

**Seminar 1: Beijing Hip-hop Scenes: Authenticity in the Trajectory of the Marketization**

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**Abstract**

The hip-hop culture originated in the South Bronx area of New York City during the early 1970s, and articulated the values and attitudes of the urban inner-city youth (Rose, 1994). During the 1980s, hip-hop became more than just a sub-culture, but also a profitable commodity, with Hip Hop music, fashion, and entertainment consumed across the world. When the hip-hop culture spread to China in 1990s, it finally rooted in the underground Scenes in Beijing rather than immersing into China's mainstream media and culture. Over years, a lot of devoted fans, rappers, MC and DJ, such as Bad Blood, Young Kin and In3, has been continuously hatched in the section 6, the longest hip-hop scene in Beijing, generating their imaginary authenticity through performing a very aggressive, masculine and hardcore culture.

With the expansion of Internet economy and TV talent show, the Chinese Independent music has been riding an unprecedented wave of investment since 2013. The hip-hop music, as a fashionable content, also attracted more and more young people and some investors' interests. However, the ideology of authenticity is inscribed into hip-hop in its slogan "Keeping It Real". In danger of assimilation and commodification of the pop culture, the presentation will synthesize a range of views as to how authenticity as meaningful is constructed within Beijing Hip-hop discourse in the new era.

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**Seminar 2: Analysis of Production and Distribution of Web Series in the US and China**

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**Abstract**

Web series is growing in popularity throughout the world. It refers to a series of scripted or non-scripted videos, generally in episodic form, released on the Internet and part of the web television medium which first emerged in the late 1990 and become more prominent in the early 2000s. In general, web series can be watched on a range of platforms, including desktop,

laptop, tablets and smartphones. They can also be watched on television. In 2013, streaming video website Netflix earned the first nominations for original online-only web television for the 65th Primetime Emmy Awards. Three of its web series, House of Cards, Arrested Development and Hemlock Grove, earned nominations. Madness is the first web series distributed in 2007 in China. After this, many web series were produced. 2014 witnessed the emergence of the web series industry in China. From that year, more and more video platforms connected with TV play companies began to produce a larger number of web series to play in new media. Some of them break the boundaries of traditional media and communication censorship in China. The web series industry brought a new revolution to the TV drama industry in China. Billions of online conversations were generated about the super web series in APP, Sina weibo, Wechat, e-commerce and so on. It formed a new media phenomenon. The Internet way of thinking is the key to the success of web series industry. The development of web series industry is a revolution of narrative. It is the inevitable evolution from internet discourses to aesthetic discourses. This development of Web series depends not only on the expansion of business models, but also depends on the depth of the development of content creation. Content is the key factor for the future of web series in other countries as well as in China.

Dr. Hui Zhao will compare the production and distribution of web series in the US and China with special attention paid to the progress and characteristics of the growing web series in China.