

[World Cinema Spotlights](#) presents in partnership with the [Centre for Social Justice Research, University of Westminster](#) & [New Area Studies Research Centre, University of East Anglia](#)

## Screening of *Made in Ethiopia* (2024) and discussion with Dr How Wee Ng.

**Thursday 19<sup>th</sup> March, 5pm-7.30pm** (Online via Kinema\* and at University of East Anglia and University of Westminster)

\*This is a free event but requires a ticket. Please register your attendance with Dr Syed Haider at [s.haider@uea.ac.uk](mailto:s.haider@uea.ac.uk). We will send you information about joining the screening and the talk afterwards.

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World Cinema Spotlights is pleased to present an online screening of *Made in Ethiopia* (2024), directed by Max Duncan and Xinyan Yu, accompanied by a live conversation with the scholar and curator How Wee Ng. Dr Ng is senior lecturer at University of Westminster, specialising in cultural practices and production in the Sinosphere. He is also co-founder and board member of the [Association for Curators and Programmers of Asian Cinemas \(ACPAC\)](#). Selected publications include upcoming monograph [The Chinese Censorship Discourse on Television Dramas \(Routledge, 2026\)](#) and article [“Working-class Masculinity in Postsocialist China \(2024\)”](#).

**About the film:** *Made in Ethiopia* offers a rigorously observed account of Chinese industrial expansion in Ethiopia through the development of a vast industrial park. Rather than framing the story through familiar narratives of geopolitical rivalry or developmental triumph, the film attends to everyday encounters between Ethiopian workers, Chinese managers and state actors, allowing complex relations of labour, aspiration and power to emerge gradually.

The accompanying conversation with How Wee Ng will place the film within broader debates on Chinese cinema, documentary practice and decolonial approaches to film curation and pedagogy. Ng’s recent article, [“Decolonising China on screen: curating cinemas of the Sinosphere for the university classroom”](#), provides a particularly resonant framework for engaging with *Made in Ethiopia*. In this work, Ng argues for moving beyond nation centred and exceptionalist models of Chinese cinema, instead foregrounding relational, transregional and historically situated perspectives.

By pairing *Made in Ethiopia* with Ng’s scholarship, this event invites audiences to consider how documentary form shapes knowledge about China and its global entanglements. The discussion will explore how films circulate within educational and cultural contexts and how decolonial thinking might unsettle dominant narratives. This focus speaks directly to the aims of *World Cinema Spotlights*, which seeks to cultivate attentive spectatorship while creating spaces for dialogue that bridge academic research and public engagement.

The online format of the screening reflects an ongoing commitment of this project to transnational exchange, enabling participation across geographical and institutional boundaries. Kinema’s platform allows for collective viewing while preserving the intimacy of focused engagement, underscoring the belief that world cinema is not simply a category of films but a practice of encounter. This event thus positions *Made in Ethiopia* not only as an object of analysis, but as a catalyst for shared reflection on how cinema can help us think critically about global processes and our own situated ways of seeing.

