

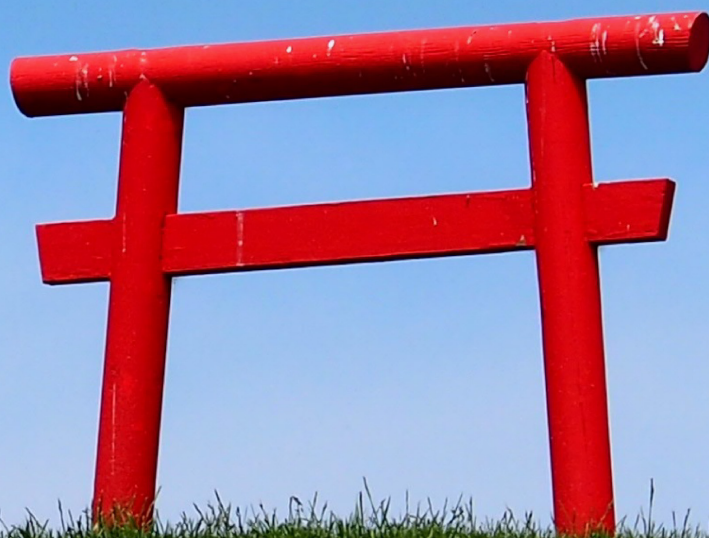
PROGRAMME & ABSTRACT BOOK

MediAsia | KAMC

2021

November 09–11, 2021 | Online from Kyoto, Japan

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The 12th Asian Conference on  
Media, Communication & Film

The 2nd Kyoto Conference on  
Arts, Media & Culture

Organised by The International Academic Forum (IAFOR) in association with the  
IAFOR Research Centre at Osaka University and IAFOR's Global University Partners



[www.iafor.org/about/partners](http://www.iafor.org/about/partners)

# IAFOR Global Partners



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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# Letter of Welcome



Welcome to IAFOR's autumn conference series,

We are very happy to be able to welcome you online to our conference, knowing that you will be joining this event from many corners of the world, and enriching this international academic forum with your own national, cultural, disciplinary, and personal perspectives.

As we look towards the end of the global pandemic, we do so from a position of apprehension; that strange mix of hope and excitement, but also of anxiety and fear. The future, defined by its vast unknown possibilities, has never seemed so uncertain.

Our systems and values on a global and local level have been called into question, as our personal and professional lives have been destabilised at best, and destroyed at worst. This collective and prolonged trauma will take years to address, and its many and varied lessons may never be understood.

The pandemic has underlined the importance of all fields of research, but also of interdisciplinary study. While COVID-19 was an opportunity for the "hard" sciences, and the fields of medicine, engineering and technology to showcase solutions, it also underlined their weaknesses, and the central charge that science, medicine and technology was providing solutions to problems it had itself created. It underlined the importance of such fields as politics, philosophy, ethics, and law in the governance of experimentation in science, and in the technologies that not only track and trace our movements for our safety, but also extend, commodify, and justify surveillance culture. It underlined the centrality of the fields of media, as well as that of education in sense-making and public communication.

Lockdowns and shutdowns have been explained and rationalised along the same lines by liberal democracies as they have by authoritarian regimes. Freedoms long protected have been shelved, and the psychological impact on our children and students has been immense.

We are far from being at the end of this globalised and shared pandemic, but we have been reminded of the extent to which we are interdependent, and that we are stronger when we are able to tackle these enormous challenges and questions together. Whether COVID-19 or the changes wrought by climate change, the adage of think globally, but act locally will be central to addressing the challenges facing us collectively as we regroup and rebuild.

Over the course of this event, and to those in the future, we will offer a platform to address these and related issues affecting our world. We thank you for joining the International Academic Forum, and look forward to your active participation in this event.

## **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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## RESEARCH ARCHIVE

# [www.papers.iafor.org](http://www.papers.iafor.org)



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

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**Academic Grant & Scholarship Recipients**





## November 09 | All times are Japan Standard Time (UTC+9) Tuesday at a Glance

- 10:00-10:10**      **Announcements, Recognition of IAFOR Scholarship Winners & Welcome Address**  
Joseph Haldane, IAFOR, Japan  
Tim Pollock, Osaka Kyoiku University/Hagoromo University of International Studies, Japan
- 10:10-11:10**      **Workshop Presentation**  
*Immersive Media Design Showcase*  
Eric Hawkinson, Kyoto University of Foreign Studies, Japan  
Mehrasa Alizadeh, Osaka University Cybermedia Center, Japan  
Amelia Ijiri, Kyoto Institute of Technology, Japan  
Jay Klaphake, Kyoto University of Foreign Studies, Japan  
Angus McGregor, Kyoto University of Foreign Studies, Japan  
& Kyoto Gaidai Nishi High School, Japan  
Corey Noxon, Ritsumeikan University, Japan  
& Lake Biwa Museum, Japan  
Kojiro Yano, Osaka Institute of Technology, Japan
- 11:10-11:20**      Break
- 11:20-12:05**      **Keynote Presentation**  
*When Media Watches You – The Rise of Immersive Technology*  
Eric Hawkinson, Kyoto University of Foreign Studies, Japan
- 12:05-12:50**      **Online Networking Session**





**November 09 | All times are Japan Standard Time (UTC+9)**

## **Tuesday at a Glance**

**12:50-13:35**

**Keynote Presentation**

*'Holy War' as Portrayed in Japanese Films, 1937-45*

Brian Victoria, Oxford Centre for Buddhist Studies, United Kingdom

**13:35-13:45**

Break

**13:45-14:45**

**Keynote Presentation**

*Spectacle and Scrutiny: The Analytic Image in Japanese Cinema*

Earl Jackson, Asia University, Taiwan & University of California, United States



## November 10 | All times are Japan Standard Time (UTC+9) Wednesday at a Glance

<b>10:35-12:15</b>	<b>Live-Stream Presentation Session 1</b> Room A: Film & Literature Room B: Cultural Studies
<b>12:15-12:25</b>	Break
<b>12:25-14:05</b>	<b>Live-Stream Presentation Session 2</b> Room A: Film Studies Room B: Advertising, Marketing, & Public Relations/ Political Communication and Satire
<b>14:05-14:15</b>	Break
<b>14:15-15:05</b>	<b>Live-Stream Presentation Session 3</b> Room A: Broadcast Media & Globalization Room B: Performing Arts Practices: Theater, Dance, Music
<b>15:05-15:15</b>	Break
<b>15:15-16:30</b>	<b>Live-Stream Presentation Session 4</b> Room A: Interdisciplinary: Media Room B: Interdisciplinary: Arts/Media/Culture





## November 11 | All times are Japan Standard Time (UTC+9) Thursday at a Glance

<b>17:00-17:50</b>	<b>Live-Stream Presentation Session 1</b> Room A: Arts Practices Room B: Communication Theory and Methodology
<b>17:50-18:00</b>	Break
<b>18:00-18:50</b>	<b>Live-Stream Presentation Session 2</b> Room A: Media Studies Room B: Critical and Cultural Studies, Gender and Communication
<b>18:50-19:00</b>	Break
<b>19:00-20:15</b>	<b>Live-Stream Presentation Session 3</b> Room A: Interdisciplinary: Gender, Sexuality and Culture/ Communication Room B: Social Media and Communication Technology
<b>20:15-20:25</b>	Break
<b>20:25-22:05</b>	<b>Live-Stream Presentation Session 4</b> Room A: Interdisciplinary: Arts/Media/Culture Room B: Film Criticism and Theory
<b>22:05-22:15</b>	<b>Closing Address</b> 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](http://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 13, 2021, through the online system.** The proceedings will be published on January 13, 2022.

## 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.





# Become an IAFOR Member

IAFOR provides an excellent personal and professional environment for academics and scholars of all ages and backgrounds to come together and exchange the latest ideas, and inform each other's perspectives through their own cultural and disciplinary background and experiences. We are able to do this thanks to the exceptional network of individuals and institutions around the world who support our work and help shape our exceptional events globally. We emphasise the nurturing and supporting of young academics from different backgrounds, providing mutual advice and guidance, and offer more senior academics the chance to forge working relationships outside of their traditional networks.

In a world where division and strife are underlined and played up in national and local contexts, and political posturing frequently seeks to ostracise and demonise, IAFOR is committed to working across cultural and national borders, and to work to bring people together. We believe that mature human interaction and academic and cultural exchange are essential to offering positive versions of the future, where cooperation happens with individuals and institutions who share a commitment to bridge divides, to being good global citizens, and to making the world a better place.

By becoming a member, you will become a stakeholder in the IAFOR mission of facilitating international exchange, encouraging intercultural awareness, and promoting interdisciplinary discussion in the hope and expectation of generating and sharing new knowledge. Join us now in this growing global organisation, and help make a difference today.

To learn more about IAFOR membership, please visit:

**[www.iafor.org/membership](http://www.iafor.org/membership)**

## **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](http://www.think.iafor.org)

**If you would like more information about any of IAFOR's publications, please contact [publications@iafor.org](mailto:publications@iafor.org)**

# **Academic Grant & Scholarship Recipients**

Our warmest congratulations go to Nur Saqifah Aisyah Azlan, Jason Bartashius, and Sowparnika Pavan Kumar Attavar, who have been selected by the conference Organising Committee to receive grants and scholarships to present their research at MediAsia/KAMC2021.

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](http://www.iafor.org/financial-support)

## **Sowparnika Pavan Kumar Attavar | IAFOR Scholarship Recipient**

**60736 (MediAsia2021)**

*COVID-19 Lockdown Restrictions, Children's Digital Media Use, and Digital Parenting Challenges for Working Parents in India: A Hermeneutic Phenomenological Analysis*

Sowparnika Pavan Kumar Attavar, Manipal Academy of Higher Education, India

Sowparnika PK Attavar is currently an Assistant Professor of Communication Management at Manipal Institute of Communication, Manipal Academy of Higher Education, India. She holds an MS Communications degree and is currently pursuing her PhD. Before her academic career, she worked with business and social organizations on developing impactful content and marketing communications strategies. Her studies focus on the qualitative and ethnographic examination of the social impact of media on children, design and distribution of children's media content, children's media consumption patterns and the resulting experiences for children and families.

## **Jason Bartashius | IAFOR Scholarship Recipient**

**60872 (KAMC2021)**

*Reflecting on Catholic Women's Ordination in Greta Gerwig's Lady Bird*

Jason Bartashius, Independent Researcher, Japan

Dr Jason Bartashius currently holds teaching positions at Japan Women's University, Tokyo Institute of Technology, and Bunkyo University. Dr. Bartashius earned his Bachelors degree at Saint Michael's College before pursuing a Masters degree in Asian Religions at the University of Hawaii at Manoa. In 2019 he finished his doctorate degree in Global Studies at Sophia University. His research interests include the study of religion and film, gender studies and migration studies.

## **Nur Saqifah Aisyah Azlan | IAFOR Scholarship Recipient**

**60847 (KAMC2021)**

*The Many Faces of Affect: A Multimodal Analysis of Boys Love (BL) Manga Covers*

Nur Saqifah Aisyah Azlan, University of Malaya, Malaysia

Nur Saqifah Aisyah Azlan is a graduate from the University of Malaya, Malaysia for her Master's degree in English Language Studies. Her research interests include semiotics and the multimodal discourse of Japanese popular culture. She intends to pursue her PhD in Japan.





# Tuesday, November 09

## Plenary Session

All times are in Japan Standard Time (UTC+9)

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

# Workshop Presentation: Eric Hawkinson, Mehrasa Alizadeh, Amelia Ijiri, Jay Klaphake, Angus McGregor, Corey Noxon & Kojiro Yano

## Immersive Media Design Showcase

Tuesday, November 09 | 10:10-11:10 | Japan Standard Time (UTC+9)

Explore augmented and virtual environments that have been employed in various educational contexts. See case uses of immersive learning design in various fields. Get inspired to experiment with immersive media for your projects.

This workshop will be a hands-on adventure in immersive media for learning environments. Visit virtual exhibits for virtual tourism, augmented stamp rallies, simulation sessions, and other experiments in immersive learning from our team of facilitators.

Our team will be hosting a variety of virtual tours, augmented games, and other immersive media experiences such as Kyoto cultural tours in VR, Courtroom trial simulations, mixed reality environments for hybrid events, and more.



### Eric Hawkinson

Eric is a learning futurist, tinkering with and designing technologies that may better inform the future of teaching and learning. Eric is president and research coordinator of MAVR, a research group working in immersive technologies for teaching and learning, and more specifically, augmented and virtual realities in language learning. Eric's day job is at the Kyoto University of Foreign Studies where he teaches courses and conducts research on issues related to technology in tourism and education. Eric also leads a team of interactive media designers for TEDxKyoto. His passion project, ARientation is an award winning, free-to-use, privacy-by-design

augmented learning platform to rapidly prototype augmented learning environments, also aiming to spread awareness of increasingly aggressive data collection models using immersive technology. Eric's other projects have included augmented tourism rallies, AR community art exhibitions, mixed reality escape rooms, and other experiments in immersive technology.



### Mehrasa Alizadeh

Mehrasa Alizadeh is an assistant professor at the Cybermedia Center, Osaka University. She conducts collaborative research on the use of multimodal learning analytics to support learners in face-to-face and remote learning settings. Mehrasa is interested in immersive learning and virtual reality for language education.





## Amelia Ijiri

Amelia Ijiri is an Educational Technology Specialist and Instructional Designer who received her Master's of Science from the University of Central Missouri in 2017. Her research interests include gamifying museums using Augmented Reality, Web 3.0, and online communities. She teaches storytelling using Virtual Reality.



## Jay Klaphake

Jay serves as Senior TEDx Ambassador for Japan, and is the founder of TEDxKyoto, Japan's largest TEDx event, held at the iconic Kyoto International Conference Center. The talks produced by his team have been viewed more than 12 million times and translated into 40 languages. He is currently a professor and vice-chair of the Department of Global Studies, in the Faculty of Global Engagement at Kyoto University of Foreign Studies, where he teaches, among other things, law, international negotiation, and a seminar on innovation, creativity and leadership. He also serves as a member of the

Kyoto International School Board of Trustees. Early in his career, Professor Klaphake worked for the United States House of Representatives, in the Office of the Minnesota Attorney General, and as executive director for the University of Minnesota Coalition for Higher Education. His research interests include Legal and Ethical Issues in Immersive Education.



## Angus McGregor

Angus McGregor holds a Master's of Applied Arts and Sciences in Global Studies from University of North Carolina at Greensboro and has been a teacher in the Course of International and Cultural Studies at Kyoto Gaidai Nishi High School in Kyoto, Japan for 28 years, currently serving as the coordinator of the course. He also teaches Model United Nations in the Department of Global Studies Department at Kyoto University of Foreign Studies. Angus is the Director of the Kansai High School Model United Nations, which held its 31st annual conference online this past June and is a member

of the organizing committee for the Japan University English Model United Nations conference. He is active in the community with Education for Sustainable Development (ESD) and UNESCO activities as the organizer of the ASPnet Kyoto UNESCO High School Committee, a member of the Kyoto UNESCO association, and also serves as a co-organizer of TEDxKyoto. Angus is always up for sharing good ideas over a cup of coffee.

[Corey Noxon and Kojiro Yano's biographies are provided on the following page.]



## Corey Noxon

Corey Noxon is an archaeologist whose research is focused on the prehistoric Jomon period in Japan. His research interests include prehistoric population estimates, residential mobility patterns, and the use of photogrammetry and other 3D technologies in archaeological research. He is currently a senior researcher at the Ritsumeikan Global Innovation Research Organization (R-GIRO) in Kyoto working on a project exploring ways in which photogrammetry and 3D modeling can be used to estimate energy expenditure related to dwelling construction. Corey also holds a position as a special researcher at the Lake

Biwa Museum where he is exploring ways to incorporate photogrammetry, AR, and VR applications at the museum in order to improve visitor experiences and increase the accessibility of museum holdings to a broader audience.



## Kojiro Yano

Kojiro Yano was initially trained as a medical doctor in Japan and then moved to the UK to pursue his career as a computational biologist. After obtaining a PhD at the University of Liverpool, he moved to the University of Cambridge to work as a postdoctoral fellow and then as a senior research associate. In 2011 he returned to Japan to accept his current position at Osaka Institute of Technology, where he started to work on educational technology, particularly for STEM and TESOL. His current research interest is the application of VR to education. He is also involved in various projects to facilitate the introduction of

VR technology to schools. His Facebook group, "Teachers' Tips for VR" is the largest group for VR education in Japan. He is a vice-chairperson of the JACET Kansai Research Committee and an editor of *Computer & Education* journal.



**Keynote Presentation: Eric Hawkinson**

# **When Media Watches You – The Rise of Immersive Technology**

**Tuesday, November 09 | 11:20-12:05 | Japan Standard Time (UTC+9)**

Pervasive, ubiquitous, and ever watching the watchers is how the stage is seemingly being set for the next evolution in media technology. Immersive media and the metaverse is poised to integrate and merge into our realities like nothing before. Augmented, virtual, mixed, diminished, extended are new names for realities that are being layered and mingled into our daily lives. Let's explore the possibilities both virtuous and vicious of these new realities as they move more mainstream in our media consumption and creation.

There are still so many questions and issues left to be worked out from mobile technology and media in our pockets, such as the collection of data and business models of media distribution. These issues and others have the possibility of being exacerbated. The media we carry in our pockets now gets attached to every aspect of these new realities.

So much potential abounds as well in the use of immersive technology in education, medicine, mental health, communication, and other fields. The high level of curation, interactivity, and customization makes the possibility for media to be more timely and relevant than ever before.

Join us for a discussion of the future of the metaverse as it relates to our relationship with media while we get some hands-on experience with some augmented and virtual learning environments.



## **Eric Hawkinson**

Eric is a learning futurist, tinkering with and designing technologies that may better inform the future of teaching and learning. Eric is president and research coordinator of MAVR, a research group working in immersive technologies for teaching and learning, and more specifically, augmented and virtual realities in language learning. Eric's day job is at the Kyoto University of Foreign Studies where he teaches courses and conducts research on issues related to technology in tourism and education. Eric also leads a team of interactive media designers for TEDxKyoto. His passion project, ARientation is an award winning, free-to-use, privacy-by-design

augmented learning platform to rapidly prototype augmented learning environments, also aiming to spread awareness of increasingly aggressive data collection models using immersive technology. Eric's other projects have included augmented tourism rallies, AR community art exhibitions, mixed reality escape rooms, and other experiments in immersive technology.

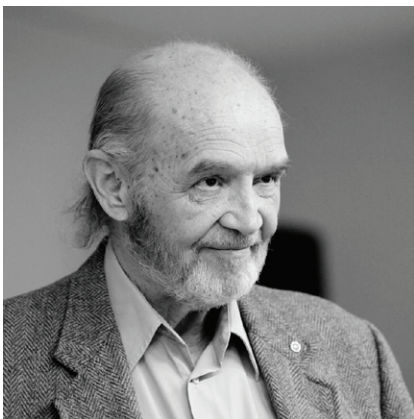
# Keynote Presentation: Brian Victoria

## 'Holy War' as Portrayed in Japanese Films, 1937-45

Tuesday, November 09 | 12:50-13:35 | Japan Standard Time (UTC+9)

The invention of motion pictures at the end of the 19th century, followed by the advent of “talkies” in 1927, provided an effective means, together with newspapers and radio, for governments to keep their citizens informed. However, if it is true that one person’s “freedom fighter” is another’s “terrorist”, then it is also true that government “information” and government “propaganda” are closely related, so much so that, at times, they are nearly indistinguishable. At no time are the differences between the two less distinguishable than when nations go to war, for the governments of the warring parties require both the wealth and the very lives of their citizenry.

In 2001 Anne Morelli wrote a book entitled *The basic Principles of War Propaganda* in which she described ten principles of war propaganda that manifest themselves in the media of countries party to the conflict. Using these principles as an analytic tool, this presentation will examine a series of WW II films produced by the Imperial Japanese military, both dramas and documentaries, to reveal the nature of wartime Japanese propaganda. The presentation’s ultimate goal is to enhance participants’ ability to identify and withstand government propaganda, especially during wartime.



### Brian Victoria

Brian Victoria is a native of Omaha, Nebraska and a 1961 graduate of Nebraska Wesleyan University in Lincoln, Nebraska. He holds a MA in Buddhist Studies from Sōtō Zen sect-affiliated Komazawa University in Tokyo, and a PhD from the Department of Religious Studies at Temple University.

In addition to a second, enlarged edition of *Zen At War* (Rowman & Littlefield, 2006), Brian’s major writings include *Zen War Stories* (RoutledgeCurzon, 2003); an autobiographical work in Japanese entitled *Gaijin de ari, Zen bozu de ari* (As a Foreigner, As a Zen Priest), published by San-ichi Shobo in 1971; *Zen Master Dōgen*, coauthored with Prof. Yokoi Yūhō of Aichi-gakuin University (Weatherhill, 1976); and a translation of *The Zen Life* by Sato Koji (Weatherhill, 1972). In addition, Brian has published numerous journal articles, focusing on the relationship of not only Buddhism but religion in general, to violence and warfare.

From 2005 to 2013 Brian was a Professor of Japanese Studies and director of the AEA “Japan and Its Buddhist Traditions Program” at Antioch University in Yellow Springs, Ohio, United States. From 2013 to 2015 he was a Visiting Research Fellow at the International Research Center for Japanese Studies in Kyoto, Japan. His latest book, *Zen Terror: The Death of Democracy in Prewar Japan* was published by Rowman & Littlefield in February 2020. Brian is currently a Senior Research Fellow at the Oxford Centre for Buddhist Studies and a fully ordained Buddhist priest in the Sōtō Zen sect.



# Keynote Presentation: Earl Jackson

## Spectacle and Scrutiny: The Analytic Image in Japanese Cinema

Tuesday, November 09 | 13:45-14:45 | Japan Standard Time (UTC+9)

In general, the field of cinema studies presumes a binary division of labor: filmmakers create a spectacle and critics analyze them. There are vivid examples of a redistribution of that labor on the production side, however. Several major Japanese directors are also accomplished writers of film theory and the texts they have produced help us discern the critical impetus within their films as well. There are other directors who create scenes and sequences that either analyze themselves or foreground the ways in which the films compose the apparent reality as presented. Examples of both will be presented, as well as spectacles whose symptomatic qualities constitute potential meta-cinematic messages independent of their ideological intentions.

This presentation will highlight the explicit relation between theory and practice through the work of Yoshida Kiju and Masumura Yasuzo, but will begin by contrasting two cabaret films, one from 1936 that is decidedly in the symptomatic category, and another from 1950 whose display advances remarkable interventions in the gender politics of the spectacle as well as a sophisticated endorsement of consciously engaged fantasy. Time permitting, this presentation will also draw on excerpts from films by Okamoto Kihachi, Kurahara Koreyoshi, and Kawashima Yuzo as examples of self-theorizing mise-en-scène.



### Earl Jackson

Earl Jackson is the author of *Strategies of Deviance: Studies in Gay Male Representation* (Indiana University Press) as well as numerous articles on Japanese and Korean Cinema, New Narrative, and sexuality. His performances pieces have been staged in Minneapolis, Cambridge, Massachusetts, Santa Cruz, Seattle, and the Pit Inn, Shinjuku. He has worked in the Korean independent film industry in several capacities: co-director (with Kim Jeong) and editor of an experimental short travelogue, *Tabi/T'abi*; contributing screenwriter for *Viewfinder* (Kim Jeong 2008); interviewee and researcher for *New Woman: Her First Song* (Kim Soyoung 2004); and as actor, playing the villain in *Barbie* (Yi Sangwoo 2010).

He has taught at the University of Minnesota, the University of California, Santa Cruz, Korea University, the Korean National University of Arts, and National Chiao Tung University, and was a visiting scholar at the East-West Center in Honolulu, Hawai'i. His recent research includes a study of the relation among technology, subjectivity, and the politics that inform and circumscribe them. In addition to his research, writing and teaching, Earl Jackson has found time to contribute a full-length audio commentary to the recent Blu-ray release of the Japanese classic *Blind Beast* on Arrow Video, as well as a video essay for the Blu-ray release of the Japanese classic *Giants and Toys*, also on Arrow Video.

Earl Jackson is currently writing a book on crisis and signification in Japanese film genres, but his presentation for KAMC/MediAsia will draw on his monograph on the relations between theory and practice in Japanese cinema.

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## THE ACADEMIC PLATFORM

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# Wednesday, November 10

## Parallel Sessions

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

10:35-12:15 | Japan Standard Time (UTC+9)

# Wednesday Live Stream Session 1 | Room A

Film & Literature

Session Chair: Timothy W. Pollock

61429 10:35-11:00

*Emperor Qianlong's Poetry on the Revolts in Taiwan*

Sherman Han, Brigham Young University, United States

Emperor Qianlong (乾隆) of the Qing Dynasty (1711-1799) claimed the suppression of the revolts in Taiwan in 1787 and 1788 as one of the "Ten Great Military Achievements" during his long reign (1735-1796). Being an avid amateur poet, the emperor had written numerous poems to commemorate this accomplishment. This paper will focus on the poems collected in The Royal Version of Recordings regarding the Pacification of Taiwan, Volume I (欽定平定臺灣計略, 卷一). They can generally be divided into three groups based on the themes: First, the emperor's critical observations of the battles between his generals and the rebel. Second, his reflections on the political strategies adopted for the residents in Taiwan. Third, his emotional feelings with regard to the consequences of the various military actions taken place all over the island. In addition to analyzing their merits as pure literary pieces by means of New Criticism, the writer of this paper will try to apply the approach of Historical Criticism guided by these three poetic themes in order to look for insights about the revolts from a perspective that can only be revealed from the emperor's first-person poetic narrative. Those poems will also be translated into English in the traditional closed form in order to retain the flavors of their original style of regulated verse in Chinese.

60857 11:00-11:25

*Heterotopia in Dystopia: Analysis of the Film Himizu*

Miyong Gu, Waseda University, Japan

The research explores the Japanese dystopian landscape of the 2010s. First, I have highlighted the Great East-Japan Earthquake, an event that transferred the paradigm of the Japanese society, and then examined the major discussions surrounding it. This research argues that this period is as important as the post-WWII defeat in the Japanese society, with a closer look into the changes of the Japanese society after this disaster. And I then analyze the film related to this disaster, Himizu (dir. Sono Sion, 2011). I, in particular, paid attention to the place in the film and then applied Foucault's theory of heterotopia to the places represented in the film. This dissertation argues that the place shown in the film serves as perfect examples of heterotopia. In other words, the place certainly exists as a place that reveals the interior of the dystopia of the Japanese society in the 2010s, although I argue that the place is generally considered a hidden or forgotten space by the splendor segment of the society. Furthermore, the characters and the place shown in the film do not exaggerate the post-disaster Japanese dystopia, rather they signify Japanese society as it is. This research concludes that the Japanese society eventually remains aporia, which means that it is at a dead end.

60076 11:25-11:50

*Lucky Numbers and Greedy Ghosts: Lottery as Trope for the Singaporean Dream*

Carolyn FitzGerald, Auburn University, United States

A prevalent topic in Singaporean politics and culture is how to define the "Singaporean dream," often characterized as the search for the five c's, "cash, car, condominium, and country club membership." In this paper, I focus on Singaporean films that interrogate the meaning of this dream via the recurrent trope of the lottery, an important motif given Singapore's status as the fourth largest gambling nation in the world. Films portraying the lottery as trope for the national success story can be broken down into roughly three categories— popular films, such as Lucky Number (1999) and Best Bet (2004), which echo the government's fairytale for success as accessible to all Singaporeans; art house films that question and critique the meaning of the Singaporean dream, such as Singapore Dreaming (2006) and Ilo Ilo (2013); and horror films, like Greedy Ghosts (2012), which condemn excessive greed and promote traditional Confucian ideology pertaining to respect for family and ancestors. While popular films about the lottery reflect Singaporeans' ongoing preoccupation with achieving the five c's, art house films and horror films have sought to redefine the meaning of the national success story in less materialist terms. In doing so, they decry both the negative impact of the lottery and the nation's rush to riches, and emphasize the importance of cultural heritage and local authenticity in creating a new vision of the Singaporean dream, and in building a native tradition of Singaporean film.

61485 11:50-12:15

*Narrative Discourse of Otherness in Burning (2018) as a Transnational Adaptation: William Faulkner, Murakami Haruki, and Lee Chang-dong*

Minsoo Pyo, Myongji University, South Korea

Korean Filmmaker Lee Chang-dong's "Burning" (2018), based on Murakami Haruki's short novel "Barn Burning" (1983) and William Faulkner's short novel of the same title (1939), is an exceptional case of transnational adaptation. While Faulkner's novel depicts class conflict after the civil war through a vision of an audacious child who eventually breaks with an incendiary father, Murakami only uses the motif of arsonist and reworks the narrative into a surrealistic drama. Lee's film, on the other hand, synthesizes the different historical conditions between early 20th century Mississippi and present-day Tokyo and Seoul. Existing research on Burning, however, tends to overlook how its aesthetic style and sociocultural context are interwoven in the process of adaptation. This paper scrutinizes Faulkner's and Murakami's original work, and Lee's in three different approaches. First, it compares their narrative strategy based on Gérard Genette's narrative discourse theory while focusing on the narrator's role inside the text. Second, it analyzes how Faulkner uses the image of fire based on Gaston Bachelard's material imagination theory, and examines how Murakami appropriates it and how Lee transforms it into a cinematic image. Based on narrative and image analysis, I will demonstrate how the problem of class in Faulkner's work develops into the problem of alienation in Japan and social polarization in South Korea. Conclusively, I will discuss how Lee renewed the discourse of otherness in a transnational perspective by adapting and synthesizing the two novels cinematically.

12:25-14:05 | Japan Standard Time (UTC+9)

# Wednesday Live Stream Session 2 | Room A

Film Studies

Session Chair: Timothy W. Pollock

60939 12:25-12:50

*Fantasy and Politics: The International Relations of Lord of the Rings and Game of Thrones*

Joel Campbell, Troy University, United States

Fantasy is not a film and television genre that usually has been associated with politics and international relations. The breakthrough small screen success of *Game of Thrones* brought a full-throated, politically themed franchise to television viewers, as nearly every episode took on issues of leadership, governance, alliances and coalitions, human rights issues, and conduct of war. Virtually every episode was a primer on political power, decision making, and international relations. Other fantasy properties, such as *Lord of the Rings*, approach politics more indirectly, but clear political themes emerge. Each of the major LOR characters can represent a particular political and international relations approach, such as realism, liberalism, feminism, and the English School. Even such adolescent-oriented or child-friendly fare as the *Harry Potter* stories, *The Golden Compass*, and *A Wrinkle in Time* incorporate political and social themes. This paper examines the characters and events of fantasy series in terms of IR theory. It then uses constructivist theory to suggest that fantasy movies' and television series' approach to politics has changed over time, as social norms, values, identities, and institutions have altered. Finally, it puts forward a general guide for examining fantasy properties for their political and IR themes and messages.

60782 12:50-13:15

*Kissing Scenes in the Representation of Family in Post-war Japanese Films*

Yui Hayakawa, University of Tsukuba, Japan

Yasujiro Ozu and Mikio Naruse are well-known Japanese filmmakers who depict the "everyday life" (*nichijo* in Japanese) of family in the post-war period. Their ways of presenting "everyday life" are characterized by the exclusion of violent and sexual expressions. However, exceptionally, there are kissing scenes in their films and they form unusual expressions. Focusing on kissing scenes in Ozu's *The Munekata Sisters* (1950) and *Early Spring* (1956), and Naruse's *Floating Clouds* (1955) and *Scattered Clouds* (1967), this paper examines how these scenes function in their attempts to depict the "everyday life." By analyzing the kissing scenes in relation to plots and visual shots, I will show that these scenes function as what disrupts the stability of "everyday life," that is to say, as the representation of "the extraordinary" (*hinichijo*). Here "the extraordinary" involves disquieting events that disturb the continuous rhythm of "everyday life" and has negative images associated with adultery, prostitution, or sexual violence. Many previous studies on kissing scenes in post-war Japanese films have examined their reception by the contemporaries from a sociohistorical perspective. For example, Kyoko Hirano's *Kiss and the Emperor* (1998) observes that the kissing scenes introduced into Japanese films by GHQ and their reception reflect the idea of romantic love and sexual freedom in the context of post-war democracy. But this paper will explore the meaning of kissing scenes by looking at the relation between "everyday life" ("the ordinary") and "the extraordinary" which lies at the basis of the films of Ozu and Naruse.

60783 13:15-13:40

*The World of Shinkai Makoto: Spirits in Your Name and Weathering With You*

Raditya Nuradi, Kyushu University, Japan

Spirits, deities and other forms of supernatural entities are a staple element in many anime. From Totoro, the protector deity of the forest in *My Neighbour Totoro* to Yubaba the witch in *Spirited Away*, the representations of such entities are vast and diverse. Works by director Shinkai Makoto such as *Your Name* and *Weathering with You*, are some of the more recent hits that have shaken the world of animation. At a simple glance, these works, mostly set in contemporary Tokyo, have little to do with the supernatural and yet a closer look at the narrative elements reveal the presence of numerous spirits. What is the role of these spirits in the movies? What do these movies tell us about spirituality in anime? J'annine Jobling has suggested how the concept of the fantastic can be applied to examine the spiritual in reading fantasy text. By analysing Shinkai's two latest movies: *Your Name* and *Weathering with You*, this paper will examine how the spiritual collapses with the secular, how the supernatural switches with reality and how spirits play a part in these exchanges. A peek into the spiritualities of the fantastic offers a venue to examine the relationship between religious ideas and popular culture in the twenty first century.

60872 13:40-14:05

*Reflecting on Catholic Women's Ordination in Greta Gerwig's Lady Bird*

Jason Bartashius, Independent Researcher, Japan

Sociologist Andrew Greeley's (1990; 1996; 2000) theory of the Catholic Imagination that sees the world as sacred offers an insightful approach for analyzing Greta Gerwig's comedy-drama *Lady Bird*. This affirmation of the world is underscored when the teenage protagonist Christine/"Lady Bird," stands outside a church in New York City, and leaves a voicemail for her mother describing how emotional she felt when she drove through her hometown Sacramento for the first time. Resonating with Greeley's discussions of the correlation between the Catholic Imagination and support for feminism, the film casts, in back to back scenes, *Lady Bird* and her mother, Marion, in the role of a priest-confessor. In both instances the women, rather than requesting penitence, offer comfort and (implicit) assurance that no wrong/(sin) was committed. *Lady Bird* hugs her ex-boyfriend Danny and promises to protect his secret that he is gay. The following parallel scene depicts a priest, ashamed of his depression, confiding in Marion. This paper considers the film alongside contemporary debates surrounding Catholic women's ordination as well ethnographic work on the Roman Catholic Womanpriests (RCWP) organization whose membership, despite being excommunicated by the Vatican upon receiving ordination, claims a Roman Catholic identity (Peterfeso 2020).



14:15-15:05 | Japan Standard Time (UTC+9)

# Wednesday Live Stream Session 3 | Room A

Interactive Media

Session Chair: Nasya Bahfen

60734 14:15-14:40

*(Beyond)radio Drama in an Ergodic Perspective: Interactive Audio Art as a New Face of Radio Plays*

Eliza Matusiak, University of Lodz, Poland

Audible art, although drawing on its specific genre determinants, changes in the face of interactive media (the Internet, virtual assistants). The authors give up the classic narrative of an audio story in the traditional form, bringing to life ergodic texts of sound culture. Observation of the changes in sound art in the era of interactive media (hypertextual forms of reception) allows for the hypothesis that a way of the development of radio art is being shaped, which goes beyond its primal medium. The interactive drama becomes a new form of radio theater, which includes an event space. The drama is a work of art that the recipient explores by making choices at decision-making moments. The listener moves like in hypertext through voice commands (or selection in the application). At the moment of decision, listener directs the course of the story. The aim of the research is to investigate and develop an interactive radio play as a non-radio, to identify new media constituting the space for the creation and distribution of ergodic radio dramas, and to indicate their ergodic specificity. In formulating research conclusions, a qualitative method will be used – appropriate to the methodology of media research – analysis of the content of audio dramas. The division of a work into its components, from the point of view of communication sciences, with particular emphasis on the genealogical distinguishing features of fictional audio works and radio research discourse, will serve for analysis.

61349 14:40-15:05

*Intermedia Motion Tracking in AR/VR – On Immersive Storytelling and Choreographic Patterns*

Markus Wintersberger, St. Pölten University of Applied Sciences, Austria

Christian Munk, St. Pölten University of Applied Sciences, Austria

According to the KAMC Submission Stream "Performing Arts Practices: Theater, Dance, Music", we would like to contribute details on our current research project IML - "Immersive Media Lab" (<https://research.fhstp.ac.at/en/projects/immersive-media-lab>). The project was funded by FFG COIN "Aufbau" and started in 2018 at the St. Pölten University of Applied Sciences under the leadership of Dr Franziska Bruckner. IML explores the potential of storytelling in immersive media settings. The project consists of five use cases that extend to the sectors Media Art, Creative Industries, Audio Industries, Industry 4.0 and Digital Healthcare. Each use case developed a specific notion of storytelling in the respective context and specific aspects of interactivity. In our KAMC presentation, we intend to focus on the use case IMTA – "Intermedia Motion Tracking in AR/VR". IMTA is set in an artistic virtual environment, and the narration is about the interaction of body, space and music. A dancer is placed inside a virtual space and uses her avatar to interact with space in order to perform the story in an experimental media installation. The relationship between body and space in general as well as body position, elasticity, speed and rhythm in relation to the whole body in space is archived as a choreographic substrate in the form of a digital action track and transferred into artistic-experimental, immersive storytelling scenarios. Our presentation will give an overview of the delimitation to traditional storytelling methods and the development of new narrative concepts. A visual abstract for IMTA is displayed at <https://www.youtube.com/watch?v=u08IzjepVUE>.

15:15-16:30 | Japan Standard Time (UTC+9)

# Wednesday Live Stream Session 4 | Room A

Interdisciplinary: Media

Session Chair: Celia Lam

61364 15:15-15:40

*The Reduction of Localization of Anime on American Television over Four Decades*

Rae Suter, Shizuoka University, Japan

The importation of anime into the United States began in earnest in the 1980s, although a few titles were imported before that time. One aspect of this anime boom in the US that has not been explored fully is the process of localizing anime for American audiences, and gradual reduction of that process. Early anime was heavily edited and reworked to adapt to what the US distributors and producers thought the audience would accept. An extreme example of this editing is when two anime shows, Space Pirate Captain Harlock and Queen Millennia, were combined into a single anime show, Captain Harlock and the Queen of 1000 Years. Over four decades in the study, localization of anime has dropped significantly, to where localization of most shows has been minimized to only the necessary translation of the works. This study aims to determine the process of which anime has become less localized by analyzing the timeline of the anime imported into the US, especially for American television. Specifically, the study has looked at titles, English producers and translators, distributors, broadcasters, target audiences, adaptations, and character names from 125 anime television shows that were either on broadcast or cable in the US from 1963 to 2003.

60262 15:40-16:05

*Identification, Space, and Discourse: The Last Moose of Aoluguya as an Allegory*

Jia Xu, University of Hawaii at Manoa, United States

Modern civilization and industrialization, politics, and other ethnic cultures' influence have changed or challenged the life of some China's ethnic minorities. In 2003, Gu Tao, a filmmaker inspired by his ethnography photographer father, started to film Ewenki people in the Xingan region. In that year, a program called "eco-resettlement" was launched, the Ewenki people with the reindeer should move off the mountains to the relocation site, which led to maladjustment and depression. Through eight years of exploration and participation of their life, Gu ultimately made a trilogy of Ewenki people by documenting their living conditions, mental state, and their relationships with nature and other ethnic groups. The Last Moose of Aoluguya (Han Da Han 2012) includes poetic and romantic elements by focusing on the individual— Weijia, a young Ewenki who is a poet and painter, also a drinker. By closely examining the film, this paper argues that, as a "witness" much engaged in his subjects' life, Gu not only explores them but also identifies with them. Besides, this film narrates the local through history by foregrounding the relationship between Weijia's identities and the changing spaces. Third, the film features poetic composition, function, and effect as a metaphor to address the politics, interweaving them together to make both subjectivity and objectivity accessible.

60938 16:05-16:30

*Re-considering History and Narrative Through the Short Factual Film The Archive (UK 2018)*

Peter Spence, Sheffield Hallam University, United Kingdom

In this paper I will consider tensions and dialogues between historical enquiry and narrative story-telling, using the case study of my own short historical documentary film *The Archive* (2018), which I propose to screen during my presentation. Entirely compiled from archive materials including audio testimony, home movie footage of Hong Kong and China in 1952, as well as a de-classified Federal Bureau of Investigation file, the film tells the story of New York lawyer David Drucker who was tracked by the FBI over several decades. These two types of archive may traditionally have been categorised according to their status, respectively, as 'found' and 'official'. (Baron, 2014) As well as outlining theories of the archive I will also consider how this sits within the broader new historicist debate around narrative as a methodology of the historian. I will explore this shared discourse between history and story-telling in the context of *The Archive* (2018), which narrativises David Drucker's story as a historical thriller film. The paper asks the question: can a factual film that mediates the past through a model for genre narrative story-telling also offer new understanding of this period in US history? The outcome of research suggests that the particular editing strategy necessitated by the genre model challenges the traditional orthodoxy of the official government source by giving voice to a previously un-heard FBI suspect. Furthermore it asks us to question the respective 'value' of historic documents that have often been categorised according to a hierarchy of 'official' and 'found'.



11:00-12:15 | Japan Standard Time (UTC+9)

# Wednesday Live Stream Session 1 | Room B

Cultural Studies

Session Chair: Holger Briel

60779 11:00-11:25

*An Examination of Current Trend of Satogaeri-shussan From the Perspective of Contemporary Japanese Women: A Case Study on Nagoya City*

Hiya Mukherjee, Nagoya University, Japan

This paper will study the current trend of Satogaeri-Shussan, a traditional Japanese childbirth custom, when the pregnant woman customarily returns back to her paternal home for seeking physical and mental support as well as childcare assistance from her parents during prenatal or postpartum period. However, the custom of Satogaeri-Shussan has been continued with many changes over the time. The purpose of this paper is to explore what does Satogaeri-Shussan mean, how does this ritual play an important role in the life of Japanese women, how do the Japanese women view this age old ritual, why do the Japanese women perform this ritual, what are the changes observed in this ritual from the perspective of contemporary Japanese women, who performed this ritual during their prenatal or postpartum period. This paper will rely on the data gathered from the Japanese women, residing in Nagoya city through questionnaire (N=747) and Interview surveys (N=61) conducted by the author. Finally, this paper will conclude that Satogaeri-Shussan ritual not only helps the Japanese women to gain their confidence of overcoming an anxiety for Childbirth or childcare assistance but it also helps them to make a strong bond with their parents. Even if today, most of the women still prefer to perform Satogaeri-Shussan by returning back to their parental home, but interestingly there is also a common trend to request their mother or mother-in-law to come and stay with them at their own residence so that they can get help and support from them without performing Satogaeri-Shussan.

60540 11:25-11:50

*Playing Through the Pandemic: The Social and Emotional Gratifications of Gaming During the COVID-19 Pandemic in Japan*

Antonija Cavcic, Shiga Prefectural University, Japan

While most industries were hit hard during the early stages of the Covid-19 pandemic, the global game industry was not only resilient—it was thriving. With a dramatic reduction of business activity and opportunities for social interaction due to widespread social distancing and stay-at-home orders, gaming not only served as a pleasant distraction, but it provided players with social gratifications and a sense of achievement in a time when the monotony of daily life made it hard to recognize our daily accomplishments. Like most countries with a large gaming population, Japan was no exception. Although some studies have suggested that problematic gaming is related to coping and escape, socialization, and personal satisfaction as reasons for playing, this presentation explores the positive social and emotional gratifications associated with gaming. In order to do so, by means of discourse analysis, this presentation reveals the interpretation of results from a large-scale survey obtained with the cooperation of Tokyo-based GameWith Corporation. The overall findings reveal that almost 90 per cent of respondents agreed that gaming not only helped them to cope, but helped them to connect with others in an often immensely isolating stay-at-home context.

61415 11:50-12:15

*Reflux and Rejuvenation – Exploration and Practice of Yim Tin Tsai in Hong Kong Under the Background of Rural Revitalization*

Jingchi Zhang, South China Normal University, China

Yining Jiang, Communication University of Zhejiang, China

It is a hot topic on the rural areas that are at a disadvantage due to the rural depopulation and the lost civilization. This paper is based on the theory of ecological museum and public art involvement in community building, adopts the methods of qualitative research, experience summary and literature research, refers to the paper A Brief Introduction to the International Eco-Museum Movement and Practice in China and relevant interviews by Mr. Su Donghai, the father of Chinese ecological museum, and meanwhile, cites the specific practice and theoretical results of public art involvement in community construction by Japanese curator Kitagawa Fram. In this paper, four parts are involved to interpret the development of Yim Tin Tsai in Hong Kong, development background, development status, development prospects and development proposals. In the development proposals, four measures are presented to the practice of optimization and perfection, including management mechanism, talent system, infrastructure construction and building ecological museum, and finally the thesis of building Yantian Cultural tourism IP is proposed to enrich the future construction. Therefore, comprehensive strategic suggestions are provided in this paper for the development of Yim Tin Tsai.

12:25-14:05 | Japan Standard Time (UTC+9)

## Wednesday Live Stream Session 2 | Room B

Advertising, Marketing, & Public Relations/Political Communication and Satire

Session Chair: Holger Briel

61492 12:25-12:50

*Branding Taipei: The Represented and Unrepresented in Undiscovered Taipei Advertisements*

Chi-Kwan Lee, New York University, United States

This paper investigates how the tourism advertisements by Taipei City Government in Taiwan are produced as a means of nation branding. While nation branding projects are prevalent around the globe, the case of Taipei is unique and complicated by Taiwan's indeterminate national identity in the international arena and its intricate colonial history. This paper analyzes the advertisements produced under the brand slogan "Undiscovered Taipei," a branding campaign launched by the Department of Information and Tourism of Taipei in 2018. Unlike previous branding projects, this campaign is deliberately branded as a brand and created with a clear agenda to form a particular narrative that could be applied to all advertisements. By adapting semiotic and media environment approaches, this paper seeks to answer the following research questions: What kind of national identity do Taipei's tourism advertisements intend to promote? Demographically speaking, which populations are underrepresented or overrepresented in these advertisements? What are the branding techniques and strategies deployed in this project? To tackle with the above questions, this paper examines the advertisements' cultural production process by interviewing Taipei's government officials and by analyzing the market structure of tourism in global competition. In addition, given Taiwan's unique history and political status, this paper aims to explore alternative branding strategies that are sustainable and suitable for Taipei.

61330 12:50-13:15

*Message Design by the "Singh Noom" Team for the Thungsong Mayoral Campaign*

Wittayatorn Tokeaw, Sukhothai Thammathirat Open University, Thailand

The objectives of this research were to study 1) the Singh Noom Team's concept and policy for designing messages for the mayoral campaign; 2) their design of messages to support the candidate's personality; and 3) their design of messages to broadcast Thungsong development policies. This was a qualitative research based on in-depth interviews and observation. The 36 key informants included both participant in planning and operation on mayoral campaign processes. Data were analyzed deductively. The results showed that 1) the concept for message design was to communicate to the people that they should vote for a good person, who is smart, well-experienced result oriented, and be able to continue on previous socially beneficial projects. The message design policy was "short, to-the-point, easy to understand, impressive, using green as the team color, eye-catching graphics, for both conventional media and new media". 2) Messages about the qualities of the candidate emphasized "ready to act, creativity, clear work results, continuing with development projects." 3) Messages about Thungsong development policies emphasized pushing to make Thungsong Municipality into a special administrative zone with a vision of developing it into "Thungsong Logistics City Hub" with 21 sub-projects aimed at solving the people's pain points.

61302 13:15-13:40

*Personal Media Usage for Creating Political Popularity in Mayoral Campaign of "Tonkla Nakhorn Trang Team"*

Wittayatorn Tokeaw, Sukhothai Thammathirat Open University, Thailand

The objectives of this research were to study 1) the concepts and policy of personal media usage; 2) the forms of personal media usage; and 3) the strategies and tactics of personal media usage for candidate political popularity building in the mayoral campaign of Tonkla Nakhorn Trang Team. This was a qualitative research based on observation and in-depth interviews with 28 key informants from Tonkla Nakhorn Trang Team who were involved with political popularity building in planning and implementation stages. Data were analyzed by inductive method. The results showed that 1) the main concept was to create personal media as community representatives who worked for direct sales. The policy was to use personal media to present a candidate's profile, abilities and vision with voters and convey voters' needs and pain points back to the candidate. 2) The format for using personal media was to have them communicate by small group discussion with people in the communities about the candidate's profiles, abilities, the vision of local development policies, and responses to any negative criticism. In addition, the personal media is able to knock door to door, report on likely voter support data, does public works, and work as poll station volunteers. 3) The main strategies and tactics were to get all the strong team members to be united, share the same ideas, the same direction, to forge a shared mission, to work together in communicating to the public, and to develop their capacities as professional personal media.

61392 13:40-14:05

*The Role of "Governmental Media" in the Chinese Digital Government*

Wang Bing, University of Hokkaido, Japan

Entering the 21st century, the governments of each country are promoting the digital government by using digital technology with the aim of improving administrative efficiency and convenience for the people. Also, because of an ongoing global pandemic of COVID-19, the use of digital technology is one of the important means of anti-COVID-19 in each country. Therefore, research on digital government is an extremely important theme in the digital era. One of the most important of these efforts in promoting digital government is the use of digital media. In recent years, the Chinese government has been promoting the establishment of "Governmental Media" by using digital media such as social media, mobile phone application, and platform media. The development of "Governmental Media" has three stages: the establishment of "Governmental Weibo" since 2011, and the establishment of "Governmental WeChat" since 2013, and the establishment of "Governmental TikTok" since 2018. In the previous studies on "Governmental Media" have discussed their role in media theory and mass communication theory. However, there were few studies that considers the establishment of "Governmental Media" as a media strategy of the Chinese government. Therefore, this research considers the establishment of "Governmental Media" as a media strategy of the Chinese government in the digital era and clarifies the aim of its establishment. Also, this research aims to deepen the discussions on the role of "Governmental Media" expected from the Chinese government. This research will collect data from many yearbooks such as "China Digital Media Development Report".



14:15-15:05 | Japan Standard Time (UTC+9)

## Wednesday Live Stream Session 3 | Room B

Performing Arts Practices: Theater, Dance, Music

Session Chair: Timothy W. Pollock

61282 14:15-14:40

*Violins, Accordions, and the Koto: 'Noise', 'Sound' and the 'Fusion' Music of Meiji Modernity*

Philip Flavin, Osaka University of Economics and Law, Japan

This paper examines the irruptive impact of Western music, notably perceptions of 'sound', on pre-modern aesthetics for the koto, and the new ensemble formats that appeared in the late-Meiji period (1868-1912) in which western instruments, notably the violin, were combined with the koto. Kikuta Utao I (1879-1949), a seminal figure in the Movement for New Japanese music, published a two-volume collection of violin parts for tegotomono, a genre of sōkyoku-jiuta (a chamber music for koto and jiuta shamisen) that was in the process of transforming into 'art' music. Kikuyoshi Shūchō (1869-1912) also experimented with the fusion of Western musical instruments, composing works for accordion and koto. Tateyama Noboru (1876-1926), an extremely important figure in the history of Japanese musical modernity, never composed for a 'fusion' ensemble, but nonetheless experimented with 'sound' and designed a new koto that used metal strings instead of the traditional silk. The focus on 'sound', I suggest, can be placed within the larger framework of Attali-ian 'noise', in this instance, a highly politicised 'noise' from the West that was profoundly changing the Japanese soundscape as the 'sound' of modernity. The intrusion of Western music into the 'traditional' musicians understanding of music forced them to reappraise not only their music output, but the quality of 'sound' through the lens of 'modern'. What type of 'sound' is modern and why?

61103 14:40-15:05

*The Societal Value of Music in the Xhosa Culture*

Benjamin Izu, Nelson Mandela University, South Africa

Alethea DeVilliers, Nelson Mandela University, South Africa

Traditional music is a culturally crafted and created music of a particular ethnic group, orally transmitted from one generation to another with an unknown creator. In Africa generally, music plays an important part in the lives of the people and one of the major characteristics of African music is that it has cultural function. The various stages of the life cycle of an individual in Xhosa society are commemorated with traditional music performance. The purpose of this paper is to depict the social, cultural and religious functions traditional music within Xhosa people's cultural context, and to place Xhosa people's indigenous music in its social context. This paper will show that Xhosa traditional music as well as other African traditional music depicts various functions including religious, social, cultural, ritual, and moral. These functions and values inform the African way of life. This shows that traditional music performance has huge impact on the life cycle of African peoples. Traditional music is sometimes used to appease or elicit favours from the ancestors. The qualitative approach was used in this paper to interrogate the rich content and narratives of the Xhosa people's experience and understanding of the societal value of traditional music in the society, through an in-depth analysis of existing literatures pertaining to African music traditions.

15:15-16:30 | Japan Standard Time (UTC+9)

# Wednesday Live Stream Session 4 | Room B

Interdisciplinary: Arts/Media/Culture

Session Chair: Elena Raevskikh

61376 15:15-15:40

*Understanding the Malay Intellectual Identity: An Explorative Study of Malay Muslim Intellectuality and Social Semiotics*  
Noor Hasbi Yusoff, American University in the Emirates, United Arab Emirates

The social semiotic perspectives on the power of anthropogenic signification and interpretation in shaping individuals and societies present an opportunity to start an explorative study into the social dimensions of meaning through the diverse visual representations of intellectual identity online, specifically within the Cyber Islamic Environment (Chandler, 2002; Van Leeuwen, 2005; Bunt, 2009). It is forecasted by Statista that by 2023, there will be 29.4 million active Internet users in Malaysia, with Malay Muslims a dominant majority. This phenomenon may require a practice-based inquiry that may encourage a disruptive approach to the visual representation of a digital media design strategy. The research paper will contribute to the epistemology of social semiotics, intellectuality and cultural content among localized computer users. Expounding on available literature in the area of social semiotics and intellectuality as well as reflecting on a culturally specific case study in Malaysia, this paper proposes that the symbiotic relationship between Ibn Khaldun's theory on human intellectuality and Charles Peirce's triadic model of semiotics. The critical and systematic analysis of visual metaphors and religious symbolism may make intelligent predictions for future and developing global society influenced by responsive multimedia content to enrich the user experience. This leads to the following questions: In what ways are the taxonomies of signs important to the sustainable embodiment of cultural diversity in the Cyber Islamic Environment? To what extent does an understanding of Muslim intellectuality through social semiotics help to shape online society in Malaysia?

60672 15:40-16:05

*The Being-together in Samuel Beckett's Endgame*

Michiko Tsushima, University of Tsukuba, Japan

Beckett's works express the being-together of human beings revealed at the extreme limits of humanity. For example, in *Waiting for Godot*, *Endgame*, and *Happy Days*, his characters are tied together in a peculiar way after surviving catastrophic disasters of sorts, and they continue living together while often cursing the situations they find themselves trapped in. Beckett himself writes that in *Endgame* he is interested in stating the predicament of being-together which he thinks refuses any interpretation. It can be argued that in *Endgame* Beckett seeks to expose the being-together as non-appropriable co-existence. This being-together can be understood not as the "relation" between self-same individuals but as the "relation" similar to Jean-Luc Nancy's idea of "being-with". This play opens the horizon of "co-" that precedes the existence of an individual. By focusing on the "relation" between two characters, Hamm and Clov in *Endgame*, I will show how the being-together is revealed in their experience of the imminence of "nothing". Not only the characters but also the audience remain exposed to the imminent approach of "nothing" (e.g., the engulfment of "infinite emptiness" or "the end"), which forms the core of this play. "Nothing" here is inseparable from what Georges Bataille calls "reality in a pure state" or the "basis of being". Additionally I will argue that in this shared exposure to "nothing" their "relation" appears as resemblance. This motif of resemblance will be discussed in light of Nancy's observations on "resemblance" and "community", as well as Maurice Blanchot's idea of "cadaverous resemblance".

60867 16:05-16:30

*Revisiting Walter Benjamin's Dialectical Image*

Kim Seonju, Goldsmiths College, University of London, United Kingdom

Dialectical image is primarily concerned with the unique Benjaminian means of production of historical knowledge. Historical intelligibility can only be achieved through its inherent process of 'Dialectics at a standstill' wherein "what has been comes together in a flash with the Now to form a constellation". Dialectical image as the flash-like, arrested temporality of the Now counters the ordinary continuity of syntax and semantics by virtue of the 'interruptive force' that it exerts onto experience in his philosophy. This process turns the present moment into 'the Now of recognisability' and, in turn, transforms experience into an aesthetic and political category.

This paper sets out to question these prior understandings, pointing out their problems and limitations by giving more in-depth analyses to the terms 'Dialectics at a standstill', 'the Now of recognisability', and 'interruptive force'. It will claim that an emphasis should be equally placed on the aspect of 'dialectical', rather than just on that of 'standstill' in the notion of 'Dialectics at a standstill' explaining that the concept should be more about a dynamic within a standstill after all, rather than a stop/pause of a dynamic (as in the word 'arrested'). Also, this paper will request, emphatically, a deeper attention on the part of '-ability' which suggest a character of potentiality, in 'the Now of recognisability' — contrasting with 'the now of recognition'. Lastly, it will interrogate the notion of an 'interruptive force' of dialectical image, calling on a clearer understanding about the object of this interruptive force—that is, interruption to what?



## Notes

[illegible]

# Thursday November 11

## Parallel Sessions

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

17:00-17:50 | Japan Standard Time (UTC+9)

# Thursday Live Stream Session 1 | Room A

Arts Practices

Session Chair: Ljiljana Markovic

60685 17:00-17:25

*Resilience in Repetition – Overcoming Historical Trauma Through the Repetition of Painted Motives (in Francis Bacon and Kim Tschang-yeul's Works)*

Simon Kim, Korea University, South Korea

At the first glance, nothing seems to link British painter Francis Bacon (1909-1992) and Korean artist Kim Tschang-Yeul (1929-2021). And yet both in the biography and in the works of these two masters, we can find common features that point to the act of creating through the repetition of the same motives in order to overcome or to recover from the traumas of World War II for Bacon and the Korean War for Kim. Be it the recurring motive of the waterdrop in Kim Tschang-Yeul's series (titled 'Recurrence') or the distorted and screaming packs of flesh of Bacon's paintings, the two painters use the repetition as a way to cleanse their mind from the horror of reality, giving to the practice of painting itself a character of personal necessity that foregoes the meaning let for the viewers to seize. This presentation aims at showing how two ensembles of work so different originate from the same existential and resilient necessity, but also how they root themselves in the cultural (pictorial and literary) traditions of the past to reconnect with a world that made sense, a world from before the war.

61408 17:25-17:50

*What is to Hand: The Fold Within Textile Imagination*

Andrea Thoma, University of Leeds, United Kingdom

This paper will reflect on the fold within textile imagination and will use the project 'Imaginary Landscapes' as case study to consider its visual and conceptual potential to signify. This photographic project consists of a series of images taken during the first COVID lockdown in the UK in 2020, which was motivated by a longing for spaces and places at a time of confinement and which has led to the publication of an artist's book. The series includes images suggesting diverse landscapes such as shorelines, mountains, forests, deserts and volcanoes. It provided an opportunity to work with ready-made colour and textile surface quality, though arranged or folded to allow for light to enhance the creation of form. Here, the photographic close-up was instrumental in conjuring an image, an illusion. There is also interplay of the iconic and the indexical, the former suggesting the image, the latter references to the making of the clothing, such as zips, seams, etc. Claire Pajaczkowska's reflections on the 'semiotics of the textile' provide pointers to the particular qualities of textile imagination. With the relation to clothing, there is a reference to body and to performativity, even if referring to an absent performativity between figure and landscape. Gilles Deleuze observes how the fold relates to both materiality and the world of ideas. The discussion will refer to his reading of Leibniz and to Christine Buci-Gluckmann's observations on the Baroque. The author will examine the fold as visual and conceptual method within a wider contemporary art context.



18:00-18:50 | Japan Standard Time (UTC+9)

# Thursday Live Stream Session 2 | Room A

Media Studies

Session Chair: Virgil Hawkins

60913 18:00-18:25

*Portraits of Saudi Women Entrepreneurs: A Digital Ethnography Study on Instagram*

Abeer Bajandouh, University of Leicester, United Kingdom

The study aims to demonstrate how Saudi women entrepreneurs can benefit from the latest technologies, highlighting the strategies that might decline the complications these women face in contributing to Saudi economic development through social media use. On the other hand, Saudi women's portraiture at work is very limited due to religious and cultural factors. Therefore, this study seeks to document the importance of women entrepreneurs' presence in their work environment by examining Saudi women's presence in the workforce through visual representation as a visual signifier of power. Without environmental portraits of Saudi women in their workspaces to document their presence, their contributions may go unnoticed. One of the essential elements to achieve women's empowerment is relying on women's involvement in politics; thus, this study explores whether empowering Saudi women entrepreneurs economically leads to improve their political position. Methodologically, this study employs a case study (Instagram) method, using digital ethnographic research techniques (qualitative semi-structured interviews and offline/online observation). Research on social media and Saudi women entrepreneurs in the workforce in Saudi Arabia context is a relatively recent phenomenon; as a result, the study is developing a deep understanding of the situation of Saudi women entrepreneurs who use Instagram as a method for improving their positions in the workforce, especially after the new vision of the country 2030 which attempt to empower Saudi women in the workforce. So far, none of the previous studies has conducted visual methods in exploring Saudi women at work; this study produces environmental portraits of women entrepreneurs.

61353 18:25-18:50

*How Social Media Has Impacted the Democratic Function of Newspapers in Taiwan*

I-Chun Lin, University of Leeds, United Kingdom

The relationship between social media and democracy has been widely debated over the past few decades. For non-democratic countries, social media's potential to facilitate political revolutions when traditional journalism is under the control of authoritarians has been widely debated. In most matured western democracies, the debate regarding social media in the journalistic field is focused on whether it can serve as an alternative public sphere to traditional news media. However, the influence of social media in traditional journalism on consolidating democracy in new democracies is seldom discussed. Taiwan, a newly democratized Asian country serves as a fertile ground of study to investigate how journalism has fared in holding governments accountable in terms of the democratic functions of journalism in the social media era. This paper aims to provide both qualitative and quantitative analysis to access the democratic pluses and minuses of the influence of social media on journalists' role perceptions and political coverage. Drawing on over twenty in-depth interviews with political journalists from four major newspapers, changes concerning Hanitzsch's three dimensions of journalistic role perception are explored. Furthermore, the content analysis of political coverage of newspapers' pages on Facebook is also conducted to examine its democratic value. According to the results, the author attempts to argue that social media, particularly Facebook, could weaken the democratic function of traditional journalism more than facilitating it with respect to consolidating democracy in Taiwan.

19:00-20:15 | Japan Standard Time (UTC+9)

# Thursday Live Stream Session 3 | Room A

Interdisciplinary: Gender, Sexuality and Culture/Communication

Session Chair: Nasya Bahfen

60885 19:00-19:25

*Cultural Reflections in Indian Foreign Services: Gendered Voices from the Field*

Shilpa, Panjab University, India

Ruth Benedict argues, "If we are interested in cultural processes, the only way in which we can know the significance of the selected detail of behaviour is against the background of the motives and emotions and values that are institutionalised in that culture." Gender is a social phenomenon that is socially and culturally constructed within various societal dimensions. Culture is often regarded as the beliefs, practices and traditions of a particular society. Intrinsically linked to each other, it further produces gender-specific value attachments in the power relations, behaviour, and roles. These perpetuate from individuals to society, communities, and institutions at local, national, and international levels. Cultural values exist not only in social institutions like family and marriage. But also in formal administrative institutions. Thus, the bureaucratic realities and functioning are also affected. Moving beyond bureaucratic neutrality and looking into the actual practices, we argue that gender-specific cultural values such as patriarchy, misogyny, and heteronormality unfold in these institutions' workings. However, there are several administrative jobs, but this study shall focus on Indian Foreign Services. Since its inception in 1949, women diplomats form 25 % of the total strength in 2020. Therefore, present and former women officials will be approached for in-depth interviews. Gender has not been studied in the administrative workings of the IFS. Considering the largest democracy and culturally diversified country, India, the author tries to explore the gender-related structural and cultural challenges in the form of cumulative narratives.

60883 19:25-19:50

*Sexual Communication in Heterosexual and Non-Heterosexual Young Adults: Seeking the Importance of Perceived Social Support*

Yoshiyuki Miyasaka, LCC International University, Lithuania

Jurgita Babarskienė, LCC International University, Lithuania

Many people still feel uneasy to talk about sex and sexuality as they are sensitive and still much stigmatized topics. Especially non-heterosexual individuals as compared to heterosexual counterparts tend to have difficulty when disclosing their sexual concerns due to sexual stigma. However, studies show the more social support people have, the more likely they are to have effective/ satisfying sexual communication. Thus, perceived social support could be a key factor that helps people feel more comfortable to talk about sensitive topics. In addition, the topic of sexual communication among both sexual majority and minority groups is understudied. It is important to examine whether the frequency of sexual communication and level of perceived social support differ among those groups. In addition, researchers have investigated only limited sexual communication topics; hence, a wider range of topics need to be studied. In this study, 195 participants (135 heterosexual and 60 non-heterosexual individuals) completed an online survey. The results revealed statistically significant positive correlations between sexual communication and perceived social support both in heterosexual and non-heterosexual participants. However, the study did not find differences in the sexual communication frequency and level of perceived social support between the two groups. The results offer valuable insights for sex educators, psychologists, and other specialists into the significance of social support for people to become sexually autonomous and efficacious. Further research needs to examine how sexual education could help people address and deal with least frequently discussed sexual topics of the current study.

60744 19:50-20:15

*Communicating Care to Victims of Sexual Violence in Indonesia*

Deborah Simorangkir, Swiss German University, Indonesia

Sharon Schumacher, Swiss German University, Indonesia

The objective of this research is to analyze the communication between Indonesian organizations and victims of sexual violence. The research questions that this study seeks to answer are:

1. What types of assistance are most needed by victims of sexual violence?
2. What are the main constraints in communicating care to victims of sexual violence?
3. What are the most effective ways to communicate care to victims of sexual violence?

To answer these questions, in-depth interviews were conducted with representatives of the Indonesian Child Protection Commission (KPAI); the National Commission on Anti Violence Against Women (Komnas Perempuan); the Indonesian Women's Association for Justice Legal Aid (LBH APIK); and, the Pulih Foundation. Results show that:

1. The types of assistance most needed by victims of sexual violence are legal and psychological assistance.
2. The main constraints in communicating care to victims of sexual violence are shame, stigma, and the negative perceptions about Indonesia's legal system.
3. The most effective ways to communicate care to victims of sexual violence are by giving assurance of anonymity; allowing them to tell their story uninterruptedly; communicating through an advocate or companion, when needed; getting the family on board; campus visits and campaigns; and, using online tools.

20:25-22:05 | Japan Standard Time (UTC+9)

# Thursday Live Stream Session 4 | Room A

Interdisciplinary: Arts/Media/Culture

Session Chair: Alfonso J. García-Osuna

60579 20:25-20:50

*Photography: A Potential Tool for Self-actualization of International Students During Pandemic*

HoangNam Tran, Tokushima University, Japan

The outbreak of Covid-19 pandemic since 2020 has resulted in drastic changes on the campus life and limiting social activities. At Tokushima University, most of the regular exchange activities for international students have been abolished for the time being. As an alternative, a photography contest had been conducted during November 2020. This contest was open to all international students at Tokushima University as an opportunity to show moments of their life during the pandemic. An analysis was conducted on the photos, descriptive texts, and feedback forms after the contest. The photographic works were analyzed by elements that implied the overall meaning. The data collected from photo descriptions were coded into categories and comparison was performed between direct and implied messages. The photos, considered as artworks, conveyed motives and feelings reflecting internal selves which had been further clarified by descriptive text containing more informative details. Restrictions in work, travel, socializing caused some changes, but the negative impacts are going to be neutralized by internal self-adaptation. The results have shown that photography could be a potential tool for self-actualization of international students, and photo contest could be used as an effective approach to involve international students during the pandemic.

60732 20:50-21:15

*Sugimoto's Middle Brow and the Collective Horizon*

Aaron Ward, Toyo University, Japan

Is art for everyone? Although attendance at art galleries has risen rapidly at the start of the 21st century, so too has the price of art, and the perception that art is an object of conspicuous consumption. The current presentation provides a discussion of the possibilities that the photography of Hiroshi Sugimoto offers an artistic oeuvre that countenances the current state of the art market and is open to the aesthetic appreciation of a broader audience. As middlebrow mode of cultural production (Bourdieu 1996), photography is an artistic form that most people are familiar with, rendering it a medium that is broadly appreciable as a form of representation of common and cross-cultural experience. At the same time, photography can also satisfy the demands of highbrow cultural interpretation, meaning that it can act as a locus of community that provides access for a range of people to other forms of artistic culture. In particular, it is argued that Sugimoto's Seascapes present a particular body of work of a subject matter and style that can be appreciated by people of any sociocultural background. Further, the often-made comparisons between these images and Mark Rothko's multiform, colour-field paintings may offer viewers a bridge between middlebrow and highbrow culture, which has become, since Rothko's death, more conceptually and economically challenging for audiences to engage with and understand.

60678 21:15-21:40

*Instagram Manga and Illustrations From the United Arab Emirates*

Sarah Laura Nesti Willard, United Arab Emirates University, United Arab Emirates

Urwa Mohammed Tariq, United Arab Emirates University, United Arab Emirates

Instagram has become the most popular social media platform for visual expression: many Emirati youths are drawn to the platform because it is one of the most widespread social networks, allowing them to share information, pictures and personal stories. This research study aims to analyze, visually and conceptually, a collection of illustrated posts and comic strips on Instagram, created by a selected group of Emirati artists. The images are visually interpreted and linked with their social context. The research applies a qualitative approach by carrying out personal interviews to identify points of view related to the existing visual material created by these 'avant-garde' illustrators. The results show that a new trend of illustration stemming from Japanese anime and manga is emerging among young Emirati artists; their Instagram posts constitute a subtle discourse that often features local traditions and characteristics along with cultural inhibitions. The study also examines how their artwork impacts their societal sphere, along with the challenges they face. Furthermore, insights are provided as to how to grow the illustrators' practice to reach a wider audience.

60864 21:40-22:05

*Encounter as a Resource for Social Cohesion and Community Resilience*

Anne Allmrodt, University Bamberg, Germany

The pandemic situation demanded a new and challenging way of living: living under social distance. But although we were not allowed to interact with people in a common way, the support some people experienced since 2020 to create a 'new' way of life under Corona is, however, not due to distance but closeness, cohesion and civil engagement. Consequently, those qualities need to be promoted if we are seeking for solidary and resilient communities. One strategy to do this is to strengthen and stimulate local encounter. Encounter - so my argument - has the potential to foster social capital through repetitive negotiation of meaning between people. From a geographical point of view, I will emphasize the importance of the spatial dimension of encountering. Using the theoretical approach of Spaces of Encounter, I will show results from a mixed-methods investigation, consisting of a survey and qualitative group interviews in rural East Germany. Data has been collected about people's recognition concerning community building, spatial representation of encountering and encounter routines. Based on the results I will illustrate a requirement for more suitable spatial structures - especially in rural areas - to enhance encounter and civil engagement. Suitable in this context means to give people more possibilities to participate and to design their environment. Spatial implementations can help here to reanimate a sense of responsibility for each other and finally to create a higher level of community resilience.



17:00-17:50 | Japan Standard Time (UTC+9)

# Thursday Live Stream Session 1 | Room B

Communication Theory and Methodology

Session Chair: Virgil Hawkins

60877 17:00-17:25

*UAE and 'Assemblage': A Reflection*

Mario Rodriguez, American University in the Emirates, United Arab Emirates

Haggerty and Ericson described the "surveillant assemblage": a post-Orwellian, post-Panoptic model of surveillance that posits a transnational system of various technologies—some hardware, some governmental—that can be accessed by institutions and government at will to follow up on subjects. Haggerty and Ericson first referred to human "data doubles" that are deconstructed into transnational data flows, decorporealized and virtual, by the surveillant assemblage. Thus, contemporary social media users are stalked by "shadow identities," "digital doubles," "digital doppelgängers," etc. Beyond the more recent deployment of "digital self" as a buzz term for "big data" that supports the idea that surplus information production generates more economic profit, how does the "surveillant assemblage" emerge within specific contexts? In this paper, we present a case study of "surveillant assemblage" in the UAE, an emerging power from the MENA region with global aspirations. We conduct a meta-analysis of communication literature to answer the question of how the "surveillant assemblage" has been applied to emergent technologies and control society in the UAE (e.g., Blackberries, biometrics, museums, drones, the 'Smart City,' airports, etc.). In this way, the study describes a culturally specific outcropping of "surveillant assemblage" within the Gulf States. In conclusion, and as a corollary to exploring "surveillant assemblage" in this context, what is the resultant picture of a "digital self" of UAE citizens? Inextricably connected to the emergence of "surveillant assemblage" is the idea of citizens as digital entities with a double-life. How can we balance a more equitable, resilient UAE society with security concerns?

61493 17:25-17:50

*Does Message Framing Last? A Field Experiment on Reducing Litter*

Dzulfikaar Sutandar, The University of Queensland, Australia

Max Yu, Nanyang Technological University, Singapore

Sonny Ben Rosenthal, Nanyang Technological University, Singapore

Littering is a threat to the environment. It is well established that social norms shape littering behavior (Reno, Cialdini & Kallgren, 1993). Yet, there is a need for research on the influence of communication about social norms, particularly regarding framing in media messages. People are sensitive to message framing. For example, people are more risk-averse if a message emphasizes potential losses rather than highlighting potential gains (Tversky & Kahneman, 1981). Building on this, we predicted that messages highlighting that few people litter often ("negative frame") are more effective in reducing littering behavior than messages highlighting that most people do not litter ("positive frame"). We argue that the former frame is akin to a loss frame—in this case, a loss of community cleanliness, and creates motivation for people to avoid that undesirable outcome (Young, 1996). To test our prediction, we conducted a six-week field experiment in Singapore involving 36 housing flats and approximately 12,000 residents. We weighed the amount of litter in public spaces for two weeks to establish a baseline. Then we randomly assigned blocks to a negative frame or positive frame condition and displayed the posters in common areas for two weeks. At the end of the two weeks, there was less litter in the negative frame condition than in the positive frame condition. However, after removing the posters, the difference in litter disappeared after two weeks. While the initial change was consistent with our prediction, the end result suggests framing has a transient behavioral effect.

18:00-18:50 | Japan Standard Time (UTC+9)

# Thursday Live Stream Session 2 | Room B

Critical and Cultural Studies, Gender and Communication

Session Chair: Nasya Bahfen

61357 18:00-18:25

## *A Success of Content Communication through Y-Series: A Case Study of 2gether The Series*

Sanpach Jiarananon, Bansomdejchaopraya Rajabhat University, Thailand

Piangthida Serisuthikulchai, Bansomdejchaopraya Rajabhat University, Thailand

The research entitled "A Content Communication through the Y-Series Entitled 2gether The Series" is a qualitative research aimed to study 1) the content presentation in y-series entitled 2gether The Series and 2) the exposure to the content of the y-series entitled 2gether The Series. The purposive sampling method was applied; and the y-series entitled 2gether The Series was selected. The qualitative approaches were used by analyzing play scripts and discussing with audiences of the series. The research findings were as follows: 1) The narration was created based on a love story of university students that connected to the audiences of all ages. The characteristic of creative works was produced through the tradition of y-series which presented gays as main actors. The story was fun and realistic. Even though there were obstacles between 2 main characters, it finally became a happy ending.

2) The approaches raising the exposure to the content of 2gether The Series were the well-known theme songs among audiences that were rearranged to fit with the story. This created parallel experience by watching on both television and online media linking with hashtag together with casting the right actor for the right character. This study is to analyze issues of storyline presentation, performance, communication, language and culture and the marketing strategy of the Y-series presentation.

61675 18:25-18:50

## *Gloc-9 Songs: A Encoding and Decoding Analysis*

Melanie Ocnila, University of Santo Tomas, Philippines

Augusto Antonio Aguila, University of Santo Tomas, Philippines

Music can be used as a powerful medium of communication and can be instrumental in creating a culture of resistance that may awaken social and political consciousness. Rap and Hip-hop genre have become a worldwide phenomenon recognized and appropriated in many parts of the world for its interesting narrative and creative beats. It had gone a long way from where it started in the Bronx of New York during the early 1970's as a protest expression of resistance against oppression, discrimination of skin color and social status (Smitherman 1997; Decker, 1994; Rose, 1994). Much studies in the United States as far as rap and Hip-hop is concerned have indicated that it provides a description of coping with the social and political oppression of African-American and Latino youth. In Philippine context, rap may be seen as a positive form of communication among Filipino youth culture. This qualitative study underpinning Stuart Hall's Encoding and Decoding model of communication as framework examines selected songs of Aristotle Polisco popularly known as Gloc-9 and analyses how his songs articulate millennial culture in the Philippines in terms of rhythm, language and rhetoric. This research also scholarly investigates if Gloc-9 songs function as entertainment, musical art and social text. Moreover, this research will look into how Gloc-9 songs may possibly become a positive tool for Filipino youth communication culture. Textual analysis will be used as methodology.

19:00-20:15 | Japan Standard Time (UTC+9)

# Thursday Live Stream Session 3 | Room B

Social Media and Communication Technology

Session Chair: Eric Hawkinson

61489 19:00-19:25

## *Changes and Prospects in Content Use in the Korean Popular Music Industry after COVID-19*

Si Lim Lee, Yonsei University, South Korea

Su Hyeon Lee, Yonsei University, South Korea

This study looks at changes in cultural content usage in the popular music industry, focusing on the experience of content consumption that has shifted to non-face-to-face since COVID-19 and understanding them from a long-term perspective. To this end, we looked at the theory and prior research on the structure of cultural content in the digital environment, the consumption decisions of cultural content users, and the satisfaction of use. In addition, we confirmed the spread of online content production after COVID-19, focusing on the case of music performances in the Korean pop music industry. The research conducted in-depth interviews with related content users to see how COVID-19 affected use and satisfaction. According to the study results, non-face-to-face content introduced after COVID-19 has attracted many people to the popular music industry beyond the limitations of time and space due to the nature of online. However, the limits of not feeling homogeneity and solidarity among the users, or fans, who could only think at the scene, are not overcome. However, the pop music industry is building various ways to improve satisfaction by producing and providing diverse online content to fill the irreplaceable parts online. In the long run, consumers will enjoy content consumption by choosing their own ways. Digital culture based on digital technology will continue to expand. Given the prediction that the post-corona era will arrive, it is clear that the pop culture industry needs to prepare for the post-corona generation by looking at ways to produce and high-quality content across industries.

61445 19:25-19:50

## *Detecting Political Secession of Fragmented Communities in Social Networks via Deep Link Entropy*

Fatih Ozaydin, Tokyo International University, Japan

Seval Yurtcicek Ozaydin, Tokyo Institute of Technology, Japan

Breakdown of global connectivity in social networks through disintegration of fragmented but interacting communities leading to political secession is a major source of forming and strengthening echo chambers and political polarization. Hence, quantifying the significance of each edge (the connection or relationship between two particular nodes, for example two friends on Facebook, or two follower/followed accounts in Instagram or Twitter) from the perspective of global connectivity is a crucial problem in online political communication studies. Among the existing methods for quantifying the edge significance in complex social networks, link entropy (LE) has been a very successful one, which takes into account the two nodes' (making up that particular edge) uncertainties of belonging to different communities. Considering also the contribution of the uncertainties of the adjacent nodes of those two particular nodes, we recently proposed the deep link entropy (DLE) method. In this work, we examine the political secession of disintegrating communities. In particular, we study complex social networks consisting of multiple communities which are in direct or indirect interaction through bridging individuals. We consider scenarios where those bridges are lost through unfollowing or unfriending an individual belonging to a different community. We show that the DLE method detects the community disintegration with a high performance. We discuss DLE method's contribution to social network and online political communication studies, in particular examining the online political secession.

61399 19:50-20:15

## *The Hashtag Activism of Milk Tea Alliance on Twitter: A Mixed-Method Study*

Soon Yung Low, London School of Economics and Political Science, United Kingdom

Chia-Jung Jao, Taiwan Mental Health Promotion Association, Taiwan

How has social media been utilized by "cloud activists" in Asia and to what effect? This article focuses on the emergence of Milk Tea Alliance as transnational digital activism, mobilized by several ongoing protests in Asia from mid-2020 onwards. Conducting topic modeling and content analysis on 89,091 tweets with the hashtag #milkteaalliance from April 2020 to 2021, the study argues that Twitter was mostly used for two purposes: (1) to disseminate demonstrations information in respective regions and (2) to build a collective sense of community and elicit initiatives against the threats of authoritarianism in Asia. The key narratives we found show that Milk Tea Alliance as an "imagined-community" digital activism embodies to a substantial degree the shared resentments towards autocracy, particularly the CCP (Chinese Communist Party) as the common foe in the name of democracy, human rights, and freedom of speech. Furthermore, while successfully raising awareness of local issues to transregional attention, the activism translated to relatively less action on the ground in contrast to what mainstream media has portrayed.



# 20:25-21:40 | Japan Standard Time (UTC+9) Thursday Live Stream Session 4 | Room B

## Film Criticism and Theory

Session Chair: James Rowlins

60904 20:25-20:50

*"Self-symbol" and "Point-of-view" Phrasing in the Cinéma Vérité Aesthetic of So Yong Kim's Treeless Mountain*

Michael Ogden, Zayed University, United Arab Emirates

Anne Misawa, University of Hawai'i, United States

"Self-symbol", famously associated with Japanese auteur filmmaker Yasujiro Ozu — where in, every shot, cut, character, and story situation, while functioning in the context of the film's narrative, is not referring to anything but itself—projects a realist virtue and an artistic simplicity that defines his films. In Korean-American filmmaker So Yong Kim's *TREELESS MOUNTAIN* (2008), this same realist virtue plays out in the storyworld of the film's two resilient young female protagonists adrift in a world of adult (mostly benign) neglect. As a production complement to self-symbol, "point-of-view" (POV) phrasing is commonly used to convey the literal first-person camera angle (i.e. camera framing, placement, and lensing) and also addresses the larger access point for a film's storytelling imperatives (from whose world the story is told) as enshrined by the director and creative team. Such techniques and priorities are likewise demonstrated in *TREELESS MOUNTAIN*, finding similarities in such social realist films as *NOBODY KNOWS* (Hirokazu Kore-eda, 2004), *PONETTE* (Jacques Doillon, 1996), and *ROSETTA* (Dardenne brothers, 1996), that aim to honor the child protagonist's perspective as the key POV for the emotional narrative set within a cinéma vérité aesthetic. Employing both formal film analysis and film production theory, this paper will analyze the effective use of self-symbol and POV phrasing in the cinéma vérité aesthetics of Kim's *TREELESS MOUNTAIN*. In so doing, the contrast between Eastern and Western storytelling imperatives, production techniques, and narrative sentiments can be better understood and appreciated in this semiautobiographical story of child abandonment.

61107 20:50-21:15

*From a Distant Utopia to a Close Reality: Brazilian Themes in Japanese Film Since the Post-war Period*

Alexandre Nakahara, University of São Paulo, Brazil

This presentation intends to show an overview of eleven feature-length fiction Japanese films that have dealt with Brazilian themes since the post-war. It starts with Akira Kurosawa's *I Live In Fear* (1955) and ends with Shōhei Shiozaki's *Goldfish Go Home* (2012). The selection is remarkable due to the relationship set between both nation-states, which has been ongoing since the late nineteenth century. The Japanese diaspora to Brazil is an important migratory movement in the modern history of both countries. It began in 1908 and continued with some relevance up until the post-war period. Since the 1990s, an opposite migratory movement of Brazilians of Japanese descent going to work in Japan has set a new dynamic in this relationship. All the films in this group deal with those dynamics, and this presentation aims to disentangle a few of their discourses on immigration, race, ethnicity, and national identity. Although the analysis drew on a variety of unequal research materials gathered about these films (from long synopses and film stills to more detailed research done on others), the Brazilian themes found in their storylines already offer an interesting overview of the main tropes and issues at stake. Among other characteristics, the historical range of this collection shows that Brazil was once depicted as a "distant utopia" in the post-war period and later started to become a close reality, as Brazilian immigrants began to take part in Japanese society in the last thirty years.

60036 21:15-21:40

*Film Sound and Silence*

Cedric van Eenoo, NYC, United States

In this study, sound and music are examined for their narrative properties in film, with their influence on generating meaning in concurrence with images. But their absence is the focus of the investigation. The methodology includes case studies of movies that primarily use sound to tell a story, with the analysis of scenes that rely on audio for narrativity, without depending on dialogues and music. Soundtrack can construct the space and time in which the story takes place. It generates the tone of the movie, and by doing so, characterizes the mode of perception of the story. This paper focuses on silence and lack of conversations to create spirit, generate meaning and communicate a sensorial message to the audience. Film sound plays a significant role in communicating emotions. Ultimately, music has the power to manipulate the perception of time. Audio work has the ability to create connections between the different scenes, so that the narrative is granted a sense of development, without necessarily relying on cause-and-effect. Film sound can influence the narrative and its perception by creating an implied dimension to the movie that is created by sound alone. The logic of the storyworld can be conveyed through audio in a suggested manner. In this perspective, the sensorial dimension of storytelling can be directly informed by sound, including rests and gaps. The use of hiatus in the audio can play an essential role in the narrative delivery and its interpretation.

## Notes

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# KAMC Virtual Presentations (Pre-Recorded)

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# KAMC2021 Virtual Presentations (Pre-Recorded)

## Architecture, Geography and Urban Studies

61443

*Using Comic as a Media to Introduce Cultural Heritage: A Case Study from The Alea and Forgotten Empire Project in Indonesia*

Riela Provi Drianda, Waseda University, Japan

Getting young people interested in cultural heritage is always challenging. Reports across the globe indicated the struggle of cultural institutions to increase young people's cultural heritage consumption. However, the cases from Japan demonstrated that the adoption of pop culture content could invite young people to consume cultural heritage and even participate in the revitalization of regional historical resources (Sugawa-Shimada, 2015). Inspired by these trends, the researcher experimented with developing a short comic series to promote the cultural heritage of Srivijaya, an ancient empire that was originated in Palembang, Indonesia. The comic adopted the story of the local historical fantasy novel titled *Alea and the Forgotten Empire*. To select the suitable episodes and provide proper visual guidance for the illustrators, the researcher worked with various stakeholders, including the Sultan of the Palembang Darussalam, Palembangnese cultural activists, and the local archaeologists. This paper aims to document the process of developing the empire-based content as well as identify the challenges and further opportunities to utilize pop culture for promoting historical resources in Indonesia. While the findings identified the significant contribution of the local stakeholders to support the data collection and develop the storyboard from scratch, they also revealed the challenges of visualizing the landscape and specific characters due to the limited literature on the Srivijaya Empire's civilization. Reflecting on the positive responses from the online readers, the study further suggested some recommendations for the local stakeholders and creative classes to consider adopting pop culture to promote cultural heritage in Indonesia.

## Arts Practices

60567

*Exploring the Intersections of Cultural Performance Practices and Wearable Technology*

Hedy Hurban, University of Plymouth, United Kingdom

Humans have gone to great lengths in recent years to augment their bodies with wearable technology using commercial devices such as smart phones, watches, and jewelry. The presence of technology in the area of the performing and fine arts has shaped the future of how technology can be used to enhance existing performance practices including traditional performances. The current climate is driving performers to be innovative with technology. This research is concerned with creating a new digital musical instrument – a body instrument using built-in sensor systems for producing sounds and vibrations. The work draws from a range of multidisciplinary practices including, sound and music, digital technology, costume design, body movement combined with traditional forms of folk or cultural practices. Creating and expressing sounds through the use of gestures and body movements can allow the performer/wearer to engage in a more interactive movement experience while controlling aspects of their environment. Digitizing these movements can also lend to the preservation of cultural heritage. These practices can include inspirations from the Mevlevi or Whirling Dervishes of Turkey, and Spanish Flamenco from Andalusia. These garments/costumes will be performed by those practicing these traditions in an aim to capture certain movements to which sounds or other functions such as controlling lighting will be attributed to. The experience will be an embodied one; a new way of performing with sound that can entrance both the wearer and the audience.

61449

*To See and to Be Seen Through Personhood and Art Therapy With People With Dementia in a Group Setting*

Idit Tevet-Cytryn, Beit Berl Academic College, Israel

Every three seconds someone in the world develops dementia. This phenomenon, which has become a 'Global Plague', creates challenges that need to be addressed within societies, families and individuals, necessitating development of alternative and other humane approaches relating to persons with dementia (PwD). This unique platform of group art therapy for PwD is highly effective, when these individuals are perceived and treated like human beings with desires and needs (instead of seeing them as 'empty shells' that have no value). This includes feeling accepted within their social framework, reaching satisfaction, feeling important and autonomous and thus - maintaining self-identity in a group setup. The main objective of 'personhood' within the art therapy platform for PwD is to promote significance among group participants by means of arousal of the social connectivity in an appropriate setting. Art therapy, in a group setting, is a major modality that together with understanding the in depth term of personhood, influences the way PwD react and become relatively proactive in this social surrounding of the art therapy room. The research results indicate that when PwD are involved in the creative process, the ability of the environment to influence their still existing self is invaluable, as this unique channel of communication strengthens their self-expression. This platform should be considered to improve the well-being of persons with dementia around the globe.

# KAMC2021 Virtual Presentations (Pre-Recorded)

## Cultural Studies

60416

*Masked Intimacy as New Dating Culture: The Cultural Identity and Gaze in Masked Dating During Post-COVID-19 in Hong Kong and Taiwan*

Ki Chau Shek, The Chinese University of Hong Kong, Hong Kong

While the world is getting into the post-COVID19 era, the social structure has been reconstructed in many forms, particularly shifting everything into virtual. Precisely, it would be essential to digest the changes of human culture under various regional public health policies implemented. Started with masks shortage at the beginning of 2020, "Mask" has turned into many ways of symbolic meanings. In this paper, the focus would be that dating intimacy is related to the effects of wearing Masks and several anti-virus policies. The new form of intimacy is proposed as "Masked Intimacy (MI)". I would discuss MI in its formation, struggles and changes of people's cultural identity and its representation. How could "Masked Face" affect the dating culture both physically and virtually? In MI, the form of its subjectivity and objectivity of people would be explored, including the mobilities and manipulation. Thereafter, I would move into the discussion of the gaze created by Masked Intimacy. This paper argues that the gaze of Masked Intimacy would be sexually increased due to filling with mystery and curiosity during the masked dating. However, some changes in response to the masked intimacy have been made in the dating apps and in real life of Hong Kong and Taiwan could be examined as the resilience of Masked intimacy.

60704

*Japanese Kawaii Culture and Hello Kitty as an Identity Marker for Asian-American Women*

Harper Sigafoos, University of Memphis, United States

This thesis examines the character of Hello Kitty, from its creation, to its enduring cultural presence in Japan. In particular, this thesis notes the character's highly successful marketing among Asian-American women. Hello Kitty epitomizes the concept of kawaii, the Japanese word for cute. But, its symbolism does not end there. Looking at the history of the Sanrio company and its adaptive marketing strategy offers a starting point for understanding what Hello Kitty means, but does not answer what Hello Kitty means to Asian-American women. By using both quantitative and qualitative data, this thesis establishes the consumption demographic and explores the reception of Hello Kitty among Asian-American women. This thesis challenges the dominant argument that Hello Kitty is a sexist and infantilizing image and argues instead that the character serves as an important icon for Asian-American women's identity as transnational women and their Asian heritage.

61469

*Better Than Not Practicing at All: Resilience and the Okinawan Martial Arts Community Online*

Samantha May, Alexander College, Canada

The onset of the COVID-19 pandemic in early 2020 has by necessity transformed how we interact with others, drastically changing every aspect of how we conduct our lives. From work to leisure, education, and fitness, much or most of what we once did in in-person groups moved fully online, but some activities could navigate this transition more successfully than others. Like other organized knowledge-based activities, Okinawan martial arts practice relies on a community of members, a domain of knowledge, and a set of practices, qualifying the members of this community as a community of practice. In comparison to pre-pandemic research on the martial arts community (May, 2015) using Wenger's (2000) much-discussed communities of practice model, the current project attempts to identify how the Okinawan martial arts community of practice has adapted to the pandemic as well as factors that may, or may not, have contributed to its success as an online activity. Preliminary survey and interview data from 15 countries suggests that, though the practice has changed, the resilience of this community is tied to the long-term commitment of its practitioners to the domain of martial arts and the practice itself. As we progress cautiously through the re-opening of society and the fourth wave looms, we yearn to re-connect with others even as the danger remains. Examination of the perceptions and benefits of online martial arts practice may allow for crucial insights into how to negotiate the pandemic on a personal level while maintaining an active social community.

# KAMC2021 Virtual Presentations (Pre-Recorded)

## Difference/Identity/Ethnicity

60806

*Exploring the Projected Identities of Officers in the New Zealand "New Cops" Police Recruitment Campaign*

Angelique Nairn, Auckland University of Technology, New Zealand

Over the years, research into the New Zealand (NZ) police force has uncovered that there is an underrepresentation of women and ethnic minorities, and the job is seen as unattractive because of inequitable pay and work conditions. Accordingly, NZ has consistently seen shortages in frontline police staff for much of the 21st Century, which led to a government aim to increase the number of police officers. Amongst the attempts to attract people to the force was the "New Cops" recruitment campaign. Alongside television advertisements, the NZ police set up websites with information on the recruitment process and "chats" with currently employed cops. As of 2021, the campaign had been considered a success with over 600 people looking to join each month. Given that the recruitment campaign was designed to persuade audiences to join the police, the aim of this research was to explore how the identities of police officers were constructed. This presentation will recount the application of thematic analysis to NZ police recruitment videos available at [chatcops.co.nz](http://chatcops.co.nz). The research found that the campaign emphasised that the NZ police was comprised of diverse people, committed to helping the community, staying fit, and ready to sacrifice for the safety of everyone. The roles were constructed as exciting and fast-paced, but most importantly, those applying were encouraged to bring their unique individuality and personality to the roles. This appears to challenge prevailing views of the police force as monolithic and negative.

60842

*Performing Priyanka Chopra Jonas, the Global Indian: Analysis of How the Celebrity Memoir 'Fits In'*

Deepti Bhargava, Auckland University of Technology, New Zealand

Memoirs are narratives presenting the lives, emotions, and experiences of authors from their own perspective. Celebrity memoirs, while promising disclosure of the authentic self, are often carefully constructed stories mediated by ghost-writers and publicists (Lyons, 2014). Inevitably, they apply rhetorical strategies to produce exaggerated life stories, justify choices and re-frame controversies; thereby becoming a performance act (Yelin, 2015). For non-white female celebrities, this performance is even more deliberate given the stereotypical association of celebrityhood being 'white male creative' (Yelin, 2021). The memoir, in this case, can become a way to claim agency and cultural capital to rise above "the generalised mass of disparaged female celebrity" (Yelin, 2021, p. 128). For Priyanka Chopra Jonas; an Indian-born female model, actor, and entrepreneur working predominantly in America; writing a memoir is perhaps no less than 'performing celebrity'. This study examines her memoir 'Unfinished' for themes that exhibit how she uses an ambiguous narrative style to establish her cultural identity and agency as a global Indian celebrity. The findings reveal that Chopra Jonas deliberately appropriates her Indian origin, as well as mentioning popular Western references, to define her stereotypical celebrityhood. The narrative is often seen promoting the worldview that if the right choices are made anything is achievable. This strategically evades elaborating on systemic issues of gender, class, and race to embody her celebrityhood as being uncomplicated and accessible (Adamson, 2017). While on the surface the memoir may appear agentic, it is in fact a self-conscious performance of 'fitting-in'.

## Education / Pedagogy

61426

*How to Motivate Musical Students to Practice*

Yafei Wang, University of Leeds, United Kingdom

Luqian Zhao, University of Leeds, United Kingdom

Practice is an important element in music studying as it contributes to the development of basic music skills and music expertise (Barry, 1992). However, it is difficult for students to sustain the hours of practice required to develop performance ability, especially in the current learning-teaching environment where school teaching is with a demanding, directive and controlling nature (Creech and Gaunt, 2013). Existing literatures have offered explanations for students learning behaviors and have suggested many approaches teachers can use to motivate students to practice effectively; students' belief, task value, the level of challenges and practice strategies are found to be closely related to practice motivations, results, or both. This research, therefore, aims to provide a continuous study on motivations in music learning, with a particular emphasis on how to motivate students to practice effectively. To achieve this aim, this portfolio adopts the method of case study to examine these approaches. This study intends to contribute to the literature in music education by confirming the effectiveness of various strategies proposed in previous research in motivating students to practice, and by suggesting alternative strategies that may be helpful to teachers. Results show that students' belief, task value, level of challenges and practice strategies can affect students' motivation, while practice strategies are more related to the learning results. Although both intrinsic and extrinsic motivations are important in practice, intrinsic motivations are more likely to result in higher frequencies and longer hours of practicing.



# KAMC2021 Virtual Presentations (Pre-Recorded)

## Film Studies

60122

### *Strength Through Poetry as We Regain Our Balance in the Cinematic COVID Aftermath*

Jytte Holmqvist, University of Central Lancashire, United Kingdom

Drawing on aforementioned Seamus Heaney and his symbolic reference to a great sea change or tidal wave indicating that a new chapter is about to begin, and "The City" by contemporary writer Ted Hughes where a life is read like a poem and in fictional dark [Parisian] city centres the writer roams "my own darkness" this paper looks at human resilience in the face of an interrupted COVID reality that has brought a fundamental shift to the way we view our surrounding world and our role in society. In our pandemic new era, the idea that "less is more" is quickly becoming a mantra for our times; a time characterised by a distancing from material hype and frantic face-to-face interaction for the sake of it. The current all-pervasive global attitudinal and behavioural change translates into a different way of relating to our surrounding urban space; one more cautious and reluctant than in pre-COVID times, and we also witness how reality and fiction merge – our first-world cinematic reality verging on Sci-Fi surreality. Under these unpredictable new conditions, following the exodus from the city centres is an internalising of our existence as we look within. As the virus still rages outside we turn to Netflix and other online streaming systems within the safety of our own homes and escape into another, parallel, reality. This paper demonstrates, through a filmic analysis, how fiction and our New Normal roll into one and how two 20th-century British poets illuminate our oppressive 2021.

60706

### *Droids and Peasants: Akira Kurosawa's Thematic Influence on the Star Wars Saga*

Brett Davies, Meiji University, Japan

Following the international success of *Rashomon* (1950) and *Seven Samurai* (1954), Akira Kurosawa's films came to exemplify Japanese cinema to western cinemagoers and had 'a significant influence on many international auteurs and genres' (Russell 2011). Most famously, George Lucas admits to basing the storyline for the original *Star Wars* (1977) upon *The Hidden Fortress* (1958), with its swordfights, rescued princess, and warriors' code of honour. Lucas mimicked Kurosawa's visual style, too, in pointing the camera at the sun, employing 'wipes' between scenes, and even dressing Darth Vader in a kabuto-style helmet. While these superficial similarities have been well-documented, Kurosawa's enduring influence over the major themes in the entire 11-film *Star Wars* saga has been discussed far less. Donald Ritchie wrote that, above all else, Kurosawa's films 'are about character revelation' (1965), and this thematic core is prevalent throughout the series, from Darth Vader's famous declaration to Luke Skywalker in *The Empire Strikes Back* (1980) to Kylo Ren's emotional transition in *The Rise of Skywalker* (2019). Additionally, due to the contribution of screenwriter Lawrence Kasdan (who calls Kurosawa 'the Shakespeare of movies'), the franchise echoes Kurosawa's predilection for showing flawed characters hiding secret pasts. This paper will discuss some of the ways that Akira Kurosawa's work has influenced *Star Wars* – in terms of narrative, themes, and visual style – and will argue that, through the enduring popularity of the saga, Kurosawa's work continues to impact upon popular cinema, a quarter of a century after his final film.

60965

### *Roars and Recuts: A Comparative Analysis of Japanese and American Versions of Godzilla 1954-1962*

Daniel Krátký, Masaryk University, Czech Republic

This presentation explains how various American distribution companies rebranded the first three Japanese films about Godzilla. I propose these examples offer a unique meeting ground between two film industries and their narrative norms. By textual and industrial analysis with examination of marketing, I reveal the extensive modifications of all three films were done pragmatically. American distributors wanted to insert them into the popular cycle of low-budget monster movies. Hence Godzilla films became comprehensible to the cultural competence of the US audience while still maintaining some of its Japanese specificity. In three sections I examine (I) recutting and shooting new footage for Godzilla, (II) utilising pre-existing footage and dubbing in *Godzilla Raids Again* and (III) combination of both in *King Kong vs Godzilla*. These recuts were seldom studied for being considered a secondary product. This article, therefore, understands the US-specific distribution of Japanese science fiction as an extensive and diversified art practice. An approach widening discussions about recuts, adaptations and the concept of the original.

# KAMC2021 Virtual Presentations (Pre-Recorded)

## Gender, Sexuality and Culture

60746

*The Exchange of Men in Mary Chin's 'The Woman in Kenzo'*

Chi Sum Garfield Lau, Hong Kong Metropolitan University, Hong Kong

*The Woman in Kenzo* is a Hong Kong popular fiction written by Mary Chin. It was first serialized in City Magazine in 1977. Its debut appearance in this forerunner of local lifestyle magazine and the inclusion of a luxury fashion brand in the title make apparent of the novel's depiction of consumer culture and the way of life of young middle class elites in the 1970s. The protagonist Mary is presented as a charming working woman with a lucrative career. She leads an unhappy life due to her incapability of finding an eligible bachelor to get married with her. As a contemporary woman who is financially independent, she faces the pressure of marriage as established social norms define successful women with their men. The year of 1977 also marked the publication of Luce Irigaray's masterpiece *The Sex Which Is Not One* (Ce sexe qui n'en est pas un). The work is a milestone in comprehending some of the current feminist ideologies, including women in the marriage market and female sexuality. Being inspired by Irigaray's interrogation "why are men not objects of exchange among women", it is the purpose of my paper to examine such a possibility through the romantic relationships of the protagonist Mary Chin in *The Woman in Kenzo*. I argue initially that the desperation faced by Mary and her female friends as they reach the expected age of marriage, drives them to seek potential husbands within the sphere of acquaintance, thereby resulting in the phenomenon of exchanging men.

60881

*(En)Gendering Colonial Masculinities in Rabindranath Tagore's Novels*

Krishnapriya T K, Manipal Institute of Communication, MAHE, India

Padma Rani, Manipal Institute of Communication, MAHE, India

Colonial India of the late nineteenth and early twentieth century was a period of monumental changes. The nation's tryst with imperialism propelled a socio-cultural upheaval that impacted the affairs of the private and the public alike. Nevertheless, the repercussions were not homogenously experienced by all. The nation's men were confronted with a public overridden with colonial supremacy. Interestingly, it was the constant humiliation and degradation of the native construct of masculinity by its supposedly superior western counterpart that shaped the outward projection and inward internalization of Indian men and their masculinities. Asia's first Nobel laureate and India's Renaissance man, Rabindranath Tagore (1861-1941) is a polymath. Amid his gigantic literary contribution, Tagore's novels fiercely capture the nuances of the colonial period. Moreover, they delve into a profound and diverse construction of masculinities. Tagore's men are reformists, traditionalists, nationalists, romantics and the bhadralok (the middle class modern Indian man characteristic to the colonial period). Hence, Rabindranath Tagore's two novels – *Char Adhyay* (1934) and *Jogajog* (1929) – are chosen for a closer inspection in this study. True to their 'political' and 'domestic' classifications, these novels embody vital yet contrasting constructions of Indian masculinities. Bipradas and Madhusudan of *Jogajog* and Indranath and Autin of *Char Adhyay* are representatives of two clashing factions. This paper aims to locate the constructions of masculinities during the colonial period through a close textual reading of the novels while simultaneously drawing from Raewyn Connell's postulations on masculinities.

## Language and Cultural Studies

60755

*Conceptual Metaphor in Koike Yuriko's Election Rhetoric*

Kristina Gvozdenovic, University of Montenegro, Montenegro

The present study, as a case study, is analyzing conceptual metaphors in 21 (twenty-one) speeches/interviews from Ms. Koike Yuriko, a Japanese politician who currently serves as the governor of Tokyo, given between July 2016 (Tokyo Gubernatorial election) and October 2017 (when Japanese General elections took place). This research is based on the Critical Metaphor Analysis, suggested by the Charteris-Black (2004), and Critical Discourse Analysis, suggested by van Dijk (1993). The aim of this work is to show that the act of political persuasion is conducted through metaphorical use, or intention: attract the reader to the discourse and evoke emotions (by using conceptual metaphors). The study tries to find out the dominant metaphorical groups and their representation, but also how they are shaping the ideology, the identity of Ms. Koike Yuriko as a political persona. This is crucial, as in political discourse metaphors are known to be powerful persuasive tools, but also, "we can only ever have the possibility of trusting potential leaders once the language of leadership is better understood" (Charteris-Black 2005, 2011: 51). Preliminary results of Ms. Koike Yuriko's discourse analysis show that prevailing metaphoric domains are linked to the JOURNEY and CONTAINER metaphor image schemas. It will be of great significance to investigate the kinds of conceptual metaphors that are employed during the election periods, to show the power of prevailing groups of metaphors in Ms. Koike's rhetoric.

# KAMC2021 Virtual Presentations (Pre-Recorded)

## Literature, Literary Studies and Theory

60338

### *Retranslating Shakespeare in Romeo X Juliet*

Valentina Rossi, eCampus University of Novedrate, Italy

The reproduction of renowned western literary works in the artistic forms typical of Eastern cultures has always provided a basis for mutual enrichment of both cultures. This paper will focus on the peculiar relationship between William Shakespeare and Japanese animation, aiming to show that the retranslation of the canon in the quintessentially Japanese form of entertainment is not limited to a faithful reproduction of the original as it was inherited by the Bard; in fact in the panorama of Japanese anime, 'mirror reproductions' of the canon are rarely present, rather the originals are rewritten, and in the most extreme cases the model is completely subverted. This is the case of *Romeo x Juliet* (2007): an anime which, even if apparently based on the Shakespearean tragedy from which it derives its name, entirely revolutionises the plot, distancing itself continually further from its source as the series progresses. In *Romeo x Juliet* the objective of the couple is not to protect their love from the senseless hate of their families, but rather to establish political stability, in Verona. This particular element is an antithesis of the work to which the series makes explicit reference. In short, this paper aims to explore what emerges from the meeting of the Shakespearean texts of the First Folio and the episodes of the aforementioned anime; to reflect upon the effects of a cross-pollination across genres which underpins the process of rewriting, leading, in some cases, to an unShakespearing of Shakespeare.

60679

### *Literary Reception and Translation of Cantonese Opera From the Pedagogical Perspective*

Kar Yue Chan, Hong Kong Metropolitan University, Hong Kong

Cantonese opera has been a treasurable art in Hong Kong. Several attempts were made to translate the opera scripts into English, but despite this exercise to make the genre globalized, the effect of Cantonese opera has been gradually fading away as young audience nowadays are psychologically fended off by the way of presenting ideas in the traditional Chinese language, not to mention the strictly arranged rhetorical features and cultural allusions. There is an urging priority to preserve the heritage of Cantonese opera to, not only the people already in the trade, but also those not familiar with the refined structures and the treasurable embedded literary elements in Cantonese opera. Research on the art should not be limited to the practical level, rather, an academic level; second, the Chinese language, rather, the English language so that it could be widely appreciated; third, the industrial people, rather, the youngsters, the students as pedagogical concern contributes significantly to the preservation and development of Cantonese opera into other art forms. This paper is to measure the degree of literary reception of the receptors when they are put to understand and analyze the operatic texts, and translating these specific texts into English. Thus the receptors will be, from the pedagogical perspective, able to learn the specific Chinese literary usages in the opera setting, and help preserve and spread the opera heritage not only in local communities, but also to the Western world, which move brings together a merge of Chinese and Western cultures.

## Media Studies

60752

### *Analysis of the Feeling Image of Internet Media Advertising*

Yi-Jie Chen, Chinese Culture University, Taiwan

Hsiu-Ju Yang, Chinese Culture University, Taiwan

The study explores people's feeling image of internet media advertising. Nowadays, YouTube is the most popular online video platform and is also recognized as the leading digital video Advertising Media. However, YouTube recently implemented a new digital video advertising policy which has caused a lot of bumper ads when using YouTube. In this research, I discussed the consumers' attitudes towards advertising by feeling image analysis. The result of the study revealed that positive advertising is those that focus on public welfare and drama propaganda which make people willing to watch the ad or endure the advertising to bump. On the contrary, the negative types are game ads that show violence and pornography. In addition, people use YouTube to listen to music. Their view of being distracted by commercials is different from those who watch this app and watch videos. The conclusions of this research will give suggestions for optimizing advertising according to the different purposes of using YouTube.

## Other

60847

### *The Many Faces of Affect: A Multimodal Analysis of Boys Love (BL) Manga Covers*

Nur Saqifah Aisyah Azlan, University of Malaya, Malaysia

Surinderpal Kaur, University of Malaya, Malaysia

The unconventional complexity of Boys Love (BL) manga as a social practice in which women create and consume homoerotic fiction has been extensively discussed, with arguments mainly revolving around representation and fan culture. However, the multimodal potential of the covers has yet to be addressed despite being at the intermediary forefront between content and readers that are often rhetorically composed. This paper qualitatively investigates the discourse of BL on the covers at the intersection of its meaning-making facility from the perspective of multimodality in consideration of interdisciplinary remarks made on the genre. Drawing on an integrated social semiotic framework (van Leeuwen, 2008; Kress & van Leeuwen, 2006), four covers are multimodally examined to disclose visual and textual interplay with a focus on their strategic arrangement. This is done to demonstrate the characters' significance over textual features as visual social actors to communicate meaning with the target audience which is reflected compositionally through strategies of placement, salience, and framing. By uncovering the deliberate deployment of appeal and affect within the cover's limited space, this research offers alternative insights on BL from the semiotic choices made to frame trajectories realizing production interest while contributing to the consumption experience.



# KAMC2021 Virtual Presentations (Pre-Recorded)

## Sociology

60953

### *Bridging Social and Environmental Sustainability: Instigating Solidarity through An Eco-friendly Public Art*

Eurydice Rayanna Lo Chan, Polytechnic University of the Philippines, Philippines

Although there is a plethora of what sustainability is, approaches tend to address its dimensions separately. The concept of sustainable development originally included a clear social mandate, for two decades the human dimension has been neglected. However, it is clear that action in one area will affect outcomes in others, and that development must balance social, economic and environmental sustainability. This paper narrates a public art installation project in which the community is the resource. During the Christmas Season, a competition of Nativity Scene interpretations is held in Tarlac, a province in the Philippines. Financial resources can be critical especially for its municipalities that are dominated by agriculture, such as Victoria. This led to identifying what community resources could be utilised for the project. Materials were selected from their natural environment and industries that apparently involve people with disabilities. Participation also extended to members inhabiting the bamboo forests, bamboo craftsmen and school children. The diverse engagement resulted in participants showing concern for the community: volunteered to assist the pwds, suggested incorporating junk food foil from the community waste and proposed events to extend the exhibit of the art components. An environment-friendly art installation was produced without compromising the resources of the community. Furthermore, giving the community members the freedom to dominate the project initiated their realizations that collectively their contributions can empower the community. This concludes that the approach to the project is a strategy that can bridge ecological integrity and social well-being, the elements of a sustainable community.

61480

### *Development of Arts-based Research in Japan: Problems and Possibilities in the Field of Sociology*

Alena Prusakova, Keio University, Japan

This presentation will explore the possibilities of applying arts-based research (ABR) methods to the field of sociology, with a focus on film and photography. Defined by Patricia Leavy (2017) as a "transdisciplinary approach to knowledge building that combines the tenets of the creative arts in research contexts", in recent years, arts-based research has expanded beyond the field of educational research, where the term has been first coined in the early 90s. Although mainly gathering participants and audience overseas, arts-based research now rapidly attracts the attention of researchers in Japan - an exploration of such methods can be seen in the fields of education, psychology, sociology, and by the artists as well. Since 2017, the team of researchers from Keio University (KeioABR) has been applying various arts-based research methods to sociology: street performance, novel writing, drama, sound and video installations, etc. However, despite sociology paying close attention to the art, and previously welcoming its methods to the field (ex. video sociology, photography, autoethnography), in Japan, there is a hesitation to accept arts-based research as a new methodology - now there are limited ways to create such work, and even fewer ways to present it to the audience, within or outside the academy. This presentation will overview the development of arts-based research in Japan and give examples of previous works, then continue to the identifying main reasons for its slow development and will end with exploring the future possibilities of collaboration between art and sociology.

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# MediAsia2021 Virtual Presentations (Pre-Recorded)

## Broadcast Media & Globalization

60810

*The Rise in Television Production Incentives in the United States and Worldwide*

William Kunz, University of Washington Tacoma, United States

There was a time when most scripted television production in the United States was confined to a small radius around Hollywood, but that is no longer the case. There are so-called runaway productions that escape in the service of story as well as natural economic runaways that pursue lower costs. What has changed since the mid-1990s is the explosion of artificial economic incentives – tax credits, rebates, and other inducements at the state, provincial or national levels – designed to attract film and television productions. This study is a political economic analysis of financial incentives for scripted, fictional programming on U.S. broadcast television networks, 2010-11 thru 2019-20, and basic cable, premium cable, and streaming services, 2010 thru 2019. The sample includes English-language series with an average episode length of 40 minutes or longer. The time-period studied features the rise of streaming services, including Amazon Prime, Hulu and, most importantly, Netflix. The study measures whether these incentives increased the concentration of production in credit-rich hubs and how the introduction of streaming originals impacted the push for incentives. The overall results show a dramatic increase in the number of original scripted programs, driven by premium cable and streaming services, and significant increases in the percent produced in incentive eligible locations around the United States, Canada, and the rest of the world, reaching over 90% for basic cable, premium cable and streaming in 2019, and over 80% for broadcast networks in 2019-20. The results provide an important pre-Disney+, HBO Max, Paramount+ and Peacock

## Critical and Cultural Studies, Gender and Communication

60736

*COVID-19 Lockdown Restrictions, Children's Digital Media Use, and Digital Parenting Challenges for Working Parents in India: A Hermeneutic Phenomenological Analysis*

Sowparnika Pavan Kumar Attavar, Manipal Academy of Higher Education, India

India's COVID-19 lockdown during the first wave in March 2020 severely impacted families' everyday routines. Undoubtedly, the severity of the hardships varied across income, social-economic status, geography, and family contexts. In this study, I examine the struggles, particularly about digital parenting, of the dual-earning middle-class Indian families and their young children (those below 10 years of age). These children have been confined to their homes since March last year because of a total ban on their movement. The online school required parents to double up as teachers to scaffold children's online learning. Services of the maids, nannies, and daycare centers that cared for and looked after young children became unavailable thereby making it difficult for parents with full-time jobs to balance work commitments with parenting duties. To resolve this conflict, parents often relied on digital devices to engage their children while they met office deadlines. In this paper, I describe my parenting difficulties in monitoring and managing my children's excessive screen dependence while working as a full-time academician and PhD scholar using the hermeneutic phenomenological analysis of critical reflections of personal lived experiences. Applying the theoretical frameworks of domestication of technologies and parental mediation, I reason that the pandemic has compelled Indian dual-earning parents and their children to remain perpetually connected to the virtual world while being disconnected from each other.

60882

*Representation of Korean Cultural Flow in the West During COVID-19: The Case of BTS*

Bao Ngoc Dinh, Vrije Universiteit Brussel, Belgium

Amidst the closing of national borders due to the COVID-19 pandemic, Korean pop culture flow continues to transcend boundaries with these notable achievements, namely in pop music with the success of the Korean band BTS. With their first Grammy nomination for a Korean band and success of virtual concerts, the band is an indicator of an ongoing East-to-West culture flow, which contradicts the cultural imperialism theory regarding the West as the centre and the East as the periphery. Focusing on the achievement of this band during the pandemic, this study thus aims to investigate 1) how the success of BTS is represented in Western news media in the context of the Covid-19 crisis and 2) how these discourses reflect the rise of Korean culture in Western countries in light of different cultural globalisation theories. With the combination of corpus linguistic techniques and critical discourse analysis, the study investigates a self-built corpus of news articles from six U.S. and U.K. news sources from March 2020 to September 2021. The study contributes to explaining the continual growth of the transnational East-to-West cultural movement during the global pandemic.

61343

*Baomu in China: The Portrayal of Female Domestic Workers in Newspapers and Social Media*

Lu Wei, Xi'an Jiaotong-Liverpool University, China

Sun Jialu, Xi'an Jiaotong-Liverpool University, China

Yan Chenyu, Xi'an Jiaotong-Liverpool University, China

Yao Yueyan, Xi'an Jiaotong-Liverpool University, China

Zhou Yanyan, Xi'an Jiaotong-Liverpool University, China

Zou Jingyi, Xi'an Jiaotong-Liverpool University, China

This study investigates how female domestic workers, known as Baomu, are portrayed in Chinese news media. Extant studies have provided an enlightening insight that this group is increasingly framed as a non-negligible threat in newspapers with the growing social demand of domestic services and the heated discussion of several vicious crimes committed by some Baomu in recent years. Nevertheless, few studies have explored how the portrayal of this group varies across news media featuring different degrees of political control and commercialization. To fill the research void, this study combines the attribute agenda-setting and framing theory to examine how different agendas and frames of Baomu are privileged by the party-affiliated newspapers, non-party newspapers that are more market-oriented, and social media that are populated by diverse privately-owned news outlets. Therefore, 630 Baomu-themed pieces of news between July 2018 and July 2021 are sampled and collected for the quantitative content analysis, including 130 from party newspapers, 390 from non-party newspapers, and 110 from social media. This study is conducive to not only generating a more comprehensive understanding of the news media representation of Baomu but also testifying whether social media have the potential to offer an alternative portrayal that is distinct from newspapers.



# MediAsia2021 Virtual Presentations (Pre-Recorded)

## Digital Media and Use of New Technology in Newsgathering

60396

*News Sharing via Social Media in UAE: An Explanatory Study*

Azza Ahmed, Zayed University, United Arab Emirates

Digital media lower the threshold for sharing news since anyone can post links, comment on stories and even create their own content. Shared news has become a widespread means of news access. A 2016 Pew Research Center survey found that 62% of US adults obtained news via social media, compared to 49% in 2012. Mobile devices further enable news consumers to get news in multiple ways, from accessing through news apps to following news channels on social media apps such as Facebook and Twitter (Wei, Lo, Xu, Chen, & Zhang, 2014). This research examines news sharing via social media tendency and motivation among UAE Arab residents. An online questionnaire that included various types of questions was constructed to measure the research variables. The sample composed of 290 Arab residence of UAE. The results showed that 67% of the sample intensively share news via social media. Respondents rated themselves very high in fact-checking and using of credible news sources. Food, entertainment and technologies are the main news topics shared by respondents using smart phones. They tend to share news with family's and friends' groups via WhatsApp. A significant correlation was found between the type of social media used in sharing news and the motivations for sharing.

## Film and Literature: Artistic Correspondence

60722

*Resilience in the Face of an Epidemic: W. S. Maugham's the Painted Veil and Its Film Adaptations*

Irina Stanova, Vrije Universiteit Brussel, Belgium

William Somerset Maugham's classical novel *The Painted Veil* (1924) and its three Hollywood adaptations (1934, 1957, 2006) explore a marital crisis set against a cholera epidemic in China in the 1920s. The source text and the film adaptations approach the epidemic from different perspectives, exploring its dramatic potential, metaphorical aspects and an overall impact on the population. They also offer a possibility for a (post)colonial (re) evaluation of the role of Western imperialist powers in disease management. Based on the material provided by the selected literary and cinematic works, resilience in the face of an epidemic is considered from three perspectives. Firstly, the particularities of individual and group resilience are contrasted, and it is demonstrated that the disease and resistance to it are handled differently at the personal level and at the level of specific social and ethnic groups. Secondly, resilience is seen as built up and maintained in diverging ways when regarded from a scientific perspective as opposed to religious or spiritual approaches. Finally, resilience reveals itself differently in the context of the local versus Occidental response to the epidemic, bringing forward the East-West dichotomy. These tensions and contradictions are proved to be dependent to a significant degree on the evolving beliefs and attitudes, predominant ideological trends, and particular historical and political contexts of the novel and film production.

## Film Criticism and Theory

61450

*Exploring the Cinema of Exile in Hisham Bizri's Films*

Elissa Ayoub, American University In Dubai, United Arab Emirates

Roozbeh Kafi, American University in Dubai, United Arab Emirates

This research paper examines the themes of exile and diaspora in Hisham Bizri's films *Vertices: Beirut. Dublin. Seoul* (2016), *Shooq* (2017), and *ELEKTRA, My Love* (2021). The paper analyzes Bizri's films by applying Hamid Nafsi's concept of accented films as an analytical framework, which refers to films produced in the West by postcolonial or Third World filmmakers. Much like the accented films, Bizri's films represent a "performance of identity" that is driven by a sense of homelessness, displacement and exile that transcend "the totalizing national allegories" through deterritorialization and the quest of home-seeking. *ELEKTRA*'s fragmentary stories of desire, *Shooq*'s fragment of found objects as psychological elements that help the actor make sense of the world around him, and *Vertices*' fragments of a day in the life of three cities inscribe the experience of displacement. Bizri uses different filmmaking methodologies, cinematography and mise en scene, such as the 50 second for each shot in *Vertices*, rooted in the tradition of Lumiere Brothers cinema, the Bergman-influenced fictional performance in *Elektra*, and the cinema verite in *Shooq*. The research question this paper sets to answer is what defines Bizri's work as accented films that are methodologically different in filmmaking techniques and themes.

61487

*Semiosphere and Taiwan's Horror Movies of the 1970s*

Fang-Jeng Liu, National Chung Hsing University, Taiwan

This article follows the line of thought from Lotmanian semiosphere to analyze the communication act in the works of the 1970s Taiwan's horrors to argue this once neglected genre not only had influenced the development of Taiwan's cinema but represents the critical social and political transformation in Taiwan. I argue that the growing popularity of the 1970s horrors reflects the remarkable resilience of cinematic culture in dealing with social injustice, suspended civil rights, and repressed collective memory at the end of martial law era. To support my ideas, I would like to introduce the horrors by two representative directors, Yao Fang-Pen and Wang Chu-Chin. Their earlier works were adapted from Chinese classics and filled with signs of ancient etiquette, feudal hierarchy, and family morality. However, as oppose to the 1960s "healthy" mainstream, their horrors took these moral codes simply as a disguise to evade the extensive media censorship. Their cinematic signs may also be reconstructed by the native culture and industrialized lifestyles. If, as Lotman writes, "the semiosphere is the result and the condition for the development of culture; we justify our term by analogy with the biosphere [ . . . ] namely the totality and the organic whole of living matter and also to condition for the continuation of life", the emergence of the horror movies as a semiosphere must have greatly influenced Taiwan's cinema. But why do these horrors soon disappear in a decade and have been neglected by critics, not to mention never be categorized as a genre?

# MediAsia2021 Virtual Presentations (Pre-Recorded)

## Film Direction and Production

61419

### *Resilient Creatives: Experiences of Filmmakers' During COVID-19*

Austin Ao, US Agency for Global Media, United States

Sharon Greytak, Independent Filmmaker, United States

The COVID-19 pandemic has in various ways affected many industries across the globe, including filmmaking. While many government organizations have instituted specific Covid-19 film production guidelines - from mandatory physical distancing to recommended best practices, other strategies have also been developed within the film communities themselves. Through creative developments like contactless equipment rentals, Zoom auditions, and virtual film festivals, filmmakers across many continents have demonstrated their resilience and innovative spirit to continue working within this "New Normal". This paper employs the methodology of ethnographic fieldwork, which includes material collected from in-depth interviews with individual filmmakers from Japan and the U.S, and reports their individual COVID-19 experiences. Existing research on the impact of COVID-19 has covered such topics as psychology, education, and small business. To date, activity from the film community and their evolving changes have not been explored and reported to any great extent. Some experts argue the impact might be temporary, while other professionals feel these innovations may be more beneficial and point toward future trends. This paper is based on interviews with individual filmmakers across continents and will demonstrate changing ideas and best practices, the resilience of filmmakers', and viable trends for future productions. These findings will have a two-fold implication: potential contributions to the sub-field of film studies as well as the sociological impact of Covid-19.

## Media History

60441

### *The Orientalism Deconstruction in the International Communication Practice of China in the Late 19th Century: A Case Study of Zeng Jize*

Jinniu Zhang, Tsinghua University, China

How did China deconstruct and resist her orientalism image construction from the west in the late Qing Dynasty? This paper tries to focus on the following issues through an international communication case. By focusing on the article China, the Sleep and the Awakening published by Zeng Jize, the Chinese ambassador to the Britain, France and Russia in the late qing dynasty, in Asian quarterly in 1887, this paper finds that Zeng attempted to deconstructed the otherness image of China in the west with an anti-orientalism attitude. By giving a new connotation to 'sleep', the western culture concept which is specially used to describe China, he deconstructed its original orientalism derogatory sense and transformed its connotation from 'decay and stagnation' to 'temporary numbness of great civilization'. This paper also investigates the reaction of western media to Zeng's international communication attempt against orientalism. By researching comments on the Zeng's article from western newspapers, there are generally two positions, the majority of the comments still insist on the original meaning of the concept 'sleep', but there are still a few western newspaper media accepted Zeng's new interpretation on the concept sleep and reshape of China's image.

60715

### *Contextualizing Polish Radio Art: The Case of Polish Radio Experimental Studio*

Natalia Kowalska-Elkader, University of Lodz, Poland

My research focuses on the feature/artistic radio documentary, radio experiment as a separate genre of radio art, and experimental radio narratives especially based on real events. The genealogical autonomy of the radio experiment is the thesis of my research. The main aim of this presentation is to describe the nature of radio art in Polish Radio Experimental Studio (PRES, 1957-2004) based on the programs archived in the Polish Radio Archive in the context of international radio art studies. In this presentation, radio art will be crucial for me, especially works by sound director and composer Eugeniusz Rudnik, the author of both electroacoustic music and radio pieces such as documentary ballads, radio dramas, and radio experiments. All of them can be described as innovative, often mosaic-like works in which words and sounds are decomposed to build new meanings. The structure of the works is important to me, as well as documentary elements in artistic and experimental works (documents, letters, sound quotations). This issue is related to the ontological status of the experiment, its narrative, its affiliation with artistic radio genres, forms of expression, language, and the performativity of the work. I intend to analyse those components, reconstruct and interpret the phonic symbols hidden within their works. I have chosen the genealogical approach as my research methodology combined with structural and comparative analysis. The analysed material is both contemporary radio artists and radio art pioneers.

# MediAsia2021 Virtual Presentations (Pre-Recorded)

## Social Media and Communication Technology

61484

### *KOL Training on Live-Streaming Platform in Taiwan*

Peishi Weng, Taipei University of Marine Technology, Taiwan

Yi Jie Ou, Taipei University of Marine Technology, Taiwan

Recently, with the coming of multimedia and technology development, new-type industries come out. In addition, live-streaming industries are the crucial milestones in 21st century. We can combine videos, short clips and online community to develop new business model. Through online community and social software, people can share their daily lives online with their creativity to attract fans.

This study is to train 3 students to operate the hardware equipment based on their personal profession. Then they need to cooperate with the online-streaming company. During this project, everyone needs to do online-streaming 1 hour once a week. Then, we will help students to accumulate fans and experiences. This project is to connect students and Multi-Channel Network companies to practice practical training through live-streaming, short videos, and etc. Also, with everyone's public persona, the personal self-media channel will set. After the practical training, students can choose to cooperate with the live-streaming industries. Thus they can increase the working opportunities in the future.

## Sports, Media & Globalisation

61089

### *Understanding How Experiential Media Are Utilized in the Making of 'Russia 2018' and the Upcoming 'Qatar 2022' FIFA World Cup*

Shravan Regret Iyer, Rutgers, The State University of New Jersey, United States

John Pavlik, Rutgers, The State University of New Jersey, United States

Venus Jin, Northwestern University in Qatar, Qatar

Gregory Bergida, Northwestern University in Qatar, Qatar

Spencer Striker, Northwestern University in Qatar, Qatar

Justin Gengler, Qatar University, Qatar

In this qualitative study, we examine how and to what extent Experiential Media (EM) are utilized in pre-game EM contents produced by Russia Today (RT) in the buildup to 'Russia 2018' (21st FIFA World Cup, 14 June – 15 July, 2018) hosted by Russia, versus pre-games EM contents produced by the Road To 2022, in view of the upcoming 'Qatar 2022' (22nd FIFA World Cup, 21 November – 18 December, 2022) to be hosted by Qatar, the first Arab nation to host the World Cup. Using a virtual reality head-mounted display and the model of EM framework we found that all the seventeen productions featured limited use of the six qualities of EM: 1) interactivity, (2) immersion, (3) multi-sensory presentation, (4) algorithm and data, (5) first-person perspective, and (6) natural user interface. We observed that the seventeen EM content productions utilized only three Degrees of Freedom (DoF), where the user can only look about, but not move about, instead of six DoF, where the user can look about and move about, traveling forward/backward, up/down, and left/right. We identified four broad thematic categories: stadium design, technology, facilities, and locality as well as many sub-themes through observations and memos from all the seventeen EM contents considered for the study. This study adds to the theoretical discussions on the role EM plays in sports journalism and sports public relations (PR) and provides recommendations on the use of EM during the COVID-19 pandemic.



## Notes

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# KAMC2021 Virtual Presentations (Poster)

## Gender, Sexuality and Culture

61220

*"Power Generation With Love": Traffic Factory Girl and Mum-fan's Maternal Love*

Ye Li, Swinburne University of Technology, Malaysia

Bertha LuPhin Chin, Swinburne University of Technology, Malaysia

"Mum-fan", a phenomenon in Chinese fandom, stands for those who consider themselves to be their idol's mother. Mum-fans, range in age from under 18 to over 45, dedicate themselves to their idols' career shown through "maternal love" through various "daily baby-rearing activities". Most of these activities aim to increase traffic -a kind of quantified influence power – to their idols. Besides, these activities have specific and concrete processes and division of labour like a factory assembly line. Thus mum-fan is nicknamed "traffic factory girl" on Chinese internet narrative. "Power generation with love" was initially coined by environmentalists in Taiwan against nuclear power around 2014. Afterward, mainland Chinese netizens extended this phrase to apply to those who participate in activities with low or no profit. Now, mum-fans use it to describe their motivation and participation for voluntary fan activities. This study aims to explore mum-fans' daily activities, trying to understand the motivations of their "maternal love" and build a relational model through participant observation. It turns out that mum-fans are profoundly involved in the Chinese entertainment industry. To some extent, they can determine an idol's (usually comes from specific backgrounds, such as competition shows) commercial value. As a result, they're empowered to decide who can, and in what manner, stand under the spotlight. Thus, the predetermined power between fan and idol has shifted.



# MediAsia Virtual Presentations (Poster)

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# MediAsia2021 Virtual Presentations (Poster)

## Advertising, Marketing, & Public Relations

61494

*Too Hot to Handle: How Delivery Companies Market Employee Satisfaction to Influence Public Perception in Kuwait*

Kawther Albader, Northwestern University, United States

During Kuwait's sweltering summer months, public perception of food delivery companies tends to dip, as calls for better treatment of motorbike delivery riders intensify. In recent years, local delivery companies have published multiple proactive communications stories regarding the initiatives they have in place to combat heat and ensure rider safety and satisfaction. By framing these communications around employee satisfaction, delivery companies hope to combat public perceptions of poor treatment and employee negligence by shifting the onus of change to the publics, encouraging audiences to alter their views of the delivery industry, and welcome a new perspective that views delivery work as empowering and rewarding, despite record-high temperatures. This study is based on qualitative research methods that analyze the three most popular delivery companies' summer communications over the past three years. The findings show that while companies initially had a more reactive and defensive approach to communicating employee management, they are also becoming increasingly proactive and offensive with their communications, deflecting the focus off internal policies, and highlighting employee voices instead.

## Film History

60887

*Reconstruction of Colonial Experience of Cinema Culture under Indigenous Governance Policy in Taiwan of the Japanese Colonial Period*

Hsien-cheng Liu, Kun Shan University, Taiwan

In early times of the Japanese Colonial Period in Taiwan, in order to effectively control the Indigenous peoples and develop the mountains and forests, the Japanese adopted the governance strategy with both suppression and cultivation. In the governance measures of suppression and cultivation by the colonial government, the new medium introduced at the time, cinema, played extremely critical roles. By historical research, this study attempts to review the historical data and literatures of Taiwan in the Japanese Colonial Period when the colonial government governed the Indigenous peoples in order to reconstruct the movie activities and cultural experience of the Indigenous peoples of Taiwan at the time. This study is based on two dimensions. First, in the policy of cultivation, the colonial government introduced the change of the civilized world to the heads of the Indigenous peoples by tourism. These tourism activities were produced by films which were played in the tribes in order to introduce the advanced civilization out of the mountains and destroy their original view of the world. Secondly, in the policy of suppression, the colonial government presented of motion pictures of modern and advanced armed force when going to the tribes or during tourism activities. They also showed documentary films of the extensive military suppression on the Indigenous peoples in order to exaggerate the authority of government, frighten the Indigenous peoples and suppress their resistance. Finally, this study intends to reconstruct the colonial government's ambition in cultural brainwashing through cinema, the modern, amazing and surprising new form.





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## Tokyo, 2021

**November 25–28, 2021**

The Asian Conference on Education  
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## Barcelona, 2021

**December 08–10, 2021**

The Barcelona Conference on Education  
([bce.iafor.org](http://bce.iafor.org))

The Barcelona Conference on Arts,  
Media & Culture  
([barcelona-amc.iafor.org](http://barcelona-amc.iafor.org))

## Hawaii, 2022

**January 06–09, 2022**

The IAFOR International Conference on  
Education in Hawaii  
([iicehawaii.iafor.org](http://iicehawaii.iafor.org))

The IAFOR International Conference on Arts &  
Humanities in Hawaii  
([iicahhawaii.iafor.org](http://iicahhawaii.iafor.org))

## Tokyo, 2022

**March 21–23, 2022**

The Asian Conference on Education &  
International Development  
([aceid.iafor.org](http://aceid.iafor.org))

**March 25–27, 2022**

The Asian Conference on Language  
([acl.iafor.org](http://acl.iafor.org))

**March 29–31, 2022**

The Asian Conference on Psychology  
& the Behavioral Sciences  
([acp.iafor.org](http://acp.iafor.org))

The Asian Conference on Ethics, Religion &  
Philosophy  
([acerp.iafor.org](http://acerp.iafor.org))

The Asian Conference on Aging & Gerontology  
([agen.iafor.org](http://agen.iafor.org))

**June 01–04, 2022**

The Asian Conference on Arts & Humanities  
([acah.iafor.org](http://acah.iafor.org))

The Asian Conference on the Social Sciences  
([acss.iafor.org](http://acss.iafor.org))

**June 06–09, 2022**

The Asian Conference on Cultural Studies  
([accs.iafor.org](http://accs.iafor.org))

The Asian Conference on Asian Studies  
([acas.iafor.org](http://acas.iafor.org))



# Virginia, 2022

**May 05–07, 2022**

The IAFOR Conference on Educational Research  
& Innovation  
([eri.iafor.org](http://eri.iafor.org))

# Paris, 2022

**June 14–17, 2022**

The Paris Conference on Education  
([pce.iafor.org](http://pce.iafor.org))

The Paris Conference on Arts & Humanities  
([pcah.iafor.org](http://pcah.iafor.org))

# London, 2022

**July 14–17, 2022**

The European Conference on Aging & Gerontology  
([egen.iafor.org](http://egen.iafor.org))

The European Conference on Education  
([ece.iafor.org](http://ece.iafor.org))

The European Conference on Language  
Learning  
([ecll.iafor.org](http://ecll.iafor.org))

**July 21–24, 2022**

The European Conference on Media,  
Communication & Film  
([euromedia.iafor.org](http://euromedia.iafor.org))

The 10th European Conference on Arts &  
Humanities  
([ecah.iafor.org](http://ecah.iafor.org))



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The IAFOR Research Centre (IRC) is a politically independent, international and interdisciplinary think tank based at the Osaka School of International Public Policy (OSIPP), at Japan's Osaka University, that conducts and facilitates international and interdisciplinary research projects. The main focus is to encourage mutual international and intercultural understanding and cooperation in line with IAFOR's mission of encouraging interdisciplinary discussion, facilitating heightened intercultural awareness, promoting international exchange, and generating and sharing new knowledge.

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