

January 20-21, 2024

INSTeM Online Conference

“POST-MEDIA STUDIES IN ASIA 2024”

Program



INSTeM

Inter-field Network for Science,
Technology and Media Studies

INSTeM Online Conference "Post-Media Studies in Asia 2024" Schedule

DAY 1 (Saturday, January 20, 2024) *All times in Japan Standard Time (JST)

Time	Speaker/Presenter	Presentation Title	Affiliation
Opening Remarks + Presentation			
10:00-10:30	Yoshitaka Mōri	Opening Remarks+Presentation	INSTeM/Tokyo University of the Arts, Japan
10:30-10:45	Break		
Session 1 Post Media Theory and Media Practices			
10:45-12:15	Yasuhiko Inoue	Against the Post-Medium Condition : Marcel Broodthaers's "Anachronism" as Strategy	Tokyo University of the Arts, Japan
	Tatsuya Hikichi, Arun Prakash Dsouza	Towards Building Media Literacy for People with Disabilities Who Need Care- A Case Study of Minna no College of Liberal Arts Catering to People with Severe Disabilities and Intellectual Disabilities -	Minnano College of Liberal Arts, Sophia University, Japan
	Tatsuo Sugimoto	Advancing 'Hackability' in Education: An Experimental Approach to Creative Coding Literacy Among Students	Tokyo Metropolitan University, Japan
12:15-13:15	Lunch Break		
Session 2 Feminist Post-Media			
13:15-15:15	Emi Kawahara	From Cells to Characters:Exploring Anthropomorphism and Moe Elements in <i>Hataraku Saibou</i>	Tokyo Institute of Technology, Japan
	Xu Shuqi	Emotional Capitalism and Female Self-Expression in Music and Media: A Case Study of Taylor Swift	Nagoya University, Japan
	Xihuan Hu	"Who Touched My Nūshu?" An Investigation of the Identity and Discourse of Chinese Internet Feminist Heritage Activists	Hangzhou City University, China
	Rujirat Vinitphol	Cultural Globalization of Japanese Boys' Love: A Case Study of Yaoi Culture and Media Environment in Thailand	Aoyama Gakuin University, Japan
15:15-15:30	Break		
Keynote Speech 1			
15:30-16:30	Eva Tsai	<i>The Land of Little Rain</i> , <i>The Marvelous Clouds</i> , and the Relevance of Habitat in Media Studies	National Taiwan Normal University, Taiwan
Keynote Speech 2			
16:30-17:30	Tomoko Tamari	Human Perception and Digital Information Technology: Animation, Algorithm and Affect	Goldsmiths, University of London, UK

INSTeM Online Conference "Post-Media Studies in Asia 2024" Schedule

DAY 2 (Sunday, January 21, 2024) *All times in Japan Standard Time (JST)

Time	Speaker/Presenter	Presentation Title	Affiliation
Keynote Speech 3			
10:00-11:00	Anthony Fung	The Philosophical Underpinnings of Digital Platform Studies: Unveiling Extensions of Capitalist Infrastructure into Everyday Practices through Critical Lenses	Chinese University of Hong Kong
11:00-11:15	Break		
Session 3 Culture and Politics in the Digital Sphere			
11:15-13:15	Yiming Wang	The Digital Amusement Hunters: Fandom, Intimate Public of Trolling Practices, and Online Censorship in China	Maastricht University, Netherlands
	Peiqi Cui, Rungping Zhu	"Self-redemption" in Cyberspace: Generation Z's Self-presentation and Social Support Sought on Social Media	Lanzhou University, China
	Hui-Wen Liu	Biased Representation and Its Meaning in AIGC: A Case Study on Gender and Age	National Chengchi University, Taiwan
	Akira Tanaka	Can Japanese Newspaper Envision Post-capitalistic Future? : From Discourse Analysis of Technological Unemployment with AI	Kyushyu University, Japan
13:15-14:00	Lunch Break		
Session 4 Music and Sound Culture in the Post-Media Age			
14:00-16:00	Viriya Sawangchot, Siriporn Somboonboorana	TikTok and the Creator Economy at the Margins: The Southern Thailand Experience	Walailak University, Thailand
	Janey Umback, Crystal Abidin	The Internationalization of K-pop Groups across Generations: Trends, Implications, and Anticipatory Issues in 'the New Korean Dream'	Curtin University, Australia
	Eun Jeong Choi	Voice as <i>Nostalgia</i> -- Sound Media Representation in the Post-Silent Cinema Era	NYU/U of Tokyo, US/Japan
	Yujin Kim	"Independent" Music Scene in Indonesia: Why Indie Musicians Depend on the Power	Tokyo University of Foreign Studies, Japan
16:00-16:15	Break		
Keynote Speech 4			
16:15-16:45	Shin Mizukoshi	Media is Not Text	INSTeM/Kansai University, Japan
Closing Remarks			
16:45-17:00	Yoshitaka Mōri	Closing Remarks	INSTeM/Tokyo University of the Arts, Japan

Keynote Speech 1

Eva Tsai

National Taiwan Normal University

Title

The Land of Little Rain, The Marvelous Clouds, and the Relevance of Habitat in Media Studies

Over the years, I have struggled, with little avail, to make theories matter to my students of media and communication in Taiwan. These days, since university teachers involuntarily compete with devices and contents, I have come to realize what makes me relevant may not necessarily be the knowledge I transmit, but the Kairos (timing, opportunity) I seize and the specific stories I use to illustrate it. By that, I mean an explication of the very conditions or the conjuncture that place my students and me.

I found inspiration in *The Land of Little Rain*, a contemporary Taiwanese fiction by Wu Ming-yi. Readers meet descriptions of unique and personal habitats weaving Taiwan's ecological, technological, and cultural terrains. These hybrid and scalable habitats shape the crafts and curiosities of the characters. Wu is not a media scholar. But his short stories resonate with the elemental and infrastructural approach to media—the theme in media historian John D. Peters' *The Marvelous Clouds* and also the concern of many current media studies. Drawing on my podcast research and practice, I would like to consider how the idea of habitat might inspire theorization of podcast as a medium.

Bio

Eva Tsai (Ph.D. in Mass Communications, The University of Iowa) is Professor at the Graduate Institute of Mass Communication, National Taiwan Normal University. Her research and teaching interests cover inter-Asian popular culture, creative and content industries, qualitative research, and podcast/sound media. She co-edited *Made in Taiwan: Studies in Popular Music* (Routledge 2020). Since 2017, she has been developing original video and podcast content with the students at her program. The resulting YouTube channel ([Hoping Lab](#)) and the two Podcast programs ([The Sound and Story Stitchers](#), [MIT Authors Interview](#)) have been a rewarding platform for social engagement and content experimentation.

Keynote Speech 2

Tomoko Tamari

Goldsmiths, University of London

Title

Human Perception and Digital Information Technology: Animation, Algorithm and Affect

Focusing on Japanese animation cinema that has been widely acclaimed as an art form, the paper discusses human perception of animation by scrutinizing ‘the affective effect’ in the dynamic relations between moving images and human conscious–nonconscious cognition. The paper explores the differences between digital aesthetics created by computer animation and analogue aesthetics in hand-drawn animation. While computer-generated imagery (CGI) refers to the process that involves mathematical calculations within computers to create verisimilar naturalistic images, the traditional hand-drawn animation method involves symbolic expressive forms created by the animator’s spatiotemporal sensitivities. Drawing on Hayles’s discussion of the ‘cognitive nonconscious’, Simondon’s notion of ‘technical mentality’, and biosemiotics, the paper argues that there might be an inevitable incompatibility in the image-formation process between human perception and algorithm-based CGI. To explore this assumption, the paper focuses on the questions of ‘selectivity’ and ‘abstraction’ in both the neuronal and the technical, and emphasizes the significance of ‘noise’ (incompleteness and ambiguity) and ‘time’ (speed, duration, and delay) for human perception by exploring the nature of cognitive systems. The paper further considers the expansion of digital computer technology and its integration within human life by analysing the ‘recursive dynamism’ of human perception and CGI.

Bio

Tomoko Tamari is Senior Lecturer in the Institute of Creative and Cultural Entrepreneurship, Goldsmiths, University of London. She is managing editor of *Body & Society* (SAGE). Dr. Tamari’s long-standing research interests focus on consumer culture in Japan and Japanese new women, which will be discussed in her forthcoming book entitled, *Women and Consumer Culture: The Department Store, Modernity and Everyday Life in Early Twentieth Century Japan* (Routledge). Most recent interests are discussed in her edited collection *Human Perception and Digital Information Technologies* to be published in February 2024 (Bristol University Press). She is currently working on the following areas: Body Image and Technology; Human Perception and the Moving Image; AI and Contemporary Visual Art; AI and Human Knowledge Formation.

Keynote Speech 3

Anthony Fung

Chinese University of Hong Kong

Title

The Philosophical Underpinnings of Digital Platform Studies: Unveiling Extensions of Capitalist Infrastructure into Everyday Practices through Critical Lenses

This paper explores the nature of digital platform, meticulously untangling the intricate connections between these platforms, capitalist operations, and the daily practices that mold contemporary life. Positioning digital platforms as extensions of the infrastructure supporting capitalist enterprises, my presentation delves into the profound impact of these technological interfaces on various facets of daily existence, and more important, how people are now more sophisticatedly “controlled” by the “machine” that human has invented. The argument is informed by Félix Guattari and Gilles Deleuze. On the one hand, Guattari's pioneering concept of "machinic heterogenesis" implies that platform technology could have the capacity to reshape social relations and human subjectivity. On the other hand, Deleuze's concept of "control societies" can be seen as new replacements for past disciplinary societies. In sum, the presentation explores the implications of this intricate, complex and ironic relationship on issues of power, access, and control of digital platform in the digital age.

Bio

Anthony Fung is Professor in the School of Journalism and Communication at the Chinese University of Hong Kong and Professor in the School of Art and Communication at Beijing Normal University at Beijing. His research interests and teaching focus on digital media, popular culture, cultural industries and policy. He is editor-in-chief of *Global Media and China* and co-editor of *International Journal of Cultural Studies*. He authored and edited 15 English/ Chinese academic books, and published more than 170 journal articles and book chapters in the field of communication.

Keynote Speech 4

Shin Mizukoshi

INSTeM/Kansai University

Title

Media Is Not Text

Amidst the rapid proliferation of generative AI and discourse cautioning against phenomena such as fake news and misinformation, the phrase urging individuals to acquire media literacy has become a cliché, recurrently employed in the conclusions of academic symposiums, student reports, and TV news worldwide. While media literacy in these contexts encompasses diverse meanings and intentions, a common thread emphasizes the ability to interpret media critically. The underlying assumption highlighting "critical reading" rests on recognizing that media can be apprehended as a weaving of symbols akin to language, namely as text. This perception extends beyond media literacy and has been shared through structuralism, semiology, and cultural studies from the days of Roland Barthes.

However, the question arises: Is media truly akin to language or something that can be understood as text? Admittedly, newspapers and magazines might be conceived as text. However, can television, film, YouTube videos, or advertising expressions be considered text? Furthermore, can the messages' timeline flow through a smartphone display, or can the companion robot's interaction be reduced to text?

This presentation aims to critique the limitations of understanding media solely as a text based on insights from Mizukoshi's recent research project, *A New Literacy for Media Infrastructure*, focusing on the dimensional aspects of infrastructure, platforms, and material. Additionally, it seeks to present a more comprehensive and hierarchical theoretical framework for media literacy.

Bio

Shin Mizukoshi is Professor of media studies at the Faculty of Sociology, Kansai University. He has been working on critical and practical media studies to defamiliarize and recombine the relationship between media and people with a design-oriented mind. Mizukoshi's recent publications include *Media no Seisei: Amerika Rajio no Doutaishi (The Formation of Media: A Dynamic History of American Broad-Casting)* 2023, "Media Landscape without Apple: A Workshop for Critical Awareness of Alternative Media Infrastructure" *The Journal of Education*, 3(2), 2020. He is the research division deputy director of [INSTeM](#), and the editor of a bilingual independent magazine, [5: Designing Media Ecology](#).

Opening/Closing Remarks

Yoshitaka Mōri

INSTeM/Tokyo University of the Arts

Yoshitaka Mōri is Professor of Sociology, Cultural Studies and Media Studies at Tokyo University of the Arts. Born in 1963. BA in Economics (Kyoto University), MA in Media and Communications and Ph.D. in Sociology (Goldsmiths College, University of London). Dr. Mōri's research interests are postmodern culture, media, contemporary art, the city and transnationalism. His publications include, *Banksy*, Kobunsha, 2019, *Sutorīt no Shisō* (The Philosophy in the Streets) NHK Publications, 2009 and *Popyurā Ongaku to Shihonshugi (Popular Music and Capitalism)* Serica Shobō, 2005/2012 (in Japanese) and “J-Pop Goes the World: A New Global Fandom in the Age of Digital Media” *Made in Japan: Studies in Popular Music*, T. Mitsui (Ed), Routledge, 2014, and “New Collectivism, Participation and Politics after the East Japan Great Earthquake”, *World Art*, Routledge/Taylor & Francis, 5/2, 2015 (in English).

Session 1

Post Media Theory and Media Practices

Chair

Yoshitaka Mōri

INSTeM/Tokyo University of the Arts

Speaker 1

Yasuhiko Inoue

Tokyo University of the Arts

Title

Against the Post-Medium Condition: Marcel Broodthaers's "Anachronism" as Strategy

Rosalind Krauss's *A Voyage on the North Sea* (2000), frequently cited as a source of the "post-medium" concept, has been, in the Japanese academy, misinterpreted. Scholars have characterized the book as exalting the "post-medium" situation, but the actual content is quite the opposite. Krauss's argument, in fact, is rather about the difficulties of producing art in a "post-medium" situation.

This paper provides a more precise interpretation of her claim and addresses the "anachronism" Krauss conceptualized in her analysis of Marcel Broodthaers's work as a countermeasure to the "post-medium" condition which had plagued the art world. In an effort to expand on her argument, I will further explore the possibilities of "anachronism" in the work of Broodthaers and others.

There were three factors at play in the 1960s: the rise of conceptual art, the penetration of capitalism into the art world, and the emergence of video art. These developments invalidated the concept of "medium" which had been, until then, clearly demarcated by artistic genres of painting, sculpture, and so forth. As a result of this shift, the specificity and site-specificity of individual works of art were thoroughly problematized. One might say that this was the premise of the "post-medium" condition.

There were many "cutting-edge" artists at the time, working in installation art and institutional criticism, who saw this situation as an opportunity. However, Broodthaers who was also an avant-garde artist of his age, incorporated outmoded objects of the previous generations, such as classicist painting, early cinema, the poetry of Mallarmé and Baudelaire, wintergarden and panorama, into his work. By doing so, he discovered that the connections among those objects themselves escaped the system of capitalist exchange. This was Broodthaers's strategy of reinstating the "medium" amid the "post-medium" condition of the 1960s.

Although Krauss's book was already published more than 20 years ago, Broodthaers's "anachronism" as a strategy seems increasingly relevant today. This is because, especially since the advent of smartphones, digital technology has

homogenized various individual artistic experiences. To put it differently, even when watching the same film, the experience differs significantly depending on whether it is viewed in a movie theater, on TV in a living room, or on a smartphone. "Anachronism" critically identifies the specificity of these experiences. I will argue that "anachronism" is precisely the notion we need today to understand our situation inundated by digital devices.

Bio

Yasuhiko Inoue is a scholar of art theory and art history who has extensively explored the discourse of medium in the contemporary art of the 1950s and 1960s, with an emphasis on the American context. His interest in American abstract expressionism has led him to explore its connection with the Mexican mural movement. He completed the doctoral course without a Ph.D. in Aesthetics at Tokyo University of Arts, where he worked as a teaching assistant for three years. He was a visiting researcher at El Colegio de México for three years from 2017 to 2020. Upon his return from Mexico, he held a position at Arts Maebashi and has recently returned to Tokyo University of the Arts as a teaching assistant. His translation of Rosalind Krauss's *Bachelors* (MIT Press, 1999) was published by Heibonsha as 『独身者たち』 in 2018, and *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition* (Thames & Hudson, 2000), was published by Suisseisha as 『ポストメディアウム時代の芸術——マルセル・ブロータース《北海航行》について』 in 2023.

Speaker 2

Tatsuya Hikichi
Arun Prakash Dsouza

Minnano College of Liberal Arts
Sophia University

Title

Towards Building Media Literacy for People with Disabilities Who Need Care - A Case Study of Minna no College of Liberal Arts Catering to People with Severe Disabilities and Intellectual Disabilities -

The UN Convention on the Rights of Persons with Disabilities and the Sustainable Development Goals (SDGs) focuses on the education of persons with disabilities, but in Japan, media literacy education promoting education and correct gathering of information does not function effectively for persons with disabilities. The authors of this presentation attempt to explore a new possibility of education for people with disabilities. In Japan, welfare administration and education administration are structurally separate, and are thus disadvantageous to persons with disabilities. This presentation deliberates on the correct use of media and communication in welfare and lifelong learning.

A survey of special-needs schools across the country points to the inadequacy of media education and the situation of disabled people, whose use of media in general has been accelerated by society due to covid-19. Prompted by this survey, Minna no Daigaku Gakko provides online learning for disabled people, promotes media use, and improves media literacy in the curriculum.

Minna no Daigaku Gakko is a web-based “place of learning” for people with various disabilities and people who need support due to illness, etc. People over 18 years of age, with or without a disability certificate but who are willing to “learn,” are eligible for enrollment at the college.

As an institution of higher education, students, faculty and staff, and volunteers interact while connecting on the web, learning and sometimes interacting through schooling. We aim to realize “inclusive” learning in a symbiotic society.

The college has been implementing the promotion of media use and improving media literacy in its curriculum. “Media Theory” is a course for people with intellectual disabilities, connecting support facilities for people with intellectual disabilities nationwide, while the course “Let's connect through music” connects people with severe disabilities, including those on ventilators, nationwide with their homes, hospitals, and support facilities, and “connects” them through performances by musicians. The aim is to facilitate media literacy with content that promotes media use by connecting them to their homes, hospitals, and support facilities. This course is considered a practical research project by the Ministry of Education, Culture, Sports, Science and Technology, which is taking measures to promote lifelong learning for people with disabilities.

In this presentation, we will show examples of past and present practices, analyze the responses of participants and lecturers, show the key points of practice, present an objective evaluation, and a matrix on media education for people with disabilities.

Bio

Tatsuya Hikichi, a Japanese national by birth, holds a Ph.D. in Journalism. He is President of Minnano College of Liberal Arts, a facility for people with learning disabilities. Formerly a Seoul Correspondent for Kyodo News, he is currently an Advisor to the Ministry of Education, Culture, Sports, Science and Technology for the Promotion of Disability Learning for Persons with Disabilities. While being a Visiting Researcher at the Developmental Support Research Institute, he is involved in several projects and study groups related to the Japanese government and local city offices, which focus on teaching and research for people with disabilities.

Arun Prakash Dsouza, Indian by birth, and an ordained Catholic priest, holds a Ph.D. in Journalism. Presently assistant professor in the Sophia University Department of Journalism and part-time lecturer at Seisen Women’s University (teaching Mass Media) and at Shirayuri Women’s University (teaching Media Philosophy).

Hikichi and Dsouza share a common vision through their interests in the fields of media ethics, media literacy of persons with disabilities, and care media. They have jointly presented papers at Japan Mass Media Society Conferences, at a Japan-Korea International Symposium in 2019, and at the AEJMC Midwinter Conference 2021.

Speaker 3

Tatsuo Sugimoto

Tokyo Metropolitan University

Title

Advancing 'Hackability' in Education: An Experimental Approach to Creative Coding Literacy Among Students

In the current landscape where media environments and creative tools are in a state of flux, a complex educational challenge emerges, particularly in the realm of 'creative coding'. This field intersects various traditional disciplines, including design, architecture, music, and poetry, with programming and software, calling for a re-examination of teaching methodologies. This presentation explores pedagogical approaches suitable for students navigating the intersection of creativity and technology, focusing on cultivating a skill set referred to as 'hackability.'

'Hackability' refers to the latent creative potential in individuals, which manifests through the unconventional application of programming and technology. This concept underscores the need for a shift in educational thinking, especially in creative fields where traditional computer science methods prove insufficient. The presenter, engaged in both artistic creation and educational activities within creative coding, reflects on their experiences teaching web development and data visualization design at the university level.

One of the primary challenges in creative coding education is maintaining a balance between technical skill acquisition and fostering a critical, conceptual mindset. An imbalance can lead to a narrowed educational experience. Informed by Golan Levin and Tega Brain's *Code as Creative Medium* (MIT Press, 2021), this presentation examines the integration of software proficiency with critical creative thinking. The session will showcase a case study from the Spring semester of 2023, titled 'The Worst AI Practice.' In this project, students employed popular technologies like ChatGPT and generative AI in counterintuitive ways, exploring the boundaries of utility and creative expression. The compilation of student projects, presented through a developed website, serves as a reflection of these teaching approaches. Additionally, the presentation will discuss 'Tech Zines,' a collaborative student publication. This project highlights the educational value of merging digital understanding with traditional media forms, encouraging students to articulate and disseminate their technological insights through a tangible medium. The discussion will extend to the distribution and cultural reception of these zines in Japan, shedding light on their role in the broader educational and social context. These initiatives, while modest in scale, contribute to the broader discourse in creative coding education. The presenter looks forward to engaging with peers and educators interested in this field, fostering a dialogue that enriches our understanding of future educational directions.

Bio

Tatsuo Sugimoto is Associate Professor in the Faculty of Systems Design at Tokyo Metropolitan University. He graduated from the International Academy of Media Arts and Sciences (IAMAS). He completed a Ph.D. program without a dissertation at the Graduate School of Interdisciplinary Information Studies at the University of Tokyo. His research interests include designing tools for digital media expression. His publications include *History of Media Technology* (as a co-author, in Japanese) and *Coding Art* (as a translator).

Session 2

Feminist Post-Media

Chair

Eva Tsai

National Taiwan Normal University

Speaker 1

Emi Kawahara

Tokyo Institute of Technology

Title

From Cells to Characters: Exploring Anthropomorphism and Moe Elements in *Hataraku Saibou*

Manga has been an integral aspect of Japan's cultural heritage, and its demand has experienced a notable surge in the wake of the Covid-19 pandemic. While traditionally recognized primarily for its entertainment value, comics have, in recent times, assumed a pivotal role as conduits for disseminating medical knowledge. *Hataraku Saibou*, a manga series, notably employs anthropomorphism to personify cells within the human body, illustrating their concerted efforts against various diseases such as pneumococcus, abrasions, influenza, and food poisoning. This study endeavors to examine the implications of *Hataraku Saibou*'s utilization of anthropomorphism and "Moe elements" through the lens of Gender Studies. The methodological framework employed in this research adopts both the "understanding approach" and the "constructive approach," as articulated by Akira Kitai (2021) in the realm of manga research. Anthropomorphism, defined as the attribution of human characteristics or behaviors to non-human entities, serves to elucidate complex concepts, rendering them more accessible and relatable to readers. However, it is noteworthy that the process of anthropomorphism often entails the assignment of gender, a phenomenon particularly prevalent in contemporary contexts. A salient feature of *Hataraku Saibou* lies in its narrative focus on anthropomorphized cells. Moreover, the examination of "Moe culture" becomes imperative in the discourse surrounding anthropomorphism in the Japanese context. The findings of this study reveal two key observations: firstly, gender norms are discernible in the representation of cells adopting human forms in *Hataraku Saibou*, and secondly, many cells depicted as female exhibit "Moe elements," potentially augmenting the commercial success of the work. The anthropomorphization of cells serves a dual purpose: it facilitates the comprehension of medical content for individuals lacking specialized knowledge, while the introduction of "characters" contributes an entertaining facet to the manga. Nonetheless, a significant aspect of this manga is the prevalence of characters adhering to traditional gender norms, with a discernible majority exhibiting either feminine or masculine traits. Each character is meticulously portrayed in a manner that reinforces conventional gender roles. Notably, female characters often exhibit "Moe elements,"

such as tentacle-like hair and maid outfits, emblematic of symbols strategically designed to elicit consumers' inherent desires for Moe, as posited by Hiroki Azuma (2001). While this study tentatively concludes that the inclusion of "Moe elements" likely bolstered the commercial success of *Hataraku Saibou*, further research is imperative to comprehensively explore this aspect.

Reference:

Kitai, Akira. (2021) "A Typology of Approaches to Manga Studies Focus on Manga drawing Organization and Work", *Konan Business Review*, 61(3•4): 129-159.

Azuma, Hiroki. (2001) *Doubutsukasuru posutomodan: Otaku kara mita nihon shakai* [Animalization of Postmodernity: Japanese Society as Viewed from Otaku]. Kodansha Gendai Shinsho.

Bio

Emi Kawahara is a first-year doctoral student at the Tokyo Institute of Technology. Her academic pursuits revolve around Gender Studies, Manga Studies, and Otaku culture. She is in the early stages of planning her doctoral research, which centers on the exploration of The Dangers and Potential of the 'Moe Anthropomorphism' of Technology in Japan.” In contrast to some feminist critiques that primarily highlight negative aspects, she posits that “Moe Anthropomorphism” has inherent benefits, and her aim is to discern more optimal applications for this concept.

Emi earned her Bachelor's Degree in Women's Studies from the University of California, Irvine, in 2013. Following graduation, she returned to Japan, where she became a mother and commenced her career as an English teacher. A few years ago, propelled by an aspiration to become a university professor, she embarked on her academic journey. Despite being a single mother, her determination to advance her career remains unwavering, and she is committed to demonstrating to other women that they too possess the capability to pursue their aspirations.

Speaker 2

Xu Shuqi

Nagoya University

Title

Emotional Capitalism and Female Self-Expression in Music and Media: A Case Study of Taylor Swift

This paper explores how digital media interrelate with women's self-expression through an analysis of Taylor Swift's behavior and work, especially the connection between emotional capitalism in digital media and self-expression that has feminist perspectives in art forms, to discover new forms and possibilities of feminism, especially in terms of women's power in emotional expression.

The study delves into the nuanced ways in which Swift navigates and utilizes emotional elements in her music, media presence, and public image to engage with her audience and shape her brand. The analysis examines Swift's strategic incorporation of emotional narratives, the portrayal of feminist themes, and the utilization of digital platforms for self-expression. In this section, I will do the analysis mainly using the theory of emotional capitalism.

Eva Illouz's theory of emotional capitalism examines how emotions function as a form of social capital, shaping individual behaviors, choices, and identities within a market-driven environment. Taylor Swift's music resonates deeply with audiences, particularly among women and the LGBT community, through its emotional expression conveyed in lyrics, music videos, and social media interactions.

This emotional resonance and connection established by Swift can be correlated with Illouz's concept of emotional capitalism, highlighting the value and influence of emotions in contemporary market-oriented societies. Swift's songs and music not only serve as artistic creations but also function as a form of emotional capital, contributing to the construction of individual identities and the establishment of emotional connections within a market-driven setting.

Illouz's theory emphasizes how emotions are commercialized and impact people's behaviors and choices. Swift's music, through emotional resonance and connection, provides a space for emotional identification. This identification and resonance transcend mere entertainment, transforming her music into a type of emotional capital that affects audience emotional experiences and the construction of personal identities.

Through a comprehensive review of Swift's lyrics, music videos, social media engagements, and public appearances, the research aims to unravel the intricate relationship between emotional capitalism and Swift's expression of feminism. It delves into the significance of her music and visual storytelling in conveying emotional resonance, empowerment, and personal narratives that resonate with a diverse audience.

Incorporating theoretical frameworks on emotional capitalism, gender studies, and media analysis, this study contributes to a deeper understanding of how female artists navigate the contemporary landscape of music and media. It sheds light on the ways in which emotional narratives and feminist undertones are embedded within the market-driven music industry and examines the implications of such representations on societal perceptions of femininity and empowerment.

Bio

Xu Shuqi is a Doctoral Student within the Researcher Program in Law and Political Science at the Graduate School of Law, Nagoya University, where she obtained her Master's Degree in Law. Xu's master's thesis is titled "A Study of Judith Butler's Political Theory: From the Viewpoint of the Changing of the Subject". Xu's research interests delve into the intersections of Feminist Political Theory, Care Ethics, and Emotion Theory. Xu has presented at various conferences including the Gender and Politics Study Group of the Japanese Political Science Association Sectional Conference, the 36th Tokai Area Study Group on Political Thought, and Culture Typhoon 2023. Currently, Xu's research agenda is centered around the exploration of feminism rooted in an ethic of care, aiming to challenge neoliberalism from an emotional perspective.

Speaker 3

Xihuan Hu

Hangzhou City University

Title

“Who Touched My Nüshu?” An Investigation of the Identity and Discourse of Chinese Internet Feminist Heritage Activists

This paper explores the relationship between gender and heritage in the context of Chinese internet feminism. It focuses on the utilization of feminist heritage, specifically the gendered heritage Nüshu, in online communities. The study investigates how online feminist identities are constructed and disseminated through digital heritage actions. It employs a mixed-method approach, combining digital ethnography and offline fieldwork. Internet feminism emerges as a significant force in preserving and promoting heritage, with opinion leaders shaping public opinion through female-friendly platforms. The social order and power dynamics within the feminist heritage community are explored. The representation of feminism from elite, academic, and literary perspectives is analyzed, challenging traditional notions of heritage. Digital feminism is discussed as a means of reclaiming and utilizing heritage resources. The feminist body politics associated with Nüshu challenge societal norms. The commercialization of feminist heritage raises questions about creativity and resistance. The study also examines the aftermath of feminist actions in heritage, which can inadvertently fuel a patriarchal counter-movement. Reactions to feminist discourse, such as white-left, femiphobia, and pseudo-feminism, are explored. Lastly, the study analyzes how male discursive hegemony is maintained within the heritage domain, shedding light on ongoing struggles for gender equality and women's rights in heritage contexts.

Bio

Xihuan Hu received her MA and doctoral degree from the University of Leicester, UK. Currently, she serves as a post-doctoral researcher in the Sociology Department at Zhejiang University and a lecturer at the School of Humanities at Hangzhou City University in China. Xihuan's research interests are focused on cultural heritage, heritage and gender, heritage and new media and so on. Her research has been published in well-regarded journals like the *International Journal of Heritage Studies* and *International Review of Sociology*. ORCID: <https://orcid.org/0000-0002-6088-5846>.

Speaker 4

Rujirat Vinitphol

Aoyama Gakuin University

Title

Cultural Globalization of Japanese Boys' Love: A Case Study of Yaoi Culture and Media Environment in Thailand

Boys' Love, or BL, culture began in Japan in the 1970s and spread worldwide under the genre "Yaoi." It entered Thailand toward the end of the 1980s as part of the globalization wave, followed by localization and hybridization. Taking the first letter of the genre, the result of hybridization between Japanese Yaoi culture and Thainess is "Y culture." Novels and drama are significant cultural products of this culture. They have been exported worldwide, primarily via the Internet channel, including to their country of origin, Japan. Thai BL drama fever in Japan, or "Thai Numa," has been one of the growing phenomena in Japanese social media since March 2020, during the COVID-19 pandemic. The surge began with a single tweet on Twitter that convinced Fujoshi (BL fangirls) to watch them. Although it is not a counter-hegemony movement against the current Japanese BL media, Thai BL has become a new entertainment for the Japanese Fujoshi. Nowadays (in 2023), Thai BL drama appears on numerous Japanese streaming media platforms, and there are many fan meetings or events all year round.

This paper investigates the development of Thai Y culture, focusing on the media landscape and platforms surrounding this phenomenon from the 1980s to post-COVID-19. The autoethnography, document analysis, and interviews with the Y culture fans were conducted to collect the data. This paper shows the effects of the media environment on the cultural globalization of Japanese BL in Thailand.

Bio

Rujirat (Vinitphol) Ishikawa is currently an assistant professor at the School of Cultural and Creative Studies, Aoyama Gakuin University, Japan, and adjunct professor at Rikkyo University and Meiji Gakuin university. She holds a BA in Mass Communication (Television & Radio) from Chulalongkorn University, Thailand, and an MAS as well as a Ph.D. in Interdisciplinary Information Studies from the Graduate School of Interdisciplinary Information Studies, the University of Tokyo. Since moving to Japan as an Asian Youth Fellowship (AYF) fellow in 2006, Rujirat has conducted fieldwork research regarding Japanese creative culture, focusing on comic convention staff and Japanese Internet singers. Currently, her research interests have expanded to social media studies, Internet influencer studies (such as video game live streamers, YouTubers, etc.), and transnational creative culture like Thai BL. <https://researchmap.jp/rujirat>

Session 3

Culture and Politics in the Digital Sphere

Chair

Shin Mizukoshi

INSTeM/Kansai University

Speaker 1

Yiming Wang

Maastricht University

Title

The Digital Amusement Hunters: Fandom, Intimate Public of Trolling Practices, and Online Censorship in China

On the Chinese Internet, where institutional restrictions and content moderation are on the rise, experienced internet users agree that the range of topics and spaces available for blameless discussion is shrinking. Among those experienced internet users, fans are typically regarded as well-organized and media-literate. Over the past decade, organized fans, especially female fans, have established and followed a set of autonomous rules to preserve and safeguard their online environment against online censorship and other external attacks, such as social stigma and misogyny.

However, content and emotions that are suppressed by increasingly restrictive rules and spatial constraints have been tactfully released through an outlet with the practices of online trolling. Against this background, a new online identity label or masquerade has emerged, known as “Amusement Hunters (*lezi ren* 乐子人),” referring to individuals who engage in online activities solely for the pursuit of pleasure. This both labeled and self-proclaimed identity signifies a rejection of rational communication, self-explanation, fixed standing points or value orientations, as well as adherence to social norms and rules, among other implications. The prevalence of Amusement Hunters is closely related to the context of strict online censorship, if not a result of it.

This article proposes to put into dialogue censorship studies and fandom studies, highlighting their overlap within the field of online behavior studies. A case study focused on trolling practices involves a type of fan account on Sina Weibo, the Shouting-to-someone Bot, which is a forum-like, content-anonymous crowdfunding fan account. This article articulates the framework of productive censorship and the intimate public by answering the research question: “How do we understand Amusement Hunters forming a trolling community and trolling each other to respond to both institutional censorship and participatory censorship in the fan community?”

This article considers the tightening censorship and the pressure as an on-going crisis and impasse that fans face and regards trolling intimacy as a generative structure of feelings for Amusement Hunters to find solutions. It allows us to comprehend

how these individuals navigate this situation and resist norms by transgressive practices while forming a self-protective digital masquerade. Understanding their intimacy can enable people to recognize the impact of censorship and its resulting environmental changes on the individual level. It can also highlight the persistent pursuit of freedom of expression and amusement by people, as well as the game-like resistance that censorship produces, and that people can still engage in.

Bio

Yiming Wang is a third-year Ph.D. candidate in “Arts, Media, and Culture” Research Group at the Maastricht University. She is working on the project of “Fandom and Participatory Censorship: Boys’ Love fiction and globalized activities across the Great Firewall of China.” She has published one article coauthored with Jia Tan on International Journal of Communication, titled “Participatory Censorship and Digital Queer Fandom: The Commercialization of Boys’ Love Culture in China.” She completed her MPhil degree in Gender Studies (affiliated with Cultural Studies) at The Chinese University of Hong Kong. Her research interests include fan studies, gender studies, censorship studies, and popular culture. She was the research assistant of Project “Mediating *quan*: Human Rights and Feminist and Queer Media Culture in China” led by Prof. Jia Tan.

Speaker 2

Peiqi Cui

Runping Zhu

Lanzhou University

Title

"Self-redemption" in Cyberspace: Generation Z's Self-presentation and Social Support Sought on Social Media

Individuals' social media usage patterns undergo alterations when their psychological state varies. Self-presentation refers to the manner in which an individual shows their personal behaviour to others. It involves the intention to create a favourable impression on others while yet preserving one's unique beliefs. Social support, encompassing the affection, concern, and focus given by family, friends, and significant others, is seen as a crucial safeguard against the adverse emotional experiences faced by young people.

This study aims to investigate the correlation between the self-presentation, desired image creation, and social support of Generation Z in cyberspace, namely through the use of WeChat (The Chinese equivalent of Facebook). *Symbolic Interactionism Theory* and *Use and Gratifications Theory* are employed as the theoretical framework. This paper utilizes the questionnaire survey to examine the 'symbolic' presentations made by college students on WeChat, and aims to understand their interaction patterns and the connection between their self-presentation and desired image. Additionally, we also intend to analyse the correlation between the students' contentment with the social support they received, and their inclination to seek further social support using WeChat.

After analysing 887 questionnaires using SPSS 27, the study discovered that factors such as gender, major, family situation, and hometown do not significantly influence college students' usage of WeChat, which is particularly popular. Students utilize WeChat to display themselves in a favourable light by sharing certain types of contents and engaging with others. Their usage of WeChat aligns with their behaviours of seeking support, making requests, and improving their image. Furthermore, young students frequently mould their ideal image on WeChat by employing particular self-presentation methods. They create a sense of dependency by either seeking assistance from others or showcasing their vulnerability. Generation Z who actively participate in self-presentation on WeChat are more inclined to seek and obtain social support. These self-presentation behaviours in turn contribute to a furthermore effective acquisition of social support. This study makes two contributions. First, it investigates the correlation between self-presentation, desired image formation, and seeking social support to fill the previous research void of solely examining one element while disregarding the interconnectedness between all three factors. Moreover, the findings offer practical guidance for college students on how to effectively utilise WeChat to fulfil their needs, serving as a valuable resource for teaching media literacy in the future.

Bio

Peiqi Cui is currently pursuing a master's degree in the School of Journalism and Communication, Lanzhou University, China. She has a keen interest in the field of new media studies. Her current research focuses on the examination of the factors that influence voice AI users' intention to continue using the technology, specifically in relation to the reorganization of domestic space. Peiqi has recently delivered papers at the 3rd Mobile Studies Congress in China, and the 1st Academic Forum for Students of Journalism and Communication in Gansu Province in China. During her undergraduate studies, she has developed and refined her research abilities by actively engaging in multiple projects centered on media ethics and digital storytelling. These experiences have not only enhanced her comprehension of the topic but also furnished her with the capacity to carry out research and devise inventive solutions to practical issues. Peiqi acquired hands-on experience during an internship at iFLYTEK, where she provided support in content development, and audience interaction. Significantly, she acquired extensive knowledge in the field of Artificial Intelligence communication. This internship has additionally facilitated her academic research.

Dr. Runping Zhu is an associate professor at Lanzhou University.

Speaker 3

Hui-Wen Liu

National Chengchi University

Title

Biased Representation and Its Meaning in AIGC: A Case Study on Gender and Age

Generative Artificial Intelligence (GAI) has showcased its generative prowess over the past 18 months, making a significant impact on human society. In light of this, people are now contemplating the ethical issues surrounding Artificial Intelligence Generated Content (AIGC). This study embarks on an exploration, utilizing two sets of keywords representing

age and gender, along with a set of keywords associated with socially biased items. Employing the Stable Diffusion model and leveraging the Midjourney dataset, the research seeks to understand the ideological representation in AIGC. The results indicate a considerable bias in age and gender representation. Through this endeavor, there may be an opportunity to establish a potential analytical framework for contemplating the ideological content in AIGC.

With the launch of ChatGPT, its remarkable text generation capabilities have expanded beyond generating summaries and answering questions to collaborating on code and creating visualizations, making generative AI a part of everyday life.

However, alongside the marvel at the generative abilities of Generative Artificial Intelligence (GAI), people have started questioning the ethical considerations of Artificial Intelligence Generated Content (AIGC). Thus, media literacy in the AI era has acquired a new meaning, necessitating a new toolbox to enhance literacy skills. This study attempts to examine images generated by existing image-generating AI robots, pointing out potential ideological biases. In the process of drawing and analysis, the research seeks to identify a set of possible "probing language" as a toolkit for testing datasets and drawing tendencies before using drawing generative AI.

Research Design:

Ideological Theme Selection: To showcase the ideological effects in AIGC, this study selects gender and age as the thematic focus. These terms remain key and common issues in media representation to this day.

Using two sets of terms with gender and age implications (female/male, bot/girl) and two terms with gender implications (cigarette, Barbie), three sets of images are generated under different incantations. Each set of images is generated five times with the same incantation, and one set is selected for comparison.

Preliminary research results indicate that AI-generated images closely replicate the ideologies prevalent in human society. This is particularly evident in certain combinations of incantations. For example, the combination of "cigarette" and "boy/girl" lacks specific imagery, resulting in a distortion of the body near the cigarette during synthesis—perhaps twisted fingers or lips. These variations in form showcase the norms and order of human society (children should not smoke). However, on the flip side, the AI generation neglects depictions that human society lacks, as observed in the subsequent generation of twenty thousand images. The portrayal of "adolescent males" is notably lacking, possibly related to the difficulty in society presenting a stereotypical image of adolescent males. However, concerning "adolescent females," their portrayal is easily noticeable, revealing biases in the dataset's descriptions of gender and age.

Bio

Hui-Wen Liu is professor in the Department of Journalism at National Chengchi University in Taiwan. Her academic research interests include social media big data, audience studies, and media literacy. Currently serving as the convener of the Media Literacy Research Lab at the College of Communication, National Chengchi University, she is also a committee member of the Ministry of Education's Media Literacy Promotion Committee. Her current research focuses on the media literacy that ordinary people need in the era of widespread Artificial Intelligence Generated Content (AIGC). In addition to well-known issues such as algorithms, audience commodification, and privacy concerns, Hui-Wen Liu aims to explore the ideological and stereotypical representation issues inherent in AIGC content. Her current goal is to identify a user-friendly detection toolkit from AIGC that can be easily accessible to lay people.

Speaker 4

Akira Tanaka

Kyushu University

Title:

Can Japanese Newspaper Envision Post-capitalistic Future?: From Discourse Analysis of Technological Unemployment with AI

This study examines whether newspapers produce visions of a post-capitalistic society by analyzing the discourse on artificial intelligence (AI) and labor in three of Japan's most influential general newspapers (Asahi, Yomiuri, and Mainichi). Given that the newspaper industry in Japan has grown with capitalism, there is a concern that it may be unable to indicate other alternatives. In 2022, The Kishida Administration advocated the "new capitalism" to create a virtuous circle of growth and distribution by finding new markets seen in decarbonization and digital transformation (DX) through private-public collaboration. However, since the 2008 economic crisis, the sustainability of capitalism has been questioned again, and some critics have come to envision a post-capitalistic society in which automation emancipates us from labor work. They insist that we must claim this to be political to imagine post-capitalism.

Then, does newspaper journalism represent the political relationship between AI and labor? Through qualitative discourse analysis, this study found that newspapers' central discourse regarding AI and labor unintentionally affirmed neoliberal individualism. It extracted 649 articles where artificial intelligence and terms related to work co-occurred and were open-coded using MAXQDA. Consequently, most stories emphasize the need for workers to acquire more "human-like" skills, including emotions, care, creativity, and subjectivity. These aspects are undoubtedly important in human life; however, explaining them only as production capabilities justifies the evaluation of humans in terms of production. Some articles claim that society should find new economic markets with automation or protect employment against automation. However, only a few stories have described social problems, such as ways to redistribute revenue and leisure time from automation. Thus, few political views regarding ways to use AI in our society were backgrounded, and the individualistic view of humans was generally foregrounded.

Based on the above analysis, this study examines why newspaper journalism in Japan has lost sight of post-capitalistic ideas. There are several possible explanations for this observation. First, many articles implicitly assume that the audience comprises people with high career awareness, even though the audience is diverse, because private companies, not freelancers, permanently employ most journalists in Japan. It has become more difficult for newspaper reporters to determine whom they must report, so they may unconsciously assume they are in the same position. Second, work and labor are problems for society, but life and cultural departments, rather than political departments, actively deal with automation and labor. This problem tends to be dealt with non-politically, and news articles confirm government policies.

Bio

Akira Tanaka is Assistant Professor in the School of Design at Kyushu University and a Visiting Researcher at the B'AI Global Forum at the University of Tokyo. He has analyzed journalistic practices and discourses from a sociological perspective. In 2016, he received a BA in Economics from Keio University and a Ph.D. in Socio-Information Studies from the University of Tokyo in 2022. Furthermore, he received a JSPS Research Fellow (DC1, sociology) scholarship during

his doctoral studies. After publishing the Ph.D. thesis, positioning constructed authenticity as one of the factors legitimating today's journalism, he became interested in the possibility of a new form of de-centered media platforms and sender-receiver relationships in terms of democracy. In 2023, he received the Wolfgang Donsbach Outstanding Journal Article of the Year Award for coauthoring an article on news avoidance with Mikko Villi, Kaori Hayashi, and others.

Session 4

Music and Sound Culture in the Post-Media Age

Chair

Anthony Fung

Chinese University of Hong Kong

Speaker 1

Viriya Sawangchot
Siriporn Somboonboorana

Walailak University

Title

TikTok and the Creator Economy at the Margins: The Southern Thailand Experience

The global spread of TikTok has contributed to the growth of a new, more distributed ‘creator economy’. It features content that is more oriented to use value than to self-branding, providing entertainment that is closer to the *longue durée* of everyday life: local dialects, jokes and gags that emerge out of the family environment, variations of popular songs or dance numbers—in contrast to the highly curated and standardized forms of content that marked features of stardom and fame like Instagram. The focus of our attention lies in examining the impact of the structures of feeling, a term introduced by Raymond Williams in the 1970s but still having potential to explore in the era of TikTok. We used Williams' words to come up with the term "creator economy", which is made up of three things: a strong work ethic that people see as the key to good rewards; a constant feeling of precarity that is made stronger by TikTok's features and functions, which make any kind of reputational capital inherently unstable; and a lack of ambition and goals that are too close to what people normally do.

By doing so, in this paper, we draw on interviews with young (20–25-year-old) content creators in Nakhon Si Thammarat province of Southern Thailand, which has conservative and marginal contexts in economy and culture if compared to big cities in other regions of Thailand. Young people's participation in the creator economy of TikTok in this province has grown after COVID. The affordances of the TikTok platform, which has come to dominate the creator economy at the margins, also result from the platformization of attitudes and dispositions that are well established in marginal life-worlds of young people in the south of Thailand, like in Nakhon Si Thammarat. Creator activities offer the prospect of modest earnings that are often integrated within the family economy. If a larger mass of people is able to access that, they will make more modest earnings for TikToker as well.

Keywords: TikTok, Structure of Feeling, Creator Economy, Southern Thailand

Bio

Viriya Sawangchot is senior researcher at the Center of Geosocial and Cultural Research (CGCR), Walailak University, Thailand. His research interests are in modern Asian thought, popular music in Asia, and creative industries. He is the editor of the forthcoming book on Thai popular music, *Made in Thailand*, by Routledge.

Siriporn Somboonboorana is head of the Center of Geosocial and Cultural Research (CGCR) and assistant professor at the School of Political Science and Public Administration, Walailak University, Thailand. Her research interests are in marginal culture and rural changes in southern Thailand. She is an editor-in-chief of *Asia Social Issues* (ASI) and one of the members of the IACS Society Board.

Speaker 2

Janey Umback **Crystal Abidin**

Curtin University

Title

The Internationalization of K-pop Groups Across Generations: Trends, Implications, and Anticipatory Issues in ‘the New Korean Dream’

South Korea’s popular music industry, K-pop, has long been considered one of the key drivers behind the ‘Korean Wave’: the cultural phenomenon in which the global consumption of Korean media has risen dramatically since the early-2000s, establishing Korea as a significant cultural and economic ‘soft power’. Since the 1990s, K-pop entertainment companies have employed a range of cutting-edge marketing techniques to broaden the reach of the industry across both domestic and international markets, such as the inclusion of both Korean and non-Korean nationals within K-pop groups, with second generation groups in the mid-2000s already including Korean-American diaspora in their line-up. While Korean diaspora and mixed-race Koreans, such as Korean-Canadian rapper Jeon Somi, continue to be popular in K-pop groups, foreigners are the newest category of talents aiding in K-pop’s expansion in international media and social media industries.

The third generation in the early-2010s ushered in the rise of foreigners in K-pop groups, scouted through rigorous auditions across international markets and mediated by social media, to strategically target niche global audiences. A prominent example is Lisa, the Thai member of girl group BLACKPINK, who strengthens the group’s appeal in the Thai and South East Asian markets. The fourth generation groups from the late-2010s even began to debut entirely international groups, such as BLACKSWAN, whose members are Senegalese-Belgian, American, Brazilian-German, and Indian.

By the fifth generation in the mid-2020s, K-pop entertainment companies were launching entirely global K-pop idol groups comprising only foreigners who would live and train in their home countries abroad, as indicated in SM Entertainment’s partnership with UK-based Moon&Back, to launch a UK idol group through a TV series in 2024. When framed alongside the established ‘idol factories’ – where new talents are discovered through competitive audition programmes, public interest is groomed through reality TV style trainee diaries, and fans partake in highly coordinated social media efforts to boost

idol popularity – these emerging media regimes evidence how K-pop continues to globalize through selling ‘the new Korean dream’.

It is in this climate that this paper details how the K-pop industry continues its strategic globalization. We map K-pop projects including industry collaborations with key international stakeholders, that differentiate the national-cultural identities of K-pop idols. We anticipate potential issues for the continued globalization of K-pop, such as the ‘diversity card’ that influences audience perceptions of foreign idols. However, this paper suggests that strategies of globalization remain beneficial to the K-pop industry, through selling ‘the new Korean dream’.

Bio

Janey Umback is a Ph.D. candidate in the department of Internet Studies at Curtin University. Her Ph.D. project bridges research relating to both Anglo, and Korean idols through an examination of intimate publics within both Harry Styles, and BTS ARMY fan communities.

Crystal Abidin is a digital anthropologist and ethnographer of vernacular internet cultures, focusing on influencer cultures, social media pop cultures, and online visibility, especially in the Asia Pacific region. She has published 5 books and over 100 articles and chapters. Her forthcoming books are *TikTok and Youth Cultures* (Emerald Publishing) and *Provoking Online Drama: How Attention Economies Are Changing* (Bloomsbury Publishing). Crystal is Professor and ARC DECRA Fellow in Internet Studies at Curtin University, Director of the Influencer Ethnography Research Lab (IERLab), Founder of the TikTok Cultures Research Network (TCRN), Deputy Director of the Korea Research Centre (KRC), and Associate Investigator at the Centre of Excellence for the Digital Child. She is also Editor-in-Chief of *Media International Australia* and serves on TikTok's Content and Safety Advisory Council. Reach her at wishcrys.com.

Speaker 3

Eun Jeong Choi

New York University/The University of Tokyo

Title

Voice as *Nostalgia* -- Sound Media Representation in the Post-Silent Cinema Era

In this presentation I examine benshi's oral performances through a variety of sound media platforms after the rise of talkie (sound cinema) in 1930s Japan. Inspired by the western talkie films in late 1920s, Japanese filmmakers imported the western talkies, invented their own, and eventually broadly applied talkie cinema in their film theaters over the 1930s. During the silent cinema (*musei eiga*) era, the benshi's performances and non-diegetic music, such as orchestral or band music, alongside the images on the screen played the crucial role creating cinematic sound that audience could experience. However, as talkies gradually came to dominate the Japanese film industry, producers pursued the synchronization of screen images and on-screen sound, eliminating the need for benshi and minimizing non-diegetic sounds in the exhibition

of films. This was a fundamental and permanent change to the nature of film exhibition in Japan. In tandem with this new sound technology, Japanese film studios transformed their production methods and styles, and most of the film theaters were reformed to show talkie cinema only by the mid 1930s. In the irresistible current, hundreds of benshi lost their jobs and struggled to find new career paths. While many of them left the entertainment industry for good, there was a large portion of benshi still remaining in the jobs that were related to voice performance, such as voice actors in radio programs, Kamishibai (storyteller in paper play) in the street corners, and other verbal entertainments in stage theaters. I investigate these marginalized sound media platforms in response to the standardization and massification of sounds and voices in the major film industry. In doing so, I seek to shed light the relationship between modern mass media and the previous mode of modern media, with a focus on talkies and benshi's afterlives in the 1930s. My research questions are; would it be possible for a newly emerging media to replace the previous mode of media as a whole? What are the 'continuities' and 'discontinuities' between pre- and post- a media emergence? After a modern mass medium, which are largely oriented in capitalism and modernity, appeared, how audiences experience could possibly be valorized? Through trying to answer these questions, I will ultimately suggest an answer regarding Japanese modernity through human sensory and media experience.

Bio

Eun Jeong Choi is a Ph.D. candidate in East Asian Studies at New York University. The title of her ongoing dissertation project is "Soundscapes and the Formation of the Public and Subjectivity in 1920s-1930s Japan (tentative)," which aims to comprehend sound and sound experience as a mediation that connects humans and the environment, in terms of cinematic and urban experience, with a focus on Japan in the 1920s and 1930s, when urban culture was reconstructed and thriving as a result of modernization and westernization. Her dissertation chapters were presented at the Association for Asian Studies Conference (AAS) and the European Association for Japanese Studies (EAJS), and one chapter will be published as a book chapter in 2024. Eun Jeong has a BA from University of Wisconsin-Madison, MAs from Columbia University, the University of Tokyo, and Princeton University. Eun Jeong has been affiliated with the University of Tokyo since May 2022, as a JSPS fellow (2022-2023) in Yoshimi lab and an exchange research fellow (2023-2024) in Kitada lab in the Graduate School of Interdisciplinary Information Studies.

Speaker 4

Yujin Kim

Tokyo University of Foreign Studies

Title

“Independent” Music Scene in Indonesia: Why Indie Musicians Depend on the Power?

This paper examines the paradoxical logic of Indonesian popular music, particularly rock and pop musicians who maintain their independence from power, becoming dependent on political power after the 1998 democratisation. The study reveals how music practitioners, distancing themselves from power, developed interdependent relationships with government

officials, gradually seeking economic fulfilment and, since the 2010s, cooperating with government policies to support the creative industries. The interdependence between the two parties deepened, while an agreement was formed to improve the industrial infrastructure, including the development of an ecosystem.

In 2014, President Joko Widodo emphasised the promotion of creative industries and launched the Creative Economy Agency. Independent musicians have played a role in the development of the 'creative industries', including the music industry, and have established coexistence and interdependence with the government, which sees the 'creative industries' as a political resource.

In recent years, independent musicians have tended to rely more on income from live performances as sales of CDs and other music media have declined. The increase in capacity and expansion of venues for live performances has contributed to the sustainable development of the music industry, with the armed forces providing large military venues for music events following the democratisation of the country. However, such mass mobilisation increases the risk of riots in these venues. Therefore, the military acts as a security mechanism to violently suppress riots and maintain order. Independent musicians have been forced to rely on the military, despite their criticism of the military during the democratic period.

Bio

Yujin Kim was born in 1990 in Osaka, Japan, and received his Ph.D. from the Graduate School of Asian and African Area Studies Kyoto University (Japan) in March 2020. After working as a researcher at the National Museum of Ethnology (Osaka, Japan), he became a lecturer at the Tokyo University of Foreign Studies in April 2023. In March of the same year, he published *Popular Music and Politics in Indonesia: the Paradox of Independent Cultural Practices* (Kyoto University Press), which won the 18th Kashiwama Junzo Prize (Academic Book Prize). His research focuses on cultural studies of music, media, industry, and politics in Southeast Asia, especially Indonesia.

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