



KRITIKA KULTURA

Biannual peer-reviewed international journal of literary, language, and cultural studies

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Dear Colleagues,

On behalf of my co-editors in *Kritika Kultura* and my colleagues in the European Centre for International Political Economy (ECIPE), I would like to invite you and your colleagues to the international conference on Cultural Practices and Policies in the Digital and Global Age. The conference will be held on Nov. 22 and 23, 2018, at Leong Hall, Ateneo de Manila University.

The conference seeks to investigate the changing nature of culture and its industries brought on by globalization and digitization at national, regional, and international contexts. Specifically, it looks at the way governments, businesses, and industries respond to or interact within, the changing nature of the culture and media markets where information technology and social media alter the way content is being produced, delivered, and consumed. From a broader perspective, this conference is an opportunity to cultivate a network of researchers working on issues related to today's cultural industries. Articles exploring the theme will be included in *Kritika Kultura* 32, which will be launched during the conference.

The 14 conference presenters have various academic backgrounds and their presentations will cover a wide range of topics in today's cultural industries, in particular the film and music sectors that influence so much our daily lives. They will further cover culture, cultural diversity, and the future of cultural industries. This conference will highlight the importance of embracing, yet maintaining a critical stance to, globalization and digitization in order to develop a rich cultural practice. It also hopes to deliver important implications in terms of cultural policies that can help cultural industries in other countries to advance further.

Kindly find below the conference program and the abstracts. The conference is free of charge. Any queries related to the conference may be sent to kk.soh@ateneo.edu (subject heading: Cultural Practices and Policies).

We hope to see you and your colleagues in Nov. 22 and 23, 2018 at Ateneo de Manila University.

Sincerely yours,

Vincenz Serrano, PhD
Editor in Chief
Kritika Kultura
Department of English
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**Cultural Practices and Policies in the Digital and Global Age:
Kritika Kultura and ECIPE International Conference**

Program

Nov. 22, 2018, Leong Hall, Ateneo de Manila University

12:00 p.m. to 1:00 p.m.: Registration

1:00 p.m. to 2:00 p.m.: Opening Ceremony

National Anthem

Opening Remarks: Vincenz Serrano (Editor in Chief, *Kritika Kultura*)

Opening Remarks: Patrick Messerlin (Professor Emeritus, Sciences Po Paris)

Keynote Speech: Samuel Richards (Professor, Pennsylvania State University)

2:00 p.m. to 4:00 p.m.: Session 1: The Film Industry

1. Xiaolan Zhou: How Industrial Policies Shaped the Globalization of the Chinese Film Industry Since the 1990s
2. Wenyan Yin: A New Model for Globalization in the Film Industry: Lessons from China-Hollywood Film Co-Production
3. Patrick Messerlin: Building Consistent Policies in the Film Industry: Institutions and Instruments in France and Korea

4:00 p.m. to 4:15 p.m.: Coffee and Tea Break

4:15 p.m. to 6:15 p.m.: Session 2: The Music Industry

1. Yeon W. Lee: How Synergy is Created in the K-Beauty Industry: Learning and Convergence among Firms and Beauty Vloggers
2. Holger Schwetter: From Record Contract to Artrepreneur? Musicians' Self-Management and a Changing Illusion on the Music Market
3. Stephen Ranger: Adapting to Technological Changes in the Music Business: The Case of the British Music Industry and New Record Formats in the 1950s
4. Jimmyn Parc: Between Technological Advancement and Protectionism: The Bumpy Evolution from MP3 Players to Smartphones in Korea

6:20 p.m. to 6:30 p.m.: Message

Ma. Luz C. Vilches (Vice President for the Loyola Schools, Ateneo de Manila University)

6:30 p.m. to 7:15 p.m.: Launch of *Kritika Kultura* 32

7:15 p.m. *Kritika Kultura* Launch Dinner (invitees only)

Nov. 23, 2018, Leong Hall, Ateneo de Manila University

12:00 p.m. to 1:30 p.m.: Registration

1:30 p.m. to 2:00 p.m.: Keynote Speech

Matthias Helble (Economist, Asian Development Bank)

2:00 p.m. to 4:00 p.m.: Session 3: Soft Power and Cultural Diversity

1. Marco Pellitteri: The 2020 Tokyo Olympics and Fictional Franchises: Cultural Policy of Soft Power and Global Audiences
2. Sean Pager: Does Copyright Help or Harm Cultural Diversity in the Digital Age?
3. Sunhee Park: The Evolution of the Concept and Practical Application of Cultural Diversity in Korea
4. Jimmyn Parc and Hwy-Chang Moon: Accumulated and Accumulable Cultures: The Case of Public and Private Initiatives toward K-Pop

4:00 p.m. to 4:15 p.m.: Coffee and Tea Break

4:15 p.m. to 6:15 p.m.: Session 4: Cultural Industry and its Future

1. Nissim Otmazgin and Irina Lyan: Fan-Entrepreneurship: Fandom, Agency, and the Marketing of *Hallyu* in Israel
2. Kyuchan Kim and Yeon W. Lee: A New Growth Strategy for *Hallyu*: A Comparative Analysis of Global Entertainment Firms
3. Hwy-Chang Moon: Increasing Opportunity and Value in the Cultural Industries: A Comparative Analysis of the Successful Clusters

6:15 p.m. to 6:45 p.m.: Closing Ceremonies

Closing Remarks: Jose T. Villarin, SJ (President, Ateneo de Manila University)

Closing Remarks: Maria Luisa Torres Reyes (Editor Emerita, *Kritika Kultura*, Scholar-in-Residence, University of Santo Tomas)

Closing Remarks: Hwy-Chang Moon (Professor Emeritus, Seoul National University)

6:45 p.m. to 7:00 p.m.: Refreshments

8:00 p.m.: Congressional Dinner (invitees only)

Abstracts

Session 1: The Film Industry: Nov. 22, 2018, 2:00 p.m. to 4:00 p.m.

How Industrial Policies Shaped the Globalization of the Chinese Film Industry Since the 1990s Xiaolan Zhou, PhD (South China Normal University)

The Chinese film industry experienced more than twenty years of reform that has brought undeniable success, however it has been confronted to a dilemma in the context of the globalization: the “coming in” of foreign films and investments is becoming increasingly convenient and profitable, whereas the “going out” of domestic films stays in a stagnant or even retrogressive situation. This previously stated issue results from an essential factor—the government’s intervention, as well as its policies. This article endeavors to study the duality of the government’s role in the film industry and proposes a new way of assess the industry.

A New Model for Globalization in the Film Industry: Lessons from China-Hollywood Film Co-Production

Wenyan Yin, PhD (Seoul School of Integrated Sciences and Technologies)

International co-productions have become a dominant practice in the film industry. Within this emerging trend, China has become a major participant and is using it as an important method to enter the global market. Despite the enhanced globalization of the film industry, many preceding studies consider it as a national industry and investigate it from this context. Therefore, this paper uses the concept of the global value chain in order to understand more effectively the fragmentation of the film value chain. This framework helps examine how filmmakers denationalize the film value chain by collaborating with foreign partners on a global scale.

Building Consistent Policies in the Film Industry: Institutions and Instruments in France and Korea Patrick Messerlin, PhD (Sciences Po Paris)

This paper explores a much neglected aspect of cultural policies: the role of the institutions in charge and the way they use the instruments at their disposal. It focuses on the film industry which offers the remarkable contrast on how the Korean film industry has outperformed the French one in less than twenty years. This paper provides two illustrations of these conflicts among the instruments provided.

Session 2: The Music Industry: Nov. 22, 2018, 4:15 p.m. to 6:15 p.m.

How Synergy is Created in the K-beauty Industry: Learning and Convergence among Firms and Beauty Vloggers

Yeon W. Lee, PhD (Seoul National University)

Hallyu’s creative contents in the form of dramas, music, and movies have expanded and made Korean beauty products—or K-beauty—more popular throughout the world and helped sell Korea’s style in fashion and beauty. This study examines the various success factors behind how K-beauty built up its competitiveness. A special emphasis is made on the interactive role and the convergence effects among creative contents, cosmetic firms, and make-up artists working through their vlogs based on social media that propelled the fast growth of K-beauty.

From Record Contract to Artrepreneur? Musicians' Self-Management and a Changing Illusion on the Music Market

Holger Schwetter, PhD (H:G, University of Applied Sciences for Health & Sport, Technology & Art, Berlin)

In this article present conceptions of pop musicians’ career development are contrasted with ideas from the 1960s to 1990s. It identifies two divergent key concepts: the artrepreneur and the record contract. As a counterpart, the article evaluates empirical findings from an interview study with German and US-American to answer the following research question: How are concepts of career management advocated and how are they related to the musician’s practices?

Adapting to Technological Changes in the Music Business: The Case of the British Music Industry and New Record Formats in the 1950s

Stephen Ranger, MA (European Centre for International Political Economy [ECIPE])

Technological changes have had a major impact on music industries across all areas of business ranging from production to distribution. When looking at the history of emerging music industries, it is evident that those who have adapted effectively to new technological changes have been able to achieve significant and meaningful success. This is clearly the case with the British music industry during the emergence of rock and roll from the 1950s to the 1960s. This paper examines how the leading British music company EMI responded to changes in record formats in the 1950s.

Between Technological Advancement and Protectionism: The Bumpy Evolution from MP3 Players to Smartphones in Korea

Jimmyn Parc, PhD (Sciences Po Paris and Seoul National University)

K-pop has enjoyed immense popularity around the world. However, the situation was very different before the mid-2000s when the industry was suffering from widespread piracy of its music. Furthermore, the emergence of the MP3 phone in the early 2000s provoked two critical conflicts. One was between the producers of the MP3 phone who were large conglomerates and the manufacturers of the standalone MP3 player who were smaller companies that feared for their future. The other conflict was between the producers of the MP3 phone and the Korean music industry who believed this new device would hinder their development. This paper demonstrates the importance of having a broader view and recognition of industrial dynamics for formulating effective policies.

Session 3: Soft Power and Cultural Diversity: Nov. 23, 2018, 2:00 p.m. to 4:00 p.m.

The 2020 Tokyo Olympics and Fictional Franchises: Cultural Policy of Soft Power and Global Audiences

Marco Pellitteri, PhD (Shanghai International Studies University)

This article discusses the notion of soft power and how Japan's government has recently made use of imaginary characters from "manga" and "anime" to promote the country's appeal. This paper focuses on the official video clip for the Tokyo 2020 Olympics, first released in 2016. This paper demonstrates that today Japanese animation is at a threshold between the status of an independent entrepreneurial domain and that of an industrial sector increasingly used by the Japanese government in the deployment of soft power-related initiatives.

The Evolution of the Concept and Practical Application of Cultural Diversity in Korea

Sunhee Park, PhD (Hanyang University)

The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions spurred Korean society to take an interest in and practice the concept of cultural diversity. This study examines how the cultural diversity discourse assisted Korea in overcoming the cognitive obstacles that Korean society faced in the process of transitioning into a multicultural society. Also, special attention is given to how the 2005 UNESCO Convention continues to be an effective tool for protecting cultural diversity in the new digital age.

Does Copyright Help or Harm Cultural Diversity in the Digital Age?

Sean Pager, JD, AB, LLM (Michigan State University)

Does copyright advance cultural diversity or harm it? Some blame copyright for fostering a global monoculture that represents the antithesis of diversity. Others contend that copyright enhances diversity by encouraging originality. Such diverging perspectives confounded the delegates who drafted the 2005 UNESCO Convention on Cultural Diversity. Unable to reach consensus, they ultimately deleted references to copyright from the final text, retaining only a cursory reference to intellectual property rights in the preamble. This article revisits the "copyright and diversity" debate in light of digital technologies' emergence in the decades since the UNESCO Convention was adopted.

Accumulated and Accumulable Cultures: The Case of Public and Private Initiatives toward K-Pop

Jimmyn Parc, PhD (Sciences Po Paris and Seoul National University) and Hwy-Chang Moon, PhD (Seoul School of Integrated Sciences and Technologies and Seoul National University)

When it comes to culture, many tend to highlight the vital role of public initiatives. Such an approach is based on the common perception that culture is part of the nation-state. However, this belief has derived from a confusion between two types of culture. Seeking to address such misperceptions, this paper seeks to distinguish accumulated and accumulable cultures. Furthermore, this paper argues that in order to promote accumulable culture, private initiatives will have a more significant impact than public ones. This perspective will provide important implications for policy makers to formulate effective policies that will help promote their national culture as a source of soft power.

Session 4: Cultural Industry and Its Future: Nov. 23, 2018, 4:15 p.m. to 6:15 p.m.

Fan Entrepreneurship: Fandom, Agency, and the Marketing of *Hallyu* in Israel
Nissim Otmazgin, PhD (The Hebrew University of Jerusalem) and Irina Lyan, PhD (University of Oxford)

While the overall majority of *Hallyu* research has looked at the way fans consume Korean popular culture and how it influences their identity, this paper focuses on the way these fans serve as effective agents for marketing *Hallyu* and how their fandom empowers them to explore new business and social opportunities. Focusing on what we call “fan entrepreneurship,” this paper examines the evolvement of fan communities in Israel and their role as cultural agents transcending different cultural and social contexts. More specifically, it analyzes their role as promoters, distributors, and entrepreneurs of *Hallyu*. Our findings suggest that the *Hallyu* experience in Israel may be relevant for understanding the grass-roots processes and mechanisms, responsible for the spread and the institutionalization of cultural content across national, ethnic, and linguistic boundaries.

A New Growth Strategy for *Hallyu*: A Comparative Analysis of Global Entertainment Firms
Kyuchan Kim, PhD (Korean Culture & Tourism Institute) and Yeon W. Lee, PhD (Seoul National University)

Previous policy approaches on *Hallyu* have been focused on the role of government engagement, particularly in fostering diversity and equal business opportunities for small-and-medium enterprises (SMEs). However, a more strategic approach to the cultural industries should be implemented by carefully examining the role of private sector, particularly the role of large enterprises (LEs). This study focuses on the complementary role of small and large enterprises in facilitating the growth of *Hallyu* by bringing in the perspective of value chain diversification.

Increasing Opportunity and Value in the Cultural Industries: A Comparative Analysis of the Successful Clusters
Hwy-Chang Moon, PhD (Seoul School of Integrated Sciences and Technologies and Seoul National University)

Despite the growing digitalization and globalization, the industrial map of the world remains to display high-level concentration of resources and productivity in certain geographical locations called clusters. These locations such as Silicon Valley and Hollywood continue to attract entrepreneurs and large firms, enjoying strong sustainability and competitiveness. This paper analyzes the historically meaningful cultural clusters, Italy during the Renaissance and the US Hollywood of modern times, by evaluating the role of four interactive factors—firm, people, education, and government. Ultimately, the paper provides some important options for further development of Korean wave or *Hallyu* by utilizing the cluster strategy.