John Banks is Associate Professor of Media and Communications in the Creative Industries Faculty, Queensland University of Technology. He researches co-creativity, labor, and social media in the creative industries. He has a special interest in video games developer organizational and studio workplace cultures. His past decade of research on the topic of co-creativity in the video games industry culminated in Co-creating Videogames (Bloomsbury Academic, 2013).

Miranda Banks is Associate Professor of Visual and Media Arts at Emerson College and a Research Fellow in the Emerson Engagement Lab. She is author of The Writers: A History of American Screenwriters and Their Guild (Rutgers, 2015) and coeditor of Production Studies: Cultural Studies of Media Industries (Routledge, 2009) and Production Studies the Sequel! Cultural Studies of Global Media Industries (Routledge, 2015). Her work has appeared in Popular Communication, Television and New Media, Cultural Studies, and Montage A/V, as well as a number of anthologies, including Gender and Creative Labor and How to Watch Television.

Heather Berg, a doctoral candidate at the University of California, Santa Barbara’s Department of Feminist Studies, focuses her research on Marxist and queer theory, sex work, and public policy. Her forthcoming dissertation—Porn Work: Adult Film at the Point of Production—looks at adult film performance, independent contractor status, worker resistance, and precarity. Heather’s writing appears in the journals Feminist Studies, WSQ, Porn Studies, Social Policy and Society, and in the anthologies Queer Sex Work and Human Trafficking Reconsidered.

John Caldwell is Professor of Cinema and Media Studies at UCLA. His books include Production Culture: Industrial Reflexivity and Critical Practice in Film and Television (2008), Production Studies: Cultural Studies of Media Industries (2009, coedited with Vicki Mayer and Miranda Banks), Televisuality: Style, Crisis, and Authority in American Television


**Michael Curtin** is the Duncan and Suzanne Mellichamp Professor of Global Studies in the Department of Film and Media Studies and cofounder of the Media Industries Project at the University of California, Santa Barbara. His previous books include *The American Television Industry; Reorienting Global Communication: Indian and Chinese Media beyond Borders; Playing to the World’s Biggest Audience: The Globalization of Chinese Film and TV; and Distribution Revolution: Conversations about the Digital Future of Film and Television.*

**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 Scholar Chair Professor in the School of Journalism and Communication at Jinan University, China. His research interests and teaching focus on popular culture and cultural studies, gender and youth identity, cultural industries and policy, and new media studies. He is currently working on a project on Asian creative and game industries and cultural policy with a focus on China and Hong Kong. He has authored and edited more than ten Chinese and English books. His recent books are *New Television Globalization and East Asian Cultural Imaginations* (Hong Kong University Press, 2007, with Michael Keane and Albert Moran), *Global Capital, Local Culture: Transnational Media Corporations in China* (Peter Lang, 2008), *Riding a Melodic Tide: The Development of Cantopop in Hong Kong* (Subculture Press, 2009, in Chinese), *Policies for the Sustainable Development of the Hong Kong Film Industry* (Chinese University Press, 2009, with Joseph Chan and Ng Chun Hung), *Melodic Memories: The Historical Development of Music Industry in Hong Kong* (Subculture Press, 2010, in Chinese), *Asian Popular Culture: The Global (Dis)continuity* (Routledge, 2013), and *Chinese Youth Culture* (Polity, forthcoming, with Jeroen de Kloet).

**Tejaswini Ganti** is Associate Professor in the Department of Anthropology and its Program in Culture and Media at New York University. A visual anthropologist specializing in South Asia, she has been conducting ethnographic research about the social world and filmmaking practices of the Hindi film industry since 1996 and is the author of *Producing Bollywood: Inside the Contemporary Hindi Film Industry* (Duke University Press, 2012) and *Bollywood: A Guidebook to Popular Hindi Cinema* (Routledge, 2004; 2nd edition, 2013).

**Herman Gray** is Professor of Sociology at University of California Santa Cruz and has published widely in black cultural theory, politics, and media. Gray is the author of *Watching Race* (Minnesota) and *Cultural Moves* (California), and he coedited *Towards a Sociology*
of the Trace with Macarena Gomez Barris (Minnesota). Most recently, he coedited The Sage Handbook of Television Studies with Manuel Alvarado, Milly Buonanno, and Toby Miller.

David Hesmondhalgh is Professor of Media, Music and Culture in the School of Media and Communication at the University of Leeds. He is the author (with Kate Oakley, David Lee, and Melissa Nisbett) of Culture, Economy and Politics: The Case of New Labour (Palgrave, 2015), Why Music Matters (Wiley-Blackwell, 2013), Creative Labour: Media Work in Three Cultural Industries (Routledge, 2011, with Sarah Baker), and The Cultural Industries, now in its third edition (Sage, 2013). He is also editor or coeditor of numerous other books and journal special issues, including The Media and Social Theory (with Jason Toynbee, Routledge, 2008) and (with Anamik Saha) a special issue of the journal Popular Communication, "Race, Ethnicity and Cultural Production" (2013).

Michael Keane is Professor of Chinese Media and Cultural Studies at Curtin University, Perth. He is author or editor of fifteen books on China’s media, of which his most recent book is The Chinese Television Industry (BFI Palgrave, 2015). He previously worked as an ARC Fellow at the Australian Research Council Centre of Excellence for Creative Industries and Innovation, Queensland University of Technology, Brisbane. His specialties include China’s cultural and media policy, creative industries in China and East Asia, Chinese and East Asian media, TV formats in Asia, and East Asian cultural exports.

Marwan M. Kraidy is the Anthony Shadid Chair in Global Media, Politics and Culture and Director of the Project for Advanced Research in Global Communication, at the Annenberg School, University of Pennsylvania. A recipient of Guggenheim, ACLS, NEH, Woodrow Wilson, and NIAS fellowships, he has published over a hundred essays and six books, including Hybridity, or the Cultural Logic of Globalization (Temple, 2005) and Reality Television and Arab Politics (Cambridge, 2010), which won three major prizes. Kraidy’s The Naked Blogger of Cairo: Creative Insurgency in the Arab World is forthcoming from Harvard University Press in 2016. He tweets at @MKraidy.

Shanti Kumar is Associate Professor and Graduate Advisor in the Department of Radio-TV-Film and a faculty affiliate in the Department of Asian Studies, the Center for Asian-American Studies, and the South Asia Institute at the University of Texas at Austin. He is the author of Gandhi Meets Primetime: Globalization and Nationalism in Indian Television (University of Illinois Press, 2006), and coeditor of Planet TV: A Global Television Reader (New York University Press, 2003), Television at Large in South Asia (Routledge, 2012), and Global Communication: New Agendas in Communication (Routledge, 2013).

Vicki Mayer is Professor of Communication at Tulane University and coeditor of the journal Television & New Media. She has authored two books and over thirty journal articles and book chapters about media production and the production of cultural identities and edited two editions of Production Studies: Cultural Studies of Media Industries (Routledge 2010 and 2015). This work draws on a current project about local film production and regional tax incentive policies with a focus on New Orleans, Louisiana.

Jade L. Miller is Assistant Professor in Communication Studies at Wilfrid Laurier University in Waterloo, Ontario. She received her PhD in communications from the University of Southern California and subsequently held a Mellon Postdoctoral Fellowship at Tulane University before joining the Laurier faculty. Her work on global networks in media industries has been published in a number of journals, including Global Media and

**Toby Miller** is Emeritus Distinguished Professor, University of California, Riverside; Sir Walter Murdoch Professor of Cultural Policy Studies, Murdoch University; Profesor Invitado, Escuela de Comunicación Social, Universidad del Norte; Professor of Journalism, Media and Cultural Studies, Cardiff University/Prifysgol Caerdydd; and Director of the Institute of Media and Creative Industries, Loughborough University London. The author and editor of over forty books, his work has appeared in Spanish, Chinese, Portuguese, Japanese, Turkish, German, Italian, Farsi, and Swedish. His most recent volumes are The Sage Companion to Television Studies, The Routledge Companion to Global Popular Culture, Greening the Media, and Blow Up the Humanities.

**Constance Penley** is Professor of Film and Media Studies and founding Director and Co-Director Emerita of the Carsey-Wolf Center at the University of California, Santa Barbara. A founding editor of Camera Obscura: Feminism, Culture, and Media Studies, she is the author of The Future of an Illusion: Film, Feminism, and Psychoanalysis; NASA/TREK: Popular Science and Sex in America; and the forthcoming Teaching Pornography. She is the editor or coeditor of many influential anthologies, including Feminism and Film Theory; Technoculture; Male Trouble; The Visible Woman: Imaging Technologies, Gender, and Science; and The Feminist Porn Book: The Politics of Producing Pleasure.

**Allison Perlman** is Assistant Professor in the Department of Film and Media Studies and the Department of History at the University of California, Irvine. She is the author of Public Interests: Media Advocacy and Struggles over U.S. Television, forthcoming from Rutgers University Press. She also is the coeditor of Flow TV: Television in the Age of Media Convergence (New York: Routledge, 2010).

**Juan Pinón** is Associate Professor at the Department of Media, Culture, and Communication at New York University. He has a PhD in media studies from the University of Texas at Austin and an MA from Universidad Iberoamericana in Mexico City. Dr. Pinón is interested in the intersection of Latin American transnational media corporate dynamics with the established mode of production of U.S. Latino media. He is the U.S. coordinator of the Ibero-American Observatory of Television Fiction (Obitel), an international academic research project on television fiction. His work has been published in Communication Theory, Global Media and Communication, Television and New Media, and International Journal of Cultural Studies, among the most salient.

**Violaine Roussel** is Professor of Sociology at the University of Paris VIII and Research Fellow at the CRESPPA-CNRS (Centre de Recherches Sociologiques et Politiques de Paris) in France, as well as Adjunct Professor at the University of Southern California. A former Fulbright Scholar, she started exploring the entertainment industries with extended work on arts and politics, published in three volumes: Voicing Dissent (Routledge, 2010); “Arts and Politics: A French–American Perspective” (Springer, 2010); and Art vs War: Les artistes américains contre la guerre en Irak (Presses de Sciences Po, 2011). She was recently awarded a Marie Curie International Outgoing Fellowship by the European Commission to study the role of talent agents in Hollywood, and she is currently preparing a book on that topic.
In 2015, she coedited *Brokerage and Production in the American and French Entertainment Industries* (Lexington Books, with Denise Bielby).

**KEVIN SANSON** is Lecturer of Entertainment Industries at Queensland University of Technology in Australia. His research examines the spatial dynamics of international film and television production, focusing especially on shifting working conditions and practices in global production hubs. He is coeditor of *Distribution Revolution: Conversations about the Digital Future of Film and Television* and *Connected Viewing: Selling, Streaming, and Sharing Media in the Digital Era* and is part of the founding editorial collective of *Media Industries*, the first peer-reviewed open-access journal for media industries research.

**MATT SIENKIEWICZ** is Assistant Professor of Communication and International Studies at Boston College. His research has been published in *Critical Studies in Media Communication, Communication and Critical/Cultural Studies, Media, Culture and Society*, and *The International Journal of Cultural Studies*. He is the coeditor of *Saturday Night Live and American TV*, the codirector of the documentary *Live From Bethlehem*, and the author of the forthcoming book *The Other Air Force*.

**PETR SZCZEPANIK** is Associate Professor at Masaryk University, Brno, and editor of the Czech film journal *Iluminace*. His current research focuses on the Czech (post)socialist production system, some of the results of which were published in *Behind the Screen: Inside European Production Culture* (Palgrave, 2013, coedited with Patrick Vonderau). He was also the main coordinator of an EU-funded project, “FIND” (www.projectfind.cz), which used student internships in production companies to combine job shadowing with ethnographic research on production cultures.

**KRISTEN J. WARNER** is Assistant Professor of Telecommunication and Film at the University of Alabama. Her research interests are centered at the juxtaposition of televisual racial representation and its place within the media industries, particularly within the practice of casting. Warner’s work can be found in *Television and New Media* and *Camera Obscura*. She is also the author of *The Cultural Politics of Colorblind TV Casting* (Routledge, 2015).