

Panel 1: Japanese Cinema Within and Beyond the Nation

Chair: Lucia Nagib (Centre for World Cinemas, University of Leeds)

Speaker 1: Christopher Howard (SOAS, University of London)

Paper Title: *Nagata Masaichi and the challenge of transnational Japanese cinema*

Paper Abstract:

After becoming one of the first Japanese civilians to travel to America in the postwar period, Daiei head Nagata Masaichi also demonstrated an irrepressible enthusiasm for exploring international markets for Japanese films. A cursory glance at Daiei's activities might appear to suggest a specific interest in exporting Japanese period films to European and North American art cinemas via the gate-keeping function of the European film festival system. This is most evident in well-known films such as *Rashomon* and *Ugetsu Monogatari* as well as works such as *Gate of Hell (Jigokumon)* and *Princess Yang-Kwei Fei (Yōkihi)*. My paper suggests, however, that through analysing Nagata's actions and pronouncements it is evident that the Daiei head was continuously aware of the limitations of such a focus and was interested in a much more varied and global strategy which has perhaps become obscured because of the failure of many of Daiei's most notable made-for-export productions.

Whilst I begin by looking at some of the earliest Daiei 'transnational' productions such as the modern day films *Forever My Love (Itsu itsu made mo)* and *Girls Hand in Hand (Futari no hitomi)*, I also look at how later studio productions such as *The Phantom Horse (Maboroshi no uma)* and *Brooba (Burūba)* were influenced by Daiei's reciprocal business ties with Walt Disney and Samuel Goldwyn. Whilst America remained an important target market it is, however, also evident that Nagata was interested in developing a truly global array of business connections through the export of a wide range of films genres. Rather than the stream of Daiei *jidai-geki* festival hits being an example of any kind of self-Orientalism, Nagata should instead be seen as a pragmatic businessman who tried a range of tactics to improve the commercial viability of Japanese film exports against the resistance of foreign (and particularly American) distributors and audiences.

Biography:

Christopher Howard is a Ph.D. candidate at SOAS, University of London researching the internationalisation of Japanese cinema during the 1950s. At SOAS he also works as Teaching Fellow in Media and Film Studies teaching courses on both Japanese cinema and world cinema.

Speaker 2: Oliver Dew (Birkbeck)

Paper Title: *Zainichi cinema in emergence*

Paper Abstract:

In an issue of the journal *Gengo bunka* devoted to minor literatures of Japan (March 2000), Monma asks whether "*zainichi* cinema"—films made by and about the diasporic Korean population in Japan, a filmic "*zainichi* self portrait"—can be said to

exist with the same surety that “*zainichi* literature” is maintained as a category. In this paper I trace a line starting from *Ihōjin no kawa* [*The River of the Stranger*] in 1975, proclaimed as the first *zainichi* feature by its director Lee Hak-in, through to the first of these self-portraits to cross over and become a major hit in mainstream exhibition and broadcast channels, *Tsuki wa dotchi ni dete iru* [*Where is the Moon?*] (dir: Sai Yōichi, 1993). The emergence of the “*zainichi* self portrait” onto mainstream theatre (and television) screens in the 1990s coincided with the appearance of the first surveys of the “*zainichi* film” in the form of essays and festival retrospectives.

We can observe “*zainichi* cinema” developing over this twenty year period as a production category and a critical/discursive category: filmmakers, from the mid-1970s onwards, were consciously shaping a “*zainichi* cinema”, and were theorizing and locating their films within a tradition, both in the films themselves, and in their writings around the films. Starting in the 1990s, essayists, festival programmers, and *zainichi* activists contributed to this process of delineating a minor canon. From the outset, “*zainichi* cinema” purposefully defined itself against earlier *zainichi*-themed feature films, in particular humanist dramas such as *Kyūpora no aru machi* [*Town with a Cupola*] (dir: Urayama Kirio, 1962). This distinction can be characterised by three intertwining strands: 1) the films’ self-conscious claim to *zainichi* authorship, principally asserted in the extratextual writings surrounding the films, authorising and hyping them as *zainichi* autobiography; 2) the representational politics of the films themselves, which, as the surrounding discourse made clear, sought to rework or reject the pitiful-victim trope of earlier films about *zainichi*, and; 3) the distribution strategy which gradually evolved for these films, a politics of visibility which eventually allowed the films access to mainstream exhibition channels. “*Zainichi* cinema” remained a slippery category, continuously renegotiating its claim to represent *zainichi* in the mainstream. It is this state of emergence that offers us a case study of how both independent production/screening practices and Korean-in-Japan identity politics were rapidly diversifying throughout this period.

Biography:

Oliver Dew is a PhD candidate and a sessional lecturer in the Department of Media and Cultural Studies at Birkbeck College. His thesis looks at the representation of diasporic Koreans in Japan (*zainichi* Koreans) in film and video. The research for this thesis was conducted at Meiji Gakuin University in Tokyo, where he was a Japan Society for the Promotion of Science visiting research fellow. His publications include “‘Arirang tokkōtai’ - kioku no sensō o jōei suru [‘Arirang Kamikaze’ - Screening the Memory Wars]”, Naoko Shinogi (trans.), in *Nihon eiga ga ikiteiru* [*Japanese Cinema is Alive*] vol. 4, *Anata no tonari no tasha* [*The Other Next Door*], ed. by Kiyoshi Kurosawa, Shun’ya Yoshimi, Inuhiko Yomota and Bong-ou Lee (Tokyo: Iwanami Shoten, 2010); and “‘Asia Extreme’: Japanese Cinema and British Hype”, *New Cinemas: Journal of Contemporary Film*, 5:1 (2007), pp. 53-73.

Speaker 3: Peter Yacavone (Warwick)

Paper Title: *Shinoda Masahiro and Pale Flower*

Paper Abstract:

Defying easy classification, Shinoda Masahiro's *Kawaita hana* (aka *Pale Flower*) is not only a key film of the Japanese 'New Wave' of the 1960s, but is also poised between the conventional 'genre' cinema of the Japanese studios and two prominent strains of international narrative cinema: the European art film and the American *film noir*. Shinoda's 1964 film is at once a contribution to, and a unique hybridization of, these three very distinct, and culturally specific, traditions. This paper addresses the multivalent influence of European art cinema and *film noir* on *Kawaita hana*, addressing, in particular, on what grounds we might speak of this film as a Japanese '*film noir*'. Concentrating on close visual analysis and on the representation of character and subjectivity, it is argued that the film is a recognizable and self-conscious exercise in *noir* stylization on the American model, while also incorporating formal innovations of the European art cinema.

While *Kawaita hana* notably exhibits the influence of Antonioni's art cinema in terms of framing and composition, its montage and lighting strategies do not follow Antonioni's example of causally open-ended long takes and largely naturalistic lighting, instead favoring rigorously controlled and causally determinate montage, and the brash, moody, expressionistic lighting of *film noir*. Significant events in the film (a nightmare, a killing, etc.) derive directly from the look and topology of American *noir*, and, in fact, take the *noir* aesthetic to new extremes in the area of visually abstract and expressionistic stylization and in the representation of complex and pathological psychologies.

While Shinoda's representation of subjectivity is politically and socially revealing, an existentialist sensibility is palpably present in *Kawaita hana*, insofar as the characters exhibit 'inscrutable moments' when their identities and motivations seem suddenly inexplicable and indeterminate. But Shinoda integrates this aspect into a larger *noir*-like pattern of psychological determinism that approaches the fatalism of Lang and Hitchcock. This paper describes Shinoda's approach to character as dialectical, with the 'fatalistic causality' of *film noir* at one pole and Antonioni's 'existential inscrutability' at the other. In these terms the paper examines closely Shinoda's anatomy of a relationship drawn to violence. Although the Yakuza anti-hero Muraki's relationship with the *femme fatale*, Saiko, reveals that he is drawn to murder as erotic *jouissance*, Shinoda views his protagonist as enacting an existential self-awareness that contains "just enough sense of reality to uphold the morals of our society." Yet the paper concludes that, in adapting the *film noir* to his own socio-political vision and stylistic signatures, Shinoda allows his film to contain more extreme and disruptive psychological ramifications than the filmmaker himself may have intended.

Biography:

Peter Yacavone is currently a candidate for the degree of Ph.D. in Film and Television Studies at the University of Warwick. He received a Bachelor of Arts, with honors, from Brown University in 2001, followed by an M. Phil. in European Literature from Oxford University in 2003. In 2010, he received an M.A. in Comparative Literature and a Certificate in Graduate Film Studies from the Department of Languages, Literatures, and Cultures at the University of Massachusetts-Amherst. His principal

research interests include Japanese cinema and literature, British cinema, science fiction, and Hollywood genre cinema in the classical era, particularly *film noir* and the western.

Panel 2: Intertextuality and Interdisciplinarity in Japanese Cinema

Chair: Karen McKechnie (Performance and Cultural Industries, University of Leeds)
(tbc)

Speaker 1:

Speaker 1: Adam Strickson (University of Leeds)

Paper Title: *His Bloody Materials: reasons for adapting Masumura's Red Angel into a tragic opera set in 1990s Sudan*

Paper Abstract:

The paper will examine this librettist's engagement with Yasuzo Masumura's legendary work of Japanese sixties cinema, *Red Angel*, a violent and tragic love story set against the Sino-Japanese war in 1939. Masumura wrote that his goal was 'to create an exaggerated depiction featuring only the ideas and passions of living human beings'. His cruel and erotic narrative combines theatrical formalism with filmic realism. The librettist has drawn on the characterisation of the protagonists, the structure of the film, and something of the formal style, to create a libretto for a full length opera set in the Sudanese Civil War of 1991- 92. Music for sections of the opera has been composed by Ayanna Witter-Johnson, a rising New York based performer and composer who plays with Courtney Pine.

Why does Masumura's work provide a suitable structural model for addressing the recent history of suffering and war? What are the distancing devices this director offers from his theatre background and films which provide the ground for the contemporary performance writer developing new aesthetic strategies for addressing the extreme?

The paper will offer:

- a brief account of the journey to the adaptation
- an analysis of the film's narrative aesthetic
- an identification of the influence of Japanese theatre on the film
- a description of parallel scenes from the film and adaptation, comparing their treatment of violent content based on real events

The paper considers the adaptor's need for a principal adaptive source which becomes a way of shaping disparate ideas, a point or 'matter of resistance', to borrow a concept from Charles Olson's poetics. It points towards a possible aesthetic model for the informed 'reading' of contemporary events with the split attentiveness of closeness and distance, empathy and 'coolness' on the part of the audience, replacing the emotional immersion or forgetful distancing sometimes

induced by mainstream Western performance forms and media coverage of extreme events.

Biography:

Poet, librettist and theatre director Adam Strickson is Teaching Fellow in Creative Writing at the University of Leeds (.4) in the School of Performance and Cultural Industries where he teaches on the MA in Writing for Performance and Publication, and co-leads the undergraduate course in Intercultural Theatre. He has just finished the third year of a part-time collaborative PhD with Opera North titled 'The librettist's adaptation of source in collaboration with the composer'. He has been profoundly influenced by Japanese theatre and has studied with Noh and Bunraku performers.

Adam is the lead artist for the Olympic cultural project *Wingbeats*, music-theatre performances based on the landscape and history of birds and aviation in relation to the East Riding coast.

Adam's first poetry collection, *An Indian Rug Surprised by Snow*, was published by Wrecking Ball Press in 2005. His second, *Tear up the lace*, comes out with Graft Poetry this November.

Speaker 2: Anya Benson (University of York)

Paper Title: *Rethinking technology and identity in Japanese children's franchises*

Paper Abstract:

Popular Japanese children's franchises such as *Sailor Moon*, *Pokémon* and *Doraemon* are often analysed in relation to the positive attitudes towards futuristic technology and fluid forms of identity that characterise these series. Indeed, a similar focus can be found in much recent scholarship about *anime* and *manga* more generally: the breakdown of the self, cyborgian identities, and fluid boundaries are often treated as hallmarks of *anime*. I aim to question these interpretations through a discussion of two popular children's *anime* texts: the ever-popular *Doraemon* franchise, and the phenomenally successful recent girls' franchise *Purikyua* (translated variously as *Pretty Cure* or *Precure*). I will concentrate particularly on the 2008 film *Doraemon: Nobita to Midori no Kyojinden* and the series *Fresh Purikyua*, along with its associated film *Omocha no Kuni wa Himitsu ga Ippai?!* (2009). *Doraemon* has been analysed as a portrayal of friendly technology, with interpretations commonly focusing on the presence of the caring robot Doraemon. *Purikyua* has not been the subject of significant scholarly analysis, but relates strongly to the analyses of similar 'magical girl' series such as *Sailor Moon*. Both of these texts in many ways exemplify the focus on fluid or cyborgian identities in technology-mediated worlds, and emphasise the characters' deep engagement with worlds beyond their home and nation. I will illustrate, however, that such features exist alongside nostalgic sentiments and representations of quite static identities; and significantly, it is these elements that often play a more dominant role in the series. While the films are inhabited by robots and girls who transform into magical warriors, they nevertheless continue to stress the existence of authentic, unchanging identities. Although both

display electronic gadgets and technology-mediated interactions in a positive way, these texts also contain strong environmentalist and technophobic themes that portray humans' technological fantasies as the cause of trouble and harm. In this paper, I will examine the tensions between these seemingly contradictory elements of the texts through analysis of not only the texts themselves but also fan works, news articles, reviews, and merchandise. Ultimately, I hope to suggest the need for broader consideration of many angles of these texts, drawing out the implications of not only the subversive elements but also the more mundane, expected elements that remain pervasive throughout Japanese children's media cultures.

Biography:

Anya Benson is currently a Mixed Cinema Network post-graduate research student at the University of York, working with a co-supervisor at the University of Leeds. She is studying contemporary Japanese children's cinema in a transnational context, paying particular attention to the themes of place and nostalgia. Before beginning at the University of York, Anya completed a master's programme in Japanese Studies from the School of Oriental and African Studies in London. Her dissertation explored the complexities of discussing popular Japanese media when it includes innumerable tie-ins, creative forms of marketing and fan participation across the globe, concentrating on the popular *shôjo* text *NANA*. She received her undergraduate degree from Guilford College in North Carolina, USA, majoring in both East Asian Studies and Religious Studies. During her undergraduate years, she spent a year at the International Christian University in Tokyo.

Panel 3: Questions of Gender in Japanese Cinema

Chair: Irena Hayter (Department of East Asian Studies, University of Leeds) (tbc)

Speaker 1: Alicia Kozma (Hunter College, New York)

Paper Title: *Pinky Violence: Shock, Awe, and the Exploitation of Sexual Liberation*

Paper Abstract:

1970's Japanese independent saw an explosion of pinky violence films: exploitation films built around soft-core pornography and sadomasochistic themes. Within this rubric of films emerged a group of films know as *sukeban*—low budget, female-driven narratives focused around teenage girl gangs which are are shocking, titillating, violent, and antisocial. *Sukeban* films took the stock Japanese character of the female gambler, elevated her criminality and her social conscious and created a series of films that celebrated the power and sexuality of young Japanese women. *Sukeban* were delinquent teenagers orphaned by families, raised on the streets and in reform schools, who survived in urban Japan by their wits, their code of honor, and their unwillingness to sublimate their sexual power in a highly patriarchal society. The anti-authoritative messages presented in these films reflect an overall dissatisfaction with normative social patterns, Japanese gender tradition, and heterosexual familial expectations. The protagonists are independent outlaws, firmly ensconced in the criminal sub-culture; they are women whose power results from their liberation from society and their sexual agency.

Rather than fit comfortably in their exploitation label, these films highlight various intersections of female power and sexuality, creating complex female characters whose actions openly question normative ideas of appropriate female action. Although in the early stages of my research, goals for my work around these films are threefold. The first and primary goal is to highlight the ability of Japanese cinema to showcase radical representations of female sexuality through the non-traditional cinematic space of exploitation film. I am fascinated by the differences between the popular characterization of the Japanese woman as submissive and the cinematic portrayal of strong, dominant, Japanese women that is found in exploitation films. I will endeavor an analytic comparison of these two characterizations and the effect they have on the overall portrayal of gender in Japanese cinema.

My second research goal speaks directly to one of the most interesting themes of the *sukeban* films—the open hospitality to biracial Japanese teenagers and the issues surrounding the presence of American troops in Japan after World War II. A number of these films revolve around this issue. Based on the positions the male and female characters in these films take around this issue, I believe it is an additional point of support to my theory of radical female sexuality in *sukeban* films. Lastly, my third and final research is to trace the influence of these female characters on contemporary Japanese cinematic heroines.

Biography:

Alicia Kozma is an Adjunct Lecturer in the Department of Film and Media Studies at Hunter College in New York City where she works within the areas of cult television, audience and fan communities, film genre studies, and television as an American social institution. Her areas of research encompass exploitation film and its various subgenres, female fan communities, cult studies, and the role of American normative values in the construction of cinematic identities. Ms. Kozma has a forthcoming article and book chapter on Nazisploitation films, a forthcoming book chapter on Japanese pinky violence films, and is a contributing writer to *Fangoria* magazine. She holds a B.A in Religion and Film from the University of Vermont and a M.A. in American Studies from the Graduate Center of the City University of New York.

Speaker 2: Alejandra Armendariz (University Rey Juan Carlos, Madrid)

Paper Title: *Alternative Representation of Sexual Difference in Contemporary Japanese Cinema Made by Women Directors*

Paper Abstract:

Hito no sex wo warau na (“Do Not Laugh At My Romance” or “Sex Is No Laughing Matter”, 2008) and *Tsuki to Cherry* (“Moon and Cherry”, 2004) are two Japanese films written and directed by two women filmmakers, Iguchi Nami and Tanada Yuki. The careers of these two directors are examples of the new ways to achieve the rank of film director available to contemporary Japanese filmmakers. These newly available ways allow for a significant presence of women as new producers of

representations in Japanese cinema. The two movies share some production circumstances and a series of textual elements and, at the same time, they also articulate sexual difference in a unique way.

The purpose of this research is to analyze how these two filmmakers represent sexual difference in these two films since they both can be considered innovative in contemporary Japanese cinema in terms of authorship, text and storytelling. Both films, through the conflict between sex and experiences of love, disrupt the traditional dialectic of opposites –man and woman, active and passive, subject and object- that comes into play in the sexual and symbolic act of the encounter with the other. The female position appears as the active subject of the sexual encounter, while the male position acts as a passive object of desire. The female character is the desiring subject, but it is the male gaze that guides the viewer's experience inducing its identification with the male character.

However, in these two films, the key to understand the alternative representation of sexual difference lies more in the presence of the transgressive female character than in the exchange of the sexual roles. These two works share the presence of a transgressive female character, both at the textual and symbolic levels, and nevertheless they suggest that the encounter between the sexes it is still possible thanks to the construction of non-stereotyped male and female positions. The male characters choose the female transgression against the traditional female representation and the female characters act as a subject that holds the symbolic word in the encounter with the other male.

Through a textual analysis of masculine and feminine positions in these two cinematographic texts, I will study the construction of the sexual distinction created by these two directors who share a new profile as authors and form part of the growing number of women filmmakers in contemporary Japanese cinema.

Biography:

Alejandra Armendariz is a Spanish researcher in Japanese Cinema. She graduated in Audio-visual Communication from the Navarra University in Spain and has studied Japanese language and culture at Ca'Foscari University of Venice (Italy). She was awarded a Monbukagakusho Scholarship for postgraduates to attend as a researcher at Meiji Gakuin University in Tokyo for the 2008-2010 academic years. She received a master's degree in cinema, television and interactive media at University Rey Juan Carlos in Madrid (Spain) and is enrolled in the Phd Program in the same university. Her research fields are Japanese contemporary cinema, Japanese women filmmakers and feminist film theory.

Speaker 3: Jasper Sharp (University of Sheffield)

Paper Title: *Where are the Women in the Japanese Film Industry?*

Paper Abstract:

Japanese cinema, like its society, is usually considered to be a male dominated domain. However, the number of women working in positions of power within the industry, while still smaller than men, is worthy of further investigation. Filmmakers including Kawase Naomi, Nishikawa Miwa, Matsui Hisako and Tanada Yuki have established successful careers in documentary, arthouse cinema and the commercial

mainstream, with there are others working in the more exploitative genres of horror and the erotic pink film. Behind the scenes women are active as producers, screenwriters, cinematographers and editors. There has been a strong women's presence in the field of festival curating, with important figures including Araki Keiko of Pia Film Festival, Ono Seiko and Fujioka Asako of Yamagata International Documentary Film Festival and Tomiyama Katsue of the Image Forum centre for experimental film, and also in international promotion, with the wife and daughter of Kawakita Nagamasa, Kashiko and Kazuko, proving instrumental in introducing Japanese films overseas from the prewar period onwards.

This paper traces the history of such women behind the camera in Japan. In the 1930s, Irie Takako became the first actress to establish her own independent production company and Sakane Tazuko, a former assistant to Mizoguchi Kenji, became the first credited women director with *Hatsu sugata* (1936). Over the next few decades, figures such as Atsugi Taka, Tokieda Toshie and Haneda Sumiko became active figures in the field of documentary, while during the 1950s, the actress Tanaka Kinuyo became the first woman director to establish a significant body of work in feature filmmaking. The role of women such as Hamano Sachi in the pink film sector will also be covered, as will the surge in recent years of female directors hailing from an independent filmmaking background.

Biography:

Jasper Sharp is a writer and curator specialising in Japanese cinema and co-editor of the website Midnight Eye. Publications include *The Midnight Eye Guide to New Japanese Film* (Stone Bridge Press, 2004) co-written with Tom Mes, *Behind the Pink Curtain* (FAB Press, 2008) and *The Historical Dictionary of Japanese Cinema* (Scarecrow Press, forthcoming). He is currently a PhD student at the University of Sheffield researching widescreen cinema in Japan.

Panel 4: Reception of Japanese Films Home and Abroad

Chair: Ming-Yeh Rawnsley (Institute of Communication Studies, University of Leeds)

Speaker 1: Christina Zimmermann (Bauhaus University, Weimar)

Paper Title: *Juggling with cultural stereotypes: The light humour of Naoko Oigami*

Paper Abstract:

Film interpreters from the Occident love the "strangeness" in Japanese films, as to them it seems a reverberation of an exotic culture. Fragile women with sincere and tenacious faces, which are reminiscent of the classical Japanese theatre tradition or – depending on personal taste, of course – contemplative narratives reflecting an Asian spirit of Buddhism, ... Japanese filmmakers and scholars feel bothered by this kind of determinative appreciation and develop strategies to detach themselves from such affectionate embrace.

Naoko Oigami goes for a humorous way. Her comedies "Barber Yoshino" (Yoshino's Barber Shop, 2003), "Kamome Shokudo" (Kamome Diner, 2006) and "Megane"

(Glasses, 2007) can be seen as tongue-in-cheek stagings of Japanese cultural stereotypes. As such, they challenge our interpretive skills. Cultural-historical attributions seem obsolete in the light of her subtle burlesques. Oigami's cinematic worlds are cultural hybrids, which cannot be traced back to an original, but only to calculated clichés. Her strategy, at the same time seductive and unsettling, evokes a latent notion of ambiguity, which might fruitfully be examined through a postcolonial approach.

Biography:

Filmmaker and Artist. She studied Fine Arts and German Literature in Kassel, Germany and Granada, Spain. In 2004 she completed her postgraduate studies in Film/Television at Academy of Media Arts Cologne, Germany. Assistant professor (visual communication) at Bauhaus-University Weimar from 2005 to 2010. Currently she is enrolled in the Ph.D. program "Fine Arts" at Bauhaus-University Weimar, writing her dissertation on "Film and Ambiguity". She was awarded a postgraduate scholarship by Bauhaus-University Weimar and a short-term research grant by JSPS (Japan Society for the Promotion of Science, summer program 2010). Her films and installations have been shown internationally.

Speaker 2: Virginia Crisp (Goldsmiths, University of London)

Paper Title: *'BLOODY PIRATES!!! *shakes fist*': Re-imagining East Asian Film Distribution & Reception through Online Filesharing Networks*

Paper Abstract:

This paper considers the worldwide distribution and reception of Japanese cinema facilitated by filesharing forums dedicated to East Asian films. Discussing and sharing films online is a growing phenomenon, however, research focused on this area is often preoccupied with either proving or disproving the extent to which such activities represent a threat to both the traditional revenue streams of the cultural industries and/or the creative expression of artists. Furthermore, piracy is so often considered in terms of the flow of films from the West to the East and how such wanton 'theft' is enabled by lax legal enforcement of Western models of copyright protection in Eastern Countries. This research paper seeks to go beyond such a narrow discussion and examine how East Asian films are disseminated worldwide by drawing on the findings of an ethnographic study of online forums concerned with sharing East Asian films.

This paper considers how these filesharing forums enable audiences to both re-imagine and reconfigure their relationship with the text. Rather than *replacing* traditional forms of production, distribution and consumption, these activities exist *alongside* them, but can be considered to further blur the boundaries between such categorisations. On filesharing forums, films will be sourced, encoded, shared, promoted, subtitled, recommended and reviewed by a range of people who cannot be easily categorized as simply consumers, producers or distributors in any traditional sense. As such, the 'linear' industry model where a film is produced, distributed and consumed by people who occupy strict roles in the process, explodes into a network model that involves a varied and dispersed group of people (both

professional and amateur). Perhaps more significantly, these forum members see their online activities as *adding value* to the product; far from viewing themselves as revenue stealing 'pirates' they conceive of themselves as almost *part of* the East Asian film industry. By viewing their activities as promotional and adopting ethical codes they interpret their own behaviour as positively contributing to an industry that they hold in the highest regard.

Biography:

Virginia Crisp is Lecturer in Communication and Cultural Studies at Middlesex University, UK. She is in the process of completing a PhD at Goldsmiths, University of London, entitled 'Symbiotic Distribution Networks' that explores the distribution of East Asian cinema through both filesharing networks and also within the traditional film distribution industry in the UK. She is also the co-organizer of the upcoming event 'Besides the Screen: Moving Images during Distribution, Exhibition & Consumption' to be held at Goldsmiths in November 2010, <http://besidesthescreen.blogspot.com/>.

Speaker 3: Aimee Richmond (University of Sheffield)

Paper Title: tbc

Paper Abstract: tbc

Biography:

Panel Discussion: *Programming Japanese Cinema at International Film Festivals*

Participants:

Tony Rayns (London Film Festival; Vancouver Film Festival; etc)

Jasper Sharp (Zipangu Fest; Raindance Film Festival; etc)

Tom Vincent (Bradford International Film Festival; etc)

Chris Fells (Leeds International Film Festival) (tbc)

Chair: **Julian Ross**

Keynote Speech: Tony Rayns

Title: tbc

Screening: *Children of the Beehive* (Shimizu, 1947) on 35mm

Introduced by Tony Rayns

Q&A