

Streaming in the Global South, International symposium, 18-20 January 2024
Institute of Asian and Transcultural Studies, Vilnius University, funded by AHRC (UK)

PROGRAMME

Thursday 18 January

10:30 Welcome

11:00 **Panel 1: VOD in the Mediascape** (chair: Valentina Vitali)

Mahima Singh (online): Jio's expansion from telecom to OTT: a political-economic perspective on the changing television ecosystem

Ashvin Devasundaram: VOD through the eyes of the Asian Film Festival UK

Deepali Yadav (online): The sub(urban) life & dreams of the displaced populace: The rise of post-millennial audiences in India's VOD stories

12:30-14:00 Lunch

14:00 **Panel 2: Special Panel on Distribution** (chair: Deimantas Valančiūnas)

Alan McQueen: World cinema: changes in the distribution sector

Frank Mannion: The dependent distribution experience in the UK and its application to South East Asia

Eugenio Triana: The streamers are coming: Netflix, Amazon and the influence of streaming giants on film industry strategy in South America

15:30 Coffee break

16:00 **Panel 3: VOD and Politics** (chair: Ashvin Devasundaram)

Auxence Augustin KOA (online): Netflix's positioning in Cameroon : a dynamic between the construction of a "connective capitalism" and the globalization of an Anglophone cinematographic cultural charisma

Mara Matta: Cinematic interventions. Rakhine and Rohingya filmmaking practices at the crossroads

19:00 Drinks and dinner

Friday 19 January

- 9:30 **Panel 4: VOD and Low Budget Production** (chair: Mara Matta)
- Shri Krishan Rai:** Streaming beyond boundaries: the reel revolution of Indian low-budget films
- Ori Yakobovich:** Wakaliwood - from a Ugandan village to the global village
- Carlos Navarro Gonzàlez** (online): VOD from Argentina: the case of César Gonzàlez
- 11:00 Coffee break
- 11:30 **Panel 5: VOD-enabled Transnational Connections** (chair: Valentina Vitali)
- Hu Pengnan:** Produced 'local', consumed 'global': Chinese SVODs' local boys' love content
production and transnational community-based globalization in Thailand/beyond
- Puneet Yadav:** VOD and cultural exchange between India and Sri Lanka
- Asa Willoughby:** The sound of diasporic Sylhet
- 13:00-14:30 Lunch
- 14:30 **Panel 6: VOD and Creative Labour** (chair: Ashvin Devasundaram)
- Elastus Mambwe** (online): VOD platforms - opportunities for Zambian Filmmaking
- Julia Szivak:** The reincarnation of Bollywood stars on OTT platforms
- Zebunnisa Hamid** (online): Pakistani filmmakers on the fringe: navigating circulation in the age
of streaming
- 16:00 Coffee break
- 16:30 **Panel 7: VOD Audiences, the Diaspora and Social Media** (chair: Deimantas Valančiūnas)
- Ramna Walia:** Khandesh's "YouTube Studios": new digital mobilities of "local" media
productions in India
- Aparna Shastri** (online): SVOD spectatorship in India and counter-hegemonic potentials
- Mita Lad** (online): Cultural proximity in a world of transnational television content

Saturday 20 January

10:00 **Panel 8: VOD and Gender** (chair: Mara Matta)

Vipin K. Kadavath (online): From housewife to cinephile: VOD and the emergence of the female spectator in Kerala

Valentina Vitali: Women's voices? South Asian VOD series by/about women

Deimantas Valančiūnas: Indian horror comedies: a genre of subversion

11:30 Coffee break

12:00 **Round table** (chairs: Valentina Vitali and Deimantas Valančiūnas)

13:30-14:30 Lunch

14:30 Trip to MO Modern Art Museum, <https://mo.lt/en>

BIOGRAPHIES

Ashvin Devasundaram is Senior Lecturer at Queen Mary University, London, a specialist of independent Hindi cinema, and programmer of Tongues on Fire: UK Asian Film Festival.

Carlos Navarro González has a PhD in Contemporary History from the Universidad Complutense, Madrid, and University of Leeds. He has published and spoken at conferences in many countries and universities in three languages on topics related to contemporary representation, cinema, migration, power and class.

Zebunnisa Hamid is Assistant Professor of Film Studies, Department of Humanities and Social Sciences, Lahore University of Management Sciences (LUMS), and a specialist of Pakistani cinema.

Pengnan Hu is a PhD candidate at the University of Amsterdam. Pengnan's current research examines China's systematic support for its 'film going global' strategy through film co-production, hosting film festivals, and encouraging the going out of SVODs in the context of China's increasing promotion of its global cultural influence.

Vipin K. Kadavath teaches in the Department of English, Banaras Hindu University, Varanasi, India. He is currently engaged in a project that examines transformations in cinematic aesthetics in recent Malayalam films in the context of the social expansion of capitalism in India. He is co-editor of *The Digital Popular in India: Mainstreaming the Marginal* (forthcoming, Palgrave Macmillan).

Mohamed Shafeeq Karinkurayil is Assistant Professor at Manipal Centre for Humanities, Manipal Academy of Higher Education (MAHE), India. His research is primarily on the cultural expressions of Gulf migration in Kerala. His works have appeared in *BioScope: South Asian Screen Studies*, *South Asia: Journal of South Asian Studies*, *South Asian Diaspora*, among other journals. His monograph *The Gulf Migrant Archives in Kerala: Reading Borders and Belonging* is forthcoming (Oxford University Press).

Auxence Augustin KOA has a PhD in political science and teaches in the Political Science Department of the Faculty of Legal and Political Sciences at the University of Bertoua, Cameroon. He is also a researcher at the Paul Ango Ela Foundation in Yaoundé.

Mita Lad is Lecturer in Digital Media at Middlesex University, UK, and chair of the MeCCSA Race, Ethnicity & Postcolonial Network.

Elastus Mambwe is a lecturer in the Department of Media and Communication Studies at the University of Zambia and a PhD student in the Centre for Film and Media Studies at the University of Cape Town, South Africa. His research interests include media industries, mass communication and screen studies.

Frank Mannion runs the award-winning production, sales and distribution company Swipe Films (UK). The company has built up a valuable library of over twentyfive films, winning over a hundred awards at major festivals around the world, including the Cannes and Sundance Film Festivals. Frank has a PhD from Birmingham City University, where he also teaches.

Alan McQueen has spent the last thirty years working with the most important film production and distribution companies in the UK, including Palace Pictures, Fox World Cinema, Downtown Pictures and Mushroom Cloud Productions. He has published two novels, written a number of screenplays, and recently produced the documentary *Fathers of Girls*. Alan teaches film at Birmingham City University.

Mara Matta is a researcher and lecturer at Università degli Studi La Sapienza, Rome, Italy, and a specialist of modern cultures of South Asia.

Shri Krishan Rai is Associate Professor at the Department of Humanities and Social Sciences, National Institute of Technology Durgapur, India (NITD). His research interests include cinema studies, postcolonial literature and studies in religion and mythology. He has published in international journals, Scopus and other

indexing sites. He has edited books and presented papers at national and international conferences, and convened two (national and international) conferences in his institute.

Aparna Shastri is a third-year doctoral student of Cultural Studies at George Mason University, Fairfax, Virginia. She has an MA in Writing, Rhetoric, and Media from Clemson University. Her research interests include visual culture, global television studies, reception and spectatorship studies, South Asian visual media, and postcolonial studies.

Mahima Singh is a PhD scholar in the School of Humanities and Social Science at the Indian Institute of Technology, Indore, India. Her research interests include new media, OTT platforms, political economy of media, and broadcast media. She has published on the political economy of live sports streaming in India in *TripleC*.

Julia Szivak is Assistant Lecturer at the Pazmany Peter Catholic University, Budapest. She recently completed her PhD in Media and Cultural Studies at Birmingham City University. Her thesis investigates the transcultural nature of the Bollywood industry. Julia's research interests include Bollywood film and music.

Eugenio Triana is course director of Film Futures, the Marketing and Distribution course at Birmingham City University, UK. He has worked in all areas of the film industry and his interests include new developments in technology for film production and distribution.

Deimantas Valančiūnas is Associate Professor of film and popular cultures of Asia at the Institute of Asian and Transcultural Studies, Vilnius University. His research interests include Indian cinema, postcolonial theory, diaspora studies, gothic and horror cinemas in Asia. He has edited special journal issues and authored a number of journal articles on South Asian cinema and literature, and is co-editor of *South Asian Gothic: Haunted Cultures, Histories and Media* (2021).

Valentina Vitali is Professor in Digital Arts at Birmingham City University. Her research explores the intersection of economics, history and film aesthetics from a comparative perspective. Publications include *Capital and Popular Cinema* (2016), *Hindi Action Cinema* (2008), and *Theorising National Cinema* (2006, co-edited with Paul Willemen). She has curated, among other events, *Contemporary South Asian Films by Women* (FACT, Liverpool) and *Alia Syed* (Whitechapel Gallery, London), and edited a *BioScope* special issue (11/1) on contemporary South Asian women filmmakers. With Deimantas Valančiūnas, she leads the AHRC-funded research network *South Asian Cinema and VOD*: www.southasiavod.com

Ramna Walia is Assistant professor of film and media at FLAME University, Pune, India. She earned a doctoral degree in Media Studies from the Department of Radio-Television-Film, University of Texas at Austin, USA, and an MPhil in Cinema Studies from the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, India. Walia is currently working on a book that looks at the spatialised material history of inter-regional networks of popular video and digital productions in India. She has published in peer-reviewed journals like *Bioscope*, *Synoptique*, and *Studies in South Asian Film and Media*, and has contributed chapters in *Industrial Networks and Cinemas of India* (2021) and *Historicizing Myths in Contemporary India* (2023).

Asa Willoughby is a PhD student in the Department of Asian Languages and Cultures at the University of Michigan. He holds a BA in South Asian Studies from the School of Oriental and African Studies, University of London. His scholarship deals primarily with South Asian diasporas in the UK and Europe.

Deepali Yadav is Assistant Professor in the Department of English at Banaras Hindu University, India. She was a Charles Wallace India Fellow at the British Library, London (2022), and has edited the forthcoming *Digital Popular in India: Mainstreaming the Marginal* (Palgrave Macmillan, Springer Nature, 2023).

Puneet Yadav is a faculty in Medieval Indian History at Kirori Mal College, University of Delhi. He has delivered lectures on Indian cinema at the University of London, Nāgānanda International Institute for Buddhist Studies, Sri Lanka, and International Lions University, Taiwan. Puneet is co-investigator in the Innovation Project *Role of Films in Educating Students: An Innovative Study of Colleges of University of Delhi*, awarded by University of Delhi.

Ori Jakobovich teaches at Tel Aviv University Film School, where he is currently finishing his MA thesis on Ugandan cinematic narrators in the digital age. Ori is also a filmmaker and currently finishing his second feature film - a Ugandan Israeli coproduction with director Isaac Nabwana.