

The 11th Asian Conference on Media, Communication & Film
The Kyoto Conference on Arts, Media & Culture
NOVEMBER 12–14, 2020 | ONLINE FROM TOKYO, JAPAN

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PROGRAMME & ABSTRACT BOOK

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IAFOR has entered into a number of strategic partnerships with universities across the world to form the IAFOR Global Partnership Programme. These academic partnerships support and nurture IAFOR's goals of educational cooperation without borders, connecting the organisation with institutions that have an international and internationalising profile, and a commitment to interdisciplinary research. The IAFOR Global Partnership Programme provides mutual recognition and scope for Global Partner institutions and organisations to showcase their research strengths, as well as engage in the development of projects and programmes with IAFOR.



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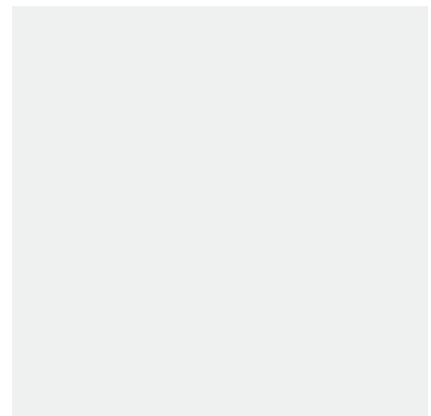
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Letter of Welcome



Dear Delegates,

In more normal times I would be writing this letter to welcome people to Tokyo, however these are very different times, and so I welcome you instead online to The 11th Asian Conference on Media, Communication & Film (MediAsia2020) and The Kyoto Conference on Arts, Media & Culture (KAMC2020).

While this conference is organised in the spirit of hope and with the possibilities of technology, it is also organised in a context of global uncertainty in the wake of the coronavirus, an unprecedented global crisis of enormous proportions. Many of the things that we have come to take for granted over the past decades, such as cheap, easy and reliable travel between countries, has become questioned as different nations have responded to the global health crisis in different ways, each impacting local societies, economies, communities, and many individual lives.

Due to travel restrictions relating to the unfolding situation, we have moved the entire conference online and presentations will either be live or pre-recorded and put on IAFOR's Online Video Archive. Links to those videos and an online messaging board where you can directly communicate with these academics are provided in the Virtual Presentations section of the programme. I encourage you to watch their presentations and engage directly with authors.

Perhaps the most important thing that this crisis will have taught us is that the freedoms that we hold so close, such as those of expression and movement in a globalised world, bring to the fore questions of transparency and governance on an international level. This serves to remind us that questions of human security and public policy, as they relate to such issues as health, climate change, pollution, and individual rights and responsibilities, do not happen in sovereign vacuums, but instead impact other nation-states. If one country is not as transparent as it otherwise might be, then the repercussions are not only domestic, but frequently felt across borders. In a globalised world, our problems are increasingly global, and require concerted cooperative measures between countries in order to seek solutions.

Let us use this time together to meaningfully engage, to combat complacency, and ensure that this conference, even in trying circumstances, is the best that it can be.

I look forward to meeting you all online. Please enjoy the conference!

Take care and stay safe!

Dr Joseph Haldane

Chairman & C.E.O, The International Academic Forum (IAFOR)

Guest Professor, Osaka School of International Public Policy (OSIPP), Osaka University, Japan

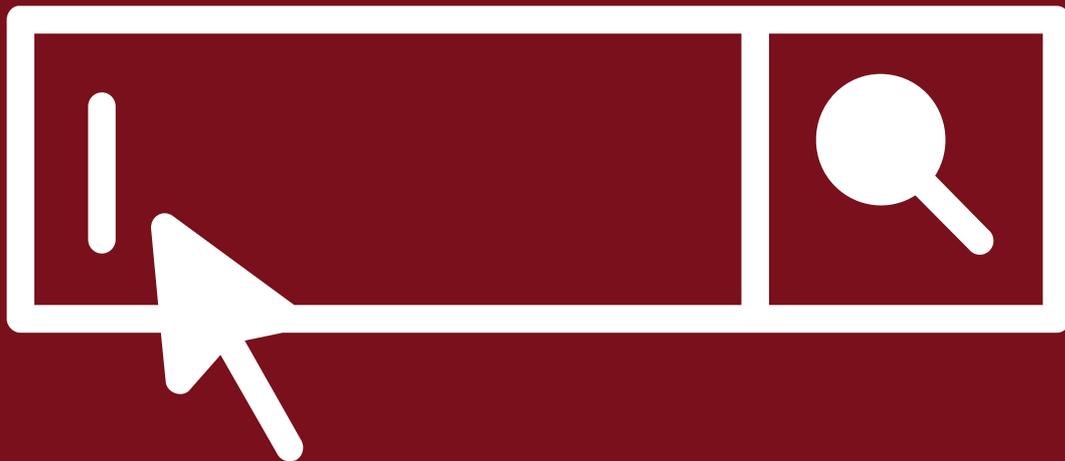
Visiting Professor, Doshisha University, Japan & The University of Belgrade, Serbia

Member, Expert Network, World Economic Forum

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Visit the IAFOR Research Archive, where you can search and access the repository of research generated by IAFOR.

You can search by keyword(s), subject area(s), or specific conference proceeding(s) to access abstracts and full papers from past IAFOR conference proceedings, browse and read them online, or download them to your device.

Conference Guide

Conference at a Glance

Conference Proceedings

IAFOR Publications

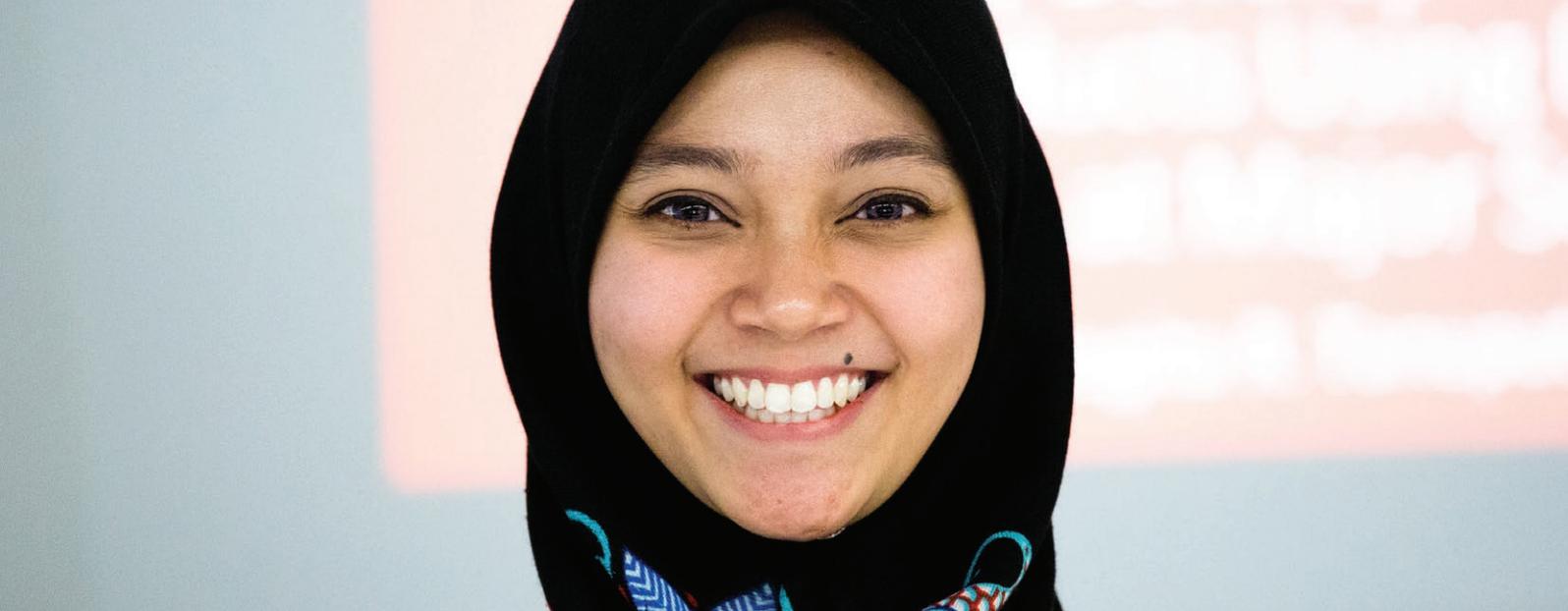
IAFOR Grants & Scholarships



November 13 | All times are Japan Time (UTC+9)

Friday at a Glance

- | | |
|--------------------|--|
| 13:00-13:15 | Announcements, Recognition of IAFOR Scholarship Winners,
Welcome Address
Joseph Haldane, IAFOR, Japan |
| 13:15-14:15 | Workshop Presentation
<i>Structures for Teaching Art & Design</i>
– A Faculty Development Workshop
Sam Holtzman, ArtCenter College of Design, United States
Armando Zuniga, ArtCenter College of Design, United States
David Tillinghast, ArtCenter College of Design, United States |
| 14:15-14:25 | Break |
| 14:25-15:10 | Keynote Presentation
<i>Finding Time in Iwate</i>
Gary McLeod, University of Tsukuba, Japan |
| 15:10-15:25 | Break |
| 15:25-15:40 | Wadaiko Performance
Students from AIE International High School, Hyogo, Japan |
| 15:40-15:50 | Break |
| 15:50-17:05 | Live-Stream Session 1: Media, Politics and International Relations |
| 17:05-17:10 | Break |



November 13 | All times are Japan Time (UTC+9)

Friday at a Glance

- | | |
|--------------------|--|
| 17:10-17:20 | IAFOR Documentary Photography Award |
| 17:20-18:10 | Networking Coffee |
| 18:10-18:55 | Keynote Presentation
<i>Reporting China in the Age of Great Power Competition</i>
Vincent Ni, BBC, United Kingdom |
| 18:55-19:05 | Break |
| 19:05-20:05 | Sponsored Workshop Presentation
<i>Teaching Audio Storytelling: A Practical Workshop</i>
Heli Newton, Hindenburg Systems, Denmark |



November 14 | All times are Japan Time (UTC+9) **Saturday at a Glance**

10:00-10:10	Welcome Address from the Organising Committee
10:10-11:50	Live-Stream Session 1: Gender and Culture
11:50-12:00	Break
12:00-13:15	Live-Stream Session 2: Arts, Media, and Culture
13:15-13:25	Break
13:25-14:15	Live-Stream Session 3: Culture and Aesthetics
14:15-14:25	Break
14:25-15:15	Live-Stream Session 4: Media and Politics
15:15-15:25	Break
15:25-16:15	Live-Stream Session 5: Coronavirus and Culture
16:15-16:25	Break
16:25-18:30	Live-Stream Session 6: Literature, Media, and Culture
18:30-18:40	Conference Closing Address Joseph Haldane, IAFOR, Japan



Conference Proceedings

IAFOR Conference Proceedings are Open Access research repositories that act as permanent records of the research generated by IAFOR conferences. The Conference Proceedings are published on the IAFOR Research Archive (papers.iafor.org). All accepted authors who present at the conference may have their full paper published in the online Conference Proceedings.

Full text submission is due by December 18, 2020, through the online system. The proceedings will be published on January 22, 2021.

Conference Catch-up

All live-streamed sessions will be recorded and uploaded to the Conference Catch-up page (video-on-demand) via Vimeo. The catch-up page will be publicly available after the conference.

Pre-Recorded Virtual Presentations

A full list of pre-recorded virtual video presentations will be on the conference website during and after the conference. We encourage you to watch these presentations and provide feedback through the video comments.

Introduction

IAFOR's publications provide a constructive environment for the facilitation of dialogue between academics at the intersections of nation, culture and discipline. Since 2009, when the organisation was established, over 20,000 academics have presented their research at IAFOR conferences – a wealth of ideas have been generated and partnerships formed. Our various publications, from Conference Proceedings, to peer-reviewed journals, to our online magazine, provide a permanent record of and a global online platform for this valuable research. All of our publications are Open Access, freely available online and free of publishing fees of any kind. By publishing work with IAFOR, authors enter into an exclusive License Agreement, where they have copyright, but license exclusive rights in their article to IAFOR as the publisher.

Conference Proceedings

As a presenter at an IAFOR conference you are encouraged to submit a final paper to our Conference Proceedings. These online publications are Open Access research repositories, which act as a permanent record of the research generated at IAFOR conferences. All of our Conference Proceedings are freely available to read online. Papers should be uploaded through the submission system before the Final Paper Submission Deadline, which is one month after the end of the conference. Please note that works published in the Conference Proceedings are not peer-reviewed and cannot be considered for publication in IAFOR journals.

IAFOR Journals

IAFOR publishes several editorially independent, Open Access journals across a variety of disciplines. They conform to the highest academic standards of international peer review, and are published in accordance with IAFOR's commitment to make all of our published materials available online.

How are papers submitted?

Submissions should be original, previously unpublished papers which are not under consideration for publication in any other journal. All articles are submitted through the submission portal on the journal website and must conform to the journal submission guidelines.

How does IAFOR ensure academic integrity?

Once appointed by IAFOR's Publications Committee, the Journal Editor is free to appoint his or her own editorial team and advisory members, who help to rework and revise papers as appropriate, according to internationally accepted standards. All papers published in the journal have been subjected to the rigorous and accepted processes of academic peer review. Neither editors nor members of the editorial team are remunerated for their work.

Where are the journals indexed?

IAFOR Journals are indexed in Scopus, DOAJ, ERIC, MIAR, TROVE, CiteFactor and EBSCO, SHERPA/ROMEO and Google Scholar. DOIs are assigned to each published issue and article via Crossref. Please note that indexing varies from journal to journal.

What's the reach?

Each of our journal issues is viewed thousands of times a month and the articles are frequently cited by researchers the world over, largely with thanks to our dedicated marketing efforts. Each issue is promoted across our social media platforms and to our tailored email marketing lists. On average, each journal publishes biannually.

Selected IAFOR Journals are available for purchase on Amazon. Search for The International Academic Forum (IAFOR).

What's the cost?

IAFOR Journals are Open Access publications, available online completely free of charge and without delay or embargo. Authors are not required to pay charges of any sort towards the publication of IAFOR Journals and neither editors nor members of the editorial boards are remunerated for their work.

How are IAFOR Journals related to IAFOR Conferences and Conference Proceedings?

IAFOR Journals reflect the interdisciplinary and international nature of our conferences and are organised thematically. A presenter can choose to publish either in Conference Proceedings or submit their manuscript to the corresponding IAFOR Journal for review.

Current IAFOR Journal titles include

IAFOR Journal of Arts & Humanities

IAFOR Journal of Cultural Studies

IAFOR Journal of Education

IAFOR Journal of Literature & Librarianship

IAFOR Journal of Media, Communication & Film

IAFOR Journal of Psychology & the Behavioral Sciences

THINK

THINK, The Academic Platform, is IAFOR's online magazine, publishing the latest in interdisciplinary research and ideas from some of the world's foremost academics, many of whom have presented at IAFOR conferences. Content is varied in both subject and form, with everything from full research papers to shorter opinion pieces and interviews. *THINK* gives academics the opportunity to step outside of the traditional research publishing status quo – to get creative, explore different disciplines and to have their ideas heard, shared and discussed by a diverse, global audience.

For more information on *THINK* please visit www.think.iafor.org

If you would like more information about any of IAFOR's publications, please contact publications@iafor.org

Academic Grant & Scholarship Recipients

Our warmest congratulations go to Madeleine Lohrum and Christian Jaycee Samonte, who have been selected by the conference Organising Committee to receive grants and scholarships to present their research at MediAsia/KAMC2020.

IAFOR's grants and scholarships programme provides financial support to PhD students and early career academics, with the aim of helping them pursue research excellence and achieve their academic goals through interdisciplinary study and interaction. Awards are based on the appropriateness of the educational opportunity in relation to the applicant's field of study, financial need, and contributions to their community and to IAFOR's mission of interdisciplinarity. Scholarships are awarded based on availability of funds from IAFOR and vary with each conference.

Find out more about IAFOR grants and scholarships: www.iafor.org/financial-support

Madeleine Lohrum | IAFOR Scholarship Recipient

58733 (KAMC2020)

What is Performative Drawing? An Overview on Nancy and Kant's Ideas Underlying Process Oriented Drawing Practices

Madeleine Lohrum, Universidad de La Laguna, Spain

Madeleine Lohrum is an artist based in London and currently working across video, drawing and performance. Her work is inspired by the uncertain and changeable nature of both our social context and artistic creation. She was born in the Canary Islands (Spain) where she graduated In Fine Arts through the Interdisciplinary Projects route in 2013 in the University of La Laguna achieving the 'Premio Extraordinario de Fin de Carrera', a prize awarded to the most outstanding graduate in Fine Arts (2013). She later studied a Masters in Fine Art at Central Saint Martins (2017), where she developed in depth her abilities in video and performative drawing.

Christian Jaycee Samonte | IAFOR Scholarship Recipient

58961 (MediAsia2020)

Discourse Analysis of Strategic Presented Self of Rodrigo Roa Duterte During the Mediatized Philippine Presidential Debates

Christian Jaycee Samonte, University of the Philippines Diliman, Philippines

Christian Jaycee Samonte is currently a graduate student of the Speech Communication program in the University of the Philippines Diliman. His research interests political communication, risk & disaster communication, and health communication.

Friday, November 13

Featured Sessions

Workshop Presentation: Sam Holtzman

Structures for Teaching Art & Design – A Faculty Development Workshop

Friday, November 13 | 13:15-14:15 | Japan Time (UTC+9)

Learn about the primary structures and principles behind teaching and learning in Art & Design and begin to develop an outline for your own course or project. We will cover Backwards by Design, Scaffolding, Parameters for Creativity, and Critique and Grading, using a visual diagram that offers an opportunity for audience members to create their own project and problem-based assignment for their students to understand creative process and applied creative production.

Sam Holtzman



Sam Holtzman has a PhD in educational leadership, policy, and evaluation from the University of Virginia and has lived and taught around the world. Originally from Palo Alto, California, he grew up moving around, and continued after graduate school, moving to Japan, back to the San Francisco Bay Area where he worked with students and faculty on visual literacy, critical thinking, and teaching for diversity, equity and inclusion, at the California College of the Arts and San Jose State University. In 2013, he joined ArtCenter College of Design to become the first dedicated director of faculty development at an AICAD college and currently works in or oversees the following areas; faculty development, assessment, student learning resources, digital teaching and learning, and diversity, equity, and inclusion.

Armando Zuniga



Armando T. Zúñiga began his position as Director of the Writing Center during the Summer Term of 2018. Along with the responsibilities of this directorship, Dr Zúñiga is also Faculty Director of English Language Learning and Assistant Professor of Humanities and Sciences. Prior to working at ArtCenter, he was Assistant Director for the Loyola Marymount University's Center for Equity for English Learners (CEEL). Accordingly, he has taught graduate-level courses in effective practices and pedagogy for English Language Learners (ELLs). Additionally, he has consulted in the area of second-language acquisition and cultural diversity internationally. He earned his doctorate in Organizational Change and Leadership from the Rossier School of Education at the University of Southern California (USC).

David Tillinghast



David Tillinghast is Director of Special Projects and an Associate Professor within the Illustration Department of the ArtCenter College of Design, Pasadena, California. His work has appeared in major newspapers and magazines around the United States and within the marketing materials for corporations such as Visa, Freddie Mac, and Harvard University. He has worked extensively in most major markets within the Illustration industry, including Advertising, Editorial, Book Publishing, Design Collateral and Corporate Illustration. He is the recipient of numerous awards, including those for illustration, graphic design, self-promotion and art direction. His association with Designmatters, Art Center's social impact department, has taken him to the United Nations as lead delegate for a project supporting the Millennium Development Goals, and their collaboration, Uncool: The Anti-Gun Violence project, produced a series of award-winning children's books that were adopted into local Public Libraries.

Keynote Presentation: Gary McLeod

Finding Time in Iwate

Friday, November 13 | 14:25-15:10 | Japan Time (UTC+9)

March 11, 2021, marks ten years since a tsunami devastated the North-eastern coast of Tohoku, Japan. Not only was it the most photographically-documented disaster in history but it is still regularly revisited in movies, television, books, and photographs. Perform an internet image search today for any coastal city in Iwate Prefecture (e.g. Ofunato), and the results continue to return images of destruction. When the Tokyo 2020 Olympic Committee decreed that the Olympics would also be known as the "Recovery Games and Reconstruction Games", the message in the official guidebook was explicitly clear: "Why not take a trip to the disaster-affected areas and see for yourself how the recovery and reconstruction is progressing?"

Interested in what visitors should be seeing, several trips were made to the Iwate coast to rephotograph images made during the aftermath. These trips were part of a study funded by the Japan Society for the Promotion of Science (JSPS) that was exploring temporality in a range of photomedia. Having produced a series of "new" baseline photographs during those trips, participants would be invited to revisit them during on-site workshops while the Olympic and Paralympic games were taking place. That was before the games were postponed, and the research "paused".

Today, both the delay and the travel restrictions put in place to prevent the spread of COVID-19 have afforded opportunities to further reflect on how Iwate's coastal cities were meant to be viewed. This presentation therefore follows this body of work through a series of eleven rephotography "textbooks", made from a diverse range of visual material gathered during time spent in each city. These books provide walkable routes that participants can re-trace visually with no text or maps, using only rephotographic skills to situate themselves geographically and temporally within the landscape. Specifically concerning four books of Kamaishi City visited in November 2019, February 2020, March 2020, and July 2020 (via Google Street View), the hope is to foster discussion about poly-temporal practices of embracing uncertainty visually.

Gary McLeod



Gary McLeod is an assistant professor at the University of Tsukuba, Japan where he teaches photomedia. Receiving a PhD from London College of Communication in 2016 for practice-led research into photographs made during the Challenger Expedition (1872-1876), much of his work continues to explore applications of rephotography, particularly in relation to temporal and visual literacy. Currently, he is completing a book for Routledge that surveys rephotography as an expanded practice and is undertaking a JSPS funded rephotographic study of tsunami-affected areas in response to the Tokyo 2020 Olympic and Paralympic games.

<http://www.garymcleod.co.uk>

Keynote Presentation: Vincent Ni

Reporting China in the Age of Great Power Competition

Friday, November 13 | 18:10-18:55 | Japan Time (UTC+9)

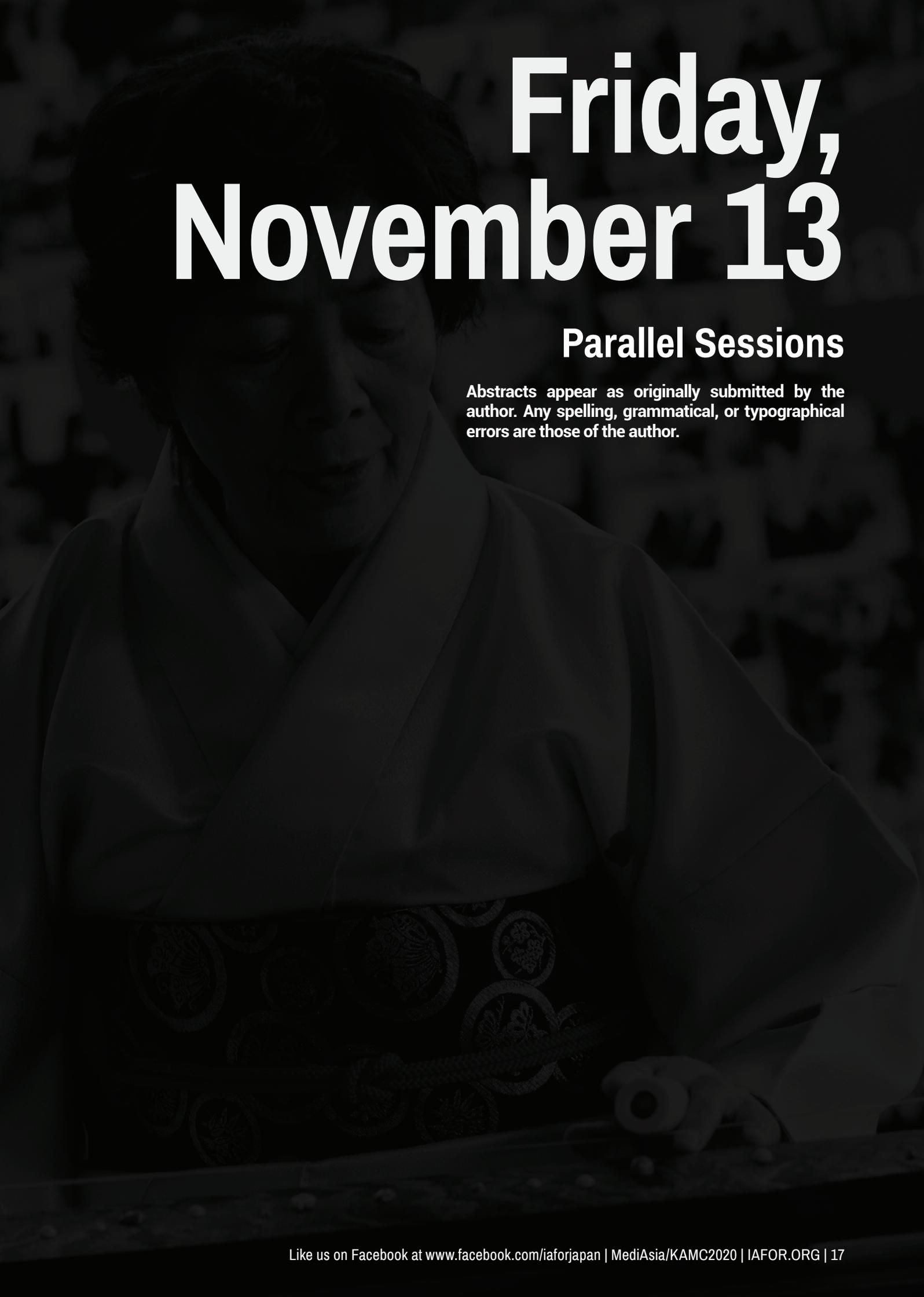
China's rising power has been felt far and wide both within and beyond China's borders, prompting caution and resentment from capitals from Asia to Europe. The United States, for example, is in the midst of the most serious strategic rethink about its relationship with the People's Republic since the 1970s. But how much do we know of modern China? To generations of foreign journalists, this question remains a fascination and challenge when interpreting the world's most populous country. In this talk, Vincent Ni, a journalist and analyst on US-China relations explores how China is covered in international media.



Vincent Ni

Vincent Ni is the co-founder of the *Asia Matters* podcast. He is also a Senior Journalist at the BBC in London. Over the past decade, he has reported from Asia, the Middle East, Europe, and North America. He regularly appears on the BBC's domestic and international TV, radio, and online platforms, providing analysis mainly on China's foreign policies to the broadcaster's global audience. He has also worked on *Newsnight* and *Newshour*, the BBC's flagship current affairs programmes on TV and radio respectively, and has been a speaker at international forums such as Chatham House, the Royal United Services Institute (RUSI),

Asia Society, and Columbia University in New York. Prior to the BBC, he was a correspondent for Caixin Media, tracking China's global footprint in the Middle East, Europe, and North America. Born and raised in Shanghai, Vincent is a graduate of the University of Oxford. In 2018 he was selected as one of the 16 Maurice R. Greenberg World Fellows, a highly-competitive mid-career leadership development programme at Yale University.



Friday, November 13

Parallel Sessions

Abstracts appear as originally submitted by the author. Any spelling, grammatical, or typographical errors are those of the author.

15:50-17:05 | Japan Standard Time (UTC+9)

Friday Live Stream Session

Media, Politics And International Relations

Session Chair: Carmina Untalan

59018 15:50-16:15

Bollywood Representations of Kashmir and Kashmiris: Between Orientalist Melodrama and Post-colonial Representation

Fokiya Akhtar, Zayed University, United Arab Emirates

This paper starts from the ideas that Indian cinema seeks to describe Indian culture (Nandy, 1995) and that filmmakers' use of intertextuality makes them the discernible conscience of the Indian nation (Thomas, 1995) in order to explore the depiction of Kashmir and Kashmiris in Bollywood films. It argues that these films portray a kind of "Indianization," not only in their plots and how characters' emotions, singing, dancing, and fighting are made essential parts of the film, but in how they are structured according to the rules of melodrama, which require a moral dichotomy (Thomas, 1995) that must comply with the state's agenda of fomenting Hindu nationalism (Mishra, 2001). This paper deploys post-colonial theory to describe and analyze the depiction of Kashmir and Kashmiris in major Bollywood films since 1989.

58821 16:15-16:40

Cowboys and G.I. Joe: Using War Films and Westerns to Understand Politics and International Relations

Joel Campbell, Troy University, Japan

Historical war films and Westerns possess significant similarities, and both genres have waxed and waned over time. Use of both genres can give students enhanced appreciation of political science and international relations theories and concepts. Westerns and war movies both grapple in differing ways with key political topics such as political decision making under stress, human rights, racism, sexism, military/para-military organizations, and peacemaking. They also consider centralization or decentralization of decision making, along with leadership and the roles of individuals in sub-national organizations. Westerns such as *High Noon*, *Shane*, *Rio Bravo*, and *True Grit* (both versions) are meditations on the nature of law and order, policing, anarchy, and government-public interactions. *High Noon* and *The Magnificent Seven* (1960 version) were taken as parables of McCarthyism and the Cold War, respectively. Westerns revived in the 1980s and 1990s with movies that reflected multi-cultural and more inclusive norms of those years. War films often fade from view during peacetime, but come back in the aftermath of every major conflict. These movies present positive images of war after "successful" wars, especially World War II, but focus on antiwar themes after unpopular conflicts, such as the Vietnam and Iraq Wars. The author has used such antiwar films as *All Quiet on the Western Front* (1979 version), *Apocalypse Now*, along with the war-positive *Patton* and *Saving Private Ryan*, in classes dealing with the origins and nature of war-making, antiwar movements and peacemaking, Just War theory, interstate and coalition warfare in the twentieth century.

58734 16:40-17:05

Telling Our Stories in Our Own Way: Indigenous Cinema & Visual Sovereignty

Michael Ogden, Zayed University, United Arab Emirates

This paper explores Indigenous Cinema, or "Fourth Cinema", through the intersectionality between postcolonial subalternity and Indigeneity. Whereas, subaltern studies focus on alternative models of history and politics attuned to the agency of subordinated social groups within majority postcolonial legacy cultures; Indigenous studies prioritized Native peoples' sovereignty, self-determination, treaty rights, and cultural revitalization juxtaposed to settler majority cultures. Despite such differences, both are epistemically essentialized by a majority culture that assumes they know the "Other" and can better represent them in the narrative of the oppressed. Spivak addressed this condition in her seminal work, *Can the Subaltern Speak?* (1994). However, if we recognize that every creative action offers some form of communicative role, then perhaps the better question is, can majority culture hear the subaltern/Indigenous voice? Using "incommensurability" as a critical tool, this study will interrogate conditions for epistemological exchange between subaltern and Indigenous studies using four films: two by Indigenous filmmakers (*Skins*, 2002; *Rhymes for Young Ghouls*, 2013), juxtaposed with two from non-indigenous filmmakers (*Charlie's Country*, 2013; *Whale Rider*, 2002). Central to the analysis of an emerging Indigenous/Fourth Cinema is the concept of "visual sovereignty"—the right to self-representation and to express itself to majority culture in ways that are true to their own needs and values. The outcome of this examination is a blueprint for enabling ancient as well as modern Indigenous core values to shape a growing Indigenous Cinema outside any national cinema orthodoxy that allows the subaltern/Indigenous to both speak and be heard on their own terms.



Saturday, November 14

Parallel Sessions

Abstracts appear as originally submitted by the author. Any spelling, grammatical, or typographical errors are those of the author.

10:10-11:50 | Japan Standard Time (UTC+9) Saturday Live Stream Session 1

Gender and Culture

Session Chair: Nasya Bahfen

57906 10:10-10:35

A Comparative Study of Chinese and Japanese Female Characters Portrayed in Hirokazu Koreeda's and Ang Lee's Family Films

Zheng Chen, East China University of Science and Technology, China

China and Japan are both in the circle of Confucian culture. Under the influence of Confucian culture, the basic unit of Chinese and Japanese society was the family rather than the individual. At the same time, the patriarchal-dominated social structure was derived. With the modernization process and the influx of western thoughts, the tolerant image of traditional women under the oppression of "patriarchal culture" has been broken. With the absence of father's role and the decline of "patriarchy", the consciousness of women's identity has begun to awaken, and the new family pattern has been reconstructed. This paper takes the family theme films directed by Hirokazu Koreeda and Ang Lee as the main research object, and deeply analyzes the similarities and differences of the female characters in the two directors' works, and conducts multi-modal discourse analysis on women in the films. With the combination of the visual, auditory and evaluation resources, the paper re-examines the construction of women's gender image in Chinese and Japanese society and the cultural and psychological phenomenon in Chinese and Japanese society. At the same time, on this basis, the article also discusses how the positive female images are shaped to help women to break the stereotype and create a diversified female image.

59127 10:35-11:00

Turning the Exorcist's Heteropatriarchal Order 'Upside Down' in Stranger Things

Jason Bartashius, Japan Women's University, Japan

The popular Netflix series *Stranger Things* is often-noted for critiquing homophobia and conservative gender norms (Joseph 2018; Roach 2018; Berns, Fontaine and Zárate 2018). This paper expands upon Tracey Mollet's (2019) passing observation that a scene in *Stranger Things 2* references William Friedkin's *The Exorcist*. I argue that the sequel, in its entirety, actively dialogues with *The Exorcist* to subvert the Christian patriarchal/heteronormative order the film attempted to restore. The character Joyce Byers, a single mother, stands in for *The Exorcist*'s Chris MacNeil. Unlike Chris, however, Joyce displays a deep mistrust for the male scientists and instead of Catholic priests performs the exorcism herself. (Of significance, in the first season, Joyce declares Pastor Charles—the only known religious professional in Hawkins—impotent in combatting the monsters of the Upside Down.) An examination of the demons and the possessed children is also telling. In *The Exorcist*, under the influence of a spirit that identifies as the Devil, Regan displays transgressive (lesbian) sex acts. However, in *Stranger Things* Joyce's (queer) son is possessed by a monster that has been read as both resembling Christian depictions of Satan (King 2017) and as a metaphor for homophobia (Reynolds 2016, 2017; Roach 2018). In sum, the series demonizes not homosexual acts/LGBTQ identity but rather (Christian) homophobia. This comparative analysis engages Andrew Scahill's (2010) queer reading of *The Exorcist* and Ian Olney's (2014) study of a sub genre of 1970s Euro-Horror works that subversively mimicked the film.

58609 11:00-11:25

Gendered Public Signs: Abe's 'Womenomics' and Contradictory Gendered Representations by Local Government in Japan

Gad Hai Gershoni, Nagoya University, Japan

To counter Japan's low birth rate and labor force shortage, the Japanese government has attempted to challenge traditional gender roles in Japanese society. Prime Minister Shinzo Abe's 'womenomics' calls for more women to join the workforce, and institutionalized projects such as the 'ikumen' project call for a healthier work-life balance, including fathers' increased participation in childrearing activities. However, the reality of everyday life contradicts and even impedes such activities. This study shows how, in addition to other widely used social infrastructures, local governments in Japan significantly employ hegemonic and gendered representations in many public signs and warnings that undermine the Japanese government's attempts to advance a more gender-equal society. The majority of public signs depict women as the sole caretakers of children, while men are mostly seen as 'salarymen.' Victims are usually shown as children and women, while men and, to some degree, boys are mostly shown as breaking the rules. This article argues that such gendered representations used in public signs should be viewed as part of a vast network of hegemonic gender representations in Japan. These representations are problematic because they discipline, subject, and envelop the individual in a gendered ideology throughout his or her daily routine.

58779 11:25-11:50

How Cultures Matter on the Boundary Between "Normality" and "Abnormality": A Case Study for "Sharenting" in Taiwan

Huaiyu Chen, Boston University, United States

With the recently controversial trend in "sharenting" on social media, the moral judgment of sharing their children online has been debated in Taiwan. This study argued that cultures influence the viewpoint of this moral issue in Taiwanese society. To verify, this paper begins with the original definitions of "normality" and "abnormality" in Chinese, and then further discuss three main cultural perspectives (i.e., Confucianism, Western psychopathology, and the "Lolita culture") on the moral judgment of "sharenting". Based on the cultural perspective approach, this study reveals different worldviews of cultures contribute to different attitudes toward "sharenting". That is, based on the Confucian worldview, "children" are viewed as a possession owned by parents, and so it is normal to "sharenting" their children's lives with the public. In the "Lolita" culture, dressing up in adorable clothing is acceptable, and thus may justify the "sharenting". Conversely, under the discourse of the American Psychiatric Association (APA), people abnormally interesting in prepubescent children might be labeled as "pedophilia". These diverse cultures co-exist in Taiwanese society, presenting that even when people living in the same society discuss the same issue, different sources of cultural worldview can mediate their thoughts. Different cultures from different countries have been widely examined by comparative studies, yet few have discussed different cultures within the same country. Therefore, this research aims to emphasize different cultural perspectives in the same society, and provides an exploratory discussion about the boundary between normality and abnormality germane to "sharenting". Finally, implications and further directions are discussed herein.

12:00-13:15 | Japan Standard Time (UTC+9) Saturday Live Stream Session 2

Arts, Media, and Culture

Session Chair: Celia Lam

58754 12:00-12:25

The Tales of the 'Three Taro': Adapting Japanese Folktales Into Commercials

Bawuk Respati, Jakarta Institute of the Arts, Indonesia

This paper explores the practice of textual adaptation from several well-known Japanese folktales into a series of television commercials for the mobile telecommunication brand, au. The commercial series features three well-known Japanese folktale characters, Momotaro, Kintaro, and Urashimataro, as well as several others prominent folktale figures, and depicts them in one intertextual universe that binds them together in several situations designed to promote certain ideas or concepts related to the brand and products. From this particular case, this paper means to examine the process of adaptation from what could be considered an oral tradition of folktales into a variety of textual properties, one of them being a television commercial. The series of advertising for the brand au featuring the 'Three Taro' reiterates the characteristic of postmodern world, filled with intertextuality and bricolage. The commercials rewrite folklores into popular culture products through commodification.

58735 12:25-12:50

Embracing Diversity Through Contemporary Art in Singapore

Jeongsil Yoon, Independent Scholar, South Korea

In Singapore, a multicultural nation where a wide range of cultures, ethnicities, and religions has emerged, to create a harmonious and plural society has always been one of the top priorities for the government since its independence. As a result, Singapore boasts its reputation as one of the countries that successfully embraces the nation's diversity. However, the racial tension and conflicts have been exacerbated since the 2010s as Singapore's immigrant population has rapidly grown. Hence, the government has begun to utilize contemporary art to unite multicultural societies as one nation. This paper aims to study how the cultural policies after the 2010s attempt to achieve social cohesion through contemporary art and discuss the implications with the research questions below. 1. In what context, have the cultural policies formed in the 2010s? 2. How is contemporary art applied to embrace people with a diverse background? 3. What are the outcomes, limitations, and implications? The study is conducted based on a qualitative research method to provide an in-depth and holistic contextual understanding of the phenomenon. This paper argues that contemporary art has become a means to identify and strengthen national unity for people of all social standings in Singapore, focusing on improving accessibility and participation for contemporary art events. In consequence, contemporary art has integrated as a part of every Singaporean's daily life. However, it has limitations as lopsided concentration on national unity may delay an organic and balanced development of the fledgling contemporary art world in Singapore.

58928 12:50-13:15

Self Censorship Online: Sharing One's Faith on Malay Language Christian Blogs in Malaysia

Meng Yoe Tan, Monash University Malaysia, Malaysia

Malay-speaking Christians form the majority of Christians in Malaysia, but they are a minority in the broader category of Malay-speaking people in the country, where Malay-Muslims are the largest bloc. The commonality between these two groups is the Malay language, has been a point of conflict in Muslim-Christian relations in the country. Related to this, a frequent matter highlighted in Muslim-Christian contentions in Malaysia is the fear of conversion, as it is illegal in most states to proselytize or convert a Muslim. How then, do Malay-speaking Christians in Malaysia negotiate with the fundamental Christian calling to share their faith with others when linguistically, they face the risk of being accused of proselytization? Using textual analysis, this paper investigates how three Malay language blogs attempt to circumvent existing conversion laws in Malaysia, and the obstacles they face despite the freedoms of expression afforded by the internet.

13:25-14:15 | Japan Standard Time (UTC+9) Saturday Live Stream Session 3

Culture and Aesthetics

Session Chair: Elena Raevskikh

59109 13:25-13:50

A Different Kind of Beauty: Wabi and Kintsugi

Alexandre Avdulov, Saint Mary's University, Canada

Symmetry and geometrical perfection are seldom seen in the natural world. The aesthetic concept of Wabi draws attention to the state of things "as they are" and appreciation of this natural state. It calls for the shift in one's mindset and highlights a different, perhaps, less conventional kind of beauty. This beauty has a lasting effect and is a process rather than a moment. One needs to stop, slow down and take their time to appreciate. Wabi constitutes the place of rest and calm rather than unattainable perfection. Wabi often refers to the realm of humans – all different and therefore able to fit together in a more cohesive way rather than in the perfect world, where strict proportions and rules are imposed. Kintsugi is the way to repair objects highlighting the repairs with gold, silver or red. It implies beauty despite repair, not because of it. While one cannot eliminate breakage itself once it has happened, one can build and rebuild beyond the accident. But probably most of all rebuild one's attitude and develop the appreciation of a different kind of beauty despite and beyond repairs. Accept repairs as part of this object and experience it in a different, more human way. This paper will focus on application of Wabi, Kintsugi and other Japanese aesthetic concepts as pedagogical methods beyond their immediate and traditional place in art.

58731 13:50-14:15

Religious Prosperity Calling Cultural Progress: The Development of Korean Church Architectural Discourses (1979–94)

Youngji Kang, KU Leuven (University of Leuven), Belgium

After the Korean War (1950-53), the South-Korean Catholic population was more than tripled from 1953 to 1962. This rapid growth was exceptional considering its Buddhist and Confucian roots, and generated its elevation within the global Catholic Church in 1962, when Pope John XXIII declared the Korean Catholic Church to stand on the official clerical hierarchy with autonomy comparable to other countries. With this status rise, the Catholic boom reached its climax with the Korean Catholic Church's 200th anniversary in 1984. Besides the Pope, John Paul II's visit and an enormous ceremony with around one million believers, commemorative cultural projects were implemented including art exhibitions and conservation works on historical church buildings in Seoul. This research explores how the Korean Catholic Church's 200th anniversary celebration developed church architectural discourses among Korean artists and architects during the Catholic prime from 1979 to 1994, which facilitated church constructions for drastically increasing believers. The main research materials are the previous issues of *Space* (1966-) and *Monthly Architecture & Culture* (1981-), two of the oldest Korean magazines on art and architecture, which provided effective and continuous platforms for sharing ideas and knowledge among artists and architects nationwide during the research period. Past Catholic literature, containing periodic magazines, reports on the bishops' conferences and pastoral guides, is mainly obtained through the online archive of the Catholic Bishops' Conference of Korea and two Catholic academic institutions: the theology library of the Catholic University of Korea and the library of the Research Foundation for Korean Church History.

14:25-15:15 | Japan Standard Time (UTC+9) Saturday Live Stream Session 4

Media and Politics

Session Chair: Carmina Untalan

59117 14:25-14:50

What You Don't Know Won't Hurt You? Saudi Arabia in the Japanese News Media

Virgil Hawkins, Osaka University, Japan

Japan is heavily reliant on Saudi Arabia for a large portion of its energy needs, and several major Japanese conglomerates are also heavily invested in the Kingdom. Japan is also indirectly linked through its mutually staunch alliance with the USA. The literature identifies such relatedness as a key determinant of international news coverage, suggesting that the Japanese news media might be inclined to take an interest in the country because of these ties. This does not appear to be the case. Coverage is scant to say the least, and topics such as human rights abuse at home and complicity in war crimes abroad are generally shied away from. The murder by Saudi officials of the journalist Jamal Khashoggi in 2018 proved to be a rather awkward and uncomfortable case in point for the Japanese media in this regard, in spite of the apparent implications for Japan's relations with Saudi Arabia. Media silence and convenient framing of the issues at hand have, to a large degree, left the Japanese public in the dark about the severity of the situation, and allowed business to continue as usual. Using content analysis and framing analysis of coverage in key Japanese news organizations, this paper examines the perception of Saudi Arabia in the Japanese news media, including the implications for Japan, and explores the factors behind this coverage, drawing from literature on the determinants of international news coverage.

58710 14:50-15:15

How Saudi Filmmakers Negotiate Ethics With Documentary Films' Contributors

Turki Alshehri, Monash University, Australia

The discussion of documentary film ethics has been gaining attention in Western academic circles for decades but exploring this topic empirically in Saudi Arabia is relatively unprecedented. The film industry, film festivals and cinemas are booming now in Saudi Arabia, however, there are no official guidelines for ethical considerations in filmmaking. Saudi filmmakers tend to rely on their personal judgment to decide what is and is not ethical in their daily practices, and that leads to many ethical dilemmas. There are critical factors that shape the documentary making in Saudi Arabia: culture, social expectation and political influence. These contexts raise different questions concerning ethics and documentary practices. Documentary ethics is currently characterised by several key ideas and debates such as informed consent form, power over participants, privacy, accuracy and misrepresentation. In highlighting the ethical questions that emerge in documentary filmmaking, the relationship between the filmmaker and the participant is vital. There is a tendency among documentary scholars and practitioners to place participants into two categories: vulnerable subjects (for example, children, helpless, powerless, or those with low social status) and powerful subjects such as: celebrities, politicians, officials, and people who have social power. Within Saudi media contexts, this paper explores how Saudi filmmakers face ethical challenges during the production of documentary films and the impact on the relationship with film's participants. This paper is grounded in 25 semi-structured interviews have been conducted with Saudi filmmakers in Saudi Arabia between 2016 and 2020.

15:25-16:15 | Japan Standard Time (UTC+9) Saturday Live Stream Session 5

Coronavirus and Culture

Session Chair: Virgil Hawkins

58229 15:25-15:50

The Healing and Therapeutic Effect of Cinema Therapy Under the Spreading of Coronavirus Disease (COVID-19)

Ka Lok Sobel Chan, Hong Kong Baptist University, Hong Kong

The presentation would focus on healing and therapeutic effect of cinema therapy under the rising spreading of Coronavirus disease (COVID-19). As the virus is severely affecting the daily life of all people in the world, some people need to be self-quarantined at home or other isolation camps. During these special scenarios, e-platform like Zooms or Teams or online cinema therapy become extremely important and applicable. Therefore, I would introduce principle and method of cinema therapy in healing the mental illness of mood disorder, the oppressed, marginalized people from the lower class society. And the motion picture itself is no longer only a motion picture, it becomes the prescription for the mental health of people. The presentation would enhance this field by the real video or photos from cinema therapy workshops and the selection of famous films excerpts internationally. Finally, it would broaden our understanding of how visual elements can heal people with the reflection and guided counseling technique after screening. The presentation is supplemented by my radio talk and feedbacks from clients of all ages and abilities. The potential outcomes of presentation are as below: 1. it would help us to explore the principles and method of how cinema and visual art can have the therapeutic function and effect. 2. It would enhance the communication impact of self-revelation and willingness to share with counselors through the clients' personal story retelling. 3. It can exchange the pedagogy of visual art and cinema therapy.

58962 15:50-16:15

Philippine Basketball, Economy and Politics: How the COVID-19 Pandemic Hit the Filipinos' Most Beloved Sport

Anthony Andrew Divinagracia, University of Santo Tomas, Philippines

This paper explores how the prolonged quarantine measures in the Philippines has affected the economics and politics of basketball, arguably the most beloved sport among Filipinos, given its sub-cultural underpinnings and significance as a venue of public interaction. It presents the sport and its foremost structure (basketball court) as an "economic hub" in limbo because of strict lockdowns and limited people movement. The void left by the "economic hub" discourse is now greatly filled by the politics of "public utility" hinged on the utilization of basketball courts as quarantine sites and holding areas for lockdown violators, among others. Finally, the paper will show that a sport like basketball can transcend the realm of the "apolitical" and become an outpost of relevant scholarship at the time of the pandemic.

16:25-18:30 | Japan Standard Time (UTC+9) Saturday Live Stream Session 6

Literature, Media, and Culture

Session Chair: To be Announced

58987 16:25-16:50

Emperor Kangxi's Poetry on Acquiring Taiwan

Sherman Han, Brigham Young University, United States

In this paper, I intend to translate and critique a total of four poems plus a poetic preface collected in The Complete Works of Emperor Kangxi (康熙帝御制文集) that deal directly with the emperor's military success of acquiring Taiwan: namely, "Heard the News of Victory on the Day of Mid-Autumn Festival [中秋日聞海上捷音]", "Composed Another Five-Character Quatrain on the Same Night Facing the Moon [是夜對月再成絕句]", "A Poem Given to Shi Lang, with a Preface [賜施琅詩 并序]", and "A Narrative about the Conquest of Taiwan in the Sacrificial Ceremony at the Tomb of Emperor Shunzhi [臺灣平告祀孝陵有述]". Those poems are respectively written in various classic Chinese poetic forms including five-character quatrain (五言絕句) and seven-character regulated verse (七言律詩) of different lengths. My translation would base on the conventional English closed forms of fixed meters and rimes whenever applicable. While it is nearly impossible to transcribe the tonal sequences (平仄) of the original works, I will try to focus my efforts on mimicking the distinctive poetic structures, vocabulary, and rhyming schemes in order for the English readers to at least catch some flavor of those royal Chinese poems. My critique will mainly rely on two literary approaches: New Criticism and Historical Criticism. The former aims to carefully analyze the symbols, imagery, dictions, and structure in accordance with the themes of the work as a whole, thus evaluate its pure literary merits as a poem. The latter aims to compare and contrast the emperor's thoughts about and military strategies toward the move of acquiring Taiwan as they are recorded in the official court documents and those as described in his poems, which hopefully could provide more perspectives about and gain better insights into this major military achievement in the early Qing dynasty.

59073 16:50-17:15

Analyzing the Source of Mr Suckling's Wealth in Jane Austen's Emma

Akiko Takei, Chukyo University, Japan

In this article, I will discuss the source of Mr Suckling's wealth, by focusing on the history of Bristol and the implications of his family name and his estate, Maple Grove. Mr Suckling is a shadowy minor character in Emma; his character does not appear in the plot, and his history is not mentioned in the text. However, his connection with Bristol may provide a hint to help us understand his characterization. Bristol was at the center of British triangular trade with the colonies, and the slave trade in the city peaked between 1730 and 1745. Jane Fairfax might indicate her suspicion that Mr Suckling may have engaged in the slave trade with the following remark: "There are places in town, offices...Offices for the sale—not quite of human flesh—but of human intellect." Moreover, his family name and that of his estate—Suckling and Maple Grove—hint at sugar (sucre in French) and maple sugar. Sugar was one of the primary products that Britain traded with its colonies, and there were sugar refineries in Bristol. Therefore, the family name "Suckling" can be easily associated with the words "sucking" and/or "coerced." Mr. Suckling may be an ex-merchant who earned his fortune through sugar trade with the colonies by coercing slaves. Moreover, his character may have decided to settle down in "Maple" Grove and fashion himself into a gentleman.

59083 17:15-17:40

Writing about China from a Diasporic Position

Lisa Yinghong Li, Institute of Asian Cultural Studies, International Christian University, Japan

This presentation expands current research on Chinese diaspora writings especially by those deeply engaged in sociopolitical reality of postsocialist mainland China. Through analysis of Xiaolu Guo's I Am China the presentation investigates issues of literary and political resistance by focusing on the discourse of internal and external exile represented as a global and gendered perspective. It also discusses how diaspora functions as a multiple positioning. Xiaolu Guo is a Chinese-British writer, poet and filmmaker, born in China but has lived, traveled and lectured in various places in Europe and the US. I Am China is a kunstlerroman with features of memoir utilizing real historical figures and events. As a decidedly angry and political testimony towards Chinese government's purge of the freedom of speech, the book offers an extremely powerful and timely voice protesting against the ideologies legitimizing violence as a form of control and the narrowly defined forms of nationalism. The novel delineates ways Chinese artists such as the protagonists in the book and Guo herself, as well as those interested in and connected with China not by blood or marriage, achieve maturity and self-empowerment in defying authoritarian oppression through the sheer force of artistic expression. This presentation intends to engage with a global dialogue centering on postsocialist situation in China and contribute to the increasingly relevant field of studies on Chinese diaspora.

16:25-18:30 | Japan Standard Time (UTC+9) Saturday Live Stream Session 6

Literature, Media, and Culture

Session Chair: To be Announced

52281 17:40-18:05

The Dimensions of Co-Authorship in a Playthrough Experience of Guild Wars 2

Jasper Camille Go, De La Salle University, Philippines

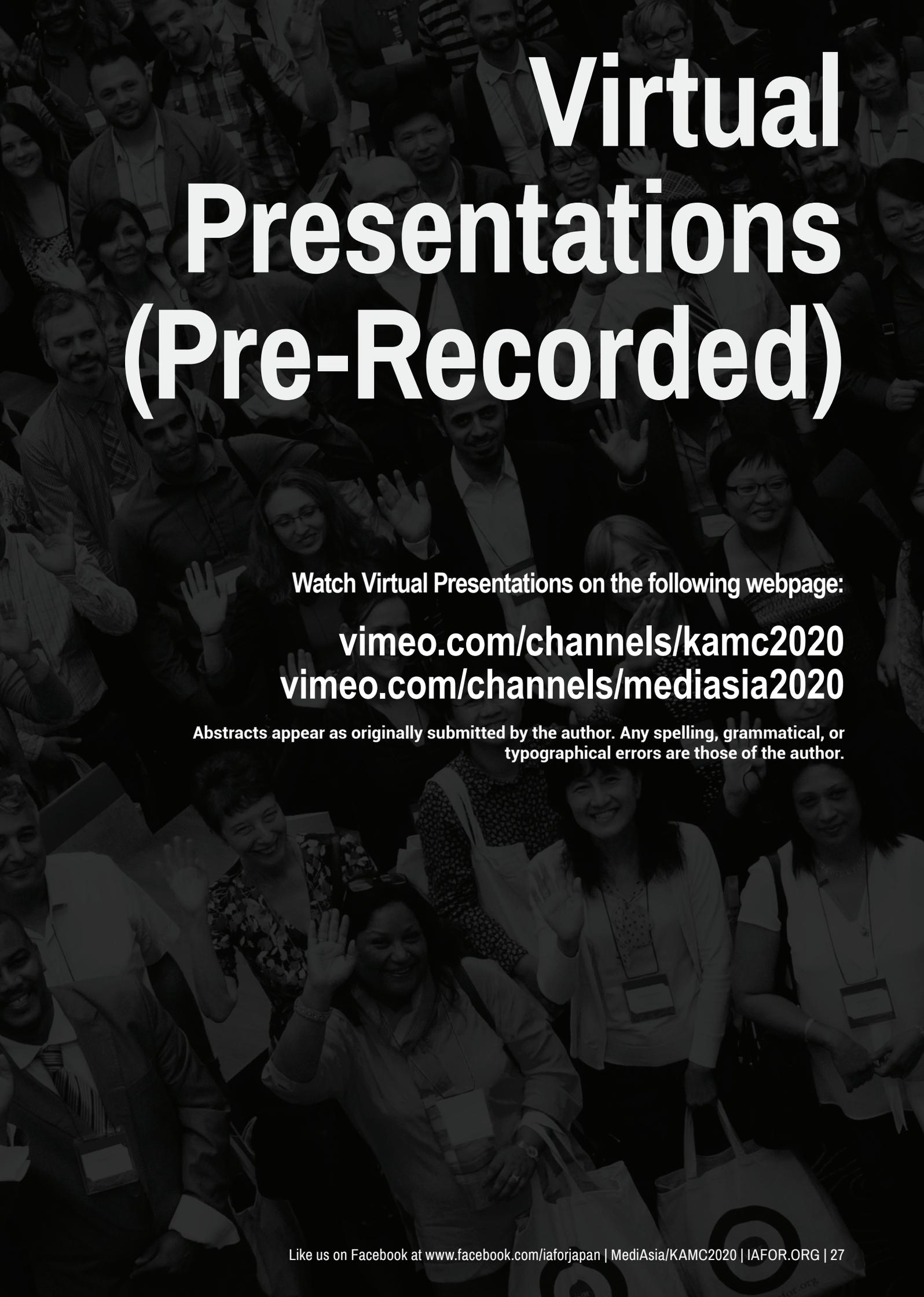
Guild Wars 2 is a Massively Multiplayer Online Role-Playing Game (MMORPG) with a playerbase of 11 million as of April 2019. The game has been critically acclaimed and has garnered many awards for its graphics, hypertextual story, and dynamic gameplay. This fantasy MMORPG developed by ArenaNet allows players to experience the game as individuals or while interacting with or teaming up with online players whenever they login and play the game. Let's Plays and playthroughs have grown significantly throughout the past decade yet are still relatively unexplored. This study adds to the existing literature by focusing on Wooden Potatoes, a medium sized Guild Wars 2 YouTuber, and his playthroughs of the Guild Wars 2: Path of Fire expansion. The study examined how Wooden Potatoes related gameplay, design, and narrative in his videos and how he commented on his playthroughs. The findings of this study showed how YouTube gamers such as Wooden Potatoes have dimensions of co-authorship. This co-authorship operates on three levels: as a gamer, as a fan, and as a YouTuber. As Guild Wars 2 is a theme park type of MMORPG with a branching hypertextual story, the research also explored a player's mental schema through Wooden Potatoes commentary. Due to both in-game and external influences, the mental schema of Wooden Potatoes was affected and thus contributed to influencing his playthrough experience and commentary as a co-author. Finally, the findings of this study show that player values and experience are affected by the levels of co-authorship and vice-versa.

59086 18:05-18:30

Changing the Discourse in History: Repressed Negativity in Wei De-sheng's Movies Yao-hung Huang

Yao-hung Huang, Fo Guang University, Taiwan

The Taiwanese director Wei De-Sheng's movies *Haijiao qihao* (Cape No. 7) and *Warriors of the Rainbow: Seediq Bale*, depict realms filled with death-drive inspired disruption. Unlike many local directors who tend to avoid sensitive topics to cater for a pan-Chinese market, Wei seeks out traumatic memories and histories in Taiwan; he traces back to a traumatic past that has too-often been excluded as repressed negativity. Adopting a psychoanalytic approach, this paper first broaches the point that history itself is a manifestation of repression. History, and its selective interpretation, can be regarded as a site whereby authority erases negativity to justify itself. It follows that when the subject accepts this history without reservation, he/she unconsciously follows the ideological fantasy it covertly promulgates, while cynically distancing him/herself from repressed, traumatic past events. Yet although such traumatic events are typically seen as negative and discomfiting, they can be constructive and emancipating— they can be a potential tool for achieving a momentary suspension of the historical symbolic order. I assert that the emancipating capacity of this ostensive historical trauma and negativity that is often the focus in Wei's films.



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KAMC2020 Virtual Presentations

Aesthetics and Design

59063

The Voices and Faces of a Community

Stephen Zhang, University of North Texas, United States

Dallas has been one of the fastest growing cities in the U.S. Yet, how do average people feel about living in the city? What are untold stories beyond gleaming office towers? To uncover and present these stories, I took part in a collaborative project "Faces of Dallas", a multi-medium choir concert featured in the 2019 Dallas Soluna International Music and Arts Festival. It involved 30 collaborators, including poets, artists, designers, composers and musicians. The team conducted dialogues with people of the city through online and written surveys, with over 1,000 responses, as well as in-depth interviews. Those voices were then woven into a complete creative program, which fused choral music, visual art, video and onsite installation. In this presentation, I will present the complex process of the project, and share how designers can apply conceptual and creative skills in multi-disciplinary collaborations. The findings will provide guidelines to consider by designers engaging in projects that create values to the community.

Arts Practices

58733

What is Performative Drawing? An Overview on Nancy and Kant's Ideas Underlying Process Oriented Drawing Practices

Madeleine Lohrum, Universidad de La Laguna, Spain

Performative drawing is a contemporary art movement that seems to be gaining worldwide importance over the last decades. An increasing number of artists are focusing their practice-based research on this art trend that explores the intersection between performance and drawing in process oriented practices. However, very little theoretical research has been undertaken upon this topic. In a recent paper, Luzar (2017) has examined the 'graphic trace' as marks left from physical actions and evaluated whether they could be understood as a 'visual expression of thought' by linking them to Bergson's notion of multiplicity. However, no studies have examined the implications of the ideas of Jean-Luc Nancy and Emmanuel Kant in relation to this art practice. The purpose of this paper is to shed some light on our understanding of performative drawing by using a multidisciplinary approach that combines an analysis of the ideas of these two philosophers and a critical revision of two key art works. The study aims to identify the general characteristics of such an art practice and some key philosophical concepts that underlie it. The results suggest that performative drawing should be regarded as an art practice in which the artist embodies a formative force that emulates the way in which nature creates, rather than copying an external reference. The findings of the study may provide artists, scholars, and curators with a deeper understanding to analyse this type of art practice.

Difference/Identity/Ethnicity

58685

In the Shadow of White Christian Privilege: Exploring the Internment of Japanese Nationals From Hawai'i During WWII

Hayley Johnson, Louisiana State University, United States

Sarah Simms, Louisiana State University, United States

During WWII, Camp Livingston in central Louisiana was a site of internment of civilian Japanese men, the majority of whom were from Hawaii. These men were Buddhist priests, newspaper editors, Japanese language schoolteachers, consular agents, among other occupations. Arrested beginning on December 7th and taken from their families, these men were placed in U.S. Army camps as "enemy aliens." Through two librarians' research efforts aimed at uncovering the history of Camp Livingston, the sobering reasons these men were targeted became clear. The ethnicity, cultural ties, language and religion of these men were all factors which challenged the prevailing Anglo-Saxon ideal of what constituted an "American." These differences labeled them not only as an "other," but anti-American in the eyes of the White Christian majority. By examining how these so-called anti-American occupations and beliefs situated these men as outsiders worthy of surveillance and internment, one can begin to understand how White Christian privilege and a willful misunderstanding of what constitutes being an American can have disastrous consequences. The "othering" experienced by Japanese Americans laid bare the racism and fear inherent in confronting beliefs and cultures outside of the White dominant culture. This presentation will examine how the Japanese in Hawaii were victims of racism, xenophobia, and a strong nationalistic movement and ties these experiences to present day experiences of othering happening to immigrants, Muslims, and other groups under fire for being "different" in America.

KAMC2020 Virtual Presentations

Difference/Identity/Ethnicity (cont'd)

57719

Telling Our Own Stories: A Phenomenological Study of Sub-Saharan African Immigrants

Mariam Konate, Western Michigan University, United States

Fredah Mainah, Western Michigan University, United States

Many immigrants from Sub-Saharan Africa consider emigration towards the West as an opportunity for educational and economic self-fulfillment. Their needs and interests, along with their skills and talents remain poorly understood and underutilized with most countries not recognizing their presence and doing little to facilitate their integration. We undertook this phenomenological project in order to tell the multifaceted stories of Sub-Saharan Africans in the West, share our own varied and personal stories of perseverance, and our survival strategies. In doing so, we hope that future generations of African immigrants can learn from, and be encouraged by our resilience, resistance and successes. There is little to no research in the social sciences literature devoted to understanding the unique experiences of Sub-Saharan African immigrants; the many faceted problems of integration and assimilation to Western societies they encounter; and most importantly, the different strategies of survival they have developed to cope with the new challenges they face in their respective host countries. The purpose of this paper is to reflect on the challenges of using phenomenology as a research design and maintaining unbiased interconnection as both researchers and objects of research, and still be able to give a voice to nameless and countless stories of Sub-Saharan immigrants in the West. We explore issues such as the challenges of being an immigrant in the USA, perceptions and definitions of success, racism and discrimination, the myth of completing degrees and going back home, and their mechanisms of resistance and adaptation to their new context.

Digital Humanities

59053

Towards Kommos: The Narrative Vessel — A Proposed Construct of Narrative Formation

Law Alsobrook, School of the Arts for Virginia Commonwealth University in Qatar, Qatar

Diane Derr, School of the Arts for Virginia Commonwealth University in Qatar, Qatar

Sadia Mir, School of the Arts for Virginia Commonwealth University in Qatar, Qatar

This paper scaffolds a larger investigation entitled *Configuring Kommos: Narrative in event, place, and memory*, which explores the tangible formation of narrative generated from the intangibility of a largely undocumented historic event: the Massacre of the Acqui Division on the island of Kefalonia, Greece in 1943. The aim of this project is to investigate a collective construction of narrative around an historic event using temporality and place to create an augmented reality experience, utilizing documentary video, and a chronological catalogue of objects associated with the massacre of 5000 Italian soldiers. We predicate this project using Baudrillard's delineation of function, non-function, and meta-function as a means to understand narrative formation around and within existing socio-cultural norms and systems of value. Our paper proposes the hypothesis of the narrative vessel as a means to extend the concept of narrative as a tool to unearth the intersection between the tangibility of objects and the intangible of history, personal and collective memory and truth. To date, preliminary research involves the analysis of artefacts, objects, and the collection of testimonials. The archived artefacts and objects consist of photographs, archival interviews, remnants on the island from WWII, uniforms, metals, and weaponry. Personal testimonies have been collected from survivors, eye-witnesses, and local residents sharing oral histories. To codify our findings this paper proposes the notion of the narrative vessel as a device to address issues of temporality and the binary condition between object and place as a means to observe a syncretic 'intersection' of an event-oriented ontology.

Education / Pedagogy

57580

Course Redesign: A Case of Critical Spiral Pedagogy for Online Learning

Fredah Mainah, Western Michigan University, Kalamazoo, United States

Mariam Konate, Western Michigan University, Kalamazoo, United States

Designing courses that are meaningful to diverse learners and still align them to the goals of a university and its general education requirements is not a mean task. This course redesign project focused on redesigning a course that I was experiencing challenges of teaching it. This paper outlines the process that the instructor used to conduct learner and learning needs analysis, incorporating learners' input, and course redesign phases adapted from Dee Fink (2013). It also includes a reflection of my struggles and challenges as an Adjunct Instructor in higher education, which was the major motivation behind this course redesign project. My other motivation was from an unpublished research I conducted about the experiences of African born immigrant students at Western Michigan University. My major goal for this project is advancing knowledge and providing new understanding of issues related to course design and instruction for learners from diverse backgrounds. I sought to understand how I can introduce a non-linear approach and spiral pedagogy that is integrated, using spiral and critical ways of learning into my instruction within an environment of traditional Western linear methodologies of passive teaching and learning. The traditional one size-fits-all approach to teaching does not cater for culturally diverse groups. Minority students continue to struggle to learn in higher education because the main model of instruction is based on a linear Eurocentric style of learning that does not integrate spiral or circular learning, diverse languages and codes of communication.

KAMC2020 Virtual Presentations

Gender, Sexuality and Culture

58712

The Emasculation of the Asian-American Male via Aromantic and Asexual Superheroes

Ramal Johnson, Norfolk State University, United States

Asian and Asian-American males do not receive nearly the same amount of media attention as other races do in American media. A distinguishable facet of their routine characterization when they are featured is the lack of sexual or romantic desires toward women, and vice-versa. In fact, in the United States, Asian-American males are by and large listed as the least desired men on dating apps despite possessing conventionally attractive traits such as above-average income and exceptional levels of education. One form of entertainment sustaining the asexual/aromantic trope is comic books. Unlike the most popular white superheroes, the few Asian superheroes (Sunfire, Striker Z, Amadeus Cho, etc.) are hardly ever prominently fitted with a heterosexual love interest. This ethnographic study investigates the origins of the stereotype, its pervasiveness in American media (specifically in comic books), and it offers a philosophical approach toward rectifying the predicament to foster an inclusive and enlightened environment.

59096

The Image of the Prophet in Tony Kushner's 'Angels in America' as a Stimulus to Discuss Gender Differences in Catholic Theology

Agnieszka Laddach, Nicolaus Copernicus University, Poland

The aim of this paper is to present and discuss the image of Prior Walter - the prophet from a literary text and a theatrical play entitled "Angels in America. A Gay Fantasia on National Themes" written by an American playwright Tony Kushner. It was played in 60 countries and 2500 cinemas around the world at the National Theatre Live Edition in 2017. The main character of the play is Prior Walter - a young New Yorker and a homosexual. He suffers from AIDS. Walter receives a prophecy given by an angel to the whole world. Walter presents a new, original, non-canonical and non-traditional image of a prophet. Thus, the paper's goal is to answer the questions: What are the differences between the Biblical image of a prophet and the prophet from 'Angels in America'? What values do these differences imply? In what could they be a creative opportunity for theologians and other people dealing with cultural, theological and social question? Why does the theatrical play have an impact on people's gender, religion, cultural and social experiences? The submitted presentation stands out due to its internationalisation and interdisciplinarity. The basic research hypothesis presupposes that the play is a testimony of experience of faith and an inspiring way to learn about the theological anxieties of people in the second half of the 20th and at the beginning of the 21st century.

Language and Cultural Studies

58954

Composition of the Political Caricature in the Journal "Neue Freie Zeitung" as a Result of Difference-thinking

Jan Demcisak, University of Ss. Cyril and Methodius in Trnava, Slovakia

Right-wing populist parties in Europe use very clever communication strategies to convince their voters. The political caricatures represent a specific means. The aim of the study is to analyze the political caricatures in the journal "Neue Freie Zeitung" of the Austrian Freedom Party. On the one hand, the thematic complexity of the caricatures and, on the other hand, their composition is examined. That the emphasis on the differences of opinion towards the political opponents and the cultural differences between the national culture and the culture of foreigners are the constitutive characteristic of these caricatures. Using examples, it will be shown how these differences are concretely implemented in a journalistic and artistic way and in order to communicate one's own political views.

58944

Difference as the Source of Polarization Among Right-wing Populist Parties

Simona Fraštková, University of Ss. Cyril and Methodius in Trnava, Slovakia

Just as difference can be a source of innovation, so it can be a source of polarization, too. And even more so when the difference is used as a tool to achieve certain goals. It is thought of the political area, specifically of the European right-wing populist parties, where the difference belongs to often raised content element. The difference is, on the one hand, viewed as the delimitation criterion in the context of the horizontal plane and, on the other hand, in the context of the vertical plane. In the first case it is about the demarcation of the party, its representatives and its voters in relation to "special" groups but within the nation, in the other case it is about their demarcation in relation to (the groups of) other nations. In this study the concentration is on the second level. As a representative example being subjected to analysis the Freedom Party of Austria. However, the actors of the propagated difference are not the active politicians, but the politically engaged youth of this party. The audiovisual material that these young people published will be used as an empirical basis. The analysis is intended to show the sensitivity or perhaps the intensity with which this politically active youth reacts to this relevant topic.

KAMC2020 Virtual Presentations

Language and Cultural Studies (cont'd)

59055

Wide (Conscious) Heart – Idioms in Montenegrin and Japanese Language

Kristina Gvozdencovic, University of Montenegro, Montenegro

Miomir Abović, Faculty of Montenegrin Language and Literature, Montenegro

The aim of this paper is to use the method of contrastive lexical-semantic analysis to establish the (mis)match of the lexical and semantic structure of the idioms that consist of the lexeme that is going to be translated in English for now as a „heart“ (“srce” and “kokoro”) in Montenegrin and Japanese language - which we would usually perceive as the location of feelings. Therefore, this study aims to test the extent to which this can be confirmed, in the case of proposed cultural models of this body part. The corpus for this research, which consists of 127 somatisms (idioms which contain at least one body-part term as a constituent), are being singled out from general and phraseological dictionaries, media, as well as from electronic sources. The data are analyzed primarily from a cognitive point of view, with the aim of establishing whether the two languages are comparable in terms of the meaning of the idiom as a whole. Secondly, the approach used for the analysis originated in Lakoff and Johnson’s “Metaphors we live by” (1980). The basic claim of this interpretation is that the mind is inherently embodied, although it is mostly unconscious and abstract concepts that are metaphorical. The study is showing that conceptualizations of certain body parts in both languages are not arbitrary but are motivated by a small number of cultural models elaborated by conceptual metaphors. Therefore, the somatism “heart” is not immanent to speakers of different languages, it is not universally present in languages.

Literature, Literary Studies and Theory

58809

Translating Hemingway: A Case of Cultural Politics

Richard Rong-bin Chen, National Taiwan University, Taiwan

My presentation will start with a brief translation history of Hemingway’s *A Farewell to Arms* in France, Italy, Spain, and Japan, showing that, due to the novel’s anti-war and anti-Fascist nature, in many cases its translations were shaped not only by cultural and literary factors, but also by socio-political and even economic factors. Following the introduction, based on Anthony Pym’s “humanizing” (agent-based) approach to translation history, I will explore the parts many Chinese publishers, translators, and even editors played in the novel’s translation history in the first half of the 20th century, with the intention to show why, compared to Remarque’s *Im Westen nichts Neues* (*All Quiet on the Western Front*), this novel was translated quite belatedly and with fewer translations produced than expected. By reviewing related historical facts, it could be contended that, at least two Chinese translations of *A Farewell to Arms* were made for the reason that Hemingway was identified by many Chinese intellectuals, even communists, as an anti-war and anti-Fascist “leftist writer,” and even the allegedly pro-communist scholar-official John K. Fairbank was involved for some time in a translation project of Hemingway’s works. Hopefully this study has the potential to show that at least a part of the translation history of Hemingway in China has been determined by Lawrence Venuti’s so-called “cultural politics of translation,” in which translation process is shaped by political agenda and ideology, not just by translators’ poetic judgment.

58794

Bapsi Sidhwa’s Water: A Novel: The Widows in Subjugation, Revolt, and Jouissance

Eiko Ohira, Otsuma University, Japan

Indian writers give various voices to battered “husbandless” women living on “the margin of society” This “husbandlessness” is the key term, indicating how a woman is marginalized and becomes the victim of cruel violence. And among “husbandless” women, widows are the most marginalized beings, as seen in the tradition of forced suttee. However, just a few English novels deal mainly with the issue of widows: Bharati Mukherjee’s *Jasmine* (1989), Aruna Chakravarti’s *The Inheritors* (2004), and Bapsi Sidhwa’s *Water: A Novel* (2006). In this paper, I will focus on Bapsi Sidhwa’s *Water: A Novel* (2006), based on the film by Deepa Mehta, which tells a story of the widows at an ashram (a forlorn widow’s house) in Varanasi. *Water: A Novel* deals with the reality of widows in 1930s, and gives a detailed explanation of discriminatory practices and attitudes toward them, which are still retained in contemporary Indian society. The film deals with the problematic theme of love and remarriage, but Sidhwa focuses more on the forbidden theme of widows’ sexuality in a variety of ways. I will examine how she successfully shows that the widow’s body is a space in which the contradictory meanings of her sexuality are exploited for the convenience of a patriarchal society.

58887

Visibility and Reciprocity in Stefan Zweig’s “Letter From an Unknown Woman” and Its Film Adaptation by Max Ophüls

Chi Sum Garfield Lau, The Open University of Hong Kong, Hong Kong

Stefan Zweig’s story “Letter from an Unknown Woman” (1922) portrays a male writer who receives a mysterious letter from a dying woman. This story was first adapted into a film version by Max Ophüls in 1948. Though the identity of the woman is somehow “unknown” to the writer, she has been his admirer since her very young days. She even silently takes up the maternal obligation of raising their child alone. The letter is a proof of her invisible presence around him in all these years. This presentation explores how the unknown woman embodies the dichotomy of visible invisibility. Besides, the concept of reciprocity will also be discussed. I shall illustrate how Lisa Berndle and her mother as characters of possible reciprocity indicate the different possibilities of women, through which the patriarchal victimization of women’s desire is made apparent. In these two cultural products created at dissimilar backgrounds, the “unknown woman” has been given alternatives at various stages of her life, which mark how the life of a woman can be defined.

KAMC2020 Virtual Presentations

Literature, Literary Studies and Theory (cont'd)

58975

An East-west Contemplation: Adapting Shakespearean Plays to Cantonese Opera

Kar Yue Chan, The Open University of Hong Kong, Hong Kong

Several attempts of having some well-known Shakespearean plays being adapted into Cantonese opera performances were seen over the last decade. The reason of this lies in the development of purely traditional Chinese art forms into an East-meets-West component for aesthetic sublimation. There are various aspects in common or in diversity pertaining to the form of expressions across performances, and the ways of dealing with drama dialogues and poetic rhetoric, not to mention the cultural concerns in mediating between the Western and Chinese genres. Drama and performances are somehow meticulously knitted with lyrical representations of poetry; poetry in turn conforms well to the dialogue-lyric-laden scenario of plays and operas. It is, therefore, inspiring to scrutinize the threefold relationship amongst the specific poetic structure, rhetorical features and their cultural implications when they are seen in these performable genres during the process of adaptation. These components are closely interlinked with, and are usually experiencing strong impacts towards each other. In reality, popular Shakespearean plays like *Macbeth* and *Hamlet* have been reformatted and restored as localized Cantonese opera titles (in 2012 and 2015 respectively), resulting from a breakaway of territorial and literary restrictions, and a merging of Eastern and Western essentials to supplement the original taste of these performances. For Chinese performance goers who are also familiar with English literary masterpieces, this creation subsequently transforms their knowledge. In spite of some criticisms received for such adaptations for being "something in-between", it is still worthy of sensible discussions about the value of their existence.

59071

E-poetry, Performance, and Identity: Perspectives From Latinx Canadian Poets

Maria Figueredo, York University, Canada

This project studies e-poetic expressions—e-text, hypertext, video and recorded live performances and audio files, and other electronic or expanded forms of poetry—of Latin writers in Canada. The relation to space, identity and culture in-terweave with imagined and embodied awareness that is expressed creatively through web presence, word, sound and image. How poetry is coded, encoded and performed visually and across soundscapes is vital for analyzing the meaning production in the works. This initial research phase traces common themes, links and di-vergences among the works. Case-studies include current works, interviews and a theoretical literature review, to produce a systematic study of responses by authors to what they consider the role of their e-works in society. The project reveals specific ways that these e-poetries innovate, contest and question the notion of lo-cal/national identity vis-à-vis global digital connections.

58115

Improving Social Skills Through Literature: Mindful Reading, Diversity, and Emotional Intelligence

Charlotte Williams, Bismarck State College, United States

Many believe that reading fiction can improve social skills (i.e., empathy; e.g., Spruce, 2019; Willard & Buddie, 2019), yet this is an exploratory area of research with limited empirical studies. This presentation will discuss psychological (e.g., social cognitive theory and reading; Johnson, Cushman, Borden, & McCune, 2013) and literary theories, and interventions supporting how reading fiction may improve emotional intelligence to understand better-marginalized populations and their experiences (e.g., Batson et al., 1997; Koopman, 2016) and integrate into one's self-concept (Bal & Veltkamp, 2013). Reading to improve empathy may best be achieved by using mindfulness as an evidenced-based judgment-free skill to be present in the moment (Stahl & Goldstein, 2010). Mindfulness has biopsychological benefits in improving subjective experiences and cognitive abilities (e.g., Shapiro, Schwartz, & Bonner, 1998; Spruce, 2019; Kabat-Zinn, 1990). Therefore, mindful reading may increase social skill development by facilitating emotional transportation into a story. Within the story, the reader may explore complex social situations and self-reflection (e.g., Bal & Veltkamp, 2013; Johnson, Cushman, Borden, & McCune, 2013), the perspective-taking of others (e.g., Frith & Frith, 2006; McCreary & Marchant, 2017), and exercise prosocial behavior such as empathy first in a simulated environment and later in their real social interactions (e.g., Mar, Oatley, & Peterson, 2009). There have been few studies, but it is believed there may be a delayed effect to seeing increased empathy from reading fiction (e.g., Bal & Veltkamp, 2013; Spruce, 2019). The implications could benefit children and adults interested in improving social skills.

Teaching and Learning

56960

A Study on the Aesthetics of Illustrations in Third and Fourth Graders' Chinese Textbooks

Ya-Ting Lee, National Pingtung University, Taiwan

Yu-Ting Wang, National Pingtung University, Taiwan

Ying-Ting Liu, National Pingtung University, Taiwan

Jo-Chen Chung, National Pingtung University, Taiwan

Textbooks are one of the most important tools for learning. Illustrations in a textbook can have critical influence on students' understanding of the text and their interest in learning. However, studies on illustrations in a textbook in Taiwan are scarce. On this account, this study developed a list of aesthetic principles to examine illustrations. It aimed to explore and compare the types of representation of these illustrations and their corresponding principles of aesthetics in versions A and B of third and fourth graders' Chinese textbooks. After exploring literature related to aesthetic principles, this study chose five of these principles that meet educational goals and are frequently discussed, for an analysis. Conclusions are as follows: 1. Proximity and harmony principles are often used, whereas the principle of unity is less often used. 2. The illustrations that "do not exceed more than one-half of the overall length" account for about 70% in both versions. 3. The two versions use "space design to present a blank design" more often, and "contrast of illustration size to show the focus of the layout" relatively less often. 4. Both versions pay more attention to "the accuracy of the illustration content" and "the consistency in the graphics and the text." 5. Both versions pay more attention to "the illustrations not overlapping with the text" and "the color of the layout background not affecting reading," but less to "the similarity of illustrations in color." 6. The consistency in style accounts for 60% in both versions.

MediAsia2020 Virtual Presentations

Advertising, Marketing, & Public Relations

58914

A New Button for Television Advertising: Co-Production with New Media Platforms

Jun Wu, University of Glasgow, United Kingdom

With digital platform disruption, television platforms have been experiencing the loss of audience and thereafter, the declining advertising. The audience is the potential customer, which is the value for a television broadcaster to sell advertising. The capacity of dissemination largely reflects a television broadcaster's earning capacity. Accordingly, the advertising performance in the market is positively correlated to audience ratings. Drawing on a case study of Hunan TV, a Chinese television broadcaster, this paper approaches administrators in the advertising department from Hunan TV to identify the dynamics in its advertising. Introducing the new media platforms, i.e. apps, as the advertising partners and making co-production with them, Hunan TV attempts to spread the production risk and increase the advertising revenue and diversifies advertising revenues streams. The analysis is based on audience currency theory, in which the audience rating is regarded as the currency that provides advertisers with audience attributes of value, which will support the operation of commercial media (Napoli, 2012; Sanghvi, 2015; Nelson and Webster, 2016). In the emergent industrial circumstance, the ability to monetize the audience is critically competitive for television advertising.

Communication Theory and Methodology

58252

Generation of Laughter by Meta-structure – Consideration of U.S.- China Sitcom

Takashi Yoshimatsu, Kyushu University, Japan

In sitcom, characters are mainly "speaking" in a fixed space such as a living room or a classroom, so that "laughing" is created in the content, and the viewer is delighted. A technique of creating "laughter" by combining dialogues of a plurality of characters in "daily conversation" is used. The research used works that are considered to be highly representative, such as 'the Big Bang theory', 'Friends' and 'Full House' from the United States and 'Aiging kongyu', 'Woai Woja' and 'Jiayou Erniu' from China. A survey will be conducted on typical sitcom laughter trends in the United States and China. By analyzing sitcoms in the United States and China, it is possible to confirm that the laughter tendency of the work is not the same in every country, but that there are differences between cultural and linguistic areas, and that there is a factorial background. By adding a unique perspective to previous research, factors that cause laughter in sitcom are classified, and text analysis is performed. Whether or not the content of the utterance of the speaker is "exaggerated" can be more calmly recognized by the "viewer" who looks at the bird's-eye view through the television than the party making the utterance. Originally, sitcom itself has formed a "meta-structure" that makes viewers look interesting from a third-party perspective. However, in this study, the elements that make laughter clear by "metastructure", such as "exaggeration" and "insert proper noun into fictional space", are targeted.

Critical and Cultural Studies, Gender and Communication

58739

A Critical Analysis of the Construction of Asian Sexuality in Hollywood Romantic Comedies From 2018 to 2019

Mai Do, Erasmus University Rotterdam, Netherlands

This study seeks to examine the construction of Asian sexuality through the characters featured in three Hollywood romantic comedies: *Crazy Rich Asians* (2018), *To All The Boys I've Loved Before* (2018) and *Always be my Maybe* (2019). Informed by Hall's (1995, 1997) works on stereotypes and Berg's (2002) conceptualization of mediated stereotypes, this study focuses on how existing Asian sexual stereotypes, such as the hypersexualized or submissive Asian women and the asexual and emasculated Asian men, are maintained and challenged. The multimodal analysis that combined Critical Discourse Analysis and Visual Discourse Analysis revealed that traditional Asian sexual stereotypes such as the submissive Asian women or the Dragon Lady continue to exist in the storyline. The portrayals of Asian female characters are generally found to be more stereotypical than those of their male counterparts, with the only significant stereotype being the elevated status of Eurasian males compared to Asian males. At the same time, these movies are also committed to building new narratives about Asian sexuality. Asian females are depicted as independent women who take charge of their sexuality, while Asian males are portrayed as masculine and sexually desirable. The findings the representation of Asian sexuality is evolving in a manner that demands both celebration and caution. It serves as a reminder that while these movies are ground-breaking, they should not be treated as the final victory in the fight for accurate Asian representation, but rather as the beginning of a new era.

58552

Representation of Women in Premkumar's Films

Jayashree Premkumar Shet, Qassim University, India

Gulab Premkumar Shet, SiSi Academy, India

In the wake of waves of feminism and feminist film theories there are more expectations from the film industries, as they are considered as the mirrors of the society and as the potent ones to reform the society in the eradication of the gender inequality all-prevalent in all the walks of life all over the world. Unfortunately, no one can deny the fact that there exists persistent underrepresentation of female characters in films. This study explores whether all the eight films directed by Gulab Premkumar, are able to pass the feminist film theories such as Bechdel Test, The Sexy Lamp Test, Make Mori Test and Critical Actor Theory and Critical Mass Theory with a self-made code sheet incorporating the tenets of these theories. The findings prove that in comparison to datas collected about gender discrimination in Hollywood and Bollywood films Gulab Premkumar's 20th C films are the most progressive past with on and off-screen representation of women and less stereotyped female characters and there's less gender inequality in his sole 21st C film.

MediAsia2020 Virtual Presentations

Film Criticism and Theory

58571

In the Claws of Tondo: The Convergence of Hero and Place as Depicted in Selected Fernando Poe, Jr. Films
Janice Roman, University of Santo Tomas, Philippines

This paper analyzes Tondo as setting, motif, and metaphor in selected films by Filipino actor Fernando Poe, Jr (FPJ). Using discourses on space and film iconicity, this study performs a close analysis of how place conversely constructs an iconic hero. This study aims to (a) use treatise discourses of space and film iconicity, especially how Tondo functions as a semiotic sign in the making of the FPJ myth, (b) pinpoint the influence of the heroic roles and image of the hero in shaping the FPJ myth, and (c) utilize selected FPJ "Tondo" films to identify symbiotic nexus between icon and place. Using content analysis, the representations of "hero" and "place" are interrogated in order to unravel a new site for Filipino cinematic imaginary. Hence, this paper argues that the visual representations of Tondo, as place located in the "real", construct FPJ, as the iconic image of "Tondo hero," and vice versa.

58591

"Model Minority" – Embarrassing Difference or Proud Identity: Asian-Americans on the Very Recent American Screen
Yue Pan, University of Paris 1 Pantheon-Sorbonne, France

The question has been raised again especially with Crazy Rich Asians in 2018: have the images of Asian-Americans on the American screen changed? If so, what are the new images, compared to those old, cliché-ridden ones? For over a century, Asians have been represented as "the other" on the American screen, which is very different from "I". As the immigration situation and mainstream ideology changed, Asians have gradually become so-called "model minority". So, looks like it's time to reshape their screen images. But, is Hollywood ready to welcome differences? This paper observes 3 issues of representations of Asians in recent American movies from a general perspective: 1. "Asian body" The "Asianness", in the first place, is manifested through the "Asian body". We'll examine the images of "Asian body" to figure out: how is it represented differently from a non-Asian body? 2. "Model minority" The contradiction is obvious: although considered as "model", Asian-Americans are still too different to be assimilated into the mainstream. By observing characters such as Singaporean billionaire, Chinese nerd, Indian geek... we'll find out some contradictory views behind these images. 3. Deconstruction of "differences" Nowadays, cultural differences are often packaged as jokes. Through comedy movies, we'll see how clichés are represented less offensively. The final objective is to explain how the 'foreignness' of Asian-Americans is formed in today's Hollywood movies. This recognition is important since the first step in turning embarrassing differences into a proud identity is to recognize them.

59112

Ghost and Desolate Place in Yao Feng-Pan's 'All in the Dim Cold Night' and 'Ghost Under the Cold Moonlight'
Fang-Jeng Liu, National Chung Hsing University, Taiwan

Known as the master of horror in Taiwan, Yao Feng-Pan directed over 30 movies of different genres, and more than half of which were horrors in the 1970s. Since the success of his blockbuster All in the Dim Cold Night, Yao had devoted his efforts to the creation of horrors and led a boom in the genre both domestically and overseas. His horrors entertained the Taiwanese audience with stories and morals they were familiar with. Adapted from the Chinese classic, Strange Stories from the Chinese Studio, Yao's horrors have actors in historical costumes introduce Confucian ethics, and the violation of which always leads to severe punishment, that is, being haunted by ghosts. Ghosts and haunted desolate places are more than essential. They construct themes and initiate actions of betrayal and revenge. While the desolate place is usually the crime scene, it is also the site where the ghost lingers to take revenge. As the outcast and of the periphery, ghosts and desolate places are designed not only for shaking his audience with fright but function as weapon to fight. This paper would like to discuss the ghosts and desolate places in Yao's two horror movies of the mid-1970s as the "peripheral" cinematic language, which, beyond illuminating the morality of "evil has its retribution in content," criticizes the authority of family, society and gender with an aim to challenge the monstrous political hegemony that had once confined the development of film industry during the Taiwan martial law era.

Film Direction and Production

57721

Gathering the Story: Documentary Film Research and Data Collection
Patsy Iwasaki, University of Hawaii at Manoa, United States

The documentary film genre is a powerful and influential information and communication medium that educates, "embraces difference," inspires, and motivates its audience. Its increasing utilization in education timely coincides with technological advances in film and video production today. What has historically been a prohibitive undertaking is now a progressively egalitarian vocation using inexpensive equipment and software. Yet the literature on the research and collection aspect of documentary filmmaking, which is crucial to the production process, is still limited. This qualitative study explores professional documentary filmmakers' experiences with research and data collection. A motivational model served as the framework to develop and design the instrument, as well as data analysis. The questions were reviewed by three researchers, and a pilot test was conducted with a veteran filmmaker. Eleven professional documentary filmmakers in the Asia-Pacific region were interviewed using a purposeful sampling. Journaling, field notes, and observations were used in addition to the in-depth interviews. After analysis and interpretation were completed, five major themes emerged on how the filmmakers approached research and data collection for documentary film: 1) do the research, 2) tell the story visually, 3) find strong characters, 4) support universal themes, and 5) relate to your audience. This research uniquely summarized the knowledge and experiences of professional filmmakers acquired from the actual filmmaking process. These significant results provide relevant and important information for beginner and student filmmakers learning about and exploring documentary film. This study was designed to contribute to the practice and literature of documentary film research and studies, data collection and education.

MediAsia2020 Virtual Presentations

Film History

58721

The Journey of Deterrent Cinema: Retracing Film Activities with Aboriginal Tourism Policy in the Japanese Colonial Period in Taiwan

Hsien-cheng Liu, Kun Shan University, Taiwan

Upon Aboriginal Tourism Policy of Colonial Government in the Japanese Colonial Period, this study reviewed the aboriginals' film culture experience when the cinema was introduced in Taiwan in early times and the cultivation on the aboriginals of the colonialists by tourism activities and cinema promotion in order to recognize the aboriginals' early film experience and expand the perspective and level of present discussion on Taiwan cinema history in the Japanese colonial period. This study will adopt the historical approach, including national and overseas newspapers, periodical, books, official literatures and governance archives of the aboriginals in the Japanese colonial period, particularly the historical data on cinema cultivation of tourism policy adopted by the colonial government and literatures related to the aboriginals' participation in tourism and film watching at the time. Finally, this study aims to review the application of cinema by the Japanese colonial government in order to examine the development of Taiwan cinema by broader perspective. The most important is that it re-explores Taiwan cinema from the perspective of the aboriginals which is a gap in past research on Taiwan cinema history.

Journalism

59097

Fake News, Crowdsourcing and Media Outlets in Greece: Is News Credibility a Matter of Professionalism?

Evangelos Lamprou, Ionian University, Greece

Nikos Antonopoulos, Ionian University, Greece

Traditionally journalism is a key function for democracy. News used to be produced by professional journalists and the term "gatekeeper", used to describe a journalist's main task, filtering information, and when and how reliable news should be provided. However, users can now choose to get the information they want from many online sources, websites most of which are free and social media. Citizens of the digital era have plenty of opportunities not only to access information such as news, but also to produce, share or criticize such information, whose credibility is not always confirmed. This led to the beginning of the participatory journalism era where crowdsourcing techniques such as crowdwisdom (commenting on news media websites articles or on social media pages) play a significant role in the public sphere. However, crowdsourcing, social media sources and citizen journalism is often criticized as a key fake news generator while traditional journalism outlets seem more credible. This paper studies the fake news phenomenon in Greece using the walk-through method and statistical analysis for the 500 most popular Greek news websites exploring the confirmed cases of fake news revealed by the Facebook certified fact-checking website "Ellinika Hoaxes". The findings of the study chart Greek media landscape characteristics and reveal new perspectives for traditional journalism, crowdsourcing and news distribution outlets credibility.

Mass Communication

58652

The Changing Chinese Perception of American Policies in the Post Covid-19 Pandemic Era

Xuanyi Li, BNU-HKBU United International College, China

Since the founding of the People's Republic of China in 1949, although the relationship between China and the United States has been eased from time to time, in general, there was a tendency of increasing conflict and competition. Especially with the accelerated rise of China's power in recent years, while the economic relationship between these two countries is getting closer, the competition behind it are also increasingly intensified. From the "Rebalancing of Asia and the Pacific" initiated by the Obama government to the "Trade War" initiated by Trump administration, America's hostility and containment towards China have become increasingly apparent. Moreover, since the Covid-19 outbreak, China and the United States have been locked in a dispute over the origin of the virus. In the post-epidemic era, the publicity war between China and the United States will intensify. It is worth noting that China's attitude toward the U.S. has also gotten tougher as its national strength has increased. In the post Covid-19 era, the Chinese government's diplomatic stance towards the United States will be much tougher. The Covid-19 Pandemic, to some extent, further increased the tension between China and the U.S. Under this context, it is worthy of investigating the Chinese perception of U.S. China policies. This paper aims to explore how Chinese people perceive American foreign policies on China. By collecting qualitative data from documentary analysis, observation and semi-structured interview, mainstream perceptions from Chinese will be identified.

59105

The Entertaining but Unreal Presentation of Herb Medicine and Alternative Medical Doctors in East-Asia Medical Drama

Yen-Shen Chen, National Chiao-Tung University, Taiwan

The medical drama was the popular genre with a fictional and vividly narrative presenting a medicinal situation. In East Asia, medical drama was a genre of high rating programs and many of them depicted the traditional/alternative medicine different from the modern medicine field. By a qualitative content analysis of 47 episodes across 5 medical drama series in East-Asia, this study analyzed usages and effects of herb medicine, and roles of alternative medical doctors. Results indicated that herb medicine were unusual species while comparing with the general herb usage in the contemporary herb medicine database. Also, it was difficult to visually recognize the exact images of herb medicine on the screen. We argued that it presented biased and unreal images of herb medicine which were different from the real world. Also, there were very few side effects of herb medicine and alternative medical treatments. But, on the contrary, herb medicine was shown as exaggerated and immediately medicine effect on patients, such as a detoxification function. In addition, the impression of alternative medical doctors was the other entertaining but unreal narrative. Alternative medical doctors were holy (being absolute kindly and selflessly) but ironically also easily gaining social capital such as fortune, reputation, and government post. We thus stated both prescriptions of herb medical and alternative medical doctors will form a cure-all /panacea narrative with an entertaining but unreal storytelling frame.

MediAsia2020 Virtual Presentations

Media History

59017

Challenging the Cultural Amnesia of Historical Video Art

Matthew Perkins, Melbourne Girls Grammar School, Australia

With an increased presence of exhibitions focusing on video art's history since the turn of the century there is a need to develop curatorial strategies that challenge the amnesic effects that time has had on this past which have been accelerated by the obsolescence of technology. For the curator of video art histories this presents a range of new problems relating to archiving - saving the work from extinction through restoration - and the re-presentation of the work - remaking the work for exhibitions because it needs to be played on new equipment in a different physical or virtual state. Currently, there are divergent approaches to the 'remaking' of historical video art works for re-presentation within the gallery space. On the one hand, there are those that strongly argue for the presentation of the video in a physical state close to its original staging while, on the other, there is an increasing number of artists and curators that take a revisionist approach that warrants flexibility and deviation. In this essay, I will examine the key issues relating to the restoration and re-presentation of historical video art works before presenting a range of case studies in which historical works have been reworked in consideration of new technology. My aim is to offer emerging perspectives on revisionist approaches to presenting historical video artworks and thus challenging the cultural amnesia of video art's history.

Political Communication and Satire

58961

Discourse Analysis of Strategic Presented Self of Rodrigo Roa Duterte During the Mediatized Philippine Presidential Debates

Christian Jaycee Samonte, University of the Philippines Diliman, Philippines

Presidential candidates form and perform strategic self-presentations in order to attract voters. Using the theories of self-presentation (Goffman, 1956) and social drama (Turner, 1985), this paper looks into the discursive nature of the dramatic presentation of Rodrigo Roa Duterte, then a presidential candidate and now the 16th President of the Philippines. The paper argues that Duterte used self-presentation strategies such as his strong belief in his would-be role, his dramatization of his political history, and an idealization of his role as a president. Discursively, Duterte strategically trumpeted a breach in his predecessor's administration that allowed him to usher a crisis that led to him performing a messianic discourse so he could rally support his notion of "change" in the Philippine political landscape.

59103

Similarities and Differences in the Right-wing Populists' Video Campaigns

Jan Demcisak, University of Ss. Cyril and Methodius in Trnava, Slovakia

Simona Frastikova, University of Ss. Cyril and Methodius in Trnava, Slovakia

The right-wing populist parties try to influence their voters in different ways. The previous analyzes of right-wing populist language and rhetoric concentrated more on the texts and posters, less on the audiovisual aspects. In our article, we therefore specifically address right-wing populist videos on the Internet and in social media and examine how these channels are used strategically. Some case studies from Europe, especially from Austria, Germany and Slovakia, will be analyzed and compared. The contrastive analysis is intended to deal with the peculiarities and specifics of right-wing populist communication among the individual parties, with the visual means, cultural symbols, etc. used. Similarities and differences between the respective countries are highlighted. It is assumed, among other things, that right-wing populist rhetoric deliberately addresses cultural differences and instrumentalizes the contrast between one's own and the foreign for its own populist purpose.

Social Media and Communication Technology

58672

Sensual Social Media Identities: Mobile Dating App Presentations and Attributions Among Young Adults in Manila, Philippines

Jonalou Labor, University of the Philippines, Philippines

Communication technologies, through mobile dating apps, have reshaped romantic intimacies. The apps have enabled meaningful interactions that led to relational romantic and sexual relationships. In order for interactions to be created, dating app users curate themselves in based on certain desires and needs. Goffman (1959) claimed that it is the packaging of oneself in a given social situation. The presented selves also become sources of narratives of success and failures in dating. These attributions are based on some external and internal factors (Weiner, 1985). This paper explored the performance of the online "face" in mobile dating applications by asking these questions: How do young adults self-present in mobile dating apps and how do such presentations inform their narratives of success and failures in the use of the mobile dating apps? The study used a descriptive-interpretivist case study communication research design. The approach was constructivist. The researchers looked for and interviewed volunteer informants who were active users of Tinder. Inductive thematic analysis was used to examine the data. Results showed that young adults see the dating apps as platforms for their self-presentations through the following tactical routes: displaying the ideal self, showing an active lifestyle, self-censoring oneself, and negotiating online spaces through their altered selves. The use of the self-presentation strategies made them feel successful daters in the mobile apps. They believed that their successes were due to personal factors while, for some, their failures were mainly due to external events and situations.

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Viewers' Attribution of Criminal Acts in La Casa De Papel Series Presented on Netflix Digital Entertainment Platform

Afnan Qutub, King Abdulaziz University, Saudi Arabia

In the last two years, there has been a huge investment in entertainment by the Saudi Government. In 2018, Netflix was launched in Saudi Arabia and soon become popular. This study examines Saudi viewers' perceptions of the Netflix Spanish series *La Casa de Papel* because this series went viral. The study focuses on Saudi viewers' motivation for watching the series and their justification of criminal behaviors. A sample of 400 Saudi students from the age range 18–35 answered the survey. The results indicated a significant correlation between viewing time, empathy with characters, and external attribution of criminal behaviors. The Robin Hood pattern of robbery implied in the series was acceptable to 62% of the sample. The role of the Professor as the mastermind of the operation was attributed to the necessity of having an outsider to assist the gang members by 85% of the respondents.

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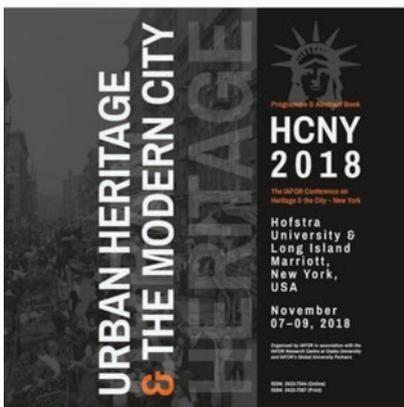
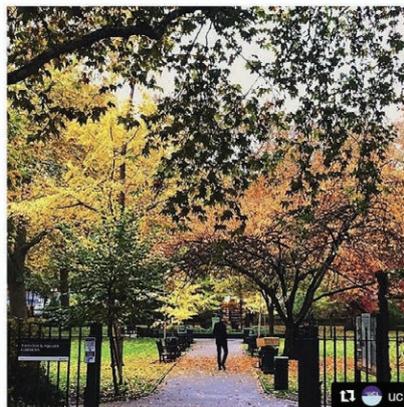
Digital Deliberative Democracy in Indonesia: An Analysis From System Theory Perspective

Hermin Indah Wahyuni, Universitas Gadjah Mada, Indonesia

Kuskridho Ambardi, Universitas Gadjah Mada, Indonesia

Andi Awaluddin Fitrah, Universitas Gadjah Mada, Indonesia

This article aims to analyze the practice of deliberative democracy in Indonesia regarding the use of digital technology. The implementation of digital government at the central and regional levels is one element to assess the extent to which the quality of democracy and policymaking takes place by optimally utilizing digital technology and involving the wider public. The systems theory perspective is the primary analytical tool for obtaining general and detailed explanations of the complexities of digital government and deliberative problems in Indonesia. Data were obtained through individual and group interviews with various sources in the central government and several regions (cities) such as Surabaya, Makassar, Surakarta, and Jembrana. The results show that the quality of deliberative democracy in Indonesia, which is facilitated by digital technology, has not run optimally. One of the issues that stand out is that system integration is not running well because of high differentiation and large gaps between the central and regional governments or between one region to another.



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