

Mallen 2024 Conference Programme

Monday 23 September 2024: Mallen 2024 PhD Symposium

08:45-09:30	Opening session Allègre Hadida
09:30-10:00	The delights and challenges of entertainment science research Allègre Hadida, University of Cambridge & Thorsten Hennig-Thurau, University of Munster
10:00-10:15	Coffee break
10:15-10:35	1st round presentation: “Finding a great research question” Charles Weinberg, University of British Columbia
10:35-11:35	Pod meetings #1 at gallery roundtables Facilitated by faculty mentors
11:35-11:45	Comfort break
11:45-12:05	2nd round presentation: “Positioning papers for top journals” Tom Van Laer, University of Sidney
12:05-13:05	Pod meetings #2 at gallery roundtables Facilitated by faculty mentors
13:05-14:00	Buffet Lunch
14:00-14:20	3rd round presentation: “Empirical design” Jordi McKenzie, Macquarie University

14:20-15:20	Pod meetings #3 at gallery roundtables Facilitated by faculty mentors
15:20-15:35	Coffee break
15:35-15:50	4th round presentation: “From findings to contributions” Darlene C. Chisholm, Suffolk University
15:50-16:50	Pod meetings #4 at gallery roundtables Facilitated by faculty mentors
16:50-17:20	Symposium conclusion and debrief
17:30	Conference registration opens
18:00-19:00	Conference registration and welcome reception Canapé reception
19:00-20:30	Watersprite Film Festival Special Screening Curated and presented by Flora O’Neill and Zebulon Goriely, Festival Producers, and Amber Hyams, Development Director, Watersprite Film Festival The Watersprite Film Festival, which is entirely run by Cambridge students, is the largest and one of the most prestigious student film festivals in the world. The festival producers and development director will present a special curated screening of award-winning short films and engage in a Q&A with other Mallen 2024 participants.

Tuesday 24 September 2024: Mallen 2024 Conference Day One

08:30-09:00	Conference registration	
09:00-09:15	Conference Welcome – From film to screen entertainment Allègre Hadida	
09:15-10:45	Session 1: Film economics and strategy Session Chair: Ricard Gil Session Warden: Eti Akter Anowara	Session 2 : Immersive expériences Session Chair: Sebastiano Deldre Session Warden: Öykü Ağkoç Ayradilli
	<u>Ricard Gil</u> & Francine Lafontaine: Block Booking and Product Variety: Evidence from the Paramount Antitrust Case of 1948	<u>Öykü Ağkoç Ayradilli</u> : Beyond Engagement: How Immersive Digital Experiences Transform Business and Society
	<u>Darlene Chisholm</u> & Charles Weinberg: Does Where You Produce Matter? Evidence from the Movie Industry	<u>Thorsten Hennig-Thurau</u> , <u>Hanna Pott</u> , <u>David Finken</u> & <u>David Jutte</u> : Exploring the Interplay Between Virtual and Physical Reality in Immersive Entertainment Experiences
	<u>Milica Bozanic</u> : Economic Incentive Policies Impact on the Development of the National Film Industries in CEE	<u>Niel Althuizen</u> & <u>Sebastiano Deldre</u> : Does innovation and portfolio differentiation lead to higher sales? A study using big data from Hollywood
10:45-11:00	Coffee break	
11:00-12:30	Session 3: Videogame success and engagement Session Chair: Andre Marchand Session Warden: Yanbo Song	Session 4: Storytelling across identities Session Chair: Tom Van Laer Session Warden: Shirin Yazgulieva
	<u>Andre Marchand</u> & Nicolas Weber: How Movie Star Power Drives Video Game Success	<u>Tom Van Laer</u> : Life Imitates Art Imitates Life...: A Framework for Understanding the Intersection between Narrative Consumption and Generational Identities

	<p><u>Sunghan Ryu & Shantanu Dutta</u>: Decomposing Gaming Microtransactions by Gaming Motivation, Gameplay Style and Personality Type</p> <p><u>Yanbo Song</u>: Dialing Affects in Early Release Pitching: Video Game Developers' Audience Engagement and Vision Selling</p>	<p><u>Stefano Russo, Bartosz Jus & Trilce Navarrete</u>: Who participates and why in the digital museum: Capitals and Attitudes for Generation Z</p> <p><u>Abraham Oshote</u>: Stylistic Differentiation in Cultural Markets: The Benefits of Conspicuous Category Spanning</p>
12:30-13:30	Lunch	
13:30-15:00	Screen entertainment-themed walking tour SeeCambridgeDifferently	
15:00-15:15	Coffee break	
15:15-16:30	<p>Mallen 2024 Power Pitches Session Chair: Allègre Hadida Session Warden: Nathan Odiase</p> <ul style="list-style-type: none"> • Shirin Yazgulieva: Analysis of Non-Market Strategies in Climate Fiction Movies • Pauline Rohr: The Power of Nostalgia: The Dominance of Older Movies in IMDb's Top 250 • Zhao (Joy) Zheng: Team Creativity, Digitization, and Assessment Divergence in Creative Industries • Nicole Helwig: Balancing Acts: Exploring Social Enterprise Hybrid Tensions in Social Impact Moviemaking • Nathan Odiase: Fashion, Style, and Creative Identity: Implications for the Future of Cinema and the other Creative Industries • Tobias Meyerhofer: A mixed-method approach to investigate the interplay of professional and amateur reviews on consumer decision making 	

16:30-18:00	<p>Session 5: Screen entertainment and AI Session Chair: Jordi McKenzie Session Warden: Hanna Pott</p> <p>Paul Crosby & <u>Jordi McKenzie</u>: The reel deal? An experimental analysis of perception bias and AI film pitches</p> <p>Isin Guler, <u>Demetrius Lewis</u> & Giacomo Negro: A Large Language Model Word Embedding Approach to Measuring Creative innovation</p> <p><u>Angus Finney</u> & Allègre Hadida: Leviathan or Utopia? Strategic A.I. Options in the Film Industry</p>	<p>Session 6: Unconventional storytelling Session Chair: Angelo Tomaselli Session Warden: Kristin Petras</p> <p><u>Kristin Petras</u>, Oliver Emrich & Lukas Kutscher: The Effect of Personalized Storytelling on the Support of Climate Protection Initiatives</p> <p><u>Angelo Tomaselli</u> & Tao Wang: How Semantic Loyalty and Cultural Distance Drive the Commercial Performance of Translated Creative Ideas</p> <p><u>Hamideh Farahmandian</u>, Francois Penz & Maximillian Sternberg: An Investigation into the Cinematic Representations of Spatial Poverty in Tehran (1963–2022)</p>
18:00-18:15	Comfort break	
18:15-19:15	<p>Conference Keynote: Alison Owen in conversation with Angus Finney</p> <p>Alison Owen is one of the U.K.'s leading film and television producers. Finding international success with multi-Academy Award-nominated and BAFTA-winning historical drama <i>Elizabeth</i> (1998), starring Cate Blanchett, Owen has consistently produced award-winning film and television projects. Additional credits include <i>The Other Boleyn Girl</i> (2008), <i>Jane Eyre</i> (2011), <i>Saving Mr. Banks</i> (2013), <i>Suffragette</i> (2015), <i>Back to Black</i> (2024), and the Emmy Award-winning <i>Temple Grandin</i> (2010) and <i>Small Island</i> (2009). In 2016, Owen produced <i>Me Before You</i> for MGM, and collaborated again with MGM on <i>The Hustle</i> (2019), starring Rebel Wilson and Anne Hathaway.</p> <p>In 2014, Owen founded Monumental Pictures with fellow U.K. powerhouse producer Debra Hayward. Monumental's film and television slate includes <i>How To Build A Girl</i> (2019), which premiered at the Toronto International Film Festival to critical acclaim and won the FIPRESCI Prize.</p>	

	For television, Owen has served as executive producer on three seasons of Hulu's critically acclaimed <i>Harlots</i> (2017-20). She is the executive producer of the hit BBC One sitcom <i>Ghosts</i> as well as the U.S. version for CBS. Owen also executive produced three seasons of <i>Anne with an E</i> (2017-20) for Netflix, <i>Riches</i> for Amazon and ITV, and <i>Sanctuary</i> , a seven-part returning series for AMC.
19:30-21:30	Gala dinner at Magdalene College The Hall is a beautiful 16th century dining room, originally the monastic refectory. We will dine by candlelight below the stunning stained-glass windows and the Heraldic arms of Queen Anne.

Wednesday 25 September 2024: Mallen 2024 Conference Day Two

09:30-11:00	Session 7: Diversity and representation in screen entertainment Session Chair: Joe Cox Session Warden: Lars Grewe	Session 8: Screen entertainment value systems Session Chair: Antoine Vernet Session Warden: Tobias Meyerhofer
	<u>Joe Cox, Allègre Hadida, Daniel Kaiman & Avraham Ravid</u> : The effect of gender, age and race on the wages of high-level professionals in leading roles	<u>Antoine Vernet, Christine Moser & Dirk Deichman</u> : The Company You Keep: Effects of Leader and Members Brokerage on Creative Performance
	<u>Jia Li & Koleman Strumpf</u> : The Link Between Representation on the Silver Screen and Consumer Demand	<u>Markus Wolfheil</u> : Escaping the “Iron Cage” of Digital Entertainment Providers
	<u>Tania Aparicio-Morales</u> : The Uses and Misuses of Diversity in the Curatorial Process in the MoMA Film Department and Cineteca Nacional	<u>Michael Franklin</u> : Promises, promises: exploring conflicting values and differential access to data in video streaming’s third act
11:00-11:30	Coffee break	

11:30-13:00	<p>Session 9: Streaming and platforms Session Chair: Anthony Palomba Session Warden: Bobbie Krijger</p> <p><u>Bobbie Krijger</u>, Hannes Datta & Bart Bronnenberg: Attracting New Subscribers in the Subscription Video on Demand Industry</p> <p><u>Anthony Palomba</u> & Nicole Fleskes: Series superstars: How streaming-video-on-demand (SVOD) content popularity informs SVOD platform demand</p> <p><u>Eti Akter Anowara</u>, Amar Takhar & Markus Wolfheil: Music streaming platforms: Are artists getting paid what they deserve</p>
13:00-14:00	<p>Lunch</p>
14:00-15:30	<p>Mallen 2024 Panel: The future of storytelling Session Chair: Angus Finney Session Warden: Pauline Rohr</p> <p>Angus Finney is an experienced film and creative content business specialist, author, and an executive producer in film/TV and Streaming. His training and education work includes teaching at Cambridge Judge Business School, the London Film School, Exeter University, the Beijing Film Academy, and the Danish National Film School, the NFTS and the British Film Institute. Finney has also served as an expert witness in three high profile cases.</p> <p>For ten years (2007-2017), Finney was the manager of Europe’s only Production Finance Market for movies, hosted by Film London and held at the London Film Festival annually. Finney was appointed joint Managing Director of Renaissance Films in July 1999, and took over sole MD responsibilities between 2003-2006. He is currently working as an active executive producer in television, streaming and film.</p> <p>Finney has a PhD in Management from Cass Business School, City University London. His publications include: <i>International Film Business – A Market Guide Beyond Hollywood</i> (Third edition May 2021); <i>The Egos Have Landed: The Rise and Fall of Palace Pictures</i>, London, Heinemann (1996); <i>The State of European Cinema</i>, Cassell, London (1996).</p>

	<p>Andy Wang is VP Investments at Ashland Hill Media Finance. An experienced film finance executive with a Cambridge MBA, he believes in supporting independent producers with clarity and honesty. Some of his recent titles as Executive Producer include <i>The Mother and The Bear</i> (TIFF 2024, sold by FilmNation), <i>Young Werther</i> (TIFF 2024, sold by Mister Smith), and <i>Tornado</i> (sold by HanWay). Ashland Hill Media Finance provides senior secured and gap loans against pre-sales, tax incentives, unsold territories including the US, and offers bridge loans and finishing funds.</p> <p>Prior to Ashland Hill, Andy has worked for leading multinational companies including the media banking division of the Royal Bank of Canada, WarnerMedia, WME Australia, and others.</p> <p>Simon Hall leads a course in storytelling, writing and public speaking skills at the University of Cambridge. He’s also Director of Creative Warehouse ~ a business communication, media, design, websites, and video production consultancy, specializing in helping startups, small businesses and entrepreneurs. He’s coached executives and politicians around the world in communication skills, and worked with organisations as varied as the London Stock Exchange, the tech giant Arm, the Alzheimer’s Society, and the NHS.</p> <p>A BBC TV and radio journalist of 25 years' experience and the author of 13 non-fiction books and 8 novels, Simon is a master cross- media storyteller and a self-proclaimed lover of words, thoughts, and feelings... as well as wild swimming!</p>
15:30-15:45	<p>Conference closing session Allègre Hadida & Thorsten Hennig-Thurau</p>
15:45-16:15	<p>Coffee break</p>
16:15-	<p>Free evening / Optional activities Punting on the River Cam, drinks on the Magdalene Beach (weather permitting) or drinks at a local pub Weather permitting, 2024 Mallen participants may choose to end the conference with a leisurely exploration of Cambridge from the river Cam on a traditional long boat with a flat bottom or with drinks on the Magdalene College Beach. Rain or shine, they may also opt for a pint of ale at a traditional English pub, for instance The Eagle or the Pickerel, with a side of traditional ‘fish and chips’, ‘bangers and mash’, or ‘Shepherd’s pie’!</p>