

Professor **DAL
YONG
JIN**



**The New Korean Wave in the Digital Platform Era:
Current Influences and Future Direction**

DAL YONG JIN

is a Distinguished SFU Professor and a Global Professor in the School of Media & Communication at Korea University. Jin's major research and teaching interests are digital platforms and digital games, globalization and media, transnational cultural studies, and the political economy of media and culture. Jin has published numerous books, journal articles, and book chapters. His books include Korea's Online Gaming Empire (2010), Digital Platforms, Imperialism and Political Culture (2015), New Korean Wave: transnational cultural power in the age of social media (2016), Smartland Korea: mobile communication, culture and society (2017), and Artificial Intelligence in Cultural Production: Critical Perspectives on Digital Platforms (2021). He is the founding book series editor of Routledge Research in Digital Media and Culture in Asia, and he has been directing The Transnational Culture and Digital Technology Lab since the summer of 2021.

This talk discusses how global digital platforms, such as Netflix and YouTube, as some of the most powerful global OTT platforms, have influenced the Korean cultural industries and the New Korean Wave. It articulates whether global digital platforms have inroaded Korea due to the Korean Wave. Then, it discusses whether local cultural industries firms change their norms in production to comply with global platforms' orientation. In other words, it argues the ways in which the shift in the standard of cultural production has changed the cultural text in genres to determine whether global platforms arguably destroy local specificities and identities, both culturally and structurally. Finally, it interrogates shifting power relationships between a global OTT platform and local players, including cultural creators and platform users, and its implications for the future Korean Wave.

ALL ARE WELCOME!

Host:

Professor ZHU Ying (HKBU)

**GLOBAL
STORYTELLING**
Journal of Digital and Moving Images

DATE: 26 SEPTEMBER 2023
(Hong Kong date) TUE
25 SEPTEMBER 2023
(Vancouver & US date)
TIME: 9:30 am
(Hong Kong time)
6:30 pm
(Vancouver & Eastern time)
7:30 pm (Mountain time)
8:30 pm (Central time)
9:30 pm (Eastern time)

ZOOM : 914 8811 1978

REGISTRATION: gstjournal@hkbu.edu.hk

GLOBAL STORYTELLING

Journal of Digital and Moving Images

Newsletter

September 2023 - May 2024 issue

THE TOPIC

attracted a large number of audience and we all enjoyed a vibrant exchange of ideas!

Professor
**SUSAN
TURNBULL**



How Australia Surfed the Nordic Noir Wave

SUE TURNBULL

is Senior Professor of Communication and Media at the University of Wollongong. Her publications include *Media Audiences* (Palgrave Macmillan 2020), *The TV Crime Drama* (Edinburgh University Press 2014) and the fifth edition of the *Media and Communications in Australia* co-edited with Professor Bridget Griffen-Foley (Routledge 2024). Her current book project, *Transnational TV Crime: From the Nordic to the Outback*, will be published by Edinburgh University Press in 2024. Sue is a former editor of *Media International Australia* (2009-2015) and for many years was joint editor of *Participations: Journal of Audience and Reception Studies* (2006-2023). Sue has been involved in eight Australian Research Council grants and is currently leading the ARC Linkage project, *Valuing Web Series* (LP180100626). Sue is also Chair of the BAD Sydney Crime Festival and has reviewed crime fiction for *The Sydney Morning Herald* and *The Age* for over twenty years. She is currently serving on the Board of Screen Illawarra, an organisation that is actively campaigning to make the region a creative industries hub for screen professionals.

IN THIS PRESENTATION, I will outline how the Australian television industry responded to the popularity of Nordic Noir in an era characterised by the transnational circulation of television crime on streaming platforms by creating television drama series intended for both local and global audiences. Series to be discussed include *The Kettering Incident* (2016), *Secret City* (2016-19), *Mystery Road* (2018 -), and the comedy crime drama spoof *Deadloch* (2023). Introducing the concept of 'total value', I will describe how these series were of benefit in terms of their industrial, creative, cultural and social value to the local screen industry, but also to the global niche audience for Nordic Noir. As I shall argue, these are texts that encourage audiences to think globally as well as nationally when it comes to the issues that concern them including climate change, political corruption and the need to acknowledge the rights of first nations peoples.

Host: Professor ZHU Ying (HKBU)



DATE: 17 October 2023
(Hong Kong date) TUE
17 October 2023
(New South Wales AUS date)
TIME: 9:30 am
(Hong Kong time)
11:30 am
(New South Wales AUS time)
7:30 pm (US Mountain time)
8:30 pm (US Central time)
9:30 pm (US Eastern time)

ZOOM: 942 8724 6456

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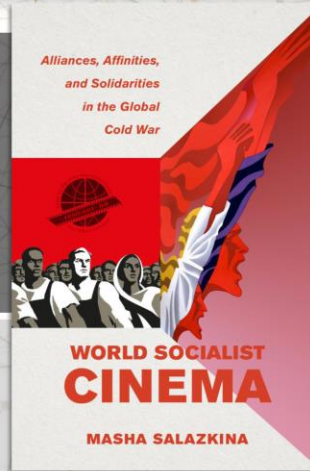
Journal of Digital and Moving Images

VERY SPECIAL &
FASCINATING LEARNING
EXPERIENCE,

shared among a good number of participants!

Dr.
**MASHA
SALAZKINA**

**World Socialist Cinema:
Alliances, Affinities, and
Solidarities of the Global Cold War**



Masha Salazkina

is professor of film studies at Concordia University in Montreal, Canada. She is the author of *In Excess: Sergei Eisenstein's Mexico* (University of Chicago, 2009), *World Socialist Cinema: Alliances, Affinities, and Solidarities of the Global Cold War* (University of California Press, 2023), and *Romancing Yesenia: How a Mexican Melodrama Shaped Global Popular Culture* (University of California Press, forthcoming 2024) and co-editor of co-editor of *Sound, Speech, Music in Soviet and Post-Soviet Cinema* (University of Indiana Press, 2015) *Global Perspectives on Amateur Film Histories and Cultures* (University of Indiana Press, 2022) and *Teaching Migration in Literature, Film and Media* (PMLA, forthcoming 2024).

Salazkina's talk - and the subject of her recent book (2023)

offers a brief overview of the history of the Festival of Cinemas of Asia, Africa and Latin America which took place in Tashkent, Soviet Union in the 1960s-1980s. It identifies a specific configuration of world cinema that emerges from the intersection of the entangled cinematic geographies and histories of internationalist solidarities and of trans-racial affinities, of personal bonds and institutional connections, and of multi-faceted artistic expressions and political commitments, which formed the festival's history. Irreducible to North-South, East-West, Orientalist or Cold War binaries, the cinematic networks that formed the festival both borrowed and transformed epistemological and aesthetic models across its various divides, offering a unique historic cinematic formation through which to explore the cultural and political dynamics of its era. As such, it reproduces not only a different geography or cinema but also a different geography of knowledge, one that resists both, our Anglo-Atlantic Eurocentric canon of film history and the compartmentalization Area studies. The talk offers an overview of the festival's programming and the unique culture it created, focusing in particular on the status of women on and off screen.

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Journal of Digital and Moving Images

Host : Professor ZHU Ying

DATE: 19 JAN, 2024 Friday
(Hong Kong date)
18 JAN, 2024 Thursday
(Montreal, Canada date)

TIME: 9am (Hong Kong time)
8pm (Montreal Canada time)
5pm (US Pacific time)
6pm (US Mountain time)
7pm (US Central time)
8pm (US Eastern time)

ZOOM: 957 1657 2134

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ALL are welcome

GLOBAL STORYTELLING

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Thought provoking and rare film history.

The talk received great feedbacks from the audience!

ACADEMIC TALKS HOSTED BY "GLOBAL STORYTELLING : JOURNAL OF DIGITAL AND MOVING IMAGES"

Dr.
**FENG-MEI
HEBERER**



In Demand/On Demand

Feng-Mei Heberer

is an Assistant Professor in the Department of Cinema Studies at New York University, and the author of

Asians on Demand: Mediating Race in Video Art and Activism (University of Minnesota Press, 2023).

Her research interests lie at the junctures of gendered racialization, labor, and transnational migration with a focus on Asian diasporic media cultures. In addition, she researches and works in film curation and community arts and culture organizing.

Drawing on a contemporary archive of queer and feminist videos by Asian diasporans in North America, Europe, and East Asia, the talk grapples with the pressing question of how media representation can critique and advance social justice for racialized minorities in the wake of today's unprecedented rise of onscreen diversity. Heberer investigates how the promotion of Asian visibility in the media is underwritten by far-reaching expectations of the state, the market, and even minority advocates, to readily represent in ways that please and satisfy. Through an engagement with grassroots activist documentaries and experimental videos by migrants, undocumented workers, and high-profile media artists such as Hito Steyerl and Ming Wong, Heberer showcases contemporary video productions that sabotage popular and state demands regarding how Asians should appear on screen and readily fulfill ostensibly progressive projects of multicultural inclusion.

Host : Professor ZHU Ying

**GLOBAL
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Journal of Digital and Moving Images

DATE: 1 MARCH, 2024 Friday
(Hong Kong date)
29 FEB, 2024 Thursday
(US date)

TIME: 9am (Hong Kong time)
5pm (US Pacific time)
6pm (US Mountain time)
7pm (US Central time)
8pm (US Eastern time)

ZOOM: 934 9423 8576

REGISTRATION:
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ALL are welcome

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'...the talk ignited my interest to explore further on the topics...', wrote one student among many who joined that morning!

Professor
DAVID CRAIG



**APOCALYPSE TELEVISION, THE DAY AFTER, AND
PRODUCING TO POWER**

40 years ago, the world stood on the brink of nuclear annihilation as the superpowers engaged in Cold War-era saber rattling a false alarm away from WWII. Then Hollywood changed history. THE DAY AFTER was an ABC television movie about a fictional nuclear attack on America's heartland. More than 100 million Americans bore witness to the destruction and the after-effects including, most importantly, the President of the U.S. Described by historians as "Reagan's Reversal", after watching the film, Reagan adopted a new strategy that led to nuclear disarmament. In Apocalypse Television, USC Annenberg Communication Professor David Craig provides the dramatic making of, backlash against, and fall out from THE DAY AFTER. In this talk, Craig describes how media professionals and activists engaged in "Producing to Power", a set of tactics that media professionals, filmmakers, and creators must adopt to keep the world spinning forward. As Disney CEO Robert Iger described in the book's foreword, "Those who tell stories may save the world".

**APOCALYPSE
TELEVISION**



**How
The Day After
Helped End
the Cold War**

DAVID CRAIG

Foreword by Robert Iger, CEO, The Walt Disney Company

David Craig

USC Annenberg Associate Professor
Harvard Visiting Scholar
Global Fulbright Scholar
Author
researches, writes, and teaches courses about cultural, creative, and media industries and management, from global media to Hollywood to social media entertainment and China's wanghong industries.

Host : Professor ZHU Ying

**GLOBAL
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Journal of Digital and Moving Images

DATE: 9 MAY, 2024 THURS

TIME: 4 pm

VENUE:

CVA932,
Communication & Visual Arts Building,
Hong Kong Baptist University,
5, Hereford Road,
Kowloon Tong, Kowloon,
Hong Kong

REGISTRATION:

gstjournal@hkbu.edu.hk

ALL are welcome

HONOURED

to have the speaker with
us IN PERSON! and
talked about the

NEW BOOK!!

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GLOBAL
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JOURNAL OF
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MOVING
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ORGANIZED A PANEL AT
2024 ANNUAL CONFERENCE –
ASSOCIATION FOR ASIAN STUDIES

PANEL TITLE:

DIGITAL CINEPHILIA AND
MEDIA FANDOM IN EAST OR
SOUTHEAST ASIA:
REMEDiated AUTEURIST
BRAND, FAN DATA LABOR,
QUEER CULTURE

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Association for Asian Studies

AAS2024

ANNUAL CONFERENCE

SEATTLE, WA

MARCH 14-17

**GLOBAL
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DIGITAL & MOVING
IMAGES**

ORGANIZED A PANEL AT
2024 ANNUAL CONFERENCE –
THE SOCIETY FOR CINEMA AND
MEDIA STUDIES SCMS

PANEL TITLE:

PROGRESSION AND TENSION
CHINESE-LANGUAGE
TELEVISION TODAY



GLOBAL STORYTELLING

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Issue 3.2

GLOBAL STORYTELLING

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ISSUE 3.2

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