CITIES / SPACES / PLACES

An international interdisciplinary conference
King's College London
19-21 June 2023

Conference Directors
Paul McDonald, Department of Culture, Media and Creative Industries, King's College London (KCL)
Andrew Spicer, School of Art, College of Art, Technology and Environment, University of the West of England (UWE)

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INTRODUCTION

Welcome from the Conference Directors

A very warm welcome to *Locating Media Industries: Cities, Spaces, Places*. We hope that you find the event stimulating and rewarding and thank you for submitting your presentations and for attending.

We originally anticipated about 60-70 proposals. Receiving around 190 was very gratifying and confirmed our sense that the interactions between media industries and place was a subject of widely shared interest; we're extremely pleased that the conference is truly international. However, organising the individual proposals into panels was quite a challenge and taxed our lexicographical inventiveness in coming up with titles: designing, casting, configuring, reconfiguring, placing, negotiating, evaluating etc to avoid repetition! Our hope is that the panels are appropriate and congenial with papers that speak to each other as well as the conference's overarching themes. We're very grateful to all those who agreed to chair panels.

We hope you're going to enjoy being in Bush House, an iconic venue that was the BBC's headquarters for more than 70 years. Designed by an American architect Harvey Corbett in the early 1920s, it was originally a trade centre where companies could show off their products and services to potential clients, financed by an Anglo-American trading organisation headed by Irving T. Bush, hence the name. When finished, Bush House was declared the 'most expensive building in the world'. The BBC occupied Bush House from 1940 to 2012, after which it moved to Broadcasting House in Langham Place/Portland Place at the end of Regent Street. After extensive renovation, King's moved here in 2016. Hopefully we will have the weather – of course never guaranteed in a British June! – to get out on the terraces on the eighth floor and enjoy spectacular views of London. We hope you will join us there for a drinks reception from 6-8 pm on Monday evening.

Special Thanks

Organization of the conference would not have been possible without the hard work and support of the following:

Carl Chaplin (KCL)
Megan Hendy (KCL)
Hannah Jenkins (KCL)
Chris Machut (KCL)
Kirsten Somers (KCL)
Jon Turner (KCL)
Victoria Tidboald (KCL)

Very Special Thanks

Special thanks to Aanchal Jain for her expert work designing the conference website and logo.

GENERAL INFORMATION

Travelling to the Conference

Venue Address

Bush House
King's College London
Strand
London WC2B 4BG

Click here for map location.

Airports

For international and domestic flights, London is served by Heathrow (LHR), Gatwick (LGW), Stansted (STN), City (LCY) and Luton (LTN) airports. Each provides a destination for different routes and carriers, and so choosing the most convenient depends on your point of embarkation.

From the airport, for travel into central London, the following options are available:

- **Heathrow** Heathrow Express to Paddington rail and tube station, or the Piccadilly tube line
- **Gatwick** Gatwick Express to Victoria rail and tube station
- **Stanstead** Stanstead Express to Liverpool Street rail and tube station
- **City** Docklands Light Railway (DLR) links to tube and rail stations
- **Luton** take shuttle bus to Luton Airport Parkway and then any rail services to St. Pancras International, Farringdon, City Thameslink, or Blackfriars

Local Public Transport

The conference venue is well served by local public transport options. To plan journeys, visit Transport for London (**TfL**). A handy app for navigating London is **Citymapper**.

Tube - nearest underground stations:

- **Temple** (Circle Line, District Line)
- **Holborn** (Central Line, Piccadilly Line)
- **Charing Cross** (Bakerloo Line, Northern Line)

Buses – any services stopping within the **Aldwych** or **Strand** areas will place you close to the conference venue.

Rail - nearest overground stations:

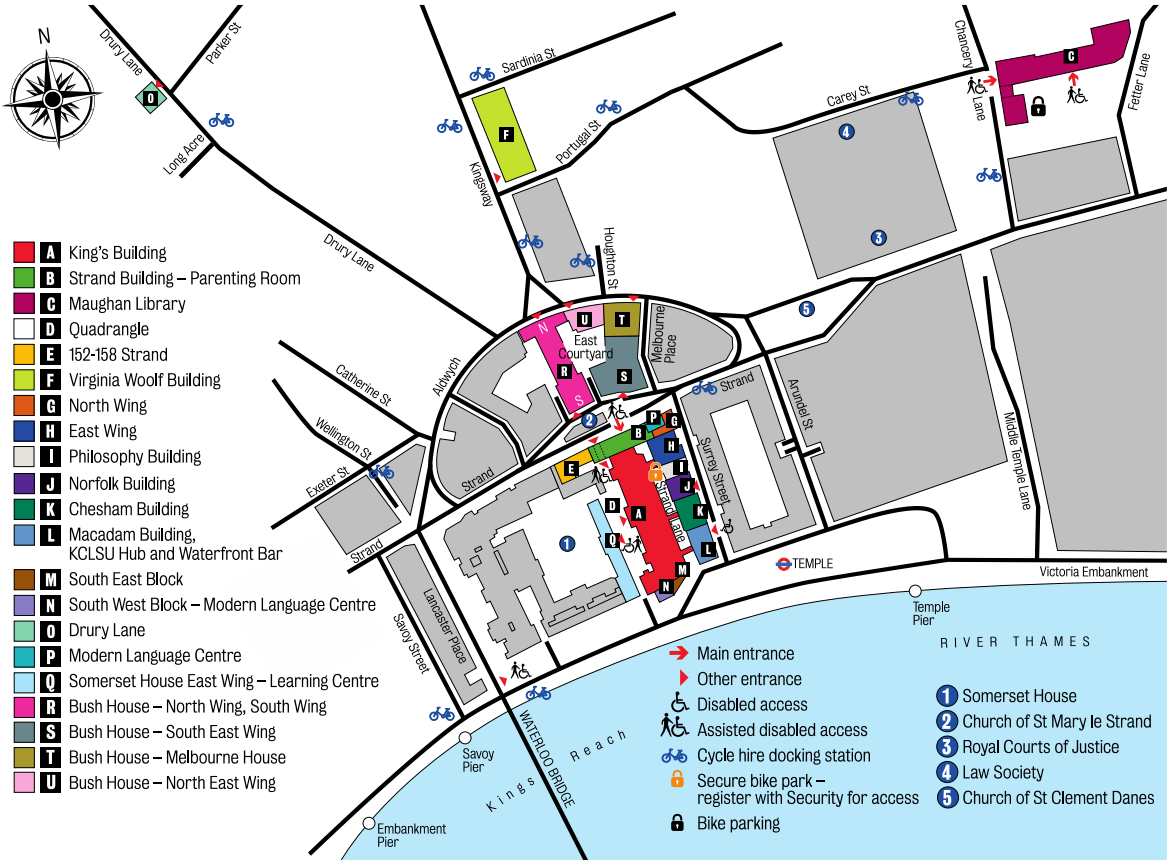
- **Blackfriars**
- **Charing Cross**
- **Waterloo**
- **Waterloo East**

Accommodation

Accommodation is not provided by the conference. Hotels and apartments close to King's can be expensive and during June demand may be high. A few options close to King's are listed below, but for the best deals, we recommend booking well in advance using the standard search sites: AirBnB, Booking.com, Expedia, Hotels.com, Kayak, Trivago, etc.

Arriving at the Venue

Bush House, the conference venue, has multiple wings and entrances. When arriving at the conference, make sure to therefore enter via the **South Wing** entrance, close to the position marked '2' on the map. Here you'll enter the **Bush House Arcade** where you'll find the registration desk.



The building and street entrance look like this:

Registration

Delegate badges can be collected from the registration desk located in the Bush House Arcade. The desk will be open at the following hours:

- 9.00-17.00hrs Monday 19 June
- 8.30-9.00hrs Tuesday 20 June
- 8.30-9.00hrs Wednesday 21 June

Security

Very Important: Entrance to Bush House is security controlled. To access the conference, it is necessary to collect your delegate badge from the registration desk and show this at the security barriers. All subsequent entrance to the conference will require presentation of your delegate badge and so it is essential you keep this with you at all times. Replacement badges are not available.

Getting Online

For WiFi, **The Cloud** offers free access in hotspot locations and is accessible on campus.

Food and Drink

At the start of each day, free coffee, tea, water, and pastries are provided in the Bush House Arcade. Free coffee, tea, water will also be available during the morning and afternoon breaks each day.

Lunches are not provided, however, light food options (sandwiches etc.) and drinks can be purchased inside Bush House at the Arcade Café on the ground floor, or the Roots Café (vegan only) on the eighth floor.

Additionally, there are many cafes, sandwich shops, and restaurants within easy walking distance. These are too numerous to identify individually but you'll find plenty of options in these areas:

- east side of the Strand
- Aldwych
- Kingsway
- Somerset House
- west side of the Strand

Local Leisure and Cultural Life

Located in central London, the venue is well placed for accessing many of London's leisure and cultural attractions.

King's is a few minutes walk from Covent Garden and the South Bank, both with many bars, cafes and restaurants.

Those areas are also home to some of London's leading cultural venues, including: BFI IMAX, BFI South Bank, Hayward Gallery, National Theatre, Royal Festival Hall, and Royal Opera House.

In addition, the National Gallery, National Portrait Gallery, Tate Modern and London's West End 'Theatreland' are all within walkable distances.

Navigating the Venue and Accessibility

Bush House (BH) can be a complex building to find your way around. For the conference we are using rooms spread across two wings:

- South Wing (S)
- South-East Wing (SE)

For accessibility arrangements getting into and around Bush House, please visit AccessAble. Here you'll find accessibility information for each room used by the conference. Direct links to accessibility information for individual rooms are provided below, but to otherwise navigate this service:

⇒ go to www.accessable.co.uk
⇒ search for 'King's College London'
⇒ click the 'Organisation' button
⇒ click the 'Access Guides' tab
⇒ scroll down the page and click 'Strand Campus' (not the 'Strand Building' link)
⇒ this produces a directory of rooms
⇒ locate the following items in the directory for accessibility information relating to individual rooms:

Bush House South (S) Wing

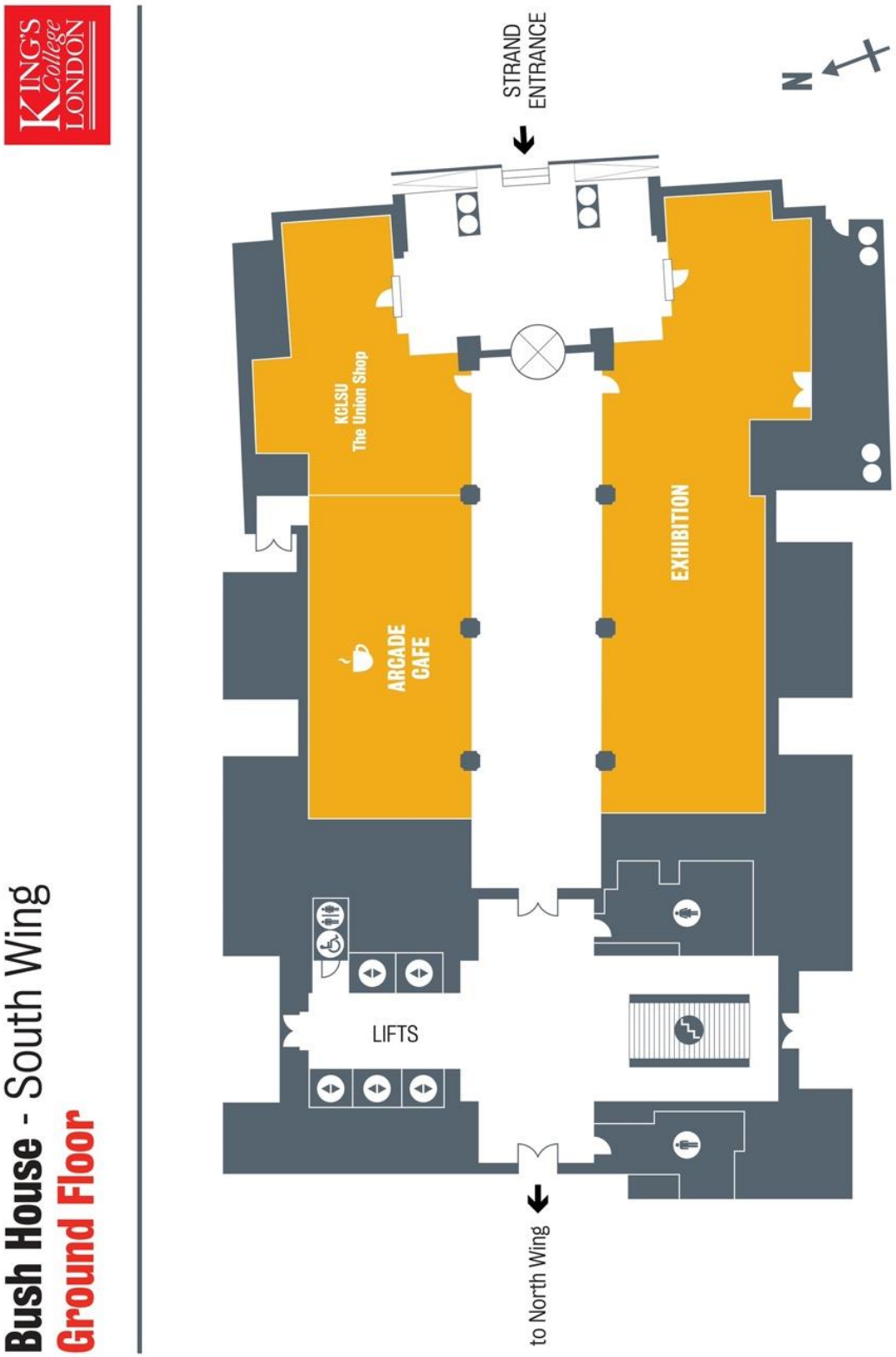
- Bush House - Arcade (ground floor - location of the registration desk)
- Bush House Auditorium (ground floor - used for keynote presentations and evening special event)
- Bush House 8th Floor North (top floor - used for drinks reception)
- Bush House 8th Floor South Side (top floor - used for drinks reception)
- BH Lecture Theatre 1 (S)1.01 (first floor - breakout room for panels/roundtables)
- BH(S) 2.01 (second floor - breakout room for panels/roundtables)
- BH(S) 2.03 (second floor - breakout room for panels/roundtables)
- BH Lecture Theatre 2 (S)4.04 (fourth floor - breakout room for panels/roundtables)

Bush House South-East (SE) Wing

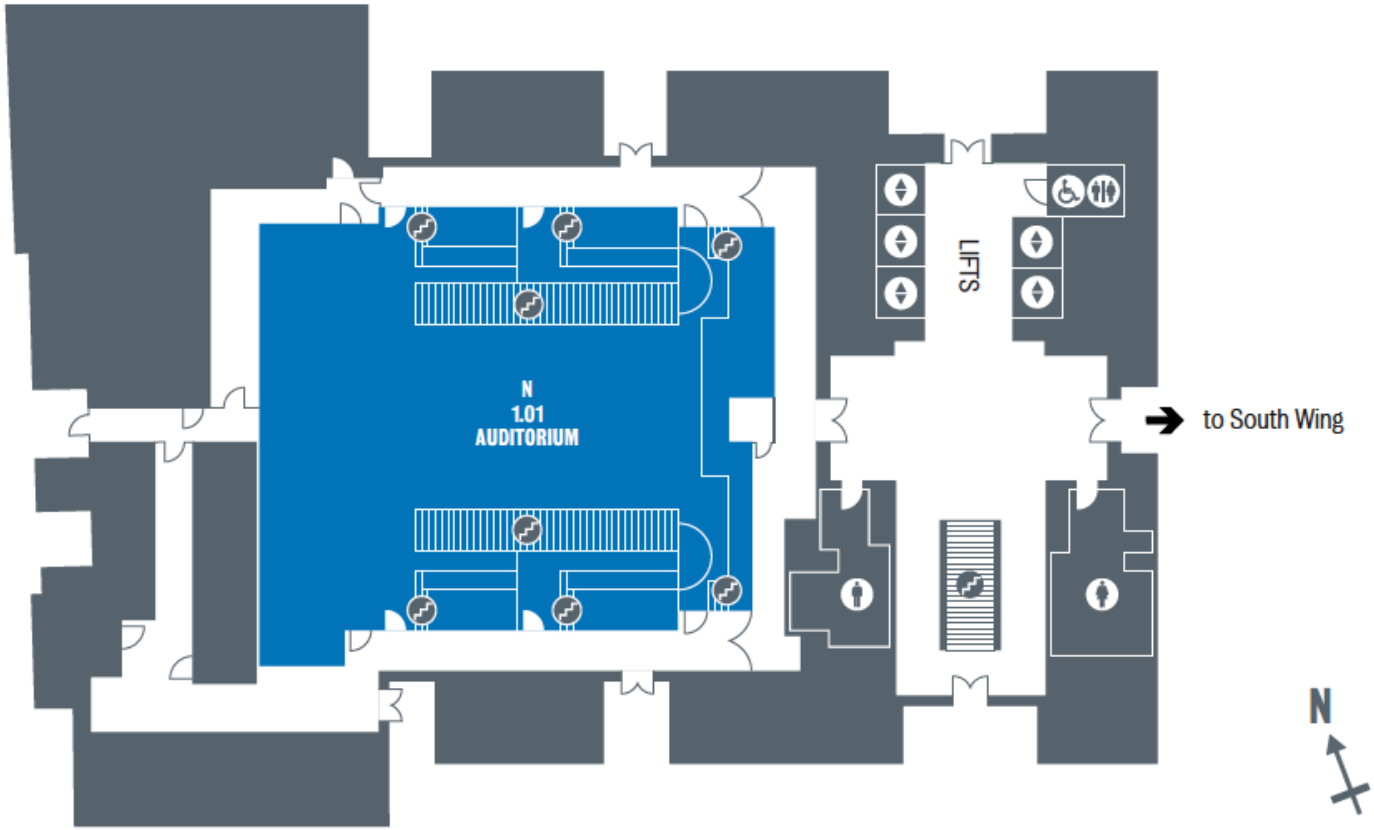
- BH(SE) 1.01 (first floor - breakout room for panels/roundtables)
- BH(SE) 1.05 (first floor - breakout room for panels/roundtables)

At the registration desk, conference helpers (identified by the red T-shirts bearing the conference logo) are on hand to help guide delegates to the best accessibility routes. If you have any specific accessibility needs, however, it is advisable to e-mail us in advance (media-industries@kcl.ac.uk) including 'Accessibility' in the subject line.

Floorplans


KING'S College LONDON
Bush House - South Wing
Ground Floor
STRAND ENTRANCE
N
KCLSU The Union Shop
ARCADE CAFE
EXHIBITION
LIFTS
to North Wing

Bush House - North Wing
Ground Floor

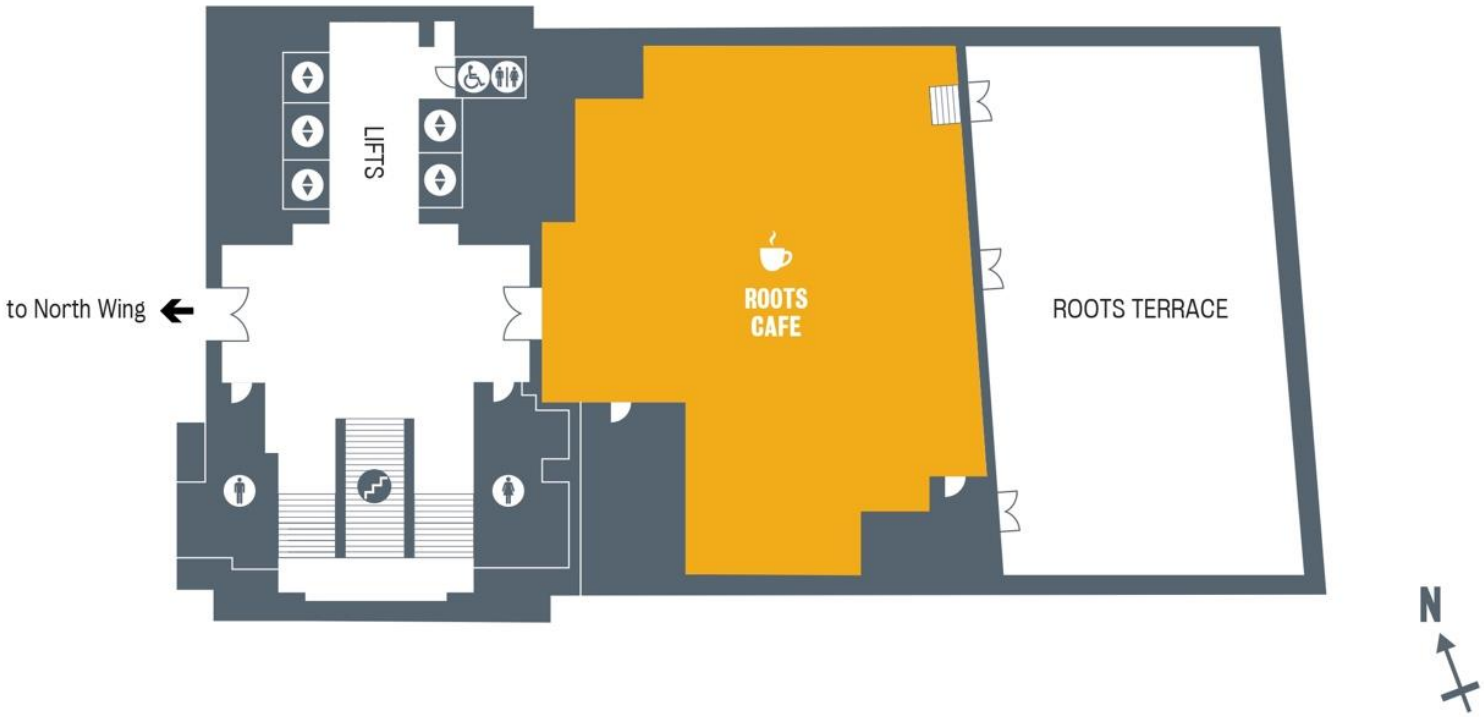


Bush House - South Wing
First Floor

Bush House - South Wing
Second Floor

Bush House - South Wing
Fourth Floor

Bush House - South Wing
Eighth Floor



Bush House - South-East Wing
First Floor

ANNOUNCEMENTS

Meeting to discuss a possible *Media Industries and Place* journal

Members of the European Regional Screen Production Network, established in 2020, would like to use the opportunity afforded by this conference to discuss the possibility of establishing a dedicated international journal, provisionally entitled *Media Industries and Place*. Global in reach, the journal's principal aim would be to provide a forum to support and promote the proliferating research that focuses on how places, spaces and localities have been conceptualised, defined, discussed, mapped, and legitimated.

We therefore invite anyone interested in discussing the possibilities of such a journal to join us for a meeting on Tuesday lunchtime: 13.45-14.30 in BH (S) 4.04.

In order to gauge how many delegates might attend, please register your interest with the network's principal investigator – Amy Genders, University of the West of England, Bristol amy.genders@uwe.ac.uk – *before the conference* so that we can find an appropriate room.

Call for proposals *Media Industries 2024*

16-19 April 2024
International Conference
Hosted by the Department of Culture, Media and Creative Industries, King's College London

Paper, panel, and roundtable proposals are now invited for the 2024 'Media Industries' conference ('MI2024').

After the success in 2018 of the inaugural conference 'Media Industries: Current Debates and Future Directions', unfortunately the planned 2020 conference had to be cancelled due to Covid lockdowns. We are therefore very pleased to announce the conference will return next year.

A key aim of MI2024 is to maintain an open intellectual agenda and provide a meeting ground for all forms of media industries research.

To this end, the conference invites proposals for papers, panels, and roundtables presenting research from across the full breadth of the media industries.

To energize interdisciplinary discussions, we welcome proposals presenting research from all intellectual and methodological traditions in media industries scholarship.

Additionally, to recognize the full scope and diversity of media industries, proposals may address industries in contemporary or historical contexts, and at global, transnational, national, or sub-national levels of analysis.

Proposals (see below) are welcomed in three categories (see full details below):

- open call papers
- pre-constituted panels
- pre-constituted roundtables

PLEASE NOTE: MI2024 will take place in-person only and we are unable to accommodate requests for virtual presentations.

Partners

A core aim of the 'Media Industries' conference is to bring together scholars researching media industries from across multiple professional associations and their relevant sub-groups or sections. We are therefore very pleased to be organizing 'MI2024' in partnership with:

- British Association of Film, Television and Screen Studies (BAFTSS) - Screen Industries Special Interest Group

- European Communication Research and Education Association (ECREA) - Media Industries and Cultural Production Section
- European Media Management Association (EMMA)
- European Network for Cinema and Media Studies (NECS) - Screen Industries Work Group
- Gesellschaft für Medienwissenschaft (GFM) - AG Medienindustrien
- *Global Media and China* journal
- International Association of Mass Communication Research (IAMCR) - Media Production Analysis Working Group
- International Communication Association (ICA) - Media Industry Studies Interest Group
- *Media Industries* journal
- Society for Cinema and Media Studies (SCMS) - Media Industries Scholarly Interest Group

Host Committee

Sarah Atkinson, Orcun Can, Virginia Crisp, Matthew Hilborn, Wing-Fai Leung, Paul McDonald (conference chair), Jeanette Steemers, and Jaap Verheul.

Advisory Committee

Ruby Cheung, Elizabeth Evans, Terry Flew, Kate Fortmueller, Anthony Fung, Melanie Gray, Xiao Han, Catalina Iordache, Anna Jupowicz-Ginalska, Aske Kammer, Michael Keane, Florian Krauß, Skadi Loist, Kate Nash, John Oliver, Jennifer Porst, Alisa Perren, Steve Presence, Lies van Roessel, Willemien Sanders, Kevin Sanson, Andrew Spicer, Vilde Schanke Sundet, Fredrik Stiernstedt, Dinara Tokbaeva, Emily West and Anna Zoellner.

Registration

All delegates will need to register for the conference. Registration for the conference will go live in November 2023, and fees will be structured on the basis of full (academics, waged) and reduced (students, unwaged) status, and tiered according to the delegate's country of residence using the World Bank's country classifications by Gross National Income per capita.

Submissions

The system for submitting proposal is NOW OPEN. Deadline for submissions is **23.00hrs Pacific Daylight Time (PDT = UTC -7) on Friday 15 September 2023**

Proposals are welcomed in three categories and should be submitted through the following links.

1) Open Call Papers
Format: solo or co-presented research paper lasting no more than 20mins.
https://form.jotform.com/231403617601344

2) Pre-constituted Panels
Format: 90mins panel of 3 x 20mins OR 4 x 15mins thematically linked solo or co-presented research papers followed by questions.
https://form.jotform.com/231404242363344

3) Pre-constituted Roundtables
Format: 90mins interactive forum led by a chair bringing together 4 to 6 participants (including the chair as a participant if speaking as well as chairing) to offer short (up to 6 minute) position statements or interventions designed to trigger discussions around a central theme, issue, or problem. As such, a roundtable does not involve the presentation of formal research papers but rather is designed to create a forum for the participants and audience to engage in a shared

discussion. The format is flexible and can be adapted to allow members of the roundtable to introduce exercises or other activities where appropriate.
https://form.jotform.com/231403562356350

Delegates will be able to make up to TWO contributions to the conference but only ONE in any category, i.e., presenting an open call paper and participating in a roundtable will be permitted but not presenting two open call papers. Chairing a panel or roundtable will NOT count as one of those contributions.

Papers (either open call or as part of a pre-constituted panel) maybe presented individually or by a pair of co-presenters.

When submitting a proposal, each presenter/co-presenter/participant is required to provide their:
- name
- institutional affiliation (if any)
- contact e-mail address
- a short professional biography (max. 100 words)

In addition, different proposal categories require the following:

1) Open Call Papers
- title
- abstract of no more than 400 words
- 3-5 keywords
- 3-5 sources relevant to the paper

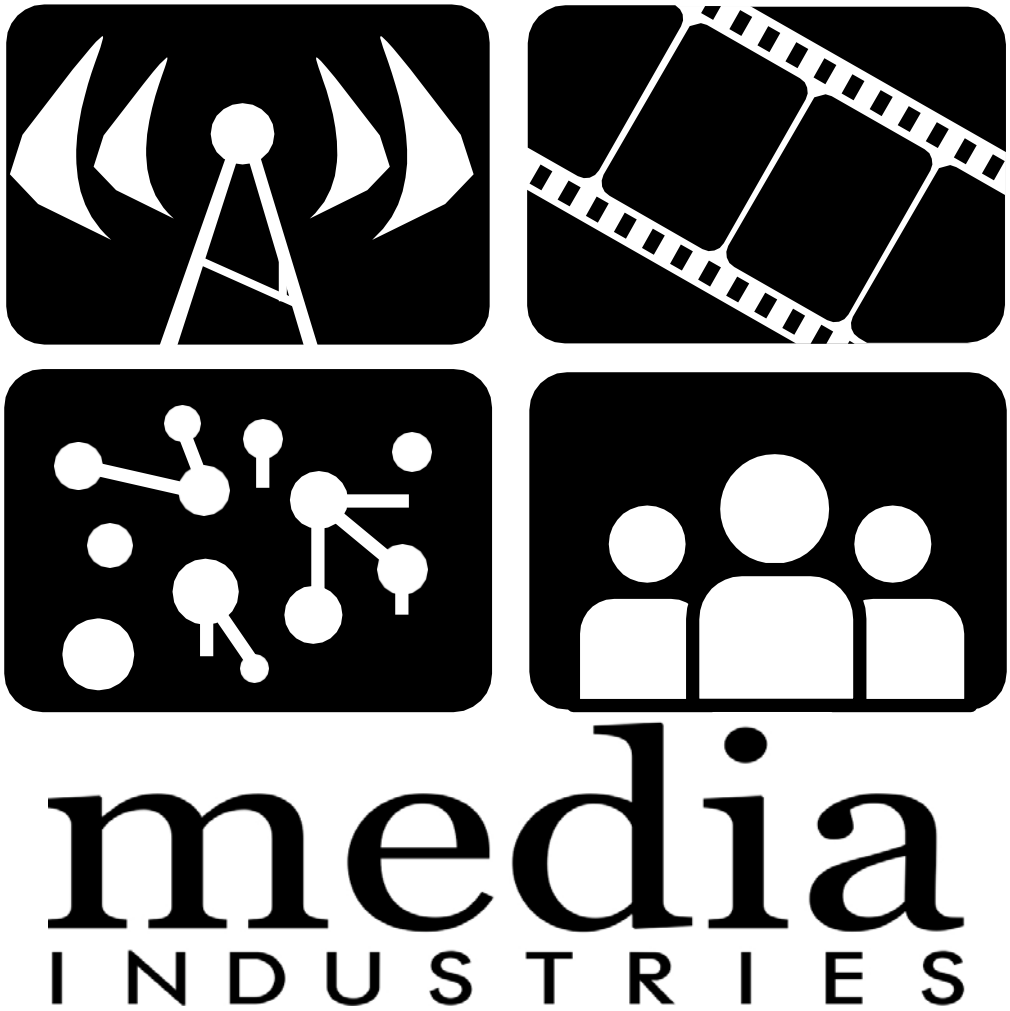
2) Pre-constituted Panels
- nominated chair (either one of the presenters or another delegate)
- panel rationale of no more than 400 words
- 3-5 key words
- individual proposals (presenter/co-presenter details, title, abstract, keywords, sources) for 3 x 20mins OR 4 x 15mins research papers

3) Pre-constituted Roundtables
- nominated chair (either one of the presenters or another delegate)
- rationale of no more than 400 words
- 3-5 key words
- details for each participant accompanied by a statement of no more than 100 words outlining a participant's intended contribution

Timeline
- Wednesday 1 June 2023 submissions open
- Friday 15 September 2023 at 23.00hrs PDT deadline for submissions
- mid-November 2023 acceptances announced and delegate registration opens
- early-January 2024 first draft of the programme
- Friday 29 March 2024 deadline for delegate registrations

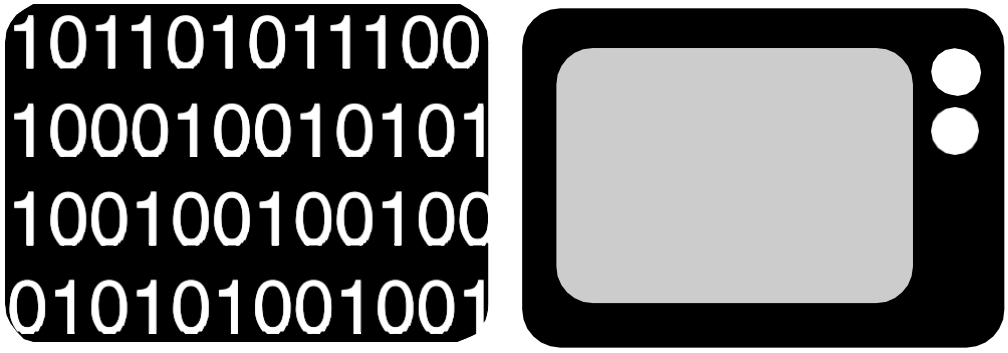
Website and Contact
The conference website will go live towards the end of this year. In the meantime, if you have any questions, please contact media-industries@kcl.ac.uk

Submissions invited for *Media Industries* journal



media
INDUSTRIES

www.mediaindustriesjournal.org



online | peer reviewed | open access | multimedia

PROGRAMME

Keynote Speakers

Keynote 1 (10.45-11.30hrs Monday 19 June)

EMPLACEMENT AND EMPLOTMENT: MEDIA PRODUCTION IN PANDEMIC TIMES

Vicki Mayer (Tulane University)

This talk focuses on the representativeness of production places to a 'COVID-friendly ideal' propagated by global Hollywood in 2020 in order to return to work. Places matter, despite the discursive hype of virtual making or remote locations, in showing the ways that production is a social process nested within social worlds. Production cultures are emplaced in national and local contexts, even if they are tied to each other in co-productions and global distribution markets. By comparing the ways that different places enacted the seemingly universal COVID-friendly policy, we may see how places of production are sites of power negotiations within different countries. We may also see that the places of production during COVID reflected international hierarchies too. Finally, the places of production hold an analytical value in stressing that within the networks of global Hollywood, there are a host of implied 'others' which shape what can be created, by whom, and how.

In theorizing place-based power relations in global Hollywood production, I use the research conducted by myself and Noa Lavie (Academic University of Tel Aviv-Yafo) on the impacts of COVID on our creative city sectors. Our work focused comparatively on Tel Aviv, Israel and New Orleans, USA as two prominent nodes for global media production hubs. These cities deployed COVID-friendly policies early in the pandemic period, releasing rules for shooting, even before California enacted them. As such, film and television workers in these two places experienced the uncertainties and risks that seemed unfamiliar, even in an already uncertain and risky industry. Our 2020-2021 interviews with approximately 70 film and television workers in our two cities thus reflect the urgencies of that moment in the contexts of a location destination for the film majors, broadcast series, and independent productions.

Production cultures are comprised of stories. Interviewees' stories of their COVID experiences emplaced them in their cities relative to other production centres and peripheries. At the same time, by revealing their solidarities and senses of duty, as well as their blindspots and senses of entitlement, interviewees plotted themselves in the local social drama unfolding during the crisis. Together, production cultures provide ample critique of normative tales that media industries promote about themselves and their workforces.

Vicki Mayer is Professor of Communication at Tulane University. Her research encompasses media and communication industries, their political economies, infrastructures, and their organizational work cultures. Her publications seek to theorize and illustrate how these industries shape workers and how media and communication work shapes workers and citizens. Her theories inform her work in the digital humanities and pedagogy, most recently on ViaNolaVie and NewOrleansHistorical. Her books include *Producing Dreams, Consuming Youth: Mexican Americans and Mass Media* (2003), *Below the Line: Producers and Production Studies in the New Television Economy* (2011), and *Almost Hollywood, Nearly New Orleans: The Lure of the Local Film Economy* (2017).

Keynote 2 (9.00-9.45hrs Tuesday 20 June)

LOCATION, LOCATION, LOCATION: LOCAL COLOUR, LOCATION STUDY AND LOCATION PLACEMENT

Anne Marit Waade (Aarhus Universitet)

In real estate contexts, the phrase 'location, location, location' indicates three main selling points when trading properties. *Location, Location, Location* is also the title of a British reality property programme aired on Channel 4 since May 2000. However, in this talk, I am not dealing with selling properties. Rather, I will elaborate different ways of studying and valuing locations in regional screen productions. I will approach location as a media industries research topic in three different ways:

1. *Location* in relation to the concepts of local colour and regional aesthetics
2. *Location* study as a method to analyze empirically locations in screen productions
3. *Location* placement as a distinct perspective in regional media industries research, encompassing cross-sectorial and strategic collaboration between screen production companies, tourism organisations, local authorities, and local businesses.

In general, locations have always played a pivotal role in screen industries practices, and when looking at regional screen productions, locations have been valued in certain political and economic ways. However, within media industries research, locations have, until recently, only achieved marginal interest. This has changed significantly during the last decade, as this conference demonstrates. Locations have become a distinct part of the aesthetics and narratives of television series; locations have furthermore become a matter of economic value for screen productions, and the increasing interest in locations within the screen industry has inspired interdisciplinary scholarly work on the relation between geographical places, screen productions and local media industry hubs. I have developed the location studies model together with my Danish colleague Kim Toft Hansen, a model that we apply and present in our work on Nordic Noir (*Locating Nordic Noir*, 2017).

In my presentation, I will draw on my studies on Scandinavian screen productions, in particular Nordic Noir crime series. Examples include studies of the *Wallander* production (Yellow Bird, 2004-2013), a series shot and produced in Ystad at the southern coast of Sweden. Furthermore, I will include the recent light blue crime series *White Sand* (TV2, 2021) shot at the rural Danish west coast with an ambition to develop a small-scale screen industry on the edge of Denmark. Finally, I will include examples of cross-sectoral collaborations and smart tourism research from Filmby Aarhus, the local media industry hub. All three examples demonstrate small-scale media industry hubs and screen productions in the periphery, and as such, contribute to the field of media industries research with scale-sensitive reflections on locations in screen productions.

Anne Marit Waade is Professor in Global Media Industries and Head of Department for Media Studies and Journalism at Aarhus Universitet. Her research focuses on the creative industry, screen tourism, promotional culture, location studies and landscapes in television series. Her publications include *Wallanderland* (2010), *Locating Nordic Noir* (2017), *Screening the Westcoast* (2021), *Screen Tourism on the Smart Phone* (2021), and *Screening Arctic Landscapes* (2023). Her research has been funded by national and international funding bodies, including projects on the international export of Danish television drama series (DFF), screen tourism destination development (Danish Innovation fund), travel series as television entertainment (DFF), and European crime series (DETECt, H2020).

Keynote 3 (15.15-16.00hrs Wednesday 21 June)

THE VALUE OF SURPRISE: REFLECTIONS ON CONDUCTING ETHNOGRAPHY IN MEDIA INDUSTRIES

Tejaswini Ganti (New York University)

Citing sociologist Paul Willis, cultural studies scholar Ien Ang, in her essay, 'On the Politics of Empirical Audience Research,' states that the value of ethnography for researchers is, 'a commitment to submit ourselves to the possibility of "being surprised," of reaching knowledge not prefigured in one's starting paradigm' (Ang 1991: 50). As an anthropologist whose main methodological approach to the study of media industries is long-term ethnographic fieldwork, in this talk I reflect upon some of the lessons I have learned by being surprised through my research about media industries in India. I have organized them into four broad principles, which I will elaborate upon further during the talk, to guide research. First, it is important to interrogate and expand our ideas of a media industry. Second, we should complicate our understanding of commercial media production. Third, it is necessary to critically examine enumerative discourses and quantitative data generated by media industries. And finally, we should embrace uncertainty or in other words, submit to the possibility of being surprised. By grounding the study of a media industry in a specific time, place, and space, and incorporating questions of subjectivity and social relations, ethnography offers us insights into the processes, possibilities, complexities, and constraints of media production, consumption and circulation that are not apparent from close readings of media texts or analysis of macro-level data about media industries and commercial outcomes.

Tejaswini Ganti is Associate Professor of Anthropology and core faculty in the Program in Culture and Media at New York University. She has been conducting research about the social world and filmmaking practices of the Hindi film industry since 1996 and is the author of *Producing Bollywood: Inside the Contemporary Hindi Film Industry* (2012) and *Bollywood: A Guidebook to Popular Hindi Cinema* (2004; 2nd ed. 2013). Her current research examines the politics of language and translation within the Bombay film world; the dubbing of Hollywood films into Hindi; the formalization and professionalization of film training through film schools in India; and a social history of Indian cinema in the U.S. She is currently writing a book, *Thinking in English, Speaking in Hindi: Translation, Creativity, and Value in Indian Media Worlds* for which she received a National Endowment for the Humanities Fellowship in 2022.

Drinks Reception

On the evening of the first day, delegates are invited to the opening drinks reception held at 18.00-20.00hrs on the 8th floor of Bush House.

Panels and Roundtables

Formats

Other than the keynote sessions, the conference uses two formats:

- 90mins session for 3 x 20mins OR 4 x 15 mins thematically linked solo or co-presented research papers followed by questions
- 90mins interactive forum led by a chair bringing together 4-6 participants offering short (up to 6 minutes) position statements or interventions designed to trigger discussions around a central theme, issue, or problem

Protocols for Chairing Panels and Roundtables

In order both speakers and audience members can gain the most from the sessions, we politely ask all panel and roundtable chairs to observe the following guidelines:

- panels and roundtables are limited to 90 minutes, and so chairs must manage the length of sessions to fit this time. Overruns reduce the time available for incoming panellists or roundtable participants to adequately set up and prepare for their sessions, or for audience members to move between rooms
- we hope this doesn't happen, but as problems with technology can delay the start of sessions or disrupt their running, chairs are advised to ask all speakers involved with a session to convene in the relevant room in good time to check facilities and ask for AV support if necessary
- if one speaker goes over time it can restrict the time available for others to speak. Chairs are therefore asked to ensure all speakers get an equal amount of time to speak
- audience members are always keen to raise questions in response to speaker presentations, and so chairs are asked to ensure enough time is available for audience members to make contributions and questions from the floor
- to fairly apportion time between speakers, to protect time for questions, and to keep sessions within the time available, chairs should signal to speakers when they are nearing an end to the time available for their presentation and, if necessary, indicate 'please conclude'
- where the chair is also a speaker, it may be advisable for another speaker to time the chair's presentation.

Audio-Visual Facilities

Breakout rooms for panels or roundtables hold the following pre-installed media:

- data projector (with audio playback)
- desktop PC (networked)
- VGA cable (Mac users need to bring their own adapter)
- visualiser

In case AV facilities malfunction, call the on-site AV technician using the internal phone in the relevant room. Details of the extension to call are taped to the console desk in any room. If contacting the technician, you'll need to provide the relevant room name/number.

Schedule

	MONDAY 19 JUNE	TUESDAY 20 JUNE	WEDNESDAY 21 JUNE
8.30-9.00		**Registration** Bush House Arcade	**Bag Drop** Bush House Arcade
9.00-9.30	**Registration** Bush House Arcade	**Keynote 2** Bush House Auditorium	**Session H**
9.30-10.00			
10.00-10.30		**Short Break** **Session D**	
10.30-11.00	**Welcome** Bush House Auditorium **Keynote 1**		**Break**
11.00-11.30			**Session I**
11.30-12.00	**Break**	**Break**	
12.00-12.30	**Session A**	**Session E**	
12.30-13.00			**Lunch Break**
13.00-13.30			
13.30-14.00	**Lunch Break**	**Lunch Break**	**Session J**
14.00-14.30			
14.30-15.00	**Session B**	**Session F**	
15.00-15.30			**Short Break**
15.30-16.00			**Keynote 3** Bush House Auditorium
16.00-16.30	**Break**	**Break**	**Closing Remarks**
			Conference Ends
16.30-17.00	**Session C**	**Session G**	
17.00-17.30			
17.30-18.00			
18.00-18.30	**Drinks Reception** Bush House 8th Floor		
18.30-19.00			
19.00-19.30			
19.30-20.00			

Programme at a Glance

Monday 19 June

		Room
Registration	9.00-17.00hrs	
Desk remains open for anyone arriving during the day.		Bush House Arcade
Conference Welcome and Keynote 1	10.15-11.30hrs	
EMPLACEMENT AND EMPLOTMENT: MEDIA PRODUCTION IN PANDEMIC TIMES		Bush House Auditorium
Break	11.30-12.00hrs	
Session A	12.00-13.30hrs	
A1 PANEL: *STREAMERS AND RECONFIGURING PRODUCTION NETWORKS AND ECOSYSTEMS*		S 1.01
A2 PANEL: *THE BERLIN-POTSDAM MEDIA INDUSTRY HUB AS SEEN FROM DIFFERENT VANTAGE POINTS*		S 4.04
A3 PANEL: *FILM FESTIVALS AS INCLUSIVE AND NETWORKING SPACES*		SE 1.01
A4 PANEL: *GLOBALIZED PRODUCTION, NATIONAL CONTEXTS*		SE 1.05
Break	13.30-14.30hrs	
Session B	14.30-16.00hrs	
B1 PANEL: *NEWS MEDIA AND LOCALITY*		S 1.01
B2 PANEL: *URBAN AND REGIONAL NETWORKS FOR INDEPENDENT FILM PRODUCTION*		S 2.03
B3 PANEL: *STREAMING 'INDIA': INFRASTRUCTURES, NATIONALISMS, AND EROTICS*		S 4.04
B4 PANEL: *CITIES IN THE FORMATION OF MEDIA ECOSYSTEMS*		SE 1.01
B5 PANEL: *RURAL AND VIRTUAL SPACE IN MEDIA PRODUCTION*		SE 1.05
Break	16.00-16.30hrs	
Session C	16.30-18.00hrs	
C1 ROUNDTABLE: *NETWORKED TEXAS? A CASE STUDY OF THE MEDIA INDUSTRIES AT THE SUBNATIONAL LEVEL*		S 1.01
C2 PANEL: *DESIGNING MEDIA SPACES*		S 2.03
C3 PANEL: *HUBS FOR MEDIA WORK AND FINANCE*		S 4.04
C4 PANEL: *CREATIVE LABOUR AND LOCATION IN MEDIA PRODUCTION*		SE 1.01
Evening	18.00-20.00hrs	
DRINKS RECEPTION		8th Floor Roots Café and Roots Terrace

Tuesday 20 June

		Room
Registration	8.30-9.00hrs	
For anyone arriving on the second day, the desk will be temporarily open at the start of the day.		Bush House Arcade
Keynote 2	9.00-9.45hrs	
LOCATION, LOCATION, LOCATION: LOCAL COLOUR, LOCATION STUDY AND LOCATION PLACEMENT		Bush House Auditorium
Short Break	9.45-10.00hrs	
Session D	10.00-11.30hrs	
D1 PANEL: *WRITING THE LOCAL INTO GLOBAL VIDEO GAME HISTORIES*		S 1.01
D2 PANEL: *UNDERSTANDING AND STRENGTHENING PLACE-BASED INNOVATION IN THE MEDIA INDUSTRY: EVIDENCE FROM THE CARDIFF CAPITAL REGION*		S 2.03
D3 PANEL: *RECASTING SPACE AND PLACE: THE LOCAL LIVES OF INDIA'S GLOBAL MEDIA INDUSTRIES*		S 4.04
D4 PANEL: *MEDIA INDUSTRIES, INFRASTRUCTURES, AND GLOBAL SUPPLY CHAINS*		SE 1.01
D5 PANEL: *THE INTERNATIONAL CIRCULATION OF FRENCH FILMS AND SERIES: THE ROLE OF SPACES AND PLACES IN STRUCTURING INDUSTRY NETWORKS*		SE 1.05
Break	11.30-12.00hrs	
Session E	12.00-13.30hrs	
E1 PANEL: *CITIES AS SITES MEDIA PRODUCTION*		S 1.01
E2 PANEL: *REGIONAL PRODUCTION AND MEDIA WORKERS*		S 2.03
E3 PANEL: *PLACING DIGITAL MEDIA INDUSTRIES*		S 4.04
E4 PANEL: *NEGOTIATING THE LOCAL: IMAGINING, CONSTRUCTING, AND CONTESTING LOCAL IDENTITIES AND PREFERENCES*		SE 1.01
E5 PANEL: *EVALUATING INITIATIVES FOR DEVELOPING URBAN AND REGIONAL MEDIA ECONOMIES*		SE 1.05
Break	13.30-14.30hrs	
Session F	14.30-16.00	
F1 PANEL: *CONNECTING TO PLACE IN THE FILM FESTIVAL NETWORK*		S 1.01
F2 PANEL: *SPATIALISED HISTORIES OF MEDIA PRODUCTION, DISTRIBUTION AND MANAGEMENT*		S 2.03
F3 PANEL: *FORMATIONS OF MEDIA CITIES*		S 4.04
F4 PANEL: *MEDIATIZING LOCATIONS IN SCREEN PRODUCTION*		SE 1.01
F5 PANEL: *LOCATIONAL LOGICS OF MEDIA STUDIOS*		SE 1.05
Break	16.00-16.30hrs	
Session G	16.30-18.00	
G1 PANEL: *SAN DIEGO COMIC-CON AS BRANDED MEDIA CITY*		S 1.01
G2 PANEL: *INTERNATIONALISING GREEK SCREEN INDUSTRIES: GREECE, HOLLYWOOD AND THE STREAMERS*		S 2.03
G3 PANEL: *STREAMERS AND THE REORGANISATION OF CREATIVE SPACE AND AGENCY*		S 4.04
G4 PANEL: *LOCATIONAL EFFECTS OF MEDIA EVENTS*		SE 1.05

Wednesday 21 June

		Room
Bag Drop	8.30-9.00hrs	Bush House Arcade
Session H	9.00-10.30hrs	
H1 ROUNDTABLE: *THE CULTURAL GEOGRAPHY OF CREATOR CULTURES*		S 1.01
H2 PANEL: *SPACES OF SPECIALISATION IN MEDIA WORK*		S 2.03
H3 PANEL: *ATLANTA, A MEDIA CAPITAL IN A BATTLEGROUND STATE*		S 4.04
H4 PANEL: *MEDIA CREATIONS OF LOCATIONAL IDENTITIES*		SE 1.01
Break	10.30-11.00hrs	
Session I	11.00-12.30hrs	
I1 PANEL: *STREAMING SERVICES AND FORMATIONS OF SPACE*		S 1.01
I2 PANEL: *ATTRACTIONS OF MEDIA PLACES*		S 2.03
I3 ROUNDTABLE: *MEDIA REGIONALIZATION IN EASTERN EUROPE*		S 4.04
I4 PANEL*: THE ENDURING PROBLEM OF THE RELATIONSHIP BETWEEN PLACE AND LOCAL AND COMMUNITY MEDIA*		SE 1.01
Break	12.30-13.30hrs	
Session J	13.30-15.00hrs	
J1 PANEL: *SPACES OF FILM DISTRIBUTION*		S 1.01
J2 PANEL: *CINEMA EXHIBITION AND SPACES OF FILM CIRCULATION*		S 2.03
J3 PANEL: *FILM FESTIVAL SPATIAL STRATEGIES*		S 4.04
J4 ROUNDTABLE: *HOLLYWOOD ON THE MUDFLATS: FILM INDUSTRY IN THE NORTHERN NETHERLANDS*		SE 1.01
J5 ROUNDTABLE: *GENERATING SCREEN CLUSTERS THROUGH EDUCATION-MEDIA INDUSTRY COLLABORATION-A CASE STUDY OF SHINFIELD STUDIO AND THE UNIVERSITY OF READING'S CINE VALLEY*		SE 1.05
Short Break	15.00-15.15hrs	
Keynote 3 and **Closing Remarks**	15.15-16.15hrs	
THE VALUE OF SURPRISE: REFLECTIONS ON CONDUCTING ETHNOGRAPHY IN MEDIA INDUSTRIES		Bush House Auditorium

Full Programme

Monday 19 June

Registration and Start of Day 9.00-17.00hrs

The registration desk opens at 9.00hrs and will remain open until 17.00hrs for anyone arriving during the day.
ROOM: Bush House Arcade
Free tea, coffee, water, and pastries served in the Bush House Arcade area.

Conference Welcome and Keynote 1 10.15-11.30hrs

EMPLACEMENT AND EMPLOTMENT: MEDIA PRODUCTION IN PANDEMIC TIMES
SPEAKER: **Vicki Mayer** (Tulane University)
ROOM: Bush House Auditorium
CHAIR: **Andrew Spicer** (University of the West of England)

Break 11.30-12.00hrs

Free drink refreshments available in the Bush House Arcade area.

Session A 12.00-13.30hrs

A1 PANEL *STREAMERS AND RECONFIGURING PRODUCTION NETWORKS AND ECOSYSTEMS*
ROOM: S 1.01
CHAIR: **Petr Szczepanik** (Univerzita Karlova)
Gary R. Edgerton (Butler University) *Netflix, Spanish Television, and 'La casa de papel': Growing Global and Local TV Together in the Multiplatform Era*
Ivana Kostovska (Vrije Universiteit Brussel) *Streamers as Ecosystem Disruptors: Power Shifts in Financing Audiovisual Content in Denmark and Flanders*

A2 PANEL *THE BERLIN-POTSDAM MEDIA INDUSTRY HUB AS SEEN FROM DIFFERENT VANTAGE POINTS*
ROOM: S 4.04
CHAIR: **Skadi Loist** (Filmuniversität Babelsberg KONRAD WOLF)
Susanne Eichner (Filmuniversität Babelsberg KONRAD WOLF) *Berlin in Television Series*
Skadi Loist and **Martha E. Ehrich** (both Filmuniversität Babelsberg KONRAD WOLF) *Berlin's Film Festival Kiez Culture*
Anna Luise Kiss (Hochschule für Schauspielkunst ERNST BUSCH) *The Cinematic Streetscape in Potsdam: Palimpsest - Cultural Arena - Performative Space*

A3 PANEL *FILM FESTIVALS AS INCLUSIVE AND NETWORKING SPACES*
ROOM: SE 1.01
CHAIR: **Paul McDonald** (King's College London)
Sarah Sinwell (University of Utah) *Unstoppable: Slamdance and the Future of Disability on (and Off) Screen*
Roy Hanney (Solent University) *Repositioning the Film Festival as Locus of Practice: Not a Community of Practice, But a Network of Practice!*

A4 PANEL *GLOBALIZED PRODUCTION, NATIONAL CONTEXTS*
ROOM: SE 1.05
CHAIR: **Lydia Papadimitriou** (Liverpool John Moores University)
Marco Cucco (Università di Bologna) and **Massimo Scaglioni** (Università Cattolica del Sacro Cuore) *Relocating Indian Audiovisual Production in Italy: Trends, Practices, and Policies*
André Rui Graça (Universidade Lusófona) *Media Industries in Small European Countries: Extending Networks and Reinforcing Competitiveness*

Lunch Break 13.30-14.30hrs

Session B 14.30-16.00hrs

B1 PANEL *NEWS MEDIA AND LOCALITY*

ROOM: S 1.01
CHAIR: **Paul McDonald** (King's College London)

Brian Alexander Brown (University of Windsor) *The Many Lives of the Detroit News Building: From 'the World's Greatest Newspaper Factory' to the World's 'First Commercial Radio Station' to State-of-the-Art Data Centre in Just Over a Century*

Harald Rau and **Per Ole Uphaus** (both Ostfalia Hochschule für Angewandte Wissenschaften) *Innovations in Local Communication: Research on LBS and its Implications for News Media*

B2 PANEL *URBAN AND REGIONAL NETWORKS FOR INDEPENDENT FILM PRODUCTION*

ROOM: S 2.03
CHAIR: **Yannis Tzioumakis** (University of Liverpool)

Ruby Cheung (University of Southampton) *Hong Kong's 2010s Indie Filmmaking: Collective Survival*

Nathan Townsend (University of York) *iFeatures: The Rise and Fall of a Low-Budget Regional Filmmaking Lab*

Jasmine Trice (University of California, Los Angeles) *Remaking the City: Experimental Film Production in Jakarta*

B3 PANEL *STREAMING 'INDIA': INFRASTRUCTURES, NATIONALISMS, AND EROTICS*

ROOM: S 4.04
CHAIR: **Ishita Tiwary** (Concordia University)

Ishita Tiwary (Concordia University) *Streaming Platforms and the Indian Context: Infrastructural and Industrial Specifics*

Anubha Sarkar (City, University of London) *The Paatal Lok of India's OTT Platforms: Governance, Self-Censorship and Nationalism*

Sneha Kumar (Concordia University) *Searching for the 'ALT' in ALTBalaji: An Analysis of the Platform's Streaming Imaginaries and Conjugal Configurations*

B4 PANEL *CITIES IN THE FORMATION OF MEDIA ECOSYSTEMS*

ROOM: SE 1.01
CHAIR: **Andrew Spicer** (University of the West of England)

Harmanpreet Kaur (Tata Institute of Social Sciences) *To Mumbai and Back: An Ecosystem for Alternative Indian Cinemas?*

Orson Nava (Ravesnsbourne University) *Grime Ecologies: Hyper Local Creative Networks and Audio Visual 'Counter Mapping' in East London*

Jaana Serres (Rijksuniversiteit Groningen) *'Lagos to the World': The Nigerian Music Industry's Project of Africa-based Modernity and Globalization*

B5 PANEL *RURAL AND VIRTUAL SPACE IN MEDIA PRODUCTION*

ROOM: SE 1.05
CHAIR: **Philip Drake** (Manchester Metropolitan University)

Linda Ryan Bengtsson (Karlstads Universitet) *Locality as Constructive Resistance to the Urban Norm: Struggles of the Rural Popular Culture Scene*

Lawrence Webb (University of Sussex) *Locating the Volume: The Infrastructure and Geography of Virtual Production*

Nina Willment and **Jon Swords** (both University of York) *Examining the Value Chains of Virtual Production: Mapping the Relationship Between this New Media Industry and Locality*

Break 16.00-16.30hrs

Free drink refreshments available in the Bush House Arcade area.

Session C 16.30-18.00hrs

C1 ROUNDTABLE *NETWORKED TEXAS? A CASE STUDY OF THE MEDIA INDUSTRIES AT THE SUBNATIONAL LEVEL*

ROOM: S 1.01
CHAIR: **Courtney Brannon Donoghue** (University of North Texas)
Courtney Brannon Donoghue (University of North Texas)
Kimberly Owczarski (Texas Christian University)
Jennifer Porst (University of North Texas)

C2 PANEL *DESIGNING MEDIA SPACES*

ROOM: S 2.03
CHAIR: **Charlotte Crofts** (University of the West of England)
Myles McNutt (Old Dominion University) *Avengers A-Stumble: The Transmedia Trials and Tribulations of Marvel Spaces in the Disney Parks*
Riana Slyter (Colorado State University) *The Halloween Authority: Haunted Attraction Industry and Culture*

C3 PANEL *HUBS FOR MEDIA WORK AND FINANCE*

ROOM: S 4.04
CHAIR: **Andrew Spicer** (University of the West of England)
Katherine Champion (University of Stirling) and **David Lee** (University of Leeds) *Grand Designs? Investigating the Cultural and Spatial Logics of Channel 4's Media Hub Workspaces in Leeds, Bristol, and Glasgow*
Yizhou Xu (University of Michigan) *Placing Precarity: Spatial Organization of the Chinese High-Tech Workplace in Pandemic Times*

C4 PANEL *CREATIVE LABOUR AND LOCATION IN MEDIA PRODUCTION*

ROOM: SE 1.01
CHAIR: **Ruth Barton** (Trinity College Dublin)
Christine Becker (University of Notre Dame) *Beyond Our Control: A TV Show About Local TV's Capabilities*
Siao Yuong Fong (Lancaster University) *Affective Precarity: Performing Transnational Media Work from the Margins of 'Cultural China'*
Sofia Sampaio (Instituto de Ciências Sociais, Universidade de Lisboa) *The Location of Labour: Portuguese Cinema, VOD and Public Policies*

Evening Drinks Reception 18.00-20.00hrs

ROOM: 8th Floor Roots Café and Roots Terrace

Tuesday 20 June

Registration and Start of Day 8.30-9.00hrs

For anyone joining the conference on the second day, the registration desk will be temporarily open at the start of the day.
ROOM: Bush House Arcade
Free tea, coffee, water, and pastries served in the Bush House Arcade area.

Keynote 2 9.00-9.45hrs

LOCATION, LOCATION, LOCATION: LOCAL COLOUR, LOCATION STUDY AND LOCATION PLACEMENT
SPEAKER: **Anne-Marit Waade** (Aarhus Universitet)
ROOM: Bush House Auditorium
CHAIR: **Andrew Spicer** (University of the West of England)

Short Break 9.45-10.00hrs

Session D 10.00-11.30hrs

D1 PANEL *WRITING THE LOCAL INTO GLOBAL VIDEO GAME HISTORIES*
ROOM: S 1.01
CHAIR: **Matthew Payne** (University of Notre Dame)
Jennifer deWinter (Illinois Institute of Technology) *Dreams in a Floating World: Locating this History of Nintendo in Kyoto's Pleasure District Gojo Rakuen*
Carly Kocurek (Illinois Institute of Technology) *Coins, Cops, and Ballyhoo: Making Pinball in Chicago*
James Newman (Bath Spa University) *The Kong of King: Cornwall, Clones and the Reinterpretation of Arcade Games for the Dragon 32 Home Computer*
Matthew Payne (University of Notre Dame) *The Oregon Trail as a Public Good: Civic Investments, Computer Literacy, and the Origins of Educational Entertainment in Minneapolis, Minnesota*

D2 PANEL *UNDERSTANDING AND STRENGTHENING PLACE-BASED INNOVATION IN THE MEDIA INDUSTRY: EVIDENCE FROM THE CARDIFF CAPITAL REGION*
ROOM: S 2.03
CHAIR: **Justin Lewis** (Cardiff University)
Ruxandra Lupu (Cardiff University) *Making (Sense of) Media Innovation: Understanding R&D Practices in the Innovation Pipeline*
Máté Fodor (Cardiff University) *Innovation Agents Supporting the Media Sector in the City*
Enrique Uribe Jongbloed (Cardiff University) *Place-based Innovative Local Media Content: Opportunities for Interactive Products*
Marlen Komorowski and **Justin Lewis** (both Cardiff University) *Understanding the Innovation Capabilities of Media Organizations: Towards a New Framework for Managing Innovativeness*

D3 PANEL *RECASTING SPACE AND PLACE: THE LOCAL LIVES OF INDIA'S GLOBAL MEDIA INDUSTRIES*
ROOM: S 4.04
CHAIR: **Tupur Chatterjee** (University College Dublin)
Tejaswini Ganti (New York University) *Language, Place, and Political Economy: Multilingual Mumbai and the Making of its Media Industries*
Tupur Chatterjee (University College Dublin) *Streaming Platforms and Creative Media Work: A View from Bombay*
Rahul Mukherjee (University of Pennsylvania) *The Promise of Mist Computing for Local CDNs: Reaching Audiences Across Bandwidth Geographies and Regional Diversities*
Darshana Shreedhar Mini (University of Wisconsin-Madison) *Financial Speculation and OTT Infrastructures in India*

D4 PANEL *MEDIA INDUSTRIES, INFRASTRUCTURES, AND GLOBAL SUPPLY CHAINS*
ROOM: SE 1.01
CHAIR: **Patrick Brodie** (University College Dublin)
Patrick Brodie (University College Dublin) *The Facilitation of Circulation: Logistical Approaches to Irish Media Industries*
Kay Dickinson (University of Glasgow) *Supply Chain Cinema Migrates to the Migrants: Logistics, Service and Precarity in the UAE's Creative Economy Free Zones*
Viviane Saglier (University of St. Andrews) *Re-Routing Film: Gazan Cinema from Humanitarian Supply Chains to Tunnels*

D5 PANEL *THE INTERNATIONAL CIRCULATION OF FRENCH FILMS AND SERIES: THE ROLE OF SPACES AND PLACES IN STRUCTURING INDUSTRY NETWORKS*

ROOM: SE 1.05

CHAIR: **Simon Renoir** (LabEx ICCA (Arts, Creative and Cultural Industries)

Sabine Bosler (Université de Haute-Alsace) *The Circulation of French Audiovisual Creation in Germany: Places and Actors*

Kira Kitsopanidou (Université Sorbonne Nouvelle) *Strategies of Parisian Exhibition Cinemas Confronted with the Platformization and Globalization of the Audiovisual Industry*

Olivier Thévenin (Université Sorbonne Nouvelle) and **Simon Renoir** (LabEx ICCA (Arts, Creative and Cultural Industries)) *The Globalization of French Cinema and Audiovisual Industry as Measured by the Circulation of Cultural Products*

Break **11.30-12.00hrs**

Free drink refreshments available in the Bush House Arcade area.

Session E 12.00-13.30hrs

E1 PANEL *CITIES AND SITES MEDIA PRODUCTION*

ROOM: S 1.01
CHAIR: **Christopher Meir** (Universidad Carlos III de Madrid)

Lothar Mikos (Filmuniversität Babelsberg KONRAD WOLF) Babylon Berlin *and the Production Company X Filme Creative Pool: Berlin as Location and Production Site*

Christopher Silver (Robert Gordon University) *The Holy City in Ruins? Journalism, Place and Media Convergence in Post-industrial Glasgow*

E2 PANEL *REGIONAL PRODUCTION AND MEDIA WORKERS*

ROOM: S 2.03
CHAIR: **Nathan Townsend** (University of York)

Nelson Correia (Edinburgh Napier University) *Streaming Scotland: Global Streaming Platforms and Freelance Employment Opportunities in the Scottish Screen Sector*

Amy Genders (University of the West of England) *A Tale of Two Cities: The Role of Place in Building and Sustaining Freelance Careers*

Ellen Hughes (University of the West of England) *Attachment to Place and Path Dependency in the Evolution of the Screen Industry in Yorkshire and the Humber*

E3 PANEL *PLACING DIGITAL MEDIA INDUSTRIES*

ROOM: S 4.04
CHAIR: **Andrew Spicer** (University of the West of England)

Joe F. Khalil (Northwestern University in Qatar) and **Mohamed Zayani** (Georgetown University in Qatar) *Middle East Digital Media Industries and the Question of Territoriality*

Paul McDonald (King's College London) *Spatial Disavowal and Avowal in TikTok's Data Localizing Strategy*

E4 PANEL *NEGOTIATING THE LOCAL: IMAGINING, CONSTRUCTING, AND CONTESTING LOCAL IDENTITIES AND PREFERENCES*

ROOM: SE 1.01
CHAIR: **Laura Brown** (University of Texas at Austin)

Laura Brown (University of Texas at Austin) *Playing to the Home Crowd: Examining 1970s American Television Broadcasters' Local Programming Strategies*

Elizabeth (Betsy) Walters (Boston University) *Netflix, the Festival de Cannes and the Biennale di Venezia*

Laurel Rogers (University of Texas at Austin) *'A Great Global Story': Tensions Between the National and the Global in Netflix/CBC's* Anne with an E

Kathryn Hartzell (University of Texas at Austin) *Producing the Local Audience: A Comparative Analysis of Indian Premier League Advertising in India and the UK*

E5 PANEL *EVALUATING INITIATIVES FOR DEVELOPING URBAN AND REGIONAL MEDIA ECONOMIES*

ROOM: SE 1.05
CHAIR: **Vicki Mayer** (Tulane University)

David Morton (University of Central Florida) *A Good Place to Visit, But Don't Come to Stay': Florida and the American Motion Picture Industry*

Mark McKenna (Staffordshire University) *Silicon Stoke: Levelling up the Screen Industries in North Staffordshire*

James Hay (University of Illinois) *The Green City, Media Museums, and the City Dump*

Lunch Break 13.30-14.30hrs

Session F 14.30-16.00hrs

F1 PANEL *CONNECTING TO PLACE IN THE FILM FESTIVAL NETWORK*
ROOM: S 1.01
CHAIR: **Skadi Loist** (Filmuniversität Babelsberg KONRAD WOLF)
Theresa Heath (Loughborough University London) *Queer Film Festivals and Their Cities: A Balancing Act*
Lu Zeng (Central Saint Martins, UAL) *The Place and Placelessness of the London Film Festival*

F2 PANEL *SPATIALISED HISTORIES OF MEDIA PRODUCTION, DISTRIBUTION AND MANAGEMENT*
ROOM: S 2.03
CHAIR: **Tejaswini Ganti** (New York University)
Rutuja Deshmukh (Savitribai Phule Pune University) *Kolhapur Film Enterprise: Locating Modernity of Princely State in Colonial India*
Pawel Sowinski (Polska Akademia Nauk) *Cold War Warriors: Women of the Book Programme, 1956-1990*

F3 PANEL *FORMATIONS OF MEDIA CITIES*
ROOM: S 4.04
CHAIR: **Paul McDonald** (King's College London)
Philip Drake (Manchester Metropolitan University) and **Andrew Spicer** (University of the West of England) *Media Cities and the Reconstruction of Space and Place*
Yamini Krishna Chintamanni (FLAME University) *Film City Urbanism in India*
Julia Stolyar (SOAS, University of London) *Digital Media City in Seoul: Building a Korean 'Hollywood'*

F4 PANEL *MEDIATIZING LOCATIONS IN SCREEN PRODUCTION*
ROOM: SE 1.01
CHAIR: **Anne-Marit Waade** (Aarhus Universitet)
Liam Creighton (NYU London/University of Kent/Ravensbourne University) *Mapping Spatial Inequality in Cinematic Representations of the United Kingdom*
Jaap Verheul (University of Southampton) *The Perennial Flâneur of Empire: Local Production Cultures and the Materiality of Urban Space in* Spectre*'s Mexico City*

F5 PANEL *LOCATIONAL LOGICS OF MEDIA STUDIOS*
ROOM: SE 1.05
CHAIR: **Courtney Brannon Donoghue** (University of North Texas)
Richard Farmer (University of Bristol) *Brighton's Unbuilt Film Studios*
Morgan Lefeuvre (Queen Mary, University of London) *A Journey Through the Territories of Eastern Paris Studios in their Golden Age: The Case of Joinville and Saint-Maurice (1930-1960)*

Break 16.00-16.30hrs

Free drink refreshments available in the Bush House Arcade area.

Session G 16.30-18.00hrs

G1 PANEL *SAN DIEGO COMIC-CON AS BRANDED MEDIA CITY*

ROOM: S 1.01
CHAIR: **Melanie E. S. Kohnen** (Lewis and Clark College)

Melanie E. S. Kohnen (Lewis and Clark College) *Activating Fan Enthusiasm: Experiential Marketing at San Diego Comic-Con*
Suzanne Scott (University of Texas at Austin) *San Diego Comic-Con as Ephemeral Studio Backlot*

G2 PANEL *INTERNATIONALISING GREEK SCREEN INDUSTRIES: GREECE, HOLLYWOOD AND THE STREAMERS*

ROOM: S 2.03
CHAIR: **Lydia Papadimitriou** (Liverpool John Moores University)

Yannis Tzioumakis (University of Liverpool) *'Establishing a Type of Hollywood in Greece': Runaway Productions and the 'Priming' of Greece as a Hollywood Production Destination in the 1950s*
Lydia Papadimitriou (Liverpool John Moores University) *Filming (in) Greece: Locations, Financial Incentives, and the Search for Global Presence*
Georgia Aitaki (Karlstads Universitet) *On the Importance of Becoming a 'Netflix Nation': Extroversion, Exportability and (National) Pride Through a Case Study of* Maestro in Blue *(MEGA TV/Netflix, 2022-)*

G3 PANEL *STREAMERS AND THE REORGANISATION OF CREATIVE SPACE AND AGENCY*

ROOM: S 4.04
CHAIR: **Andrew Spicer** (University of the West of England)

Christopher Meir (Universidad Carlos III de Madrid) *Netflix's Poly-Centric Production Practices and the Re-Localisation of European Film Directors*
Caitriona Noonan (Cardiff University) *Between the Nation and Netflix: The Intermediating Role of Screen Agencies*
Cristina Pujol Ozonas (Universitat Oberta de Catalunya) *Locating the New Spaces of Media Creation in Spain: The Artist-in-Residence Model of Script Development in Catalonia*

G4 PANEL *LOCATIONAL EFFECTS OF MEDIA EVENTS*

ROOM: SE 1.05
CHAIR: **Paul McDonald** (King's College London)

Catherine Baker (University of Hull) *'Ukraine's Party, Just at our House': Civic Authorities, Media Workers and the Formation of Location During Eurovision 2023 in Liverpool*
Jessica Edlom and **Jenny Karlsson** (both Karlstads Universitet) *Music Events as Social Spaces and Places*
Brad Limov (University of Texas at Austin) '*Weird Austin': Local Event Imaginaries and Global Industry Networks in Austin, Texas, 2020-2023*

Wednesday 21 June

Start of Day and Bag Drop 8.30-9.00hrs

For any delegates who need to bring a suitcase to the venue on the final day, it will be possible to drop your bag at the Registration Desk and have this placed in safe storage for collection later.
ROOM: Bush House Arcade
Free tea, coffee, water, and pastries served in the Bush House Arcade area.

Session H 9.00-10.30hrs

H1 ROUNDTABLE *THE CULTURAL GEOGRAPHY OF CREATOR CULTURES*

ROOM: S 1.01
CHAIR: **David Craig** (USC Annenberg)
Catalina Goanta (Universiteit Utrecht)
Anirban Kapil Baishya (University of Wisconsin-Madison)
Tuğçe Bidav (Maynooth University)
Soyun Ahn (USC Annenberg)
Nina Vindum Rasmussen (London School of Economics and Political Science)
Tinca Lukan (Univerza v Ljubljani)
José Miguel Tomasena (Universitat de Barcelona)

H2 PANEL *SPACES OF SPECIALISATION IN MEDIA WORK*

ROOM: S 2.03
CHAIR: **Andrew Spicer** (University of the West of England)
Lauren Steimer (University of South Carolina) *Training Spaces as Geographic Loci of Stuntcraft Knowledge*
Kelly Wolf (University of South Carolina) *Training 'Animal Trainers': Multispecies Collaboration and Locality in Media Industry Work*
Ann Laudick (University of Texas at Austin) *Closed Set: Shifting Constructions of Intimate Space in Media Production*

H3 PANEL *ATLANTA, A MEDIA CAPITAL IN A BATTLEGROUND STATE*

ROOM: S 4.04
CHAIR: **Ethan Tussey** (Georgia State University)
Kate Fortmueller (University of Georgia) *Tentpoles and Mega Churches: How Georgia Soundstages Mediate Between the Global Media and Local Culture*
Hemrani Vyas (Turner Classic Movies, Warner Bros. Discovery) *Turf Wars at Techwood: How Corporate Mergers Re-shape Legacy Campuses and the Local Culture*
Ethan Tussey (Georgia State University) *Atlanta, the Media Capital Where 'Representation Matters'*

H4 PANEL *MEDIA CREATIONS OF LOCATIONAL IDENTITIES*

ROOM: SE 1.01
CHAIR: **Audun Engelstad** (Høgskolen i Innlandet)
Ruth Barton (Trinity College Dublin) Bad Sisters *and the Remaking of Dublin*
Deborah Castro (Rijksuniversiteit Groningen/Erasmus Universiteit Rotterdam) and **Ana C. Uribe Sandoval** (Erasmus Universiteit Rotterdam) *'Postcarding Madrid': Analyzing Local Residents' Interpretations of the City in the Netflix's Series* Valeria
Andreu Fullana (Universitat Oberta de Catalunya) and **Concepción Cascajosa Virino** (Universidad Carlos III de Madrid) *The Balearic Islands on the Screen: An Analysis of the Representation of Place in Fictional Productions*

Break 10.30-11.00hrs

Free drink refreshments available in the Bush House Arcade area.

Session I 11.00-12.30hrs

I1 PANEL *STREAMING SERVICES AND FORMATIONS OF SPACE*

ROOM: S 1.01
CHAIR: **Roderik Smits** (Universidad Carlos III de Madrid)

Nino Domazetovikj (imec-SMIT Vrije Universiteit Brussel) *Global Streaming Services and Localisation: Investment Strategies for Maximising Value Capture*
Audun Engelstad (Høgskolen i Innlandet) *How Does Netflix Understand 'Regional' Production?*
Michael Wayne (Erasmus Universiteit Rotterdam) *Streaming 'Local Authenticity': Netflix Original Series and Discourses of Cultural Specificity*

I2 PANEL *ATTRACTIONS OF MEDIA PLACES*

ROOM: S 2.03
CHAIR: **Paul McDonald** (King's College London)

Charlotte Crofts (University of the West of England) *Locating Stardom: Cary Grant, Mobility and Place*
Ying-Fen Chen (National Taipei University of Technology) *Re-Branding Taipei through Film Policies, Tourist Maps of Movies, and Cinematic Exhibitions*

I3 ROUNDTABLE *MEDIA REGIONALIZATION IN EASTERN EUROPE*

ROOM: S 4.04
CHAIR: **Timothy Havens** (University of Iowa)

Anikó Imre (University of Southern California)
Timothy Havens (University of Iowa)
Petar Mitric (Københavns Universitet)
Ivana Kostovska (Vrije Universiteit Brussel)
Petr Szczepanik (Univerzita Karlova)
Sylwia Szostak (SWPS Uniwersytet Humanistycznospołeczny)

I4 PANEL *THE ENDURING PROBLEM OF THE RELATIONSHIP BETWEEN PLACE AND LOCAL AND COMMUNITY MEDIA*

ROOM: SE 1.01
CHAIR: **Ellen Hughes** (University of the West of England)

Lenka Waschková Císařova (Masarykova univerzita) Place as a Rusty Anchor, Digital Space as a Tattered Sail
Una Murphy (University of West of England) *The Significance of Place to Community Media, and the Disruption of This Relationship by Digital Media*
Josephine Coleman (Brunel University) *The Place of Community Radio in a Nation's Media Matrix (the UK's Predicament)*

Lunch Break 12.30-13.30hrs

Session J 13.30-15.00hrs

J1 PANEL *SPACES OF FILM DISTRIBUTION*
ROOM: S 1.01
CHAIR: **Paul McDonald** (King's College London)
Giorgio Avezzù (Università degli Studi di Bergamo) *Not Quite a National Cinema: The Difference Between Regional Distribution and Consumption of Contemporary Italian Films*
Dominic Holdaway (Università degli Studi di Urbino) *Indian Cinema in the Italian Theatrical Market: Local Dynamics for a Global Industry*

J2 PANEL *CINEMA EXHIBITION AND SPACES OF FILM CIRCULATION*
ROOM: S 2.03
CHAIR: **Andrew Spicer** (University of the West of England)
Valerio Coladonato (Sapienza Università di Roma) *Locating and Exhibiting Co-Productions: Italian Auteur Cinema in Early 1960s Paris*
Codruţa Morari (Wellesley College) *Privatizing Public Culture: Streaming Services and the New French Film Industry Exhibition Policy*
Roderik Smits (Universidad Carlos III de Madrid) *Multiplexes and Cinema Exhibition: Releasing Films in Times of Disruption and Change*

J3 PANEL *FILM FESTIVAL SPATIAL STRATEGIES*
ROOM: S 4.04
CHAIR: **Amy Genders** (University of the West of England)
Anubha Sarkar (City, University of London) *Indian and South Korean Films at Western Film Festivals: A Comparative Analysis of Indian and South Korean Government's Film Promotional Strategies*
Kirsten Stevens (University of Melbourne) and **Diane Burgess** (University of British Columbia) *Rethinking the Localised Film Festival Experience: Hybrid Festivals in the Peri-COVID Era*

J4 ROUNDTABLE *HOLLYWOOD ON THE MUDFLATS: FILM INDUSTRY IN THE NORTHERN NETHERLANDS*
ROOM: SE 1.01
CHAIR: **Lisette Derksen** (Cinenord Foundation)
Lisette Derksen (Cinenord Foundation)
Joris Hoebe (Cinenord Foundation)
David Morton (University of Central Florida)
Petr Szczepanik (Univerzita Karlova)
Jaap Verheul (University of Southampton)

J5 ROUNDTABLE *GENERATING SCREEN CLUSTERS THROUGH EDUCATION-MEDIA INDUSTRY COLLABORATION-A CASE STUDY OF SHINFIELD STUDIO AND THE UNIVERSITY OF READING'S CINE VALLEY*
ROOM: SE 1.05
CHAIR: **Dominic Lees** (University of Reading)
Dominic Lees (University of Reading)
John Gibbs (University of Reading)
Lisa Purse (University of Reading)
Andrew Philip (University of Reading)
Shweta Ghosh (University of Reading)
Lilly Hudson (Resource Productions/Berkshire Film Office)

Short Break 15.00-15.15hrs

Keynote 3 and Closing Remarks 15.15-16.15hrs

THE VALUE OF SURPRISE: REFLECTIONS ON CONDUCTING ETHNOGRAPHY IN MEDIA INDUSTRIES
SPEAKER: **Tejaswini Ganti** (New York University)
ROOM: Bush House Auditorium

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