

PROGRAMME & ABSTRACT BOOK

OCTOBER 17-20, 2022 | KYOTO, JAPAN & ONLINE

KYOTO

The 3rd Kyoto Conference on Arts, Media & Culture

The 13th Asian Conference on Media, Communication & Film

Organised by The International Academic Forum (IAFOR)
in partnership with the IAFOR Research Centre at the
Osaka School of International Public Policy (OSIPP)
at Osaka University, Japan, and IAFOR's Global Partners

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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.

Letter of Welcome



Dear Friends and Colleagues,

日本へようこそ!
Welcome (back) to Japan!

Welcome to Kyoto for the first onsite conference we have held in Japan since the pandemic began in 2019. We are very excited that Japan has again opened its doors to the outside world and that we can welcome people back to this wonderful country, and in particular to this astounding and culturally important city.

The 13th Asian Conference on Media, Communication & Film (MediAsia2022) and The 3rd Kyoto Conference on Arts, Media & Culture (KAMC2022) will be held alongside each other, and the event will be hybrid; containing both onsite and online components. We encourage delegates to attend as much as is possible throughout the conference, whether onsite or online, as well as to be reminded to peruse the pre-recorded presentations now available on the archive.

If you are an IAFOR Member, then this is to remind you that you have complimentary access to our online live-streamed conference programme throughout the year, and to many other online special events and sessions. If you are not a Member already, then please do join to take advantage of being a part of the global conversations wherever you might be physically located in the world.

I would like to thank the conference organising committee, the review committee, and the invited speakers for their role in supporting this event through the myriad uncertainties of the coronavirus pandemic.

I look forward to your active engagement throughout the conference, and to engaging with you both onsite and online!

Warmest regards,

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

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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:

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October 17 | All times are Japan Standard Time (UTC+9) Monday at a Glance (Online)

09:15-09:30	Welcome Address
09:30-11:10	Online Parallel Presentation Session 1 Room A: Film Criticism and Theory Room B: Visual Culture
11:10-11:25	Break
11:25-13:05	Online Parallel Presentation Session 2 Room A: Film and Literature Room B: Interdisciplinary: Cultural Studies
13:05-13:20	Break
13:20-14:10	Online Parallel Presentation Session 3 Room A: Cultural Studies Room B: Visual Arts
14:10-14:25	Break
14:25-16:05	Online Parallel Presentation Session 4 Room A: Film Criticism and Theory Room B: Cultural Studies
16:05-16:20	Break
16:20-17:35	Online Parallel Presentation Session 5 Room A: Social Media and Communication Technology



October 17 | All times are Japan Standard Time (UTC+9)
Monday at a Glance (Online)

17:35-17:50

Break

17:50-18:35

Online Featured Interview

Challenges Faced by Media Covering the Asia-Pacific:

A Conversation with David Robie

David Robie, Auckland University of Technology, New Zealand

Nasya Bahfen, La Trobe University, Australia (Interviewer)



October 18 | All times are Japan Standard Time (UTC+9) Tuesday at a Glance

Location: Kyoto Research Park

- | | |
|--------------------|---|
| 12:30-13:00 | Conference Registration |
| 13:00-13:05 | Announcements |
| 13:05-13:20 | Welcome Address and Recognition of IAFOR Scholarship Winners |
| 13:20-14:05 | Keynote Presentation
<i>Costume Conversations: Resilience and Representation in Cosplay and Beyond</i>
Thomas G. Endres, University of Northern Colorado, United States |
| 14:05-14:20 | Coffee Break |
| 14:20-15:05 | Featured Panel Presentation
<i>News Media and the World</i>
Azusa Iwane, OSIPP, Osaka University, Japan
Namie Kawabata Wilson, OSIPP, Osaka University, Japan
Kelsey Oliver Imanishi, OSIPP, Osaka University, Japan
Syafiq Syaikhul Akbar, OSIPP, Osaka University, Japan
Virgil Hawkins, Osaka University, Japan (Moderator) |
| 15:05-15:20 | Coffee Break |
| 15:20-16:05 | Keynote Presentation
<i>Revisiting Keisuke Kinoshita through a Queer Lens</i>
Yutaka Kubo, Kanazawa University, Japan |



October 18 | All times are Japan Standard Time (UTC+9) **Tuesday at a Glance (cont'd)**

- | | |
|--------------------|--|
| 16:05-16:20 | Coffee Break |
| 16:20-17:05 | Keynote Presentation
<i>The “Zen” of Zen Gardens: Fact or Fiction?</i>
Brian Victoria, Oxford Centre for Buddhist Studies, United Kingdom |
| 17:05-17:15 | Conference Photograph |
| 18:00-20:00 | Conference Dinner |



October 19 | All times are Japan Standard Time (UTC+9) Wednesday at a Glance

Location: Kyoto Research Park

09:30-11:10	Onsite Parallel Session 1 Room A: Critical and Cultural Studies, Gender and Communication Room B: Media and Politics
11:10-11:25	Coffee Break
11:25-12:40	Onsite Parallel Session 2 Room A: Critical and Cultural Studies, Gender and Communication Room B: Media & Communication
12:40-13:40	Lunch Break
13:40-14:55	Onsite Parallel Session 3 Room A: Performing Arts Room B: Media Studies
15:15-17:00	Cultural Visit to Kiyomizudera



October 20 | All times are Japan Standard Time (UTC+9) Thursday at a Glance

Location: Kyoto Research Park

09:30-11:10	Onsite Parallel Session 1 Room A: Education: Culture & Media Room B: Film Studies
11:10-11:25	Coffee Break
11:25-13:05	Onsite Parallel Session 2 Room A: Interdisciplinary: Culture and Humanities Room B: Film Studies
13:05-14:05	Lunch Break
14:05-15:20	Onsite Parallel Session 3 Room A: Aesthetics and Design Room B: Social Media & Communication
15:20-15:30	Onsite Conference Closing Session

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.

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 Psychology & the Behavioral Sciences

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



Conference Proceedings

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

Full text submission is due by November 20, 2022, through the online system. The proceedings will be published on December 23, 2022.

Conference Catch-up

All Keynote Presentations and Monday's 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 & Virtual Poster Presentations

A full list of pre-recorded virtual video presentations and virtual poster 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.



Academic Grant & Scholarship Recipients

Our warmest congratulations go to Lesley Luo and Liora Cohen who have been selected to receive grants and scholarships to present their research at the conference.

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

Lesley Luo | IAFOR Scholarship Recipient

64974 - *Digital Diasporas: Chinese Women's Resilience on Online Forums and Digital Governance on Social Media Platforms in Post-COVID Time*

Lesley Le Luo is a PhD student at the Swinburne University of Technology, Australia. Her research interests overlap with queer and gender studies, digital culture, cinema and screen studies.

Liora Cohen | IAFOR Scholarship Recipients

65736 - *The Presumed Media Influence (Self-perception of the Media Influence) on the Strategic – Professional Toolbox of Litigators in Israeli News Prominent Cases*

Liora Cohen is a Research Assistant in the Department of Communication at the University of Mannheim, Germany. Liora holds a Masters Degree in Political Communication from the University of Haifa, Israel, and a Bachelor's degree in Law, LL. B from the College of Management at the University of Haifa. Liora represented the university the 2nd Peace Summit of Emerging Leaders at the United Nations Conference in Bangkok, Thailand in February 2020.



Monday, October 17 (Online)

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.

09:30-11:10 | Room A

Monday Online Presentation Session 1

Film Criticism and Theory

Session Chair: Carolyn FitzGerald

09:30-09:55

65836 | *China's Green Campaign in Eco-images—The Conflicting Stories and Complex Realities*
Shijie Luohe, Hong Kong Baptist University, China

This article looks into moving images produced against the background of China's ad hoc style of the national green campaign started in 2007. With the state's endorsement of disseminating green discourses, the eco-images, especially those endorsed by the state, are proliferating in our time full of environmental uncertainty and generating numerous contents about China's booming green terminologies. This article lays out three categories of eco-images: those produced by the central authority and by lower levels of government and eco-images without state endorsement. The eco-images produced at the highest level, also the most exposed kind, consistently promulgate and legitimize green terminologies while subtly engaging in blame-shifting. In contrast, eco-images produced by lower governments and media have to strategically deploy the limited discretion in responding to the central authority while visually codifying for the local implementers and further deflecting the blame away. At the bottom of the blame chain, the independently made eco-images acutely capture and discuss the hidden agenda of becoming reinvented Chinese for minority ethnics and city dwellers in the ongoing green campaign. The article argues that these eco-images have diverse agendas built in and constitute different responses to the ecological issues in China. Instead of corroborating which narrative is authentic, this research builds on the premise that "true but still conflicting stories can often be told about the same event (Kaplan 1986, 772)." Through the narratives produced by different production bodies, this paper hopes to provide a glimpse into the complex pathways of China's environmental policies in reality.

09:55-10:20

65827 | *Becoming-Cockroach in the End Times: Alienation and Involution in the Films of Tsai Ming-liang*
Xi Li, Hong Kong Baptist University, Hong Kong

During the pandemic times, films that envision the state of human civilizations under a hypothetical doomsday have made comebacks in popularity. Nevertheless, unlike those conventional highly realistic films, Tsai Ming-liang's *The Hole* (1998) seems to have given its prediction of the pandemic by reviving a non-resembling and non-representing aspect of cinema. This paper explores how moving images provide a de-peopled and de-centralized perspective of the camera-eye to imagine the state of human life from a hypothetical apocalyptic syndrome in the films of Tsai Ming-liang. By focusing on the non-diegetic and non-representing components of Tsai's moving images, such as mise-en-scène and frame-within-the-frame, this paper further explores how Tsai's films illustrate the alienation and isolation of urban individuals while at the same time reciprocally establishing a spectral connection between them by creating a liminal space-time in a cinematic "reality." By employing a delicate close reading of moving images, in the light of Deleuzian becoming-animal and out-of-field, this paper, which mainly takes *The Hole* (1998), *The Wayward Cloud* (2005), *I Don't Want to Sleep Alone* (2006), and *Stray Dogs* (2013) as examples, will further explore how the moving images present the dehumanization of characters in a creative form of becoming- cockroach, becoming-stray dog, etc., through creating an uncanny symbiosis between characters and non-human beings; and how the moving images create radical Elsewheres or nowheres which demonstrate a transnationality and universality in place of regionality and locality.

10:20-10:45

66252 | *Ouyang Yuqian's Mulan Joins the Army: The Wartime Propagandist and the Female Crossdresser*
Carolyn FitzGerald, Auburn University, United States

Although playwright, film screenwriter, and actor Ouyang Yuqian initially planned to write a film about Hua Mulan based on Ming and Qing unofficial histories of the legend that would present a tragic vision of "a woman who opposes feudalism", he changed his mind and decided that it would be better to write a movie script that "boosted people's moral" during the Second Sino-Japanese War (1937-45). Instead of sealing Mulan's fate with her eventual suicide, he therefore depicted a romance between Mulan and fellow soldier Liu Yuandu, whom she marries at the end of the film. Ouyang's decision to write about a female warrior and add a happy ending to the Mulan legend marked a dramatic shift away from his pre-war dramas that had focused on the depiction of tragic women who were oppressed by their "feudal" families. In contrast, during the War of Resistance, Ouyang began to write about cross-dressed female warriors, such as Hua Mulan who successfully break away from their traditional families and devote themselves to fighting to defend the nation from foreign aggression. Ouyang's switch from writing about oppressed women to portraying Mulan and other female warriors was also representative of a general trend in wartime culture. In this paper, I therefore use Ouyang as a case study to better understand intellectuals' changing deployment of female symbols in response to the war.

10:45-11:10

65620 | *Historical Nostalgia in Animated Film*
Jae-Eun Oh, The Hong Kong Polytechnic University, Hong Kong
Yuet Kai Chan, The Hong Kong Polytechnic University, Hong Kong
Cedric van Eenoo, NYC, United States

This paper examines elements of nostalgia and historical nostalgia in the 2001 Hong Kong animated film *My Life As McDull*. The investigation includes three components: a theoretical discussion around the notion of historical nostalgia, a survey of professional animators and local audiences' expectations and perception of animated films, and an analysis of the mechanisms the film utilizes to connect to shared memory, local culture and sense of identity. The paper establishes connections between the animation's visual elements, the notion of positive childhood memory and their cultural implications. The results present empirical data findings, and the implications of conceptual and aesthetic processes to induce nostalgia through storytelling, with their social resonance.

11:25-13:05 | Room A

Monday Online Presentation Session 2

Film and Literature

Session Chair: Jui-an Chou

11:25-11:50

65676 | *Exploring Southeast Asian History and Cultural Values Through Short Stories*
Ivan Kaye Bantigue, University of Santo Tomas, Philippines

In this study, the research intends to investigate the commonalities of cultural values in the community and lifestyle of selected Southeast Asian countries based on selected short stories from ASEAN literature. These selections were all written during the 1950s to 1990s against a background of political, social, and psychological change. When discussing cultural values in a region, one may assume that values are evenly shared, despite a range of unique characteristics that differ from one to another. In the context of Southeast Asia, it is easy to define the tangible values shared by the countries in the region; for instance, they are deeply rooted in Eastern culture and people in Southeast Asia. The similarity of Southeast Asian cultural values found in the selected short stories is that countries in this region tend to showcase cross-cultural interactions. While matters of achievement, self-direction, security, and helpfulness are among the values, Southeast Asia perceives as necessary. Hans-Georg Gadamer was a leading Continental Philosopher who lies in the vital development of hermeneutic philosophy- the art of interpretation universalization of the scope of hermeneutics by extending the text to all forms of understanding. Content Analysis is a research technique that involves the objective, systematic and qualitative description of the manifest content of the communication. The research deals with its stronghold on developing literary pieces and respect for cultural diversities. At the end of this research, readers will understand that Southeast Asia Literature promotes and preserves the values of the Southeast Asia countries like Malaysia, Indonesia, Thailand, Vietnam, Myanmar, Singapore, and the Philippines. The primary focus of the study was the comparative analysis of the commonalities of culture and history in some selected ASEAN countries as reflected in the representative short stories of ASEAN literature.

11:50-12:15

65035 | *The Colonialism Behind the Mastery and Servant Bond in Shakespeare's The Tempest*
Wan-Lun Tsao, National University of Kaohsiung, Taiwan

This essay examines the relationship between the colonizer and the colonized in Shakespeare's *The Tempest* by exploring how colonialism affects Caliban and how he fears and hates his colonizer, Prospero. In the meantime, it investigates the master and servant bond between Prospero and Ariel and explains how it is different from the relationship between Caliban and Prospero. Through a close examination of the bond between the colonizer and colonized in *The Tempest*, I argue that both Prospero's attitude towards Caliban and Ariel reflects the colonizing culture of Europe at the time. On the contrary, looking through the colonized eyes, how their colonizer affects them mentally and psychologically. Delving into the definition and foundation behind colonialism in the play, I intend to explore the relationship between the colonizer and the colonized deeply. In doing so, I hope to find the mentality of the colonizer and the colonized via the tension between Prospero's mastery and Caliban's servitude. Furthermore, as the only indigenous character in the play, the essay also examines how Caliban's race affects the master-servant relationship. The subtle bond between Prospero and Ariel is significantly different from Prospero and Caliban's but similar in a deeper level of being controlled by their colonizer. The essay first compares Ariel and Caliban's characterization to examine the colonial relationship, then investigates the psychological conflicts between Ariel and his mixed feelings toward Prospero. Through such an exploration, I aim to probe into the European colonial culture in the play. Feminized seme, which used to be a niche character setting in Danmei novels, has become popular recently. In this sub-genre, the seme(top) is assigned many feminine roles, behaviors, personalities, appearances, and nicknames usually given to uke(bottom) in male-male intimacy and eroticism. However, the roles of seme and uke still maintain strictly irreversible.

12:15-12:40

65755 | *Feminized Seme: Reflecting and Resignifying Femininity in Chinese Commercialized Danmei Novels*
Lin Zheng, Chinese University of Hong Kong, Hong Kong

Danmei novels, which focus on romantic or homoerotic male-male intimacy, are considered by most of their writers, readers, and scholars to be primarily by women and for women. So the configuration of masculinity and femininity in male-male romance and eroticism is usually considered to relate to female self-empowerment and subjectivity. However, most previous studies either spoke about androgynous gender fluidity or focused disproportionately on the femininity of uke(bottom). In addition, the researcher always interprets femininity in male characters as a passive trait that needs to be wrapped by masculinity to express safely and without guilt. But the energy and significance of seme's femininity have rarely been explored seriously. By analyzing the writing strategies and audience acceptance of three typical novels belonging to the feminized seme sub-genre (*My Archrival Clings to Me Every Day*, *Non-human Workplace Promotion Guidelines*, and *Mark Me*), this paper illustrates how women satisfy love desire and construct imagined subjectivity through reflecting and resignifying femininity in Danmei novels. I argue that showing femininity to one's lover is interpreted as the expression of sincerity to love, the preference for one's lover, and the confidence of subjectivity by Danmei readers.

12:40-13:05

65791 | *'You Must Think Like a Patch of Sand': Neurodiversity in Dune (1965)*
Jui-an Chou, National Kaohsiung University, Taiwan

Frank Herbert's groundbreaking science fiction novel *Dune* (1965) has long inspired discussions about ecology, empires, Middle Eastern politics, and translation. Renewed interest in the book and its ensuing franchise has surged since 2021's film adaptation by Denis Villeneuve, as the film brings in new controversies about race, gender, and Islamophobia. In this paper, however, I propose to return to the science fiction setting of the novel and to examine it from a new perspective: neurodiversity. As a concept that describes cognitive differences, the term neurodiversity was coined in the late 1990s, and has become increasingly visible through autism rights movements in the 2000s. On the other hand, using neurodiversity (or alternatively, neurodivergence) as an approach to reread literary and cultural texts, has been a relatively recent development. Scholars such as Sonya Freeman Loftis (2015), Melanie (Remi) Yergeau (2018), and Julia Miele Rodas (2018) have generated a new paradigm of analyzing not only neurodiverse characters but also a "poetics" of non-neurotypical narratives. As one of the latest developments in disability studies and medical humanities, neurodiversity studies focuses on how literary and cultural texts embody diverse ways of experiencing the world and how they challenge neurotypical norms. In this paper, I will analyze the neurological transformation of Paul, the protagonist of *Dune*, who obtains superhuman cognitive abilities that allow him to be both the messiah and a freak. I will argue that the novel's neurodiverse bildungsroman opens up possibilities of communication across communities and species, and even between human and non-human existences.

13:20-14:10 | Room A

Monday Online Presentation Session 3

Cultural Studies

Session Chair: Anastasiia Krutiakova

13:20-13:45

65025 | *An Archetypal Study of Studio Bones' "Fullmetal Alchemist: Brotherhood" (2009-10)*

Kunal Debnath, IIT Roorkee, India

Nagendra Kumar, IIT Roorkee, India

Fullmetal Alchemist: Brotherhood (2009-10) is a Japanese animation series (anime) directed by Yasuhiro Irie and produced by Studio Bones. The anime is based on Hiromu Arakawa's manga Fullmetal Alchemist (2001–2010). In Fullmetal Alchemist: Brotherhood, we find many archetypal character types and themes. Some of the significant archetypal figures in this anime are the hero, the villain, the wise old man, the femme fatale, the rebel, the shapeshifter, the avenger, et cetera. For example, the hero of the series is Edward Elric, the Fullmetal Alchemist. He has to go through numerous hardships to achieve his goals. Sometimes we also find characters having more than one archetypal characteristic. Archetypal themes in the series include the quest, "overcoming the monster," "voyage and return," the descent into hell, vengeance, rebirth, redemption, et cetera. The present paper intends to unravel and analyze the archetypal characters and themes in the anime. Joseph Campbell's theory of "the hero's journey," Christopher Booker's concept of the seven basic plots, Jungian archetypes, neo-Jungian archetypal theories of Robert Moore and Margaret Mark, and Caroline Myss's model of archetype cards shall be used as the theoretical framework to examine the archetypal themes and characters in the anime.

13:45-14:10

65737 | *The Impact of Cultural Code on Communication Promotion of Japanese Animation in the USA*

Anastasiia Krutiakova, Saint Petersburg State University, Russia

The North American market of Japanese animation is the second largest after the domestic market. For the last 8 years, the anime market in the United States has shown record growth rates, which is related to the epistemological relevance of the study of the promotion of Japanese animation in the U.S. market. This leads to the fact that the studios are expanding their capabilities and looking for new ways to promote new products, which determines the pragmatical relevance of this study. The purpose of the research is to identify the influence of cultural characteristics on promotional campaigns of Japanese animation in the United States and determine the reasons for their effectiveness. The research was undertaken on the examples of the American promotional campaigns of Attack on Titan and Demon Slayer. The promotional materials that have been analyzed related to the content from streaming services (Crunchyroll, FUNimation), linear networks (Adult Swim), and anime events, both global such as Anime Expo, FunimationCon and organized by the studios. Furthermore, the research was conducted using materials from internet publishers such as CBR, Anime News Network, and ComicBook, and supported by data provided by analytical services such as Parrot Analytics. Methods that have been used during the research: synthesis and analysis, ideal-typical reconstruction of social reality, case study, non-formalized content analysis method, and indirect analysis of expert statements. As a result of the research, the following conclusions were drawn: regardless of the consolidation of the international animation society, in modern realities, it is still crucial to take audience's cultural background into the consideration and thoroughly calculate the promotion strategy when launching new products. It would help minimize the risks and avoid serious losses both in terms of profit and reputation.

14:25-16:05 | Room A

Monday Online Presentation Session 4

Film Criticism and Theory

Session Chair: Joel Campbell

14:25-14:50

64444 | *Exploring Dream Soundscapes in Cinema*
Wesley Leon Aroozoo, LASALLE College of the Arts, Singapore

In this presentation, I will first be analysing familiar sound design conventions associated with creating soundscapes for dreams in cinematic language from Hans Zimmer's interpretation with *Inception* (2010) to my own film *I Want to Go Home* (2017) as a case study where I created the soundscape for the underwater dream sequences. The discussion will next aim to dissect and identify the elements, origins and associations of these conventions which include key sound design elements such as the use echoes, reverberation and droning hums. It will conclude with a comprehensive summary before bringing forth the possibility of new approaches to creating soundscape for dreams. The methodology of my research in this presentation includes analyzing the various interpretation of dream soundscapes in films before then providing a personal reflection on the sound design choice I used when creating the soundscape for *I Want to Go Home* (2017). The reflection will examine the conventions used in my choice for sound design and result of the choices on audience members. Other methods for my research prior to my presentation will also include the collection of data where participants will be asked to share their experiences and thoughts upon hearing certain instruments or sound design elements associated with dream soundscapes in films. The result of the various forms of research from personal reflection, analysis of films and collection of data from participants is vital in providing a comprehensive understanding and discovery of the soundscape for dreams in films before using this.

14:50-15:15

65030 | *Mapping the Road to Fourth Cinema*
Sakshi Yadav, Birla Institute of Technology and Science Pilani Campus, India
Sushila Shekhawat, Birla Institute of Technology and Science, India

One way of looking at film history in the global scenario is to examine it through the categorization of cinema into first, second, third and fourth cinema, this classification goes hand-in-hand with the political grouping of nation states as first, second, third and fourth world. This research intends to investigate this categorization of world cinema by drawing upon theoretical discussions that have deployed terms such as First, Second and Third Cinema and place fourth cinema in relation to Indigenous Cinema. The concept of fourth cinema differentiates indigenous cinema from other categories of world cinema. It would study fourth cinema as a blend of audio-visual production developed primarily by indigenous people enabled with their interests and stories at the centre. It will explore politics of representing indigeneity, bringing marginalized voices and visions, issues, and debates into the limelight. The research will make use of existing theoretical knowledge on the study of first, second and third cinema and employ Barclay's central concept of interiority and exteriority to examine indigenous filmmaking along with the conceptual frameworks such as Randolph Lewis' Cinema of sovereignty and Martin Nakata's Indigenous Standpoint theory. This study would also trace some key features of fourth cinema and its role in giving expression to indigenous voices.

15:15-15:40

65830 | *The Camera's View From Ashore: Indigenous Authenticity in THE LAND HAS EYES*
Michael Ogden, Zayed University, Dubai, United Arab Emirates

Vilisoni Hereniko, the Rotuman director and screenwriter of the 2004 film *Pear Ta Ma 'On Maf: THE LAND HAS EYES*, has stated that [a]uthenticity in cinema is elusive and difficult to explain or analyse (2019). To Hereniko, the ...notion that [any representations] of a people or a culture in a fictional film... should be 'authentic' is a paradox (2019), after all, no work of fiction can claim to be completely authentic. The use of "Authenticity" or authentic in this context, means real or genuine, and not counterfeit, when applied to Indigenous representations in feature films. There is, of course, an essentializing counterforce at play that can compromise Indigenous representations for the sake of entertainment or to make indigenous cultures more accessible to global markets. Thus, the pursuit of authenticity is important for Indigenous peoples because misrepresentations can displace and replace their actual experiences or realities. From the perspective of Indigenous Standpoint Theory (IST), this experience is a push-pull between Indigenous and non-Indigenous positions in cinematic storytelling (Nakata, 2007). Using the conceptual framework of IST, this analysis will employ Barry Barclay's (2015) trope of the camera ashore, the one held by the Indigenous people for whom "ashore" is their ancestral home, in juxtaposition to the camera on the ship, representing Western perspectives. By examining the cinematography, mise-en-scène, and narrative in *THE LAND HAS EYES* through IST's "push-pull" of perspectives and Barclay's camera positions, we learn to recognize, appreciate, and understand the exercise of authentic Indigenous agency within the film's Rotuman storyworld.

15:40-16:05

65639 | *Television's Second Golden Age: The Politics and International Relations of the HBO Era*
Joel Campbell, Troy University, Japan

Television has undergone a major revolution, just as internet streaming and sharing sites have taken over the way television is consumed. The last twenty years have seen some of the most critically praised and popular series produced for the small screen. The depth of stories, excellent character development, and high production values make these some of the most impactful TV shows ever. Leading the way were the cable television providers such as HBO and Showtime, but recently streaming services themselves, such as Netflix, Amazon, and Hulu have entered the space. This paper examines four noteworthy television properties: *The Sopranos*, *The Wire*, *Breaking Bad*, and *Game of Thrones*. These series' use of political concepts and themes help illuminate domestic political concerns in governance, policing, and democratic decision making. We can view international relations through these series' reflections on human nature, levels of analysis, and application of shows' interpersonal dynamics to interactions among states. This paper uses constructivist theory to come to grips with changing norms, values, institutions, and inter-subjective understandings of television genres. It concludes with a general guide for grasping the politics of television's Second Golden Age.

16:20-17:35 | Room A

Monday Online Presentation Session 5

Social Media and Communication Technology

Session Chair: Wang Bing

16:20-16:45

65027 | *Group Support in the Chat Rooms: Community Resilience During the Lockdown*

Ruo Chen Zhang, University College London, United Kingdom

Xinhan Wang, University of California, Berkeley, United States

Community resilience is proven to be closely related to physical and emotional wellbeing under pandemics. In view of the quarantine policy with strict self-isolation procedures, the community building and management are disrupted, owing to the restriction on offline social activities and physical communication, which may pose negative perceptions towards the level of community resilience. In the unprecedented lockdown in Shanghai, which is still ongoing, the effect of social media engagement within local communities on the collective feeling of resilience should be under thorough investigation. As the past studies focused on how different types of social media engagement are related to community resilience, the influence of the medium (e.g., social media platforms or specific functionalities) and the types of information disseminated are often neglected. In the case of Shanghai, group chats on WeChat, mainly based on the physical adjacency, have become the central stage that residents resort to in terms of information and social support. In particular, during the early days of household food shortage, people relied heavily on these chat rooms to receive information on group shopping and join. The support provided in group chats is perceived to build and strengthen community resilience. The community members exposed to supportive messages in the chats may take active or passive roles in interpretation and dissemination. By focusing on the WeChat context, this paper aims at examining whether the community support perceived and participative roles taken by community members in the chat rooms would affect their perception of vulnerability and community resilience.

16:45-17:10

65648 | *From E-Government to Social Media: An Analysis of Political Communication in the Xuzhou Eight-Child Mother Incident*

Ruizhe Wang, Xi'an Jiaotong-Liverpool University, China

Background: New media platforms have quick speed, a broad range of communication, and a variety of topics. The government interacts with citizens through social media and publishes information about itself via e-government. The initial top-down agenda shaping is altered by new media platforms, which can sometimes make it impossible to regulate how events and information are disseminated online. Objective: Using analyses of public opinion dissemination, platform distribution, and internet user attitude data from the Xuzhou Eight-Child Mother Incident (XEMI), this paper examines how the government employs new media tools for political communication. It mostly examines how the government makes use of social media and e-government tools for crisis PR event management, information dissemination, and government image enhancement. Method: This work uses a case study method as its method. The analysis is integrated with the Baidu Baise Public Opinion Analysis Center's assessment on the XEMI event. Results: Although the use of e-government and social media platforms in XEMI has helped the government better address some public opinion issues, there are still difficulties in managing public opinion from the outset. Notably, as shown through XEMI, the government's control over new media platforms has also led to criticism of the mainstream media's collective silence from both domestic and foreign netizens, which is another issue that has to be taken into account and explored in the future.

17:10-17:35

65646 | *How Does the Chinese "Government Social Media Platform" Play Its Role: Focusing on the Three Cases of Local Government*

Wang Bing, Graduate School of International Media, Communication, and Tourism Studies, 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. In recent years, the Chinese government has been actively opened the "Government Social Media Platform" using social media, mobile phone application, and platform media as one of the most important efforts in the digital government. The Government social media platform has gone through three stages: the opening of Government Weibo since 2011, and the opening of Government WeChat since 2013, and the opening of Government TikTok since 2018. This study focuses on the three local "Government social media platform" and considers the characteristics and roles of each. The first is the Shanghai Municipal "Government Social media platform", which the Shanghai Government opened Government Weibo named "@Shanghai Publication" in 2011, and also opened Government Wechat named "Shanghai Publication" in 2013. Secondly, in 2011 the Gansu Province Yinchuan Government opened "Government Weibo" named "@Yinchuan Publication, @Weibo Yinchuan and @Yinchuan Governance. Thirdly, in 2016, the Sichuan province Chengdu Government opened a Government Platform that integrates Government Weibo, Government WeChat, and Government Application. This study uses a case study and online ethnological methods. The case study method aims to clarify the background and purpose of three local platforms' opening. The online ethnological method aims to clarify the role of the three local platforms by analyzing their online contents. This study collects data from the website of the three platforms.

Notes

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09:30-11:10 | Room B

Monday Online Presentation Session 1

Visual Culture

Session Chair: Preetham Gopalakrishna Adiga

09:30-09:55

65799 | *Vaporwave Aesthetics: Affect, Vibe, and Japan Imagined in Global Melancholia*
Yingchuan Qu, Cornell University, United States

First emerging as a music genre in the early 2010s, vaporwave reached the peak of its popularity in 2016 when the internet was flooded with Greco-roman bust, Japanese characters, and lofi-music sampling city pop in the 80s. Initially created by musicians as an anti-thesis of late-capitalism, vaporwave in scholarly discussions has been commonly positioned either as a critique of late-capitalism or as an irony mirroring the development of capitalism. In these discussions, however, there's a lack of attention to vaporwave aesthetics as the mapping of an affective field, in which it gains the potential to move fluidly across time and space. Moreover, although some comments have explored accelerationism and techno-orientalism in vaporwave aesthetics, current scholarship has only glancingly alluded to the ways in which such "Japanese-ness," or "pan-Asian-ness," is produced and becomes productive. Through the lens of affect, instead of arguing "what vaporwave is," this paper asks "what vaporwave does" and "how has it done it." Drawing upon popular audiovisual vaporwave artworks produced in the 2010s, this paper investigates what exactly is the affect, or "vibe," that vaporwave aesthetics stimulates and how the textual-audio-visual components of these works generate this affective experience. Specifically, by probing into the affective registers signaling the ideas of "non-place" and "non-humanness" in vaporwave aesthetics, this paper traces the transnational production of a highly mediated image of Japan and Asia and interrogates such "Asian-ness"'s central position in eliciting the global melancholia embedded in the undercurrent of late-capitalism.

09:55-10:20

65885 | *Exploring Indonesian Cultural Symbols for Food Packaging Design – A Comparative Study: Indonesian and Thai Consumers*
Dini Wulansari, Khon Kaen University, Thailand
Somying Pongpimol, Khon Kaen University, Thailand
Thanasit Chantaree, Khon Kaen University, Thailand

Globally, the fad of consciously eating healthier and paying more attention to overall health and wellness appears to be driving a cultural shift towards more traditional foods. These are now replacing processed food because of a nutritious and sustainable food supply. In Southeast Asia, Indonesia currently consumes the highest proportion of plant-based foods, besides significant exports to international markets such as Thailand. However, Indonesia as the food item country of origin is often absent to identify Indonesian culture in the graphic design on the packaging which makes the product unrecognizable as Indonesian food. Thus, the existence of a product in the marketing mixes cannot be separated from the packaging container. Packaging designs are also required, which could feature and contribute to identifying and categorizing, the unique attributes of the products. This study aims to explore and understand consumer perceptions of a country's cultural identity and the representation of its packaging designs. Regarding traditional foods and focusing on symbols of Indonesian culture, design evaluations were carried out on Indonesian and Thai consumers, using a semantic differential, where the participants were asked to rate a set of perceptions from several samples on a five-point scale, with two opposite ends. The points of all the perceived items were summed up to obtain the symbols of what objects, motifs, and colors could truly represent Indonesia. Finally, this study's findings also provided a representation that could contribute to developing graphic designs for packaging that use symbols of Indonesian culture as a source of inspiration.

10:20-10:45

65803 | *Social Media Content: Manifesting Reality or a Radically Fantasized Image?*
Da Seul Lee, Waseda University, Japan

Social media content has emerged as a means for individuals to liberate their expressive voices by visualizing self-representative images. Due to the multifaceted benefits of the digital space, content narrates beyond showcasing the reality of users' lifestyles and further portrays their constructed desired online personalities. This freedom of self-expression enriches content creativity; each creator becomes a brand that conceptualizes alternative characters through serialized episodes or exaggerates their personas to captivate more subscribers. This essay analyzes the recent popular content that reached high click-through rates or searched keywords on YouTube and TikTok in Japan and Korea to examine the trend of users sharing their quotidian routines or framing their narratives to fit their idealized images to feel attention as the protagonist in content. Some act as social media influencers and advertise products to their devoted fan communities, which their power affects in different ways than traditional celebrity capital. Contrary to cultural mystification, social media content transforms an individual into a commodified reification. Ironically, it constructs segmented in-groups of privatized collectivism through sharing the same languages. By deconstructing the narrated concepts of highly-viewed content from 2021, this essay examines how creators project fantasized identities and manifest their desires in online spaces, which has led to questions about the impact on social perspective and media consumption in the current media ecology. Social media becomes a space where being the "other" is permitted. It enlivens contemporary audiences to stay in their utopian bubble through in-direct interaction while perpetuating conformity in the online space.

10:45-11:10

65011 | *Exploring Meme Marketing Strategies for the Post-Pandemic World: Case of Indian Brands*
Preetham Gopalakrishna Adiga, Manipal Academy of Higher Education, India
Padmakumar K, Manipal Academy of Higher Education, India

Memes are third most popular social media texts on Facebook and Instagram (Global Web Index Survey, 2020). Early studies on internet memes concentrated on its humour element (Nilsen & Nilsen, 2006; Silva & Garcia, 2012; Tay, 2014), but current study suggests how they can be utilised constructively in marketing and advertising to communicate a message in a witty yet captivating manner (Lind, 2019; Chuah et al, 2020; Lubis & Santoso, 2021). During the COVID-19 pandemic, marketers reached out to stakeholders online due to a lack of other alternatives. Marketers used memes to reach out to customers who spend the majority of their time online during the lockdown. With 1.4 billion people and 840 million internet users, India is an emerging global marketplace. Examining the relevance and scope of meme marketing in India is more important than ever because it provides insights into the perceptions of meme marketing in a large marketplace, making the study interesting and worth researching. The proposed study examines cases of Indian brands like Zomato, Durex, Netflix and Brand Factory to answer various questions about the relevance of meme marketing by drawing upon the work of Rashid et al (2019). Further, the study also investigates meme marketing from the perspective of Indian digital marketing professionals via qualitative interviews. The findings suggest to a variety of benefits of meme marketing, including lower design costs, improved inventiveness, higher brand engagement, and enhanced target audience reach and participation.

11:25-13:05 | Room B

Monday Online Presentation Session 2

Interdisciplinary: Cultural Studies

Session Chair: Shuk Ling Cheng

11:25-11:50

65533 | *A Critical Reading on the Anti-feminism Discourse by "The Online Left Wing" in Bilibili Platform*
Wenxi Hu, Chinese University of Hong Kong, China

Aside from the fact that misogynistic comments on the bilibili Platform, quite a few scholars have explored in-depth how misogynistic videos are entangled with distorted Marxism discourse. Methodologically, this research follows Fairclough's (1995) framework of critical discourse analysis of communicative events, which includes three levels of analysis: texts, discourse practices, and sociocultural practices. This research including four parts. The first two parts of this paper focus on the semiotic practices of those videos and identify discursive strategies deployed by them to stigmatize feminism. I build a corpus of public concepts around misogynistic discourse and Marxism discourse through anti-feminist videos and summarize two important strategy, including 1). "horrible feminist": the rhetoric of proletariat male victimization and 2) "productivity as standard": recontextualize marxism to reclaim masculinity. The third part will analyze the relationship between those discursive strategies and platform, to examine the affordances and ideology of knowledge section in Bilibili platform. The fourth part shifts from the semiotic to the social material level. It concentrates on the socio-cultural environment in China and explores how these sociocultural environments enable the ideology of misogyny to circulate and finally shape the gender politics in the Bilibili platform.

11:50-12:15

65609 | *#MoreThanHumanLivesMatter: Breaking the Egotistical and Moving to Ecocritical*
Juan Carlo Dela Paz, De La Salle University - Manila, Philippines

According to Holmes Rolston III, Environmental ethics is not a humanistic ethic that is applied to environment. Rather, it tries to reform a science that finds nature value-free and an ethic that only counts humans as moral beings of this planet. Moreover, it evaluates nature, both the one that mixes with culture and the wild nature, to understand the more than human creations in the world – sentient and non-sentient alike. In this paper, I will explain how the humanistic view of what the world is and what the world ought to be creates the dialectics of inside and outside. I will explore this topic further using the selected poems of William Blake from his book, Songs of Innocence and of Experience.

12:15-12:40

65756 | *Nurturing Hope Post-COVID-19: Parental Death and Bereavement Among Malaysian Children*
Nursahira Sahiba Mohd Sabri, Universiti Sains Malaysia, Malaysia
Nur Atikah Mohamed Hussin, Universiti Sains Malaysia, Malaysia

Parental death due to COVID-19 is an unexpected event that tremendously affects individuals, especially children. Parents' sudden and traumatic death can lead to traumatic grief among children. To cope with the traumatic death, hope is reported to provide significant positive effects to help children to cope with their losses. Yet, this topic is scarcely discussed due to the taboo of death and bereavement discussion among Malaysian. This conceptual paper will discuss topics on parental death due to COVID-19, the effects of the losses among children, and hope intervention in coping with the losses. Promoting hope-based intervention can be promising but the implementation can be tricky as not many professional providers are trained to practice it. Therefore, this paper is important to assist the existing professional providers and the policymakers to address, tackling and empower the children who lost their parents due to COVID-19 to ensure better health and wellbeing among society as a whole.

12:40-13:05

65839 | *"I See The Urgent Needs of Children": A Dialogue with The "Firefighter of Charity Work"*
Shuk Ling Cheng, City University of Hong Kong, Hong Kong
Andrew Chan, City University of Hong Kong, Hong Kong

This paper explores the career journey of an award-winning founder of a charity. The interview data comprised a Zoom recording, which was auto-converted into verbatim transcript, and then analyzed using social-cultural discourse analysis with a focus on the use of descriptive metaphors by the speaker. The first part of interview consisted of an informative public speaking by the speaker whose impetus in the narrative accentuated his spiritual calling to establish a charity that sponsored left-behind children with HIV AIDS positive whilst fighting social stigma. Metaphors were used, particularly when the speaker referred himself as "a firefighter trying to put the fire out" seeing the urgent needs of underprivileged children in rural areas of China. The second part of the interview consisted of dialogues between the speaker and audience, in which the speaker gave reasons for the changes in his career journey from being an investment banker to the founder of charity. The figurative speech of a "wagon" depicted his identity struggle as a result of "jumping off from investment banking wagon". The transformation of the speaker's self-discovery associated with career change could be observed from the analysis.

13:20-14:10 | Room B

Monday Online Presentation Session 3

Visual Arts

Session Chair: Jinu Kunjumon Varghese

13:20-13:45

65728 | *AI Images and Visual Culture – A Case Study of the Portrait of Edmond De Belamy*
Jinu Kunjumon Varghese, Manipal Academy of Higher Education, India

René Magritte's iconic artwork *This is not a Pipe* regains its importance in the age of Artificial Intelligent (AI) driven visual culture. Modern visual culture raises concerns about the very nature of visuality as a result of the mediatization of new media and the effects of digitalization and digital platforms on popular culture. By separating the cultural domain from the conventional rules established by traditional media, digital platforms and cultural industries have revolutionized the creation and dissemination of visual cultural output. AI is saturating the realm of popular culture, in which humans have been traditionally primary actors. Mega media and cultural giants focus on AI to further develop and produce new forms of popular visual culture, and digital economy. AI and its machine learning (ML) are profoundly transforming the ways that images are produced, modified, circulated, and seen. ML algorithms now take over the world of art, which was once thought to be the ultimate expression of humanity. Realistic and aesthetically pleasing AI-generated images pose the question, How do these AI-generated images influence our visual culture? What impact does this new visuality that AI has on culture? This essay considers the infamous Christie's sale of the portrait of Edmond de Belamy in 2018 to examine the socio-cultural aspects of AI-generated images in popular visual culture.

13:45-14:10

64968 | *Mindfulness in Art Practices, an Ethnographic Research on Hong Kong Artists in Visual Arts, Music/sound Art, Performance and Contemporary Art*
Hoi Shan Anson Mak, Hong Kong Baptist University, Hong Kong

In the field of neuro-science and psychology, there have been many studies proving mindfulness practices help well-being. However, there are very few researches done in Hong Kong. This is the very first one regarding local artists' mindfulness practices. Since 2019, Hong Kongers have been experiencing extreme difficulties due to political situations plus Covid-19. We are forced to bear tremendous changes, separations and sufferings. Hence, studying and sharing mindful practice in art practices is both academically important and practically useful to the general public. This ethnographic research examines mindfulness practised by 9 Hong Kong artists in various art media: painting, music, sound art, performance (Butoh and Cantonese opera), community art and inter-disciplinary arts in the field of contemporary arts. During difficult times in Hong Kong, mindfulness practices render resilience helping artists to cope with problems which are not merely about art-making but also their mental health and survival. In this presentation, I shall concentrate on the various types of mindful practices which become part of artists' art-making practices as well as everyday-life practices and community building. Artworks will also be introduced along with artists' explanation of their daily practices and art-making processes. Meanwhile, such mindful practices also generate self-care and well-being in the midst of emotional, social and political turmoil. In July 2022, the research material will be released as a web-based interactive documentary that goes along with resources of meditation and mindfulness practices guided by certified instructor. All content are free public access.

14:25-16:30 | Room B

Monday Online Presentation Session 4

Cultural Studies

Session Chair: Wenxi Jia

14:25-14:50

64974 | *Digital Diasporas: Chinese Women's Resilience on Online Forums and Digital Governance on Social Media Platforms in Post-COVID Time*

Lesley Luo, Swinburne University of Technology, Australia

This article addresses the surge in the usage of private online forums among Chinese female netizens after Shanghai's Covid outbreak since April 2022. The government's isolation policy and actions stimulate discussions and criticism on Chinese social media. The open-access of social media platforms and the interactive features gradually threaten Chinese female netizens' privacy and safe space online while the state censorship becomes increasingly harsh on free speech in digital space. Chinese female netizens move to private online forums to avoid the posts deletion and account pause due to censorship and digital governance from the governmental agencies, and cyberbullying from other users on social media. From social media to forums, this reverse trend suggests a paradox between social connectivity and female subjectivity in digital space. This article introduces the term "digital diasporas" to describe those Chinese female netizens who are censored and lost their safe space due to feminist and political discussions online. The case study on the Chinese private online forum Women Overseas and semi-structured interviews between 13 female users explore the shift of paradigm from social media to the online forum, articulating Chinese women's resilience online and transnational connectivity. It combines the content and thematic analysis to investigate the interface of online forums, and how its exclusion creates an elastic digital space for Chinese female netizens to participate in political life collectively in post-pandemic time.

14:50-15:15

65547 | *Bakla as (M)other: Queerying Conceptions of Motherhood in the Selected Films of Jun Robles Lana*

Jenno Roquero, De La Salle University, Philippines

The advent of Artificial Reproductive Technologies (ART) and In Vitro Fertilization (IVF) opened new discourses on parenting beyond the biological, genetic, moral, and even legal aspects. Even films were also rich in challenging different norms and conceptions of parenthood. In the Philippines, the issue of parenting was less talked about, more so gays as parents, even when the bakla (a local term for effeminate gays in the Philippines) have taken on mothering roles for decades. This paper aims to fill in the gap on issues concerning gay parenting realities using the selected gay-themed films of Jun Robles Lana namely *Die Beautiful* (2016), *Ang Dalawang Mrs. Reyes* (2018), and *Panti Sisters* (2019). This paper followed Rachel Bowlby's theory of parenting in recognizing bakla's im/possibility of motherhood. Close reading of the films was utilized to look into the portrayal of the bakla as (m)other in different shades (accidental, intentional, voluntary, conferred) and forms (biological, surrogate, adoptive). It also analyzed the extent narrative plots/development challenge notions and issues concerning homosexual parenting vis-à-vis the socio-economic, cultural, and political atmosphere surrounding parental discourses. Through this study, parenting realities are given new lights and perspectives aiding towards a more inclusive conception of family, community, and society.

15:15-15:40

65838 | *Intimacies and Digital Technologies: Emotions, Conflicts and Inter-generational Relations in Chinese Liushou Families*

Kaidong Guo, University College London, United Kingdom

Great internal migration caused by the economic gap between urban and rural areas has generated approximately 61 million liushou children who have to stay in their hometowns in rural areas in China. These liushou families primarily rely on digital technologies to achieve family interactions and maintain family relations. Mainstream research mainly explores the impacts of digital technologies on family relations from the migrant parents' experiences and viewpoints, and other family members' voices are often overlooked. In contrast, by adopting an eight-month ethnographic approach in Sichuan Province, using a range of methodological tools including participant observation, interviews, and photo-voice, this research brings together the perspectives of both the migrant parents, liushou children and children's grandparents to explore complex impacts of digital technologies on inter-generational relations among Chinese liushou families. Notably, this research suggests that digital technologies do not have only positive effects as implied by mainstream discourse; instead, digital technologies generate a more complex impact on family interactions and inter-generational relations among these families. This research found that the development of digital technologies, such as the rise of video calling, enables migrant parents, especially migrant mothers, to re-participate in parenting, allowing a sense of co-presence and rebuilding their maternal identities. However, liushou children and their grandparents often show more ambivalent attitudes towards digital technologies, which often generates family conflicts. Hence, by providing viewpoints from different family members, this research provides a more holistic understanding of how inter-generational relations are being reshaped among liushou families by digital technologies.

15:40-16:05

64969 | *Mediatization and Gender Narratives in Chinese Folk Paper-cutting Art*

Wenxia Jia, Fujian Jiangxia University, China & University of Wales Trinity Saint David, United Kingdom

This study employs the notion of mediatization as a theoretical framework to examine one of the folk art: paper-cutting, a national intangible cultural treasure in Zhe Rong County, Fujian Province, China, to examine the mediatization and alteration of folk art through the lens of "gender narratives". This research will explore how the complexity and specificity of folk art's interaction with society and culture as a form of social interaction and meaning-making is reflected at the level of and gender narratives, as well as the rules and mechanisms behind this. In further detail, this research will look at research questions like: The paths of communication in the media for paper-cutting in Zherong. How are gender narratives presented in paper-cutting works? The construction of female paper-cutting inheritors and artisans in the media. How male practitioners intervene in paper-cutting narratives? How has the development of digital media technology changed gender narratives? We find that at a time when the art of paper-cutting is dominated by female practitioners and narratives, the emergence of new technologies has driven a restructuring of gender. The methodology of this study is mainly a narrative inquiry, supplemented by documentary sources, and can be extended from the case study of paper-cutting in Zhe Rong, Fujian to the process of other type of folk art. The results of this research are related to the perspective of gendered narratives, providing a new kind of theoretical dialogue in the larger proposition of "how media logic affects folk art."

14:25-16:30 | Room B

Monday Online Presentation Session 4 (cont.)

Cultural Studies

Session Chair: Wenxi Jia

16:05-16:30

65007 | *Saving Underground Culture Through Bandcamp: The Case of Tokyo's Ochiai Soup*
Luca Proietti, SOAS University of London, United Kingdom

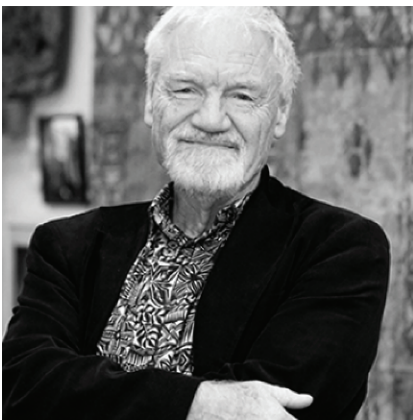
Among the most affected categories by the COVID-19 pandemic, the performing arts have been severely hit except for live events. Considering the clubs that operate mostly thanks to live music, many of them have been forced to close or operate with limited capacity, putting their survival at risk, especially for those related to the underground culture. However, thanks to the internet and technological advancement, we can have examples of clubs that have been able to survive in such a challenging time, providing inspiration to go through times of resilience. By analysing the case study of Ochiai Soup, a Tokyo live club in close contact with the Japanese noise and experimental music scene, I will highlight how the merging of new music-sharing platforms like Bandcamp can be beneficial to carry on a successful fundraising campaign, providing us with a clear example of how underground culture can rely on the internet and the technology to assure its survival.

Online Featured Interview: Nasya Bahfen & David Robie

Challenges Faced by Media Covering the Asia-Pacific: A Conversation with David Robie

Monday October 17, 2022 | 17:50-18:35 | Online

New Zealand journalist and academic David Robie has covered the Asia-Pacific region for international media for more than two decades. An advocate for media freedom in the Pacific region, he is the author of several books on South Pacific media and politics, including an account of the French bombing of the Greenpeace ship the Rainbow Warrior - which took place while he was on board. In 1994 he founded the journal *Pacific Journalism Review* examining media issues and communication in the South Pacific, Asia-Pacific, Australia and New Zealand. In this podcast with MediAsia Organising Committee member Dr Nasya Bahfen, Professor Robie discusses a surge of disinformation and the challenges it posed for journalists in the region as they covered the COVID-19 pandemic alongside a parallel 'infodemic' of fake news and hoaxes. He also explores the global climate emergency and the disproportionate impact it is having on the Asia-Pacific.



David Robie

David Robie is the editor and publisher of *Asia Pacific Report* and founding director of the Pacific Media Centre at Auckland University of Technology (where he recently retired as Professor of Communication and Pacific Journalism), and a journalist of more than 40 years covering the Asia-Pacific region. He has reported on post-colonial coups, indigenous struggles for independence, environmental issues, and international development. He is the author of several books on South Pacific media and politics including *Eyes of Fire: The Last Voyage of the Rainbow Warrior*, *The Pacific Journalist: A Practical Guide*, and *Don't Spoil My Beautiful Face: Media, Mayhem and Human Rights in the Pacific*.



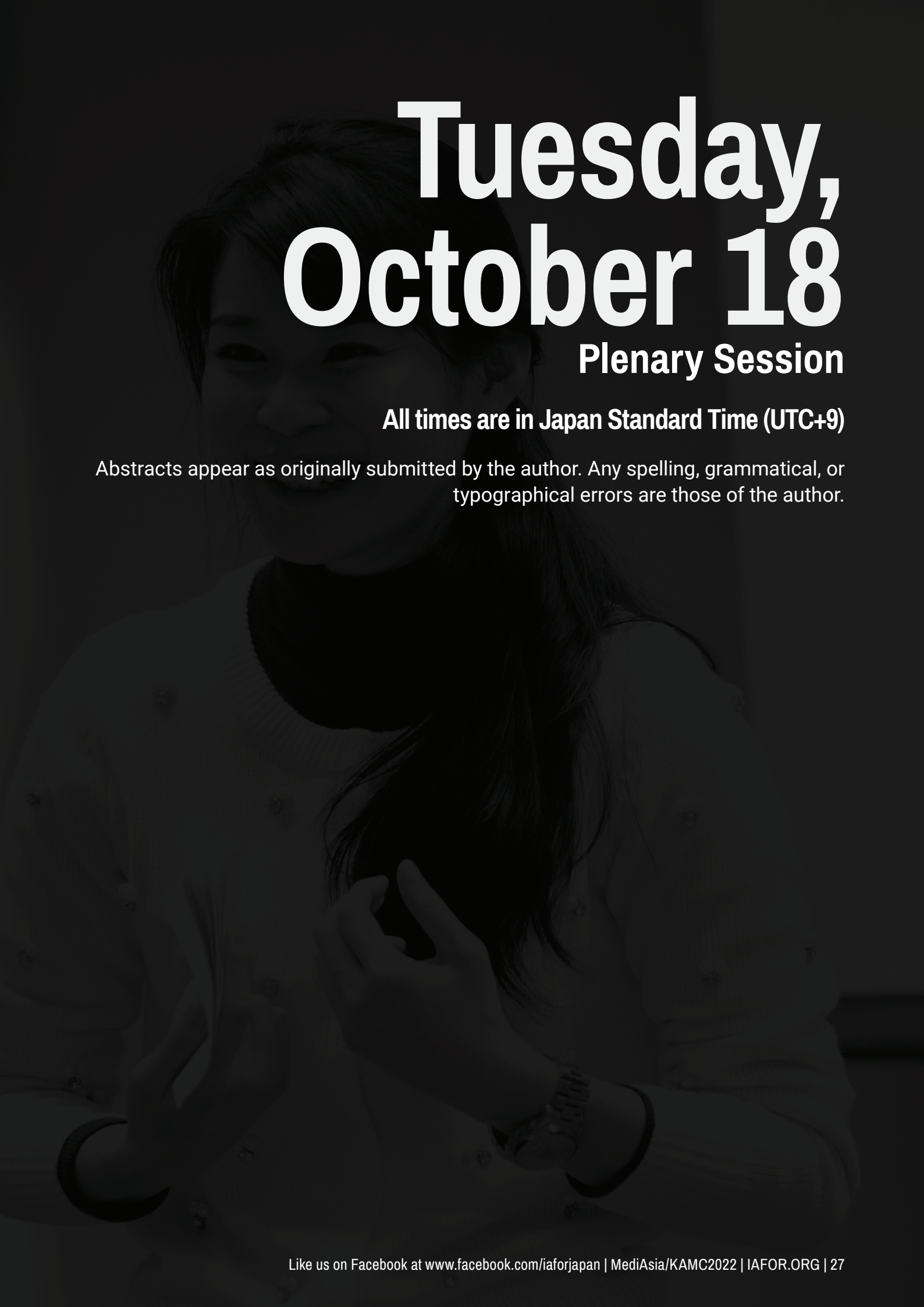
Nasya Bahfen

Nasya is a former journalist whose research looks at the intersections of new media, sport and diversity. She runs the Masters in Journalism at La Trobe University in Melbourne, Australia, where she is a researcher with the Centre for Sport and Social Impact. Nasya teaches journalism and sports journalism and is also the postgraduate research coordinator for media (looking after Masters by Research and PhD students in journalism and communications).

Her previous academic work includes how race is framed in Australian journalism through sport, interview choice among young journalism students covering diversity, the incorporation of social media in journalism education, and internet use by southeast Asian and Australian Muslim youth. Her co-authored book, *Cyber Racism and Community Resilience: Strategies for Combating Online Race Hate*, explores building resilience among Jewish, Muslim, and other culturally diverse groups targeted in cyber racism.

She has a PhD in the sociology of the media and worked as a reporter and producer for fifteen years at Australian public broadcasters SBS and ABC. Her writing and commentary on sport and diversity has been published in places such as Melbourne's *The Age* and *New Daily* newspapers, the *Jakarta Globe*, *The Straits Times*, and the *Brunei Times*. She's also produced hour long radio documentaries for ABC Radio National and ABC Grandstand.

Nasya's former students number in the hundreds and work in newsrooms and media roles across Australia and the world. She is regularly interviewed by Australian and international broadcasters on issues of diversity in the media, and diversity in sport.



Tuesday, October 18

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.

Keynote Presentation: Thomas G. Endres

Costume Conversations: Resilience and Representation in Cosplay and Beyond

Tuesday October 18, 2022 | 13:20-14:05 | Kyoto Research Park

For some, dressing up in costume provides an opportunity to be someone they are not. But for many, the costume allows the person to dress in a way that shows who they really are. In this presentation, Endres shares a preview of his forthcoming book *My Costume, Myself: Celebrating Stories of Cosplay and Beyond* (Kirk House Press). Beginning with a brief history of costuming and cosplay, and examining the impact of costume messages on self-identification and portrayal, the address focuses primarily on photos and interviews conducted by Endres over a year-long period in venues ranging from New York City to Los Angeles, California. The scenes range from Comic Cons and Festivals to Old West historical reenactments in the streets of Deadwood, South Dakota, United States, and the costumes run the gamut from superheroes to anime/manga to Medieval to drag. Both the resilience of subjects, and the ways in which they choose to represent themselves, is found in stories related to grief, health, ability/disability, gender identification, and family relationships. Of particular interest are questions related to depictions of race and culture, and the continuum between “appropriate” and “appropriation.” With the goal of celebration, these stories serve to legitimise and validate this increasingly popular cultural phenomenon.



Thomas G. Endres

Thomas G. Endres (PhD, University of Minnesota) is Professor of Communication Studies at the University of Northern Colorado, United States, where he serves as coordinator to both COMM's online degree completion program and the Leadership Studies minor. Teaching/research interests include rhetoric and popular culture, storytelling within cultural communities, leadership and group dynamics, and pedagogical tools such as study abroad and online learning. He is author/photographer of the book *Sturgis Stories: Celebrating the People of the World's Largest Motorcycle Rally* and has published dozens of book chapters and conference

proceedings on topics such as father-daughter relationships, tattoos as family identifiers, and the Rocky Horror Picture Show. In 2015 he published the definitive article on Ernest Bormann's Symbolic Convergence Theory in Wiley-Blackwell's *International Encyclopedia of Communication Theory and Philosophy*. Tom has delivered over 230 conference presentations worldwide, including TEDtalk ArenaCircle and keynote addresses at conferences in Japan, China, Thailand (where he also served as conference chair for MEDCOM 2016), and the UK. Awards received include Outstanding Professor from the National Speakers Association, Administrator of the Year from the National Communication Association's National States Advisory Council, and the Lifetime Achievement Award from the Rocky Mountain Communication Association. He is currently writing a new photo-ethnography book on costume and identity and will co-author the next edition of Sellnow's *The Rhetorical Power of Popular Culture: Considering Mediated Texts*.

Panel Presentation: Azusa Iwane, Namie Kawabata Wilson, Kelsey Oliver Imanishi, Syafiq Syaikhul Akbar & Virgil Hawkins (Moderator)

News Media and the World

Tuesday October 18, 2022 | 14:20-15:05 | Kyoto Research Park

In this plenary panel presentation, four students from the Osaka School of Public Policy (OSIPP) at Osaka University will describe their research into international news media.



Virgil Hawkins (Moderator)

Dr Virgil Hawkins holds a PhD in International Public Policy from the Osaka School of International Public Policy (OSIPP), Osaka University, where he currently serves as associate professor. He is also a research associate with the University of the Free State, South Africa.

Before joining OSIPP, Virgil Hawkins was an assistant professor at the Global Collaboration Center, Osaka University (2007-2010), and has also served with the Association of Medical Doctors of Asia (AMDA) in Cambodia (technical advisor, 2002-2004), and in

Zambia (country director, 2004-2007).

Virgil Hawkins is also a co-founder of the Southern African Centre for Collaboration on Peace and Security (SACCPS). His prime research interest is in the media coverage of conflict (and the lack thereof), most notably in Africa. His most recent book is *Communication and Peace: Mapping an Emerging Field*, edited with Julia Hoffmann (Routledge, 2015).

Presentations and speaker biographies are provided on the following pages.

SDGs Coverage in the Media: A Case Study of a Japanese Newspaper

United Nations' Sustainable Development Goals (SDGs) identified 17 goals to realise a sustainable world with no one left behind. The first of these goals is the eradication of poverty. While SDGs are widely adopted by Japanese society across both public and private entities, the actual content of this narrative remains to be effectively characterised. The presenter uses Japanese newspapers to examine the common focus of the SDGs within Japanese newspaper coverage.



Azusa Iwane

Ms Azusa Iwane is a doctoral student at the Osaka School of International Public Policy, Osaka University. Her Master's thesis dealt with how African poverty issues are represented in the Japanese media. She conducted a series of field studies in Zambia to better grasp the effective poverty experienced by mining communities present in Zambia with the collaboration of the Dag Hammarskjöld Institute for Peace and Conflict Studies, Copperbelt University. Her current research topic focuses on the agenda-setting process taking place within NGOs, more specifically regarding how NGOs are problematizing 'African poverty'. She has extensive experience working with international

development NGOs which led her to be enrolled by the Japanese Ministry of Foreign Affairs as part of their NGO internship program. She also is a vice-project manager and editor at *Global News View* (GNV) which is an independent media outlet introducing the Japanese audience to international news overlooked by domestic mainstream media. She is one of the main podcast hosts of GNV.

The Not So 'Liberal' Media: 2020 Presidential Election Coverage in American Broadcast Media

Using a case study of MSNBC's broadcast coverage of the 2020 race for the Democratic presidential nomination, this study tests the claim of a 'liberal' media bias by quantitatively and qualitatively analysing coverage of 'liberal' presidential candidates. Results show that MSNBC covers 'liberal' candidates in a more negative manner than 'moderate' candidates, refuting the claim of a 'liberal' media bias.

Namie Kawabata Wilson



Namie Kawabata Wilson is a graduate student at the Osaka School of International Public Policy (OSIPP), Osaka University. Before joining OSIPP, she received her Bachelor's degree at the School of Human Sciences at Osaka University.

Aid Bureaucracies in Times of Humanitarian Crisis: How Media and Congressional Interest Shape USAID Responses to Complex Humanitarian Emergencies

There has been much speculation on the determinants of foreign aid. While the motivations underpinning aid – geostrategic importance, economic self-interest, and humanitarian need – have become more or less accepted, what is less understood is how aid bureaucracies respond to the preferences of political actors such as elected officials or the media. In clarifying this relationship, this research examines how US media and congressional discourses (measured in attention volume and complexity) impact USAID obligations made to countries experiencing complex humanitarian emergencies. It finds that both indicators for both the media and Congress have significant impacts on aid allocations even above and beyond the impact of need indicators.



Kelsey Oliver Imanishi

Kelsey Oliver Imanishi is a PhD candidate at the Osaka School of International Public Policy (OSIPP), Osaka University, Japan. Her research focuses primarily on political communication, foreign policy agenda setting, and the role of the media during times of humanitarian crisis and natural disasters. Her most recent publication is *"The Boy on the Beach: Shifts in US Policy Discourses on Syrian Asylum Following the Death of Alan Kurdi"* in *Media, Culture & Society* (2022). She is currently continuing work on her dissertation, which is tentatively titled *"Toward a More Holistic Understanding of Media Influence on Foreign Policy: Quantifying Media Discourse Diversity and Its Impact on US Aid Commitments to International Humanitarian Crises"*.

News Media Influence on Policymakers' Response to Natural Disaster: The Case of Forest Fires of 2019 in Indonesia

Press freedom in Indonesia was not given to the news media until 1998 when the country had a major democratic reform. The study aims to understand the current role that the news media plays with press freedom and its interaction with the Indonesian government. The study is using the 2019 forest fire as its case study as there was a major fire and a presidential election happening in the same calendar year.



Syafiq Syaikhul Akbar

Syafiq is currently a second-year Master's student at Osaka School of International Public Policy, Osaka University, Japan. Prior to entering Osaka University, he worked for local television and radio stations as a TV presenter and radio announcer. He is currently researching the news media in Indonesia and its interaction with the Indonesian government using the forest fire case of 2019 as the case study.

Keynote Presentation: Yutaka Kubo

Revisiting Keisuke Kinoshita through a Queer Lens

Tuesday October 18, 2022 | 15:20-16:05 | Kyoto Research Park

The works of Japanese filmmaker Keisuke Kinoshita have long been underappreciated in Western academic circles, despite enjoying critical success in Japan and despite his enormous contribution to the film industry during the second golden age of Japanese cinema in the 1950s. Ever since his passing in 1998, film scholars and critics in Japan have sought to reframe his career through the perspectives of war memory, family, and gender. One of these attempts includes film critic Ikuko Ishihara's comprehensive analysis of masculinity and male vulnerability in Kinoshita's films, which paved the way for examining expressions of non-normative gender, sexuality, and body in the post-war era. Following Ishihara's work, some scholars have begun to focus on Kinoshita's aesthetic obsession with non-normativity.

How do Kinoshita's films help us understand Kinoshita's complex relationship with love, attachment, and intimacy? Sharing elements from my monograph *Yuyakegumo no kanata ni: Kinoshita Keisuke to kuia na kansei (Over the Sunset: Kinoshita Keisuke and Queer Sensibility)*, this talk will introduce the ways to trace and enjoy the fluidity of Kinoshita's queer sensibility in his commercial works from the 1940s to the 1950s, in addition to re-contextualizing his home movies, shot between 1937 and 1949, through a queer lens.



Yutaka Kubo

Yutaka Kubo is an Associate Professor of film studies in the School of International Studies at Kanazawa University, Japan. He specializes in post-war Japanese cinema and queer theory-based analysis of film. He is the author of *Over the Sunset: Keisuke Kinoshita and Queer Sensibility* (Nakanishiya Shuppan, 2022) and he curated the exhibition *Inside/Out: LGBTQ+ Representation in Film and Television* for the Tsubouchi Memorial Theatre Museum at Waseda University in 2019. Some of his recent publications include "Fading Away from the Screen: Cinematic Responses to Queer Ageing in Contemporary Japanese Cinema" in *Japanese*

Visual Media: Politicizing the Screen (2021) and "Still Grieving: Mobility and Absence in Post-3/11 Mourning Films" in the *Journal of Japanese and Korean Cinema* (2019). He is currently working on two projects: an exploration of queer aging in Japanese cinema and television since the 1990s, and extensive research into the personal, cultural, historical, and political roles of production, distribution, and consumption of food in queer films worldwide since the 1960s.

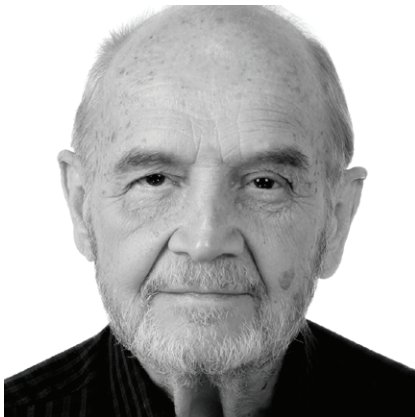
Keynote Presentation: Brian Victoria

The “Zen” of Zen Gardens: Fact or Fiction?

Tuesday October 18, 2022 | 16:20-17:05 | Kyoto Research Park

For many who come to Kyoto, the opportunity to view one or more Zen gardens is a highlight of their visit. Simply described, Zen gardens are composed of miniature, stylized landscapes created through the careful arrangement of rocks, water, moss, pruned trees and bushes, and/or the use of gravel or sand raked to represent ripples in water. Zen gardens are intended to imitate the essence of nature, not its actual appearance and have been found at Zen Buddhist temples in Kyoto from the Muromachi period (1338–1573) onwards. Usually relatively small and surrounded by a temple wall or buildings, a Zen garden is meant to be seen while seated from a single viewpoint outside the garden such as the residence of the abbot of the temple or monastery. For this reason, Zen gardens are widely believed to serve as an aid to the practice of meditation, either expressing, or capable of teaching, the ultimate Buddhist truth of awakening/enlightenment. Focusing on Ryōanji, one of Kyoto’s most famous Zen gardens, this presentation asks the simple question – is this fact or fiction?

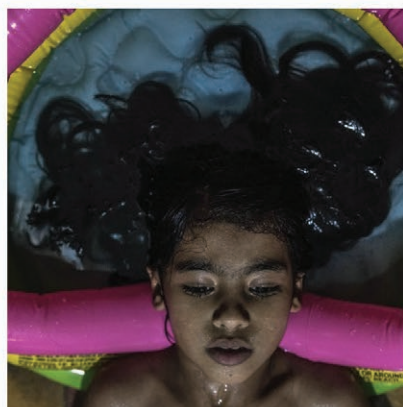
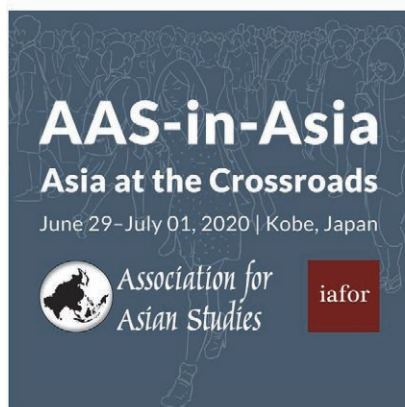
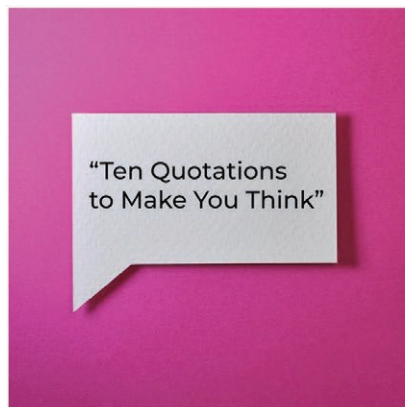
Brian Victoria



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.



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Wednesday, September 19

Parallel Sessions

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.

09:30-11:10 | Room A

Wednesday Onsite Presentation Session 1

Critical and Cultural Studies, Gender and Communication

Session Chair: Hadi Ashkanani

09:30-09:55

61417 | *Individuals' Use of Memorials to Members of Marginalized Communities During Times of Renegotiation of National Public Memory*

Larissa Hugentobler, University of Zurich, Switzerland

While the discussion about inclusive US American public memory which includes all individuals who have contributed to the success of the nation has arrived in popular discourse and even resulted in statues of racist figures being torn down, the discussion around the absence of memorials to members of marginalized communities is still lacking. From a theoretical standpoint, it is clear that the memorial landscape must reflect the contributions by all individuals if it strives to be truly representative and honor all communities equally. However, we also need to know what the role of this centuries-old tradition of immortalizing people as statues is in this digital age. In this study, I combine fieldwork in Washington, D.C. including observations at two memorial sites to Dr. Martin Luther King Junior and interviews with 57 visitors on site and 10 of them after their visit. I combine these findings with results from my online ethnography where I analyze 1340 Instagram posts from both memorials and interview 27 posters. This combination allows me to draw conclusions about the use of the memorials in our digital world: What are people doing and feeling on site and what are they doing online? Overall, it can be said that memorials still have their original function, and their significance as physical markers has increased in the digital age. Individuals engage with it not to contribute to the renegotiation of public memory but to increase the site's popularity which is in line with the traditional purpose of the memorial.

09:55-10:20

65467 | *The Culture of Qalandar Pakhivas (Indigenous Gypsy Clan) Community of Lahore: A Question of Marginalisation*

Naeema Archad, Lahore School of Economics, Pakistan

One of Lahore's 16 Pakhivas (gypsy) communities in Pakistan are the Qalandar Pakhivas, a native ethnic minority from central Punjab. They now deal with discrimination from the affluent neighbourhoods and urban authorities that seem impenetrable. However, the community will resist any outside change just as strongly, if not more so. They try to protect their identity and maintain their independence to uphold their traditional values. My research attempts to explore how the Qalandar Pakhivas community is frequently portrayed in a unified manner as the most despised and marginalised ethnic minority in contemporary Pakistani culture. Although numerous studies have chronicled their lives, most have focused on gathering demographic, statistical, or census-related data. Analysing their exclusion and marginalisation in its various forms has received less attention. This study used a qualitative research methodology. Primary data was collected through ethnographic methods, in-depth interviews, focus group discussions and interviews of the key informants.

10:20-10:45

65804 | *Representations of Brazilian Nikkei Dekasegi Women in Japanese Media Productions*

Marina Kodato, University of Tsukuba, Japan

This study proposes film analyses of representations of Brazilian nikkei dekasegi women living in Japan in media productions, and how their struggles with the culture, people, and work are portrayed considering their cultural identities, specifically their gender, nationality, and ethnics. The migration flow between both countries began in 1908, with Japanese families going to work in Brazil, and the inverse process started during the 1990s with the Brazilian descendants of these Japanese immigrants going back to Japan. The conflicts these people face are shown through different perspectives in the chosen productions: *Muito Prazer* (Park, 2021), *Watashitachiwa Gaijinjanai* (Ishida, 2020), and *Kodoku na Tsubametchi* (Tsumura, Nakamura, 2012); a medium-length fiction, a television documentary special and a participative documentary, respectively. There are both male and female directors, all non-Brazilians, therefore the position occupied by these Japanese productions in the face of the Brazilian dekasegi community can be considered to be from the outside. However, because of their personal proximity with the characters portrayed, the films deviate from stereotypes and try to single out individual stories. The focus of this research relies on the similarity of cases treated as unique, which provide material for analyses using feminist film theories to explore how cultural, historical, and social issues are rooted and have not changed yet, such as the non-identification and refusal of the Japanese culture, feeling of non-belonging and the always lingering perspective of going back to Brazil, particularly for women, who face gender-related obstacles at the cost of their physical and mental health.

10:45-11:10

65120 | *The Effect of Psychological Raha (Comfort) and the Use of Social Media*

Hadi Ashkanani, Kuwait University, Kuwait

Objective: This study shed lights on religious intolerance and its relation to religiosity, being comfortable (Raha) in life, and the use of social media (Twitter).

Methods: A questionnaire was distributed among a purposive sample of 566 university students (public and private). The questionnaire included demographic variables (i.e., gender, age, nationality, marital status, GPA, University type, and income) to find out their relationship to religious intolerance. Beside the demographic variables, the questionnaire measured three scales: the use of Twitter, the Raha scale, and the religious intolerance scale. Different statistical methods were used in the study to analyze the data.

Results: The results showed there is a significant relationship between religious intolerance and these variables: gender, type of university, time spent on Twitter, and being comfortable in life (Raha).

Conclusion: Understanding the three factors in the students' life (i.e., the use of Twitter, being comfortable in life, and religious intolerance) help to diagnose intolerance in society.

11:25-12:40 | Room A

Wednesday Onsite Presentation Session 2

Critical and Cultural Studies, Gender and Communication

Session Chair: Jennifer McGee

11:25-11:50

65845 | *Emotional Interpretation of Funeral Symbols in Animations*

Rou-Yi Su, National University of Tainan, Taiwan

Hsiang-Lien Lee, National University of Tainan, Taiwan

Following the transition from the traditional Confucian funerals practiced by the ancient Chinese to the contemporary funeral culture in Taiwan, the new generation of animation directors have used symbolic translation to reinterpret and give new meanings to the funeral culture. On the basis of semiotic theories and the funeral culture of Taiwan, this study explored the use of funeral symbols in animations. Interviews were conducted with funeral service providers, and a literature review and case analysis were performed. The study cases focused on the funeral scenes of the short films *A Gong* (2018) and *One After Another* (2020) and the feature film *On Happiness Road* (2017). In these films, the directors used visual symbols, shots, and scenes to convey characters' emotions and present the transformation of funeral practices in Taiwan. The films were observed to share common characteristics in the use of conventional symbols. Moreover, the directors reinforced the plot tension through character actions, lighting contrasts, camera angles, visual compositions, and soundtracks. Two objective forms were also arranged to interpret their corresponding symbolic meanings, namely the significance of ritual behaviors and family bonds. Specifically, joss papers were folded into the shape of motorcycle, and paper lotuses were converted to paper boats in the films. In the new generation of animation works, symbolic meanings are redefined or reinforced through character emotions, which in turn facilitate emotional resonance with the audience.

11:50-12:15

65872 | *(Un)Solving Paternity Disputes through "The Closure DNA Show": The Case of Young People in Zimbabwe*

Doreen Rumbidzai Tivenga, University of the Free State, South Africa

"The Closure DNA Show" also known as "The Platform of Realities" is a Zimbabwean reality television show that has become a social media sensation and a popular culture phenomenon influencing everyday social discourses in the country. The show is broadcast on the Zimbabwean national television and streamed on YouTube. Behind the program is the Global DNA Zimbabwe, a biotechnological company that offers paternity tests and hosts the show to resolve paternity disputes, or help the parties involved gain closure as the name of the show suggests, or what the presenter describes as "mak[ing] sure that the parties concerned gain what we call peace of mind." The dispute resolution involves an interview process that features the affected couples/parents/persons to trace the background of the dispute and ends with the disclosing of the DNA results. It is this idea of resolving disputes that forms the basis of the investigation in this paper considering that, besides subjecting some of the affected parties to flaws associated with reality shows such as humiliation, shame and guilt, the show unearths a number of problems embedded in the Zimbabwean cultural, social and economic experiences, religious beliefs and patriarchal system. I am particularly interested in the experiences of young people who are prominently featured in the show, and as the show reveals, have engaged in multiple sexual relationships. The paper thus highlights that, in the process of solving paternity disputes, the reality show exposes further problems that affect young people especially the girl child, and are left unsolved.

12:15-12:40

65734 | *Reality Television as a Reflection of Cultural Values: A Comparison of The Great British Bake Off and Bake Off Japan*

Jennifer McGee, Aichi Shukutoku University, Japan

Kanon Nomura, Aichi Shukutoku University, Japan

The Great British Bake Off has been running for a dozen years now, with little sign of declining popularity. Despite it being a competition where bakers are eliminated one by one from the show, the gentle tone and cozy atmosphere of this reality program made it a hit and that popularity has led to the creation of spin-offs in more than thirty different countries, including Argentina, Thailand, Israel and Kenya. These spin-offs use the same format as the original British series—the music, the tent, the various challenges—but add a local twist to the concept. Because the basic form is nearly identical, cultural reactions to the themes of competition, cooperation, and creativity can easily shine through in the different versions of the show. By comparing different takes on the concept, it can illuminate how a culture approaches these themes. This paper is a content analysis comparing the 2021 season of The Great British Bake Off with one of the newest regional spin-offs, Bake Off Japan. Specifically, this paper will be examining moments of communal action—when bakers work together or help other competitors—as well as the relative emphasis or de-emphasis of individual expression in bakes. By looking at how competitors approach the communal versus the individualistic aspects of baking, we can gain a better appreciation for resilience of cultural values as they adapt to fit a fairly strict media structure.

13:40-14:55 | Room A

Wednesday Onsite Presentation Session 3

Performing Arts

Session Chair: Ana Flavia Zuim

13:40-14:05

62830 | *Developing Self-revelatory Performances 'Tegami: A Letter to Oneself': A Form of Drama Therapy to Build Students' Resilience through the Pandemic*

Rizki Theodorus Johan, Maranatha Christian University, Indonesia

Sonny Angjaya, Maranatha Christian University, Indonesia

The Covid-19 pandemic has affected all the aspects of our life. We were forced to stay inside our house and had limited interaction with others. Many schools must do online learnings, and many teachers must adapt their teaching methods and materials. This situation is even more difficult for the students as they lost their social interaction with their school peers and must deal with the domestic pressure at home. For almost more than two years, our department try to adapt with the situation and give our students a change to escape from this stressful situation. One of the ways that we used is through a drama therapy that is being implemented in Theater Production Class. In 2020, we use drama therapy in our monologue, and this year we asked our students to do a self-revelatory method through writing a positive letter to oneself, which is later being performed as a monologue. This research is trying to analyze how the self-revelatory method in their monologue help the students in overcoming their problems, and what kind of positive impacts that the students get after the whole process of self-revelatory through writing a letter to oneself. The method used in this research is qualitative and library research by conducting performance session, questionnaire, and extended interview. The findings of this research hope to provide new insights on how dramatic therapy can be used to help students to cope personal issues, improving their resilience.

14:05-14:30

64972 | *"Do Not Show but Let See": Resilience in the Kyoto Hanamachi and Maiko and Geiko Communities*

Lucile Druet, Kansai Gaidai University, Japan

The Covid-19 pandemic and its restrictions forced the Hanamachi to halt ozashiki (banquets) and odori (dances) and revealed a "double" crisis. Touching the artistic performance and hospitality sides of the Hanamachi, they in fact accelerated the weakening of an increasingly fragile world, with less women interested in starting or even continuing a career in this industry. Studying the Maiko and Geiko communities is therefore a study of survival strategy as they struggle to maintain their art. But the crisis caused an eloquent resilient reaction in the Hanamachi with some using the media and reaching out to their audience more directly, holding crowdfunding campaigns or public events online, bypassing the legendary ichiken-san okotowari rule (no newcomers without a proper introduction). This presentation focuses on these emergency activities, analyzing the data collected during first-hand experiences and interviews with the artists themselves. It also analyzes the gathered material through the lens of resilience (as conceptualized by Werner (1992), Cyrulnik (1999) and discussed by Butler (2016)), to effectively discuss the position of Maiko and Geiko in 2022. In so doing, the very implications of "resilience" are explored. Following Foreman (2008) and Bardsley (2021), this presentation aims at engaging new discourses on the Hanamachi voices, how they can be mediated without perpetuating the somewhat paternalist tropes that exist about the "iconic" Maiko and Geiko and without compromising the Hanamachi world, where the maxim of traditional Japanese performance do not show but let see remains.

14:30-14:55

65745 | *Vocal Dose and Vocal Demands in Contemporary Musicals*

Ana Flavia Zuim, New York University, United States

Celia Stewart, New York University, United States

Ingo Titze, University of Utah, United States

Participation in a musical theatre production can be physically, vocally, and emotionally challenging. During the rehearsal process, students use their voices extensively in singing as well as spoken dialogue, in addition to everyday social circumstances. Dosimetry studies provide valuable information regarding vocal load; however, few studies have been conducted so far, and none have been found to address the specific vocal load of singers cast in a vocally demanding lead role in a contemporary musical. Some contemporary musical theatre roles require specific sonorities or styles of vocalisms that involve a high level of vocal coordination. The overall rehearsal process for such a part can be taxing on the vocal mechanism, having, therefore, the potential to impact singers' overall vocal health. Baseline levels of vocal load for performers have not yet been established in the field. This study aims to investigate the vocal dose of lead and ensemble singers during a musical production in comparison to a day-off from rehearsal, as well as compare the vocal demands across genre and gender. This study was conducted using Kaypentax APM 3200, an ambulatory monitoring system, to capture acoustic data during preparation for the musical *Wonderland*, by Frank Wildhorn. Data was collected over 12-hour periods, over four different points throughout the rehearsal process: beginning, middle, and end during rehearsals, plus an off-rehearsal day for establishing a baseline vocal load. Student singers were attached to the Kaypentax APM 3200 electrodes for a total of 12 hours, both during a rehearsal day and an off-rehearsal day.

09:30-11:10 | Room B

Wednesday Onsite Presentation Session 1

Media and Politics

Session Chair: Nadia Rahman

09:30-09:55

64919 | *"Cai-Pin Liu Incident" in Written Media Reports*
Wei-Li Wu, Taipei University of Marine Technology, Taiwan

In 1970, Liu Caipin, a Taiwanese studying in Japan, staged a protest over issues such as nationality identification and exit-entry administration of Japan, further triggering what was known as the Liu Caipin Incident. She claimed that Asians in Japan that came from divided nations should enjoy the freedom of regime selection. This concept broadly reflected the universal value of basic human rights, and therefore received attention from all sectors of society and attracted media coverage from mainstream news outlets, such as the Yomiuri Shimbun, Asahi Shimbun, and Asahi Magazine. New Left newspapers and periodicals supporting the incident also joined the propaganda battlefield. Considering this, the present study mainly adopted historical research and document analysis methods to systematically gather and collate newspaper and periodical texts relating to the subject matter. Through analysis and screening, historical events of research value were listed. The historical data were further analyzed, evaluated, and defined to obtain the ultimate findings on the process, influence, and conclusion, thereby acquiring an understanding of the Liu Caipin Incident.

09:55-10:20

65879 | *"Tweeto-Bomber" – Emotional Background of Tweets of Polish MPs*
Andrzej Meler, Nicolaus Copernicus University, Poland

An important level of political communication is emotionality. It goes without saying that the level of emotions in a political message plays a big role. Over the past decade, Twitter has become a wide range used channel of political communication. Often, both in the common and scientific discourse, it is claimed that the debate conducted there characterizes very emotional nature. In the presented research project, the emotionality of communication conducted by Polish parliamentarians on Twitter was checked. For this purpose, a method from the family of Natural Processing Language (NLP) was used: sentiment analysis based on a dictionary. The analysis was performed on nearly 1 million tweets (original tweets without retweets) collected in the period from January 2019 to June 2022. The results made it possible to map the emotional landscape created in Polish MPs tweets both on dimensional scales with arousal and valence parameters as well as on discrete scales for 5 basic emotions (happiness, anger, fear, disgust, sadness). In addition, tweets about the COVID-19 pandemic are used to describe the differences in the emotional picture constructed by the ruling party and the opposition, providing a good illustration of how the emotional background of political communication can be coupled with the political interests of the party.

10:20-10:45

64504 | *Trauma and Compassionate Witnessing in A Private War*
Bianca Briciu, Saint Paul University, Canada

This presentation analyzes the interplay between compassion and trauma in war correspondent Marie Colvin's biopic, *A Private War* (Michael Heineman, 2018). Focusing on the self-reflexive representation of affective witnessing in the film, I will discuss the ethical aspects of compassion in war reporting and the politics of trauma with its dangerous impact on the life of the protagonist, who was eventually killed in Syria in 2012. Affective witnessing implies an ethical position of care and responsibility for the victims of war, which contributes to impactful war reporting. At the same time, affective witnessing creates vicarious trauma, with its maladaptive effects on the psyche of journalists, which raises questions about trauma-informed practice. The film represents narratively and visually both sides of affective witnessing: the compassion Marie Colvin, famous war correspondent at Sunday Times has for war victims and the traumatic impact of being in the presence of death and suffering that leads to her mental breakdown and the deadly fascination with danger. Marie successfully moved her audience through her courageous presence in dangerous war zones and through a position of compassionate witnessing of the direct, horrific impact of war on people. However, in her attempt to enter these dangerous spaces, the protagonist becomes traumatized herself, being haunted by nightmares, hallucinations, depression, and dissociation. The presentation discusses *A Private War's* representation of compassionate witnessing as the ethical act of shared humanity and responsibility that carries the danger of trauma, highlighting the importance of trauma informed journalism.

10:45-11:10

65023 | *Trends in Broadcast News War Coverage: Framing Humanity in Syria and Ukraine*
Nadia Rahman, Zayed University, United Arab Emirates

"The current study explores the changing trends of broadcast news in war by focusing on wars in Syria and Ukraine and comparative coverage of the conflict in two culturally and geographically different regions. How has war coverage for satellite broadcast journalism, specifically CNN, BBC, and Al Jazeera, changed from the Syrian War to the Ukraine War? And how the stories visually cascade into social media. The debates over NATO's impact on the coverage of Ukraine will also be explored.

Many veteran broadcast journalists moved from one brutal war to another, with some key players being the same. What are the similarities and differences in the framing of these wars? Are journalists effectively covering the human-interest story in an environment of carnage? This study seeks inspiration from the theory of framing as a theoretical lens, which helps understand conscious, and intentional choices by the broadcast journalists in a mediated society, affecting the direction of public opinion. We rely on five deductive frames - human interest, attribution of responsibility, conflict, morality, and economic consequences - identified by Semetko and Valkenburg (2000) to explore the framing similarities and differences while covering these wars. Broadcast stories appearing in the first three months of war in Syria and Ukraine are content analyzed using a mixed-method qualitative and quantitative approach. We expect that our results will contribute to existing literature on the framing of war and have significant implications for future academic work and policymaking. This research will be completed by mid-October 2022.

11:25-12:40 | Room B

Wednesday Onsite Presentation Session 2

Media & Communication

Session Chair: Rakesh Kumar Yogi

11:25-11:50

65798 | *The Good Job?: Analysis on COVID-19 Booster Vaccination Decisions and Exposure to Information Channels*

Joan Dizon, Southern Luzon State University, Philippines

Karen Angelica Rodil, Jose R. Reyes Memorial Medical Center, Philippines

The Philippines started its COVID 19 vaccination program in the first half of 2021. However, the booster vaccination phase has been somewhat lagging and millions-worth of booster vaccines have, in fact, expired this July 2022, and while the government has sought to expand its booster roll-out to more sectors of the population, a quick scan of the comment sections of online news sites e hesitancy in getting the booster shots or even the primary vaccination. The study, "The Good Job?: Analysis on COVID 19 booster vaccination decisions and exposure to information channels" thus, seeks to determine how Filipinos arrive at booster vaccination decisions vis-à-vis their exposure to various information channels. The study hopes to understand the relationships between certain demographic profiles and the way they are exposed to different media that provide them with information on COVID 19 and COVID 19 vaccination, to how they make decisions on getting COVID 19 boosters, congruently identifying the profile of those who may be considered vaccine accepters and vaccine hesitant. This research similarly seeks to identify other important factors that contribute to respondents' vaccination decisions. This online cross-sectional study using a quantitative-qualitative research design anchored on the Inoculation Theory and Uses and Gratification Theory, also aims to determine the most significant channels of information that contribute to how Filipinos understand COVID 19 and COVID 19 interventions, most specifically, the government's vaccination program.

11:50-12:15

65039 | *Role of Media and Communication in Achieving Sustainable Development Goals (SDGs) in Bangladesh*

Sardar Shaheen, SIMEC Institute of Technology, Bangladesh

Md Monirul Islam, SIMEC Institute of Technology, Bangladesh

Ratan Kumar Roy, International Research Center, SIMEC Institute of Technology, Bangladesh

Banangkur Mustafa, International Research Center, SIMEC Institute of Technology, Bangladesh

Mass media, particularly the news and current affairs can be highly impactful towards the implementation of Sustainable Development Goals (SDGs). The present study focusses on the potential of media within the socio-economic, cultural, and political ground of Bangladesh. Based on the empirical research findings and combining the qualitative and quantitative approach to data collection and analysis, it assesses the contemporary media performance with respect to achieving SDGs and proposes a set of pragmatic imperatives for the media stakeholders to function effectively in this regard. The conceptual framework of the present study helped inquiring why media and communication processes were not adopted adequately for achieving sustainable development? It also asks who are the key actors, how the actors comprehend their roles and reflect to their actions toward sustainable development. The primary domain of investigation in this study has been the interactive practices of media participants, stakeholders and policymakers. Therefore, we have conducted a baseline survey among the media participants, such as the media critics, communication scholars, news editors, journalists, media policy makers and government officials. In the ultimate analysis, the paper examines as to how the SDGs as concepts, practices and projects have been communicated to the stakeholders and public at large. It highlights the challenges of inadequate communication for the 2030 agenda for sustainable development. Finally, it indicates the effective media practices for promoting SDGs, the communication model for grassroots development and the need for participatory media culture in Bangladesh.

12:15-12:40

65747 | *Communicating 'Government': A Case Study of Anti CAA News in India*

Rakesh Kumar Yogi, Gurugram University, India

Informing, educating, and sharing ideas with others are the main objectives of communication. From the dawn of sign languages through the development of communication technologies, society has been held to high standards of knowledge, intellect, and comprehension. For this, they created several media tools. Therefore, the human civilization sought a qualitative path from less information to a degree of well-informed understanding. But the aberrations that happened during this journey also need to be researched, implicitly stated and documented. In India media initiates a counterfeited narrative which is so meticulously weaved around the legislative acts that it becomes difficult for the 'receiver of the information' to comprehend it in a rational way. The staging of such 'disinformation' is often done around government legislations to establish 'anti-Government' narratives. The paper proposes to present a normative assessment of Indian media reports on the "Citizenship Amendment Act 2019" which was passed through the parliamentary procedure. The paper critically examines how media worked during the anti-Citizenship Amendment Act (CAA) campaign and investigates the news coverage of NDTV, The Wire, and The Hindu. Through qualitative and quantitative content analyses methodology the study will analyze specific misinformation media coverage on the issue of CAA in India. The research findings indicate that false information concerning this act might have been a major cause for lawlessness and chaos, under the garb of democratic protest, which spread across India during December 2019 to March 2020.

13:40-14:55 | Room B

Wednesday Onsite Presentation Session 3

Media Studies

Session Chair: Katsumi Suzuki

13:40-14:05

64943 | *Exploring the Role of Diversity in Newsrooms During an Ethnically Charged Environment. A Case Study of TV Media in India*
Anilesh Kumar, Hong Kong Baptist University, Hong Kong

Several reports have suggested that the state of minorities in India has deteriorated as right-wing Hindu nationalists operate with impunity under the current dispensation. Communal tensions have reflected in various incidents of deadly riots across the country and a large section of the mainstream media have been accused of supporting the 'Otherization' of minorities and uncritically absorbing the propaganda of Hindu nationalists. This raises an important question regarding the role of ethnic minorities in journalism: does ethnic diversity in newsroom impact media narratives or does the commitment to organizations' policy/ideology hinder the scope of advocacy. How do journalists from ethnic minority communities contest the (mis)representation of minorities or whether they do it at all? While these aspects have been explored previously, there are two shortcomings in the existing literature: (i) most studies have been conducted in the Western countries and (ii) most have focused on print journalism. Therefore, this study aims to fill the literature gap by conducting a study in India - one of the most ethnically diverse countries, also home to the largest number of TV news channels in the world. The study has identified 20 journalists from minority communities working in various news channels. Preliminary discussions with interviewees suggest that journalistic norms and commitment to the values of organization impedes advocacy; however, they push for fair representation of the community and operate in a contested sphere. The study is rooted in grounded theory and aims to conduct a thematic discourse analysis on the interview content.

14:05-14:30

65736 | *The Presumed Media Influence (Self-perception of the Media Influence) on the Strategic – Professional Toolbox of Litigators in Israeli News Prominent Cases*
Liora Cohen, University of Haifa, Israel

Scholarship, dealing with efforts to repair the reputation of brands, organizations, and companies, has developed concepts such as 'Reputation Management' including message strategies focus on dealing with negative images, such as reducing the crisis, initiating events, or turning liabilities into assets. "Presumed media Influence" (PMI) theory is a branch of "The Third Person Theory" which describes a wide range of phenomena related to the impact model of indirect affects. Mediatization changed the face of the Israeli litigation profession and contributed to the revolution that took place in the Code of Ethics by the Israeli Bar Association, regarding the appearances of lawyers in the media and expanded the possibilities for cooperation between lawyers and PR consultants, defining their role in safeguarding the interests and reputations of their clients. Findings of eight in-depth interviews, with prominent media case litigators, established an action model illustrating how PMI affects litigators' media strategies, according to the following areas of expertise: taxation, labor law, public criminal law, and private criminal law. The theory presented here outlines a strategic action that offers an innovative application of PMI, as a tool that enables the conversion of media professionals and litigators' experience into a methodological tool. Media is perceived, by the litigators, as a great influencer in the legal field. Some choose to commit ethical offenses, by collaborating in unethical ways, with PR consultants, to create a deliberative legal advantage. The perception that manipulating media by lowering or enhancing exposure was found to be part of legal strategy.

14:30-14:55

64964 | *Management Strategies for Local Brand Expression Through Organizational Learning in Regional Independent TV Stations: A Case Study*
Katsumi Suzuki, Kochi University of Technology, Japan

Due to satellite broadcasting or webcast and the Internet including SNS, current entertainment has diversified. As a result, people are no more so much interested in television like before. The time spent watching television has decreased, making it difficult to manage not only local stations but also unique-styled Japanese TV stations called "Fifth Television Network" which not only produces programs but also sells them. In addition, the Fifth Television Network can widely be watched by audience while making local affiliated TV stations' position challenging. Under these circumstances, my research questions are why are certain prefectural independent TV stations sustainable and developing and what their key factors that increase its existence value are.

As for the research method, interviews with the person in charge of TV organizations and productions, interviews with audiences and street questionnaire surveys were conducted through two local stations; Kyoto Broadcasting System and Mie Television Broadcasting. How the local independent stations consider their programming and how they are supported by local audiences became the key factors to survive. The research reveals that organizational learning is the origin of the continuous programming of independent stations, and the two stations apply organizational learning and "regional resource programs such as local documentaries. It is also found that other successful prefectural independent stations present popular anime shows which are loved by the local people. In the end both organizational learning and regional resource programs are the ways to explore new possibilities for existing in TV media.

Notes

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Thursday, September 20

Parallel Sessions

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.

09:30-11:10 | Room A

Thursday Onsite Presentation Session 1

Education: Culture & Media

Session Chair: Giang Hoang

09:30-09:55

65008 | *Manga-based Approaches in EFL: For Young Adult Learners in Japan*
Takako Yasuta, Fukushima Medical University, Japan

This study illustrates the benefits of Manga, or Japanese comics, as learning material in the college-level EFL. Manga has been widely employed in language classrooms; however, its entertainment aspects have been considered not appropriate for academic English. In fact, the multimodality aspects of Manga can be successfully utilized for teaching both colloquial English and academic writing. The author will introduce her Manga-based activities designed for college-level EFL courses in Japan and how they assisted language learners in terms of enhancing learning motivation, developing advanced linguistic knowledge focusing on writing skills, and sociolinguistic appropriateness in various registers. Typical Japanese students experience exam-oriented English education with few opportunities to use English in daily life. After spending nearly 10 years learning English, most Japanese people cannot communicate in English. Manga-based activities create a virtual English world where students can speak English through their Manga characters. The narrative texts in Manga can provide an excellent and enjoyable academic writing experience. The author has conducted her approaches at two universities in Japan with computer science majors and humanity majors. Those students with different degrees of learning motivations and English proficiency exhibited positive effects of Manga. Manga-based activities increased learning motivation and provided a more enjoyable learning experience. The author will introduce her major findings and shows how Manga can be successfully used for teaching young adults in higher education. Manga-based activities assisted language learners in terms of enhancing learning motivation, developing advanced linguistic knowledge focusing on writing skills, and sociolinguistic appropriateness in various registers.

09:55-10:20

65809 | *Inheritance of Aboriginal Culture: Elementary School Establishment of Smangus Village in Taiwan*
Chia-Huey Wang, University of Taipei, Taiwan
Tian-Ming Sheu, National Taiwan Normal University, Taiwan
Ya-Wen Shang, National Taiwan Normal University, Taiwan

Due to the effects of economic decline and the resulting external migration, the number of children in the remote aboriginal village of Smangus declined such that the village was unable to maintain a local elementary school. Children leaving home to live in the school miles away not only suffer from the pain of being separated from families, but also makes it difficult for them to gain an understanding of and sense of connection with the culture of their native village. To prevent the ongoing decline of local culture, the village adopted a co-operating-systems, social-enterprise approach to establish an elementary school that was not encumbered by red tape. This kept students in the village and making it possible to implement a curriculum in line with the needs local revitalization. In this study we interviewed four residents of Smangus and the four teachers at the village school, focusing on their views and expectations of children's education issues as well as explored how they met their expectations through the Co-operating System. We found that the co-operating systems approach was effective in building consensus concerning the educational goals, and in mobilizing the village's limited resources to establish and operate an independent school emphasizing aboriginal culture: The school building fits in well with the village culture, and that the village elders have provided valuable assistance in conducting classes on aboriginal culture and language. In light of these findings, we provide suggestions for transmitting aboriginal culture and for improving the village's educational program.

10:20-10:45

65031 | *Extending the Classroom Walls: Liquidifying Power Dynamics With Online/Blended Learning and International Partnerships*
Alexandra Antonopoulou, University of the Arts London, United Kingdom

The paper will present how online-blended learning methods based on collaboration, play and culture-specific activities have impacted on our Level 4 Higher Education international students' learning. The paper will discuss relevant literature as well as present examples from previous case studies that led to the methodological development of the curriculum. In detail, there will be an in-depth analysis of three case studies we have ran with our 'Cert.HE: Preparation for Design, Media and Screen' students at London College of Communication, University of the Arts London since September 2018. The first case study will analyse the ways we have used collaborative Visual Essay films as alternative ways of writing and prompts for critique. Being part of a theory unit at the very start of the course, these films challenge and expand traditional modes of engaging with theory as well as foster reflection and collaboration within our diverse student cohort. The second case study is a collaborative blended learning project with undergraduate students and staff from the Federal University of Espírito Santo-Department of Social Communication in Brazil. The project involved online collaboration, student-led decision making, knowledge and fun exchange. The third case study is about the methods we have used to decolonise the student study material by setting up an international library and in our studio space. The paper will explore the interface between technology, pedagogy and culture as well as the importance of presence, relationships and collaboration during international online/ blended learning endeavors.

10:45-11:10

64382 | *The Curvilinear Effect of Entrepreneurship Education on Entrepreneurial Intentions: The Roles of Entrepreneurial Passion and Resilience*
Giang Hoang, RMIT University, Vietnam
Tuan Trong Luu, Swinburne University of Technology, Australia

Entrepreneurship education has drawn attention from policy makers and scholars because of its potential influence on students' entrepreneurial intentions. However, the effectiveness of entrepreneurship education on entrepreneurial intentions remains inconsistent and controversial. Grounded in the social cognitive theory, we examined a potential curvilinear effect of entrepreneurship education on entrepreneurial intentions while also investigating the mediating role of entrepreneurial passion and the moderating role of resilience on this curvilinear effect. Two studies were carried out to test these ideas. In Study 1, data collected from 554 technology students from Vietnamese universities revealed that entrepreneurship education exhibited a U-shaped relationship with entrepreneurial intentions. Study 2 replicated and extended results from Study 1 by utilizing a sample of 721 business students from Vietnamese universities. The findings of Study 2 demonstrated that entrepreneurial passion mediated the curvilinear effect of entrepreneurship education on entrepreneurial intentions. Moreover, the association between entrepreneurial passion and entrepreneurial intentions was found to be strengthened by resilience. Our results advanced the stream of entrepreneurial intentions research by extending the extant understandings of how entrepreneurship education shapes students' entrepreneurial intentions. Furthermore, our studies provide practical implications for policy makers and educators to support students in accessing to entrepreneurship education.

11:25-13:05 | Room A

Thursday Onsite Presentation Session 2

Interdisciplinary: Culture and Humanities

Session Chair: David Matas

11:25-11:50

64876 | *Perception of Using Social Media in Improving Art Education Students' English Language Skills*

Ratna Yunita, Institut Agama Islam Negeri Ponorogo, Indonesia

Tirta Dimas Wahyu Negara, Institut Agama Islam Negeri Ponorogo, Indonesia

Social media has become an integral part of life, including in education. This study investigates the effectiveness of using social media as learning media to improve students' English as a Foreign Language (EFL) skills from the learners' perspective. The research covers two fundamental issues: the extent to which social media affect students' language skills and how social media can improve students' English language skills. The research was done at three universities in Indonesia. A questionnaire was distributed to 45 undergraduate students enrolled in the Department of Art Education. Results show that Art Education students believe that social media improves their English language skills positively. They also reported that students use a lot of social media in learning EFL through various activities, for instance, by describing their artwork in English. The findings also reveal what kind of social media which have been frequently used as English learning media. Therefore, social media can be one of the learning media for EFL students to improve their English language skills.

11:50-12:15

65649 | *"Anti-gatekeeping" on the Twitch platform*

Kevin Garvey, Rikkyo University, Japan

The live streaming platform Twitch hosts thousands of streamers vying for the attention of users. Previous studies have identified the salience of parasocial relationships and emotional labor for understanding the work of streamers (Johnson & Woodcock, 2019) as well as the presence of toxic geek masculinity (Ruberg, et. al. 2019) and gendered differences in streaming labor (Jenson & de Castell, 2018). Twitch has grown steadily since its start in 2011 (Taylor, 2018) and saw a massive increase in growth in 2020, maintaining its position as the number one game streaming site, ahead of YouTube Gaming and Facebook Gaming (Partis, 2021). Discrimination related to notions of a "true gamer" - a white, cisgendered, heterosexual male - is well-documented (Ruberg, et. al. 2019; Uszkoreit, 2018). Interviews with streamers who do not fit into the narrow definition of the imagined "true gamer" reveal strategies and networks that have successfully leveraged Twitch's tools for discoverability and moderation in order to redefine gaming spaces as inclusive and explicitly 'anti-gatekeeping'. These strategies are worth exploring as more of daily life is transferred to online spaces, and pro-social approaches are necessary for creating safe online communities. This study examines how platform tools for discoverability and moderation influence streamers' presentations of themselves as game players. Findings suggest that active 'anti-gate-keeping' is widespread among streamers who wish to build inclusive, sustainable channels in which to play, socialize, and earn.

12:15-12:40

64079 | *Resilience in Media Ecologies: Mapping the Converging Histories of Magic Lanterns, Omocha-e (Toy Prints) and Kamishibai*

Tara McGowan, North American Coordinating Council on Japanese Library Resources, United States

Histories of kamishibai (paper theater) typically trace its roots to early magic lantern shows, but Iwamoto Kenji questions this development: "At a time when many different audiovisual technologies were tied in some way to modern scientific instruments, kamishibai was made of just pictures and narrative and seemed to be a throwback to Edo-period spectacles" (2002). Iwamoto's dismissal of kamishibai as a "throwback" exposes the limitations of examining any medium in isolation rather than viewing it within an interconnected media ecology. Lyons and Plunkett argue, "In contemporary media practice, 'convergence' stands for the dominance of fusion and transferability between different forms...we are in an era in which media are always used in relation to each other" (2007). While acknowledging that the scale and interconnectedness of new media may be unprecedented, this paper asks whether theories of convergence in media ecologies may also provide new opportunities to reassess older media formats. Through a historical mapping of the transnationally shifting ecologies of magic lanterns and kamishibai through a series of omocha-e (toy-prints) from the Cotsen Children's Library collection (Princeton University Library), this paper reveals that kamishibai not only converged with magic-lantern technology through the mediation of omocha-e, but also that the two audio-visual media—kamishibai and magic lanterns—continued to develop in relation to each other, as they moved in tandem over time. The imaginative leap that transferred cinematic animation techniques to paper offers insights into kamishibai's resilience as a medium and its growing popularity around the world today.

12:40-13:05

63807 | *Innovation and Value: Organ Transplant Innovation in China*

David Matas, University of Manitoba, Canada

Innovation is ethically neutral. Its value depends on how it is used. Technological developments do not change human nature. But they do change the ability to bestow benefits or inflict harm.

The development of transplant technology and the mass killing in China of prisoners of conscience for their organs are linked. That this mass killing has been happening within the community of practitioners of the spiritually based set of exercises Falun Gong has been established beyond reasonable doubt. One independent researcher after another has come to that conclusion, as well as an independent tribunal. The mass killing of prisoners of conscience through forced organ has spread geographically and within prisoner of conscience groups as transplant technology has developed. In particular, the development of ECMO (extracorporeal membrane oxygenation technology) and machine perfusion, which is widely used in China, have allowed for organs to survive longer outside the body and be moved around China. The repression of the Uyghurs as well the depletion of the arbitrary detained Falun Gong population through organ extraction and the increased portability of organs because of ECMO and machine perfusion have led to a partial shift in sourcing from local Falun Gong detained to repressed Uyghurs in Xinjiang province. The presentation would explore and explain abuse of transplant technology and its shift in victim populations as a case study of the harm that innovation can bring if not properly encased in legal and ethical norms.

13:50-15:05 | Room A

Thursday Onsite Presentation Session 3

Aesthetics and Design

Session Chair: Shoso Shimbo

13:50-14:15

65867 | *Early Cybernetics History in South Korea Through Architecture*
Eugene Kwon, Yale University, United States

Architecture was a key site for postwar cybernetics discourse in both Japan and South Korea. With translation of communication and media theories from overseas, key architects in South Korea, such as Kim Won and Kim Swoogeun, moved away from the traditional concept of architecture as spatially and temporally bound structures to a much more open-ended and relational system. This paper focuses on how ideas related to cybernetics, such as the conceptualization of information flow as a feedback mechanism, migrated to South Korea through a key architectural journal, *Gong-gan* (Space). At stake for architects and artists in South Korea were the following questions: how does one facilitate the flow of information through specific spatial arrangements? And what future visions are possible when an architectural structure literally opens up to its 'environment' (*kankyō* in Japanese)? In their efforts to generate answers to these questions, South Korean architects encountered opposition from the state, favoring a more conventional aesthetic style. This paper argues that writings in the *Gong-gan* reveal the dilemma of these architects in their desire to participate in the global discourse on media while remaining cautious to remain favorable towards the state.

14:15-14:40

65020 | *From Abstraction to Algorithm*
Melinda Bognár, Budapest University of Technology and Economics / NIMS, Hungary

Senno Kuden (15th century) historically presents the most influential definition of ikebana, which includes both ontological and epistemological concerns in representation. Although the former contributed to the development of the common definition of ikebana as a symbolic representation of nature or the universe, it was actually used during the Edo period as a theory to support *sanzei* style (heaven - earth - people style), an illustrative interpretation of universe. It is the Freestyle Ikebana Movement (the FIM) in 1920's and 1930's that criticised the *sanzei* style under the influence of the Western Modernism. In particular, Suido Yamane, one of the major advocates of the FIM developed a unique theory on *jiyuu bana* (freestyle ikebana) which sees ikebana as a representation of life energy. This paper points out the similarity between his theory and the epistemological concerns in Senno Kuden, which has not been adequately studied. The view of ikebana as a representation of life energy did not begin with the reformers in 1920's & 1930's. Rather it has been around since the early stages of ikebana and deserves more attention. The historical significance of the FIM may lie in its efforts to revive a neglected aspect of the metaphysical discussion of ikebana.

14:40-15:05

65012 | *An Interpretation of Ikenobo Senno Kuden (16C) and Its Link to the Freestyle Ikebana Movement in the Modern Japan*
Shoso Shimbo, International Society of Ikebana Research, Japan
Celia Stewart, New York University, United States
Ingo Titze, University of Utah, United States

Architectural design is always influenced by the medium used to represent it. The available tools define, limit, and guide the evolution of the plan. There is no thought without form, which form can be linguistic, visual, or even algorithmic.

The digital revolution gives rise to change in the process of architectural design and creation. We are currently experiencing a transition period when we are using our new devices based on the logic of our previous devices. However, the digital revolution does result in not only a change of means but also a logical change in the creative process.

The industrial revolution approached design from the final form in accordance with the logic of assembling from the elements. The current presentation seeks the creative logic of the digital age, along with its connection points to the already known creative phenomena and modes of expression, following the process from the birth of the idea to its realization.

The presentation will show the extract of an ongoing doctoral research, a theoretical overview of the ways of communication, digital representation, and form. From Abstraction to Algorithm refers to the shift in the embodiment of the Platonic idea revisiting the three main epochs of artisanal, industrial, and digital. This study contributes to a better understanding of the changes in current architectural design practice while encouraging the thoughtful application of computational design.

09:30-11:10 | Room B

Thursday Onsite Presentation Session 1

Film Studies

Session Chair: Allen Walzem

09:30-09:55

65892 | *The Rise of Documentary Film Movement in Thai Cinema During Current Political Conflicts*
Sopawan Boonnimitra, Chulalongkorn University, Thailand
Peerachai Kerdshint, Bangkok University, Thailand

Throughout the history of Thai cinema, documentaries have only become popular with a Thai film-goers and young filmmakers in the recent time. With the establishing of Doc Club, a documentary distributor, the youngsters are more exposed to the documentary films and the success of new generation of documentary filmmakers in international film festivals have inspired the newcomers to try their hands at documentary. Moreover with the political consciousness that fuels the new generation during the political protests in the last few years have made them look for a chance to shout out about the social problems. The documentary films have become a space for filmmaker to voice their concern while trying to reach out for international audiences. This paper attempts to capture this moment in time where several documentary films, including, School Town King (Laisuwanchai, 2021), The Cave Lived (2020), Come and See (Boonprakob, 2019), among others have made it to cinema and have been recognised in national awards. The paper will take a closer look at what lies beneath these films when there has been the rising of Pro-democracy movement since 2019 when the country had first generation election since 2014 coups d'état by General Prayut Chan-o-cha and then he was re-installed as elected Prime Minister. The demand for radical change in the society by the new generation has kept its momentum until today and these films could give an insight into their mentality and attempt to destabilise the establishments and the traditional values in some ways.

09:55-10:20

65018 | *The Transformation of Soundscape From Benshi's Voice to Talkie System in Japan*
Eun Jeong Choi, New York University, United States

This chapter is part of my dissertation project entitled "The Soundscape and the Formation of Public in Japan 1920s-1950s." This chapter seeks to explore the transformation of the concept of 'sound' in cinematic experience from the silent film era, when Benshi's voice (film narrators and performers) functioned as a cinematic sound along with other off-screen sounds such as live music, people's chatting, urban noise, and so forth, to the era of talkie system, which pursued the synchronization of screen image and on-screen sound, by eliminating the off-screen sounds. I will show what impetus brought this transformation in light of 'sound' and the space(s) that was created by sound, and also explore how this transformation newly conceptualized the 'public' and 'private' sphere for the audience in experiencing cinema as a modern media. In doing so, this chapter will ultimately answer the question about mass, subjectivity, and modernity in the early 20th century of Japan.

10:20-10:45

65733 | *Resilience and Abjection: An Analysis of the Character Arc of Ellen Ripley in the Alien Franchise*
Kanon Nomura, Aichi Shukutoku University, Japan

The Alien franchise has spanned over four decades and created some of the most iconic moments in cinema history as well as one of its most iconic heroes, Ellen Ripley. The movies' dark musings on the themes of survival and existence have led to numerous analyses from different theoretical standpoints, including those of Sigmund Freud, Judith Butler, and Julia Kristeva. Kristeva's concept of the abject, those things which cause violent and visceral repulsion in those who view them, has been applied often to the Xenomorph aliens of the series with their slimy violations of human bodies. But as Kristeva explained in Powers of Horror, the abject is not evoked simply by physical disgust: "It is... not lack of cleanliness or health that causes abjection but what disturbs identity, system, order". That is, the emotional horror of abjection comes from things that violate or straddle the boundaries between categories: living and dead, male and female, human and inhuman. This paper examines the ways in which these boundaries are violated in the first four Alien movies: Alien, Aliens, Alien3, and Alien: Resurrection, focusing more specifically on the ways that existing in the gray areas of the abject makes Ellen Ripley an increasingly complex and resilient character. Ripley overcomes massive challenges, trauma, and even death itself through her encounters with different forms of the abject and her own increasingly abject nature on the borderlines between male and female, dead and living, human and inhuman.

10:45-11:10

64484 | *Rebel within the System: Subversive Style in Four Films by Nagisa Oshima*
Allen Walzem, Hokkaido Bunkyo University, Japan

This paper represents a foray into a close analysis of the film style of iconoclastic Japanese film director Nagisa Oshima. Oshima is a rare figure in film history because he was able to maintain a high level of autonomy in his filmmaking even though he was making highly political, wildly iconoclastic, and technically daring films, all while still managing to make money for his studio. The most remarkable thing about Oshima's "style" is its fluidity—it often changed dramatically from film to film. As Japanese film scholar Donald Richie puts it "Each film looks rather different...critics who write about him have their job cut out for them. It's a problem." This is exactly the problem I am confronting in this paper by looking at both the narrative content and cinematic style in four widely varied Oshima films, Cruel Story of Youth, Burial of the Sun, Violence in the Afternoon, and Cruel Story of Youth, breaking down their stylistic idiosyncrasies while also examining the inter-relationship of form and content in each. My argument is that Oshima was never, as has been frequently claimed, merely a sensational filmmaker who maintained his popularity through exploitative shock value, but an artist who carefully chose—and then brilliantly executed—a specific style for each of his films based on the demands of its narrative content.

11:25-13:05 | Room B

Thursday Onsite Presentation Session 2

Film Studies

Session Chair: William Kunz

11:25-11:50

65953 | *Focussing on the Critical: Film Pedagogy in a Modern University*
Gregory Sporton, University of Westminster, United Kingdom
Elizabeth Allen, University of Westminster, United Kingdom

In a post-1992 UK university, the degree offering included a BA (Hons) Film. Founded by distinguished film scholars and supported by a thriving film and television industry, it operated successfully for many years, attracting large numbers of applicants and graduating successful students into the creative industries. Technological and cultural change were slow to arrive. A small staff whose expertise and loyalties were strongly analogue, whose professional engagement declined and approach to storytelling was based in the drama traditions of the nineties found themselves increasingly remote from the needs of students and the demands of industry. Given its reputation and location graduates continued to be placed in the industry at good rates, and films produced won awards. This was often achieved by moving outside the parameters of higher education practices, making dubious claims about the industry relevance of organizational arrangements and requiring a disproportionate share of resources. The admission arrangements and curriculum design actively discouraged diversity and the intensity of the programme, conducted without evidence of its efficacy, privileged a small number of elite students from wealthy backgrounds in a way that was not seen as problematic by the course team. This study is about the problems that arise for film education models once they are drawn back into the processes, systems and norms of higher education and asked to respond to issues around fairness, diversity and power. Our experience is offered as typical rather than exceptional of incorporating this difficult and complex creative practice into a university setting.

11:50-12:15

65822 | *Building An Intercultural Extended Reality Storyverse*
Gurachi Phoenix, Keio University Graduate School of Media Design, Japan
Masa Inakage, Keio University Graduate School of Media Design, Japan

Cinematic Storytelling consists of the five essential elements - premise, plot, characters, conflict, and theme. It originates from ancient myths and depicts regional aesthetics, stereotypes, and biases. A cinematic story is conceptualized by an author or creative team with a subjective outlook for populist consumption in domestic markets. With the advent of Social Media and Over-the-top platforms, regional audiences are being exposed to global events and narratives. Emerging platforms, such as Metaverse, make it possible for storytellers to build a co-habitable virtual universe. Converging technologies provide multi-sensory tools for embodied engagement. How will Cinematic Storytelling adapt to the new reality and inspire cultural capital in future generations? This research conceptualizes a futuristic Cinematic Storyverse for Extended Reality format. 'Nanban Boeki' is a cinematic installation set in the Foreign Trade Era of Japan (Cir.1540). It is a 'sub-text aware' role-playing story-set. The audience engages non-verbally with Digitally Animated Characters. These characters are embedded with cultural personality traits dissimilar to the Audience. The story goes into a Conflict-resolution loop until the players reach an accord. The plot advancement solely depends on the audience's ability to empathize with the character. The audiences encounter cultural biases and learn about their correlation with resolving conflict.

12:15-12:40

65617 | *Online Film Distribution as a Viable Platform for South African Feature Films*
Anna-Marie Jansen Van Vuuren, Tshwane University of Technology, South Africa
Boitshoko Mfolo, Tshwane University of Technology, South Africa

Despite the growth of the South African film industry, distribution remains one of its central challenges. This is largely due to the country's turbulent political history affecting the economic and social sphere. Issues related to poverty, high unemployment, and poor telecommunications infrastructure affect most South Africans. Problems with electricity, internet connectivity and data costs mean that many South Africans still relies on traditional distribution models. South Africa does not have a cinema-going culture, and audiences mainly consume entertainment through television. Within this context, streaming services offer an alternative to South African audiences and about 10 – 15% of the South African population have access to streaming services like Netflix, Disney+ and the local content streamer Showmax. Since the hard Covid-19 lockdown meant that cinemas were closed for more than eight months in 2020, more filmmakers are exploring online models to distribute their content. In conducting this study, the authors did extensive in-depth open-ended interviews with role players involved in the South African film industry. We interviewed film distributors, exhibitors, television executives as well as local filmmakers to gain an understanding of how they see the future for online distribution in South Africa. Within our interview sample, we focused on feature film distribution only, and did not include questions about drama series or other serialised content. Core findings include that with a fractured audience, where home languages, cultures and taste differ, it makes sense for filmmakers to employ targeted marketing through online platforms. However, problems with bandwidth and internet connectivity have been flagged as challenges that filmmakers must bear in mind. Producers need to find innovative ways to engage with online feature film distribution models within the unique South African context.

12:40-13:05

62857 | *The Evolution of the Netflix Production Model through the Birth of a Global Television Service*
William Kunz, University of Washington Tacoma, United States

When Netflix expanded from 60 countries to 190 countries in 2016, co-founded Reed Hastings called it the "birth of a new global internet TV network." The worldwide reach of the streaming giant is clear. Netflix increased from 12.3 million memberships on December 31, 2009, to 203.7 million streaming memberships on December 31, 2020, with 129.7 million outside the United States and Canada. That growth has transformed global television, but it also raises questions central to the political economy of the media: ownership of cultural texts and the role of the state. This study examines the business model behind Netflix originals, 2013-2021, focusing on English-language programs 40 minutes or more in length. Netflix is investing in originals produced in other languages, with Squid Game a prominent example, but English-language originals remain the foundation of the service. There are two key findings in this study. First, there was a dramatic increase in the share of original television series in which Netflix owns the copyright, from zero in the sample in 2013-2015, to an average of just under 60% in 2019-2021. That creates a focus on costs and an incentive to produce in locations with production incentives, including tax credits. In 2019, 2020, and 2021, 96.0% of Netflix originals in the sample acknowledged production incentives, with the benefits of most going back to the program producer, Netflix Inc. What was also significant was the shift in programs produced in the United States to those in incentive-rich locations around the world, including Canada.

13:50-15:05 | Room B

Thursday Onsite Presentation Session 3

Social Media & Communication

Session Chair: Nagayuki Saito

13:50-14:15

65657 | *Changing Landscape of the Media and Entertainment Sector in the Rapid Age of Emerging Digital Technologies*
Rajeev Ghode, Symbiosis Skills and Professional University, India

Digital communication and media technologies are reshaping the Media and Entertainment industry with new opportunities emerging in the field of Animation, Gaming, Visual Effects, AR VR, and Content production for television, films, and OTT. The recent trends in media and digital technologies are continuing to turn to digital advances for entertainment, news, and business, which translates to major opportunities for media businesses. The rise of 3600 video, virtual reality (VR), augmented reality (AR), and the more refined use of data analytics will all influence the future of digital media and the entertainment industry. The aim of this paper is to critically analyze how digital immersive technologies will shape the media industry in near future. The researcher has used the qualitative research approach and Focus Group Discussion (FGD) as a data collection tool. The researcher conducted three-panel discussions on the topic – 1. Opportunities in Animation, VFX, Gaming & Comic 2. OTT, TV & Film Production, and 3. AR VR – Immersive Media & New Age Skills. Each panel consisted of 6 media professionals who are having relevant experience in their respective fields had shared their views and opinions based on their experience and organizational long-term goals.

It's clear that digital innovations and technologies are reshaping the media and entertainment industry in all creative fields of story-telling using VFX, Animation, in AR and VR environments. Content production in diverse business domains including health, tourism, industries, manufacturing, and education is in high demand along with infotainment and immersive technologies.

14:15-14:40

65788 | *Using a Smart Chatbot System as a Communication Tool for Campus Navigation*

Joey Jansen van Vuuren, Tshwane University of Technology, South Africa

Goodman Dimo, Tshwane University of Technology, South Africa

Anna-Marie Jansen van Vuuren, Tshwane University of Technology, South Africa

A challenging experience for first-year students and visitors to South African universities is getting around the campus. This is due to widespread campus areas and complex routes or pathways. The experience can be intimidating and confusing. Usually, students and visitors ask for directions from more senior students or helpdesks. This paper presents a potential answer to this dilemma - a hybrid chatbot system named SoshMapBot that takes text and capture images as inputs, and returns textual responses to the user. The SoshMapBot was developed and tested on the Soshanguve campus areas of the Tshwane University of Technology. The chatbot uses the entity recognition technique for Natural Language Processing (NLP) to process textual context. Thus, the SoshMapBot gives students and visitors the ability to navigate the university areas that they were initially struggling to locate with an image upload feature to identify the user's current location. The researchers adopted image processing methodologies for image processing. They used algorithms to compare the image similarities and predict the user's location from pre-stored image datasets of campus areas. The study evaluates the proposed chatbot to confirm the usability and sustainability of image processing on chatbots. During the evaluation process of the developed chatbot, the researchers found that the developed chatbots exhibit a 75% accuracy rate. The results of the study demonstrated that image processing can be feasible in the development of chatbots with the correct choice of technologies, algorithms, and methodologies. Therefore, this study aims to contribute to communication technology for enhanced communication techniques.

14:40-15:05

65878 | *A Study on the Relationship between Internet Usage Time and Internet Dependence Attitude of High School Students*

Nagayuki Saito, International Professional University of Technology in Tokyo, Japan

The issue of prolonged use of the Internet and video games by young people has been discussed in society. Such behavior has become a social problem, so-called "Internet addiction" or "game addiction". In particular, it has been pointed out that the increased use of the Internet and video games during the Corona disaster may increase the risk of dependence (Oka, et al. 2021). In this study, we investigated and analyzed the relationship between the Internet and game playing time and the Internet Addiction Test (IAT) developed by Young (1998) in the context of a possible increase in Internet use by youths. The study was conducted via a web-based questionnaire platform in December 2021; from 4,343 subjects, 3,722 subjects aged 15 to 18 years old, who corresponded to high school age, were screened and analyzed. The results of the analysis showed that the mean of the subjects' degree of Internet dependence was 49.89 points. According to the IAT's evaluation criteria, a score of 20-39 points on a total of 20 questions indicates an average user, a score of 40-69 indicates a user who has problems caused by the Internet and needs to review the impact of the Internet on his/her life, and a score of 70-100 indicates a user who has a serious level of impact of the Internet on his/her life and needs to review it immediately. So that this result intends that the average user is defined as having a level of mental problems caused by the Internet. Furthermore, when the subjects' IAT scores were classified into three levels of severity of Internet dependence, 62.39% of the subjects had problems using the Internet, and 10.34% of the subjects were rated as having serious problems. However, about 70% of subjects who used the Internet for less than one hour per day rated their Internet use as having psychological problems in their Internet use according to the IAT's assessment. Thus, it cannot be said that the length of time spent on the Internet increases the risk of Internet dependence.

Notes

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Advertising, Marketing, & Public Relations

65028 | *Applying IPA to Evaluate the Hosts of Variety Shows for Television Stations in Taiwan*
Kuei-Lun Chang, Ming Chuan University, Taiwan

With numerous shows on television as well as on other online platforms, the competition of media is becoming more fiercely. Variety shows can generate considerable revenue. In television stations, variety shows have continually increased over the years. The host in the variety show is a key participant, controlling and guiding conversation with and between guests. They are key factors for ratings. The main idea of the importance-performance analysis (IPA) is to draw the mean score of importance and performance level into a two-dimensional diagram. The diagram can be used to distinguish the relative positions of evaluation criteria and further provide practical suggestions. In this paper, we apply IPA to evaluate the hosts of variety shows for television stations in Taiwan. Based on past researches, we collect the evaluation criteria. Through IPA, audiences' (age from 30 to 49) evaluations about the hosts of variety shows can be demonstrated.

Climate Change and Arts, Media, Culture

64965 | *Exploring the Decision-making Model of Young Consumers for Purchasing Cultural and Creative Products*
Chuang Tung-Lin, Ming Chuan University, Taiwan

The development of cultural and creative industries, including culture, art, technology, and local traditions, has been a policy promoted by the Taiwanese government for a long time. In order to deeply explore the needs of young consumers and their decision-making process, this study adopted ethnographic decision tree modelling (EDTM) which integrated qualitative and quantitative paradigms to simulate the process of young consumers purchasing cultural and creative products. The first phase of EDTM was model building in qualitative perspective. 10 criteria through in-depth interviews with 26 respondents was explored for building a preliminary decision tree model. The second phase was model validation in quantitative perspective. 84 respondents were invited to validate the preliminary decision tree model and its predictability was 86.4%. Armed with the results, the top five criteria that influence young consumers to purchase cultural and creative products were: personal preference, price, practicality, appearance design and design texture. Hopefully, this study would provide the industry with a better understanding of young consumer needs and develop successful marketing strategies.

Critical and Cultural Studies, Gender and Communication

65789 | *Who are the Misogynists that Stigmatize Feminists in Chinese Cyberspace?*
Dongdong Yang, University of Connecticut, United States
Yukyung Yang, University of Connecticut, United States
Jiayun Ye, University of Wisconsin, Madison, United States

Feminism has long been stigmatized for its anti-establishment nature (Baumgardner & Richards, 2020). Although social media has provided a platform for feminists to express themselves (e.g., Suk et al., 2021), misogynist volume has also been increased, especially in China, where traditional cultures relevant to Neo-Confucianism have largely shaped the patriarchy of its modern society (Lee, 2022). Unsurprisingly, Chinese feminists are frequently stigmatized as being aggressive and asking for rights without responsibilities (Hong et al., 2021). Prior research suggests that low-status men increase female-directed hostility to minimize their loss of social status resulting from women's competitiveness (Kasumovic & Kuznekoff, 2015). This highlights the need to study the predictors of misogynists who stigmatize feminists in Chinese cyberspace. System justification theory posits that people tend to justify existing social and political arrangements (Jost et al., 2004). So, nationalism and patriarchy—characteristic of the defense of existing political and gender dynamics—should correlate. Additionally, intergroup contact helps to reduce prejudice between majority and minority groups (Allport, 1954). Drawing from these theories, the current study proposes the following hypotheses: H1-4: The stigmatization of feminists will be positively related to 1) nationalism and 2) patriarchal beliefs while negatively related to 3) life satisfaction and 4) intergroup contact with feminists. The project prospectus has been submitted for IRB approval. Data will be collected through an online survey involving 300 adults in China recruited from a survey platform, expectedly in August, 2022, with data analyses being completed in September. Data will be analyzed using multiple regressions on SPSS.

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Film History

65752 | *Discovering Tsou People's First Experience of Taiwanese Cinema History in the Early Days of Japanese Colonial Period*
Hsien-cheng Liu, Kun Shan University, Taiwan

This study intends to investigate how indigenous people in Taiwan, the Tsou people, approached and experienced the emerging activity of film during the early days of the Japanese colonial period and when films came out and were introduced to Taiwan. This new media displayed the amazing world and stunning spectacles to the Alishan (Ali Mountain) area, where the Tsou people made their living. It disturbed the peaceful mountain and forests of the indigenous peoples and urged the indigenous peoples and the land to move towards modernity and development. This research will examine such historical materials based on the framework of the two major cultural practices: one was the colonial government's use of films to enlighten the indigenous people. The images of civilization and evolution were projected in front of the indigenous people immediately, it changed their imagination of the future. The other practice was Alishan, the land where the Tsou people make their living. The beautiful and enchanting forests of Alishan were displayed to the world and spread to Japan through films, which made Alishan become the focus of economic deprivation and tourism. Finally, this study aims to break the past stereotypes of indigenous people's resistance to foreign new things from Tsou people's participation in, acceptance, and experience of emerging films at the time. It helps people to re-understand the role and historical status played by films in the era between the colonial aboriginal rule and the economic development in Alishan.

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Aesthetics and Design

64913 | *Pathetic Beauty: Meaning and Connectedness in Everyday Aesthetics*

Aaron Ward, Toyo University, Japan

The anxieties and social isolation of modern life stem from an over-emphasis on competitive meritocracy and consumerism. The aim of the current paper is to present a perspective on how resilience to contemporary malaise can be developed through an appreciation of the Japanese aesthetic categorization of *mono no aware*. This is a form of pathetic beauty that wistfully aestheticizes the transience of everyday life as a means to an acceptance of human fallibility and mortality. The current paper, through an exploration of narrative, text and form in Zen Buddhist philosophy, classic Japanese literature, and haiku poetry, draws parallels with European existentialist thought and romantic poetry, to illustrate parallels in pathetic aesthetic practice. This cultural symmetry is analyzed through the lens of Roland Barthes' concept of flat language, in which meaning and feeling are immediately conveyed through an ascetic and readily apprehensible use of poetic language. The pathetic mode of aestheticization is not restricted to legitimate culture and can also be found in popular Hollywood cinema. To illustrate pathetic beauty in a more approachable medium, a comparative examination will be made of expressions of this aesthetic in the dialogue, cinematography, and aesthetic formalism of Tom Ford's *A Single Man*, a movie in which the protagonist rediscovers meaning and reestablishes social connectedness through an appreciation of the everyday. To conclude, discussion will be made of how cultural parallels in pathetic beauty relate to the development of Japanese Zen philosophy and Christian religious thought through their common root of Indian Buddhism.

Architecture, Geography and Urban Studies

65640 | *Inclination Towards Tree Canopy: Architecture Origin, Space Demarcator, Dwelling and Art*

Ana Masnikosa, University of Belgrade, Serbia

Architecture allows us to position ourselves culturally. The moment when the tree canopy is translated into architecture is the moment of its positioning in the landscape and the emergence of the idea of building. In the conflict between architecture and landscape, the canopy is the element that connects the exterior and interior architecture. It pulsates with the weather, materials and manifests the space to which we give meaning. At a time when human dwelling was still indeterminate, it could have been anything, at the same time a house, a city, and a forest. The main goal of the paper is to point out the connection between the tree canopy and architecture, that is, to re-examine the space of the canopy to which we constantly return, thus building a place. The canopy, as an emerging element of the urban landscape, can be observed from several positions, which reflects its stratification and ambiguity. This study deals with the examination of its spatial phenomenon from various angles: the origin of architecture, dwelling, space demarcator, artistic instrument (tool) and architectural boundary. The mentioned relations are connected into one whole by the architectural atmosphere and experience. The first part of the paper presents the definitions of terms. This aims to place them precisely in the previously mentioned relations. The resulting interrelationships are observed through the phenomenological concept of architecture-landscape-atmosphere. In this concept, the inclination towards the canopy represents the human need to constantly return to it through different media, interpreting it in different ways.

65887 | *Learning by Doing: Enhancing the Educational Experience of Architectural Design by Using Collaborative and Experiential Means*

Lucia Melchior, Unitec Institute of Technology, New Zealand

Jessamine Fraser, Unitec Institute of Technology, New Zealand

Julian Rennie, Unitec Institute of Technology, New Zealand

The paper aims to identify opportunities to enhance the learning experience in the study of architectural design by using collaborative and experiential approaches where students learn by doing. Based on a case study, the paper analyses an activity where students examined various apartment typologies and modelled them on 1:1 scale using simple materials. The exercise helped the students get a practical sense of real-world sizing of living spaces. At the end of the process, learners had to collectively reflect on what they had learned in terms of design and collaboration. From the analysis of the activity a range of benefits were identified. By using simple materials and their own bodies to occupy the space, students fostered a shared creativity, imagination which enhanced the learning experience in terms of real-world design. The use of found materials such as: road cones, cardboard boxes, hazard tape, used to demarcate walls and furniture, instead of constraining students increased design response and adaptability. The experiential process also helped to build collaboration within the cohort, after a long period of Covid-related lockdown. The project helped to re-establish bonds within each group, sharing tasks, discussing, and reflecting upon different views and expertise. The students working within the group seemed to broaden their perspectives by listening to each other opinions and coming as a group to create 1:1 scaled layout of the apartments. By sharing this experience, the study seeks to expand the discussion on the relevance of implementing collaborative and experiential activities within architectural teaching practice.

Communication

65877 | *Astrology Content Reading Habits of Final Year Graduation Students From Mass Media: A Study in Udupi District*

Ashwini Aigal, Manipal Institute of Communication, India

Shubha H.S, Manipal Institute of Communication, India

Media from a long time ago often features astrology content. Following the 1930 stock market disaster, the British Tabloid published the first astrology column. Due to this, the column gained popularity and persisted (Smallwood, 2019). It has endured against all odds, from the days of print to the age of social media. Although there is disagreement about whether it is a science or not, a sizable population has ingested it. A news website editor claimed in an interview that astrology content is crucial since it garners the most attention. In light of this assertion, this study exposes the astrology-related content reading habits of final year graduation students in Udupi District. The study's objective is to learn how and in which media final-year degree students are exposed to astrological material, what options these students have, and whether the astrological content affects their decision-making. The study includes information on the astrology content sources, reader motivations, and mental satiation. Students were given a closed-ended questionnaire. The Uses and Gratification Theory is deemed suitable for this study. Astrology content here in this study referred to students' interest in zodiac signs, sign traits, daily horoscopes, and solar and lunar zodiac signs. This study is limited to degree students in their final year, but it could be expanded in the future to include how the public perceives the subject matter of astrology.

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Cultural Studies

65032 | *The Resilience and Innovative Impact of Service Design on Regional Culture*

Li Zhang, Loughborough University, United Kingdom

The research potential of resilience has received much attention in recent years, but there is a lack of relevant research on cultural resilience. We should realize that resilience cannot be achieved in isolation from the cultural dimension. So, what does cultural resilience need to draw upon to achieve it? Service design has now emerged as a promising research area. Therefore, it is essential to involve service design in studying cultural resilience and innovation. In this way, we can effectively develop values for culture and achieve resilience and innovation. Based on the above background, this study proposes the impact of service design on the resilience and innovation of regional culture with the help of service design theory. The study uses regional culture as the input and output of service design interventions to explore its innovative effects on regional culture. And how service design theory can be used for driving regional culture to achieve resilience, innovation, and regeneration, so that service design can become a catalyst for the development of regional culture to achieve resilience. It provides an interdisciplinary research platform for resilience and innovative development of regional culture. The research results can facilitate strengthening the theoretical research base related to the resilience of regional culture, making service design a vital initiative to build cultural resilience and achieve innovative development. Conversely, this innovation of regional cultural resilience can also promote new approaches derived from service design.

Literature, Literary Studies

65372 | *Tamura Toshiko's Narratives of Resilience*

Maryellen Mori, Independent Scholar, United States

Tamura Toshiko (1884-1945) is recognized as a leading feminist author of early twentieth-century Japan. She defied established gender norms and moral codes to express unconventional desires in her lifestyle and to inscribe her liberal ideas and rebellious spirit into her literature. However, many feminists, past and present, have observed that Toshiko's pioneering efforts at liberating herself and other women from oppressive conditions were somewhat undermined by the author's self-indulgent tendencies. Moreover, her fiction typically portrays female characters who fail to achieve genuine self-sufficiency because of their dependency on pleasure, comfort, and intimacy. The most distinctive personality trait of the author's fictional protagonists may be the ambivalence that they exhibit. This may take the form of inconstancy in aims or object choices, or rapid oscillation between exuberance and despair, self-confidence and abjection, attraction and indifference. I wish to propose a rather different lens through which to elucidate "ambivalence," with respect to character development and narrative structure, in Toshiko's works. For the protagonist, ambivalence is a coping mechanism whereby she counters and neutralizes various ordeals and affronts by affirming herself through pleasure. She instinctively dissipates threats to her integrity or self-respect by replacing them with positive images and experiences. This response is the essence and evidence of her resilience. In my presentation I will discuss three short stories by Tamura Toshiko in terms of my stated thesis. They are "Yuuutsu na nioi" (A Melancholy Fragrance, 1913), "Kuki no mi no yuuwaku" (The Lure of Crimson Berries, 1914), and "Hebi" (The Snake, 1916).

65286 | *In the Origins of Brazilian Haiku – Guilherme de Almeida*

Michele Eduarda Brasil De Sá, Federal University of Mato Grosso do Sul, Brazil

Haiku is a trendy poetic genre nowadays, read and written by many worldwide. Originated in Japan, this small piece of three verses, 17 syllables, a word for the season ("kigo"), and other strict rules has gained different scents and characteristics, and it also happened in Brazil. Franchetti (2008) explains that haiku as a genre was introduced in Brazil through two ways: one, the modernist poets who had contact with it in France, from the waves of the "Japonisme," and wanted to write haiku as an exercise of new style (even though some of them added some features which were not original, like rhyme and title); and two, the Japanese immigrants that came to Brazil since 1908 and kept the tradition of organizing weekly haiku clubs - yet these produced haiku in Japanese, not in Portuguese. This work presents an exercise of translation (Portuguese-English) of some works by the poet Guilherme de Almeida (1890-1969), one of the pioneers of haiku in Brazil. It follows his main view of haiku as a literary critic, conveyed in his emblematic essay "Os meus haikai" ("My haiku"), published in 1939.

Performing Arts Practices: Theater, Dance, Music

64351 | *Creating the Contemporary Performing Arts with an Implementation of Acting Techniques Integration: A Case Study of the Contemporary Performing Arts "Return to the Spirit"*

Mutjarin Ittiphong, Silpakorn University, Thailand

Inspired by John Luther Long's novel, *Madame Butterfly* (1904) is Giacomo Puccini's famous opera. The story of *Madame Butterfly* has continued to gain popularity among audience, as the main character, "Jo Jo-San" depicts the idealistic female character of the Eastern world in Japanese background. During King Chulalongkorn's second visit to Europe in 1907, he went to watch this opera in Paris, France. Later, He inspired Prince Narathip Praphanphong to adapt the story into a piece of musical play in Thai background and give a title "Sao Kruea Fah". "Return to the Spirit" is a contemporary performing arts that combines the ideal female characters from those two plays to depict an emotional feeling of a woman. Although the story has a tragic ending, but the determination of a woman who fought until her last breath is obviously portrayed. From the philosophy and the essence of thought that leads to the renowned literary works, this contemporary performance has been developed and restyled by the integration of Japan's "Noh" and traditional Thai dance into a solo performance in order to represent an ideological perspective and a cultural relationship connecting to each other in the Eastern world. This creative research aims to search for its theme, and develops to a contemporary performing arts, by selecting to design the elements of the play for emphasize its theme in order to communicate with nowadays audiences. The achievement that came from the creativity of this one-piece performing arts had been obtained from the synthesis of knowledge using various acting techniques that were cultivated from the rehearsal process.

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Performing Arts Practices: Theater, Dance, Music

65041 | *The Power of Personal Stories: Building Resilience through Story-Telling in a Safe Space*

Amy Wai Sum Lee, Hong Kong Metropolitan University, Hong Kong

The prolonged global pandemic has caused great disturbances to many aspects of daily life across the world. Ironically while it forces much of daily operations to retreat into the domestic space (i.e. work from home) and students to learn in their home instead of going back to the school, the inward movement into the "home" does not have a positive impact on the overall well-being across different age-groups. Numerous reports have shown increased stress levels in family members, including the working mother who is burdened with work from home arrangements and the care of the children who are suddenly all staying at home. Even for young people who are "stuck" at home, their learning experience has been much changed, and they are struggling to meet the academic requirements with much less support from their teachers and peers. Being in the same space with family members for a sustained period of time during such stressful social situation may also have added challenges to their emotional health. Outside-classroom or non-academic experience during this time may facilitate stress-free connection among young people, to help them understand their emotions better, and to find support through sharing other people's stories. This presentation is a report on a teaching and learning project conducted from 2020 at a Hong Kong university. Employing Playback Theatre techniques, the project provided a means for young people to reflect on their own lives, and to connect with various groups of people beyond their usual circle.

64105 | *Still We Rise: Racial Discriminatory Resilience and Black American Musicians*

Clarke Randolph, Howard University, United States

"What does it mean for descendants of enslaved people to create a music embraced by the world and still be treated as second-class citizens, exploited, dehumanised, and subject to premature death?" thus asked author Robin Kelley. According to Chou et al, Black Americans are exposed to more racial discrimination than any other ethno-racial group (Chou et al., 2012). Although racial discrimination plagues the lives of many Black Americans in the United States, the experiences of resilient Black Americans, especially in the music industry, are very much understudied (Barbarin, 1993). Primary research has linked music performance with an increase in resilience across many clinical and community settings (Fraser, 2015; Schafer et al., 2013). While historical research has proven music to be a major tool in the liberation of Black America and in building community resilience, examinations of the racial experiences of resilient Black American musicians are sparse. Musicologist Sherrie Tucker of the University of Kansas states, "Moments of justice for Black American musicians and their communities are few and far between." This study examines the effects of racial discrimination on Black American musicians. This paper begins to fill the gap in research regarding resilient Black American musicians and provides data for future research in similar areas including, but not limited to, higher education, the music industry, and mental health.

65749 | *Inequitable Access in the Music Related Industries: Proposed Strategies and Directions*

Niamh Gibbs, University of West London, United Kingdom

There has been a small, but powerful wave rippling within artistic academic discourse of recent years, a wave that has begun to challenge the ideas of equitable access within the arts and its lack of inclusion for disabled people. This wave has been driven by critical analysis of the medical model of disability and an emphasis on the social model by scholars including Linton, Dirth and Branscombe. This paper will cross examine social models of disability with artistic practices and structures connected to music related industries, to highlight current unaddressed issues surrounding inequitable access and consider how we as a collective can radically transform, adapt, and change these. Such issues explored will include those surrounding ableism, architectural inaccessibility, representation, opportunity, identity, performance, touring, promotion, education, research and intersectionality. Writings drawn upon will include those by Jonathan Sterne, Terry Dobbs, Bess Williams, Jennifer Iverson, Joseph Strauss, Toby Sieber as well as the perspectives of disabled advocates and musicians. This paper will propose strategies to tackle these issues and how these may be employed in future in order to achieve more equitable access. It will also suggest beneficial future directions of musicological and artistic research in this important field.

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Critical and Cultural Studies, Gender and Communication

65024 | *Feminist Instagram Influencers Communicating Women's Interests In India: A Content Analysis*
Sri Kanyaka Sivani Pampana, Purple.com, India

Over the last two decades social media influencers on Twitter, Facebook, Instagram, etc. have played a vital role in the changing dynamics of feminism. With online movements like #MeToo and #HeForShe, feminist influencers have been promising solidarity and collective action through social media and extensively contributed to defining/redefining feminism. But the real question is the interest area of these feminist influencers. Hence, the purpose of this study is to identify the focus and communication trends of Feminist Instagram Influencers in India using the content analysis method. The researcher categorises the content of Feminist Instagram Influencers into Practical and Strategic women's interests and then uses descriptive analysis to gauge their solidarity in both categories. Furthermore, the researcher aims to analyse the feminist media culture among Feminist Instagram Influencers in India through online ethnography and an extensive literature review.

Digital Media and Use of New Technology in Newsgathering

65870 | *Art Projects Using Augmented Reality Technology*
Kristine Kim, Kennesaw State University, United States

Augmented Reality (AR) lets visual artists place their creative digital artwork in physical environments. Artists create visual stories and produce digital assists. Then, Augmented Reality Technology magically brings digital media to life. Augmented Reality technology uses digital media by displaying its creativity into the physical world. Digital media overlays in the physical environments to complement and enhance a story by Augmented Reality Technology. There are many Augmented Reality Apps for visual artists who may not know coding but would still like to experiment with AR features that are already preprogrammed codes. I explored and practiced two major Augmented Reality Apps: Artivive and Adobe Aero. These two Augmented Reality Apps have been compared based on: 1) methods of creating and viewing Augmented Reality projects; 2) the pros and cons of each app. The Artivive App has an Augmented Reality Trigger: the mobile device running the Artivive Augmented Reality app points at the printed artwork that is an Augmented Reality trigger to place the virtual content. On the other hand, the Adobe Aero app brings digital data in the real-world environment, displaying an overlay through the mobile device's camera without an Augmented Reality trigger. Through practice and exploration of these two apps, I found it to be an effective and compelling interaction for visual storytelling through each app. In the future, I will research more AR apps for creating, publishing and sharing Augmented Reality projects.

Film and Literature: Artistic Correspondence

65647 | *Visualization of Social Inequality in South Korea in Bong Joon-ho's Parasite*
Yelline Loviany Tasya, Maranatha Christian University, Indonesia
Trisnowati Tanto, Maranatha Christian University, Indonesia

Social inequality in South Korea is considered a huge problem that has been rising over these past decades. Known as one of the poorest countries in the aftermath of the Second World War, South Korea's economic growth soared significantly in the early 1960s through rapid industrialization and export-led development, turning South Korea into a developed country in a short period. However, the rapid economic growth initiates the highly competitive job markets that cause a high unemployment rate and worse income distribution, generating massive contrasts in social hierarchies among South Koreans. The upper-class societies, embodied by chaebols, South Korea's large conglomerates, dominate 60 percent of the country's GDP (Gross Domestic Product), while the rest are filled up by the middle-class and lower-class societies. Terms referred to the rising inequality in South Korea, such as "Hell Chosun" and "Spoon Class Theory", are widely spread, implying South Koreans' deep sentiments on this issue. One of the most intelligible indicators which contributes to stipulating a considerable contrast between social classes belongs to the existence of housing preference between the upper-class and lower-class societies, exposed in an Oscar-winning South Korean film, *Parasite* (2019), directed by Bong Joon-ho. This film contains various implied signs and symbols related to the vertical comparison of high and low which depicts a vast disparity between the upper-class and lower-class families, represented by their housing conditions, which stands for the reality of social gaps in South Korea that reveals the existence of social inequality.

Film Criticism and Theory

64800 | *Portrayal of Men in Ray's Films, Mirror to Present Heroes in Bollywood: Comparative Analysis With Reference to 'Mahanagar' and 'Nayak'*
Sayantika Dutta, St. Xavier's University, India

Indian Hindi cinema particularly, Bollywood over the past 70 years has transgressed through various themes and influenced the audience at large. During the 60s and 70s Bollywood thoroughly stereotyped men and projected toxic masculinity. Highly contrasting to this is Satyajit Ray's films and his portrayal of men who were gentle, supportive and masculine all at the same time. Even though Satyajit Ray was a regional filmmaker his contribution towards cinema transcends all linguistic and regional boundaries. This paper tries to analyze how Ray refuted these stereotypes and misogynistic images attached to men through his films and became a window to the present day Bollywood heroes. Theories like, Social Learning Theory and Cultivation Theory will be used to understand how this aggressive male image projected by Bollywood has further led to violence and crime in real life. The research will be conducted in an exploratory manner through frame-by-frame analysis of two purposively selected films from Ray's body of work - *Nayak* (1966) and *Mahanagar* (1963). *Nayak* (1966) has been narrated from the male protagonist's point of view and *Mahanagar* (1963) from the female protagonists' point of view, wherein neither of the lead's over-shadowed the other, each enjoyed their own democratic space. Several news articles and research papers were used to analyze the recent trends of Bollywood movies of this generation. The results of this study, also provide a better insight to film critics and researchers about Ray's men who equally stood-out like the women leads.

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Film Criticism and Theory

65034 | *A Study of Gender Representation of Women in the 10 Highest Grossing Hindi and Tamil Movies of 2015-2020*
Uma Bhushan, Welingkar Institute of Management Development and Research, India

India is the largest film industry, producing “unquestionably the most-seen movies in the world” (Kabir 2001: 1). Given its unique linguistic diversity, there are as many film industries as there are national languages in India. However, given their global appeal and viewership, movies made in Hindi are considered “national” cinema (Ganti 2004: 12). Indian movies made in various languages constitute probably the only national cinema that rivals the US film industry in the number of movies made. McDougall (2012: 52) is of the view that media representation is a collection of multiple smaller parts and that the summation of it denotes larger theories of ideology, collective identity and cultivation. According to Buckingham (2003: 57), “The media do not offer us a transparent window on the world but a mediated version of the world. They don’t just present reality, they re-present it.” This means that the majority of the audience accepted as true reflection of reality what is projected by the media – especially a dramatic medium like films. It is not without reason that rights activists and feminists have debated the representation of women, minorities and LGBTQ communities in mainstream movies. This paper studies the representation of women in five highest grossing Hindi and Tamil movies released between 2015-2020 using the Bechdel test. Results indicate that the gender representation across the 10 movies have similar pattern. The success of a film and representation or otherwise of women in the film have no positive correlation.

65763 | *Rendang of Death: Revisiting Collective Memory of the Nation through Cartoon Violence*
Mega Irandi Kusumawardhani, Universitas Multimedia Nusantara, Indonesia
Muhammad Cahya Daulay, Universitas Multimedia Nusantara, Indonesia

Rendang of Death is a short-animated film that contains 38 scenes of violence, which take place in 3:30 minutes from the whole duration of the film, 6:13 minutes. Violence scenes are visualized vulgarly as well as hilarious to local audiences. This paper examines the function of cartoon violence in the animated short Rendang of Death. Animation is a visual medium that is often utilized as a strategy to convey subtext, an underlying message. Indeterminate fear of the violent act during the New Order regime in Indonesia triggered people to use subtext to hide disapproval of the government. The indeterminate fear of violence became part of the collective memory of the nation, which was then accessed by the generation born after the New Order regime. In Rendang of Death, cartoon violence works in two ways. The first is to point out the community’s approval of rendang as food that is “worth killing” to eat due to its rich flavor. The second is to challenge the indeterminate fear and persuade to move on from what happened in the past. To examine the function of the cartoon violence in Rendang of Death, the author tries to construct a connection between the collective memory of the nation with how animation conveys a subtext. The first connection is taken from rendang, food that triggers violent acts in the film. The second connection is from the violent animated scenes, mainly in a food stall. The third connection is from the animation medium itself.

Film History

65766 | *A Brief History and Systematic Review on Editing Techniques for Film Making*
Anikait Atulkar, AAFI University of Media And Arts, India
Birju Rajak, AAFI University of Media And Arts, India
Mithilesh Atulkar, National Institute of Technology Raipur, India
Mitul Kumar Ahirwal, Maulana Azad National Institute of Technology Bhopal, India
Mangesh Kose, National Institute of Technology Raipur, India

Film making is a dominant art form among all the art forms, which is able to combine the features and abilities from other art forms and affect the large audience. The features of the ideal film is that it must not confuse the audience and must be able to convey the message it is intended to convey. In order to create the effective films different processing steps needs to be performed. Editing is one of such processing steps used to cut and arrange the raw shots of the film. Various editing techniques are available in the literature for different purposes like continuity editing, cross-cut, dissolve, fades, etc. In order to incorporate those techniques into our project, we must know the purpose of each editing technique and the stepwise procedure to use them. The proposed study describes the evolution film editing techniques and provides a systematic review on recent film editing techniques along with their purpose and stepwise procedure to incorporate them into the project.

Films and Digital Distribution (use of the internet and video sharing)

65819 | *Using Social Media Platforms for Social Issue Documentary: A Case Study of “Let Kids Be Kids” in The Series “Weirdos”*
Hao-Shen Lin, Kun Shan University, Taiwan

In 2020, several film directors in Taiwan launched a documentary project named “The Weirdo,” a collection of various short films themed on a wide range of social issues with an emphasis on diversity. Each film of the project was screened via social media to examine the impact of social issue documentaries on the unique platform of social communication. Documentaries, especially those with specific social topics, have long been seen to reflect, expose, challenge, or even change social realities. However, documentaries tackling complex issues usually cost much higher but are often less appealing to the majority of the audience on social media, who are more used to works that are faster, funnier, and easier to watch. Is social media the appropriate platform for films committed to social change? What adaption could be made if one wants to utilize it as a better tool for social issue documentaries? Based on the production and promotion experience from the short film “Let Kids Be Kids” in the project “The Weirdo,” this paper suggests that when choosing social media platforms as the primary communication channels, new modes of narratives that can secure the depth of the topic without sacrificing the attention and interests of the films are recommended. It also shows that connection and collaborations with the existing social organizations related to the film theme can be very beneficial in amplifying the social impact of a social issue documentary.

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Journalism

65873 | *Expedition for a Workable Business Model Among News Publishers: A Study of Indian Digital News Portals Post-pandemic Era*

Sonal Juvekar, Savitribai Phule Pune University, India

The relationship between news media and advertisers has evidently been of a support system to assure readers of credible and cheap access to newspapers. Since the advent of digital technology, things have altered every aspect of both these industries especially during and post-pandemic periods. Little did the nation know, that the digital India movement and pandemic years, could affirm the digital position of businesses, especially the news media industry. The news industry saw new challenges in work, as newsgathering during the pandemic came with a cost for journalists on the field. While the journalist struggled with mobility to ease out accessible news to the newly formed netizens, it was a tight rope walk for the businesses. As stated by Omer Saumya (2019) "With digitization and data-driven decision-making revolutionizing the majority of functional domains, industries with traditional workflows are completely transforming themselves to match their stride with the advancement in data and analytics". Considering the future of digital news media, they must carve ideas to underpin business models, that would shape ways to reach the digital audiences who were once struggling with connectivity. This research aims to study regional and English digital news portals with their strategic business model to understand how subscription and advertisers' dynamics have changed over the course of time. The study would adopt in-depth interviews as a primary source of data collection. The objective of this paper is to understand how models get developed leading to their implementation and then confirmation for smooth functioning.

Social Media and Communication Technology

65009 | *Uses & Gratifications of Social Media: Survey of YouTube Viewing among College Students*

Josephine Nio, Southern Taiwan University of Science and Technology, Taiwan

Anthony Huang, National University of Sport, Taiwan

Taiwan is the most mobile country in the world with the highest smartphone user penetration of any country. College students grew up with smart phones, using mobile applications or social media apps, in Taiwan in particular, 84.2% of the population used Youtube as a major source of video platform, providing users to watch, create and share videos. With the vast array of contents, normal users became active Followers, keeping track of Youtubers and their content regularly. This is most evident among college students with continuous viewing with Youtube videos after videos. Uses and gratifications theory (UGT) provided the theoretical framework for the current study, UGT is an audience-centered approach to understanding why and how people actively seek out specific media to satisfy specific needs. Research Questions: What are the uses and gratifications obtained and sought with Youtube among college students in Taiwan? Method: Web survey with stratified sampling of Taiwanese college students (n=7,717) were conducted, uses and gratifications measures were adapted to measure Youtube uses and gratifications obtained and sought. Results: it was found that over 60% of the respondents spent more than 2 hours watching Youtube daily, and regular use of Youtube provided entertainment gratifications to users. Specifically, cognitive needs, emotional needs, stress relieve, charisma of Youtubers, interactivity were five major gratifications sought and were positively correlated to continuous viewing motivation and behavior. For a minority of heavy users or continuous viewing of Youtube can be problematic in the long run. Research limitations and future research were addressed.

65653 | *Bouncing Back From Adversity: Thriving During the Pandemic Through Mindfulness Meditation on the Plum Village App*
Weranuj Ariyasriwatana, Marist College, United States

This study explores the difficulties college students have experienced during the COVID-19 pandemic and how mindfulness meditation, practiced through the Plum Village App, helped alleviate them. Sixty Marist College students were assigned to try the app for two weeks, and 28 of them stated the intention to continue using it. Transcripts of in-depth interviews with these 28 students were subjected to qualitative content analysis. Findings reveal difficulties university students faced during the middle of the COVID-19 pandemic (April 2021). The difficulties were organized into the following main categories: Social Isolation, Mental Problems, Education, Restriction, and Miscellaneous. The students found that practicing mindfulness meditation improved their mental and physical health by making social isolation and restrictions during the pandemic more bearable. They utilized a portion of their time in isolation for self-care and self-awareness, and they reported being relaxed, less stressed, and less anxious—which ultimately led to more happiness and inner peace. Many of them also claimed it helped them fall asleep faster. In addition, students reported an enhanced ability to focus, and they became more productive with a more positive attitude towards getting better grades. These initial findings suggest the need for further quantitative research. Instructors, education administrators, and policymakers should consider incorporating mindfulness meditation into extracurricular activities to improve overall well-being and academic performance. Most importantly, mindfulness meditation should be everyone's "Resilience Toolbox"—during the pandemic and other stressful situations. This study contributes to the fields of communication technology and contemplative studies.

65884 | *Indian Government's Use of Social Media During the Russia-Ukraine War*

Nitisha Kashyap, Manipal Institute of Communication, India

Padma Rani, Manipal Institute of Communication, India

This study analyses the Indian Government's usage of Twitter during the crisis. This study looks at the Indian Government's evacuation operation of its nationals residing in Ukraine during the Russia - Ukraine war outbreak. It was one of the biggest evacuation operations by the Indian Government wherein the updates were shared live on social media handles and a dedicated helpline @opganga was also created. It considers only the verified Twitter pages of the Indian Government, along with the dedicated helpline, which was involved in the evacuation process. The study is based on Ines Mergel's proposed social media adoption tactics (2013). The aim of the study is to identify the repercussions of the usage of social media by the government and if during the crisis, the Government was able to promote openness, engagement, and collaboration through social media.

MediAsia2022 Pre-Recorded Virtual Presentations

Sports, Media & Globalisation

64862 | *Imagining the Dalit in Indian Sport Films: A Case of Sarpatta Parambarai and Jhund*
Sadhna Kumari, Jawaharlal Nehru University, India

Sports films in the Indian context are related to the idea of nations, nationalism, and identity where upholding the national identity and respect becomes the most significant part of the film. In this process, the marginal identities which are supposed to be a part of the nation and narrative are subsumed in front of the image and respect of the nation. What's left behind is the identity of an Indian which mostly consists of upper castes imagined to be poor and Dalits are othered in building the idea of a nation. The classic example of this is from the Hindi film *Chak De India!* (2007) where the protagonist Kabir Khan punishes women players for introducing their identity with their regional marginal identity of being a tribal or Dalit and not as an Indian first. Indian sports films are now witnessing a shift where Dalit filmmakers are producing stories about Dalit-Bahujan characters who are asserting their identity and challenging their marginalization through sports. In this context, this paper will deconstruct two sport films, *Sarpatta Parambarai* (2021), and *Jhund* (2022) both directed by Dalit filmmakers who use cinematic aesthetics to assert the stories of the characters belonging to marginalized sections of society, mainly Dalits. They use sport as a medium of assertion and challenging discrimination in society inflicted upon them. These two Indian sports films go beyond the rhetoric of nation, nationalism and poverty portrayed in Bollywood sports films rather these films use sport as an assertion in society.

Visual Communication

65667 | *Appearance Concerns after COVID 19*
Hsiu-Ju Yang, Chinese Cultural University, Taiwan

This study explores what people concern for their appearances after Covid-19. Covid-19 has spread around the world and impacted people's living habits since 2009. Most studies regarding this pandemic are limited about medical or economic issues. While a few reports state some mental health issues such as stress disorder and Body Dysmorphic Disorder due to the several unprecedented changes in daily living, this study will discuss the topic is which parts of appearance people are concerned with after Covid-19. Though BDD (Body Dysmorphic Disorder) starts to be discussed during the pandemic, in this paper it not only focuses on BDD but also discusses about appearances concerns when there is no need for epidemic prevention. In this study, I use focused group interviews and individual in-depth interviews to gather the diverse information. According to Mary Ellen & Joanne B. Eicher Roach's research in 1973, dress of an individual person is an assemblage of modifications and supplements to each body. After analyzing, the result indicated that most respondents are more concerned about the modifications than the other especially when it comes to body shapes. Furthermore, the result also could carry body image and self-concept, which could be useful for the researches of body image on mental health in the future.

65811 | *Changing Behaviours Through Design: An Educational Comic Brochure to Help Prevent Childhood Obesity*
Carla Cadete, Lusófona University, HEI-Lab / COFAC, Portugal
Andreia Pinto de Sousa, Lusófona University, HEI-Lab / COFAC, Portugal
João Alves de Sousa, Lusófona University, HEI-Lab / COFAC, Portugal

Communication implies engagement with the message, and it becomes more relevant when the primary purpose is to educate while having an entertainment experience. Based on the literature review, we know what types of illustrations will capture most of the attention of specific age groups. This project aims to develop a set of artefacts to increase children's literacy concerning childhood obesity. Therefore, being illustration the most suitable method for our materials, we surveyed to evaluate children's preferences based on four illustrations previously selected by a panel of experts. Our target group was children between 8 and 12 years old. Based on our results, we identified the preferred type of illustrations for 8-10 years old children and 10-12. Also, we verified differences in the chosen illustration per gender. This project integrated research undergoing in HEI-Lab, Lusófona University of Porto and was developed in the academic context, evolving undergraduate students and professors from Physical Education and Communication Design. These pedagogical approaches proved to be an added value for students, resulting in a compelling opportunity for them to work with an actual life project and see their work recognised, published, and used by the community as a valuable resource for children, educators and doctors.

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Notes

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Tokyo, 2022

November 28 – December 02, 2022

The Asian Conference on Education
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Hawaii, 2023

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The IAFOR International Conference on
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March 27–30, 2023

The Asian Conference on Education
& International Development
(aceid.iafor.org)

March 31 – April 3, 2023

The Asian Conference on Psychology
& the Behavioral Sciences
(acp.iafor.org)

The Asian Conference on Ethics, Religion
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(acerp.iafor.org)

The Asian Conference on Aging & Gerontology
(agen.iafor.org)

May 26–29, 2023

The Asian Conference on Arts & Humanities
(acah.iafor.org)

The Asian Conference on the Social Sciences
(acss.iafor.org)

May 26–29, 2023

The Asian Conference on Cultural Studies
(accs.iafor.org)

The Asian Conference on Asian Studies
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Washington, D.C., 2023

April 21-24, 2023

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& Innovation
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Paris, 2023

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