

16:30-18:10, 5 July

[Room 102] 16:30-18:10, 5 July

Panel Title	奄美にとってこの400年は何だったのか? What were these 400 years for Amami?
Language	日本語 ときどきシマコムタ
Abstract	<p>2009 is a historical year for Amami. This year marks a quatercentenary of the invasion of the Ryukyu Kingdom by the Satsuma Army in 1609. Since then, the ruler of Amami has changed from Ryukyu to Satsuma, and later, Kagoshima. In other words, Naha/Ryukyu period (Nahan-yu) was superseded by Yamato/Japan period (Yamato-yu).</p> <p>What do these 400 years mean to Amami? What have Satsuma and Kagoshima done to the region? On the other hand, how did the inside of Amami correspond? How have the society and people of Amami been changed? What is an origin of strong feelings against Satsuma and Kagoshima that still remain in Amami today? We should analyze these issues objectively.</p> <p>Shedding light on the above questions, this panel discussion will create a new memory for Amami. Now, we must thoroughly summarize 400 years of Amami in various fields, including history, folk customs, society, and culture.</p> <p>2009年は、奄美にとって歴史的な年であると言えます。</p> <p>1609年に、薩摩軍が琉球王国に、軍事侵略して、今年でちょうど400年になる。</p> <p>その時から、奄美の支配者は、琉球王国から、薩摩藩に変わった。「那覇世（なはんゆ）」から、「大和世（やまと）」となった（これはいずれも奄美独自の歴史区分である）。</p> <p>奄美にとって、薩摩と鹿児島に支配された400年間とは何だったのか。それはとりもなおさず、薩摩と鹿児島は、奄美に対して、なにをしてきたのか、である。これに対して、奄美の内部では、どのように対応したのだろうか。また、奄美の社会や人々は、どのように変化していったのだろうか。奄美には、薩摩と鹿児島に対する強い感情が、現在も残っている。こうした感情の元となったものは何なのか。我々は客観的にかつ注意深く分析する必要がある。</p> <p>我々は、歴史、民俗、社会、文化などさまざまな分野で、この奄美の400年間について、まさに今、総括しなければならない。</p> <p>こうした今回のパネルディスカッションの問いは、奄美にとって、新しい記憶の創出となるであろう。</p>
Panelist 1	酒井正子 Masako Sakai
Title	Tokunoshima's Attitudes toward Ryukyu and Satsuma 徳之島の対琉球、薩摩意識
Abstract	<p>Tokunoshima, as the center of the Amami Islands, has been keeping its uniquely balanced distance from both Ryukyu (Okinawa) and Satsuma (Kagoshima) under the lordships by people who originated from these areas respectively.</p> <p>In 1609, Akitoku, Tokunoshima, became the most grueling battlefield for Satsuma on the way to invade Ryukyu. The people who launched a bold attack against thousands of gun-armed Satsuma soldiers were members of a ruler clan (Shuri no syuu) dispatched from Ryukyu. Their descendants led an armed uprising (Inudabu riot) against Satsuma again at the end of its colonial rule.</p> <p>On the other hand, a lot of descendants of Satsuma also took root deeply in Tokunoshima as the local ruling class (goushikaku).</p> <p>This presentation focuses on a sense of balance and a dynamic energy of Tokunoshima and considers a sense of belonging and a local identity among the rulers as well as the common people.</p> <p>徳之島は、1609年の琉球侵攻途上最大の激戦地（秋徳の戦い）とされる。鉄砲で武装した薩軍数</p>

	千人に果敢に立ち向かったのは、琉球より派遣された統治者（首里の主）の一族であった。彼らの子孫は藩政末期にも、植民地的支配に抗し武力蜂起（犬布騒動）の先頭に立っている。一方薩摩系の郷土格の子孫も多数島に根付く。奄美諸島の中央にあって、鹿児島、沖縄双方と独自の距離感を保ちつつ生き抜いてきた徳之島のバランス感覚とダイナミックな行動力に注目し、その島民意識の一端を、支配層、民衆各々についてみてゆく。
Panelist 2	喜山荘一 Kiyama Souichi
Title	"Surface the Shichitou-nada Sea in the north. Cross the prefectural border to the south." 北の七島灘を浮上させ、南の県境を越境せよ
Abstract	<p>The difficulty of Amami that began 400 years ago is a double alienation; "Amami is neither Yamato nor Ryukyu." In the basis of the alienation, Amami was a "region under concealed direct rule." Amami has been almost nonexistent in the eyes of the north as well as the south. Today, the situation is only slightly updated to a view "Amami is neither Kagoshima nor Okinawa."</p> <p>If this double alienation is still our problem, it is necessary to be overcome. What we are called on to present is a narrative of Amami which is based on the "Island" though not restrained to the "Island." The course is this: Surface the Shichitou-nada Sea in the north; cross the prefectural border to the south.</p> <p>四百年前を起点にした奄美の困難は、「奄美は琉球ではない、大和でもない」という二重の疎外である。その根底にあるのは、奄美が隠された直接支配地だったことだ。そこで奄美は、北からも南からも、存在しないかのような存在と見なされてきた。現在、それは「奄美は沖縄ではない、鹿児島でもない」と更新されている。二重の疎外は依然としてぼくたちの課題であり、そうであるなら克服されなければならない。求められるのは、島を足場にし島に止まらない奄美の語りである。針路はこうだ。北の七島灘を浮上させ、南の県境を越境せよ。</p>
Panelist 3	前利潔 Maotoshi Kiyoshi
Title	奄美の400年を問う
Abstract	<p>"The time of Satsuma and Kagoshima" (400 years) is longer than "the time of Ryukyu" for Amami islands. However, Amami culture, such as language, a folk song, and folk customs, did not have being fundamentally influenced by Satsuma. It is a cultural sphere in Ryukyu still now.</p> <p>The Ryukyu cultural sphere is divided into three, the "Amami cultural sphere" (north of Tokunoshima), the "Okinawa culture garden" (being south from the Okierabu island circumference of the Okinawa island), and the "Sakishima cultural sphere" (Miyako and Yaeyama).</p> <p>The theme whether the Okierabu island is that it is "Ryukyu" or "Amami" has an important meaning.</p> <p>On the other hand, Amami is the political side and the economical side and was strongly influenced by Satsuma.</p> <p>The economic policy to Amami islands by Satsuma Domain was developed focusing on the brown sugar (Satoukibi) policy. As a result, class specialization occurred in the inhabitant of Amami.</p> <p>When it became Meiji Era, there were dealings about where Amami islands belong. In connection with "the Ryukyu disposal" (1879), while the expectation of Ryukyu Dynasty, the Qing dynasty government, the Meiji government, and Kagoshima Prefecture became entangled, it opted for attribution of Amami islands.</p> <p>When the occupation (1946-1953) by the U.S. Forces finished and it returned to Japan, a possibility of belonging to the prefecture which is not Kagoshima Prefecture was also considered.</p> <p>Where on earth do Amami and the Okierabu island belong? Also now when it whispers about introduction of a federal system, it is always asked.</p> <p>奄美諸島にとって、「薩摩・鹿児島時代」(400年)は、「琉球時代」よりも長い。にもかかわらず、言語、民謡、民俗などの文化は、薩摩の影響を基本的に受けることなく、現在も琉球文化</p>

	<p>圏である。琉球文化圏は、徳之島以北の奄美文化圏、沖永良部島以南から沖縄島周辺の沖縄文化圏、宮古・八重山の先島文化圏に分かれる。その中で、沖永良部島は、「琉球」なのか、「奄美」なのか、というテーマは重要な意味を持つ。一方で、奄美諸島は、政治的、経済的な側面では、薩摩の影響を強く受けていた。薩摩藩による奄美諸島に対する経済政策は、黒糖(さとうきび)政策を中心に展開され、奄美内部に、階級分化を生み出した。明治になると、「琉球処分」(1879年)との関連で、奄美諸島がどこに帰属するかについて、琉球王府、清国政府、明治政府、鹿児島県の思惑が絡みながら決定されていたことを明らかにする。また米軍政下(1946-1953)から日本に復帰する際には、鹿児島県以外の帰属も考えられた。奄美そして沖永良部島はいったいどこに帰属するのか、道州制の導入がささやかれる今も常に問われているのだ。</p>
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[Room 103] 16:30-18:10, 5 July

Panel Title	Urban Design and Asian Metropolises in the Post-Authoritarian Era
Language	English
Abstract	This panel will examine urban design in Asian metropolises as the representation of cultural and political contradictions of the post-authoritarian Asia. It will explore how urban design turns the city into a lab of neo-liberal governance; how it stimulates new social order and generates political imaginations as well as everyday resistances.
Panelist 1	Hong Kal (York University, Canada, Assistant Professor)
Title	Neoliberalism and the Making of Civic Space in Seoul
Abstract	The Cheonggye stream project is arguably the most spectacular and contentious case of urban transformation in Korea today. The project restores the inner city stream which was buried in concrete for half a century. It encapsulates a desire to redevelop Seoul as a financial business center connected to the global market. Yet, as this paper will show, the project expresses a shift in the representational mode of national identity and a change in the mode of governing the urban population. Furthermore, while promoting the universal value of nature, environment and sustainability, the Cheonggye stream project continues to mobilize the imagery of national identity via the emphasis of shared heritage. Thus, the discourse of ethnic heritage, the most effective trope in claiming Korean national identity, plays a crucial role in presenting a new mode of neoliberal governance as something necessary and even natural. By exploring spatial design of the new stream, this paper discusses how the urban stream project seeks to construct a "civic" space by mobilizing discourses of national heritage, history and neoliberal rationality.
Panelist 2	William Hayes (Gonzaga University, USA, Assistant Professor)
Title	Contested Space and Contentious Memory
Abstract	<p>In the globalization era, global financial regulators have pressured nation-states to privatize public space. Through this privatization effort, market forces have re-valued objects, spaces and meanings in urban environments. As part of urban environments, public memories have also come under a re-valuation, but this process must maneuver within the constraints of nationalist policies and practices within given nation-states.</p> <p>This study examines this contestation within South Korea, as nation-state agencies negotiate with private market forces (cultural property owners) over the valuation and marketing of public memories. This study compares the public and private marketing of nationalist memory within South Korea through an examination of the Seoul Historic City Project. This mixture of public and private tourist spaces re-commodifies nationalist memory depending upon tourist markets, thereby globalizing nationalist memory and, in effect, destabilizing the nation-state memory and nationalist identity. The study concludes by</p>

	examining how the South Korean state attempts to control this process through separate nativist and foreign distribution venues.
Panelist 3	Eunjin Cho (Yonsei University, PhD Student) and Jaeyoun Won (Yonsei University, Assistant Professor)
Title	Tower Palace” as Newly Emerging Fortified Enclave in Korea
Abstract	This study focuses on a newly emerging type of “exclusion” evidenced in Tower Palace, one of the rapidly growing high-end residential complexes in Korean society. Since its construction in 2002, the Tower Palace complex has caused a lot of controversy and become a symbol of modern Seoul’s new affluence. In this paper, the Tower Palace complex is viewed as a symbol of the fortified enclave for the new super-rich in Korea. We found sharp contrasts in this complex from the conditions of other average apartment complexes and traditional wealthy residences. Among the interesting features of Tower Palace are the dual properties of ‘openness’ and ‘closure.’ Tower Palace appears to be an open place, but at the same time, it is also a closed place that clearly distinguishes ‘us’, the residents, from ‘them’, the outsiders. Unlike the old way of exclusion in traditional wealthy districts with high walls, gates, locks and armed guards, Tower palace complex shows more subtle and obscured exclusion, which conceals its segregation from the outside


[Room 104] 16:30-18:10, 5 July

Panel Title	Globalization and Pop/Indie Music in Chinese Contexts
Language	English
Abstract	Chinese popular music has been the centre stage of the popular culture exchange in East Asia. This panel will provide insights on how globalisation shaped Chinese popular music since the turning of the Century, with separate Chinese regional research on this topic providing the theoretical and the latest ethnography research into this area. The first half will discuss the development of Cantopop, the most popular genre in the Chinese community and its relevance in globalisation. Since the Handover in 1997, Hong Kong has try to focus in creating an unique local identity in distinguish from its own colonial past, focusing on the development in particular to the post-1997 effect and how local music community has interpreted its locality through music. The second half will focus on the uprising Chinese popular music and its latest development, including an insight to Chinese hip-hop and indie music.
Panelist 1	Eve Leung (School of Oriental and African Studies, University of London)
Title	Glocalisation in Cantopop: the use of cover music
Abstract	Glocalisation, a phenomenon which explains how a foreign product is considered as a local product (Iwabuchi 2001) via outer forces is considered one of the reason why Japanese music is well received in Hong Kong. The use of covers started in late 1970’s together with the import of TV drama changed the soundscape of Cantopop. J-pop was used heavily compare to other music because of commercial benefits and similarity in musical style. Notably, in 1990’s, Cantopop peaked in the use of Japanese cover music when it dominated the music awards. Japanese cover music has disappeared from music chart because of social and political influences just before 1995. In replacement, K-pop crept into Cantopop as covers and together with K-drama started the Korean wave. My paper will detail the rise and decline of cover music in Cantopop, and evaluate its impact up until now.
Panelist 2	Chu, Yiu Wai (Hong Kong Baptist University, Professor)
Title	Lost in Transition? A Study of Post-1997 Hong Kong Cantopop
Abstract	Hong Kong has been torn between the national (China and its soft power) and the global (“Asia’s World City”) after its reversion to China in 1997, and its popular cultures have been declining in this special

	<p>context. Cantonese popular song (Cantopop), a unique genre with lyrics written in standard modern Chinese but pronounced in Cantonese, was once very popular not only in Hong Kong but also in its neighboring regions. Over the past decade, however, it was generally agreed that Cantopop had been taken over by Mandarin popular song (Mandapop). Examining its recent development, this essay endeavors to map Cantopop on the new mediascape in the context of globalisation. In this paper it is argued that its decline can be attributed not only to piracy/file sharing and the downturn in economy, but also to its loss of hybridity and the transformation of the Chinese music industry in the global era.</p>
Panelist 3	Angel Lin (City University of Hong Kong, Associate Professor)
Title	The Politics and Poetics of “Yellow Peril”: Birth of Conscious Rap in Hong Kong
Abstract	<p>Conscious Rap has not “consciously” arrived in Hong Kong until in 2007 when MC Yan deliberately started a Conscious Rap group with his 3 disciples, the young rappers--ADV, Chef, and Double T. Their first performances included their three debut songs (“Choice”, “Yellow Peril”, and “Unbridled”) in recent gigs. All of their lyrics are socially and politically conscious, about both local and global social and political issues. The choice of the name “Yellow Peril” symbolized Yan and his group’s reflexivity in their ironic defiance of Western colonial discourse. “Yellow Peril”, with its colonial image (Pennycook, 1998), was precisely what Yan wants to remind his group not to forget: how yellow people have been positioned in Western colonial discourse. Yan wants to infuse “Yellow Peril” with positive meanings, as a solidarity term for Asian people who have historically been under the Western colonialist gaze.</p>
Panelist 4	Yiu Fai Chow and Jeroen De Kloet (University of Amsterdam)
Title	Blowing in the China Wind: engagements with Chineseness in Hong Kong’s <i>zhongguofeng</i> 中國風 music videos
Abstract	<p>While songs with distinct Chinese characteristics have always been part of local pop history, that they are grouped under the catchphrase ‘China Wind’ (<i>zhongguofeng</i> 中國風) is probably a new millennium phenomenon, owing its existence to endorsement by mainstream artists notably in Taiwan and to popularity among audience in Greater China. During the past few years, Hong Kong’s pop music industry has also produced songs that can easily be classified as China Wind. Do these songs reiterate and reify hegemonic versions of Chineseness? Or are they stages for contestation? Do these songs articulate and construct sinocentric longings and patriarchic fantasies? Or are they performances of hybridity? Taking neither music nor lyrics as our primary sites of inquiry, we opt for the visual. We will take the music videos of a selection of Hong Kong’s <i>zhongguofeng</i> pop and explore their engagements with issues of modernity, globalization and Chineseness.</p>

[Room 105] 16:30-18:10, 5 July

Panel Title	Positioning Queerness: Family, Cyberspace, and Civil Society in Shanghai, Hong Kong, and Taiwan
Language	English
Abstract	<p>As “progresses” are seemingly being made in terms of local queer cultures, it is always significant to foreground the contexts that facilitate such exciting changes, examine the strategies deployed for their supposed efficiency, as well as grasp the exact correlations between the two. For what we praise as successful strategies of activism may, upon critical analysis, turn out to mere opportune responses to possibilities that are opened up and thus circumvented by the bigger context; and they may also have other</p>

	long-term impacts which tend to be overlooked given their appealing success here and now. The three papers included in this panel all set out, in their specific locations (Shanghai, Hong Kong, and Taiwan), to conduct such an analysis, with the hope that some of the latest developments in local queer cultures could be viewed in better perspectives and thus yield more significant lessons for future endeavours.
Panelist 1	Kam Yip Lo Lucetta (Chu Hai College of Higher Education, Hong Kong) lucettakam@yahoo.com.hk
Title	Struggling to be “Normal”: Relationship, Community and Politics of Lalas in China
Abstract	Lalas (a local term for women with same-sex desires) in China are facing not only social prejudices towards homosexuals, but also prejudices towards women as a culturally and economically subordinate gender category. Lalas feel obliged to outperform their heterosexual counterparts in areas that can get social recognition, and most importantly, to be a filial daughter, so as to “compensate” for their “abnormal” sexuality. This paper seeks to politicize the discourse of standing up (zhan qi lai)/ coming out (zhan chu lai) in contemporary urban China, and demonstrates the dilemma of the desire of familial recognition in one’s personal life and the aspiration of a more radical social recognition for political collectivity in the long run. This paper is based on in-depth interviews of twenty-five self-identified lalas and participant observation that were carried out in Shanghai, China during 2004 to 2007.
Panelist 2	Denise Tse Shang Tang (Shih Hsin University, Taiwan) deniset@cc.shu.edu.tw
Title	Just Click on : Political Participation and Internet Use among Hong Kong Lesbian, Gay, Bisexual and Transgender Communities
Abstract	Research studies in the area of new media and “the globalization of sexual cultures” focus on the use of online technologies to facilitate dialogues that might have been dismissed, less tolerated and absent in everyday life (Berry et al. 2). Internet websites such as Gay Radio Hong Kong, Queer Sisters, Fridae.com and GdotTV attract online users from local cities, diasporic Chinese communities and individuals interested in sexual cultures within Asia region. As a participant of a Chinese online television station GdotTV and a researcher, I situate my study amidst complexities of “tacit knowing” (Smith 266). This paper investigates the linkages between online political strategies and everyday negotiations among active Internet content developers. I locate my line of query along how online web content implement political objectives to further one’s goal on civil rights and LGBT visibility in Hong Kong.
Panelist 3	Wei-cheng R. Chu (National Taiwan University) wrcchu@ntu.edu.tw
Title	The Intriguing Case of Queer Taiwan: Emergent Democracy, Gender Mainstreaming, and Global Civil Society
Abstract	In this paper, I intend to illustrate the unprecedented process of globalization through an analysis of Taiwan’s queer movement since the 1990s. Besides unmistakably direct local causes, its rise and later “civic turn” do evince an uncanny synchronicity with what was happening elsewhere around the globe—especially such regions/countries of “emergent democracy” as Quebec, South Africa, Brazil and Ireland—in displaying an intriguing “friendliness” towards homosexuality. While this may look promising as an appeal to the ideals of a “global civil society,” at the same time there is always a suspicion as to whether this emerging global civility is really good for global queers or not. Finally, I bring up the latest developments of “gender mainstreaming” in Taiwan and elsewhere around the globe as a related phenomenon that can shed some light on this question of global disposition that may prove to be significant for the future issues of gender/sexuality.

[Room 106] 16:30-18:10, 5 July

Panel Title	Prism of Persuasive Communication Studies: Propaganda, Public Relations, and Advertising 說得
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	コミュニケーションの多面性：プロパガンダ、PR、広告を考える
Language	Japanese
Abstract	<p>This panel mainly considers three concepts of persuasive communication: propaganda, PR, and advertising. Historically and theoretically, arguments how to define and locate these concepts have been occurred in the sphere of sociology, management and communication studies. Despite many efforts, the relationship among these concepts is still confusing. In order to overcome this problem, we try to reconsider this issue by comparative studies.</p> <p>We firstly explain historical process of how these concepts have been generated and developed in the US, and Asian countries such as Japan, Korea and Taiwan. Next, similarities and differences in the recent discussions about each concept will be discussed. Through the discussion, we would like to seek common awareness and provide a new perspective in considering the fundamental issues of persuasive communication studies.</p>
Panelist 1	KyungJin Ha (The University of Tokyo, Doctoral Student)
Title	Reviewing the introduction and development of modern PR in Korean & Japan
Abstract	<p>Public Relations is a communication process to build and maintain desirable relationships between organizations and publics. From a one-way unidirectional concept, PR has changed to a two-way mutual communication as a result of interaction with social environments. Although PR has been affected by psychology, sociology and journalism, most of recent studies are based on the field of management. This tendency led to a positional improvement of PR studies but also caused a stereotype which thinks organizations as an only agency of PR. In this transition period, as a way of reconsider the interaction between PR and society, I will review how PR has been introduced and developed in Japan and Korea. Not only correlations between social environments and PR but also historical similarities and differences of these two countries will be explained. This study could offer a new historical view and a chance to rethink modern PR, particularly in Asia.</p>
Panelist 2	Hiroko Ichikawa (The University of Tokyo, Doctoral Student)
Title	The Genealogy of Concepts Related to Public Diplomacy: An Attempt to Overcome the Negative Connotations of “Propaganda
Abstract	<p>This paper attempts to examine some important issues in the historical background of studies on public diplomacy from the perspective of communication studies; studies on public diplomacy have often been discussed in the framework of studies on international relations. One of the most crucial challenges in studies on public diplomacy is the theorization of public diplomacy; this is distinct from theories of propaganda. First, this study considers the political background and reasons why many efforts have been made to theorize the notion of public diplomacy in studies pertaining to international relations. Second, this paper analyzes models of public diplomacy theories in relation to communication studies. This paper could contribute to clarifying the trend of theoretical studies of the modern propaganda of the US, which significantly influences both the policymakers and scholars of public diplomacy.</p>
Panelist 3	Chia-ying Yen (The University of Tokyo, MA Student)
Title	Consuming Imaginative `Foreign Country`: Foreign Language usage in Taiwan Advertisements.
Abstract	<p>This study discusses the phenomenon of foreign language usage in Taiwan advertisements and its background. After the 1990s, with the gradual liberalization of economy and inflow of foreign capital and culture, freedom of expression in advertisements has been highly achieved. In particular, usage of foreign language has dramatically increased and produced the images of foreign countries to attract consumers in Taiwan.</p>

	Under this circumstance, some studies have dealt with this phenomenon, however, they fail to reveal the reason why certain foreign languages are selected and used in Taiwan advertisements. This paper will try to answer this question through the analysis of the advertisement producing by focusing on ad-makers' intentions and advertising expressions. This study could partly contribute to understand the relationship between the social phenomenon and practice of strategic communication in Taiwan.
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[Room 108] 16:30-19:00, 5 July

Panel Title	<p>[Round Table, Closing Session] カルタイは何処へ向かうのか：Cultural Typhoon の継承と「学会」設立の提案、Inter-Asia Cultural Studies との持続的連携に向けて</p> <p>Where is Cultural Typhoon going?: The succession of Cultural Typhoon, it's position as a conference, and towards a continued collaboration with Inter-Asia Cultural Studies</p>
Language	English + 日本語
Abstract	<p>本テーブルは前半と後半に分かれる。前半では、これまで日本の Cultural Studies が、アジアの国々で同様の活動に関与してきた人々からどう見えてきたのかを議論する。 <i>Inter-Asia Cultural Studies</i> や <i>Traces</i> のようなジャーナルの編集に関わってきた者にとって、日本は時として「ブラックホール」に見える。英文投稿が集まらない、✓切が守られない、査読結果が来ない、著名な論者が英文での論文執筆や学会発表に熱心ではない、学生たちも英語で研究発表をすることにあまり積極的ではない等々。また、国際的に標準的な学会の形式と日本での学会開催の間にある制度上の問題点（クレジットカード決済の困難等）も指摘されてきた。これらは学問上の「日本問題」と呼び得るかもしれないが、それは「問題」であると同時に可能性でもある。というのも、これらの問題のいくつかは、日本のアカデミズムや人文書出版が、今なお英米圏の大学院や英語でのパブリッシングに依存しないで自律的に次世代を養成し、新人を発掘し、新たな学問的パラダイムを構築する可能性を保持していることの裏面でもあるからだ。Cultural Typhoon は、「日本問題」を単純に「国際標準」に合わせる方向ではない仕方で、日本の研究者や学生をアジア的連携に向けて内破していく方向に向かっていくべきなのではないか。</p> <p>テーブルの後半では、前半で出た議論、及び午前中に行われたセッション「Cultural Typhoon とクロスボーダー：軌跡の総括と未来の構想」（7月5日 9:30-13:10 108 教室）での討論を踏まえ、パネルのモデレーターから、<i>Cultural Typhoon</i> を、そのクロスボーダーへの意志にこだわりつつ持続可能な組織形態にしていくための提案を行うつもりである。我々は、<i>Cultural Typhoon</i> が7年間を通じて実践し、残してきた様々な成果を大切にしたいと考えており、できることならこの大学院生中心の知的運動を、未来の日本の批判的な文化研究者、表現者、運動家たちと <i>Inter-Asia Cultural Studies</i> の運動に集ってくる同様の人々とのよりプロダクティブな連携を可能にする方向に発展させていきたいと考えている。しかし、そのためには開催方法のルーティン化や省力化、そのための組織化が必須である。必要最小限の事務局負担で大会を開催し、毎回、何らかの成果物も刊行していける持続可能な組織基盤を形成していくこと。そのための <i>Cultural Typhoon</i> ならではの「学会」の設立について提案したい。</p> <p>なお、本セッションの延長線上で、今回の <i>Inter-Asia Cultural Typhoon 2009</i> 全体のクロージング・セッションを開催し、次回開催に向けたアピール、今後の方針説明、全体の総括を行う予定である。</p> <p>This session is divided into two parts. The first part is a discussion on Japanese cultural studies from the perspective of those who participated in various activities in other Asian countries. For those who have edited <i>Inter-Asia Cultural Studies</i> and <i>Traces</i>, the situation in Japan may appear as a “black hole”—difficulty collecting English papers, missed deadlines, late review submissions, prominent authors who don't show enthusiasm in submitting English articles or presenting in English, students do not actively participate in presenting in English, etc. Also, differences in international standards and Japanese conference procedures have come to light (such as difficulty using credit card for registration). These may be academically referred to as “Japanese problems”, but these problems can also be “possibilities”. Some of these problems can also create an environment independent of Western academism and its publishing</p>

	<p>structure. Japanese academia in humanities can cultivate its own new generation of scholars and form new academic paradigms. Therefore, Cultural Typhoon attempts to bring Japan scholars and students to form an Asian alliance without pegging the “Japanese problems” to the “international standards.”</p> <p>Along the aforementioned theme, the second half of the session will be a continuation of the morning session, “ Cultural Typhoon and Cross border (July 7, 9:30-13:10, room 108)” and the discussion. The panel moderator will suggest new directions on how Cultural Typhoon can maintain its cross border agenda while forming an enduring structure. We aim at continuing the results reaped from the past 7-years of Cultural Typhoon. We also aim developing productive ties among Inter-Asia Cultural Studies and future Japanese activists, artists, and cultural studies researchers. However, in order to complete this vision, there needs to be an organizational structure in place to hold the event more efficiently. With minimum burden on the organization committee, there should be a structural base for holding the annual event and creating consequent publication. Cultural Typhoon needs to be established as a formal “conference.”</p> <p>In continuation, we will hold the closing session of Inter-Asia Cultural Typhoon 2009 and address future plans for the next meeting.</p>
Moderator 1	吉見俊哉
Moderator 2	毛利嘉孝
Moderator 3	岩崎稔
Moderator 4	Kuan Hsing Chen

[Room 109] 16:30-18:10, 5 July

Panel Title	Sociology ‘between’ Tourism & Environment, Culture & Nature: through the Fieldwork in Yaeyama Islands, Okinawa 観光と環境、文化と自然の社会学 ~ 沖縄・八重山諸島のフィールドワークから ~
Language	Japanese
Abstract	<p>Our seminar implemented a 2-year successive fieldwork project in Yaeyama Islands, Okinawa. The members of the seminar 2008 will have a session on the report of this fieldwork, just as the members of last year did in Sendai.</p> <p>Last summer we implemented a research in several islands of Yaeyama, including Ishigaki Island, Iriomote Island, Taketomi Island and Kohama Island, supplementarily Okinawa Main Island and Tokyo. Each of the members had an individual subject, such as tourism, immigration, accomodations, cafes, textile agents, souvenir shops, landscape, environmental movement, diving and ecotourism, and researched on them by interviews and participant observations.</p> <p>What we found from the fieldwork is a situation that the elements which are conceptually devided, including tourism & immigration, locals & immigrants, the inside & the outside of the islands, tourism & environment, and also culture & nature, are compoundly and ambiguously connected together in such small islands. It is necessary that we should have the perspectives and works to stand among the individual disciplines and connect them in face of the complex reality of actors of the islands. We expect a fruitful discussion in this session. (Coordinator: Osamu Tada)</p> <p>一橋大学多田治ゼミナールでは、2年続けて沖縄・八重山諸島のフィールドワークを実施した。昨年の仙台に続き、今回は院生と学部生の報告によるセッションを行う。</p> <p>昨夏、我々は石垣島・西表島・竹富島・小浜島（補足的に沖縄本島・東京）で調査を行い、各自が観光・移住・宿泊・カフェ・織物・土産店・景観・環境運動・ダイビング・エコツーリズムなどの個別テーマを探究し、インタビューや参与観察を行った。</p> <p>そこからトータルに浮かび上がったのは、観光と移住、地元民と移住者、内と外、観光と環境、文化と自然など、概念上は区別される諸要素が、小さな島の中では分かちがたく、複合的・多義</p>

	的に結び合う事態であった。観光・環境・文化・自然の個別ディシプリンの間に立ち、ゆるくつなく視点と作業が、島の諸アクターの営む現実の複雑さから要請されている。「観光と環境、文化と自然の社会学」を志向し、実りある報告と議論を行いたい。（コーディネーター：多田 治）
Part2 Environment, Nature & Landscape 第2部 環境・自然・景観	
Panelist 6	Yuri Yanagi 柳 優里
Title	One Year After the Enforcement of Ishigaki City's Landscape Plan 石垣島の風景計画施行1年後の実態—景観への取り組みが意味するもの—
Panelist 7	Shimpei Ishii 石井 晋平
Title	Analysis on the Environment Preservation Movement Spreading over Yaeyama 八重山における環境保全運動の展開
Panelist 8	Yuka Sato 佐藤 由佳
Title	Focus on 'Culture' in Environmental Activities: an Approach to Promote Environmental Achievement 文化を通じた環境運動
Panelist 9	Risa Yanagida 柳田 理紗
Title	Perspectives of Actors toward Nature of Iriomote Island 西表島における行為者たちの自然観
Panelist 10	Yuhusuke Suda 須田 佑介
Title	社会理論のパスpekティブからみた有意義な環境・場所形成 Constructing Meaningful Environment and Space : from The Perspective of Social Theory

[Room 212] 16:30-18:10, 5 July

Panel Title	Thai and (CHT) jumma Buddhist culture and festival
Panelist 1	MONGSATHWAI MARMA, on THAI CULTURAL CEREMONY AND FESTIVAL
Abstract	<p>It is a rare sound some types of Thai cultural ceremonies and festivals are heard in some parts of the world. It is, therefore, my special attempt is to draw the attention on such a rare and hidden treasure of Thai Buddhists cultural Ceremonies and Festivals in Thailand.</p> <p>This paper will be basing on anthropological studies of Thai Culture; in a view point of Buddhist approaches to ceremony, festival and belief with compare to some elements with neighboring countries – Myanmar, Laos, Cambodia, China, Vietnam, and in somewhat it will be look according to Canon and as well. The concept behind all ceremonies and festivals is the sharing of the social and spiritual values of the practitioners. It can be stated that ritual is not only an act of individual belief but this practice also provides the social and religious identity within a set of social milieu when the participants congregate together.</p> <p>There are Buddhistic and non-buddhistic ceremonies and festivals, nonetheless there are such, all most all ceremonies and festivals have inter-connection with Buddhism while few are animism, and among them there are differences also in accordance to regions.</p> <p>Hence this paper will show their histories, differences, role of significance in Thai community with special attention to country sides and how they are carrying on their unbroken culture and tradition.</p>
Theme 1	LOY KRATHONG
Abstract	<p>Celebrate: On the full moon day of November (that is the last day of Kathina celebration as well).</p> <p>History: Since Sukhothai period.</p> <p>Two types and regionally differences: Krathong is performed floating alone river and flying flied Lenten, central land (Bangkok)-floating krothing, northern (Chiang Mai) sky lantern, and in northeastern -Hua Fai or the floating of oil lamp-lit boats (almost the same to Bangkok)</p>

	<p>Aim:</p> <ol style="list-style-type: none"> 1) Ask pardon from water goddess 2) Respect to Nagaraja 3) Pay homage to the Buddha's footprint at the bank of Nimmanadi 4) Respect to Upagutta thera 5) Respect to Curamani Cedi 6) To wash way bad luck 7) To bring unshakable love
Theme 2	BAI SI
Abstract	<p>Make: Made of banana leaves stacked in three, seven or nine tiers and decorated with fresh flowers (odd number is used not the even number)</p> <p>Similar: Tham khwan, Bai si su khwan</p> <p>Belief: human physical is built by two essences - hard physical (form) and spirit (mind). It is believed that a person is protected by a spirit who known physical protector God. When spirit is away from physical body it becomes weak and get sick. Therefore it is performed, inviting the god to be with him, so that his spirit (mental body) to become strengthen and leads the physical body to be stronger.</p> <p>Perform: sick, birthday, hair-cutting day, etc. led by a brahmin or learned man, on particular date and time that is predicted by brahmin. The Brahmin priest chant mantras inviting his protector god. A hard-boiled egg must be kept on Bai Si.</p>
Panelist 2	Shilabhadra Sraman, on (CHT) jumma Buddhist Cultural Ceremoney and festival
Abstract	<p>The Chittagong Hilltract(cht)is a Buddhist dominated and buddhist governed religion. it is situated in bangladesh bordering assam and uper burma in the east, arakan in the south, the chittagong district in the west, and the indian state of tripura in the north and it's total extent is 5093 square miles. there are thirteen indigenous national minorities groups (tribal) in CHT. they are chakma, marma, tripura, thanchangya, murang, boam, kumhi, kyang, chak. licai,riyang usai, and panko among them chakma, marma, thanchangya, murang, tripura, and chak are buddhist ans othhers belong to hindus and christion .majority are buddhists and forms 85% of the population among the indigenous groups in CHTchittagong hill tract has enriched with many ceremonies and festivals with the influence of typical indian brahmanical tradition civilization. although many ceremonies and festivals are introduced by those but more ceremonies and festivals are having interconnection with buddhim.</p>
Theme 1	Kathin chibardan
Abstract	<p>The kathin chibordan" festival celebrate on the full moon day of Novenber. that is a annual festival in chittagong hill tract November is last month of the kathin chibor dan. History of kathin chibordan: when buddhism was first established, the number of monks and nuns was relatively small. originally, monks did not stay at any one particular place. most of the time they moved around the country in their mission to spread the teachings of the buddha, for the happiness and welfare of the entire population. during the rainy season, when the country experienced heavy and frequent fainfalls. things were quite difficult for them and their travals were often impeded or interrupted. in this season, the farmers also cultivared their land and grew crops. the buddha allowed his disciples to remain stationed in a specific place temporarily and to stop wandering during this time. it was called VASSA or rains retreat. it begins on the 15th day of the waxingmoon of the 8th lunar month and ends on the 1st lunar month (approximalely july through october). all buddhist monk and fully ordained nuns in all parts of the world have to obserre the rains retreat during that period, though in certain countries the custom has been modified. Celebrate: in the countries of southeast</p>

	asia, where buddhist monks and nuns live. after three months of retreat. observance, people have a very grand festival of offering food to the monks in various monasteries. at the same time.they prepare special yellow robes which are offered to the sangha. this special yellow robes offering is ceremony. it can be done only during the first day of the waning moon of the 12th lunar month. the festival of kathin chibordan desribed an a unque festival of sight and sound.
Theme 2	Bizu festival
Abstract	Bizu festivalThe bizu"festival celebrate on 12th 13th and 14th april summer vacation in chittagong hill tract. respectively fulbizu, mullbizu and gajjyapujjya din. new year is our jumma's cultural annual festival the jumma buddhist people who are residing in chittagong hill tract and other areas. they cleaned their houses and washed their clothes before bizu festival and go to the temples. give food to handicapped people too. and they sprinkle drops of perfumed water on the astatue of the buddha.and on the monks and novices as a symbol of their enjoy to go some time drinking.

[Room 214] 16:30-18:10, 5 July

Panel Title	Arts and Commonality: Contemporary Arts Projects in Urban/Regional Societies 芸術創造と公共性～地域/都市社会における「芸術によるまちづくり」の可能性
Language	Japanese, English
Abstract	<p>The purpose of this panel is to discuss the relationship between art and commonality in urban/regional societies in Nowadays.</p> <p>In recent years, arts projects such as community arts project, community arts exhibitions, in local communities are wide expanding as a result of the high interests of cultural promotion in each region. In these projects, several actors such as artists, residences, viewers, administrations, non-profit organizations, companies, schools and so on, are collaborated with each other; aim to have new cultural commonality in each society.</p> <p>Three panelists and a commentator will present and review about the reformatting processes of that relationship based on each special field research, from different perspectives, cultural sociology, cultural economics, cultural studies and esthetics theory. Through this panel, the panelists provide considerations how art and community are connected each other, and also discuss what is needed to have a new commonality with community arts.</p> <p>本パネルでは、今日の「芸術と社会」との関係性について議論していくことが中心的なテーマとなる。特に、近年顕著に増加傾向にある「アートプロジェクト」や「国際展」について。また、そのようなプロジェクトのなかで度々観察される表現形態である「社会と関わる芸術」「リレーショナル・アート」に関する諸問題。さらにはそれらの文化事業や芸術支援に深く関わる「芸術に関わる文化政策」や「都市政策」。これらについて各パネリストが議論しながら、現在の芸術と社会との関係性、あるいは芸術をめぐる公共性の問題について検討していく。</p>
Panelist 1	Motohiro Koizumi 小泉元宏 (Tokyo University of the Arts, PhD Student)
Title	Transformation of Artistic Expression in 1990s-2000s: With Reference to “Relational Art” in Community Arts Projects
Abstract	<p>Since the 1990s, art workshops and art projects, which are based on participant or residents collaboration or with an emphasis on inter-communication, have been increasing in number throughout the world.</p> <p>These collaborative expressions and projects are called “socially engaged art,” “Relational Art” (were presented by French curator and critic, Nicolas Bourriaud in 1998), “collaborative art” etc.</p> <p>The purpose of this presentation is to discuss the affection of community arts project to artistic</p>

	<p>expression, and the problems of these “relational, socially engaged art” expressions, comparing with some art works and projects.</p> <p>Through this work, the presentation provides considerations how artistic expressions are changing in socially arts projects, and also discusses what arts can do in community nowadays.</p>
Panelist 2	Ayako Matsumoto Katsumura 勝村 (松本) 文子
Title	Does Art have the power to activate the community?
Abstract	<p>In Japan, population gap between city and rural area become a serious problem. Especially for the problem of the rural society such as aging population combined with the diminishing number of children, and deterioration of public service. There is a good challenging case example against these difficulties using art: <i>Tsumari</i> art triennial.</p> <p>Since 2000, the art festival have been held every three year. The number of visitors is growing over 300,000 because the hospitality and eagerness of habitants and volunteers are of great attractiveness to visitors besides the power of art works themselves. The impact of the triennial provoked a controversy in the TSUMARI region. Inhabitants as a whole began to think how to change or create this region. It should be added that more than 50 villages got their hand's up to accept artists for the next festival.</p> <p>The triennial seem to function as a tool of community planning.</p> <p>In the beginning, it looked like a simple art movement but artists suggested various ways to think lifestyles, urban-rural problems, and meaning of agriculture. Now the triennial influences society.</p> <p>This presentation discusses the influence of ECHIGO-TSUMARI triennial on the community through the result of quantitative research and inquiry survey. With this results, we can also talk about theme: how to evaluate the effect of art academically.</p>
Panelist 3	Hideaki Sasajima 笹島秀晃 (Tohoku University, Doctoral Student)
Title	What do Recent Urban Policies Require of Art? : Analysis of Space-Oriented Cultural Policies
Abstract	<p>This paper examines the relationship between urban policy and art in Japanese cities. Urban cultural policy utilizing artistic activities has two aspects. One is to provide the chance to enjoy art and to construct art facilities as a collective consumption means. Another is to renovate urban areas and make urban space more attractive. Since the 1990's, the latter space-oriented aspect has been more strongly emphasized and has been more widespread around the world. The same case has existed in Japan. The purpose of this paper is to argue what direction space-oriented cultural policy should move toward. For this purpose, this presentation focuses on the case study, “Vicinity of Creation”, which is an urban art renovation project in Yokohama Japan, and analyzes the political dynamics occurring in the area and provides some suggestions for the implementation of urban policies.</p>
Commentator	Mizuki Endo 遠藤水城 (コメンテーター)

[Room 223] 16:30-18:10, 5 July

Panel Title	Adapting and remaking Japanese popular culture texts.
Language	English
Abstract	<p>This panel explores the ways in which contemporary spaces (like wilderness, desert and the urbane) and identity (like gender and ethnicity) are mediated through the intersections of Japanese media texts. Through notions of ‘cultural flows’ we will analyse how particular anime and hybrid-anime texts resonate with audiences, producers, and broader social communities through their engagement with current events and issues. Our aims are to map the way these texts contribute to popular debate and the role of anime texts as a ‘common language’ in the wider cultural sphere.</p>

Panelist 1	Craig Norris (University of Tasmania, Lecturer) Craig.Norris@utas.edu.au
Title	The Tourist, the Witch and the Bakery: Understanding a media pilgrimage.
Abstract	Tasmania's historic town of Ross, known for its convict-built bridge and sandstone buildings, has been re-imagined into the 21st century through Internet-based rumours spread by Japanese tourists who claim the local Village Bakery is the inspiration for a key location in the anime (Japanese animation) Kiki's Delivery Service. This paper focuses on the strange case of Ross's Village Bakery shifting from the periphery of Australian heritage-tourism to the centre of an imagined world spread through a networked society of Japanese anime-fans and tourists. By understanding how and why Japanese tourists have located Ross in the world of anime this project will shed light on issues of representation and the network society. As cross-cultural communication between Japan and Australia underpins this legend a conceptual framework to unpack the understandings and misunderstandings at the centre of this story will be suggested.
Panelist 2	Seiko Yasumoto (University of Sydney, Lecturer) Seiko.Yasumoto@usyd.edu.au
Title	The Japanese Media Cultural Highway: Re-make of Japanese media popular cultural products in Asia.
Abstract	In Japan and across Asia there has been compound growth in cultural exchange from the 1980s to the present. Japanese media have made significant contributions to this exchange and have created a 'media highway' in the domain of popular culture in the Asian region. The paper examines how two original texts have moved from their respective prime sources into other media formats in Japan and pan-Asia. The selected texts are the original manga Hana yori Dango written by Kamiya Yoko in the genre of popular culture and the novel Shiroyo written by Yamaguchi Toyoko. These texts have the commonality of commercial success in Japan and regionally in differing formats. The paper explores the elements of culture, aspiration and message in the original texts and how these have been adapted and remade in order to suit the targeted audiences in the respective markets. The paper further examines the future implications of the Japanese media cultural highway and the potential for regional integration of the remaking of texts.
Panelist 3	Jason Bainbridge (Swinburne University, Senior Lecturer) jrbainbridge@swin.edu.au
Title	New Worlds: The Convergent Narratives of Anime in the West
Abstract	In the early 1980s the then French-based television production company DIC produced two highly influential children's cartoon series, Ulysses 31 with Japan's Tokyo Movie Shinsha (now TMS Entertainment) and The Mysterious Cities of Gold with Japan's Studio Pierrot. Viewed today, these French-Japanese co-productions are fascinating examples of convergent media texts, convergent not only in terms of their production, but also in terms of their content – combining live-action documentaries with animation, blending science fiction with classical myth and adventure stories and mixing Japanese anime with European art styles. In this paper, through these texts, I want to explore ideas of convergence culture in the pre-digital age and the broader implications such texts carry for textual production and dissemination in the increasingly globalised world of the future.

[Room 224] 16:30-18:10, 5 July

Panel Title	Asian Australian Cinema: Genre and Transnational Asian Flows
Language	English
Abstract	This panel will present preliminary papers from a Australian Research Council project on the history of Asian Australian cinema. This project expands on understandings of diasporic cinema to pose Asian Australian Cinema as not only a body of films by Australians of Asian descent but also films made by Australians working in or seeking to represent Asia and films producing images of Asians in Australia. The

	papers will consider historical and contemporary moments in this cinema while focusing particularly on how film genres, including Westerns, martial arts films, propaganda films and documentary, articulate different aesthetic and cultural imaginaries. Drawing on a tradition of diasporic cultural studies, this panel will explore the “excentricism” of the Asian diaspora in Australia as an alternative paradigm that differentiates the Asian diaspora in Australia from other global Asian diasporas, providing a new approach to national cinema with regard to histories of migration, policy and industry.
Panelist 1	Audrey Yue (The University of Melbourne, Head of Cinema and Cultural Studies)
Title	Suburban ‘Westie’ Films and Doing Transnational Action
Abstract	In recent years, a new type of guerrilla diasporic filmmaking has emerged in the cities of Sydney and Melbourne. With no official funding, shot on digital camera, using amateur crew and cast, promoted through the ethnic community and distributed informally via word of mouth or through the internet, numerous short films based on the genre of transnational action cinema have been made by diasporic young Asians living in the peripheral Western suburbs of these metropolitan cities. The term ‘westie’ films characterise this excentric spatial location and mode of production. This paper examines this phenomenon of ‘westie’ filmmaking in Australia to consider the impact of transnational action cinema on new Asian Australian modes of ‘doing’. This paper will show how Asian Australian modes of ‘actioning’ create affective life politics and distinctive new cultural styles that are constituted by the forces of global capital, national body politic and diasporic intimacy.
Panelist 2	Belinda Smaill (Monash University, Lecturer)
Title	Subjectivity and the Logic of the “Camp” in Asian Australian Cinema
Abstract	The representation of the “camp” is a key site in Asian Australian cinema that demonstrates the complexity of Australia’s position within the Asia Pacific. Whether it is the WWII POW camp in the propaganda film <i>Nippon Presents</i> (1944), the historical remembering of wartime events in <i>The Cowra Breakout</i> (1984) and <i>Changi</i> (2001) or the detention centres in <i>Letters to Ali</i> (2004) or <i>The Isabellas - The Long March</i> (1994), the shifting conceptualisation of cultural otherness finds an important focus in the topos of the camp. It is a site across which the governance of the law and the norms of ethnicised and national identity are either contested or presented in heightened and anxious ways. Different genres have cast the camp as a locus of drama, persuasion or political activism. This paper explores how an understanding of such representations provides insights into the construction of trans-local Asian subjectivities at different historical moments in Asian Australian cinema.
Panelist 3	Olivia Khoo (Curtin University of Technology, Targeted Research Fellow)
Title	Shrimp Western: Unsettling the Frontiers of the Asian Australian Western
Abstract	The Western is an exemplary form for considering the historical development, movement and transformation of film genres globally. Although typically considered an ‘American’ film genre par excellence, the Western has important antecedents in the history of Asian cinema, just as transformative examples continue to appear in the region in the present day, including <i>Tears of the Black Tiger</i> , <i>Sukiyaki Western Django</i> and <i>The Good, The Bad, and the Weird</i> . Not only has Australia produced its own versions of the Western, it has also been used as a site for the production of ‘Asian Westerns’, notably <i>Koya No Toseinin/ The Drifting Avenger</i> . In this paper I consider the Asian Western, and the Asian Australian Western in particular, as a distinct artefact that can unsettle the central dichotomies usually associated with the genre, principally conceptualisations between the ‘good’ and the ‘bad’. In Asian Australian ‘shrimp Westerns’, the nomadic cowboy, unable to settle, becomes an apt figure representing the films’ ability to capture the excentric movements of capital, technology and aesthetics from north to south, East to West encapsulated by

<p>Australia's unique positioning, without being either a good or bad copy of the American version of the genre. Invoking a space both of lawlessness and boundary-policing, Asian Australian Westerns are unsettled and unsettling, conjuring new frontiers of violence, dispossession and belonging in the place of national identity.</p>
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