

9:30-11:10, 4 July

[Room 103] 9:30-11:10, 4 July

Panel Title	Re-figuring Nationalism on Asian Screens
Language	English
Abstract	This panel will look at the ways in which screen cultures (cinema and computer) act as sites for the ongoing development of national cultures. Serving to promote nationalism, screen cultures are active barometers of political and social change. Combining papers that focus on contemporary screen representations of past and present nationalist discourses, this panel explores the re-figuring of nationalism on Asian screens with a view toward future ways in which screen cultures may be employed to further nationalist agendas.
Panelist 1	Peter C. Pugsley (The University of Adelaide, Lecturer)
Title	National Cultures and The Aesthetics of Smoking: Female Protagonists in Contemporary Asian Cinema
Abstract	In the independent Malaysian film <i>Spinning Gasing</i> (dir. Teck Tan, 2000), lead character Yati, an ultra-cool young woman (Ellie Suriaty Omar) purposefully lights up a cigarette in the first minutes of the film. In Wong Kar Wai's <i>2046</i> , leading Chinese actress Zhang Ziyi (an avowed non-smoker) is often seen with a cigarette in hand. This paper examines the aesthetics of smoking in movies from Asia, including the use of cinematic stars to promote smoking. Several studies claim that popular movies are instrumental in smoking initiation by young people, especially when a favourite actor is seen smoking. While smoking in general is decreasing in Western countries, in countries such as Taiwan, smoking rates for young women doubled from 1987 to 2005. The rise in young female smokers suggests a cultural shift in many countries across Asia. Is beauty the cause – does it look good when a woman smokes? Global icons like Zhang Ziyi act as cosmopolitan role models for young Asian women. This paper explores the aesthetic role of smoking on screen as illustrative of the changing identity of young Asian women as fashion-savvy, independent citizens operating within national discourses.
Panelist 2	Hong-Chuang (Andrew) Loo (The University of Melbourne, PhD Candidate)
Title	Communist Insurgency and National Narrative in Malaysian Cinema
Abstract	Cinematic representations of “national history” are delicate subjects because history is not a single narrative. While <i>Bukit Kepong</i> (1981), a Malaysian film recounting a heroic battle between 18 police officers and 180 communists (predominantly ethnic Chinese) was hailed as a national epic, recent cinematic explorations of similar subjects, <i>The Last Communist Man</i> (2005) (<i>Lelaki Komunis Terakhir</i>) and <i>Village People Radio Show</i> (2007) (<i>Apa Khabar Orang Kampung?</i>), were criticized for glorifying communism. As a result, these two films are banned in Malaysia. In Malaysia's national narrative, the Japanese occupation and subsequent communist insurgencies are significant historical events. Ironically, for a country well known for its anti-imperialist and anti-Western political rhetoric, especially under Mahathir Mohamad's leadership (1981-2003), cinematic representation of national history was not against former imperial powers, including Japan, but was against the communists – the internal Others. While <i>The Last Communist Man</i> and <i>Village People Radio Show</i> offer alternative readings of communist activities, the ban represents a continuous tension in historical representations of the nation. Does an attempt to “rescue” national history from nation as historical subject inaugurate a new trajectory for integration among Asian countries, especially in relation to the internal Others?
Panelist 3	Ying Jiang (The University of Adelaide, PhD Candidate)
Title	The Nationalization of Online Consumer Culture in China Today: A Case Study of

	“Anti-CNN.com”
Abstract	This paper examines how the nationalistic sentiments of China’s young generations are shaped through the reliance on consumerism by a case study of the well-known website “ <i>Anti-CNN.com</i> ”. Consumerism and nationalism have been viewed as two parallel themes of Chinese cyberspace by some scholars. While I agree that there is a complicated tie between consumerism and nationalism in Chinese cyberspace, based on the findings from “ <i>Anti-CNN.com</i> ”, I argue that among China’s young generation the nationalism discourse is not promoted to become a “theme” but used cautiously by the Chinese government as a “strategy” to shape and encourage the consumerist discourse. By promoting consumerism discourse, “free” spaces are created for China’s young generation to pursue their individual desires; by enabling the nationalist discourse timely, sensitive political topics are no longer taboo but are framed within a pro-China narrative. But it is noteworthy that the nationalism discourse is mainly employed to politicize, nationalize and encourage the consumer culture in Chinese cyberspace, ultimately to empower “personal freedom” and form a core “consumer” identity. This then minimizes the need for direct political and/or policing intervention, and produces indirectly controlled “self-managing consumers”.

[Room 105] 9:30-11:10, 4 July

Panel Title	The Conditions and Practices of inter-Asian Spectatorship to Film and TV 映画とTVに対するインター・アジア的観客性の状況と実践
Language	English
Abstract	This panel explores how to approach inter-Asian transnational popular cultures, their industrial conditions, and associated trans/local spectatorship. Each paper in this panel investigates representative receptive trans-national practices to culture productions in the contemporary Asian mediascape, such as the fandom of Japanese animation, <i>YAOI</i> employed productions, reality TV shows and adaptations of Japanese comic series. Our perspective on these issues are concerned with the transformation of capital accumulation and labor, the changes in mediascape, and troubles regarding gender issues that accompany global capitalizing. In this context, we’ll discuss how these viewers’ practices comply with global capital controls, or, conversely, how they digress from or further resist such controls.
Panelist 1	Lee, U-mee (Kyoto University, Master’s Student) drown2nd@gmail.com
Title	Active Audience and Immaterial Labor in Global Era
Abstract	This essay concerns active fandom culture and its immaterial labor regarding global capitalization. Accompanied by transnational cinema, the diverse aspects among audiences are emerging. The theater’s function in public space is diminishing, and the audience’s ordinary and lively activities as adjusted by the Internet are becoming noteworthy. This changing reception mode, however, must be approached deliberately in terms of “immaterial labor.” Relative to the audience becoming active, it is simultaneously laying the groundwork for the possibility of betrayal, which is in tune with capital demand since the advent of Post-Fordism. For example, “ <i>Otaku</i> ”, referring fans with obsessive interests, which has appeared sensationally with <i>Evangelion</i> franchise, a Japanese TV animation series and its variations, no longer indicates a particular mode of reception in Japan. Because the excessive narrative of <i>Evangelion</i> borrowed from almost every mythic and psychoanalytic motive and thus finally imploded and crumbled, critics and <i>Evangelion Otaku</i> have produced an immense amount of information and interpretation. This process, then, has become a significant prototype of the relationship that exists between cultural products and the audience. This prototype might be compared with the model of poststructuralistic readers who interpret an individual text actively and creatively. However, it is different in the respect that audience participation is

	<p>subsumed and premised, rather than being spontaneous and autonomic, in selling cultural products. In other words, the excessiveness or sparseness of the narrative, its open-endedness, unsolvable conspiracy, and unkind fractionalization are intentionally incorporated into the production of cultural products to entice the audience. During the circulation of products, the audience actively fills in these blanks by searching for and sharing information on the Internet, producing its own interpretations, and contributing further to the later production and sale of “derivatives.” Given the recent fact that Otaku is closed and tends to prefer individual consumption to communicating with others — which has emerged virtually as a serious social issue in Japan—the contemporary audience and the meaning of its active participation should be investigated. In this context, my presentation seeks to analyze the recent mode of reception in which the audience’s activity and even its subjectivity are subsumed by the system of globalism, without neglecting the moment when the audience’s energetic participation creates defiant fantasies that have the potential to make rupture that rejects being sutured by the established power and capital relationships.</p>
Panelist 2	Hwang, Miyojo (Columbia University, PhD student in East Asian and Comparative Literature) mh2860@columbia.edu
Title	Spectatorship to Circulating <i>Boys over Flowers</i>
Abstract	<p>This paper concerns inter-Asia transnational cultural productions and their gendered spectatorships, focusing on inter-Asian teenage girls’ responses to the comics <i>Boys over Flowers</i> (花より男子, <i>Hana yori Dango</i>) and its filmic and TV adaptations. <i>Boys over Flowers</i> is a Japanese comic series aimed at teenage girls, which ran continuously from 1992 to 2003. By 2008, it has been adapted into a TV anime series, an animated movie, a live action film, and live action TV dramas. <i>Boys over Flowers</i> adopts the Cinderella narrative as its main plot while making variations in the characters of “Cinderella” and the “Prince,” and in the issue of class mobilization. This revised Cinderella story has become the prototype of romance for young girls throughout Asia while offering the plot and characters not only to its direct adaptations with a same title, but also to other romantic cultural productions since the 1990s.</p> <p>In this paper, I will investigate <i>Boys over Flowers</i> and its various adaptations, focusing on the way it depicts the leading characters’ class differences and gender roles differently from general romances by adopting the Cinderella narrative. Further, I will interrogate how this revised Cinderella story represents the desires of teenage girls throughout Asia, concerning the transformation of the capital accumulation and gender trouble in Asian locales, and how in/commensurabilities have been produced that now circulate through different media formats as well as in the national identities of productions and spectatorship.</p>
Panelist 3	Bae, Juyeon (Theater “Sangsang Madang”/ Korea National U. of Arts, Lecturer) ppory17@gmail.com
Title	Emerging Subculture Taste: <i>YAOI</i> in Mainstream Media
Abstract	<p><i>Yaoi</i> (やおい) refers a popular term for fictional productions that focuses on male homosexual relationships, generally created by and for heterosexual females. <i>Yaoi</i> taste has dominated teenage girls’ subculture stream in parts of East Asia such as Japan, Korea and Taiwan.</p> <p>In recent years, mainstream has appropriated <i>Yaoi</i> implicitly or explicitly and produced several successful productions in the market while attracting young women. Employing <i>Yaoi</i> and well-accepting in mainstream culture has been considerable critical attention especially regarding generosity towards homosexuality in heterosexual public perception. Conversely, <i>Yaoi</i> has got criticized by actual gay and lesbian for the reason that the representation of culture in <i>Yaoi</i> doesn’t match actual homosexual relationship. However, I would say, to interpret <i>Yaoi</i> culture in mainstream, we should involve teenage girls’ fandom culture rather than queer culture. In this paper, I’ll investigate the development <i>Yaoi</i> culture focusing in Korean in comparative work with in Japan and analyze the desire which has geared the culture.</p>

Panelist 4	Sohn, Irhe (The Korean National University of Arts, Master's Student)
Title	"Real Variety" and Flexible Bodies: a TV Show Spectatorship towards Flexible Labour
Abstract	Recent years, Korean TV audiences have been dominated by a certain format of TV show, 'real variety.' Real variety is a kind of comedy show which put their performers under 'real' conditions. These shows are to present the 'real' life of entertainers who performs as if they need to overcome obstacles that is possibly raised at a real situation. Thus, narratives of 'real variety' are constructed around those troubles which came from the procedure of accomplishing the given project. Performers continuously and repeatedly express their obsession to be survived in the wild world of entertainment business, and it un/intentionally reveals the labor condition of ordinary Korean people during the neo-liberalist era. Here is the point where the narrative of 'real variety' enters the effect of comedy: they cannot conceal their anxiety to be survived and respond to the request of creating the laugh in unfamiliar situation, thus they have to prove their ability and loyalty to the audience (and their employers) by reconstructing their body as flexible and performing slapstick-like actions. Alike performers in 'real variety,' audiences whose range of age is spread from teenage to early thirties, are forced to become non-regular workers and to make their own body flexible not only in the sense of labor market but in substance under the conditions of labor with the neo-liberalistic claims. In this paper I would give a close analysis on the text and the context of <i>Muhan Dojeon</i> (무한도전), <i>Infinite Challenge</i>), one of the most popular 'real variety' and explore what would happen when audiences watch the flexible bodies of performers which is very similar to their own flexible body through the flexible screen such as DMB and AOD services. It might present the current conditions of labor as well as the physical and substantial subjectivities of newly flexible bodies.
Discussant	Saito Ayako (Meiji Gakuin University, Associate Professor) joni@u01.gate01.com
Moderator	Jun Min-sung, (Korean National University of Arts, Lecturer) milight@gmail.com

[Room 106] 9:30-11:10, 4 July

Panel Title	Asian Modern and its Fragments: Familiar but Strange Constituents of Asia
Language	English
Abstract	This panel seeks alternative narratives for the explication and interpretation of Asian modernity by taking a strategic position: rather than strictly defining Asian modernity or even identifying its fundamental aspects, it attempts to trace the sometimes-fragmentary constituents that have appeared in various modern Asian societies. Repeating Chatterjee's rationale about nationalism, the panel suggests that modernity was a European import and that the specificities of Asian histories and situations do not allow a simple transposition of European patterns. Concrete materializations of these constituents appear both strange and familiar because their variations reflect their roles in each Asian society. Therefore, examinations of constituents that are shared, and the differences among them, demonstrate not only the quintessential elements of regional commonality but also the condensed coexistence of regional temporalities. Ultimately, this panel proposes that the set of these constituents would contribute significantly to explaining the Asian modern and its fragments.
Panelist 1	Wee, C. J. W.-L. (Nanyang Technological University, Associate Professor) cjwee11@yahoo.com.sg
Title	<i>Cities on the Move, East Asian Cities and a Critical Neo-Modernity</i>
Abstract	In recent years, there has been an increasing amount of culturalist and other criticism looking at the 'world' or 'global' city. Curator Hou Hanru's work is significantly representative of an interest in showcasing 'New Asian Cities' and their urban cultures. His well-know touring exhibition was 'Cities on the Move: Urban Chaos and Global Change, co-curated with Hans-Ulrich Obrist (1997-99). I argue that the exhibitionary

	imaginary of <i>Cities on the Move</i> can be understood as an overdetermined and yet at some points hesitant mapping and a counter-articulation of new urbanisms and a culture emerging from the contemporary East Asia. The context of the ‘contemporary’ <i>Cities on the Move</i> sets forth is a critical neo-modernity that embraces notions of multiculturalism, decentredness and the heterogeneous for re-imag(in)ing Asia. The exhibition displays a reflexivity posed as a modernity facilitated by the contradictory cultural valences contained in capitalist entrenchment in the semiperiphery.
Panelist 2	Wang, Chih-ming (Academia Sinica, Taiwan, Research Fellow) wchimin@hotmail.com
Title	American Studies: Asian Stories
Abstract	This paper offers a preliminary observation on the development of American Studies in Asia, drawing examples from Taiwan, Hong Kong, Singapore, and India. I explore what American Studies means in Asia by looking at how scholars and academic institutions at different countries articulate American Studies as an intellectual project. Instead of understanding transnational American Studies as a bilateral, if not unilateral, US-world transmission of ideas and knowledge, I propose that American Studies in Asia, if taken seriously, has to radically “Asainize” itself, by serving as a means to unpack understated inter-Asian connections. It is the hope of this paper to initiate inter-Asian dialogues on intellectual and disciplinary formations and to work through the “burden of Asia” by rearticulating the politics of our scholarship.
Panelist 3	Lee, Hyunjung (Nanyang Technological University, Assistant Professor) hlee@ntu.edu.sg
Title	Reconfiguring Women as National Embodiment: Representations of Women in Contemporary East Asian Popular Culture
Abstract	This paper explores various representations of female figures in contemporary East Asian pop cultures. By undertaking comparative analyses, I attempt to suggest that cultural representations of women speak for similar as well as different conditions and phases of modernization among countries in East Asia. Starting with a South Korean case, this work focuses on a Korean historical female icon, Empress Myeongsong, and examines how the Korean cultural producers inflict national trauma upon the image of this figure, and how she is transformed as the symbol of the nation’s undying spirit through popular venues. I expect to demonstrate how the workings of visualization here posit the empress and her significance within ambivalent frameworks (i.e. between tradition/modern and national/global desire), and how such positioning manipulates her significance in order to fulfill Korea’s desire for global visibility and success.
Panelist 4	Matsuda, Hiroko (Academia Sinica, Taiwan, Postdoctoral Fellow) hirokomatsuda@gmail.com
Title	“America”, Modernity and Democratization of Everyday Life: on Japanese Women’s Magazines during the Occupation Period
Abstract	This paper reconsiders the conventional understanding about the American influence during the occupation period by exploring Japanese women’s magazines, published from 1945 to 1949. Previous works have argued about impacts of the occupation force in terms of democratization in the public sphere by highlighting the Constitutional revision, enfranchisement or educational reform. This paper explores how women’s magazines elaborated on the notion of democracy in the private sphere by referring to “America” and “Americans”. A number of articles presented the “American” lifestyle, which was implicitly and explicitly demonstrated as democratic gender relations and lifestyle. “American” lifestyle was always signified as superior to “Japanese” as the former was articulated to democracy—which is something the Japanese should have aimed for. I argue that the Japanese women’s magazines of the time display a crucial dimension of modernity and the construction of American hegemony in the post-WWII period.
Panelist 5	Cho, Younghan (National University of Singapore, Postdoctoral Fellow) c.younghan@hotmail.com
Title	Baseball and Double Colonized Trajectories in (East) Asia

Abstract	By tracing the genealogy of baseball in Asia, this paper suggests that baseball in Asia encapsulates the double colonization in Asia in which baseball was introduced by Americans but was populated under Japanese occupation in many parts of Asia. Those Asian societies embraced baseball imbued upon them by their double colonizers – Japanese and American. On the other hand, the new millennium marked another transnational trajectory of baseball, wherein Asian players began to play in Major League Baseball or Taiwanese and Korean players opt to play in Japanese professional league as a stepping stone to MLB. By focusing on the case of Korea, this paper suggests that trajectory of baseball in Asia embodies double binds in (post) colonization conditions in Asia. To conclude, such a trajectory demonstrates the triad of “other Asia-Japan-the West” in which Japan’s ambivalent or mediating role converges with the gaze of other Asia at American modernity.
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[Room 107] 9:30-11:10, 4 July

Panel Title	Conversion(s): New Perspectives on <i>Tenkō</i> and <i>Tenkō Bungaku</i>
Language	English
Abstract	The <i>tenkō</i> (“conversion,” “recantation”) phenomenon in Japan has its own very well-defined characteristics, while also being part of a larger 1930s shift of political allegiances around the world. 40 years after Tsurumi Shunsuke’s collective effort at understanding <i>tenkō</i> , there is a renewed need to reinterpret the prewar involvement of the Japanese military authorities in changing individual political commitments and forcing mainly members of the leftist movements to denounce their previous activities. Concentrating on the way in which <i>tenkō</i> and <i>tenkō bungaku</i> (“conversion literature”) have been understood by contemporaries and also by later generations of researchers, this panel is offering an updated view of the older definitions.
Panelist 1	Brice Fauconnier (INALCO Paris, Doctoral Candidate)
Title	The Evolution of “<i>Tenkō</i>” as a Denomination from Mid-Twenties to Mid-Fifties: A Short Genealogy
Abstract	The term “ <i>tenkō</i> ”, as a political and ideological issue, is commonly used in two ways. First, in the case of Japanese Marxists’ turn to Nipponism during the 30’s. Second, it refers to the militarization process of Japanese politics and society. Still, the denomination itself remains often fuzzy, denomination that many postwar scholars tried to clarify or define as a characteristic of modern “Japanese Subject <i>Nihon no shutai</i> ”. In order to understand what is at stakes in these attempts, it might be useful to return back to the first occurrences of the term itself in Yamakawa Hitoshi and Fukumoto Kazuo mid 20’s texts. It will first appear that a “ <i>tenkō</i> ” rather designated either strategic and necessary shift of proletarian movement policy (Yamakawa) or an epistemological transformation of a “problem <i>mondai</i> ” (Fukumoto). Thus, it’s only from the late 20’s, under the coercive action of the Ministry of Justice specialists of “ideological crime”, that this Marxist issues were institutionalized and merged with jingoistic elements. This aspect, fixed as a <i>tenkō</i> /non- <i>tenkō</i> binary option during the 30’s and 40’s, had a huge influence on the “post-defeat” Japan political oppositions and analysis of war experience. In spite of the efforts to criticize it, especially in Tsurumi Shunsuke’s critical researches, it might have been one of the unsolved issues of the period and, mostly, an overlooked fact in nowadays studies.
Panelist 2	George Sipos (University of Chicago, PhD Candidate) gsipos@uchicago.edu
Title	Prewar State and Intellectuals: Re-Reading <i>Tenkō Bungaku</i>
Abstract	<i>Tenkō</i> (conversion) refers to the 1930s social phenomenon in which leading figures of the leftist, liberalist and Buddhist movements were forced by the military authorities to publically renounce and denounce their political beliefs and activities. The understanding of <i>tenkō</i> has been defined by two important moments:

	<p>the 1930s, when contemporaries of the phenomenon tried to define it, and the 1960s when the generation following the <i>tenkōsha</i> (converters) looked back at the same phenomenon and attempted a historical, political and sociological definition and classification of the concept. Some of the <i>tenkōsha</i> also produced a body of literature commonly known as <i>tenkō bungaku</i> (conversion literature). The stylistic and ideological unity of the texts identified as part of <i>tenkō bungaku</i> is, however, highly controversial.</p> <p>This paper will attempt a re-reading of some of the 1930s and 1950s definitions of <i>tenkō bungaku</i> and consider their validity from a contemporary perspective.</p>
Panelist 3	Naitō Yoshitada (Ritsumeikan University)
Title	On Conversion: Hayashi Fusao's "The Land of Youth" and "Overcoming Modernity"
Abstract	<p>Many critics and researchers pointed out the connection between writers' <i>tenkō</i> and the <i>kindai no chōkoku</i> "overcoming modernity" phenomenon. <i>Tenkō</i> writers such as Hayashi Fusao and Kamei Katsuichirō defended ultra-nationalism at the 1942 "Overcoming Modernity" round-table, and contributed to the production of nationalist ideology. How did "overcoming modernity" influence the <i>tenkō</i> writers' literary production? This paper will analyze Hayashi Fusao's novel <i>The Land of Youth</i> (1942) and consider it in connection with <i>tenkō</i> and "overcoming modernity". The novel was commissioned the Association for the 10th Anniversary of the Founding of Manchukuo and deals with a <i>tenkōsha</i> whose ideal was to create a new world and who found Manchuria to be the ideal place for it. By underlining the impact of "overcoming modernity" and the consequence of conversion in <i>The Land of Youth</i>, this paper aims to introduce a different type of <i>tenkō</i> literature than what is usually called <i>tenkō bungaku</i>.</p>
Discussant	Nakagawa Shigemi (Ritsumeikan University, Professor)

[Room 108] 9:30-11:10, 4 July

Panel Title	Coming Communities 到来する共同体
Chairperson	Suzuki, Shinichiro 鈴木慎一郎
Language	Japanese, English, Korean
Panelist A	Jun Sunose 須納瀬淳 sunoju0322@jcom.home.ne.jp (Japanese)
Title	Astro-Black Mythology: Sun Ra and A Rethinking of "Race" in North America
Abstract	<p>This paper reconsiders the notion of "Race" in North America, in the mid-late 20th century. In order to carry out this attempt, we focus main points of this discussion on the dynamics in a narrative style of Sun Ra, who was one of the most unique African-American Musicians in those days. He named his narrative "Astro-Black Mythology". He tried to show the connection between prehistoric people and black people who'd been felt out of place in America. And he thought that they'd belong to <i>the space</i>. On the one side, his narrative seemed to have reproduced a "Race" story. On the other side, it negated a pre-established future of the human <i>race</i>. The narrative style distorted intentionally intervenes in the space of narration. So, in this paper, the notion of "Race" will be reconsidered in following points, such as relations between the notion of "Race" and astro-humanism, distortions of the time and the space of narration, and so on.</p>
Panelist B	Ji-yoon Kim jiyoon0119@hotmail.com (English, Korean)
Title	A Study on Cultural Experience and Identity (Re)Formation of Long-term Backpackers: from the perspective of 'globalization'
Abstract	<p>This study aims to understand the cross-cultural interaction Korean backpackers encounter during long-term trips, and explore how those experiences influence their cultural identity. First, this research examines the travelers' socio-cultural conditions and personal history, while identifying relative media culture the individuals are exposed to. Next, it describes travelers' experience on the road. Finally, it</p>

	analyzes the implications of the cultural experiences from a domestic and global perspective. In conclusion, backpacking is arguably a significant cultural practice that stretches travelers' horizons and helps restore authentic self. Backpackers learn how to respect other cultures and gain relative perspective of their own background. It can be said that an extended "imagined community" emerges, which is considered partly as a form of alternative globalization, namely, reflexive globalization. In-depth interviews are used as the main research method, according to qualitative study traditions. Informal focus groups discussions and a self-reflective auto-ethnography supplement are also included.
Panelist C	Jun Yokoyama 横山純 (Kobe University, Graduate Student) yokoching@gmail.com (English, Japanese)
Title	真正性をめぐる共同体—日本における〈ハードコア・レゲエ〉 “Hardcore-Reggae” in Japan.
Abstract	日本において、ジャマイカ発祥の民族音楽レゲエ・ミュージックはここ数年で若者の間で一般的なものになりつつある。本発表では〈ハードコア・レゲエ〉という音楽実践のプロセスに光を当て、差異やアイデンティティによって文化的共同体にポジションを与える近代的権力に対するアンチテーゼとしての音楽的共同体のありかたを再考察する。〈ハードコア・レゲエ〉は人種模倣的で、ジェンダー化された音楽のスタイルである。それはジョルジオ・アガンベンが「到来する共同体」にて明らかにしたように「帰属そのものによって媒介されるような（任意的な）存在」であるとする。その仮説から〈ハードコア・レゲエ〉という音楽実践は、プロセス的なものであり、ジャマイカ人“化”すること、真正なるもののミメシス、擬態的なプロセスそのものが〈ハードコア・レゲエ〉をレゲエとして担保している。それは極めて行為遂行的な共同体であるとする。

[Room 109] 9:30-11:10, 4 July

Panel Title	Music, Media and Cultural Negotiations
Chairperson	Mouri, Yoshitaka 毛利嘉孝 (Tokyo University of the Arts, Associate Professor)
Language	English
Panelist A	Rosemary Overell (The University of Melbourne) r.overell1@pgrad.unimelb.edu.au (English)
Title	'Paso Inferior': The position of nikkeijin in Osaka's grindcore-metal scene (eng.)
Abstract	<p>Following Krims' (2007) claim that music cultures indicate wider ideological contexts, I take Osaka's extreme-metal scene as an entry-point for understanding how Japanese youth relate to ideas of 'the nation'.</p> <p>Traditionally, metal is understood as a chauvinist / nationalist musical genre. However, extreme-metal mirrors broader transnational flows and has become a globalised cultural product. In Osaka, nationalist perspectives, held by more conservative members of the extreme-metal scene, are re-negotiated to account for the increasing visibility of globalised flows.</p> <p>Conversely, I look, particularly at how more radical scene-members relate to nikkeijin identities. Echoing punk solidarity politics, some bands 'identify' with the subordinated status of nikkeijin through the appropriation of Portuguese and Spanish languages. However, the lack of actual nikkei in the scene, suggests that such solidarity may also be problematic. Scene-members recognise the 'coolness' of borrowing from nikkei culture, yet simultaneously harbour mixed emotions regarding recent waves of immigration, particularly nikkei immigration.</p>
Panelist B	Robert S. Drew (Saginaw Valley State University, Professor) rdrew@svsu.edu (English)
Title	The Cultural Deployments of Mediated Music in Japan and the U.S.: An Updated Comparison
Abstract	Referring back to ethnomusicologist Charles Keil's classic study of Japanese practices of music and mediation ("Music Mediated and Live in Japan," Ethnomusicology, 1984), this paper will offer an updated cross-cultural comparison between deployments of mediated music in everyday life in Japan and the U.S.

	The paper will draw upon two sources. First, I will review my own published scholarship on karaoke (Karaoke Nights: An Ethnographic Rhapsody, AltaMira Press, 2001), comparing karaoke in the U.S. to its Japanese origins. Second, I will draw on my current research on the personal creation and exchange of music "mixes" and "playlists" in the U.S., comparing this again to Japanese practices. I will draw conclusions regarding cross-cultural flows of popular cultural practices and global-local influences based on analysis of the two cases.
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[Room 212] 9:30-11:10, 4 July

Panel Title	Studying Culture in Japan: Significance and Possibilities
Language	English
Abstract	This panel will discuss the significance and possibilities of “studying culture in Japan” by observing the phenomenon of large number of international students coming to Japan every year. Key questions to be asked from our perspective, are: Why “Japan”? What do they want to speak? How are they communicating with Japanese students? What significance and possibilities can we consider in these experiences? The point is not how these students should do something, but rather what they are doing. In particular, the cultural specificity of “Japan” in its historical context is one of the most important points to consider in discussing the research presentations by graduate students from China, Brazil, South Korea, and Japan.
Panelist 1	Thiago Amaral Minami (The University of Tokyo, Master’s Student)
Title	Instructional Media as a Tool to Promote Inclusive Education: Brazilian Students in Japanese Public Schools
Abstract	Since the beginning of the 20th century, instructional media has been largely used to support education, with remarkable efficiency on helping teachers to present new contents, giving concrete forms to abstract concepts and bringing real world into the classroom, among many other usages. This presentation intends to discuss how it can also be applied to promote inclusive education, focusing on the example of the Brazilian Students enrolled in Japanese Public Schools. These students, which sum about 25,000, have been facing problems such as culture shock and high dropout rates after Elementary School.
Panelist 2	Chung, Ji Hye (The University of Tokyo, Master’s Student)
Title	Telling about ‘the colonial period’: The gap between the historical representation in media and subalterns’ memory
Abstract	The purpose of this research is to examine the cause of the problem in the existent system where the voice of subalterns in former colonized countries by the Japanese has been appropriated since the end of war, and to suggest some ideas to inform unconcerned people of the discourse of subalterns telling about the colonial period, without oppressing nor looking down on others. The appreciation of this diversity could keep us from conceiving stereotypes and prejudices against those in subaltern groups, and enable us to have ‘historical truthfulness’, which is an open-ended and evolving relationship with past events and people.
Panelist 3	Anni Namba (The University of Tokyo, Master’s Student)
Title	A Study on American Early films and Nationalism :D • W • Griffith films as examples
Abstract	This presentation attempts to understand how American early films contribute to produce the image of nation and reflect the social background, examines the montage of the films and focuses how and why simple shots have been collected and represent the new model of nation in early films. For example, Griffith’s “The Birth of Nation” provokes unification of nation divided into two parts. The technique of parallel editing is widely used to connect the scenes and sequences to organize the ideal harmony embodied in the Southern States. This film had major repercussions all over the US, and urged especially the middle

	class audiences to reproduce the self-recursive image of nation. In short, the aim of montage of early films” research is to propose a new way of questioning the mass cognition of nationalism.
Panelist 4	Changwook Kim (Department of Communication, Seoul National University) Myungkoo Kang (Department of Communication, Seoul National University ,Professor)
Title	Labor Flexibility and Subjectivity: A Case of the Korean Independent Broadcasting Production Sector

[Room 213] 9:30-11:10, 4 July

Panel Title	Uncertainty, labor migration and states in East Asia
Language	English
Abstract	The on-going economic downturn reveals various uncertainties that are deeply built in global capitalism. This panel examines how uncertainties have been socially and politically managed or even exploited in the case of transnational labor migration. Migrants help addressing economic uncertainties, and often shoulder disproportionately high costs of uncertainties. Based on detailed case studies in Japan, Singapore, China and South Korea, the papers analyze how states accommodate the need for economic flexibility, the desire for social homogeneity, and the ultimate goal of ensuring control in regulating labor migration. While most research regards migration as a challenge to state sovereignty, we argue that managing migration can be <i>productive</i> for state making. Nation-state is no longer built on clear-cut correspondence between territory, ethnicity, population, and government, but increasingly presents itself as an on-going process whereby conflicting interests contest each other. Managing uncertainty in the global context has become a central concern of states.
Panelist 1	Yasushi Iguchi (Kwansei Gakuin University, Professor)
Title	Global financial crisis, employment adjustment and their influences on working and family lives of foreigners in Japan: a new challenge for developing ‘multicultural co-existence’
Abstract	In this thesis, the author monitors rapid employment adjustment in several industries in Japan which are strongly affected by global financial crisis stemming from the United States. Flexible but unsecure employment in worker dispatching and subcontracting undertakings, in which foreign workers are concentrated, is lacking in social protection and now attracting political attentions for reform. The negative effects unstable employment can be shown also in their situation of housing, education and everyday life of foreigners. Civil societies and municipalities are urged to take new actions to cope with them. In addition, it is also a “chance” to undertake more reforms of foreigner’s policy at national level. The author tries to formulate some new policy agendas for multicultural coexistence of foreigners in Japan.
Panelist 2	Mika Toyota (National University of Singapore, Assistant Professor)
Title	“Guarded globalization” the politics of skill recognition on migrant health care workers
Abstract	This paper examines some hidden political and cultural logics of globalization, in particular, the way how selective globalisation is mediated in the realm of transnational migration of health care workers. While care work is increasingly commodified in the global, flexible labour market, the skill recognition is constrained by state policies that define what ‘care work’ counts and what not, particularly by a number of gate-keeping mechanisms. By illustrating the processes of de-skilling and re-skilling among foreign health care workers in Japan and Singapore, the paper investigates the mechanism of skill accreditation procedure facilitated by meso-level actors (state policies, professional regulatory bodies, health care institutions, recruitment agencies) in regulating and recognizing ‘care work’ qualifications and its implications. Care is part of public welfare, provision and regulation of which is a key function of modern nation-state. Thus

	national governments have the strong incentive to keep any care activities under their strict control. I argue that in this sense, skill recognition can be seen as a matter of sovereignty and that far more an objective technical matter, skills carry their nationality marks. As a result, what emerges is a picture of “guarded globalization:” transnational mobility of care workers is increasing, but is closely monitored and shaped by national governments. This thus presents a special mode of how uncertainty-flexibility and state sovereignty are negotiated.
Panelist 3	Xiang, Biao (University of Oxford, Academic Fellow) biao.xiang@compas.ox.ac.uk
Title	Uncertainty as a Mode of Regulation: International Labor Migrants, Recruitment Agents, and States in East Asia
Abstract	Despite common assumptions, even legal labor migration from China to Japan, South Korea, and Singapore is a highly unpredictable process. Many people in northeast China wait for years after their initial applications and spend large sums of money on language and skill training courses required by receiving countries, only to be rejected in the final visa application. The unpredictability and uncertainty result from complex, constantly changing immigration policies in the migrant receiving countries but are exacerbated by transnational agent chains—the groups of agents who work together in facilitating labor migration. This paper details how agents search for labor by providing ambiguous information and vague promises and how, in turn, migrants “need” agent chains precisely because of the uncertainty. Migrants do not trust an agent who is a stranger and have to start with someone related, thus entrenching chains. Agents put up job advertisements in newspapers not for attracting migrants – few dare to believe them – but for seeking other agents to recruit migrants for them. The longer the chains are, the more uncertain the migration process seemingly becomes. Yet these agent chains also play an important role in regulating migration, and uncertainty serves as a mode of regulation over transnational mobility for both states and agents.

[Room 214] 9:30-11:10, 4 July

Panel Title	“Creative Labor” in the Built Environment
Language	English
Abstract	This panel comprises three significant case studies about forms of urban materiality that emphasize symbolic intermediary “labor.” We cast our gaze on the form and process of work and relations that chiefly produce symbolic goods, such as signs, local/global relations, and urban lifestyles. They mediate tastes, identities, even a regionalist imaginary. It is also argued that these symbolic goods are doubly materialist: they are often social actions deeply defined by the built environment (seen as a compacted habitus), and they have concrete lived effects that circulate back, if not alter, the built environment itself. As urban cultural studies, these cases hope to illuminate new dimensions of empirical cultural research.
Panelist 1	Gordon Mathews (Chinese University of Hong Kong, Professor)
Title	The Cultural Imaginary of Chungking Mansions
Abstract	Chungking Mansions is a dilapidated 17-story building full of cheap guesthouses, restaurants, and cut-rate businesses, located in Hong Kong’s tourist district that serves as the center of “low-end globalization” in Hong Kong and throughout the world. It is where entrepreneurs from Asia and sub-Saharan Africa come to seek their fortunes, and it is where tourists from across the world seek dirt-cheap accommodations. In this paper I explore not just what Chungking Mansions is, but more, how it is culturally imagined.
Panelist 2	John Nguyet Erni (Lingnan University, Hong Kong, Professor)
Title	Cultural Intermediaries in the Pearl River Delta
Abstract	Tourism, a multi-billion dollar industry in the Hong Kong-Macau-Guangdong nexus today, has created not

	only robust economic activities, but it also formed an energetic cultural belt. Yet little is understood of the flow and exchange of the ways of life, customs, experiences, and worldviews of the people, communities, and cultural industries in a region located at the crossroad of global/local dynamics. This paper posits that between the supply and demand of tourism lies a significant link: an <i>intermediary service class of “creative labor”</i> who plays a key role as mediators of cultures by providing symbolic outputs and services. It focuses on tourist service providers as special “agents of cultural circulation.” Through empirical ethnographic work, this research analyzes the views and voices of frontline service workers over broad issues of cultural interaction, synergy, and conflict.
Panelist 3	Eric Ma (Chinese University of Hong Kong, Professor)
Title	Visual Ethnography in a ‘Life-style Factory’
Abstract	Empirically, this paper is an ethnographic study on magazine publishing in Beijing. Based on 4 months of field work in a publishing corporation, I trace how images of international, regional, and local visual cultures are re-signified in mainland China to provide the general public a similar yet very different patterns of cultural formations. The research site, the Trends Group, is a Chinese media corporate with a dozen lifestyle magazines under its wings. As a research site, Trends Tower is a place where the local and the global come into “collision” through intensive and frequent socio-cultural interactions. As a theoretical metaphor, it is a “factory” producing signs and identities for the rising Chinese middle class. I am fascinated by the image of the Trends Tower in the sense that it could allow us to explore the mode of production and consumption in the sign economy of urban china.

[Room 224] 9:30-11:10, 4 July

Panel Title	文化空間と都市の変化 Cultural Spaces and Urban Change
Chairperson	Shimizu, Tomoko 清水知子
Language	Japanese
Panelist 1	Jinna Tay (University of Queensland, Research Fellow) j.tay@uq.edu.au (English)
Language	English
Title	Looking from the Outside In: Speaking through Cultural Studies
Abstract	Historically, from Stuart Hall to Richard Hoggart, and similarly in Asia, the growth and practice of cultural studies justifies the greater diversity of speaking positions (from class to race and subcultural forms to emerge. The many as yet, un-negotiated, un-elucidated cultural practices of the past, the present and the future could benefit from such temporal and spatial reexamination. However, how does one draw from one’s own historical experiences and cultural consumption to link it to the wider national moment, its political context and its cultural milieu? By engaging with experiences growing up in Singapore in the 1970s to 1980s, I revisit the moment of public policy constructions in urban projects, the nationalisation of land and the popularisation of supermarkets as iconic landmark moments from which nation-hood was experienced. And through this examination, this paper teases out some of the difficulties and usefulness related to the practice of such cultural interrogation within the current practice of cultural studies in Asia.
Panelist 2	Yosuke Ishizuka 石塚洋介 (The University of Tokyo, Graduate Student) shekdragon@gmail.com (Japanese)
Title	Restructuring Urban Space in Hong Kong 香港—都市空間の再編がもたらすインパクト
Abstract	The problems presented by Hong Kong’s redevelopment are growing more evident amid cries for resident-led urban planning. Hong Kong is composed like a mosaic - the activities of its people are organically connected. A consensus regarding the ideal form of the space to be created is currently being

	<p>pursued. However, the question remains: Is it possible to redefine the meaning of an urban space?</p> <p>If we suppose people can read urban space in their own ways, what kinds of interpretations are possible? What memories are embedded in urban space? Reflecting on this, we may reconsider the relationships between the representation of urban planning, its meanings and its memories.</p> <p>In this report, I will utilize representations of Hong Kong in film and photography in order to shed light on the way urban space has been interpreted. In doing so, I will attempt to respond to the aforementioned problems.</p> <p>香港において、都市再開発の問題が顕在化し、住民主体のまちづくりが叫ばれている。モザイク状に空間が形成され、人の営みが有機的に結びついたまちを再開発するとき、新しく生まれる空間のあり方について、合意形成をすることが求められる。しかし本質的に、空間の意味を一元的に定義し直すことは、果たして可能なのだろうか。</p> <p>人々が香港の都市空間にさまざまな意味を見出しうるとすれば、どのような解釈がありうるのだろうか。また、どのような記憶がそこには宿っているのか。それを振り返ることを通じて、まちづくりの形（表象）とそこに人々が見出す意味、さらには記憶との関係を再考することが求められている。</p> <p>本報告では、映画や写真における都市表象を手がかりに、都市空間がどういう記憶と意味をもっているのかを明らかにした上で、現代香港における都市再開発プロジェクトの問題点を考え、上記の問題に対する答えを探る。</p>
Panelist 3	Indah S. Pratidina (Hitotsubashi University, Graduate Student) ispdina22@yahoo.co.jp (English)
Title	Japan Image-Shifting through Translation in Southeast Asia: The Toyota Foundation “Know Your Neighbor Translation-Publication” Program
Abstract	Language plays a key role in the sharing of information between countries with different languages. Due to the World War II, Japan has faced hatred from countries that were victims of the war. One part of the effort to change Japan’s image in the eyes of these countries has been the use of philanthropy by private Japanese organizations. This paper will focus on one such case of private philanthropy in the cause of Japanese soft power, the efforts by the Toyota Foundation to support translation. This paper first establishes the historical background to Japanese efforts at image-shifting in Southeast Asia. The paper then discusses the history of translation in Japan and how Japan uses translation as a tool of foreign policy. The paper then describes the Toyota Foundation and its “Know Your Neighbor Translation-Publication” Program together with the experience of one participating publisher Mekong, before drawing some conclusions.
Panelist 4	Shinya Miura 三浦伸也 (The University of Tokyo, Doctoral Student) s-miura@da2.so-net.ne.jp (Japanese)
Title	Local community and media from the perspective of citizen-participation in Japanese Cities: An analysis of Local Social Network Services since 2005 市民参加からみた地域とメディアー地域SNSをめぐる考察ー
Abstract	This research tries to attempt making to the theory what impact ICT that had evolved every day gave to the action and the exchange in the region after clarifying the structure of information and the information acquisition circuit in the region through some cases. ICT also influences existing media such as the newspaper, the radios, and the televisions in no small way, and it tries to transform a past structure greatly though the research is advanced about the influence that ICT gave the region around new media of the Internet etc. This time, I analyze what influence SNS(Social Network Service) that began to spread in around 2005 gave the region. I report on the influences such as the newspapers and cellular phones on existing media around the influence that SNS(Social Network Service) gave the region.

<p>本研究は、ICT が地域に与えたインパクトについて、地域における情報と情報取得回路の構造を明らかにしたうえで、日々進化している ICT が地域における行動や交流に、どのようなインパクトを与えたのかについて、いくつかの事例を通して理論化を図ろうとするものである。ICT が地域に与えた影響については、インターネットなどのニューメディアを中心に研究が進められているが、新聞やラジオ、テレビといった既存メディアも ICT の影響を少なからず受けており、従来の構造を大きく変容させようとしている。今回は、日本において、2005 年頃から普及しはじめた SNS (Social Network Service) が、地域に与えた影響を中心に、新聞や携帯電話などのメディアへの影響と、それらのメディアによる人々の地域における情報取得行動の変容についての動向をふまえて、ICT が地域にどのような影響を与えたのかを明らかにしようとするものである。</p>
