



Besides the Screen: Geographies, Spaces, and Places Outside the Screen

ON SITE Programme for Thursday, June 10th, 2021

University of Nottingham Ningbo China (UNNC)

As a conclusion to the (slightly delayed) **Besides the Screen 10th Anniversary** programme of events, the 2021 conference builds upon the network's previous work examining the continuing transformations of audiovisual practice, to investigate the reconfigurations of screen industries, cultures, spaces and places through examining sites of production, infrastructures of circulation, film festivals, film tourism, and city branding.

In short, the way place/space intersects with the multiple sites of production, circulation, promotion and consumption surrounding screen industries and cultures. The conference will explore the more established scholarship related to these topics, such as film festivals, city branding, transnational co-production, and film/TV tourism, as well as expand the conversation to represent the newly established or emerging topics.

The conference will be a hybrid physical/virtual event hosted by the School of International Communications at the University of Nottingham Ningbo China (CN), in partnership with King's College, London (UK) and Queen's University (CA), June 10-12, 2021.

The conference is generously sponsored by the University of Nottingham Ningbo China (UNNC) Conference Hosting Support Scheme.

Conference Organisers:

- Dr. Virginia Crisp, Senior Lecturer in Culture, Media & Creative Industries, King's College, London (UK)
- Dr. Gabriel Menotti, Assistant Professor in the Film & Media Department, Queen's University (Canada)
- Dr. Corey Schultz, Associate Professor in the School of International Communications, University of Nottingham Ningbo China

Schedule - Thursday June 10th

(ver. 2021.06.07 - *subject to change and revision*)

All presentations will be held in **Room No. 121 at the Sir David & Lady Susan Greenaway Building, (also called IAMET)**, UNNC campus.

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| 8:30-8:50 | Registration opens |
| 8:50-9:00 | Welcome by Dr. Filippo Gilardi , Head of the School of International Communications, Deputy Director of the Institute of Asia & Pacific Studies, and Academic Lead of the Internationalizing Ningbo's Screen Industries research base |
| 09:00-10:45 | Panel 1 – Place, Storytelling, & Communication |
| 10:45-11:00 | Coffee Break |
| 11:00-12:30 | Panel 2 – Place, Tourism, & Industry |
| 12:30-02:00 | Lunch at Staff Restaurant (for presenters & volunteers) |
| 02:00-03:30 | Panel 3 – Place & Film Festivals |
| 03:30-04:00 | Break |
| 04:00-05:30 | Panel 4 – Ningbo Short Film Festival – Presentation & Screening |
| 05:30-07:30 | Dinner at Staff Hotel |

Panel 1: Place, Storytelling, & Communication

TEAMS link: <https://bit.ly/2S3iPrb>

https://teams.microsoft.com/l/meetup-join/19%3ameeting_MDBhMDQ3ZWtNzZkMC00MGI4LWExNjktZWQ4M2I2N2M2YzI3%40thread.v2/0?context=%7b%22Tid%22%3a%2204c4c5c8-db8c-41b1-882b-5bb7948405e8%22%2c%22Oid%22%3a%22cf406a5b-9cce-43a7-a503-8b0654d61fb1%22%7d

Ningbo, China: City Branding and Promotional Videos

Dr. Stephen Andriano-Moore and Dr. Nancy LIU

This paper examines the official promotional videos and branding of the city of Ningbo (China) as a way to tell the past, current, and future story of the city. The examination considers how the city is presented for local, domestic and international audiences and examines the locales, themes and characteristics of Ningbo. The findings of the research into Ningbo will be placed into the context of other port city promotional videos and branding from around the world. The paper will engage the videos and branding in terms of cultural heritage, urban development, and globalization. The paper will identify how the Ningbo is presented as a developing port city and locale for local pride, domestic and international tourism, and business.

Parodying Rhetorics of Online Dating Apps and Pragmatics of HIV Testing for MSMs in Yunnan

Dr. Andrew Wortham

In China, many of the physically constructed spaces for gay men to meet also produce risks of stigmatization from unratified bystanders and other environmental barriers to “talk.” As a result gay dating apps have become the primary spaces for flirtations, making friends and sustaining romantic relationships. Dating apps, such as Blued, have deconstructed the elements the social encounter, allowing users to place limitations of ratified and unratified participants, which has allowed for greater opportunities of gay male encounters. However, over the past decade of using dating apps, many men have become disappointed with the results of what they increasingly see as shallow interactions. While the apps may allow for certain restrictions of unratified participants, they simultaneously have “invisible” audiences that are also acting on the process of somatization. The presence of these “invisible audiences” may have also produced a de-somatization of the social engagement, and consequently fostered feelings of what Austin would call infelicitous promises. For the last two years I have done ethnographic work with HIV organizations in Yunnan who are sponsored by the Chinese Centers for Disease Control and have long cooperated with gay dating app developers to promote sexual health and make appointments for regular HIV testing. What felt in the early days as a major innovation in public health outreach, similarly faces a lack of engagement by app users as they become jaded with online forms of interaction. In this paper, I use Bakhtin’s concept of rhetorics situated within dialogue to illustrate how gay men working for HIV organizations parody online flirting and seduction to express a similar frustration with online dating. In so doing, they manage to develop relationships based on the humor that develops from mocking these apps and subsequently are able to achieve better results in terms of public health interventions.

Changing Chinese Rural Habitats: A Filmic exploration

Prof. Garrabost Jayalakshmi and Dr. Adam Brillhart

Forty years ago, His Highness the Aga Khan visited Beijing for a conference on “The Changing Rural Habitat,” held jointly by the Aga Khan Award for Architecture and the Architectural Society of China. That conference provided a basis for discourse which departed from predominant modernist and post-modernist practices (capitalist profit-orientated exploitation of natural resources) by outlining a framework for evaluation of rural architecture based on a three-part scheme of improving place-specific criteria of rural Techniques, Expertise and Ideology. While the return to balanced rural communities and traditional ways of life may be conservative (Slavoj Zizek), it was then a progressive idea and made a major impact on rural sustainability. Projects based on those principles continue to thrive even today, although even on sustainability, both China and the world have moved towards a free-market ideology.

We are making two films – one on the *Longshang Paper Museum* (Yunnan, 2013 shortlist for Aga Khan Award for Architecture) in Yunnan Province and the other based on the architecture of *tulous* and their influence on modernity in Fujian Province. The second film will concentrate on The Bridge School (Fujian, 2010 Award Recipient) as well as *Tulou Collective Housing* (2010 shortlist). Through these films, we hope to interrogate how the “rural” has re-invented itself to accommodate the concerns of modern life in the 21st century. To us, they seem to offer a new potential for improving living conditions, through retaining and transmitting cultural meanings, thereby living up to some of the ideals expressed in the framework outlined by the Aga Khan forty years ago.

Panel 2: Place, Tourism, & Industry

TEAMS link: <https://bit.ly/3vOflaw>

https://teams.microsoft.com/l/meetup-join/19%3ameeting_MThhYThkMWYtY2U0OC00ZjRkLTk0NzMtMWQ5MzA1YmM4NDky%40thread.v2/0?context=%7b%22Tid%22%3a%2204c4c5c8-db8c-41b1-882b-5bb7948405e8%22%2c%22Oid%22%3a%22cf406a5b-9cce-43a7-a503-8b0654d61fb1%22%7d

Virtual heterotopias: Creating and contesting identities through the remediation of content tourism on the mobile screens of Bilibili [ONLINE]

Dr. Zhen Troy CHEN and Dr. Melissa Shani Brown

This article explores the ways in which *Otaku* subculture, and in particular the creation, consumption and critical engagement with fan-made tourism videos on a popular Chinese social media platform Bilibili, functions both to create and juxtapose various “spaces of otherness.” Drawing the term “spaces of otherness” from Foucault’s “heterotopias,” we argue that such sites create spaces which are on one hand “other” to the “real world” – spaces of escape and pleasure – spaces which sustain fan communities/subcultures, but also spaces which reveal underlying political and ideological tensions around the consumption of Japanese culture in China. Using digital ethnography, we explore a variety of discourses captured from the user generated contents, including tourism vlogs/videos, conventional reviews and novel *danmaku* comments overlaid on the video frame. Using qualitative methods, we identify and analyse the agents/subjects, processes, and meanings produced during the construction of these various heterotopias. We argue despite a post-globalisation context where populism, nationalism and protectionism is on the rise, the virtual sphere within the fandom and *Otaku* subculture highlights the various tensions between the global and the local. Paradoxically, the competing ideologies are channelled through the construction of these heterotopias. Situating Japan as the other, the Chinese audiences creatively manipulate a rich array of textual and visual materials for their own purposes. Based on our analysis, we unpack the way the Sino-Japanese relationship takes shape in post-globalisation, in the geopolitical sphere, but also in the cultural sphere through the consumption of tourism induced by Japanese animated films, and the remediation of Japanese culture and tourism videos hosted therein. We further argue that such spaces need to be understood in terms of complexity – simultaneously spaces of commodified culture, of imagined “otherness,” of leisure, and sites in which various types of identities (fandom, nation, hometown) are created and contested.

The Filming Locations Tourism: Filming Base Tourism in China [ONLINE]

Dr. Jinuo DIAO

Film-induced tourism is defined by Sue Beeton (2005: 11) as “visitation to sites where movies and television programmes and series have been filmed as well as tours to production studios, including film related theme parks” and “visitation of a site or a location, that is or has been used for or is associated with filming” (Buchmann, 2010: 233). This paper focuses on filming base tourism – the filming base as the visitation destination. The filming base created its tourism function, which expands the chain development of the film and television industries and the tourism industry. The filming base tourism shows a win-win effect for both industries, and is expected to provide the adding value and core competencies to the “dual genetic” Filming Base Tourism. This paper will analyse the development of Filming Base Tourism in China from three aspects, including the historical development overview, the characteristics, and the existing issues and future trends.

**International Co-production of Chinese Documentary in the 21st Century:
From the Perspective of a Comparison of Versions [ONLINE]**

Dr. YU Ming and PEI Wujun

After 2011, the Chinese government increasingly realized that documentary is a cross-cultural media that play an important role in the communication of values and cultural output. Chinese media companies began to carry out deeper cooperation with their foreign counterparts and even invested in co-productions. The documentaries such as *Chinese New Year 2016*, *How China Works*, and *China from Above* were co-invested and co-produced by Chinese media companies and its foreign counterparts. The local version and international version are totally the same, as they presented China's story not only to the international audiences, but Chinese audiences as well. The economic structure of international co-production means to compromise to a certain degree between all producing parties, and it's the economic and ideological pattern of cooperating parties that defines the final outcome. In this paper, we will look through the development of international co-production of Chinese documentary and compare the difference between their local versions and international versions to demonstrate how to balance the different points of view when we practice the international communication.

Panel 3: Place & Film Festivals

TEAMS Link: <https://bit.ly/3vMnLzd>

https://teams.microsoft.com/join/19%3ameeting_YTI3NzFhYmJiNS00ZThhLWFhNTctNTBmNTQ1YWI1NDEz%40thread.v2/0?context=%7b%22Tid%22%3a%2204c4c5c8-db8c-41b1-882b-5bb7948405e8%22%2c%22Oid%22%3a%22cf406a5b-9cce-43a7-a503-8b0654d61fb1%22%7d

Between Mainstream and Independence: A Case Study on

The One (Shan Yi) International Women's Film Festival (山一国际女性电影节)

Dr. Rui YAO and Qinging HUANG

As the first women's film festival in China approved by SAPPRFT (State Administration of Press, Publication, Radio, Film and Television), The One (*Shan Yi*) International Women's Film Festival has undertaken the long-standing mission of both representing China and influencing the other women's film festivals in Asia. This presentation aims to explore how the festival operates and develops between mainstream and independence. Starting with the historical context of Chinese folk film festivals, this presentation analyzes the festival planning, curation, and transition of the festival in the SHE-ERA. Meanwhile, this presentation analyzes the festival's aesthetic value, industrial potential and unique path between mainstream and independence. Through the case study on The One International Women's Film Festival, this paper further explores the Women's Film Festival research paradigm in the digital era.

Places and Themes that Create Discursive Spaces of Chinese-ness: The Politics of Sites of Production and Film Themes in Shanghai International Film Festival (SIFF) BRI Film Week

Gus Sifang AN

As an annual event starting from 2018, the BRI (the Belt and Road Initiative) Film Week selects a set of films to show during the week and join the BRI film alliance. This paper is contextualized in the films shown during the BRI Film Week between 2018 and 2021. Due to the state control of SIFF and the political nature of BRI, the films in the BRI Film week need to be analyzed for their political connotations. This paper examines how political ideologies embedded in the BRI interact with the sites of production and themes of films on the BRI Film Week. It asks, how does the politics of the programming and themes of these films reflect on the political landscape within contemporary Chinese film industry and China as a whole? In other words, how are Chinese identities constructed and presented during the SIFF BRI Film Week? In this paper, two primary questions will be discussed: 1) how politics are reflected in the sites of production of these films 2) How apolitical topics are political in these films. These two questions lead to the core research question: How are discursive spaces of Chinese-ness created through both the sites of production and selected themes? This discursive space refers to the representation and construction of Chinese-ness (Chinese identities/image) through various films during the week, especially through films from foreign countries.

The preliminary finding is that SIFF seems to be trying to avoid presenting political ideologies in China directly through Chinese films, but through the assemblage of sites and themes during the event as a whole. This pattern will be elaborated and further discussed in this paper through the analysis of the SIFF programming as well as thematic and textual analysis of films to explore how Chinese-ness has been projected to the international society through the SIFF.

**Chinese Film Festivals and the Circuit of Film Festivals In China:
The case of the Ningbo Short Film Festival**
Panjia ZHOU

This research aims to evaluate the impact of Chinese film festivals and understand how stakeholders shape Chinese film festivals. So far, the research about Chinese film festivals mainly starts from the perspective of Western scholars, which lacks the understanding from Chinese scholarly perspectives. This research analyzes the internal mechanism of Chinese film festivals under Chinese cultural and social contexts from the perspective of a Chinese scholar. Employing circuit of culture theory to film festival studies, I propose a new analytical model named “Circuit of film festivals” to study the linkages and interactions of six moments: representation, identity, production, consumption, regulation, and films. The research method uses the case study based on the Ningbo Short Film Festival. Interviews will be conducted in this research. I would argue that Chinese film festivals can help to build national and local images. Also, the dynamics in Chinese film festivals might be influenced by Chinese culture and the political environment.

Ningbo Short Film Festival Presentation and Screening

TEAMS Link: <https://bit.ly/34HaNXO>

https://teams.microsoft.com/l/meetup-join/19%3ameeting_MzQ5MDU1ODctZDE0OS00ZTFmLTk2NWMTlY2U0ZWUzYjY4%40thread.v2/0?context=%7b%22Tid%22%3a%2204c4c5c8-db8c-41b1-882b-5bb7948405e8%22%2c%22Oid%22%3a%22cf406a5b-9cce-43a7-a503-8b0654d61fb1%22%7d

Current Situation and Vision of Chinese Short Films and Short Film Festivals

Kent Cai

The origins of the Ningbo Short Film Festival (NSFF) began in 2013 and was renamed the Ningbo Short Film Festival in 2016. It is held once a year, and the main activities include the opening ceremony, film promotion, international short film forum, the NSFF film exhibition, the NSFF sharing meeting, the awards ceremony, and other main activities. (www.nbfestival.com)

Screening of *Untouchable* (Pi Chengdong, 2020)

Speaker Biographies

Mr. Gus Sifang AN is a PhD candidate at the Department of International Communications, University of Nottingham Ningbo China. His research interests are Chinese film, film aesthetics, film theory, politics, and cultural studies.

Stephen Andriano-Moore is a Teaching Fellow in Communication and Cultural Studies at the University of Nottingham Ningbo China in the School of International Communications. His primary research is on issues and politics of labor in media industries with emphasis on Hollywood film sound professions. His secondary research area is on the China film industries in both local and global contexts. The global research focuses on China-Hollywood co-productions and the impacts of the China film law on global cinema. Research into local industries focuses on Ningbo's efforts for becoming a world-renowned locale for film and television production through city branding and promotional video and the development of the Xiangshan Global Studio.

Dr. Adam Brillhart is a practicing architect and Assistant Professor in the Department of Architecture at Xi'an Jiaotong-Liverpool University. He holds a Bachelor's degree in Architecture from New Jersey Institute of Technology, a Master's of Science from Columbia University, and a PhD in Architecture and Art from China Academy of Art. Building upon diverse experiences practicing with Adjaye Associates in New York City and conducting rural research with Wang Shu at China Academy of Art, his work as an architect and writer focuses on material processes, tectonics, and instrumentality.

Melissa Shani Brown, PhD is affiliated with Ruhr-Universität Bochum, Germany. She previously worked at the University of Nottingham Ningbo. Her research interests include the conceptual uses of "silence" in critical theory, the representation of gender and sexuality in cultural texts, as well as identity within tourism.

Kent CAI is the Director of the Ningbo Short Film Festival International Engagement, and the Vice President of the Ningbo Short Film Association.

Zhen Troy CHEN, PhD is Assistant Professor of Media, Communication and Cultural Studies at University of Nottingham Ningbo. He is also Adjunct Research Fellow of the Griffith Centre for Design and Innovation Research at Griffith University. His research interests are in digital media, journalism, cultural and creative industries, cultural and media policy, and experience design. His recent research papers have appeared in *Journal of Consumer Culture*, *Social Semiotics* and *Ethics and Information Technology*, *Global Media and China*, and *Asian Journal of Women's Studies*.

Dr Jinuo DIAO, is a Postdoctoral researcher and 'Shuimu Scholar' at Tsinghua University. Her PhD is from the University of St Andrews (UK). Before the PhD research, she studied at the University of Bristol (UK) and had been awarded a Master of Philosophy. Her current research focusses on the contemporary Chinese film industry, as well as scrutinising various phenomena at the intersection of film industry and cultural tourism.

Qinqing HUANG is a graduate student at Guangzhou University, in the School of Journalism and Communication.

Professor G. D Jayalakshmi (or Jaya as she is known) is an award-winning, experienced film-maker, educator and international film and media consultant whose career has spanned a wide range of

programme making skills in film, television and digital media. Having worked for the BBC for twelve years, she set up her own production company which she headed as Creative Director for over seven years. In 2007, Jaya decided to move into higher education, and now greatly enjoys working with students on their film-making and in developing them to be creatives ready for industry. Currently, she is Professor of Practice – Filmmaking at Xi'an Jiaotong-Liverpool University.

Nancy Xiuzhi LIU, PhD is Associate Professor of Translation Studies in the School of Education and English, and is PGR Director in FHSS, at the University of Nottingham Ningbo China (UNNC). She has published extensively in translation, media, mobile, cultural studies and pedagogy.

PEI Wujun is a PhD student in the School of Arts and Communication, at Beijing Normal University. His research direction is the international communication of Chinese documentaries.

Andrew Wortham is a recent graduate from Columbia University Teachers College in Applied Anthropology, where he conducted his dissertation research on HIV health education and political organizing of *tongzhi* (gay) men in Yunnan, China. Andrew has lived and studied in Yunnan since 2013, and continues to live there today as an instructor at Kunming Institute of Science and Technology.

Rui YAO is Professor of film at Guangzhou University and has been a Visiting Scholar at University of California, Los Angeles. He received his Ph.D. in Film Studies at Communication University of China and his M.A. degree in Screenwriting at Beijing Film Academy.

YU Ming is a documentary filmmaker and researcher, and a lecturer at Beijing Normal University. She is the associate editor and main writer of annual *Study Report of the Development of Chinese Documentary*. Her recent documentary works include *Post-00s* (2017, 5'50", CCTV9), *Born in 2000* (2019, 89", Chinese cinema chains) and *Childhood in China* (2020, 2'45", Discovery International) .

Panjia ZHOU is a PhD candidate at the Department of International Communications, University of Nottingham Ningbo China. Her current research project looks at film festivals in China. Her research interests are Chinese films festivals, Chinese film history, Cultural studies, and Creative industries.