author with Michael Keane et al.

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POLITICAL DOCUMENTARY IN THE 'OTIER' EUROPE

An overview of the documentary tradition – both historical and contemporary – in the region of Central and Eastern Europe and the Balkans. The international interest to the work of filmmakers from these parts seems to periodically flare up along with various conflicts and confrontations that take place in the region (workers strikes in Gdansk in the early 1980s, Romanian revolution of 1989, Yugoslavia's wars for succession, Russia's war against Ukraine). However, political documentary filmmaking here has evolved on a much steadier pace over the decades; distinguished schools of documentary and filmmakers of world magnitude have been working in these parts. In my talk I will try to make suggestions as to how we can integrate the knowledge of documentary from what is often referred to as 'the other Europe' receives with the dominant discourses and annals of the history of the documentary form.



PROFESSOR

DINA IORDANOVA

joined St. Andrews as the University's first Chair in Film Studies and achieved the best score by a department in Scotland in the 2008 Research Assessment Exercise. She is the founder of the Centre for Film Studies and the publishing house St. Andrews Film Studies. After chairing the Film Studies department and serving as a Director of Research for the top performing School of Philosophical, Anthropological and Film Studies in 2010, Professor Iordanova began to serve as a Provost of the ancient St. Leonard's college, with responsibility for doctoral students.

DATE:
25 May 2023 Thursday
(HK & UK)
TIME:
4:30pm (Hong Kong time),
9:30am (UK time)



REGISTRATION

HOST & DISCUSSANT:
PROFESSOR IAN AITKEN
PROFESSOR EMERITUS, THE ACADEMY OF FILM

School of Creative Arts
創意藝術學院



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Lots of ideas exchanged!

Such an honour to have the Academy's Professor Emeritus – Prof. Ian Aitken as the discussant! A truly vibrant discussion!

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NARRATING COLD WARS

SPECIAL ISSUE

Issue 2.2

Issue 2.2 of

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

is *live!*