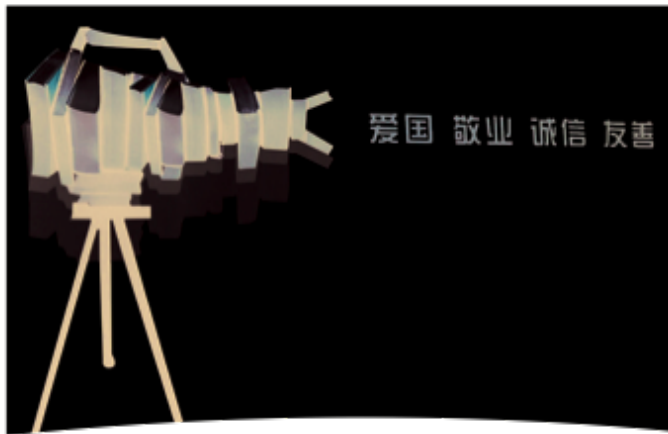


RECREATIVE MEDIA

Between East And West

Technological innovations and new forms of narration in cinema

Tuesday 15th of March 2016
1pm-5.30pm



Symposium at the
SCHOOL OF CREATIVE MEDIA
City University of Hong Kong

Location:

Run Run Shaw Creative Media Centre Level 7
18 Tat Hong Avenue
Kowloon Tong
Hong Kong
Creative Media Centre
Room No.: M4024

Coordination

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1pm-1.10pm

Creative Media Centre - Room No.: M4024

Opening note

Richard Allen, Dean of the School of Creative Media, City University of Hong Kong

1.10pm-3.15pm

Roundtable 1: Creative industries, between East and West

Roundtable chaired by **Camille Deprez** (Academy of Film - Hong Kong Baptist University)

Philippe Bouquillion (Paris 13 University of Paris North)

The concepts of creative industries and economy, controversies and issues

The concepts of creative industries and economy have raised a series of controversies in France and Europe. The French government tried to fight against the deployment of these concepts that tend to replace that of cultural industries in particular within the European Union and UNESCO. Indeed, with the concepts of creative industries and economy, existing cultural policies are deeply challenged. A new model of cultural policy is proposed. Proponents of the concept of creative industries are calling for several changes and they particularly focus on the necessary transformation of artists and creators in auto-entrepreneurs. They also argue against policies based on massive subsidies to cultural industries and against the cultural exception. However, they suggest foster links between the cultural sector and the non-cultural sector, which is called to "culturalize".

Besides public policy issues, these concepts raise questions on industrial transformations that are at work within sectors or companies being "culturalized". For example, how to transform the organization of production or the construction of the symbolic and economic value of products, in particular through design? Do Apple adopt some of the operating modes of the cultural industries?

François Jost (Paris 3 Sorbonne Nouvelle University)

How watching American TV series ? The Devil is in Details

Whereas it was possible to watch Dallas by focusing only on the plot in the 80's, some American series today require another look. The viewer must pay attention to visual and sound details. The minimal unit of meaning has changed.

I wonder to what extent this evolution which affects as well writing of series as reception accompanied changes in the ways of watching : from VCR , which allowed to dissociate the time of viewing from the time of broadcasting to current uses of computers and tablets that modify the "granularity" of the minimum unit . Yesterday viewers could freeze frames, nowadays they have the possibility of enlarging the screen, the necessity of observing the screen to play video games, to discuss what they saw on forums, etc.

Marco Pellitteri (Japan Foundation Research Fellow at Kobe University)

Is the success of Japanese animation in Europe fading away? On the current weakness of anime in the European media systems

A massive presence of Japanese animation on television in several European countries lasted from 1978 to the late 1990s. However, since the early 2000s we can observe a

triple change: (1) a shift in the negotiations between Japanese animation studios and European buyers; (2) a more critical attitude among Japanese sellers towards European markets; (3) a new management model among Japanese animation companies.

This has had a negative outcome in the presence of anime (and manga) in Europe. In the last fifteen years Japanese studios and publishers have increased the prices for anime or manga, and changed the contract conditions. This has led buyers to reduce the number of purchased series. Consequently, the presence of anime on television has dropped.

This trend is damaging the capital of popularity that had formed around Japanese media culture between 1975 and 2000 thanks to different negotiation policies by Japanese companies towards European (especially Italian and French) publishers and television networks. This paper discusses upon the ongoing loss of the vantage point of anime and manga in key European countries (namely Italy, France, Spain, Germany) and argues about the current entrepreneurial vision among Japanese company managers and marketers.

Patrice Pujol (School of Creative Media, City University of Hong Kong)

The political-economic transformations of China and its media sector post WTO: the emergence of Youku Tudou as a creative corporate soft power champion.

Since 2001, when China entered the World Trade Organisation (WTO), Chinese start-ups have multiplied and taken a central position in the local economy. Their representation worldwide has also been notable with such examples as Alibaba or Youku Tudou (YT). A lot of these start-ups have been tightly connected with the expansion of the Chinese media sector. During this recent political-economic transition, the media has been used as a soft power vehicle (ruanshili), both internationally and domestically. This makes it a key strategic sector for the Chinese Communist Party (CCP) to control and shape.

Through the case of YT, this paper poses a number of questions: Post WTO entry, how has China been managing its political-economic series of transformations to shape the current media context? In that context, how is the Chinese government controlling the evolution of its media system towards the creation of national brands and on-line creative champions such as YT? What does it tell us about the changing relationship of the Chinese government and its creative industries in regards to Intellectual Property (IP)? Is it a step forward to identify and nurture emerging local film talent?

Jie Zhu (School of Creative Media, City University of Hong Kong)

The impact of French cinema on Chinese films aesthetics and production

My research is mainly about the impact of French cinema on Chinese films especially co-production between China and France. I've already finished one chapter which refers to a case study of a young Chinese director's film " Underground fragrance". In this co-production film, the director let appear great influence from French cinema at both a theoretical and a practical level. The case study demonstrate a brand-new trend in creative film industry and co-production mechanisms.

My further research will cover another two or three generations of Chinese directors(including those from Taiwan), center around some themes(love, attitude towards motherland, liberty...etc.) and analyze similarities and differences when those directors receive different influences from France.

3.30pm-5.30pm

Creative Media Centre - Room No.: M4024

Roundtable 2: Technological innovations, immersion and new narrative forms

Roundtable chaired by **Damien Charrieras** (School of Creative Media - City University of Hong Kong)

Sébastien Denis (University of Picardy Jules Verne)

Artistic and Non-Commercial Transmedia.

Transmedia is commonly analysed through the commercial perspective of transmedia storytelling. French transmedia projects are already often quite remote from the fully commercial franchise system as it exists in the US.

But we will try to show that transmedia can also be thought as a paradigm that allows artists to work with new tools in the world of contemporary art in order to create new universes outside of classic media production.

Shannon Walsh (School of Creative Media - City University of Hong Kong)

New narrative approaches and the 'real' using 360 VR

Non-fiction narrative strategies using 360 VR presents a whole new paradigm to understand capturing the 'real'. This kind of filmmaking offers new ways to think about not on how we engage with subjects, but also the ways in which story develops.

360 VR is not just as new kind of apparatus with which to film, but instead, must be understood as evolving out of a relationship to the image and to the 'real' that filmmakers have been grappling with since the beginning of the medium. In what ways does VR push a new understanding of the relationships between camera, subject and author? How is subjectivity and authorship maintained? Is camera placement the same as directing? If so, camera placement becomes a core part of the practice of VR 360 filmmaking, and its choice a fundamental one. Finally, what does VR offer to expand and rethink modes such as cinema vérité into the present moment?

Rejane Hamus-Vallée (University of Évry Val d'Esonne, Paris)

The cinema trades facing technological innovation: the case of visual effects supervisors.

Through the specific example of visual effects supervisors, we will study what technological innovations (and changes that accompany them) provoke on cinema trades and therefore, on the films on which these professionals work. Old profession, the supervisor is now changing, both adapting to the globalization of the profession, the exponential use of visual effects (in all kind of films and programs), and permanent technological changes.

Robert Ellis-Geiger (School of Creative Media - City University of Hong Kong)

The Future of Cinema Sound

The world of cinema sound is on the verge of a revolutionary change with emerging spatial 3D sound formats such as IOSONO, Auro-3D and Dolby Atmos that have begun to be installed in cinemas globally from late 2011. There is evidence suggesting that the impact to a moviegoers experience is greater than that of cinema 3D projection of images itself.

Dr. Robert Ellis-Geiger will discuss and compare the emerging 3D cinematic sound formats and highlight their potential impact on cinematic sound and music production.

Hector Rodriguez (School of Creative Media - City University of Hong Kong)

Computation and Cinematic Analysis

Conclusive remarks

Kristian Feigelson (Paris 3 Sorbonne Nouvelle University)

Co-producing Asia

Speakers and participants

Richard Allen, Dean of the School of Creative Media, City University of Hong Kong. Richard Allen's research interests as a scholar began in the areas of film theory and the philosophy of film. He is author *Projecting Illusion* (Cambridge University Press, 1997), and co-editor of *Film Theory and Philosophy* (Oxford University Press, 1999) and *Wittgenstein, Theory, and the Arts* (Routledge, 2001). His research interests have focused on aesthetics and poetics. He is internationally renowned as a scholar of Alfred Hitchcock. In addition to writing 15 scholarly articles on Hitchcock, he is the author of *Hitchcock's Romantic Irony* (Columbia University Press, 2007) which examines the relationship between sexuality and style in Hitchcock's work, and the editor of 3 anthologies. More recently, Allen has been working on Hindi cinema, commonly known as Bollywood. He co-authored *Islamicate Cultures of Bombay Cinema* (Tulika, 2009) and is currently completing a manuscript entitled *Bollywood Poetics*. His newest research is about the relationship between Affective Piety and Melodrama.

Philippe Bouquillion, professor at Paris 13 University of Paris North and member of Laboratoire des Sciences de l'Information et de la Communication (LabSIC, Université Paris 13). He is in charge of the section cultural industries in the arts at the Maison des sciences de l'Homme Paris nord. He works on the socio-economy of the cultural and creative industries and his current project is on the collaborative web.

Damien Charrieras, assistant professor at the School of Creative Media - City University of Hong Kong, is a new media theorist interested in tools and practices pertaining to the new media arts, electronic music, and video games. His papers were published in a large number of international academic journals, including *Organized Sound* (Cambridge) and *Human Relations* (Sage). His work deals with topics such as the analog use of digital technologies in electronic music, metacreation in video games, the use of neural networks in game engines, incomputable data, the experimental appropriation of GUI in creative software, machinic vision in life log art. His current project investigates the diverse technologies used to conceive video games, especially game engines, from the perspective of media ecology and organology. He is Stream Leader for the Media Cultures stream of the Master of Arts in Creative Media (MACM) at the School of Creative Media.

Sébastien Denis is Professor of Film Studies at University of Picardy Jules Verne, Amiens (France), where he teaches experimental film, animation and film theories. A specialist of animation history, he has published a book on "Le cinéma d'animation" (2007, reprints 2011 and 2016) and on the animated series "Les Shadoks" (INA, 2015). He has also worked on propaganda film during the Algerian War for his PhD ("Le cinéma et la guerre d'Algérie. La propagande à l'écran", 2009). He currently works on a transmedia project and has edited books on "History of Transmedia" (2014) and on "Digital Arts, Narration and Mobility" (to be published 2016).

Camille Deprez is research assistant professor, Academy of Film - Hong Kong Baptist University. Camille Deprez studied at Sorbonne University and National Institute of Oriental Languages and Civilisations (INALCO) in Paris. Her initial research areas were the Indian mainstream film - or Bollywood - and television industries. Two singleauthored books, *La télévision indienne: un*

modèle d'appropriation culturelle (2006) and *Bollywood: cinéma et mondialisation* (2010), academic articles and book chapters came out of these two long-term research projects. She is currently developing research projects on Indian documentary film and French colonial documentary film in Asia.

Robert Jay Ellis-Geiger, assistant professor at the School of Creative Media - City University of Hong Kong, is a multiple award nominee, Hong Kong based film composer, conductor, musician and score producer. He has been twice nominated for Hong Kong Golden Bauhinia film awards for his work for critically acclaimed directors on Johnnie To's *以和為貴* Election 2 (2006) and Patrick Tam's *父子* After This Our Exile (2006). He recently completed the score for Oscar award winning director Ruby Yang's new film *My Voice, My Life* (2014), which was released in October 2014.

Kristian Feigelson, sociologist, associate professor at Paris 3 Sorbonne Nouvelle University, IRCAV laboratory. He contributes to different Journals (*Esprit*, *Les Temps Modernes*, *Positif*, *Kinokultura*...) and has published numerous works on cinema *Political camera* (Théorème 8, PSN, Paris, 2005), *Bollywood : Images industry* (Théorème 16, PSN, Paris, 2012). Among his book, *The film factory* (Armand Colin, Paris, 2011).

Rejane Hamus-Vallée, associate professor at Evry University (Paris), director of the Master Pro Image and Society: documentary and social sciences and member of the Pierre Naville Center. She has published several books on special effects (*Les effets spéciaux*, *Cahiers du cinéma/CNDP*, 2004). Her research areas are « new » technologies, cinema trades (she has just published with Caroline Renaourd *Superviseur des effets visuels pour le cinéma*, Eyrolles, 2015 et « *Les métiers du cinéma à l'ère du numérique* », codirection, *CinémAction*, 2015) and visual sociology (« *Sociologie de l'image, sociologie par l'image* », direction, *CinémAction*, 2013).

François Jost is Full Professor at the Sorbonne Nouvelle-Paris III University, where he is Director of the Laboratory Communication Information Médias and of the Centre d'Études sur l'image et le Son Médiatiques (CEISME), and teaches television analysis, narratology and semiology. He is invited in numerous universities in the world. He has authored numerous books and articles on cinema and television, including *L'Œil-caméra* (1987), *Le récit cinématographique* (with A. Gaudreault, 1990), *Un monde à notre image* (1993), *La Télévision du quotidien* (2001), *L'Empire du loft* (2002), *Realta/Finzione* (2003), *Comprendre la télévision* (2005), *Le Culte du banal* (CNRS éditions, 2007), *De quoi les séries américaines sont-elles le symptôme ?* (CNRS éditions, 2011), *Les Nouveaux méchants* (Bayard, 2015), *Breaking Bad. Le diable est dans les détails* (Atlande, 2016). He has directed several films and published a novel (*Les Thermes de Stabies*, 1990). He founded the first review in french dedicated to television : *Television* (CNRS ed.). He direct a series of books about TV series at Atlande publisher. His last works in english : « *Loft Story : Big Brother and the migration of genres* », p. 105-122, in *Big Brother International*, ed. by Ernest Mathis et Janet Jones, Londres, Wallflower Press 261 p. « *Reality TV – The Mechanisms of a Success* », *The Clearinghouse Yearbook*, Norway, 2005. "The Look: From Film to Novel. An Essay in Comparative Narratology", *A Companion to Literature and Film*, R. Stam and A. Raengo eds, Blackwell Publishing, 2004.

Marco Pellitteri is currently a Japan Foundation Research Fellow at Kobe University. He works on Japanese animes and the notion of transmedia. Sociologist and specialist of communication, he has worked for the Ceri (Sciences-Po) in Paris, the University of Trento, the Iard Institute (Milan), the Aesvi, the IsiCult institute on cultural industries (Rome). His current project is on the metaphors of trauma in Japanese animation for youth and the representation of the Japanese facing domestic traumas in European newspapers. He is the author of five books on comics, animation, mass media and youths. Translator for several publishers; for Tunué publishing house he is the scientific director of the essay series "Lapilli," "Lapilli Giganti," "Le virgole," and "Frizzz." He is also the scientific director of the annual International Cartoonists' Exhibition of Rapallo (Genoa). His doctorate thesis has won two prizes, among which the 2009 "John A. Lent' Scholarship in Comics Studies," an academic award assigned by the International Comic Arts Forum. His most recent book, *The Dragon and the Dazzle: Models, Strategies, and Identities of Japanese Imagination* (It. ed. Tunué 2008, Engl. edition Tunué 2010), has been published thanks to two money grants of the Japan Foundation for the translation and worldwide distribution.

Patrice Poujol, PhD Candidate, School of Creative Media, City University of Hong Kong. As a PhD researcher in film, Patrice Poujol's areas of interest include film distribution, new media online circulation as well as alternative film financing models. He used to work as a media consultant for public and private institutions including the Mexican Consulate in Hong Kong and Sil. Metropole. In 2010, he successfully showcased 35 Irish films and screened them in Shanghai and Beijing to a local audience of over 8,000 viewers. Between 2003 and 2015, Patrice has written, directed and produced 10 documentaries and drama pieces, including one in Hong Kong. Some of these works were screened in Europe, the USA and Asia and received awards.

Hector Rodriguez, associate professor at the School of Creative Media - City University of Hong Kong, is an experimental interdisciplinary software artist. His work investigates the specific possibilities of information technologies to reconfigure our experience of moving images and our relation to film history. He integrates visual art with mathematics and computer science, exploring the tension between digital abstraction and visual representation. His digital prints and video installations have been shown at the WRO biennial (Wroclaw, Poland), the Saatchi Gallery (London, England), the Friedericianum Museum (Kassel, Germany), Gwacheon National Science Museum (Seoul, Korea), Siggraph Asia, the Loop Video Art Festival, and other venues and events. His installation Gestus: Judex (2010-2012) received an Achievement Award from the Hong Kong Contemporary Art Awards and was a Jury Selection at the Japan Media Arts Festival. His animation Res Extensa (2003) received the award for best digital work in the Hong Kong Art Biennial 2003. He has written several theoretical essays about games/play studies, film and philosophy, and cinema history, which have been published in such journals as Screen, Games Studies, and Cinema Journal.

Shannon Walsh, assistant professor at the School of Creative Media - City University of Hong Kong, is a filmmaker and interdisciplinary theorist. Her most recent feature documentary, *Jeppe on a Friday* (2013), has been screened at the 56th Venice Biennale, the Pompidou Centre in Paris, and film festivals around the world. Her award-winning first film, *H2Oil*, was recognized as one of the top ten independent documentaries of 2009. She followed with *St-Henri*, the 26th of August (2011) co-produced with the National Film Board of Canada (NFB). Her films have played in over 50 film festivals and museums, on television and in cinemas, and have been supported by Société de développement des entreprises culturelles (SODEC), the Gauteng Film Commission (GFC), Canada Council for the Arts, among others.

Jie Zhu, candidate at the Master of Arts in Creative Media, School of Creative Media, City University of Hong Kong. She studied French at the University of International Business and Economics, Beijing, China and at Université Sorbonne Nouvelle – Paris 3. She worked several years at French Channel Department of China Radio International.

