To all conference speakers, keynotes, chairs, and delegates

Dear conference colleague,

Welcome to **Rethinking Film Genres 2017**!

We would like to offer you a very warm welcome to Rethinking Film Genres: East Asian Cinema and Beyond.

This year’s conference involves over 50 people – speakers, chairs, keynotes, organisers – from many different nations, supporting the transnational and intercultural focus of the conference programme.

The inaugural Rethinking Film Genres will address a number of topical and relevant areas from genre construction and transnational movement to distribution and consumption practices and formations of identity.

It is hoped that urgent and pertinent issues are addressed that not only celebrate cinematic creativity through the interrogation of the narrative and aesthetics of film genres developed in East Asian cinemas, but also to expand scholarly discussion of the rich heritage and fast changing landscape of filmmaking of East Asian cinemas.

Running alongside the conference will be two film screenings taking place in our state of the art cinema facility in Middleton Hall.

We look forward with considerable enthusiasm to the wide-ranging papers and research areas that will be delivered during the conference and which forms part of a rich academic community – of both emerging and established scholars –from many different parts of the globe, and from many different cultural backgrounds.

In the booklet you will find a conference schedule, information on the speakers and their papers, details of film screenings, along with general information about the campus and local area. If you have any questions please do not hesitate to get in touch or speak to us during the conference.

With all best wishes,

Conference organisers
Dr. Lin Feng
Dr. James Aston
Dr. Manuel Hernandez-Perez
Ding Ma (Martin) & Yanjun Wang (Monica) (Confucius Institute)
Claire Gregory and Emma Wales (Admin support)
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Conference Organisation
The conference is co-hosted by the School of Histories, Languages and Cultures, School of Arts and Confucius Institute at the University of Hull from 14\textsuperscript{th} to 15\textsuperscript{th} September 2017.

The conference is taking place at the lecture theatre 2 at the 1\textsuperscript{st} floor and lecture rooms 30 and 31 on the ground floor of Wilberforce Building.

There are two film screenings scheduled in the evenings of 13\textsuperscript{th} and 15\textsuperscript{th} September, 7pm at the University’s new Middleton Hall. Conference delegates could access the two screening free of charge. Please remember to bring your complementary tickets, which is in your conference pack.

*Please see page 35 or follow the link for the campus and building map. URL: [http://nmatra.github.io/documents/map.pdf](http://nmatra.github.io/documents/map.pdf)

Keynote and guest speakers
Professor Chris Berry (KCL)
Professor Michael Berry (UCLA)
Professor Shaoyi Sun (STA)
Professor Paul Wells (LBORO)
Dr. Andy Willis (Salford)

Catering and conference dinner
- Catering
Buffet lunches are provided for conference delegates for both days at the Wilberforce Concourse. Drinks are available all day through the conference. They are located also on the Wilberforce Concourse.

If you wish to purchase your own food, there are various vending machines and cafés on campus. The nearest one is Zucchini café, which is on the 1\textsuperscript{st} floor of Wilberforce Building.

- Conference dinner
Conference dinner for those delegates who have booked this at Level Café Bar and Grill (2\textsuperscript{nd} Floor, 160 Newland Avenue).
Film screenings
Conference delegates are offered complimentary access to two film screenings at Middleton Hall on 13th and 15th September. Both films start at 7:30pm, and the doors will open at 7pm

13th September
*The Good, the Bad, the Weird* (dir. Kim Jee-woon, 2008)
Film introduction and Q&A with Dr. James Aston (University of Hull)
The ticket will be issued to you at the door. Please go straight to the Middleton Hall and give your name at the box office.

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**THE GOOD, THE BAD, THE WEIRD**
13th September - 19:30
Middleton Hall
Film introduction and Q&A with Dr. James Aston

From renowned Korean filmmaker Kim Jee-woon (*A Tale of Two Sisters*, 2003), *The Good, the Bad, the Weird* is a big budget and action packed adventure to locate a treasure map in 1930s Manchuria. With its glorious mix of Indiana Jones and Sergio Leone, the film features a series of escalating, thrilling, and map cap set-pieces to become one of the most successful and best loved examples of 21st century Korean blockbuster cinema.
15th September

Paprika (dir. Satoshi Kon, 2006)
Film introduction and Q&A with Professor Paul Wells (Loughborough University)
The ticket will be included in this conference pack.

PAPRIKA - FILM SCREENING
15th September - 19:30
Middleton Hall
Film introduction and Q & A with Professor. Paul Wells (Loughborough University)
Satoshi Kon is one of the most creative and original filmmakers in contemporary Japanese cinema. The visual style and themes of his earlier anime, Perfect Blue (1997); Millennium Actress (2001), and Paranoia Agent (2004), culminate in Paprika which is a singularly beautiful and sophisticated film alive with unforgettable characters, stunning animation, and a fantastical, yet socially aware narrative.
# Conference schedule and venue

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Venue</th>
<th>Activities</th>
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<tbody>
<tr>
<td>13/09/2017</td>
<td>19:00</td>
<td>Middleton Hall</td>
<td>Film screening The Good, the Bad, the Weird (dir. Kim Jee-woon, 2008) Film introduction and Q&amp;A with Dr. James Aston (University of Hull)</td>
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<tr>
<td>14/09/2017</td>
<td>08:45-09:30</td>
<td>Middleton Hall Foyer</td>
<td>Arrival registration Dr. Lin Feng</td>
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<td>09:30-10:00</td>
<td>WI-LT 2</td>
<td>Welcome talk Professor Marina Mozzon-McPherson and Professor Jenny Liu (Directors of Confucius Institute)</td>
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<tr>
<td></td>
<td>11:00-11:30</td>
<td>WI-LT 2</td>
<td>Keynote plenary speech Prof. Chris Berry (King’s College London) The Chinese Road Movie and Travel Film: Mobility and its Discontents</td>
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<td>11:00-11:30</td>
<td>Wilberforce Concourse</td>
<td>coffee break</td>
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<td></td>
<td>11:30-13:00</td>
<td>WI-LT 2</td>
<td>Panel A1: Conceptualising Film Genre and Genre Film (chair: James Aston) Kristof Van den Troost From Action to Crime, Beyond 1997: Reorienting the Study of the Hong Kong Action-Crime Film Hou Yushi Analysis of Characteristics of Categorized Tendency of Chinese Contemporary Noir as a Film Genre Mark Plaice Gangster Film and the Spaces of Korean Modernity</td>
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<td>WI-LT 30</td>
<td>Panel A2: Genre Development (chair: Lydia Wu) Mon Ya-Feng Film Genre as a Sensory Linkage Bao Lei From Being to Becoming: Theory and Practice of Genre of Chinese Films Since the 1990s Chen Chih-Ting (Timmy)</td>
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<td>13:00-14:00</td>
<td>Wilberforce Concourse</td>
<td>Lunch break</td>
<td>Last Waltz in Hong Kong: Reorienting the Study of Chinese “Song-and-Dance” Films through Johnnie To’s Office</td>
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<tr>
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<td>WI-LT 30</td>
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<td>Sun Liya Ageing On Screen: A Comparative Study of European and Chinese Elderly-themed Films Since the 1990s</td>
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<td>WI-LT 2</td>
<td>Keynote plenary speech</td>
<td>Sheng Qu (Victor) Disfiguring the “China Dream” in Chinese Youth Films: The Critique of Neoliberal Dreams in the Tiny Times series</td>
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<td>Kate Taylor-Jones Musical Memory: the Aesthetics of Sound in the Postcolonial Space</td>
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<tr>
<td>16:00-17:00</td>
<td>WI-LT 2</td>
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<td>Prof. Shaoyi Sun (Shanghai Theatre Academy) Locality and Translocality of Film Genres: The Global Consumption of the Chinese Martial Arts Film</td>
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<tr>
<td>18:30</td>
<td>Level Café Bar and Grill</td>
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<td>Conference dinner</td>
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15/09/2017 09:00-10:00 WI-LT 2 Keynote plenary speech Prof. Michael Berry (University of California, Los Angeles)
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<th>Time</th>
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<tr>
<td>10:00-10:30</td>
<td>Wilberforce Concourse</td>
<td>Coffee break</td>
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</table>
| 10:30-12:00 | WI-LT 2        | Panel C1: Genre, Characters and Narrative (chair: Manuel Hernandez-Perez) | Zhun Gu: Nostalgia in Urban Cinema-A Comparative Analysis of Zhang Yang’s Shower (1999) and Jia Zhangke’s 24 City (2008)  
|           |                |                                                                      | Shin Chi-Yun: Gothic Heroines in the Films of Park Chan-wook               |
|           |                |                                                                      | Li Yuanyuan: City of Sadness: Postwar Hong Kong Film Melodrama and Its Imagination |
| 12:00-13:00 | Wilberforce Concourse | Lunch break                                                          |                                                                           |
| 13:00-14:30 | WI-LT 2        | Panel D1: Genre Borrowing and Cultural Flows (chair: Manuel Hernández-Pérez) | Caleb Kelso-Marsh: ‘East Asian Noir’: Transnational Film Noir in Japan, Korea and Hong Kong  
|           |                |                                                                      | Zhu Jianxin: From Infernal Affairs to The Departed: A Case Study of Cross-cultural Consumption of Hong Kong Crime Film |
|           |                |                                                                      | Lin Feng: Shanghai Jazz and Film Noir Crossover                           |
|           | WI-LT 30       | Panel D2: The Cross-border Distribution and                          | Deimantas Valanciunas: Transcultural Horror: East Asian Horror Genre and India  
<p>|           |                |                                                                     | Qiu Ju: Japanese Manga Adaptation Films in Cultural Flows                  |
|           |                |                                                                     | Andrew Russell: Thai Horror Cinema and It’s Search for Global Exposure      |
|           |                |                                                                     | Chad V. Sims: Kung Fu Comes to America and Stays                           |</p>
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<th>Time</th>
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<th>Session</th>
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<td>14:30-15:00</td>
<td>Wilberforce Concourse</td>
<td>Coffee break</td>
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<tr>
<td>15:00-16:00</td>
<td>WI-LT 2</td>
<td>Roundtable discussion and Q&amp;A (chair: Lin Feng)</td>
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<td>Topic: Film genres and distribution/reception of East Asian films beyond Asia</td>
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<td>Professor Chris Berry</td>
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<td>Professor Michael Berry</td>
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<td>Professor Shaoyi Yun</td>
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<td>Professor Paul Wells</td>
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<td>Dr. Andy Willis</td>
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<td>16:00-17:00</td>
<td>Middleton Hall</td>
<td>End of conference reception</td>
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<tr>
<td>19:00</td>
<td>Middleton Hall</td>
<td>Film screening (chair: Manuel Hernández-Pérez)</td>
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<td>Paprika (dir. Satoshi Kon, 2006)</td>
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<td>Film introduction and Q&amp;A with Prof. Paul Wells</td>
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<td>(Loughborough University)</td>
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Panel D3: Genre in a Transmedia Age (chair: Lydia Wu)
Luan Duo
A Historical and Cultural Review of Genre in the Study of Chinese TV Drama
Chen Ting
From Big Screen to Small Screen---the Transition of Viewing Pattern in Chinese Documentary
So Vincent
Temporality, Spatiality, and Visuality in “Danmu”: Online Participatory Viewing in China

Consumption of Film Genres (chair: James Aston)
Zhang Lu
The Understanding of Japanese “Seikai-kei” Animated Movies: from an Intercultural Perspective
Wang Siqi
Presenting and Consuming the Image of the Youth in Monga: The Taiwanese Youth Film and Online

A Historical and Cultural Review of Genre in the Study of Chinese TV Drama
Chen Ting
From Big Screen to Small Screen---the Transition of Viewing Pattern in Chinese Documentary
So Vincent
Temporality, Spatiality, and Visuality in “Danmu”: Online Participatory Viewing in China
Abstracts

• Plenary Talks

The Chinese Road Movie and Travel Film: Mobility and its Discontents
Professor Chris Berry (King’s College London)
In Jia Zhangke’s Platform, the protagonists wistfully watch the train disappear into the distance while they are stuck in provincial Fenyang. Today, those dreams of mobility have been realized, with massive internal migration and unprecedented foreign travel. The Chinese film industry has also been transformed from a state pedagogical project in which films were categorized by topic (题材) into a profit-driven commercial industry where films are categorized by genre (类型). This talk investigates this social and cinematic transformation through the appearance of the Chinese road movie, or travel film, and its many sub-genres. In particular, I focus on the male chase film, exemplified by the cinema of Ning Hao and also the comedy hit, Lost in Thailand (人再囧途之泰囧, 2012), inspired by the Hollywood hit film, Planes, Trains, and Automobiles (1987).

Biography
Based at King’s College London, Professor Chris Berry researches widely in Chinese and East Asian cinema and screen cultures. He has published and edited many influential books and articles, include but not limited to Chinese Film Festivals: Sites of Translation (Palgrave Macmillan, 2017), Routledge Handbook of East Asian Popular Culture (Routledge, 2016), China on Screen: Cinema and Nation (University of California Press, 2006). Professor Berry also co-edited two series for Hong Kong University Press: TransAsian Screen Cultures and Queer Asia. He has been working on the Chinese Visual Festival in London and served on various film festival juries. He has been interviewed widely on Chinese and Asian cinema and screen cultures by organizations including The New York Times, the BBC, The Korea Times, NHK Japan, Discovery Asia, CNN's Today programme, the Australian Broadcasting Corporation, and many more.
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Locality and Translocality of Film Genres: The Global Consumption of the Chinese Martial Arts Film
Professor Shaoyi Sun (Shanghai Theatre Academy)
In his often quoted study of Hollywood genres, Thomas Schatz sees a film genre as a “contract” signed between the system (studios and the creative team, including the director) and the audience (Schatz 17). On the one hand, in the realm of commercial filmmaking, a genre film is expected to follow the formulas and conventions previously understood and formulated, just like the rules of a game, or rituals of a given community. On the other hand, along with changes in culture, society, and taste, or “the economics of the industry”, these privileged formulas and conventions may also evolve or change, becoming more refined or responsive to the times. Despite the dynamic dimension of film genres, certain important elements/rules/structures remain static, and the principles of the signed “contract” is kept intact.

Schatz falls short in pointing out who constitutes the often vaguely defined “audience” in studies of genre films, however. Using the martial arts film as a specific case and reading the Chinese martial arts film in comparison with Hollywood Westerns, I argue that this “audience” is culturally situated and historically conditioned, which determines the very nature of what I call “locality” of a film genre. If we look beyond cinema, this martial arts spirit has long been
very much alive in Chinese culture and literature. It was not until the 1920s, when cinema as a storytelling medium was well established, we saw the migration of this spirit onto the movie screen, interestingly personified often through a young girl. The Chinese audience, culturally situated, actively participated in the “signing” of the “martial arts film contract”, if paraphrasing Schatz’s metaphor. The same also applies to Hollywood Westerns. Since the era of *The Great Train Robbery* (1903), the Western has been deeply rooted in the westward expansion of America, the frontier myth, and even the issue of gun and property ownership. Viewing from this angle, there is no such thing as “Eastern Westerns”, the “Chinese Revolutionary Western”, or the “Asian Western” (Teo 1).

But this does not mean that certain genres may not travel better than others and enjoy a “signed” audience wider than their local origins, and this is what I call the “translocal” dimension of a given film genre. The Chinese martial arts film (and its variations), with its origin in the 1920s, revival in the 1960s and 1970s (thanks to King Hu and Hong Kong cinema), and renaissance at the turn of the century, is probably the only culturally trademarked yet globally consumed Chinese genre enjoyed by a transnational audience. There are many layers that determine the commercial success of this Chinese genre: aesthetically, the martial arts film is always the source of “attractions” and spectacular movements, the two fundamental aspects that define the commercial cinema; psychologically, the martial arts film carves out an unusual space, or the *Jianghu* world, in which social norms and rigid rules are temporarily overturned. This is a subversive, free, and liberating space that the weak and the powerless could identify with; historically, it is “the result of a cumulative process” (Schatz 11), not only involving Chinese-language filmmakers, but popularized by Japanese cinema (*samurai* film for instance) and Hollywood practices as well.

Works cited

Biography
Shaoyi SUN is Professor of Film and Media Studies at Shanghai Theater Academy (STA). His areas of research interest are Film Theories, Sino-US Film Relations, New Media Art, Cultural Studies. He has taught Chinese film and literature at the University of Southern California (USC), University of California at Irvine, National Chung Hsing University (Taiwan), Shanghai University, and New York University in Shanghai. Dr. Sun was the NETPAC (Network for the Promotion of Asian Cinema) juror at multiple international film festivals including Taiwan Golden Horse (2015), Bangalore (2011), Singapore (2009), Brisbane (2007) and Hawaii (2001); a jury member of the 2016 VGIK (The Russian State University of Cinematography) International Student Film and Stage Play Festival, 2008 Shanghai International Film Festival’s Student Shorts Award and of the 2000 Dhaka International Film Festival. He received his Ph.D. from USC in 1999 and is the author/editor of *Western Film Theories Since the New Millennium* (forthcoming, Fudan University Press), *New Media and Cultural Transformation* (2013), *Spectrum of History and Cultural Topography: The Transnational Relation between Hollywood and Chinese-Language Cinema* (2012), *The Matrix of Cinema: Cinematic Space and Cultural Globalism* (2010), *The Imagined City: Literary, Filmic, and Visual Shanghai, 1927-1937* (2009), *Lights! Camera! Kai Shi!: In-Depth Interviews with China’s New Generation of Movie Directors* (2008), and was the Chinese translator of Rey Chow’s *Primitive Passions: Visuality, Sexuality, Ethnography and Contemporary Chinese Cinema* (2001).
Cinema In Between: Renegotiating PRC Film Genre and Form, 1976-1982

Professor Michael Berry (University of California Los Angeles)

Looking back at Chinese film history, our understanding of various periods tends to be dominated by leading trends and cinema movements. The 1970s is usually regarded as being dominated by socialist realism, and especially the revolutionary model opera films, which were ubiquitous during the Cultural Revolution (1966-76). The 1980s, on the other hand is often singled out for spawning China’s new wave, the Fifth Generation, which would introduce filmmakers like Zhang Yimou, Chen Kaige, Tian Zhuangzhuang, and Li Shaohong. Often lost in this chronology is the crucial period of the late 1970s and early 1980s, a liminal period that was marked by a curious and eclectic cross-section of cinematic genres and forms. Older film directors who had been purged during earlier political movements got back behind the camera, martial arts, fantasy, and science fiction films – all genres once labeled as politically “incorrect” – were reintroduced, attempts to process the trauma of the Cultural Revolution appeared in a flood of “scar cinema,” a new wave of cinematic adaptations of classic May Fourth literature appeared on screen, all the while co-existing with propaganda films about good soldiers and healthy workers. But how do we make sense of this crucial period fueled by a mix of lingering conservatism, with cinematic experimentation and rediscovery? This chapter will offer an overview of the main genres and forms in PRC cinema during the transition period of 1976-1982 and through discussions of several key texts, unpack the aesthetic, ideological, and political transformations that can be seen playing out on screen.

Biography

Professor Michael Berry is based at Department of Asian Languages & Cultures at UCLA. His research areas include modern and contemporary Chinese literature, Chinese cinema, popular culture in modern China, and literary translation. He is the author of A History of Pain: Trauma in Modern Chinese Literature and Film (Columbia University Press, 2011), Speaking in Images: Interviews with Contemporary Chinese Filmmakers (Columbia University Press, 2005), Jia Zhang-ke’s Hometown Trilogy (BFI, 2009). His most recent book is full-length interview with the award-winning film director Hou Hsiao-hsien entitled Boiling the Sea: Hou Hsiao-hsien’s Memories of Shadows and Light (in Chinese). (Taipei, INK, 2014). He is currently completing a monograph that explores the United States as it has been imagined through Chinese film, literature, and popular culture, 1949-present. Professor Berry is also an active literary translator, and he has translated several important contemporary Chinese novels by Yu Hua, Ye Zhaoyan, Chang Ta-chun, and Wang Anyi. His most recent translation is the novel Remains of Life (Columbia University Press, 2017) by Wu He. In addition to his academic writing, Berry extends the scope of his work through various media and film consultant positions, popular writings and jury service. He has frequently been featured in various mainstream media outlets in the US and China, including NPR, the New York Times, the China Daily, and The People’s Daily. He has served as a jury member for the Golden Horse Film Festival, Fresh Wave Film Festival, Los Angeles International Culture Film Festival and the Dream of the Red Chamber Literary Award.

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Professor Paul Wells (University of Loughborough)

Biography

Prof. Wells is Director of the Animation Academy, a research group dedicated to cutting edge engagement with Animation and related moving image practices. Paul is an internationally established scholar, screenwriter and director, having published widely in Animation and
Film Studies, and written and directed numerous projects for theatre, radio, television and film.

Paul's books include *Understanding Animation* (London: Routledge), *Animation and America* (Rutgers University Press), *The Fundamentals of Animation* (Lausanne: AVA), and *The Animated Bestiary: Animals, Cartoons and Culture* (Rutgers University Press), now all standard texts in the study, practice and research of animation as a field. His work also embraces collaborative texts, including *Drawing for Animation* (Lausanne: AVA) with master animator, Joanna Quinn, and *Re-Imagining Animation* (Lausanne: AVA) with Johnny Hardstaff, leading graphic designer and film-maker with Ridley Scott Associates.

Paul’s text, *Scriptwriting* (Lausanne: AVA), forms the basis of workshops and consultancies he has conducted worldwide. His continuing professional engagements, include working with writers from *The Simpsons* and *Spongebob Squarepants*, and developing animated shorts, children’s series, documentaries and features in Norway, Sweden, Belgium, The Netherlands, and the United States.

*Spinechillers*, Paul’s radio history of the horror film won a Sony Award, while *Britannia – The Film* was chosen as an Open University set text. His recent TV documentaries on John Coates, Geoff Dunbar, and John Halas – the latter based on his book, *Halas & Batchelor Cartoons – An Animated History* (London: Southbank Publishing) with Vivien Halas – have been presented at festivals globally. He was also a consultant for the BBC’s *Animation Nation*.

Paul is Chair of the Association of British Animation Collections (ABAC), a collaborative initiative with the BFI, BAFTA and the National Media Museum

Email: P.Wells@lboro.ac.uk

**Dr. Andy Willis (University of Salford)**

**Biography**

Dr. Andy Willis is a Reader in Film Studies at the University of Salford, Senior Visiting Curator: Film at HOME in Manchester, and a founder member of the Chinese Film Forum UK. He has curated and programmed a number of seasons connected to East Asian cinemas including *Visible Secrets: Hong Kong's Women Filmmakers* (with Sarah Perks, 2009) and *CRIME: Hong Kong Style* (2016). He is the co-author, with Peter Buse and Nuria Triana Toribio, of *The Cinema of Alex de la Iglesia*, the editor of *Film Stars: Hollywood and beyond* (2004) and the co-editor, with Felicia Chan, of *Chinese Cinemas: International Perspectives* (2016), with Wing Fai Leung of *East Asian Film Stars* (2014) and with Antonio Lazaro Reboll of *Spanish Popular Cinema* (2004).

Email: a.willis@salford.ac.uk
Panel A1

From Action to Crime, Beyond 1997: Reorienting the Study of the Hong Kong Action-Crime Film
Kristof Van den Troost (Chinese University of Hong Kong)

Action-crime was one of the dominant genres in Hong Kong cinema’s 1980s and 1990s heydays. While the films of John Woo, Ringo Lam and Kirk Wong received attention in early film scholarship on Hong Kong cinema, discussions of the genre were frequently framed within (and sometimes reduced to) the context of the 1997 Handover. Interest in the genre diminished somewhat in the new millennium, although studies of individual auteurs and films continued to appear. More recently the genre approach has seen a revival, with edited and single-authored volumes coming out on (neo-)noir (Yau and Williams 2017; Gallagher 2015), the gangster film (Po Fung 2014), and “surveillance cinema” (Fang 2017).

What is lacking so far, however, is a more comprehensive history of the Hong Kong crime film. The enormous scope of such a project poses several methodological challenges and questions. Firstly, why focus on a broad category like the crime film, rather than the more “manageable” gangster or police film? How does one discuss the history of the genre in the 1980s and 1990s, which frequently saw more than a hundred crime films appear each year? And finally, how do we re-conceptualize these films’ connection to their historical context, while avoiding reducing them to one single factor, like the 1997 Handover? This paper will grapple with these challenges, proposing to treat the Hong Kong crime film as an “interpretive arena”, animated by tensions involving tradition and capitalist modernity, rule of man and rule of law, community and individual.

Biography
Kristof Van den Troost is a lecturer at the Chinese University of Hong Kong. His essays have appeared in Always in the Dark: A Study of Hong Kong Gangster Films (2014) and in the journal Asian Cinema. Currently he is working on a book on the history of the Hong Kong crime film.
Email: k.vandentroost@cuhk.edu.hk

Analysis of Femme Fatale Figure in Contemporary Chinese Neo-noir
Yushi Hou (University of Southampton)

In 2014, Chinese mainland neo-noir Black Coal, Thin Ice (2014) directed by Yi’nan Diao won the Best Picture at the 64th Berlin International Film Festival, afterwards a sequence of low budget neo-noirs such as The Coffin in the Mountain (2014), Detective Chinatown (2015), Chongqing Hot Pot (2016) and Cock and Bull (2016) also released. Based on that this paper will consider these recent commercial neo-noirs are more likely genre rather than auteur film, and new noir directors successfully find the gap between censorship, box office and artistic value, simultaneously take advantage of the narrative principles of film noir and imitate the visual style of Hollywood neo-noir. This paper will choose the typical generic character -femme fatale figure in three contemporary Chinese mainland neo-noir Black coal, thin ice (2014), The coffin in the mountain (2014) and Chongqing hot pot (2016), to analyze Chinese femme fatales’ social identity from their sexuality, love and marriage, and compare classic Hollywood femme fatale in postwar cultural context and new femme fatale in contemporary China.

Biography
Yushi Hou is an MA student in Film Studies (2016-2017) in University of Southampton, and she has accepted to the PhD programme (2017-2021) funded by CSC. Her research topic is contemporary Chinese noir film genre that is supervised by Dr. Tim Bergfelder and Dr. Corey Schultz. She graduated from Drama and Film Art department in Nanjing University (2010-2014).
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**Gangster Film and the Spaces of Korean Modernity: Taking a spatial approach to East Asian Genre Film**

*Mark R. Plaice (King’s College, London)*

This paper demonstrates the specificity of Korean gangster film (KGF) by using a novel approach to genre. It charts the changing spatial semantics of KGF across a corpus of 125 films produced between 1990 and 2011. Much recent scholarship configures KGF as East Asian noir, a wider generic framework of shared themes and values that address similar historical experiences across the region (Shin and Gallagher, 2015). This paper traces cycles of KGF that adapt regional genre forms to reflect the specificities of contemporary Korean modernity. Gangster films evoke an urban gangland milieu. Yet, KGF is distinguished by its use of commercial, domestic, and rural spaces. The 1990s KGF shifted from a focus on post-colonial themes in period-set films, towards contemporary-set films, in which the Korean gangland contracted into an ever-darker urban milieu. This trend reversed from 2001. The genre-scape expanded and diversified, as gangster film increased in popularity and production volume. The urban gangland is now corporatized, and reflects the antinomies of Korea’s ‘compressed’, networked, and neoliberal modernity. Consequently, the KGF encounter between tradition and modernity can no longer be situated in the city, and is relocated to provincial settings that furnish a national imaginary of shared rural roots reconstructed as virtual memory. Simultaneously, KGF set in domestic space comprise a sub-genre combining both gangster and Korean melodrama tropes to reconfigure gangland as the world of neoliberal wage labour in conflict with family duties. Overall, I demonstrate the efficacy of a spatial approach to genre and the specificity of KGF.

**Biography**

Mark Plaice has just submitted his PhD thesis in the Film Studies at King’s College, London supported by a Korea Foundation research fellowship. His thesis analyses relationships between spatial settings and genre conventions in Korean gangster film 2001-2010. Mark holds graduate degrees in Korean Studies (SOAS), International Business Studies (Yonsei), and Academic Practice (KCL). He has taught in different positions at KCL, SOAS and the Korean National University of the Arts. His research interests include Korean genre film, East Asian noir film, the city and architecture in Korean film, and space in Korean queer film.
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- **Panel A2**

**Film Genre as a Sensory Linkage**

*Ya-Feng Mon (National Chiao Tung University)*

Using 21st century Taiwan queer romance films as a case study, this paper seeks to ethnographically clarify the mechanism of filmmaking as always already to some extent generic communication. It (re)conceptualises genre filmmaking as body-inflected reiteration of formulaic language and on that basis (re)defines film genre as a sensory linkage. I will analyse interviews with post-2000 Taiwan filmmakers to argue that filmmaking in itself is an
enterprise of homage—Filmmakers replicate cinematographic formulae for self-expression as their acts of replication reproduce cinematographic language to facilitate the emergence of film genericity. The practice of genre film making as such is a result of sensorimotor embodiment, by which is meant that filmmakers are propelled by previous spectatorial experiences to communicate by citing existing modes of cinematographic expression. The spectatorial embodiment, however, is not so much body inscription as object-refracted bodily citation of filmic expression. Where cinematographic formulae and their bodily effects are considered, this is to say, the effects in question are most likely filtered through multiple intervention by mundane physical ‘things’ and varied incessantly in transmission. Accordingly, definitions of film genres change. Film genres in the context of embodied cinematographic communication operate alongside a grand nexus of mundane objects that bear on bodily senses. Generic film communication, by extension, involves sensory activities that take place within the particular nexus. A film genre, coextensive with all the possible effect of its formulaic expressions, must in this sense be understood as a sensory linkage among various bodies and things that collectively qualify cinema-initiated sensory activities in generic communication. No longer solely attributable to specific linguistic/aesthetic conventions, a film genre functions rather like a canal system for cinema-initiated sensations to flow and alter in between various bodies and things.

**Biography**

Ya-Feng Mon holds a doctorate from Goldsmiths, University of London, and worked as a postdoctoral fellow at the International Institute for Cultural Studies, National Chiao Tung University, Taiwan. Her monograph *Film Production and Consumption in Contemporary Taiwan: Cinema as a Sensory Circuit* was published in 2016 by Amsterdam University Press. Email: cop01ym@gold.ac.uk

**From Being to Becoming: Theory and Practice of Genre of Chinese Films Since the 1990s**

*Bao Lei (UCLA)*

Abstract: As the main form of creating social myth, the genre has always been evolving in different ways in the development of Chinese film, implicitly or explicitly. Since the 1990s, due to the impregnation in the national political and economic system reform, the film pattern that used to be for propaganda purpose and as an associated form began to separate from the national power discourse function. In the context of postmodern and globalization, the film was given new life and has become an art form of aesthetics. And with the gradual change of genre hybridity and mutual penetration, the film pattern has evolved from genre to series. Throughout the development of Chinese film more than two decades, how to reconstruct the indigenous and national cultural norms via film series is closely related to the existence and future of Chinese films.

**Biography**

BAO Lei is a Ph.D. student of the Communication University of China & Visiting Scholar at the department of Asian Languages and Cultures, UCLA, majoring in Film Studies and focusing on Chinese Film (including of Mainland China, Hong Kong and Taiwan). Email: quexianbaozi@gmail.com

**Last Waltz in Hong Kong: Reorienting the Study of Chinese “Song-and-Dance” Films through Johnnie To’s Office**

*Timmy Chih-Ting Chen (Hong Kong Polytechnic University)*
While Chinese cinemas have been associated in popular imagination with martial arts film in particular and the action genre in general, the Chinese song-and-dance genre (gewu pian)—as well as its related genre of singing film (gechang pian) to a lesser extent—has been understudied (Yeh 2012; Yang 2013; Ma 2015; Wong 2015). Why is that the song-and-dance genre has never become the forte of Chinese cinemas despite the fact that martial arts film and the action genre rely stylistically on choreography? Why dance has never been fully integrated with the presentation of film songs despite the intimate connection between Li Jinhui’s “song-and-dance troupes” and the persistent “no song, no movie” tradition in Chinese cinemas since 1930s Shanghai? How can we account for the recent revivals of the Chinese song-and-dance film by directors such as Peter Chan’s Perhaps Love (2005), Johnnie To’s Office (2015), and Wei Te-Sheng’s 52Hz, I Love You (2017)? To contextualize these questions, we need to revisit the history of Chinese “song-and-dance” films from the genre’s defining works directed by Fang Peilin in the 1940s Shanghai under Japanese occupation until the genre’s demise with Cantonese youth movie musicals of Hong Kong from 1966 to 1969. I propose to undertake this enormous project through understanding Hong Kong action auteur Johnnie To’s Office, his brave yet failed foray into the song-and-dance genre, as a self-reflexive homage to Wong Tin-lam’s The Wild, Wild Rose (1960) and to the dead and disappeared genre of song-and-dance films through the use of waltz as the older generation’s and the genre’s swan song.

Biography
Timmy Chih-Ting Chen received his PhD in musicology at the University of Hong Kong with a dissertation entitled “In the Mood for Music: Sonic Extraterritoriality and Musical Exchange in Hong Kong Cinema.” He has published in A Companion to Wong Kar-wai (Wiley Blackwell, 2016), Journal of Chinese Cinemas, Surveillance in Asian Cinema: Under Eastern Eyes (Routledge, 2017). Dr. Chen is currently Visiting Lecturer of Chinese Culture at the Hong Kong Polytechnic University.

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- **Panel B1**

**Between Mass Line and Counter-Culture-Cinematic Expressions of Ethnic Minority Concerns in post-Mao China**

Yingzi Wang (SOAS)

After the People’s Republic of China was founded in 1949, the state embarked upon a monumental effort to identify which nationalities, amongst a pool of several hundreds, were to qualify for national minority status. Eventually, there were 55 ethnic minorities which were recognised. Since the beginning of the ethnic classification project, minority cultures were meticulously researched and publicly celebrated as part of a policy of ‘diversity within unity’. The social project encouraged various documentaries and films to be made about ethnic minority peoples in China. In order to continue the multi-ethnic tradition of the late imperial Qing state (1644–1911), the Chinese government played the dominant role in constructing and representing acceptance of the identities of ethnic minorities. Subsequent minority films (shaoshu minzu dianying 少数民族) became a special genre in mainland China, as a symbol for the PRC to shape the image of ethnic minorities under the aegis of a united multi-ethnic country. From the 1950s to the Cultural Revolution, popular propaganda emphasised that ethnic minority people were liberated from feudal backwardness into a free, socialist society. Although the aesthetic qualities and visual culture of minority films cannot be ignored, minorities were mainly represented by the Han majority, and typical ethnic minority films were by and large preoccupied with political messages. As of the 1980s, the contents of
minority films became enriched, showing a multiplication of purposes. Importantly, films were increasingly directed by minority film professionals, featuring minority actors exclusively. The present essay will explain how minority films served a political purpose from the beginning, then gradually shifting towards multiple purposes since the 1980s. It will be argued that an “internal orientalism” theory could be applied to the study of China’s ethnic minority films, especially during early period. In stark contrast, the voices from new types of minority populations are being made audible, leading to a new relationship between the representing and represented.

Biography
Yingzi Wang is a second year PhD student at SOAS. Her research interests include Late Qing history, Frontier studies of East Asia, Study of Manchuria and Manchu, Ethnic minority films study, Policies of ethnic minorities in KMT and PRC periods, and ethnicity and ethnic relationship in modern China.
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Producing Ku’er: Queer Activist Documentary in China
Hongwei Bao (University of Nottingham)
In the past two decades, with the development of LGBT community and activism in urban China, LGBT-themed documentaries have mushroomed in the People’s Republic of China. These films are often made by LGBT identified individuals and groups and they aim at community building and public education. They are often screened at LGBT venues, university classrooms and film festivals in China and abroad, apart from online streaming, mostly free of charge to the audience. They feature similar narrative strategies, styles, and aesthetics, including the use of digital video cameras, the frequent use of talking heads, the attempt to capture the contingency of the social, a strong sense of historical urgency in building a community archive, a manifest transnational and cosmopolitan register, and a clear statement of the filmmakers’ subjectivity. They also negotiate different types of sexual and gender politics, including identitarian and anti-identitarian, gay and queer. They play a significant role in constructing identities and building communities for sexual minorities in contemporary China. In this paper, I consider queer activist documentary in China a specific genre, which, by strategically drawing on other types of queer representations and activist documentaries from China and abroad, is gradually forming its own style. By taking into account the historical and social contexts of the filmmaking, the mechanisms of film production, circulation and consumption, as well as narrative and aesthetic features, I argue that rather than representing a pre-existing identity and community, these documentaries bring the queer identity, community, lifestyle, and politics into existence in contemporary China.

Biography
Dr Hongwei Bao is Assistant Professor in Media Studies at the University of Nottingham. His research primarily focuses on gay identity, queer filmmaking and LGBT activism in the People’s Republic of China.
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Ageing On Screen: A Comparative Study of European and Chinese Elderly-themed Films Since the 1990s
Sun Liya (Vrije University of Brussels)
Although aging society has developed to a world problem, especially in speedy-developing
China and developed Europe, entertainments for the old are fewer than we can imagine. Take films as examples, It seems that elderly-themed film is not as popular as romantic film, science fiction film, action film, etc. Moreover, the topic of elderly-themed movies has not been studied in depth before and is indeed in much need of research, especially as the phenomenon is recent and constantly developing. The related books and essays can be counted on one's fingers. Through comparing aging films between China and Europe, the paper will try to find differences on contents expression, shots language, postproduction, music and color use, etc between them and provide more valuable to offer each other.

Bibliography
Sun Liya is a PhD student from Vrije University of Brussels.
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- Panel B2

Critiquing New Generational Japanese Horror: ‘Youthful Fatalisms, Old Aesthetics’
Dave McCaig and Rachel Barraclough (University of Lincoln)
As the ongoing displacement of millennials within Japanese society continues to be foregrounded within government led ideals of rebuilding the nation through economic and generational based nationalism, Japanese Horror Cinema has begun to interrogate recent histrionic socio-economic shifts by interrogating the role of millennials within local society. This radical repositioning of the ‘Satori’ generation within popular film narratives has led to an aesthetic and thematic revival that necessitates a critical re-appraisal of the genre through its increasingly fatalistic representations of youth and the re-alignment of traditional forms of ero guro nansensu [erotic grotesque nonsense]. In this paper, we argue that the trend for recent films such as Grateful Dead (2013), Helter Skelter (2012), Destruction Babies (2016) and The World of Kanako (2016) to advance a distinct legitimisation of millennials as multiplicious, violent and individualistic legitimises a re-assessment of this increasing complex genre. In critiquing these new directions within popular culture where delinquent actions of millennials are presented as a reflection of the increasing disorientation within modern national cultural and societal flows we argue that ero – guro nansescu is an apt aesthetic for contemporary film-makers to express the dissonance that forces such as consumerism, the proliferation of digital technology and advanced globalisation have caused to linear Japanese national time and identity. As the contemporary dissonance and disruption to both national and personal identities experienced by Japanese youth is increasingly brought to the forefront of new generational Japanese Horror cinema, new forms of immoralities and fatalisms are transforming genre functions and parameters.

Biography
Rachel Barraclough is a PhD candidate in the School of Film and Media at The University of Lincoln and an associate lecturer. Her research interests are Japanese cinema and discovering new ways in which we can understand these films which challenge current dominant scholarly perspectives.
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Dave McCaig is a Senior Lecturer in Media Theory in the School of Film and Media at The University of Lincoln. He lectures in and co-ordinates a wide range of film and media theory programmes at both undergraduate and postgraduate level. His research interests include East Asian Cinemas, gentrification and globalisation.
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Disfiguring the “China Dream” in Chinese Youth Films: The Critique of Neoliberal Dreams in the Tiny Times Series

Sheng Qu (University of Manchester)

The term “dream” (mengxiang) may be one of the most frequently used words in today’s Chinese mass media. As a historical testimony, Chinese film has long paid close attention to images of young people and their dreams. In recent years, the new wave of youth films (qingchun pian) has flooded the Chinese film market. However, while the “China Dream” has become one of the most significant political notions promoted by the Chinese party–state system under the leadership of President Xi Jinping, the cinematic representations of youth dreams are not always in harmony with the official “China Dream”. Against this background, this research employs discourse analysis to interpret Guo Jingming’s Tiny Times (xiaoshidai) film series as an example with which to explore the difference between the representations of youth dreams and the “China Dream” discourse. By examining three different youth identities portrayed in the series – post-80s (80hou), the “second-generation rich” (fuerdai), and the “fair-skinned, rich and beautiful” (baifumei) – I argue that Guo empowered an egoistic neoliberal discourse on the worship of consumerism and hedonism, wealth and extravagance, appearances and narcissism. Within this discursive mechanism, it is taken for granted to pursue power and wealth by fair means or foul. The carnival of neoliberalism not only avoids touching upon the social roles of youth individuals in achieving “the great rejuvenation of the Chinese nation” – that is, what the “China Dream” discourse emphasises – but also rationalises the developing trend of class solidification in China by beautifying the luxurious lifestyles of the upper-class youth in the name of dreams and disguising the realistic predicaments of their middle-class counterparts.

Biography

Sheng Qu is currently a third-year PhD student in Chinese Studies at the University of Manchester. He is an alumnus of both the Communication University of China and the Ohio State University. His current project focuses on Chinese talent shows in the context of neoliberal China. His research interests broadly include Chinese mass media, pop culture, film and television studies, discourse analysis, the political economy of communication, and western cultural theory.

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Musical Memory: the Aesthetics of Sound in the Postcolonial Space

Kate Taylor-Jones (University of Sheffield)

The question of the intersection of post-colonialism and cinematic aesthetics in East Asian cinema has been a much-neglected point of study primarily due to the respective politics of both film and area studies. From the point of view of film studies aesthetics has been mired in the negative associations of film value whilst in area studies, the debates on the postcolonial have been all too often oscillated around a consistent Euro-centricism (Cooper 2005, Balandier 1951). However, as Robert Young notes, the postcolonial required new frames of examination in order “to locate the hidden rhizomes of colonialism’s historical reach, of what remains invisible, unseen, silent, or unspoken. In a sense post-colonialism has always been about the ongoing life of residues, living remains, lingering legacies (Young 2012, 21). It is this sense of ongoing life that this paper explores with reference to a series of musical films to have emerged from Korea and Taiwan in the last decade. Examining three products, Modern Boy (Jung, S. Korea, 2008), Radio Dayz (Ha, S.Korea, 2008) and Viva Tonal (Chien, Taiwan, 2003), this presentation will engage with sound and music as a mode of memory in
the postcolonial space. This paper will explore how the three films all use sound to create an affective vision of the colonial experience that moves beyond earlier visions of colonial trauma to present both the opportunity to enjoy nostalgic reflection alongside alternative modes of engagement with simultaneously both the colonial past and the postcolonial present.

Biography
Dr. Kate Taylor-Jones is Senior Lecturer in East Asian Studies at the University of Sheffield. She is the co-editor of ‘International Cinema and the Girl’ (Palgrave Macmillan, 2015) and has published widely in a variety of fields. Her latest monograph study, ‘Divine Work: Japanese Colonial Cinema and its Legacy’ is shortly to be published with Bloomsbury Press. Kate is editor-in-chief of the ‘East Asian Journal of Popular Culture’.
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Panel C1

Zhun Gu (University of Nottingham)
Since the late 1990s, the acceleration of modernization in many cities in China has resulted in the demolition of the old architectures. In this context, cinematic works depicting modern urban life have grown, shot by many Chinese urban generation filmmakers (Sixth Generation filmmakers) such as Zhang Yang and Jia Zhangke. Their films not only pay attention to developments and changes in the urban demolition and reconstruction of post-socialist China but more importantly, they witness the marginalized subcultures and self-marginalizing countercultures. ‘Urban cinema’ as a genre is depicted likely to adopt documentary aesthetics to record and construct the presentation of post-socialist modernity through nonprofessional actors. In this sense, the development of urban cinema can be set against the backdrop of the development of China’s market economy and the mass consumer culture. Discussing the relationship between the socialist collective way of life and anxiety of post-socialist modernity, urban cinema often explores individual affective experiences in the process of social transformation. Drawing on interdisciplinary studies in film studies and urban culture, I situate urban cinema within a nexus of local and global economic, historical, and ideological contexts. Analysing two films from the trope of demolition, documentary aesthetics, and restorative/reflective nostalgia, this paper argues that some Sixth Generation filmmakers adopt nostalgia in urban cinema to represent city images and reconstruct their identities as urban filmmakers.

Biography
Zhun Gu is a second-year PhD student in film and television studies at the University of Nottingham. His research is about the nostalgia on Chinese screen since the 1990s.
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Gothic Heroines in the Films of Park Chan-wook
Chi-Yun Shin (Sheffield Hallam University)
For over 200 years, the gothic modes have been revived and utilised at different historical moments across different media. Gothic heritage, nevertheless, has almost always been associated with the western cultural forms, be it literature, architecture, theatre, or film and television. Thus, the South Korean film director Park Chan-wook’s films are rarely discussed in the realm of gothic, while the works of Guillermo del Toro have been celebrated as the
cinematic manifestations of gothic, even though their films share certain features in their evocation of fear and horror. In fact, Park’s latest film *The Handmaiden* (2016) distinctly exhibits the gothic elements such as its theme of transgression, narrative centred on suspicion and fatal sexual attraction, as well as the mansion setting that is the locus of fear and anxiety. In particular, its two female protagonists bear striking resemblance to the archetypal gothic heroines who fall victim to the power of villains but emerge on top as adventurous explorers. Arguing that such exploratory gothic heroines have been present in Park’s films since *Lady Vengeance* (2005) to varying extents (which is in part a result of Park’s collaboration with the female writer Jeong Seo-kyung), this paper will discuss the ways in which the gothic informs understanding of Park’s heroines.

**Biography**
Dr. Chi-Yun Shin is a Principal Lecturer in Film Studies at Sheffield Hallam University. She is co-editor of *New Korean Cinema* (2005) and *East Asian Film Noir* (2015). She has also published many articles on contemporary East Asian cinema and black diaspora film in Britain in various journals and anthologies.
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**City of Sadness: Postwar Hong Kong Film Melodrama and Its Imagination**  
*Li Yuanyuan (Zhejiang University)*  
Melodrama is a universal genre in the realm of the Seventh Art. Every national cinema has its own “woman’s weepies” or domestic dramas in which the human’s basic sentiments are depicted in the most excessive style. As both a mode and a sensibility, film melodrama is assigned a privileged role representing simultaneously the universality and the specificity of a region or a nation and the psychology of its people. This proposal focuses on the mandarin film melodrama produced by Hong Kong studios including the left studios (such as the Great Wall and the Phoenix) and the right studios (the famous Shaw Brothers and the Motion Picture & General Investment Limited) in the 1950s and 1960s. It analyses the various facets of the female figures and their dilemmas, the conflict between these figures and the constantly changing social environment, and the narrative and visual style that the male directors utilized to underpin certain ideology. From the continuity of the May Fourth movement heritage (the influence of China, the mainland mother) to the formation of the local identity of a new cosmopolitan city (the construction of Hong Kong as Self), the melodramatic imagination in these films can be seen as the mirror of the transformation of Hong Kong in the postwar era.

**Biography**  
Dr. Yuanyuan LI is Assistant Professor of film studies at Zhejiang University (China). Her research focuses on the history of Chinese cinema and Hong Kong cinema, the influence of Western films in China, and the film genre, especially the cinematic melodrama. She is currently writing a book on postwar Hong Kong cinema and its melodramatic imagination.  
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- **Panel C2**

*‘East Asian Noir’: Transnational Film Noir in Japan, Korea and Hong Kong*  
*Caleb Kelso-Marsh (The University of Western Australia)*  
In recent decades, numerous urban crime films from Japan, Korea and Hong Kong have been produced using characteristics associated with film noir. However, the definition and
delineation of film noir as a genre has generated widespread debate. This is largely because of the uncertainty surrounding what exactly constitutes film noir as a genre, with various critics citing narrative structure, tone and mood, setting, and filmic technique as its defining characteristics. Although the term’s meaning remains a subject of discussion, one point scholars have tended to agree upon is that film noir is a uniquely American cinematic form. As such, much of the scholarly discussion of this body of “East Asian noir” has tended to merely focus on the extent to which, through their use of aesthetic, they merely mimic American formulations of the genre. Aside from generic categorisation, film noir has also been read as a contextually informed mode of filmic production, with multiple critics noting the relevance of film noir globally. While recent scholarship has begun to recognise the transnational nature of film noir, the majority of such scholarship has tended to focus solely on European crime films. However, if film noir is to truly be considered a transnational filmic mode, its presence in Asian cinemas must be taken into account. Using selected films from Japan, Korea and Hong Kong, this paper will reflect on the extent to which we can discuss the presence of film noir as a transnational filmic mode in the East Asia region.

Biography
Caleb Kelso-Marsh is a second-year PhD candidate in Asian Studies at The University of Western Australia. Prior to this he studied Law and English at Murdoch University, Western Australia. For his PhD Caleb is researching film noir in Japan and Korea.
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From Infernal Affairs to The Departed: A Case Study of Cross-Cultural Consumption of Hong Kong Crime Film
Zhu Jianxin (Fudan University)
This paper is a case study of the cross-cultural consumption of East Asian film genres in Hollywood remaking of East Asian popular films. While maintaining plot similarities, those remakes bespeak a conflicting perception of the contemporary world and assume a new authority of their own. An exemplary illustration is The Departed (2006), an American remake of the 2002 Hong Kong crime film Infernal Affairs. The crime film has been one of the most important genres in Hong Kong cinema for the last thirty years. Apart from its commercial popularity, it also provides rich texts for critical inquiries that examines the cultural identity of Hong Kong and indicates a critique of its existing social, moral and institutional order. However, in his recycling and re-consumption of the Asian original, Martin Scorsese reconfigures the Hong Kong crime-thriller epitomizing flexible identity and moral ambiguity, and transforms it into a Hollywood gangster film in which the right/wrong distinction is reaffirmed and moral certainty re-established. Consequently, by removing the cultural specificity of a Hong Kong film and replacing it with American mainstream values in its remake, Hollywood reasserts America’s global cultural hegemony in its appropriation of East Asian film genres.

Biography
Zhu Jianxin (PhD) is Associate Professor of English Literature and Film Studies at English Department of Fudan University, Shanghai. He teaches English literature, film adaptation, Chinese cinema and Nordic cinema. His major research interests are adaptation studies, cultural studies and film history. He has translated over 80 foreign films for Shanghai Film Archives and published articles on film adaptation and literary studies.
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Shanghai Jazz and Film Noir Crossover
Lin Feng (University of Leicester)

Film genre is often defined as a cyclical concept (Gledhill 2000, 221). In the principle that individual films are related to each other with their shared characteristics, crime, urban setting, femme fatale, low-key lighting, and private eye are possibly the most recurrent features associated with film noir. Despite of the ongoing debate whether film noir is a distinct film genre and the questioning of genre determinants of noir films, it is now widely acknowledged among scholars that film noir and noir films should be understood beyond its original context of Hollywood (Shin and Gallagher, 2014). This paper follows the step and exams noir film’s local express and global reach in relation to what I called Shanghai Jazz films. This paper intends neither to trace the history of the development Shanghai Jazz films nor to examine film genre as a boundary concept that defines what Shanghai Jazz film is. Rather the aim is to question why Shanghai, especially Old Shanghai, is chosen by Chinese filmmakers as an imaginative space of China’s modernity and how genre film is adopted and adapted to shape Shanghai’s urban imagery as a noir city. Through a close reading of selective Chinese films produced since the 1990s, such as Shanghai Triad (dir. Zhang Yimou, 1995), Temptress Moon (dir. Chen Kaige, 1996), Purple Butterfly (dir. Lou Ye, 2003), Blood Brothers (dir. Chen Yili, 2007), Dangerous Liaisons (dir. Jin-ho Hur, 2012) as well as the recent The Wasted Times (dir. Cheng Er, 2016), this paper argues that the cinematic construction of the old Shanghai as a noir city provided Chinese cinema an imaginative space of Chinese urban modernity during the nation’s post-socialist history.

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Biography
Dr. Lin Feng was a lecturer and the founding programme director of Chinese Studies at the University of Hull. She joined University of Leicester as a Lecturer in Film Studies in 2017. Her research interests lie in the fields of Chinese and transnational cinemas, cinematic cities, star studies, representation and reception of East Asia in Anglophone cinema. She is currently working on a research project of cinematic Shanghai. This project investigates how films (re)construct a city’s urban space and citizenship to interpret China’s urban history within the contemporary global context.
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- Panel D1

Transcultural Horror: East Asian Horror Genre and India
Deimantas Valanciunas (Vilnius University)
The most popular cinematic genre to emerge from East Asia in the past two decades is the horror film, as evident not only from the high consumption of the genre worldwide, numerous Hollywood adaptations, but also from a vast body of academic researches dedicated to the subject. The most recent scholarship on the Asian horror films usually concentrates on the circulation, dissemination and appropriation of various aesthetical and narrative elements within and outside the genre under a broader umbrella term of ‘Asian (gothic) horror’, including cinematic productions from South East Asia as well. However, the Indian horror film industry is almost exclusively omitted in these debates – despite the fact that in the past

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twenty years Indian horror cinema reanimated itself from B-grade to the big budget Bollywood production, remaking, borrowing and appropriating a number of elements from East and South East Asian horror films. Taking into consideration some of the most recent Bollywood horror films (e.g. 13B, Naina etc.) and employing the concept of a ‘contact zone’, coined by postcolonial scholar Mary Louise Pratt, the present paper will attempt to explain Indian gothic horror as a distinctive transcultural strategy of Indian cinema, where generic elements of East Asian horror are used to reinvent and rethink national anxieties. In analysing the cultural functionality and significance of these elements in contemporary Indian horror cinema, the paper especially aims to address the issue of placement and / or misplacement of Indian (gothic) horror in the global and Asian horror contexts.

Biography
Dr. Deimantas Valanciunas is a lecturer of Hindi language and Visual cultures of Asia at the Centre of Oriental Studies, Vilnius University and a lecturer of film and cultural studies at the Department of English Philology, Vilnius University, where he teaches courses on postcolonial theory, gothic and horror literature and film.
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Japanese Manga Adaptation Films in Cultural Flows
Qiu Ju (Chinese University of Hong Kong)
The popularity of Japanese manga adaptation films has aroused public attention recently. For example, Parasyte accumulated 3 billion yen in less than a month last year. Japanese manga adaptation films are derivatives of ACG industry and booming in 1990s. In order to tackle with the economic recession in 1990s, the government took measures to support manga and film industry. After 2000, the average annual number of manga adaptation films has been up to 25. “Cultural flows” was put forward by anthropologist Arjun Appadurai, and was widely applied in consumer culture. Nowadays, cultural flows from one country to another increase in scale and become diverse, and contra-flows have emerged because the global media try to reverse the hegemonic status of the U.S. In the U.S., Marvel and DC adopt many transnational elements in the comic adaptation films to reduce the impact of “cultural discount”. Whereas, Japan tends to take conservative approaches in production, which can be analyzed through the theory of “consumer nationalism”.

Biography:
Qiu Ju is a postgraduate student of Journalism at The Chinese University of Hong Kong. He used to work as a journalist reporting for City Channel of Jinan Broadcasting & Television Station for four years. His recent interests focus on media effects and cinema studies.
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Thai Horror Cinema and Its search for Global Exposure
Andrew Russell (University of Portsmouth)
Thai cinema has undergone a period of revival since 1997. During the same period that film production was stimulated within Thailand, Asian cinema as a whole became a recognisable global force through the distribution of horror films: Japanese ghost stories (Ringu/Ring, dir. Nakata, 1998), South Korean extreme cinema (Oldeuboi/Oldboy, dir. Chan-wook, 2003), and in recent years torture porn from around the globe (Hostel, dir. Roth, 2005; Wolf Creek, dir. Mclean, 2005; Koroshiya Ichi/Ichi the Killer, dir. Miike, 2001). This paper will consider the ways in which Thai cinema has attempted to mirror trends within the horror genre that have garnered popularity around the world, to obtain global distribution and success, with a focus
on the films Nang Nak (dir. Nimibutr, 1999), Ghost of Mae Nak (dir. Duffield, 2005) and Cheuuat gaawn chim/The Meat Grinder (dir. Moeithaisong, 2009). Little has been written on these generic pieces from Thailand, or the correlation between other Asian film trends on the global market. Colette Balmain considers the utilisation of art house aesthetics within The Meat Grinder (2014, pp. 249-263). May Adadol Ingawanij considers the Hollywood aesthetics that have been used in Nang Nak to interest a domestic Thai audience, reinvigorating a traditional folkloric ghost story that has been adapted to film over fifty times (2007, pp. 180-193). Nonetheless, these articles do not consider the relationship between aesthetics and the global market, and the link between film language and film economics. Through an application of generic horror traits, these Thai films have lost much of their cultural identity in favour of global exposure. This is done through the films’ self-erasure processes; Thailand masquerading as ‘Asia’, rather than situating itself as a Thai cultural product. There are aspects that deal with Thai societal issues but these interludes within the narrative are short and infrequent and are not the focus of the plot. This paper will argue that this is done so that these Thai products can be distributed alongside other Asian filmic trends, such as J-Horror.

Works cites:

Biography
Andrew Russell is in the final year of his PhD, which focuses on Thai cinema and its global distribution, as well as Western representations of Asia. He is a lecturer in critical theory on the Film Production and Animation degree’s at the University of Portsmouth, working on a diverse range of units.
Email: andrew.russell@port.ac.uk

Panel D2
Kung Fu Comes to America and Stays
Chad Sims (Temple University)
This project concerns the reception of Hong Kong martial arts films in the United States during the early 1970s. While most of these films have been forgotten by the average filmgoer, they were viewed by enough influential individuals that over time they reshaped the American film industry. A small number of the films were so popular that they earned the number one spot at the box office. This presentation will further examine the cultural and industrial climate in which these films appeared. Between 4 April, 1973 and 19 August, 1973; seven different Hong Kong martial arts films charted (though not all hit number one). These dates represented the week that Five Fingers of Death (aka King Boxer) was number one at the box office and the day that Bruce Lee’s Enter the Dragon premiers. This brief
period is often referred to as the “kung fu boom.” I will be examining these films for clues both to their success and why they may have been selected for American audiences. Also, I will be analyzing the reception in both the popular and industrial press. The goal will be to elucidate how this relatively minor moment changed the American film industry until the present day.

Biography
Chad Sims is on the Communication and Media PhD program in Temple University’s Klein School of Communication and Media. Chad is currently working on his dissertation concerning the reception of Hong Kong styled martial arts films in America. He received both his BA and MA in English from the University of Florida. He has taught at both of his degree granting universities as well as Cheyney University.
Email: tuc70006@temple.edu

The Understanding of Japanese “Seikai-kei” Animated Movies: From an Intercultural Perspective
Lu Zhang (Jilin University)
Japanese animations became popular and starts to create a new “two-dimensional” (二次元) subculture in mainland China after the 21st century. As the “Seikai-kei” became a dominating genre of Japanese animation in the first decade of 21st century, it also heavily affecting China mainland animation audiences. The presentation will discuss two subjects: 1) Could the “Seikai-kei” still be identified as a genre from the view of alien audiences; 2) The inner aesthetic resonance of “Seikai-kei” animated movies from an intercultural perspective: take Chinese audiences as an example. The word “Seikai-kei” comes from the pronunciation of Japanese word “セカイ系”, which roughly means “the motif of crisis of the world”(Motoko Kanata,2013),usually combined the theme of apocalypse crisis and school romance. Native Japanese studies mentioned that the “Seikai-kei” was born after the corruption of Japanese bubble economy and became a reflection of insecure and confused mentality which was caused by Kobe earthquake and Tokyo Sarin Incident in 1995(Motoshi Maejima,2014). Despite the motivation of cultural defamiliarization and metaphor seeking / symbolic consumption as former studies mentioned, using the methodology of contents analyzing, the theme of “Seikan-kei” also satisfied the missing out on adolescent and the loneliness and social withdrawal loneliness among Chinese youth. In conclusion, while the social background seems to be totally different, the distinction of the “Seikai-kei” genre could still be significant in a cross-cultural situation and performed inner function in Chinese audiences.

Biography
Lu Zhang is a Ph.D. Candidate majoring in Media culture and Literature communication from Jilin University, China. He got his Bachelor degree in 2012 and Master degree in 2015, both in literature from Jilin University, China. Now he is doing research on Japanese animations using methods of semiotics in Hitotsubashi University, Japan.
Email: la161006@g.hit-u.ac.jp

Presenting and Consuming the Image of the Uouth in Monga: The Taiwanese Youth Film and Online Audience Reception
Siqi Wang (University of Nottingham)
Both in the film industry and academic area, young people are being concerned both as characters onscreen and as audience (Shary, 2012). Different from the Taiwanese films during the New Cinema movement, in which the youth has been portrait as the protagonist who witness the bitter history of the island, young people are being presented differently in
the past decades. In the context of inter-Asian cultural consumption and international co-production, a group of films, recognized as Taiwanese youth film, have gained both their popularity among audience and commercial success since 2008. Using the Taiwanese film Monga (2010) as a case study, a Taiwanese blockbuster directed by Doze Niu, the research focus on the textual analysis of film and the digital audience reception analysis based on an interest-sharing based media platform in Mainland China, Douban. In doing so, my aim is to disclose how the young generation being represented in the recent Taiwanese youth film; what characteristics have been added to the young film in order to target young audience. Moreover, by examining the audience review and comment on Douban, the study tries to answer the question: how the audience decode and consume it as a youth film.

Biography
Siqi Wang, postgraduate research student in Film and Television studies in University of Nottingham. Graduated from Loughborough University with MA Media and Cultural Studies, East China Normal University with MA Communications and BA Journalism.
Email: siqi.wang@nottingham.ac.uk

Panel D3

A Historical and Cultural Review of Genre in the Study of Chinese TV Drama
Duo Luan (University of Wales Trinity Saint David)
Based on the author’s PhD research to genre study in Chinese TV drama, this paper contains four sections. In order to understand the significance of the term ‘genre’, the first section provides the necessary literature review of the history of genre studies in the very different media texts of literature, film and television. In addition to this historical review, comparison and contrasts are made between Western and Chinese perspectives in order to demonstrate an academic gap in genre studies which (it is proposed) needs to be bridged. This is an academic gap which provides one of the principal rationales for the present research. The second part of this paper therefore takes a close look at the definition of genre across both of these perspectives, and at those elements that contribute to defining and differentiating a certain genre. In the third section, three areas of genre conventions are considered in the author’s research – generic and cultural verisimilitude, and generic repertoire. This analysis of both genre conventions and generic repertoire helps the author to set up a theoretical and conceptual framework for her research. If genre convention provides the stability for exploring a distinct form, generic and cultural verisimilitude lays the foundation for its study as a drama-based television programme, and for defining this genre textually and contextually. Last but not least, the literature review incorporates studies of Chinese television and TV dramas. Such a study (comparing and contrasting Western and Chinese schools of thought) will thus not only bring together differing interests and perspectives of current research in this area, but also act as introduction to the intricacies of Chinese TV dramas.

Biography
Dr. Duo Luan is a Lecturer in Chinese Studies at University of Wales Trinity Saint David.
Email: d.luan@uwtsd.ac.uk

From Big Screen to Small Screen---the Transition of Viewing Pattern in Chinese Documentary
Chen Ting (Shanghai University of Political Science and Law)
In contemporary Chinese society, the proposal of “Internet+” in 2015 can not only bring the change of audience viewing platform ---from big screen (TV) to small screen (mobile phone), but also provide new opportunity for integration of documentary industry chain and internet. To some extent, the formation of documentary audience and the change of viewing pattern can be a reflection of Chinese social stratum which we can understand the present Chinese society. In participatory observation of anthropology, the audience's intervention and observation can be two important core elements. Facing different ideology, the viewing pattern of documentaries transition from big screen to small screen, it can provide an excellent sample for our interpretation. For documentary audience, their observation behaviors are deeply inspiring in two ways: 1. Observation and shooting of contemporary documentary include the discussions of power mechanism, aesthetic activity, the relations of social reality and political ecology; 2. In visual anthropology, how the tension between the production of knowledge and social participation can shape the production of documentary. In this paper, I take two phenomenal documentaries "a Bite of Chinese" (2012) and " Masters in Forbidden City"(2016) as examples to analysis with the face of increasingly fierce provincial TV competition, the pace of media integration and the new media platform bottlenecks, whether the good interaction of network and TV station can be achieved with the help of audience intervention and watching.

Biography
Chen Ting is associate professor in Documentary School of Shanghai University of political Science and Law. She received her doctor degree in Journalism with guidance of Prof. Lu Xinyu at Fudan University in 2012 and also finished her post doctor program in visual anthropology at Fudan University in 2015. She publishes several papers about Chinese documentary and film. She is one of the translators of China on Screen which will be published in Chinese this year. Email: chentingfighting@126.com

Temporality, Spatiality, and Visuality in “Danmu”: Online Participatory Viewing in China
Vincent So (University of Amsterdam)
“Danmu,” or “Danmaku”, is a commenting system in which viewers can post their comments directly on top of the video. Unlike the traditional western video sites, where comments are shown in a designated section below the video, these Danmu comments (or subtitles) are projected directly on the screen, floating horizontally through the video and overlaying the original content. As the video plays, viewers read the comments asserted by other viewers while watching the video at the same time. In China today, Danmu has become a mainstream and default feature in major movie sites, where millions of people watch movies and other forms of visual entertainment. Danmu breaks and redefines the boundaries of time, visual representation, and interactivity of how the traditional Western comment section works. Danmu is unique in how it presents multi-source information on the same screen. It challenges the existing media habit of video-viewing. By looking into internet movie sites of China, this paper will examine a series of new media boundary changes observed in Danmu in terms of temporality, spatiality, and visuality. It is argued that the merging and synchronization of time, space and visual in Danmu introduce a new form of narrative, which is interactive, interruptive, and multilayered. The boundary changes and the new form of narrative introduce a potentially different relationship between film (video), platform, commenters, and viewers. How does Danmu affect film viewing experience on these video sites? This paper will discuss how Danmu brings a new form of viewership and authorship in contemporary screen culture.
Biography
Vincent So is a research masters student in Media Studies at the University of Amsterdam, as well as a research assistant at the Amsterdam School for Cultural Analysis. He is currently part of the project “From Made in China to Created in China: A Comparative Study of Creative Practice and Production in Contemporary China” lead by Professor Jeroen de Kloet. Email: V.H.So@uva.nl

Publication plan
The conference committee is aiming to secure a book contract based on the conference papers. Selected speakers will be invited to submit a full paper (6,000-8,000 words) for publication.

Information Guide

Students Union – Spar Shop
The University of Hull Campus Spar Shop is located in the Students Union Building. It stocks a range of necessities including snacks, cigarettes and toiletries.
Opening times:
Monday – Friday  8:00am – 6.00pm
Saturday  8.00am – 8:00pm
Sunday  8:00am – 8:00pm

University of Hull, Student Union
The University of Hull Student Union is located next to Staff House on the campus. Entry is free to all residential conference delegates. Facilities include two bar areas, both serving alcoholic and non-alcoholic beverages, plasma TVs, pool tables and games machines.
A menu of hot and cold food is served as follows:
Monday – Friday 8am - 4pm
Saturday and Sunday  8 am - 4 pm
Timings are subject to change without prior notice.

Cash Point
There are two cash machines located outside of the Students Union Building. There is no charge for making standard cash withdrawals. There is an emergency call number on the side of the cash machine should any problems occur.

Campus Food and Beverages
There are many outlets located around the University of Hull campus selling beverages and snacks as follows:

<table>
<thead>
<tr>
<th>Café</th>
<th>Opening Times:</th>
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<tbody>
<tr>
<td>The Art’s Cafe</td>
<td>Mon/Fri: 8am - 6pm</td>
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<tr>
<td></td>
<td>Saturday: 11am -5pm</td>
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<tr>
<td></td>
<td>Sunday: Closed</td>
</tr>
<tr>
<td>Foss Café</td>
<td>Mon/Fri: 8.30am -2.30pm</td>
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<td>Weekends: Closed</td>
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<td>Derwent Café</td>
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<td>Fridays: 8.30am -</td>
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<td>Mon/Fri</td>
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<tr>
<td>Library Café</td>
<td>7.30am - 9.30pm</td>
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<tr>
<td>Zucchinis’</td>
<td>8.30am - 4.30pm</td>
</tr>
<tr>
<td>Street Eats</td>
<td>8.30am - 2pm</td>
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</table>

**Sports Facilities**
The University of Hull is investing heavily in our sports facilities over the coming years to establish ourselves as a market leader within the Higher Education sector and local area. For September 2017/18 we have a newly furbished fitness suite with state of the art resistance and cardiovascular equipment to support your individual goals. Alongside a fully equipped fitness suite we have a varied group exercise class timetable ranging from high energy activities to more holistic style yoga and Pilates classes to complement your training. As a sports centre we also have the capacity to host variety of activities such as badminton and squash as well as a host of turn up and play sessions ran by our Sports Development team.

**Opening Hours:**
Monday – Thursday Health & Fitness
7.00am – 10.00pm
Saturday & Sunday Health & Fitness –
9.00am – 7.00pm

For more information on facilities, class timetables, activity programmes, membership and one day access contact the University of Hull Sports and Fitness Centre reception on (01482) 466234

**Campus Parking and Travel Information**
If a parking permit has not been pre-arranged by your Conference Organiser, please contact Claire Gregory (Events and Communications Administrator. Tel: 01482 462011) for further information.
Parking is strictly subject to availability. As part of our ongoing commitment to the environment, we encourage delegates to use public transport or car share.

**Public Transport**
**Local Bus Service**
Buses are available from Paragon Interchange to the Hull campus on average every 10 minutes during the day. It will cost approximately £2.00 for a single fare and £3.50 for a day return (price correct as at January 2017).

- Bus Numbers to City Centre: 103, 105 & 115
- Bus Line: Tel: (01482) 59 29 29
- www.eyms.co.uk
- [www.twitter.com/EYBuses](http://www.twitter.com/EYBuses)

Hull Paragon Train station is a fifteen-minute taxi ride from the University.
Local Taxi Companies

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<th>Taxi firm</th>
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<tr>
<td>Hull Cars</td>
<td>01482 828 282</td>
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<tr>
<td>65 Cars</td>
<td>01482 656 565</td>
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<tr>
<td></td>
<td>01482 500 602</td>
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<tr>
<td>70 Cars</td>
<td>01482 446 622</td>
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<td>01482 707 070</td>
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<tr>
<td>Eight Five Cars</td>
<td>01482 858 585</td>
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<td>Five Seven Cars</td>
<td>01482 575 757</td>
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<td>01482 447 777</td>
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<tr>
<td>Six O Cars</td>
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<td></td>
<td>01482 440 440</td>
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<tr>
<td>Three Five Cars</td>
<td>01482 353 535</td>
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Emergencies and First Aid
In the event of an emergency or if you are feeling unwell please call Reception on 2080 on an internal phone between 8am - 11pm, or if out of hours please contact Security Services by dialling 6868 from an internal phone or from an external phone on (01482) 466868 at any time throughout your stay. If you’ve had to call an ambulance, please contact Reception or Security at The Courtyard.

Smoking Policy
The University has a no smoking policy; however, there are designated smoking areas across the campus clearly marked approximately 5 metres from the main building entrances.

Where to Eat Near Campus?

<table>
<thead>
<tr>
<th>Restaurant</th>
<th>Type of Food</th>
<th>Where is it?</th>
<th>Telephone Number?</th>
<th>Address:</th>
<th>Opening Hours</th>
<th>Price Range</th>
<th>Website</th>
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<tr>
<td>Pave Café Bar</td>
<td>1.8 miles (35 min walk) from The Courtyard</td>
<td>01482 333181</td>
<td>16-20 Princes Avenue Hull HU3QA</td>
<td>Mon-Thu: 11am - 8pm Fri-Sat: 11am - 7pm Sun: 11am - 5pm</td>
<td>£6.45 - £16.95</td>
<td><a href="http://www.pavebar.co.uk">www.pavebar.co.uk</a></td>
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<tr>
<td>Lucca Bar &amp; Kitchen Pizza &amp; Pasta</td>
<td>1.6 miles (31 min walk) from The Courtyard</td>
<td>01482 470088</td>
<td>84 Princes Avenue Hull HU5 3QJ</td>
<td>Mon-Sun: 12pm - 9.30pm</td>
<td>£8.25 - £26.95</td>
<td><a href="http://www.luccahull.co.uk">www.luccahull.co.uk</a></td>
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<tr>
<td>The Fish &amp; Chip Kitchen Fish &amp; Chips</td>
<td>1.6 miles (31 min walk) from The Courtyard</td>
<td>01482 440400</td>
<td>78 Princes Avenue Hull HU5 3QJ</td>
<td>Mon-Sun: 12pm - 11pm</td>
<td>£4.00 - £10.50</td>
<td><a href="http://www.thefishandchipkitchen.co.uk">www.thefishandchipkitchen.co.uk</a></td>
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<tr>
<td>Garbutts Gastropub</td>
<td>1.7 miles (33 min) from The Courtyard</td>
<td>01482 343490</td>
<td>50/54 Princes</td>
<td>Mon-Thu:</td>
<td>£7.85 -</td>
<td><a href="http://www.garbuttsbar.co.uk">www.garbuttsbar.co.uk</a></td>
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<tr>
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<td>Address</td>
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<tr>
<td>Aunt Bibby's Smokehouse</td>
<td>American</td>
<td>1.7 miles (33 min walk)</td>
<td>12a Princes Avenue Hull HU5 3QG</td>
<td>Mon-Wed: 5pm - 12am</td>
<td>£6.50 - £14.00</td>
<td><a href="http://www.auntbibbys.com">www.auntbibbys.com</a></td>
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<tr>
<td>Roots Bar</td>
<td>Caribbean</td>
<td>0.8 miles (15 min walk)</td>
<td>206 Newland Avenue Hull HU5 2ND</td>
<td>Mon-Sun: 12pm - 2am</td>
<td>£7.95 - £11.00</td>
<td><a href="http://www.rootsbarhull.co.uk">www.rootsbarhull.co.uk</a></td>
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<tr>
<td>Bengal Lounge</td>
<td>Indian</td>
<td>1.8 miles (35 min walk)</td>
<td>31-33 Princes Avenue Hull HU5 3RZ</td>
<td>Sun-Thu: 5.30pm - 11pm</td>
<td>£5.00 - £8.50</td>
<td><a href="http://www.bengalongeindian.co.uk">www.bengalongeindian.co.uk</a></td>
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</tr>
<tr>
<td>Ruby Lounge</td>
<td>Mexican</td>
<td>0.8 miles (15 min walk)</td>
<td>179 Newland Avenue Hull HU5 2EN</td>
<td>Closed Mon - Thu: 12pm - late</td>
<td>£7.50 - £12.95</td>
<td><a href="http://www.rubyloungehull.co.uk">www.rubyloungehull.co.uk</a></td>
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</tr>
</tbody>
</table>

If you have any additional questions which have not been covered, please feel free to ask a member of staff or contact one of the events team.

*Please note all details are correct at time of going to print. We do not accept any liability for any changes in times or information post printing.*
How to get to Hull

By Air & Rail

From Manchester Airport…..
The fastest way to get from Manchester Airport to Hull is by train. The standard single ticket costs between £12 and £50. It can be purchased at the ticket desk or online: www.thetrainline.com and the journey comprises one change of train:

- From Manchester Airport to Manchester Piccadilly (16min) and then from Manchester Piccadilly to Hull (1h54m)
- From Manchester Airport to Leeds Railway Station (1h11m) and then from Leeds to Hull (1h05m)

From Leeds Bradford Airport …..
Outside the arrivals at Leeds Bradford Airport you will find the bus 757 stop, direction Leeds City Centre and Railway Station, leaving every 30 min. The ticket costs £3.80 (one way) and can be purchase on-board. At Leeds Railway Station you can catch a train to Hull taking up to 1 hour. The standard train ticket can be purchased at the ticket desk or online www.thetrainline.com and it costs between 6£ and 20£.

From Humberside Airport…..
Humberside is the closest airport to Hull. Please note that this is a small local airport and flies mainly via Amsterdam. 'Humber Flyer' operates Monday to Saturday: Humberside Airport to/from Hull £4.50 single £6.90 return (from 6am-6pm). Cable Taxis: 01472 500500 or 01652 688132.

From London
It is of course also possible to fly into any of the London airports and travel to Hull via train (2hrs30-3hrs from King’s Cross). Hull Trains operate direct train services from London Kings Cross to Hull. http://www.hulltrains.co.uk/travel-information/our-timetables
Campus map
Delegate List

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McCaig, David  The University of Lincoln  dmccaig@lincoln.ac.uk
<table>
<thead>
<tr>
<th>Name</th>
<th>Institution</th>
<th>Email Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mon, Ya-Feng</td>
<td>National Chiao Tung University, Taiwan</td>
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<td>Plaice, Mark</td>
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<tr>
<td>Qiu, Ju</td>
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<td>Russell, Andrew</td>
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<td><a href="mailto:andrew.russell@port.ac.uk">andrew.russell@port.ac.uk</a></td>
</tr>
<tr>
<td>Sheng Qu (Victor)</td>
<td>The University of Manchester</td>
<td><a href="mailto:sheng.qu@postgrad.manchester.ac.uk">sheng.qu@postgrad.manchester.ac.uk</a></td>
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<tr>
<td>Shin, Chi-Yun</td>
<td>Sheffield Hallam University</td>
<td><a href="mailto:c.y.shin@shu.ac.uk">c.y.shin@shu.ac.uk</a></td>
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<tr>
<td>Sims, Chad V.</td>
<td>Temple University</td>
<td><a href="mailto:tuc70006@temple.edu">tuc70006@temple.edu</a></td>
</tr>
<tr>
<td>So, Vincent</td>
<td>University of Amsterdam</td>
<td><a href="mailto:V.H.So@uva.nl">V.H.So@uva.nl</a></td>
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<tr>
<td>Sun, Liya</td>
<td>Vrije University of Brussels</td>
<td><a href="mailto:liya.sun@vub.be">liya.sun@vub.be</a></td>
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<tr>
<td>Sun, Shaoyi</td>
<td>Shanghai Theatre Academy</td>
<td><a href="mailto:shaoyis@gmail.com">shaoyis@gmail.com</a></td>
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<td>Taylor-Jones, Kate</td>
<td>University of Sheffield</td>
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