Contributors

Ruoyun Bai is Associate Professor of Media Studies at the University of Toronto. Her recent books include *Staging Corruption: Chinese Television and Politics* (University of British Columbia Press) and an edited volume, *Chinese Television in the Twenty-First Century: Entertaining the Nation* (Routledge, 2015).

Ming Cheung is Associate Professor in Media at the University of Adelaide, Australia. Her research centres on media design; she conducts research on visual communication, digital marketing and advertising, participatory social media, user experience design, design strategy and service innovation, design education and creativity, and intellectual property in design. She holds degrees in design, law, information technology, education, languages and music.

Yingchi Chu is a Fellow of the Asia Research Centre at Murdoch University, Perth, Western Australia, and teaches Media and Communication Studies. She is the author of *Hong Kong Cinema: Coloniser, Motherland and Self* (2003) and *Chinese Documentaries: From Dogma to Polyphony* (2007). Her recent publications include ‘Self-hybridization: China as a Global Media Player’ (2013); ‘The Politics of Reception: Media in China and Western Critique’; and ‘Dogmatic Documentary: The Missing Link’ (2015). Her overall research focus is the emergence of critical discourse in China, with an emphasis on visual media.

Peichi Chung is an assistant professor in the Department of Cultural and Religious Studies, Chinese University of Hong Kong. Her research interests include new media industries studies, cultural policy, game studies and Asian popular culture studies. She has published works on media industry dynamics in various countries in the Asia Pacific.

Juncheng Dai is a lecturer in the National Centre of Cultural Innovation Research, Cultural Economics Research Institute, at the Central University of Finance and Economics, Beijing. He has been researching and publishing on economic and cultural geography and working on creative clusters, the creative class and cultural policies from geographical viewpoints.

Jeroen de Kloet is Professor of Globalisation Studies and Director of the Amsterdam Centre for Globalisation Studies (ACGS) at the University of Amsterdam. His work focuses on cultural globalisation, in particular

**Anthony Y.-H. Fung** is Director and Professor in the School of Journalism and Communication at the Chinese University of Hong Kong. He is also Pearl River Chair Professor at Jinan University at Guangzhou, China. His research interests and teaching focus on popular culture and cultural studies, popular music, gender and youth identity, cultural industries and policy, and new media studies. He has published widely in international journals, and authored and edited more than ten Chinese and English books.

**Lauren Gorfinkel** is a Lecturer in International Communication at Macquarie University. Her research is on Chinese media with a focus on television, music-entertainment and cultural programming, globalization, and the politics of national and ethnic identity. She is currently writing a monograph on *Chinese Television and National Identity Construction* (forthcoming, 2016).

**Marina Guo** is a cultural entrepreneur, academic and strategist. She is the Head of Arts Management at the School of Creative Studies, Shanghai Theatre Academy (STA), and Vice-Director of the John Howkins Research Centre on Creative Economy. She is currently CEO of STA InnoEdu and founder of Huashan Multiversity, which offers a capacity building talent development program and executive education for cultural creative sectors.

**Eric C. Hendriks** is a Dutch postdoctoral researcher in the Sociology Department of Peking University in Beijing. He investigates the globalization of self-help culture and has conducted fieldwork in the United States, Germany and China.

**Christiane M. Herr** is an architectural researcher and educator focusing on the areas of digitally supported design, conceptual design, structural design, design studio teaching and traditional Chinese approaches to creative thinking. Christiane is a German National and has worked and studied in Australia, Hong Kong, China and Taiwan for more than 13 years. In her PhD work at The University of Hong Kong, Christiane explored cellular automata as a means to establish architectural design support, which led to her strong interest in diagrams and designerly ways
of seeing. In her recent research, Christiane has focused primarily on innovative approaches to structural design education in architecture. Her research focus in structural design emphasizes structural design pedagogy as well as research into qualitative aspects of structural design processes.

**Vicky Ho** is Assistant Professor in Creative Arts at The Open University of Hong Kong. She earned her PhD in Communication at the Chinese University of Hong Kong. She teaches communication, advertising and public relations, new media culture, and cultural industries. Her research interests include popular culture, media and religion, cultural industries, and cultural policy.

**Ying Huang** is an Associate Professor at Yunnan University of Traditional Chinese Medicine. Her research interests include Yunnan ethnic creative industries and ethnic traditional medicine culture. She has published two books and twenty papers in these areas.

**Michael Keane** is Professor of Chinese Media and Cultural Studies at Curtin University. He is Program Leader of the Digital China Lab. Michael’s key research interests are digital transformation in China; East Asian cultural and media policy; and creative industries and cultural export strategies in China and East Asia.

**Wei Lei** has completed her PhD in the Faculty of Arts and Social Sciences, University of Technology Sydney. She submitted her doctoral thesis *Radio and Social Transformation in China* in December 2015.

**Huailiang Li** is Professor and Chair in the Faculty of Literature and Law at the Communication University of China. His work focuses on the trading of cultural products and services.

**Wuwei Li** (Professor) is a renowned economist, a national political leader and an independent thinker. Professor Li was formerly the Vice Chairman of the 11th China People’s Political Consultative Council (CPPCC), the Deputy Chairman of The Revolutionary Committee of the Chinese Kuomintang. He is Chairman of the Shanghai Creative Industries Association, the Director of Creative Industries Research Centre at Shanghai Academy of Social Sciences, and Director of the International Research Institute of Creative Economy at Donghua University. His best-seller, *How Creativity is Changing China*, has been translated into more than five languages and has been distributed nationally and internationally.

**Yan Li** is a doctoral researcher and professor at the Chinese National Cultural Industries Research Center (CNCIRC) in Yunnan University. He is also executive deputy director of the CNCIRC and dean of the
Cultural Industries Research Institute of Yunnan University. His research covers a wide range of cultural industries, ethnic art and cross-cultural comparisons. He has published five books concerning related areas and annual or biennial reports about China’s regional cultural industries and Yunnan’s cultural industries, as well as nearly 100 papers.

Bjarke Liboriussen is an Assistant Professor at the University of Nottingham Ningbo China’s School of International Communications. His current research focuses on computer games and on the use of (digital) tools and technologies in China’s creative industries.

Tim Lindgren is an Australian fashion designer who works in the global fashion industry where he has run his vertically integrated fashion label. Over the last ten years, Tim has also pursued his research interests in Shanghai, and most recently at the ARC Centre for Creative Innovation at the Queensland University of Technology where he gained his PhD. Tim is currently the Director of Fashion at the Queensland College of Art, Griffith University. His themes include creative entrepreneurship, aesthetics in design and brand building in China.

Ran Ma is currently teaching at the Global-30 ‘Japan-in-Asia’ Cultural Studies Program, Graduate School of Letters, Nagoya University, Japan. Her research interests include Asian independent cinemas and film festivals, on which topics she has published several journal articles and book chapters.

Lucy Montgomery is Director of the Centre for Culture and Technology at Curtin University. She is also Deputy Director for Knowledge Unlatched, a not-for-profit organization working for open access to specialist scholarly books. Lucy trained as a China specialist at the University of Adelaide, before going on to complete a PhD in Media and Cultural Studies at Queensland University of Technology. Her work explores the role of digital technology and intellectual property in business model innovation in the creative industries. Her book, China’s Creative Industries: Copyright, Social Network Markets and the Business of Culture in a Digital Age is published by Edward Elgar.

Eric Priest is an assistant professor at the University of Oregon School of Law, where he teaches and researches in the area of intellectual property law with a focus on copyright law in the information age and creative industry ecosystems in the US and China. Before joining the Oregon Law faculty in 2009, he earned a Master of Laws at Harvard Law School, where he also spent time as a fellow in residence at the Berkman Center for Internet & Society. He helped the Berkman Center develop the Noank
Digital Media Exchange project in China, a next-generation copyright licensing system for the legal distribution and transmission of digital works over the Internet. He also researched and analyzed Internet censorship and surveillance practices in several Asian countries for the OpenNet Initiative. Eric holds a Juris Doctor from Chicago-Kent College of Law and a BA, *summa cum laude*, from the University of Minnesota.

**Zitong Qiu** is an associate professor of the Media and Communication Research Centre at Ningbo Institute of Technology, Zhejiang University. Her research interests mainly cover youth and childhood studies and film studies. She recently published two articles in *China Media Report* and *Contemporary Cinema* about childhood in Indonesian independent cinema.

**Xiang Ren** is a Research Fellow in the Australian Digital Futures Institute at the University of Southern Queensland, where his research focuses on open access, digital publishing, and China’s Internet media. He has published widely in these areas. He earned his PhD at the Queensland University of Technology with an outstanding doctoral thesis award. Prior to his academic career, he spent more than a decade working in the Chinese publishing industry as a Senior Editor and Sales Director. He is a well-known publishing commentator in China.

**Florian Schneider** PhD, Sheffield University, is Lecturer for the Politics of Modern China at the Leiden University Institute for Area Studies. His research interests include questions of political thought, governance, foreign policy, political communication, and digital media in the PRC, Taiwan, and Hong Kong.

**Wanning Sun** is Professor of Media at the University of Technology Sydney. She researches in Chinese media and communication, social change and inequality in contemporary China, and diasporic Chinese media. Her most recent monograph is *Subaltern China: Rural Migrants, Media and Cultural Practices* (2014).

**Michael Alexander Ulfstjerne** holds a PhD from the Department of Cross-Cultural and Regional Studies, Copenhagen University. Throughout 2008–9 Michael carried out fieldwork on Chinese creative industries, exploring local perceptions of originality and imitation, and more broadly the underlying dynamics within the scene of cultural production. Recent work builds on fieldwork in Ordos, Inner Mongolia, China and focuses on Chinese urbanism, debt, failed development projects and boom-bust cycles.

**Jing Wang** is Professor of Chinese Media and Cultural Studies and Director of New Media Action Lab at MIT. She is the Founder and Director of NGO2.0, which is now registered as a non-profit organization

**Qian Wang** earned his PhD from the Institute of Popular Music, University of Liverpool. He is a lecturer at the School of Literature and Journalism, Yibin University. His research is mainly focused on Chinese popular music and related cultural scenes in PR China. He is the author of *The Crisis of Chinese Rock Music*.

**Cindy Hing-Yuk Wong** is Professor of Communications in the Department of Media Culture at the College of Staten Island, City University of New York. Her areas of research include global Chinatowns, diasporic Chinese media, film festivals, grassroots media and Hong Kong cinema culture. Her book *Film Festivals: People, Culture and Power in the Global Screen* (2011 Rutgers) offers the first comprehensive study of the global festival world. She is the co-author of *Global Hong Kong* (2005) and the co-editor of the *Encyclopedia of Contemporary American Culture* (2001); and has published in *Asian Cinema, American Anthropologist, Postscript, Velvet Light Trap*, and *Amerasia*.

**Huan Wu** works as an associate professor, School of Media and Design at Shanghai Jiaotong University. She obtained her doctoral degree from the School of Journalism and Communication, the Chinese University of Hong Kong. Her research interests are on ageing and communication, and creative industries. Her recent research concerns digital technology and its application among disadvantaged groups in mainland China.

**Brian Yecies** is a Senior Lecturer in Communication and Media Studies at the University of Wollongong. His research focuses on cultural policy, and the social, cultural, and industrial transformation of cinema in Korea, China and Australia. He is the author of *Korea’s Occupied Cinemas, 1893–1948* (2011, Routledge) and *The Changing Face of Korean Cinema, 1960–2015* (Routledge, 2016) – both with Ae-Gyung Shim. He is also a chief investigator on the 2014–16 ARC Discovery Project ‘Willing collaborators: Negotiating Change in East Asian Media Production’.

**Lianyuan Yi** is a PhD candidate in the Department of Cultural and Religious Studies at the Chinese University of Hong Kong. Her PhD dissertation is about the film censorship system of PRC since the reform of marketization.

**Na Yi (Yeshi Lhamo)**, a Chinese Tibetan, is currently an associate professor in the Chinese Academy of Social Sciences, focusing on
Creative Industries Studies, Cultural Policy Studies and Tibetan Art History. Publications include five books of Tibetan art history, and the book *Exploration of Cultural Creative Industries Development in Ethnic Areas* (2014). She has also published more than 50 papers in these fields.

**Xiaoming Zhang** is a Professor at the Chinese Academy of Social Sciences. His research interests include cultural policy, cultural industries, and Economic Ethics. He has published books and papers on Economic Ethics, Chinese cultural industries, and the cultural market. He has been editor-in-chief of the *Blue Book of China's Cultural Industries* since 2001. He is currently doing research on the music industry and continues to study reform in China’s cultural policy.

**Elaine Jing Zhao** is a Lecturer in Public Relations and Communications in the School of the Arts and Media, Faculty of Arts and Social Sciences at the University of New South Wales, Australia. Elaine has been researching and publishing on digital media, creative and cultural economy, user co-creation, informal media economies, and their social, cultural and economic implications.

**Jane Zheng** is an assistant professor at the BA Programme in Cultural Management at the Chinese University of Hong Kong. She obtained her PhD from the University of Hong Kong. Before joining CUHK, she was a postdoctoral fellow at the University of Technology, Sydney. She is one of the pioneering international scholars examining the phenomenon of creative industry clusters in China and her ongoing research interest rests on planning cultural resources in China’s urban development.