INTER-ASIA CULTURAL STUDIES 2019 CONFERENCE

FLUID CIRCUITS:
CULTURES OF KNOWLEDGE AFTER THE DIGITAL TURN

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PROGRAM & BOOK OF ABSTRACTS
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MESSAGE FROM THE IACS CHAIR
Inter-Asia Cultural Studies (IACS) 2019 Conference

Dear IACS 2019 Conference Participants,

It is such a pleasure to welcome you to Dumaguete, for the first-ever IACS conference in the Philippines. The Inter-Asia Cultural Studies Society is honoured that Silliman University has agreed to partner with us in organizing this event.

In 2019 we celebrate the 20th anniversary of the founding of the IACS network, now well-established in East, South and South-East Asia, and Australia. The Society organizes a biennial conference, and helps organize, along with the IACS Consortium of institutions, a biennial summer school for junior faculty and graduate students. The IACS Conference has been held previously in India, Singapore, China, Bangladesh, Indonesia, and South Korea; and the summer schools in Hong Kong, Taiwan, South Korea, and twice in India. We run a reputed journal, and several allied research and publication projects.

IACS network members have come together in the spirit of creating alternative frameworks of experience and analysis that traverse nation-state boundaries. Over the last two decades, they have demonstrated that new forms of knowledge production can emerge through inter-asia conversations. The composition of the newly elected IACS Society Board which will have its first meeting in Dumaguete indicates that the inter-asia cultural studies project is now being handed over to the next generation of engaged scholars in Asia. I wish them all success – may they live in interesting times!

Tejaswini Niranjana
Chair, IACS Society (2015-19)
MESSAGE FROM THE SU PRESIDENT
Inter-Asia Cultural Studies (IACS) 2019 Conference

Dear IACS 2019 Conference Participants,

On behalf of Silliman University, I am pleased to welcome the members and participants of the Inter-Asia Cultural Studies Society Conference 2019. As host of this year’s IACS Conference, I hope the three-day interaction be a most fulfilling and enjoyable time for you.

We commend IACS for bringing the Conference to the Philippines for the first time and selecting the University as its host. I understand this is only the third time it is being held in Southeast Asia; it was hosted by Singapore in 2013 and by Surabaya in Indonesia in 2015.

The Conference theme, “Fluid circuits: Cultures of Knowledge after the Digital Turn,” is an exciting exploration of the convergence of cultural knowledge and digital savvy in the Asian region. Silliman University is an active participant in anthropological, cultural, and arts studies in Southeast Asia and a recognized leader in new media education in the country. In collaborating with IACS, the University looks forward to doing its part in enhancing communication and exchange of cultural knowledge among the participating Asian countries. It also looks forward to the publication of an issue of the IACS journal that will package Asian cultural knowledge for the rest of the world.

Again, welcome to the Inter-Asia Cultural Studies Society Conference 2019, to Silliman University, to Dumaguete City, and to the Philippines!

BETTY CERNOL MCCANN, Ph.D.

University President
**IACS Society Conference 2019**

Silliman University, Dumaguete City, Negros Oriental

[https://iacs2019.weebly.com, iacs2019@su.edu.ph](https://iacs2019.weebly.com, iacs2019@su.edu.ph)

August 1-3, 2019

**PROGRAM**

**“FLUID CIRCUITS: CULTURES OF KNOWLEDGE AFTER THE DIGITAL TURN”**

**DAY 1, THURSDAY**

**Venue: SU Gymnasium**

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<td>Philippine National Anthem</td>
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<td>Acknowledgement &amp; Conference Details by Asst. Professor Joanna Antoniette Förster (Chairperson of IACS Conference 2019)</td>
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<td>Opening Address by Dr. Earl J. Paul Chopie (OIC President, Silliman University)</td>
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| 11:00 am   | Keynote 1: Tales of the Unexpected, or the Art of Border Raiding in a Time of Uncertainty, Caroline Hau (Kyoto University, Japan)  
**Moderator:** Mariam Lam |
| 12:00 noon | Lunch                                                               |
|            | Walk through the Romeo P. Ariniego Art Gallery                      |
| 2:00 – 3:30 pm | Pre-constituted Panel & Roundtable Discussion                      |

**SMTI** = Social Media and Technologies of Intimacy  
**FMCC** = Film, Media and Cultural Change  
**GRI** = Gender and Religious Identity  
**A21st** = Art-making in the 21st Century: Practices, Traditions, Futures  
**ALK** = Archiving Local Knowledges  
**CPC** = Cultural Policy and Community  
**CPG** = Cyber-politics and the Cultures of Governance  
**CR** = Catastrophe and Resilience  
**PCWP** = Post-Cold War geopolitics  
**CPHR** = Cultural Politics of Tourism and Heritage  
**RDT** = Roundtable  
**Mdtr:** Moderator  
**Fcltr:** Facilitator  
**AH** = Ausejo Hall  
**KH** = Katipunan Hall  
**ASRC** = American Studies Resource Center  
**KDC** = Knowledge Development Center

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**Sumban Films**  
Java: Notes on Garin Nugroho, Ilii Intanayuh, and Nadyi Surya Films |
| AH 104  | Fcltr: Edson Vicente  
**Karl Marx and Film Studies**  
University of the Philippines Film Institute, Jeffrey Dyal (University of the Philippines)  
University of the Philippines, Freida Chib, University of the Philippines |
| AH 105  | Fcltr: Albert Galliao  
**Jungleboy**  
Jungle Filmmaking  
University of the Philippines, Freida Chib, University of the Philippines |
| AH 106  | Fcltr: Anna Jane Glo  
**Anime’s Forms of Experience: The Social Aesthetics of Japanese Animation**  
Bret Hay (Arti Prendamani, University of Japan, Kyoto)  
University of the Philippines, Freida Chib, University of the Philippines |
| AH 112  | Fcltr: Mary Barby Batayat-Jover  
**Archiving and Activating Othered Spaces Through Critical and Performative Methodologies**  
Aya Hatakeyama (University of Edin, UNESCO, Japan)  
University of the Philippines, Freida Chib, University of the Philippines |
| AH 203  | Fcltr: Mark Rutland  
**Digital Citizenship in Asia: Panel 1**  
Michael H. B. Ho (Universiti of Singapore), Fran Marx (University of North Carolina), Wilson Koh (National University of Singapore), Joonjoo Koh (Nanyang Technological University, Singapore) |
| AH 204  | Fcltr: Abidra Salameh  
**Third World Literature as the Center of Thoughts: Cold War Constraints and Decolonial Inter-Disciplinary**  
ABOI University, Freida Chib, University of the Philippines, Freida Chib, University of the Philippines |
| AH 205  | Fcltr: Mary Barby Batayat-Jover  
**Digital Intimacy, Women and Globalization in Asia**  
Maya Vasan (University of the Philippines)  
University of the Philippines, Freida Chib, University of the Philippines |
| Ah 206  | Fcltr: Sarah Salameh  
**Techno-Cultures and Social Change**  
Aya Hatakeyama (University of the Philippines)  
University of the Philippines, Freida Chib, University of the Philippines |
| Ah 207  | Fcltr: Francis Louis  
**Beliefs and Built Heritage of the Bugao:**  
University of the Philippines, Freida Chib, University of the Philippines |
| Ah 208  | Fcltr: Leah Mae Caballin  
**Exploring Decoloniality in the Philippines**  
University of the Philippines, Freida Chib, University of the Philippines |
| Ah 209  | Fcltr: Milicent Javoa  
**Teaching Sexualities and Queer Studies in Inter-Asian Contexts**  
University of the Philippines, Freida Chib, University of the Philippines |

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<td>3:45 - 5:15</td>
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**DAY 1, THURSDAY**

**Venue: SU Gymnasium**

- **5:30 pm**
  - **Plenary 1: Gender, Sexuality, Identity**
    - Neil Garcia (UP Diliman, Philippines), Ding Naifei (National Central University, Taiwan), Audrey Yue (National University of Singapore, Singapore)
    - **Moderator:** Audrey Yue

- **6:30 pm**
  - Welcome Dinner
  - Cultural Night by the College of Performing and Visual Arts, Silliman University
**Venue:** SU Gymnasium

**Keynote 2:** The Curatorial Work of Image in a Contemporary Region, Patrick Flores (University of the Philippines Diliman, Philippines)

**Moderator:** Ashish Rajadhyaksha, IACS

**DAY 2: FRIDAY**

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<td>Welcome</td>
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<td>10:05 am</td>
<td><em>AH 112</em> (FMUC) Mtr. Mikee Linton <em>AH 203</em> (ALK) Mtr. Takashi Hamura</td>
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<tr>
<td>10:15 am</td>
<td>Coffee Break</td>
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<tr>
<td>10:45 am</td>
<td>Pre-constituted Panel and Roundtable Discussion</td>
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<tr>
<td>12:15 noon</td>
<td>Lunch at SU Gymnasium</td>
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<tr>
<td>1:30 – 3:30</td>
<td>Pre-constituted Panel, Individual Paper and Roundtable Discussion</td>
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**Indonesian Tourism Promotion Using Participatory Culture in Instagram Account:**
Instagram: Sundaenalbers, Co Founder Diana Yuli and Juliana Kurniaen, Global Media University, Indonesia

**Carnival, Resistance and Reflection:**
Re-invention of Online media and Subcultures in contemporary China

**Transnational Image Circuits:**
Nationalism, Gender and Ecologies in Cinema

**Emergent Visions:**
Scaling, Suturing, and the Embodied Adjacencies of Urban Screens

**Gender across generations:**
Tracing identity and performativity in visual texts in East and Southeast Asia

**Imagining Inter-Asia Queen:**
Intercultural and Intra-Regional Configurations of Sexualities

**Rising local autonomy or new governance?**
Questions of assembling regional cultural identity, heritages, and industries in global Asia

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**Library – ASRC (FMUC-RTD) Fdtr. A. de Leon Curativo**

**Library – KDC (CPC-RTD) Fdtr. Mynla Villanueva**

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**What happens when things get pear-shaped?**
Material lessons in culture and policy

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**Local Knowledge on Tuba (Coconut Wine): Among The Manaugets of Baybay, Leyte:**
Marilyn Ocampo (Visayas State University, Philippines)

---

**Library ASRC (FMUC-RTD) Fdtr. Amel Faller**

**Library – KDC (CPC-RTD) Fdtr. Myla Villanueva**

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**SILLIMAN UNIVERSITY, DUMAGUETE CITY, PHILIPPINES**
<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
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<tbody>
<tr>
<td>2:00 - 2:30 pm</td>
<td>Ground Approach to Artificial Intelligent Cultures in Korea</td>
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<td>Coding Unscolling: The Human and the Humane in the Digital Coding of Nudity</td>
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<td>Performing Fear in a society of control - An ethnography of television production practices in Singapore</td>
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<tr>
<td>2:30 - 3:00 pm</td>
<td>Upward sexual mobility? Intercultural Exchange in Tokyo</td>
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<td>Transmedia and Philippine Folklore</td>
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<td>Digital Culture: Dodging Pitfalls for the Mermaid</td>
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<td>3:30 - 3:45 pm</td>
<td>Coffee Break</td>
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<td>3:45 - 5:15 pm</td>
<td>Individual Papers</td>
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**SILLMAN UNIVERSITY, DUMAGUETE CITY, PHILIPPINES**

**DAY 2: FRIDAY**
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<tr>
<th>Time</th>
<th>AH 104 (FMCC)</th>
<th>AH 105 (GRI)</th>
<th>AH 103 (A21ST)</th>
<th>AH 112 (CPC)</th>
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<th>AH 205 (CPC)</th>
<th>Audio-Visual Theater (SMIT)</th>
<th>Multipurpose Room (FMCC)</th>
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<td>4:45 pm</td>
<td>Dhaka's Romance with the Screen</td>
<td>Constructing the notion of women fishers in the National Network on Women in Fisheries (WINFOISH) Conference Papers 2000 to 2016</td>
<td>Sisillness, Collective Empowerment and Working-class Solidarity: Male Queer Migrant Workers Performing of Femininity and Sisterhood in South China</td>
<td>The Elevation and Consecration of Pramodya Ananta Toer in the World Literary Space</td>
<td>Digital Citizenship in Teacher Education Institutions in the Philippines: Measuring Competencies Among Academic Heads</td>
<td>The Many Lives of Singapore's Apocalyptic Cultures</td>
<td>The Importance of Archiving Ludo Pahang, a folksong genre of the Sumbanese people in Indonesia</td>
<td>Brokering Talent for the Creative Economy in the Asia-Pacific region: A Review on Cultural and Creative Industries Policies of Taiwan</td>
<td>From Sexual Harrassment to Resistance Based on Social Media: Political Identity of &quot;We are Aini&quot;</td>
<td>Nuclear Visits: Cold War Hong Kong and U.S. Transpacific Nuclearity</td>
<td>Violence of Anti-imperialism and Monumental Politics: A Case of North Korea</td>
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Venue: SU Gymnasium

5:30 pm Plenary 2: Politics of Language and Translation
Ramon Guillermo, (UP Diliman, Philippines), Hsien-wen Chang (Ambedkar University, India), Tejaswini Niranjan (Lingnan University, Hong Kong)
Moderator: Tejaswini Niranjan

6:30 pm End of Day 2
### Day 3: SATURDAY

**8:30 – 10:30 am**

**Individual Paper**

<table>
<thead>
<tr>
<th>Time</th>
<th>Title</th>
<th>Speaker/Institution</th>
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<tbody>
<tr>
<td>8:30 – 9:00 am</td>
<td>Digital Technology in the Analysis and Interpretation of Human Expressions in Virtual Communities</td>
<td>Cezar Mascua, Alfie Arcado, Myra Walters and Malvina Yu (Silliman University, Philippines)</td>
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<td>Barma Online: Rediscovering the Reimagination of Central Philippine Towns in Social Media</td>
<td>Rochelle B. Robinzon (University of the Philippines Visayas)</td>
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<td>Revolutionary Imaginary and the Counterinsurgency Cultural Politics of post-LPPPA Philippines</td>
<td>Laurence Konrad, (University of Hong Kong, University of the Philippines and University of Melbourne)</td>
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<td>Narratives of Filipino-Japanese Youth in Malangaya House: Issues in Acquiring Japanese Language and Identity Formation</td>
<td>Jocedia Daye Siby (Philippine University of the Philippines Kagoshima University)</td>
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<td>Tripping on the Tongue: Performances of Anglephone Speech in Postcolonial Philippines</td>
<td>Oscar Tenorio Sampaguita Jr. (University of the Philippines University of Melbourne)</td>
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<td>Politics of Translation in Multilingual Singapore: A Historical Approach</td>
<td>Rong, Feng, Chua (National University of Singapore)</td>
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<td>Disaster Preparation in Libraries of a State University in the Philippines</td>
<td>Carlina Onieda, Abigail (Negros Oriental State University, Philippines)</td>
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<td>Bagnio by Bike: Towards a Vernacular Intermedia Mapping of Place</td>
<td>Fama Manual (University of the Philippines Diliman)</td>
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<td>The Human Body in Cubano Usos: Reflections on Kinesthetic (SPOC) University (Dumaguete, Philippines)</td>
<td>Evelyn Bronson, John Arida and Mayella Raffiel (University of the Philippines Diliman)</td>
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<td>What We Talk About When We Talk About Literary and Cultural Studies: Navigating the Intersection of Literary and Cultural Studies in Philippine Academic Journals</td>
<td>Lani Purta, Silliman University, Philippines</td>
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<td>Online Image: Reflecting Changing Dynamics of Philippine Digital Identity</td>
<td>Elgin Glenn Salomon, John Arida and Mayella (University of the Philippines Diliman)</td>
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<td>Of Binaries and the Bayot: The Cubano City Identity in the Digital Age</td>
<td>Carlo Luis Delas (University of the Philippines-Diliman)</td>
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<td>Feminist EDTualism: Uroko Drama Serials in the Contemporary Philippine Television Industry</td>
<td>Anika Maks (University of Sydney)</td>
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<td>Smart Kampung: Rural-Urban Interaction, Social Innovation and Communities</td>
<td>Malaika Bodwir, Shun Isanston Gaby Tamparan and Joni Anggara (Universitas Indonesia)</td>
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**9:00 – 10:30 am**

**Social Media and the Thai Public Father Figure after 2016**

<table>
<thead>
<tr>
<th>Title</th>
<th>Speaker/Institution</th>
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<tbody>
<tr>
<td>Imaginary of East Asia Evoked by the Transnational Popularity of Korean TV Dramas</td>
<td>Manh Linh Pham (Kyushu University, Japan)</td>
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<tr>
<td>Performing Disappearance and Reemerging: Viewing the World through Local Theater Translation</td>
<td>Vladimir Serebryakov (University of the Philippines)</td>
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<tr>
<td>Old Ideologies in the New Age: An Analysis of the Ubiquitous Among the Graphic Designs in India</td>
<td>Madhava Mani, Shankar (University of the Philippines)</td>
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<tr>
<td>The Psychological Construction of the Monsters' Confession in the Graphic Novel Trens by Artist Ehtnian Ehsan (University of the Philippines)</td>
<td>Women's Agency in Disasters: Lessons from Survivors of Haiyan and Uttan Fires</td>
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<td>&quot;Mask:&quot; Activity and Contemplation Learning for the Stateless Students in Thailand</td>
<td>Yok Saowarat (University of the Philippines)</td>
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<td>The Negative Transference in the Inter-Asian Encounters: Whiling Away the Wight of Gendered Childhood</td>
<td>Wanda B. (University of Warwick, UK)</td>
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<td>&quot;Girls Can Do Anything&quot;: Korean Feminist Female Fandom for Korean K-Pop Stars</td>
<td>Jungmin Kim (Korea National University of Arts)</td>
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<tr>
<td>Gender and Health Seeking Behaviour in Selected Communities Located near Quarantined Sites in Ilori: Strategy for Resilience in the 21st Century</td>
<td>Lashma Salam, (University of Warwick, UK)</td>
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<tr>
<td>Enhancing Collaborative Governance in the Creative Cultural City: Case Study of the English Friendly City</td>
<td>Nuri D. Maimi and Arcy C. (University of the Philippines)</td>
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**SILLIMAN UNIVERSITY, DUMAGUETE CITY, PHILIPPINES**
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>9:30 -</td>
<td>Deliberating Disability in the Digital Sphere: The Case of Miguel's</td>
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<td>10:00 am</td>
<td>Wheelchair Dance Performance in Philippines Got Talent (Season 8)</td>
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<td>Back Towards the Chinese Future: Operation Red Sea and Wandering</td>
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<td>Fajoloi Raki: The Transcultural Flow of Japanese Women’s Rotten</td>
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<td>Discourse in Southeast Asian Youth Culture</td>
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<td>On the road” myth – Chinese working holiday makers’ narrative</td>
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<td>Trans-Pacific Hip Hop: Discursive Trajectories of “Keeping It Real”</td>
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<td>Cyber Nationalism or Cyber Conservation? The Incident of “Fu Yue</td>
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<td>Transitions in global aid implementation: A case study of the</td>
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<td>social development project in post-tsunami Aceh, Indonesia</td>
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<td>&quot;Naibog na Ko, Kaday Lang&quot;: Vernacular Translations and the</td>
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<td>Development of a Filipino National Language</td>
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<td>Interactive Children’s Books in the Digital Age: Are They</td>
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<td>Boxing a Fan in China: The politics of flying turtles and</td>
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<td>The Evolution of Internet Memes as Hate Speeches and the</td>
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<td>Reappropriation of It: A Focus on South Korean Cyberspace</td>
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<td>Consumed by Affects: Kuentong Jollibee [Jollibee Stories] and the</td>
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<td>The Aesthetics of Populism: A cultural legacy of hypermasculinity</td>
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<td>The fandom culture of female friendly pornography in Japan</td>
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<td>Between Paradise and Terror: Practices of Tourism, Post-9/11</td>
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<td>‘Making China Great Again’: Blackfaced in African/Chinese modernities</td>
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<td>Travelling through time: Trails as temporal metaphor in non-linear</td>
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<td>Vietnam ceremonies and contemporaneous art practices for those</td>
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<td>Soft but Spicy Power: Can the Durian Go Global?</td>
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<td>Rethinking “market” in the China upon the tongue: food activism,</td>
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<td>Rethinking and Reimagining the Musical Works of Julio Nakpil (1867-</td>
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<td>Subj ectivity of Internet right: The post-media situation:</td>
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<td>Living Alongside the Digital Realm</td>
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Day 3: SATURDAY

Coffee Break

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<td>A. Anna Marie Yosihugu</td>
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<td>11:45 - 12:15 noon</td>
<td>Reconsidering Peranakan History Through the Peranakan Museum in Singapore as a Hub of Peranakan Culture in Southeast Asia</td>
<td>Visualizing the Whiteness: Indonesian Multicultural Beauty and the Sirens of Goong Bintang</td>
<td>Modern Lifestyle or Hijab: Expressions and Identity Formation of Young Indonesian Muslims in YouTube Short Movies and Web Series</td>
<td>Leaking A Filipino Cultural Wave: Lessons from Hallways</td>
<td>Buttlocks, Bloody Spat, and Bloated Bellies: Gendered Encounters with Heritage and Possible Futures</td>
<td>Social Media and the Ghost as Method</td>
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<tr>
<td>11:45 AM</td>
<td>#activating: The Contradictions of Selling Women Empowerment</td>
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<td>Southeast Asia and the United States, Vicente Rafael (University of</td>
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<td>Closing Message from Dr. Dave E. Marcial, IACS Conference 2019</td>
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<td>Co-Chairperson &amp; Program Committee Head</td>
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We invite you to visit Silliman’s Museum & Gallery, Anthropology Museum | Center for Tropical Conservation Studies | Rodolfo B. Gonzales Museum of Natural History | Romeo P. Arniego Art Gallery

SILLIMAN UNIVERSITY, DUMAGUETE CITY, PHILIPPINES
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Inter-Asia Cultural Studies (IACS) 2019 Conference

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History of Silliman University

Silliman's Journey of Over a Century

To most Americans in the late 1800, Dumaguete was a name their tongue was still to master. It was unfamiliar to them. The Philippines then was not yet on the priority list for a Presbyterian mission.

The late Dr. Arthur Carson, third Silliman president, wrote in his book how a man’s strong resolve to help shape Philippine education paved the way for the establishment of Silliman University. This man was Dr. Horace B. Silliman, a retired businessman of the town of Cohoes in New York State.

In 1899, Dr. Silliman appeared at the office of the Presbyterian Board of Foreign Missions with the conviction that the Filipino people would need a new kind of education. To support this, he contributed the initial sum of $10,000 toward the founding of an industrial school. It is said that the Board Secretary was surprised and explained that the Board had only begun to consider a mission in the Philippine islands. At that time, news was fresh on the naval victory of Admiral Dewey over the Spanish fleet in Manila Bay. The Board Secretary thought it would be too early for a school. But the visitor was persistent. Something had caught his imagination about these islands, and the people whom he had never seen and whom he would never meet. Dr. Silliman had long been an active supporter of schools and colleges. Among such institutions was Hampton Institute of Virginia, and his proposal to the Presbyterian Board was for an industrial school in the Philippines on the Hampton model. The mission in the Philippines started with Dr. David Sutherland Hibbard and wife, Laura, who were commissioned to head it. Three areas were considered: Cebu, Zamboanga and Iloilo. While in Cebu, someone suggested for him to make a side trip to Dumaguete. Sailing from Cebu on a Saturday night, he came out early on deck the next morning and saw ‘the unsurpassed drama of a Dumaguete morning from the sea.’ It was said that the friendly attitude of the people and the caliber of the local officials attracted him to Dumaguete, a ‘place of health and beauty.’ On August 28, 1901, Silliman Institute was established. As Dr. Hibbard described the modest beginning of Silliman half a century later:
'There were fifteen boys that first morning. The equipment consisted of four desks about ten feet long, two tables and two chairs, a few McGuffey's Readers, a few geographies, arithmetics and ninth-grade grammars. I was President; Mrs. Hibbard was the faculty.'

Enrollment in the university grew gradually to include students from Asian countries. The year 1912 marked the admission into the university of the first female student, Pura Blanco. Silliman was granted university status in 1938. Developments on campus were interrupted by two significant events in Philippine history: World War II and martial law. But Silliman braved these historic events and left dents on the pages of Philippine history. At the height of the war, Silliman faculty members and students evacuated to four localities in Negros Oriental, and continued rendering professional services whenever there was an opportunity. This led to the establishment of the "jungle university" in the mountain of Malabo -- the first community school in the Philippines. In 1972, when martial law was declared, Silliman was one of the first two universities closed. It was also one of the last universities allowed to resume operations after the closure. Despite the threat to life and democracy, martial law did not, however, stop students from gathering and keeping their patriotism aflame. At the basement of the Silliman University Church, in a room named the Catacombs, the students continued to meet in secret.

The rich contribution of Silliman to Philippine history has earned it the distinction of National Landmark from the National Historical Institute (now the National Historical Commission of the Philippines) on June 19, 2002. The growth of Silliman in the early period was greatly attributable to the support of the local community. Many families shared in the vision of Dr. Silliman, and generously supported the educational pursuits of Dr. and Mrs. Hibbard. Some offered their properties through sale and donation to expand the campus. Later developments included the building of more infrastructure and the initiation of a wide range of student activities.

For the first half of the century, Silliman was run and operated by Americans. After the Second World War and until the early 1950s, Filipinization of the university administration began. Filipino faculty members began to assume more important positions and, as more of these faculty members take administrative roles, the Board of Trustees elected the university’s first Filipino president, Dr. Leopoldo Ruiz, on August 26, 1952, officially taking office on April 1953.

Over the country’s top universities today, Silliman has been nurtured by a succession of administrations known for character, competence and expertise in their respective fields. [Extracted from: http://archive.su.edu.ph/page/10-history]
DUMAGUETE CITY: A BRIEF HISTORY

Dumaguete City is the capital, principal seaport, and largest city of Negros Oriental province.

It is known as a university town; as a gateway to some of the best dive sites in the country; and as the City of Gentle People because of the endearing qualities of its residents: friendly, mild mannered, warm, innately hospitable, and speaking in a gently sweet Visayan accent.

Visitors to Dumaguete are forewarned that a short stay might end up as a long love affair with the city.

History

"Dumaguete" was coined from the Visayan word "daggit" which means "to snatch". Because of the frequent marauding attacks of Muslim pirates on the coastal town, and the power to attract and keep her visitors for good, the word "dumaguet", meaning "to swoop," was christened to the village of Dumaguet.

However, Diego Lopez Povedano in 1572 indicated the place as "Dananguet." But in 1734, Murillo Velarde referred to it, using its present name, as Dumaguete.

In 1890, the island-province of Negros was divided into two politico-military provinces, Occidental and Oriental. As earlier constituted, in 1898, Dumaguete was included in Negros Oriental. On May 1, 1901 after the Philippine-American War, the Americans established a civil government in the province.

When World War II broke out, the Japanese Imperial Forces occupied the city on May 26, 1942. It was liberated on April 26, 1945 by the combined forces of the U.S. Army and the Filipino guerrillas. Three years later, on June 15, 1948, by virtue of Republic Act No. 327, the City of Dumaguete was created. Later, on June 21, 1969, Republic Act No. 5797 was enacted, otherwise known as the Revised Charter of Dumaguete City.


ABOUT DUMAGUETE CITY
Inter-Asia Cultural Studies (IACS) 2019 Conference
KEYNOTE ABSTRACTS

Inter-Asia Cultural Studies (IACS) 2019 Conference

KEYNOTE ABSTRACTS
TALES OF THE UNEXPECTED, OR THE ART OF BORDER RAIDING IN A TIME OF UNCERTAINTY
Caroline S. Hau (Center for Southeast Asian Studies, Kyoto University, Japan)

Although we live with uncertainty all our lives, only in recent years has critical, sustained attention been paid by the social sciences to how uncertainty figures in—and is arguably central to—our attempts to make sense of our world and to act within it. In fact, region-thinking and region-making efforts under the rubric of “Southeast Asia,” “Asia-Pacific,” “East Asia,” “Trans-Pacific,” and “Indo-Pacific” can be seen as attempts to manage the risks and uncertainties that attend the actions of major powers and the responses provoked by unfolding economic and political events. Regional perspectives have been important for understanding the contingency, historicity, and connectivity of Asian developments in politics, culture, and economy. These perspectives can be enriched by incorporating contributions from the humanities that have long been attentive to the workings and implications—aesthetic, ethical and political—of uncertainty. Social scientists have been inspired by literary studies to pay closer attention to the storytelling devices that shape the narratives that social sciences as well as political and economic actors create about politics and the economy. The times we live in call for the art of "border raiding" (to use a term by the preeminent Filipino scholar Resil Mojares), of ranging freely across disciplines, regardless of the intellectual tariff barriers put up by various disciplines.

THE CURATORIAL WORK OF IMAGE IN A CONTEMPORARY REGION
Patrick D. Flores (University of the Philippines Diliman, Philippines)

The paper speaks to the conference’s interest in fluidity and the digital turn by reflecting on curatorial work in contemporary art in Southeast Asia. It begins by annotating how certain initiations by artists in the exhibition South by Southeast (2015-2016) implicate the digital in the production of image even as this image, at the same time, invites and eludes threats to its circulation. Such a condition of the digital in circuits of fraught contact leads to a reconsideration of the category of art in the explication of a range of sensible life between art history and contemporary art in the present. The image is hence reinvested as a more sympathetic term to inflect articulations of this sensible life within a sequence that includes art and ornament. The energies that the image elicits inevitably leads to curatorial work in which the creative gesture turns into the ethical gesture of transformative political work, and the other way around as well. Finally, the region figures sharply here because it condenses time and place in proposing the moment of the contemporary, which references diverse impulses such as the Asian-African Conference in Bandung in 1955; the 1950 film Genghis Khan; the intellectual Mamitua Saber; and the Singapore Biennale 2019.

LINGUISTIC CURRENCIES: THE TRANSLATIVE POWER OF ENGLISH IN SOUTHEAST ASIA AND THE UNITED STATES
(Vicente Rafael, University of Washington, USA)
English seems to be everywhere in the world today, as omnipresent as money. Just as the US dollar has been the Latin, as it were, of world currency, so English has been the lingua franca of a ceaselessly globalizing market economy. This is as true in the vastly diverse linguistic landscapes of Southeast Asia as it is in the irreducibly plural cultures of the United States. How did the hegemony of English come about? What are the specific histories and political imperatives that have installed English at the head of a global linguistic hierarchy while situating vernacular languages below it? What effects does this linguistic hierarchy have in the reproduction of social relations within such nations as the Philippines, Singapore, Thailand and the United States? And what are the limits of translating English into money, especially when confronted with everyday creolized speech in such forms as slang and literature?
PLENARY ABSTRACTS

Inter-Asia Cultural Studies (IACS) 2019 Conference

PLENARY ABSTRACTS
DECOLONIAL HAUNTOLOGY: TRANSLATION AND THE GHOSTING OF THE BAKLA
J. Neil C. Garcia (University of the Philippines Diliman, Philippines)

As against the recent queer reading that deviously—and unnecessarily—exiles bakla difference if only to make possible and theoretically productive its hauntological return, in the last few years filmic representations from the local indie movement may be seen to be pursuing a different kind of haunting: a decolonial one, that depicts the bakla as a ghost and points out the persistent cultural gap between anglophone activist and theoretical discourses built around the LGBTQ+ signifier and local understandings of gender difference. The paper will reference and engage with three of these films—Zombadings: Patayin sa Shokot si Remington, Echorsis, and Born Beautiful—and describe their representational politics as decolonial, precisely because they interrogate and challenge the master and globalizing narratives of anglophone criticism (including if not especially the queer), precisely in being entirely local and “found” and therefore oblivious of its categories. Moreover, these filmic texts’ use of the ghost as a trope for the bakla at once pluralizes and particularizes its cultural meaning, flagging the pertinacity of a gendered (as opposed to sexed) frame of analysis on one hand, and on the other the necessity of a selfconsciously translational approach, one that recognizes the dignity of the specific (and therefore the untranslatable), without reducing it to a spectral excess.

MEDIATING LOVE AND EXPLOITATION: PROSTITUTION, MONOGAMY, AND ADULTERY
Ding Naifei (English Department, National Central University, China)

In the first two decades of the 21st century, heterosexual and same-sex monogamy, licensed prostitution, and criminalized adultery meet in Taiwan. I consider how their triangulation is a conundrum in feminist, queer activist, and film narratives. An assumption underlying this triangulation is how modern monogamy (and its nucleated family form) is as if of all social relations most egalitarian, in a self-willed, private and individuated capacity, extending from heterosexual to same-sex marriage. Commercial sex (sexual and sexualized care) is in counterpoint as if most unequal in and of all wage labor, sometimes standing in for “exploitation” itself. I argue that criminalized adultery mediates a “pre-capitalist” form of concubinage (registered household member); adultery/concubinage in turn mediate prostitution as exploitation and monogamous marriage as egalitarian love between only two parties, regardless of vertical and horizontal kin.
QUEER RESILIENCE: CRITICAL REFLECTIONS ON LGBT SOUTH EAST ASIA
Audrey Yue (National University of Singapore, Singapore)

In recent years, LGBT people in South East Asia have experienced new emancipation and renewed oppression. In 2015, Vietnam’s communist government lifted its ban on same-sex marriage and the country was hailed as a leader in gay rights and now enjoys a boost in gay tourism. Since 2016, Indonesian authorities have stepped up their persecution and incarceration of LGBTs, and its expanding Islamist states are currently considering criminalizing homosexuality. Meanwhile, in Singapore where homosexuality remains illegal, its Pink Dot pride day—now a decade old—has enjoyed continued success that the platform is now copied by queer social movements in the West, including London, New York and Toronto. To curb its popularity, the Singapore government in 2017 banned foreign participation in and sponsorship of the event at the local downtown Hong Lim Park. In these events, state, religious, civil society and market forces collide across multi-directional cultural flows, including the East to West reverse globalization of a new Singapore-centered queer social movement model, and notwithstanding the entrenched indigenous and pioneering traditions of gender and sexual taxonomies in the Philippines, Thailand, and Malaysia. This paper critically reflects on this field of queer Southeast Asian scholarship and develops from it three conceptual features—queer resilience, disjunctive modernity, and critical regionality—to advance the scholarly fields of cultural, queer and Asian studies, and materialize its social practice as an everyday tactic of queer survival. In such a region where gender and sexuality are increasingly drawn into culture wars and appropriated for contradictory state and nation-building projects, what are some of the theoretical tools we can use and develop to make sense of the long-term fight for sexual equality and recognition? What is the advantage of a regional queer South East Asian approach and why does it matter to the geopolitics of LGBT queer knowledge production and the intimacies of South East Asian LGBT queer lives?
“WALA KANG KARAPATAN!” (YOU HAVE NO RIGHT!): TRANSLATING RIGHTS INTO TAGALOG/FILIPINO
Ramon Guillermo (Center for International Studies, University of the Philippines Diliman, Philippines)

This study will go into certain aspects of the history of translation of the modern political concept of “rights” into Tagalog and Filipino (its variant as the Philippine national language). The discussion will deal with the period directly surrounding the Philippine Revolution of 1896 and bring up examples of the usages of “rights” in its Tagalog/Filipino translations throughout the twentieth century until its contemporary usages in Philippine social media. The successes and failures of the reception of “rights” discourse in the Philippine political arena, particularly among the broader and more numerous classes in society, point to certain complications in the development and construction of Philippine political modernity. In such a linguistically bifurcated society as the Philippines, these issues cannot be addressed by resolutely sticking to English, the language of the elite, as the purported language of modernity and democracy or by employing models of deliberative democracy which do not take into account the political languages of the great majority of Filipinos.

TRANSLATING ZHU-TI-XING/SUBJECTIVITY IN THE INTER-ASIAN CONTEXT
Hsing-Wen Chang (Centre for the Study of Culture and Society)

Zhu-ti-xing is the Chinese translation of subjectivity. It has been (mis)used extensively and politically by the elite in Taiwan since 1990s. In this paper, I call zhu-ti-xing/subjectivity as a “barred concept” where the political impact of the concept is not only from the introduction of western theory, but also, and even more so, from the gap or extra-meaning created through translation. Zhu-ti-xing/subjectivity had a hegemonic effect in Taiwan in the 1990s. In the realm of politics, it created new frontiers that shaped the new idea of the nation and democracy. In the intellectual circle, it generated new forms of social and political critique, as well as new antagonism. Cultural studies in Taiwan can be seen as an intellectual movement driven by the concept of zhu-ti-xing/subjectivity. Can this concept which is fully laden with the local historical-political experience be a referencing point in the inter-Asia context? I will examine the possibility of inter-referencing by putting into dialogue an Indian post-colonial theorist Vivek Dhareshwar and a Taiwanese feminist Ding Naifei. One can’t deny that the two cases belong to very different contexts and have different problematics. However, inter-referencing in the inter-Asia context is not about comparing similar cases in different locations. It has to do with, as Tejaswini Niranjan proposes in her notion of Inter-Asia methodology, “the ‘pressing’ of concepts” which is “the interrogating of concepts with each other.” I want to show that Dhareshwar’s post-colonial paradox can be interrogated through the concept of zhu-ti-xing/subjectivity emerged in feminist debate in Taiwan, and vice versa. By doing so, I want to show the way in which inter-referencing, which is inter-interrogating, can help us arrive at new understandings for both sides.
This paper argues for situating the peculiar relationship between the invocation of ‘culture’ and the invocation of ‘modernity’ in post-colonial society within the problematic of translation. This double invocation – if we can call it that – often includes a third term, the nation or the national. Although the formation of nation-states in Asia has been for the most part a post-Second World War phenomenon, the configuration of culture-modernity-nation is a powerful one, that lasts almost until the turn of the millennium. The configuration produces a cultural-political entity that can be called the national-modern. This national-modern is founded on an act of translation which brings together modern ideas about subjectivity, the social, and the political through an interpretation that is profoundly local/national. Focussing on music – both classical and popular – I speculate on the making of the Indian national-modern in the subaltern Indian diaspora in Trinidad, and its future in ongoing collaborations with Chinese musicians.
WHEN DISINFORMATION STUDIES MEETS PRODUCTION STUDIES: OPPORTUNITIES AND RISKS IN THE ETHNOGRAPHY OF PAID TROLLS
Jonathan Corpus Ong (University of Massachusetts, USA)

While the field of disinformation studies effectively spotlights technological innovations in political influence via social media, it remains relatively silent about questions of identity, motivation, labor, and morality. This talk discusses how production studies and the cultural studies of media industries can expand the study of disinformation as a culture of production that emerges from organizational structures and entrepreneurial subjectivities. By recording the experiences of “paid trolls” in their own words, this perspective sheds light on opaque institutional procedures, the social conditions that led people to this kind of work, and their moral justifications. Drawing from ethnographic research of disinformation producers who worked in both the 2016 and 2019 Philippine elections, this talk discusses how understanding the labor of political trolling contributes new perspectives to policy debates about tech ethics and political marketing. At the same time, I reflect on the challenges of adopting approach in this fractious political moment, including critiques of lurid curiosity and moral relativism.

FANTASTIC TRANSPARENCIES
Amie Parry (National Central University, China)

Contemporary speculative fiction, now flourishing on many sides of the ongoing cold war partitioning of the world, increasingly foregrounds the idea of transparency of knowledge as a question or problem, presenting transparency as both an object and goal of speculation itself, while the methods of speculative fiction deny the possibility of epistemological transparency. Speculative texts tie this question of transparency to the political in detailed and complex ways, as SF and fantasy genres are fundamentally about the question of modern forms of governance and social organization, current forms of both becoming defamiliarized by its genre conventions. Contemporary notions of transparency are rooted in the liberal language of international politics. My contention is that speculative fiction is an important resource for contemporary political thinking on transparency. I look at how transparency in these texts presents itself as alternative and solution to its opposite, often rendered as opacity, but increasingly — and in more universalist (liberal and left) or fundamentalist (right) discourses— as corruption. I consider corruption/transparency as a colonial discourse constitutive of inherited liberal notions of governance, community, personhood, and knowledge. This kind of thinking about transparency can be furthered by inter-Asia methods, and it can also further discussions in the inter-Asia region on the problems of both corruption and anti-corruption.
Fake news has been all the news lately. The anxiety around fake news is a symptom of a growing instability in our capacity to tell, discern, filter, share, and amplify that which we believe to be true, in the algorithmic state of information networks. Fake news is not so much about searching for the truth, as it is about figuring out the first principles through which claims of truth can be made. Beginning with the idea of information overload as our new default, this talk looks at the way in which our first order principles of truth claiming are being challenged, manipulated, and reformed by the algorithmic practices of computational networks. Drawing from digital cultures, software studies, network theory, feminist technologies, and humanist critique, this talk tells the story of the Internet bookended between cute cats and dancing dogs, to think through the new conditions of disinformation and the challenges of living with fakeness.
The first issue of the *Inter-Asia Cultural Studies: Movements* was published in early 2000. In 2005, an Inter-Asia Cultural Studies Society was established and its main purpose has become to run the biannual conference. In 2010, a Consortium of Inter-Asia Cultural Studies Institutions was launched to organize the biannual summer school and to compile teaching materials. An Inter-Asia School was founded in 2012 to facilitate translation and publication projects as well as intellectual activities. Over the past 20 years, a somewhat multi-layered network has come into being. This presentation attempts to critically retrace and reflect on the changing contexts of the project and to invite collective thinking on the emerging problems and problematics in the present moment.

**REFLECTIONS ON THE 20TH ANNIVERSARY OF INTER-ASIA CULTURAL STUDIES**

Chua Beng Huat (National University of Singapore, Singapore)

The inaugural issue of Inter-Asia Cultural Studies journal, in 2000, carried the theme, *Problematizing Asia*. Both the IACS project and the journal were motivated by the need to intellectually critically engage with a rising Asia in a rapidly globalizing capitalist world. The rise of Asia is now being touted or celebrated by media pundits and politicians as a global shift of power to the East. Meanwhile, European liberalism hitherto unflappable is in severe crisis with its ideological space being predominantly occupied by neo-nationalists, forsaking multiculturalism for the re-inscription of national values, shutting the gates for migrants and refugees, giving up all pretense of enlightened humanitarianism and, finally, indirectly lending economic and ideological credibility, if not exactly political legitimacy, to non-liberal regimes in Asia. Looking through the pages of IACS journal, contributors have helped the journal to maintain critical political engagement with issues of cultural practices at local and occasionally inter-Asia scales. However, we seem to have no handle, conceptually and substantively, on macro political cultures and their interactive consequences, at regional and global scales.
STRANGER THINGS: INTER-ASIAN WORK IN NEO-LIBERAL CONDITIONS
Meaghan Morris (University of Sydney, Australia)

When the project that became Inter-Asia Cultural Studies was launched in Taipei in 1992, Chen Kuan-Hsing’s conception of “internationalist localism” oriented our work towards a mode of knowledge production that would foster engagement between scholars active in “locales” across the region but trained in ignorance of each other’s contexts. The Inter-Asian method was to engage with the experiences of another locale in order to understand one’s own context differently. ‘Inter-’ here means that Asia is imagined as a multiplicity of local contexts that may be connected in different ways. Correspondingly, the “local” is not a small patch of space but a mode of involvement in neighbourhoods of thought and practice that exist on different scales.

Today the worldly conditions our project faces have changed in many ways, not least within universities and NGOs subject to local variations of neo-liberal governance. I will focus on the difficulties of sustaining that commitment to an outward-looking mode of thought as the pressures exerted by the complicity between nation-states, neoliberal globalization and resurgent political authoritarianism diversify and increase. While we may feel a sharp need to withdraw to take care of our neighbourhoods, taking up the challenge of trans-local work is more vital than ever as those same pressures distribute comparable dilemmas to communities separated by other forces: climate change is emblematic of this.
ABSTRACTS
ARCHIVING AND ACTIVATING OTHERED SPACES THROUGH CRITICAL AND PERFORMATIVE METHODOLOGIES
Ayaka Yoshimizu (The University of British Columbia, Canada)
Fengke Miao (Chuo University, Japan)
Yiwen Liu (Simon Fraser University, Canada)
Yuan Wei (Simon Fraser University, Canada)

This panel is concerned about the understudied, transnational spaces, ranging from a diasporic space of memory of Japanese waitresses in early twentieth-century North America, a self-reflexive space generated through cultural translation between Japan and China, an invisible literary space created by the Southeast Asian migrant domestic workers in Hong Kong, to a space of Chinese queer activism enmeshed in the global traffic of knowledge on sexual identities and social movements. While these spaces are often othered—be it through racialization, genderization, sexualization, or ethno-centralization—by dominant forces, they can also be sites of cultural and social reconfiguration for new languages to emerge and alternative identities to be reclaimed. In each of our own way, we are interested in studying how these spaces have been or could be reconfigured and reclaimed through critical and performative methodologies. Yoshimizu uses a performative approach to the archive to open up a new space to remember the lives of Japanese migrant waitresses who have historically been underrepresented. Miao applies reader-response criticism to rethink how the change of local subjectivities can be crucially shaped by the travel of non-local cultural productions. Liu employs critical race studies to show that domestic migrant workers actively resist against a gendered-racialized image through creating their own literary archive. Wei adopts an entangled perspective to probe into the histories of queer activism in a non-Western context whose inner complexity often has been neglected. By studying these under-studied spaces, our researches also aim to archive the often underrepresented stories and knowledges.

Author keywords:
Gender/gendered representations
Boundary-crossing
Intimacy
Textual analysis
Translation
Performance
Subjectivity
Methodologies

“Fuzzy” Women in the Ambivalent Space of Memory: Performing A Transpacific Archive by Ayaka Yoshimizu

There is a commonly-held notion that the first generation of pre-WWII Japanese diasporic communities in North America consisted of male labourers, who were initially bachelors and migrated to North America in search for work, and their wives, who joined them later through the “picture bride” system, having married them on paper upon a photographic exchange across the Pacific. While neglected, however, the development of these communities did not happen without socio-economic activities of women labour
migrants who engaged in server jobs. They were part of the workforce that enabled the growth of the communities in their early stages, but did not necessarily settle in North America as “wives” and “mothers.” They included young women in (sexual) services work, including waitresses, barmaids, entertainers, and prostitutes.

This paper specifically focuses on the subjectivity of shakufu, whose work included waitressing, bartending, and other physical, emotional, and erotic services at Japanese-owned restaurants, and attempts to excavate their underrepresented stories in Japanese language newspapers published in Seattle and Vancouver in the early twentieth century. The patriarchal discourse then that dominated the Japanese diasporic communities constantly turns shakufu into a site of disciplinary gaze in restaurant reviews and readers’ gossip sections. However, these representations are ambivalent: they are sometimes idols that embody ideal womanhood (or, potential wives and mothers) and in other times fallen women (or, prostitutes). As one of the archival materials puts it, shakufu entails a “fuzzy” subjectivity (Osada 1911), which defies a simplistic identification of what services they offer and who they really are. Using a performative approach to the archive, this paper deconstructs representations of shakufu and re-present or recreate stories of these women as I reappropriate the ambivalence of the archival representations.

**Inter-Asian Translation and the Changing Subjectivities: A Case Study on the Reception of Japanese Detective Fiction in 1980s’ China by Fengke Miao**

Under the honeymoon period between China and Japan in the 1980s, the Chinese translation of Japanese literature reached another high point in modern history and entered its “second wave” after the first wave in the 1920s-1930s. Among the numerous modern Japanese novels that were translated, detective novels, especially those often categorized as the “social school (shakai ha),” accounted for most of them. This wave soon ended in the late 1980s, but has been widely studied by scholars, especially in China. While previous studies mostly focus on how to contextualize the reception of these literary works in the social background and literary world within China, this paper aims to challenge this unilateral approach by thinking about their reception from a cross-cultural perspective. Specifically, I look at cultural productions (translation and film adaptations) based on two “social school” detective novels—Proof of the Man (Kimi yo Fundo no Kawa o Watare) and You Must Cross the River of Wrath (Kimi yo Fundo no Kawa o Watare). As part of the first batch of foreign films introduced to China after Maoist era, their unanticipated popularity among Chinese audience, contrasted with their mediocre box office in Japan, suggests that the trans-local circulation of cultural works greatly impact on the local people’s self-perception and subjectivities. Through a close reading of readers’ reception, I find that the popularity of the Japanese “social school” detective fiction was related to Chinese reader’s consistent pondering over the relationship between the individual and the collective and between the individual and the nation in the post-Maoist era. My paper will further explore the role detective fiction has played in reforming these key questions and refiguring their subjectivities.

**Reclaiming the Literary Space—Writings of Migrant Domestic Workers in Hong Kong by Yiwen Liu**

In the public narrative of Hong Kong, writings of migrant workers are hardly visible, not to say being read as “Literature.” Even when their work is recognized for its value, it is labelled as “migrant workers’

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literature”—the kind of literature that only belongs to a subordinated group, the kind of literature that holds secondary importance in relation to the literary classics. If reading and writing is a form of embodying and performing subjectivity, then one should question why the following cultural phenomenon has been normalized as “common knowledge”: while the field of “Hong Kong Literature” has either privileged literary works of Chinese intellectuals or carefully catalogued Anglophone publications, the writings of Hong Kong’s migrant domestic workers (MDW) are grossly underacknowledged. For almost half a century, the long absence of MDW in Hong Kong’s literary space has been in contrast to their indispensable presence in Hong Kong’s middle class households, which would fall apart without the domestic support. However, MDW writings have only just begun being anthologized. For example, in 2016 Hong Kong’s ParaSite Gallery and KUNCI Cultural Studies Center in Indonesia co-edited Afterwork Readings; in 2016 and 2017, Wishing Well: Voices from Foreign Domestic Workers in Hong Kong and Beyond is edited and translated based on a local MDW writing competition. Through looking at the prose, poetry, and short stories presented in these two collections, this paper suggests that what prevents the writings of MDW’s from being appreciated is not a lack of any “objective literariness.” Instead, the archival absence of MDW writings suggests that these writers’ subjectivities are gendered-racialized as the “lesser,” together with their gendered-racialized bodies. However, this paper sees the MDW writing not as a confirmation of victimhood but as a means for these writers to reclaim the literary and material space in the postcolonial and multi-ethnic Hong Kong.

Translating Queer, Contesting the Space: An Entangled History of Gay and Lesbian Activisms in China by Yuan Wei

Queer activism has been active in (the People’s Republic of) China since 1990s, with diverse gender and sexual identities being enacted and employed among different groups of activists. Among them, scholars have been particularly interested in the local terms tongzhi (comrade) and lala (lesbian). Their studies, while unpacking the complex histories of the terms, often tend to only focus on one single thread, either gay (male tongzhi) or lesbian (lala). To better understand the shifting social space of queer activism, this paper brings an entangled approach to study the recent histories — to capture the changing trajectories of gay and lesbian movements by exploring their mutual entanglement with each other. To open this space and probe into their entanglement, my study focuses on the online debate happening in 2011 and 2012, mainly between a group of queer feminist and another group of gay activists. The debate was initiated by the queer feminists who intended to challenge the model of a stable and normative “homosexual identity” that they believed had been predominating queer (tongzhi) activism and perpetuating male dominance in this space. Their introduction/translation of “queer theory” encountered the critiques from gay activists who insisted on the “scientific theories” of sexual identities. The debate between the two sides then moved on to involve more groups with a broadened discussion on the meaning of being queer (or gay/lesbian...) and on the appropriate models and strategies of social movements in post-socialist China. By reading the comments and responses from different sides and contextualizing the debate in the recent histories of gay and lesbian activisms, this paper explores how the grammar of queer activism was formed and shifted through the entanglement between different threads, a process in which they both challenge and transform each other. Meanwhile, it also examines how the local history is always already enmeshed in the transnational circulation of modes of sexual identities and social movements.


**BAGUIO BY BIKE: TOWARDS A VERNACULAR INTERMEDIA MAPPING OF PLACE**

Fara Manuel (University of the Philippines Diliman, Philippines)

This thesis research is focused on exploring intersections between the visual arts and geography by means of personal cartography. Its ultimate goal is to find a sense of belongingness in my new-found home, Baguio. For my methodology, I used the positionality – artist-voyageuse (artist-traveler) whose vantage point reflects that of an outsider starting out as a new resident of Baguio. The visual arts approach employed in this thesis research could be described as exploratory and experimental as it assesses mapping as an emergent practice by means of performing local spatial knowledge. In my mappings, I frame Baguio as a leisure city, a place for sentimental sojourns and as my new home. I begin by studying place representation and creative cartographic methods in probing the meaning of place, then I proceed to determining everyday life moments that mirrors how Baguio’s spatial qualities contribute to my self-awareness. My exploratory method centered on how I am able to psychogeographically decipher locations, map them out and create a record of Baguio by asserting a mobile presence as a biker moving around the city. The study explored how as a biker, I take a synesthetic route around the city to trigger a dialogue between bodily interior and Baguio’s landscape exterior. The culminating product is a collection of intermedia map art in the form of site-specific installation, sculptural assemblage and print—tokens that represent my personal vernacular approach in mapping Baguio.

Author keywords:

- Map art
- Baguio
- Bicycle
- Bike
- Biking
- Intermedia
- Sense of place
- Cartography
- Vernacular mapping
- Artist as cartographer
- Leisure
- Psychogeography

**BELIEFS AND BUILT HERITAGE OF THE IFUGAO: DEFINING A SENSE OF PLACE IN A CHANGING WORLD**

Jeremy Gawongna (Ifugao State University, Philippines)
Eulalie Dulnuan (Ifugao State University, Philippines)
Marissa Bulong (Ifugao State University, Philippines)
Rosalie Mendoza (University of the Philippines Los Baños, Philippines)
Consuelo Habito ((University of the Philippines Los Baños, Philippines)

<to be inserted>
EXPLORING DECOLONIALITY IN THE PHILIPPINES
Frances Antoinette Cruz (University of the Philippines, Diliman)
Kebart Licayan (University of the Philippines, Diliman)
Timothy Ong (University of the Philippines, Diliman)
Marie Aubrey (University of the Philippines, Diliman)

The term modernity/coloniality is often used with reference to continuing and often deleterious processes, conditions, and attitudes brought about by the colonial period, and is inextricably linked to the epistemology of modernity. Examining coloniality therefore involves interrogating such aspects of Western modernity, and critical engagement with colonial-era texts, collective memory and the use of both colonial and local languages. This roundtable focuses on three different perspectives of coloniality/modernity that continue to impact the academy in the Philippines, namely, Religion, English and Literary Studies, and European Studies, while endeavoring to address the following questions:

What is the status of decolonial studies in the Philippines? Which issues and conceptual differences inform the choice between decoloniality and postcoloniality? What kind of epistemological and ontological challenges does religion pose to modern institutions and knowledge? How can religion transcend colonial-era practices? How can English and European Studies employ a decolonial lens? What practices ought to be, or are already implemented in the pedagogy and structure of these fields of study that encourage decolonial thought?

How a decolonial framework can be applied across various disciplines and what concrete research agendas, policies and public/community engagements can arise from the study of decolonization in the Philippine setting?

Author keywords:
Decoloniality
English Studies
European Studies
Religion
Philippines

FLUID MEDIA, FLUID COMMUNITY: (RE)PRODUCTION OF AUTONOMOUS LOCAL KNOWLEDGE IN SHANGHAI AND HONG KONG FROM THE 1970S TO THE PRESENT
Lu Pan (The Hong Kong Polytechnic University, Hong Kong)
Jie Liang (Shanghai, China)
Yun Chen (West Heavens, China)
As knowledge production, archival practice and writing of local history and community has largely been an institutional practice, the question of how and through what media the experience and stories of the grassroots, the marginal, the underprivileged and the politically “incorrect” can be told and distributed become crucial for reimagining and rebuilding local community from a perspective alternative to those of the elite, the state and the mainstream. This panel coalesces cases of such autonomous local knowledge (re)production and archiving practices that have been emerging in two culturally vibrant Chinese cities, Shanghai and Hong Kong, from an earlier period of the 1970s, to the 2000s and the immediate present of the 2010s. Noticeably, the transformation and mixed use of print media, digital media, art, (anti-)performance and direct action in the process of knowledge production not only speak to the change of era, but also reveal the continuous yet fluid exploration of cultural and social activists in inventing their strategies of shaping new public and public space.

Author keywords:

- Local knowledge
- Print and digital media
- Community
- Hong Kong
- Shanghai
- Public space

FORMATION OF A CLUSTERING OF CULTURAL AND CREATIVE PRACTITIONERS WITH A LOCAL INDIGENOUS CONTEXT

Jiun-Yi Wu (University of London, UK)

This paper aims to discuss how a formation of clustering of cultural and creative practitioners can be generated and argues that local context plays a critical role in cultivating such development. Furthermore, this paper also challenges a focus on economic dimension of cultural and/or creative cluster dominated by major research, and accordingly proposes the importance of non-economic factors for such development in cultural and creative sectors. The study is based on a case in a rural region in the east coast of Taiwan, which is an area indigenous people have been accommodating for generations. The research applies interview and secondary data analysis, and the interview was conducted in Taiwan, with interviewees of both indigenous and non-indigenous practitioners in cultural and creative sectors. This paper then identifies four main factors that drive cultural and creative practitioners to situate in the east coast of Taiwan, including: (1) practitioners’ preference for a place; (2) cultural scene; (3) seeking for identity; and (4) public intervention.

Author keywords:

- Clustering
- Cultural and creative industries
- Taiwan
- Indigenous
- Local context
ILLNESS, FAMILY SYMPTOMS, AND THE GHOST AS METHOD
Sabah Siddiqui (The University of Manchester, India)

The aim of this paper is to look at narratives of illness generated from within a specific cultural context through a new methodological lens. There is a common notion of illness that is rooted in the body of the individual. This is premised on a biologism for which scientific medicine has developed many interventions, mostly successfully. However, there are somatic symptoms reported by people who find inadequate relief in general or psychiatric medicine. What about shuffling illnesses that seem to move between members of the family, such that they take different forms in each of the members and yet the family can identify that the problem besetting all of them is the same? This study was carried out in a shrine located in a remote Indian village that provides treatment to people suffering from ‘black magic’ or ‘spirit possession’, and people who visit this shrine commonly narrate their illnesses as shuffling within the family unit and seek treatment together. This paper is looking at illnesses between family members that require the attention of a ‘ghost’, and the methodological resources required to track this experience of the Indian family system.

Author keywords:

Critical methods
Cultural analysis
Illness narratives
Ghost as Method
Faith healing

IMAGINING INTER-ASIA QUEER: INTERCULTURAL AND INTRA-REGIONAL CONFIGURATIONS OF SEXUALITIES
Carman K. M. Fung (The University of Melbourne, Australia)
Ting-Fai Yu (Monash University, Malaysia)
Teguh Wijaya Mulya (University of Surabaya, Indonesia)
Michelle H. S. Ho (National University of Singapore, Singapore)

Recent scholarship in queer Asian studies has urged for intra-regional approaches to understanding gender and sexual identities as experienced through material and symbolic networks sketched across geographical and political borders within Asia (Johnson, Jackson, and Herdt 2010; Tang 2017; Wilson 2016; Yue 2017). Extending this, an inter-Asian approach to queer potentially allows us to move beyond nationality-based epistemology and critically engage with transnational flows of people, discourses, and representations across Asia. We understand “queer” broadly as gender and sexually variant desires and subjectivities and problematize “Asia” as a contested region of heterogeneous cultures, languages, and peoples. Collectively, this panel looks at inter-Asian cultural products, local perceptions towards inter-Asian media and discourses, and interracial and intercultural histories of local configurations of sexualities.
In investigating these practices and connections, we ask: How are transnational media products and sexual knowledges localised, felt, and made sense of in local contexts? In what ways and to what extent do Asian people accept, reject, or modify global and inter-regional discourses and strategies, and what might be some of the new possibilities these transnational encounters enable? How are inter-Asian queer connections imagined and cultivated?

Author keywords:

Sexuality  
Queer Asia  
Inter Asia  

Japanese Boys’ Love, Korean Idols, And Indonesian Fandom: Exploring Possibilities to Queer Gender and Sexual Normativities by Teguh Wijaya

The popularity of Japanese and Korean pop culture have brought new encounters with diverse representations of gender and sexuality for contemporary Indonesian fans. This situation is in stark contrast with current Indonesian public discourses, which are saturated with religious moralism, traditional gender norms, and heteronormativity. The purpose of this paper is to explore the ways in which Japanese boys’ love and Korean pop music have offered alternative discourses for Indonesian fans in understanding gender and sexuality. Seven self-identified Indonesian female fans co-constructed the data with the researcher in a semi-structured, audiotaped interviews. The analysis reveals that these Japanese and Korean pop cultures have evidently opened up an access to alternative knowledges and practices around gender and sexuality for Indonesian fans - from seeing crossdressing cosplay (crossplay) to engaging in online same-sex sex in Twitter roleplay world. However, hetero-patriarchal discourses are also quick to recuperate their dominance in this situation, such as by attempting to confine those subversive practices into the realms of fantasy or entertainment. Nevertheless, the increasingly unstable binary of “real”/“virtual” hints a possibility that complete compartmentalisation might not be possible; queerness may permeate conservative morality and gender-bending may disrupt patriarchy.

Interpretations of Japanese and Thai Media Texts in Greater Chinese Lesbian Communities by Carman K. M. Fung

This paper looks at the receptions and interpretations of Japanese television drama Last Friends (2008) and Thai film franchise Yes or No (2010-2015) within lesbian subcultural communities in mainland China (PRC), Hong Kong, and Taiwan (ROC). Though produced outside of the Sinophone contexts, both media texts have gained significant popularity in these interpretive communities, within which characters have been read and understood in accordance with local sexual-identity lexicons. According to such terminologies, lesbians can be broadly categorised into three sub-types: first, the masculine presenting, female bodied tomboys [abbreviated into TB in Hong Kong, and T in Taiwan and China]; second, the normatively feminine women who date tomboys [labelled TBG (“TomBoy’s Girl” in Hong Kong, and Po (“wife”) in the other two regions]; third, emergent label that fall outside of the tomboy/feminine-partner dyad [i.e. H in PRC, bufen (“undiifferentiated”) in ROC, pure and no label in the Special Administrative Region]. The characters in Last Friends and Yes or No, then, have been assigned these identity descriptors. Drawing on a brief discussion on the original Japanese and Thai production contexts, close textual analysis, as well as interviews with members of the Greater Chinese lesbian communities conducted in Hong Kong, Guangzhou, Shenzhen, Shanghai, and Taipei in 2018, this paper seeks to illustrate the ways in which
interpretations of the two nonSinophone texts foster and reflect current thoughts and debates around sexual identity politics within these communities.

**Towards an Inter-Asia Queer?: Josō and Transgender in and Beyond Japan by Michelle H. S. Ho**

This paper traces the relationship between josō (male-to-female crossdressing) and categories of gender and sexual identities in Japan—particularly “transgender” (toransujendā)—situating it within a transnational queer framework. Josō might be understood simultaneously as a nonnormative practice, subjectivity—“queer” or otherwise—and adjective to describe maleassigned individuals who dress as women or those who self-identity as josō individuals. I draw on the limited scholarship to show how josō as a discourse has long been and continues to be shaped by capital and consumption, which is not unique to josō, but also pertains to and overlaps with “new half” (nyūhāfu) and okama (effeminate gay men), among others. Based on field research in Tokyo’s contemporary josō scene, I argue that josō individuals feel ambivalent at best about trangender—a category originally adopted from the United States—and local LGBT (Lesbian, Gay, Bisexual, Transgender) movements, including trans activism. Yet, with the recent josō boom, josō individuals appear welcoming towards other Asians wanting to learn more about josō or adopt similar practices. While seeming to reinforce Japan’s progressive role in Asia concerning LGBT rights, I suggest that this reinvigorates discourses of transnational sexualities by forging what might be called “inter-Asia queer” connections.

**Interracial Queer Intimacies as Classed Configurations in Postcolonial Hong Kong by Ting-Fai Yu**

Biographer Nigel Collett’s (2018) A Death in Hong Kong is a recent investigation of the death of the Scottish police officer John MacLennan in 1980. Apart from documenting the alleged suicide and the subsequent scandal that led to the decriminalization of homosexuality in 1991, the book’s other important observation concerns the travels of queer Europeans. “As virtually Britain’s last colony” (46), Collett wrote, Hong Kong was a safe haven for many Britons “who had joined some form of imperial service in order to escape the suffocating conformity of home life” (ibid). In fact, although homosexual acts were decriminalized in Britain in 1967, the social attitude toward queer people remained hostile until the 21st century. In contrast, while the legal system in Hong Kong, similar to other British colonies at the time, was not affected by Britain’s decriminalization, queer people had scarcely been prosecuted despite their illegitimate status. Under this tolerant condition, he even went as far as to write, “A larger than standard proportion of Hong Kong’s expatriate community seems to have been homosexual or bisexual” (ibid).

This paper attempts to delineate the continuity and transformation of whiteness in queer Hong Kong, from the colonial to the postcolonial era. Based on an ethnographic study of the romance and partner choices among Hong Kong gay men of different class backgrounds, my findings suggest that the prevalence of Caucasian-Chinese gay relationships is a profoundly class-based phenomenon. By analyzing my middle-class informants’ desire for “whiteness” as a selective mechanism for effectively locating potential partners of comparable cultural and economic standings, this paper departs from existing
scholarship and argues that white privilege in present-day Hong Kong is informed by class as much as race and imperial power.

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**JHAMO PEJJE AND PILIS TRADITIONAL MEDICINE OF MADURA WOMEN EFFORTS IN REPRODUCTIVE HEALTH**

Ekna Satriyati (University of Trunojoyo, Indonesia)

Jamu is a traditional herbal medicine used long ago in Indonesia. People in Indonesia use herbal medicine because it is made from natural ingredients, cheap, easy and effective. One of the famous herbs in Indonesia is Jamu Madura. Jhamo Pejje and Pilis are special treatment for Madurese Women. Jhamo Pejje is a herbal remedy for reproductive health in female organs. Pilis is a herbal remedy for external reproductive health. The use of both herbs as an effort for Madurese women to traditionally maintain reproductive health. This phenomenological article uses a qualitative descriptive method. Data were obtained from observations and interviews with women using herbal medicine in Bangkalan Madura Regency. Madura Women belief in Jhamo Pejje and Pilis are maintaining body, soul, mind and self-comfort.

Author keywords:

*Jhamo Madura Women*

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**KEEPERS OF THE GRAVE: RITUAL GUIDES, GHOSTS AND HIDDEN NARRATIVES IN INDOONESIAN HISTORY**

Kar-Yen Leong (Tamkang University, Taiwan)

Within Javanese culture, the juru kunci or gate keeper is an essential intermediary between the dead and the living. Devotees often approach these individuals to enjoy the fruits of divine blessings especially in visits to the graves of muslim saints. These gate keepers, according to scholars, also form a bridge between the past and present, acting as living 'archives' filled with oral historical accounts of legendary and historical figures. While these are popular amongst devotees, there are also sites which draw power from their reputations as mass graves for suspected communists and dissidents for those seeking earthly 'favours' through lottery numbers. During the 1965 pogroms of the Indonesian Communist Party, between 500,000 to one million individuals coming from 'unclean environments' were incarcerated and 'disappeared' in many of these mass graves all across the island of Java.

Even after the fall of Indonesian strongman Suharto and with the end of the Cold War, this history continues to be taboo. But as public discussions over the existence of Indonesia's killing fields grows, these sites are also increasingly becoming important repositories of an unspoken history.
This paper investigates the role played by the juru kunci of several mass graves specifically in central Java. It asks: how do these keepers of the grave, through their connection with the ghostly presence of their former comrades elucidate a past which continues to be silenced in Indonesia? As former communists and political detainees themselves these gatekeepers have taken on the role of not only keeping the 'spirit' of their fellow communists alive but to also allow their 'voices' to speak through them. Through contact with the souls of executed dissidents, these gatekeepers utilize this ethereal 'connection' as way to subvert the state's enforced silence over the 1965 pogroms as well as their subsequent stigmatization. These gatekeepers serve as important custodians of an important part of Indonesia's history and provide the necessary oral historical material for a localized form of 'reconciliation'. I posit that the case study of these gatekeepers allows us to understand such processes from a micro perspective which larger grander narratives have largely ignored.

Author keywords:

Map art
Baguio
Bicycle
Bike
Biking
Intermedia
Sense of place
Cartography
Vernacular mapping
Artist as cartographer
Leisure
Psychogeography

LOCAL NOTIONS AND NUANCES OF KNOWLEDGE AND KNOWING: TOWARDS A SITUATED ETHNOMETODOLOGY

Eric Joyce Grande (University of the Philippines Los Banos, Philippines)

Based on my ongoing action-cum-ethnographic research on knowledge management in selected Senior High Schools in Northern Philippines, there are emerging and recurring inequities in research or knowledge production. For instance, the positivist paradigm is more dominant than the interpretive paradigm. More specifically, target respondents rationally shy away or get rid of a survey questionnaire. Others imply their discomfort. However, as target conversation partners or participants, even without an interview schedule or consent, they volunteer so much information including unsolicited ones. This is why I find it unsettling as it leads to ethical issues. Through conversation analysis, I discuss local notions and nuances of knowledge and knowing: ammu, ammungan, pannakammu. In the context of a relational methodology and constructive epistemology, I present a dialogic ethnomethodology: pannakiam-ammu, pannangiyam-ammu, pakaamu, pannakianamung, and panangammu. These somehow essentialize data gathering in qualitative or interpretive research paradigm as constitution of volunteered information and, therefore, shared inquiry.

Author keywords:
"NALIBOG NA KO, KADYOT LANG": VERNACULAR TRANSLATIONS AND THE DEVELOPMENT OF A FILIPINO NATIONAL LANGUAGE

Regan Jomao-as (Silliman University, Philippines)

This paper tries to understand the difficulties in our country’s attempt to create a national language by integrating the major vernaculars to make-up what we refer to as the Filipino language. There are several factors that may have prevented the nation from establishing a truly Filipino national language. There are those factors in the upper level like politics as well as the dynamics among scholars and academicians who are experts in linguistics. This paper, however, looks at the difficulties at the bottom, at the ground level where the different languages of the nation converse with each other every day.

Incorporating the different vernaculars into a seemingly homogenized language is an important endeavor. A national language is important as it would give us a national identity. A national language fosters unity and helps us understand each other better. The more languages we have, the less we understand each other. But the attempt to recognize the different languages of the nation has, in itself, become a major obstacle. Giving recognition to these different languages by incorporating them into the Filipino national language is a noble thing, implementing it is something completely different. The nation needs to be aware that there are a lot of words that can have an entirely different meaning in another linguistic region. This is a challenge that needs to be addressed or at least considered if the Filipino people want to develop a truly national language.

Author keywords:

Filipino national language
Politics of translation
Vernacular translation

NARATIBO NG MGA ACUPUNCTURIST: TALAB NG TRADISYUNAL AT ALTERNATIBONG PANGANGALAGANG PANGKALUSUGAN

Jenalyn Lai (Polytechnic University of the Philippines, Philippines)
Marvin Lai (Polytechnic University of the Philippines, Philippines)

Incorporated (PAAI) taong 1973 at naregister sa SEC noong January 17, 1974 na may isandaang kasapi. Taong 1997 naman nang pagtibayin ng senado at kongreso ang atas na Traditional and Alternative Medicine Act (TAMA) of 1997 na lumikha naman sa PHILIPPINE INSTITUTE OF TRADITIONAL AND ALTERNATIVE HEALTH CARE (PITAHC) para mapabili ang pagpapabuti ng tradisyunal at alternatibong pangangalagang pangkalusugan sa Pilipinas, makapagbigay ng pondong para sa tradisyunal at alternatibong pangangalagang pangkalusugan at iba pang layon. Sa kasalukuyan, isa ang La Consolacion College of Manila Wellness and Nursing Clinic sa nagahain ng acupuncture training para sa mga nagnanais na maging acupuncturist at acupuncture treatment para sa pasyente. Sa isinagawang pananaliksik, nailatag ang konsepto ng tradisyunal at alternatibong pangangalagang pangkalusugan ng mga acupuncturist sa La Consolacion sa pamamaraang integratibo at pagsasanib ng tradisyunal at oriental na karunungan. Tinutugunan ng mga indibidwal na nagnanais na maging acupuncturist ang itinakdang patakaran ng institusyon gaya ng PITAHC. Hindi nalilimitahan sa ekonomikong kalagayan ng mga pasyente/kliyente ang pagtangkilik sa tradisyunal at alternatibong pangangalagang pangkalusugan bagkus nakaugnay ito sa kultura, paniniwala, tradisyon at karanasan.

Author keywords:

- Acupuncturist
- Alternatibo
- Tradisyunal
- Pangangalagang pangkalusugan
- Pitahc

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**PRESERVING PANELS: AN ANALYSIS OF ONLINE FILIPINO KOMIKS ARCHIVES**

Francis Paolo Quina (The University of the Philippines Diliman, Philippines)

Filipino komiks has enjoyed both artistic and cultural resurgence in the last decade and a half. From a lowly form of mass entertainment, the Filipino komiks has become a cultural artifact of import, with the Manila Critics Circle now handing out an award for Best Graphic Literature annually and komiks creators Francisco Coching and Larry Alcala receiving the title of National Artist. This transformation was also marked by a shift from mass-produced komiks to more independently published efforts both in print and digital platforms.

But the newly found popularity of the komiks form is still hardly felt in Filipino scholarship, primarily because there is no centralized archive of Filipino komiks and data. While university libraries such as those in the Ateneo de Manila University and the University of the Philippines house several titles, they remain incomplete. Similarly, the National Library also houses incomplete komiks archives. However, there have been several attempts to put up an online archive of material on Filipino komiks by fans of the form. In the absence of institutional support for archiving komiks, it falls on individuals such as the owners of Philippine Comics and Philippine Komiks Serial to make older Filipino komiks accessible to a new audience. However, issues such as copyright, access, and availability of material issues themselves make it difficult for these archives to maintain their work. This presentation seeks to examine these archival efforts, fueled...
primarily by nostalgia and a love of the form. In examining these online archives, the presentation will show how these issues limit not only these independent archivists, but future researchers as well.

Author keywords:

- Komiks
- Fan work
- Fan culture
- Comics studies
- Participatory culture

RETHINKING AND REIMAGINING THE MUSICAL WORKS OF JULIO NAKPIL (1867-1960) IN THE CONTEXT OF PHILIPPINE MODERNITY, COLONIAL TRANSCULTURATION AND CULTURAL HYBRIDITY

Maria Alexandra Chua (University of Santo Tomas, Philippines)

The paper examines the musical works of the late nineteenth-century “Filipino” composer Julio Nakpil (1867-1960), who actively composed during the period of the Philippine revolution (1872-1898). Based on preliminary evidence, Nakpil’s music compositions were some of the earliest composed music by a native composer published and circulated in Manila’s public sphere that specifically utilized native elements and expressive local language. This study explores how the music compositions of Nakpil contributed dramatically to the formation of a culturally based conception of Filipino music identity and subjectivity.

The research investigation positions transculturation as an entry point for the formation of hybrid identities. The musical works of Julio Nakpil were clearly hybrid and transcultural brought about by the confluence of the dominant European western music culture and local Filipino creativity. By examining the creative output of this composer, it attempts to account for a study of music as a social material process that specifically looks into the cultural conditions of the period and its relationship to nineteenth-century global trends, taking into consideration not only the materiality of its music (e.g., manuscript and printed sheet music, musical genres and structures) but also its cultural-historical context (colonialism, modernity, globalization and transculturation) in urban nineteenth-century Manila.

Author keywords:

- Music transculturation
- Philippine Modernity
- Cultural Hybridity
- Julio Nakpil
- Nineteenth-Century colonial Manila

SILLIMAN UNIVERSITY, DUMAGUETE CITY, PHILIPPINES
STUDENTS’ REFLECTION ON LOCAL KNOWLEDGE INTEGRATION IN EMPOWERMENT TECHNOLOGIES: THE CASE OF SILLIMAN UNIVERSITY SENIOR HIGH SCHOOL

Liwen Deng (University of Amsterdam, Netherlands)
Alfie Arcelo (Silliman University, Philippines)
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Empowerment Technologies is an applied subject in Senior High School. It is one of the courses that millennials like the Grade 11 students are quite familiar with, given the fact that they are exposed to online technology on their own. Local knowledge is a concept that is experience-based, tested through time, and adapted to the local environment and culture, yet is still evolving as time passes or is close to becoming extinct. These two entities are the total opposites, with Empowerment Technologies defining modernity and the future, while local knowledge embodying customs, traditions, and a big chunk of what is in the past that is still presently practiced. Could these two be even integrated? This paper describes the integration process of local knowledge in Empowerment Technologies. Specifically, it aimed at describing the students’ reflection of the implementation of the Local Knowledge-ICT Project, on their thoughts, experience, local knowledge awareness and being part of the movement, and their suggestions and recommendations. It is concluded that the students perceived the integration of local knowledge in Empowerment Technologies a successful endeavor since it yielded a deeper interest on local knowledge in them, at the same time using what they know best—ICT—in preserving, disseminating, and promoting local knowledge. They are one in recommending its continuous implementation with the reason that it was a whole new experience of being empowered after going back to their roots.

Author keywords:
Empowerment Technologies
Local knowledge
ICT Project

THE IMPORTANCE OF ARCHIVING LUDU PAHANGU, A FOLKSONG GENRE OF THE EASTERN SUMBANESE PEOPLE IN INDONESIA

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Yosafat Yogi Tegar Nugroho (Soegijapranata Catholic University, Indonesia)

Sumbanese people own various genres of folksong, starting from those considered sacred to the secular ones. Our presentation deals with one secular genre of folksongs, called Ludu Pahangu, in the tradition of the eastern Sumbanese people living in the eastern part of Indonesia. In the first part of our talk, we apply an ethno-musicological approach to highlight the characteristics of this particular genre of folksong in terms of vocal and instrument playing techniques. Another aspect to discuss in this part is the musical scale of the folksong. For these purposes, three folksongs sung by a female traditional singer, Ata Ratu, are selected as the objects of analysis. In the second part, we discuss the importance of archiving Sumbanese folksongs in preserving local knowledge and maintaining cultural identity. We
insist that archival practices should be collaborative and concerned with the issues of accessibility to the digital archives themselves.

Author keywords:

Olksong
Vocal and instrument playing techniques
Musical scale
Digital archives

THIN WALLS, THICK SKIN: IDENTITY-FORMATION AND SPACES OF EPHEMERALITY IN PEQUE GALLAGA’S SCORPIO NIGHTS
Tito Jr. Quiling (University of Santo Tomas, Philippines)

The urban fabric is composed of transients. Within Metro Manila, transience has become an alternative option to owning a place, as properties offering seemingly affordable quarters in convenient locations continue to spread across the congested districts. Following this need for space, the advent of urban transient spaces in the city of Manila can be attributed to the accesoria (rowhouse), which became the forerunner of tenements, apartments, bedspacing, and multi-level living spaces. On this note, this paper explores the phenomenon of urban transitory habitation in the film Scorpio Nights by Peque Gallaga whose disadvantaged tenants are ensnared in a web of ephemeral and illicit sexual relations. Moreover, looking at the turnover of tenants and the condition of the rowhouse, in what ways do the spaces within the accesoria reveal the nature of its inhabitants?

The analyses anchor on a combination of lenses in cinema and in architecture, specifically multi-sensory architecture (Gaston Bachelard, 1994; Juhani Pallasmaa, 2001) and multi-sensory experiences in cinema (Vivian Sobchack, 1992; Laura Marks, 1999). Scorpio Nights takes place inside a rundown accesoria in Binondo—Manila’s Chinatown and the world’s oldest. Despite the derelict structure and setting, the dynamics within the accesoria aims to build a sense of community where the private and the public positioning of spaces relate to developing an individual and communal sense of identity. In the film, the characters attempt to orient their partitioned spaces in line with their preferences while within a frenzied environment and where privacy is significantly reduced. Further analysis refers to the film reflecting one of the most tumultuous periods in Philippine history. Treading on the film’s background, this study puts forward how urban transient spaces influence an occupant’s approach to habitation and intends to illustrate the reactionary nature of the accesoria, both as an architectural space and as another character.

Author keywords:

Philippine cinema
Atmosphere
Domestic space
Film
Architecture
Phenomenology
THE VISAYAN MARITIME CULTURE IN THE ARCHIVING OF LOCAL KNOWLEDGE OF FISHING

Earl Jude Paul Cleope (Silliman University, Philippines)

Fishing had always been the traditional source of protein for the inhabitants of the Visayan Islands. Located between the big islands of Luzon and Mindanao, the bodies of water bordering the islands of Negros, Panay, Samar, Leyte, Bohol, and Cebu, including the smaller islands of Biliran, Guimaras, and Siquijor, and the numerous adjacent islets have a fantastic number of such waters in the Visayas. These waters include the Samar Sea, Camotes Sea, Leyte Gulf, Panay Sea, Tañon Strait, Guimaras Strait, San Juanico Strait, Bohol Strait, Iloilo Strait, and Pan-ao Strait. Here is "a sea containing many scattered islands, in large amounts of water with neighboring large land masses – Luzon and Mindanao." In a sense, the Visayas Islands appear as a miniature Philippine Archipelago.

Hence it is essential to study the local knowledge associated with fishing in the context of the significance of these Visayan waters, from times past, in the history of the region. For one, this region, owing to its land and maritime features, displays considerable homogeneity concerning climate and seasonal variations, and the resulting corresponding effects on agriculture and the economy, geology, cultural/ethnolinguistic characteristics, and cultural affinity, cutting across the political and administrative borders in the region.

These waters have connected people and culture in the region as well as in the entire Philippine Archipelago. They have also served as vehicles of contact and influence with neighboring peoples in the broader Asian setting of Island Southeast Asia in the south and as well as mainland Asia and the island countries of Japan and Taiwan in the north. In this setting, "the sea unites where the land divides," bringing about the spread of ideas and displaying the relationship of trade and exchange through the development of trading networks and economic zones.

This paper aims to have a cursory look of the fishing activity with a particular lens on the intangible heritage component among the texts and discourses of archival and published records, first-hand knowledge from folklore and oral traditions, etymologies, literary and linguistic studies, travel accounts, and oral history. This has almost been a lifetime work that the author has dedicated to Visayan historiography. Indeed, a distinctive look at the intangible local knowledge on inanimate concepts of fishing that cannot be touched, such as language, thought, beliefs, processes, values, systems, patterns, mental and ideational structures, technology, procedures, ways, modes and the like, will most of the time employs material and physical things as part of its processes and actual implementation. The ultimate goal of the project is to synthesize the archived local knowledge of fishing that will contribute in constructing a regional cultural history of the Visayas that would find resonance in the historiography of the other regions in the Philippines.

Author keywords:

Visayas
Visayas Maritime Culture
Visayas Historiography
Philippine Historiography
In 2015, the Conrado Ladislawa and Alcantara Foundation (CLAFI) implemented the Flalok Project to revive the dying Blaan art of storytelling. Flalok is an oral tradition. In converting this oral tradition to static format such as print, project partners hoped to instil among the present and future generations of Blaans a sense of cultural-rootedness, ownership, and identity. The project produced 72 big books, the use of which is now being promoted within specific areas in South Central Mindanao.

In this study, we employ a qualitative research methodology using key informant interviews to understand the meaning of participatory documentation that occurred in the whole project cycle. We locate our study within the socio-cultural tradition of communication which theorizes that our understandings, meanings, norms, roles, and rules work interactively in communication.

We put forward the following interpretations:

1. Participatory documentation within flalok is a dialogic act, a negotiation for meanings, meaning making and sense-making.
2. Participatory documentation can capture indigenous knowledge.
3. Participatory documentation can accomplish a better understanding of oneself as a member of an indigenous cultural community, and as a member of a larger multi-ethnic community.

In writing this paper, we position ourselves as outsiders with the intent to understand what participatory documentation within flalok means to the Blaan teachers who re-told the stories in written form. These writers served as the links between their culture bearers (flalok storytellers) and their Blaan and non-Blaan readers. The study answers the following questions:

1. What does participatory documentation mean to the Blaan story writers?
2. How does participatory documentation accomplish meaning negotiation, meaning-making and sense making in the context of flalok?
3. How does participatory documentation achieve the writers’ better understanding of self as members of the Blaan indigenous cultural community?
4. How does participatory documentation accomplish mutual understanding between the Blaans and non-Blaans who interact with each other in a shared cultural space?

Through this study, we hope to decipher the meanings of participatory documentation that is vital for the
preservation and management of indigenous knowledge as well as the accomplishment of cultural understanding. Surfacing the meanings of participatory documentation may also contribute to better appreciation for the value of archiving indigenous knowledge, and strategically, contributing to the advocacy for promotion and preservation of indigenous knowledge and practices.

Author keywords:
- Flalok
- Participatory documentation
- Blaans

YOUNG SUMBANESE FEMALE DANCERS AND THE REPRODUCTION OF FEMININITY
Angelika Riyandari (Faculty of Language and Arts, Indonesia)

The backstage documentation of the Sumbanese dancers reveals the reproduction of femininity by young Sumbanese female dancers aged 11-14 years old. The practices of arranging the hair, applying makeup and wearing costumes for the dance performance is a route for the girls to actively learn to reproduce femininity. By modifying their appearances, the girls undergo the process of transforming their natural body to fit the cultural ideal of Sumbanese femininity. The femininity reproduced by young Sumbanese female dancers, and the meaning for the girls are examined using Bordo’s idea of body as a site of struggle. The study shows that the reproduction of femininity by young Sumbanese female dancers reinforces the hegemonic femininity as well as provides a way for the girls to construct their self-image and identity.

Author keywords:
- Documentation
- Sumbanese
- Female
- Dancers
- Femininity
- Reproduction
ANIME’S FORMS OF EXPERIENCE: THE SOCIAL AESTHETICS OF JAPANESE ANIMATION

Brett Hack (Aichi Prefectural University, Japan)
Pan Qin (Nagoya University, Japan)
Eri Kajikawa (Nagoya University, Japan)

The four papers in this panel examine the ways in which the visual and auditory aesthetics of Japanese anime capture the tensions of social experience in the current age of media saturation and global cultural flows. The panelists share the belief that analysis of media-form remains an important component for understanding society and sociality in our interconnected world. We further believe that anime’s uniquely flexible modes of experience, representation, and production offer heretofore untapped insights into how aesthetic form can give shape to the complexity of contemporary social forms. The first paper, Stevie Suan’s “Anime’s Spatiality: Media-Form, Dislocation, Globalization,” will analyze the spatiality of anime as a performative medium, showing how a tension between local situatedness and global dislocation manifests not only on the textual level but also in its techniques of image-composition and in the transnational conditions of its production. Second, Brett Hack’s “The World through Sekai-kei Eyes: Animetic Imagination and Social Change in Millenial Japan” will examine the influential subgenre sekai-kei and its encounter with the social turmoil in Japan during the late 1990s and early 2000s, exploring the potential of anime and related media as methods of visual cognition for the digital age. The third paper, Pan Qin’s “Reversed Reality: Landscapes in Shinkai Makoto’s Animated Films,” will focus on Shinkai Makoto’s animated films The Place Promised in Our Early Days (2004) and 5 Centimeters per Second (2007). It will investigate the relationship between landscape and character in these films in order to rethink the possibility of the aesthetics of realism in Japanese CG animation. Finally, Eri Kajikawa’s “Filling the World with Noise: The Auditory Community in Modern Japanese Anime” will analyze the use of noise within the film A Silent Voice (2016) from a sound-studies perspective, elucidating the auditory composition of community within modern Japanese anime.

Author keywords:

Anime studies
Media studies
Japan
Social Change
Globalization
Affect
Visuality
Sound Studies
Aesthetics
The World through Sekai-kei Eyes: Animetic Imagination and Social Change in Millennial Japan by Brett Hack

My paper reconsiders the legacy of the short-lived but influential subgenre of anime-based fiction called sekai-kei or “world-type,” situating its affective dynamics against the sociocultural shifts within Japan during the late 1990s and early 2000s. Sekai-kei’s standard narrative of a traumatized young couple implicated in an an fantastic, vaguely defined “world” conflict is often seen as a mere symptom of the depressive solipsism which plagued Japan’s so-called “lost decade” of economic recession and social collapse. Shifting attention to the subgenre’s fundamentally visual form of cognition, I suggest that the original sekai-kei texts are an instructive manifestation of anime’s distinctive social imagination processing the simultaneous neoliberalization, globalization, and digitization of society. My analysis compares sekai-kei’s panicked visions of individual social location within a disordered and expanded totality to similar structures in the period’s more venerated works of cinema and animation, in order to isolate sekai-kei’s uniqueness as a crystallization of animetic social imagination. Paying particular attention to how texts visualize the increasing role of digital media in social life, I will show how sekai-kei fictions construct subjective visuality within a macroscopic transmedia environment that is nonetheless grounded in the basic interactional desires and anxieties of the everyday, building phenomenological “worlds” with nonhierarchical assemblages of sensory experiences, mediated images, fictional genres, and scalar social relations. Through these techniques of imagination, sekai-kei and its many successors produce articulations of disorder illustrative not merely of their particular sociohistorical moment but of the imaginative dislocation common to all media-saturated, precarious, and globalized societies. They therefore offer a base environment for the animetic social imagination – and for cultural criticism – to re-imagine collective being from out of the atomizing complexity of our common condition.

Author keywords:

Anime, Japanese Society, Globalization, Social imaginary, Neoliberalism, Transmedia, Subjectivity

Reversed Reality: Landscapes in Shinkai Makoto’s Animated Films by Pan Qin

Representation of landscapes can be considered the most striking feature of Shinkai Makoto’s animated films. Using a large number of photographs and videos as archetypes, Shinkai depicts landscapes in a specific realistic way which can be categorized under Mark Steinberg’s (2014) definition of “a second-order realism.” However, the inseparable relation between landscapes and characters in his works calls for more attention especially in relation to the society of the media-mix. This paper focuses on the relation between CG landscape representations and planar animated characters, as well as the visual experience of spectators, investigating how CG techniques not only complicate the role of landscapes in Shinkai’s works but also provide a new way to conceive the aesthetics of realism in Japanese animation. The specificity of landscape representations and their close relation to characters can be seen most clearly in Shinkai’s early cinematic animations, especially in The Place Promised in Our Early Days (2004) and 5 Centimeters per Second (2007). On the one hand, delicate depiction creates a sense of spectacle to foreground the landscapes in these two films. On the other hand, landscape representations are closely related to the characters’ emotion and affect, making landscapes no longer simply background but another kind of “character.” Spectacular foregrounding and intimate relationship are both connected to
spectators’ visual experience. Real-life “anime pilgrimage” based on Shinkai’s films should also be taken into consideration. Although CG techniques do contribute to the formation of the second-order realism in these two films, the relation between landscape representations, characters, and the media-mix environment complicates the aesthetics of realism in Shinkai’s works. The landscapes are no longer the mimesis of reality; rather, a “reversed reality” is constructed in his works. Through investigating this reversed reality, I will try to discover a new potential for realism in Japanese CG animations.

Author keywords:

*CG Animation, Landscapes, Aesthetics of Realism, Anime Pilgrimage, Media-mix*

**Filling the World with Noise: The Auditory Community in Modern Japanese Anime**

by Eri Kaijikawa

This paper will suggest that modern Japanese anime provides an interesting example of community construction in the global context of auditory culture. Sound is an essential element of communication in the age of digitalized moving images. Disney connected audiences all over the world through music by releasing multiple language versions of the song “Let It Go” from Frozen (2013). Using social media such as Tik-tok, members of the (mainly) younger generation interact with each other through music videos and music-synchronized dance. These examples show that songs and music can “synchronize” people who live within different regions and conditions, and that this synchronization is only possible through the intervention of media technology. Located within such world trends, however, modern Japanese anime is significant in that it attempts to imagine a new form of community using noise rather than songs and music. From this point of view, I will examine how the auditory sense of modern Japanese anime is constructed via a focused analysis of the 2016 anime film A Silent Voice, while maintaining a concern for cultural and social context. I will argue that anime’s blurring of boundaries through technologically intermediated noise enables us to imagine a kind of community which can account for heterogeneity and also leads us to rethink the borders delineated by existing communities. This paper will introduce a new perspective to the field of animation studies, where visual images have tended to take a central role, by including consideration of the auditory field. It also aims to contribute to the examination of cultural and social context that has recently gained prominence in sound studies.

Author keywords:

*Animation, Global/local context of culture, Community, Sound studies, Sonority, Synchronization*
Arts in Public Spaces refers to arts that are found in public spaces. Research on arts in public spaces has been thriving in the United States, Europe, and Russia. In Asia, this line of research is still in its infancy despite the proliferation of arts in public spaces. In the Philippines, the production of arts in public spaces is supported by different international and local agencies including the National Commission for Culture and the Arts. This study aims to answer the following questions: 1) What are the arts in public spaces in Manila City, Cebu City, and Davao City? 2) How do arts in public spaces help in the portrayal of identities of Manila City, Cebu City, and Davao City? 3) In general, how is the identity of the Philippines portrayed based on the analyses of arts in public spaces of the cities? In order to answer these questions, arts in public spaces particularly graffiti and murals are scrutinised using the approach articulated in Patrick Flores and Cecilia De la Paz’s book titled Sining at Lipunan. Ultimately, the study contributes to a consciousness of arts in the national scale which, in turn, engages in the global discourse on arts in public spaces.

Author keywords:

- Arts in Public Spaces
- Graffiti
- Mural
- Manila City
- Cebu City
- Davao City

DIGITAL FLUIDITY OF KNOWLEDGE SHARING AND (INTER-ASIA) COMMUNITIES: ART’S SOCIAL ENGAGEMENTS IN THE GLOBALISING CITIES IN EAST ASIA AND SOUTHEAST ASIA

Liwen Deng (University of Amsterdam, Netherlands)
Jong Pairez (Tokyo University of the Arts, Japan)
Chun-Fung Lee (National Chiao Tung University, Taiwan)
Krystie Ng (National Chiao Tung University, Taiwan)

Cities in East Asia and Southeast Asia have experienced rapid changes in the last few decades: modernisation, growth of urban population, urban expansion, urban development and redevelopment and other economy driven transformations, and in the recent decade, rapid digitisation. However, cities responding to the globalising world are also sites for community-based initiatives, political-aesthetical actions, educational experiments, artistic social practices in public space, and other grassroots actions that are critical towards the capital-led developments, and dominant political and spatial orders in the cities. Enabled by digital tools and internet, knowledge produced in these community-based actions circulate fluidly among practitioners in different localities in Asia.

In this eclectic panel, coming from different geographies and practices, we would like to elaborate on art’s social engagements in the globalising cities in East Asia and Southeast Asia in our presentations, and we
would also discuss how the knowledge from and of these social engagements flows via the digital in an inter-Asia manner among the panelists and hopefully the audiences. And from these inter-Asia conversations between presenters and audiences, we hope to contribute to the pressing issues on art-making and community in our time.

Jong Pairez’s presentation is about pedagogical contemporary art practices in Yogyakarta and Chiang Mai, and in his comparative research, he asks how these practices from the geopolitical peripheries offer different conceptual frameworks to the “social turn” in global art discourse, and what role does the digital play in this. In her presentation, Krystie Ng focuses on a case in Kuala Lumpur: The Petaling Street Community Art Project Committee’s application of the ethos of gotong-royong (literal meaning: several people carrying things together) in the resistance of Prasana Ltd Co.’s forced expropriation of 34 shophouses that were of historical value. She investigates how this type of mutual cooperation and reciprocal practice for the common good of a community operated in community empowerment as well as history and culture preservation, and how the digital facilitated the empowerment. Lee Chun Fung’s paper looks into the mourning of June 4th Incident in Hong Kong: Cycling to the Square and Pitt Street Riot Action Theatre, and analyses how the application of the tactic of re-enactment in both projects triggered dialogues that bridged social memory across different generations, what were the artistic and spatial tactics that helped to generate a discussion of democracy that was related to the vanishing and yet hidden local history, and how digital social media platform helped in mobilisation and discourse production. Zoénie Liwen Deng, in her analysis of Sunset Haircut Booth Project (2016-) and 44 Theatre’s first performance Becoming Nomad/Minstrel (2017) in Guangzhou, Southern China, discusses how socially engaged art practices negotiated with difference forces including the policing and surveillance power in the city and critically appropriated and activated public spaces. She asks what roles do aesthetics and affect play in creating publicness in urban spaces, and how the digital platform Wechat was employed in generating publicness.

In the discussion and Q&A section, we will connect our presentations and discuss how the digital facilitates the production and exchange of knowledge of these community-based cultural practices in the local places and also among different localities in East Asia and Southeast Asia.

Author keywords:

Socially engaged art
Community
Digital
Discourse
Knowledge production

EMERGENT VISIONS: SCALING, SUTURING, AND THE EMBODIED ADJACENCIES OF URBAN SCREENS

Stephanie DeBoer (Indiana University Bloomington, United States)
Kristy H.A. Kang (Nanyang Technological University, Singapore)
Daisy Dic Sze Tam (Hong Kong Baptist University, Hong Kong)
Audrey Yue (National University of Singapore, Singapore)

Public screens and media facades have been mobilized in urban spaces across the Asia Pacific as sites of scaling and suturing. Enacted by media artists to media industries, these practices of scaling and suturing do not simply evoke but rather further reform our understandings of the performativity, connectivity, and amplification long attributed to screens in urban public spaces (see McCarthy, Verhoeff, McQuire, for example) for the contexts and intensities of the Asia Pacific city. On the one hand, as with more dominant commercial-state uses of projection mapping, these are often constituted in technologically spectacular feats announcing (economic and otherwise) emergence on a globally networked urban stage. Yet such screen practices are also (and perhaps better) understood as socio-technical actions and performances that scale in a different sense—a more grounded site for the performative suturing of bodies and social concerns across adjacencies of time, space, force, location, and social collectivity. In this sense, this panel explicates practices of embodied screen scale and suturing—the material bodies’ entwinement and suturing with technologies, data, and social collectivities that enable other encounters, expressions, actions, affects, empathies to be extended across time, space, media, location.

Author keywords:

Screens
Scale
Body
Data
Collectivity

On the Urban Politics, Poetics, and Performance of Scale in the Architecturally Screened City by Stephanie DeBoer

This paper addresses a series of large-scale displays of video and media art on what has been variously touted to be the largest screens in Hong Kong, and does so to interrogate the shifting politics, poetics, and performances of scale for the architecturally screened city. The paper is prompted by the March 2019 exhibition, Artificial Landscape, in which Videotage, Hong Kong’s longstanding center for video and media art, is collaborating with SOGO Arts and Culture to present the work of four emerging artists on the Outdoor Mega LED Screen of SOGO in Causeway Bay. The paper further reflects on a number of earlier large-scale displays of video and media art on the architectural surfaces of Hong Kong, including a number of both everyday and controversial displays linked to the ICC Tower, Hong Kong’s tallest building and screen.

Together, these projects give opportunity to explore the ways in which the politics and poetics of scaled screening situations potentiate a shifting range of collective modes of not only communicating but also performing in and inhabiting the city. As, in the phrasing of Lahdesmaki, Zhu, and Thomas, the “scalar structures of material culture” intertwine with “scalar social structures,” socio-spatial “power
choreographies are [not only] engaged and performed,” but also potentially reshuffled and reworked, as “scale is not a fixed force or existing resolution but a constant process of formation [and] transformation.”

**Amplifying the Collective (Data)Body: Screens as Relational Interfaces in the Works of Krzysztof Wodiczko and Refik Anadol by Kristy H.A. Kang**

This paper challenges the notion of the “screen” focusing not on the technological but rather, on the relational actions and embodied practices of the screen. How can screens be embodied and how do bodies act as screens? Screens are not fixed but can be scaled and amplified. As scalable practices (as in architectural projection mapping and media façades) they can act as media amplifiers. However, through the screen, what can also be amplified ranges from the collective human body and voice (as in the work of Krzysztof Wodiczko) to the amplification of collective data body (as in the work of Refik Anadol).

While the work of Wodiczko concerns itself with bodies that cannot be quantified, Anadol’s work deals with the quantified body (of data and the archive). Wodiczko asks the witness to share an experience that is deeply intimate or traumatic and is not typically shared with strangers in public. As an alternative to the “screen,” his “instruments” or media “prostheses” create a relational interface of amplified communication and empathy exchange that allows for the possibility of collective healing and reflection. While the “parametric data sculptures” of Refik Anadol transform the collective body of machine informatics into a poetics of data amplification in his architectural projection performances. These types of “screens or screenings” create relationalities and encounters with the (data)body. The screen acts thus, as a point of contact – a relational interface - between embodied voices that allows the possibility of encounter (human and machine) and different degrees of empathy. Screens in this case can potentially act as a way of amplifying the embodied voice and enacting socio-political awareness, activation and interaction.

**Networked Intelligence? Screens for Momentary Collectivity by Daisy Dic Sze Tam**

Ubiquitous mobile technology has become part of our everyday lives and so has their accompanying screens. These small interfaces have shifted the way we communicate and connect with each other, some argued for the better, others for worse.

In this conversation, I would like to put forward a case study of crowdsourcing technology, developed for food rescue purposes as part of my research on urban food security. I would like to foreground discussions of connectivity and amplification, and to demonstrate, within the confines of my case study, how giving data body to tacit knowledge in real time, allows the message to be amplified, and in doing so, extend the power of the crowd.

I hope to argue that these emergent practices of “collective intelligence” form a collectivity that is temporary, transient, but nevertheless enables a form of working together. To explore the nature of these momentary collectivities made possible through technology is not an attempt to celebrate technologically driven solutions, but rather, to explore the practices it enables and to probe into the reverberations of those acts.
GENDER ACROSS GENERATIONS: TRACING IDENTITY AND PERFORMATIVITY IN VISUAL TEXTS IN EAST AND SOUTHEAST ASIA

Yue Shao (National University, China)
Ferman Talamayan (National Chiao Tung University, Philippines)
Mary Roseanne Ramirez (University of the Philippines Diliman, Philippines)
Yiliu Cheng (National University, China)

Using textual and historical analysis, this panel aims to examine the representations and performances of gender identities in different mediums across generations in East and Southeast Asia. It will discuss how both tradition and modernity affect the projection and performance of one’s gender. The first and second case studies deal with representations of women in the past. Explaining how smoking is gradually linked to prostitution in films, SHAO Yue’s “Why she lights up a cigarette: A study on women smoking in films during China’s Nationalist period (1911-1949)” reviews female gender representations in Shanghai from the Late-Qing period to the Modern-era of China. Fernan Talamayan’s “NEPA and Women: A study of the relationship between the representation of gender, fulfillment of a role, and acceptance of an identity in the 1930s Philippines” analyzes female gender identity representations in various advertisements of the National Economic Protectionism Association (NEPA) in the Philippines during its Commonwealth period.

The third and fourth topics further examine the impact of modernity in films and theatre. Roseanne Agas Ramirez’ “Tales of the Kuntilanak: The monstrous-feminine in contemporary Indonesian films” explains Indonesian horror through a postcolonial feminist lens while CHENG Yiliu’s “How transgender roles develop in Modern Chinese Theatre” answers the questions on how teenagers are represented in theatrical works when facing homo-relationship and sexuality. The four papers showcase how visual texts construct and reconstruct gender and identity, and hint at how they may develop in the future.

Author keywords:
Gender
Identity
Performativity
Gender representation
Media studies

Why she lights up a cigarette: A study on women smoking in films during China's Nationalist period (1911-1949) by Shao Yue

Understanding the relationship between cigarette and women has always been an interesting jumping-off point for establishing links between consumption and representation. More than the act of smoking itself, the representations of smoking women in various texts, such as novels, advertisements, and films, have created a complex image of women that merits analysis. In this paper, I will examine the relationship between cigarette smoking, identity, femininity, gender, and class. In particular, I will examine the representations in the city of Shanghai from the Late-Qing period to the Modern-era of China to explain how smoking is gradually linked to prostitution in films.

Following the context stated above, I have selected six Chinese films namely, The Goddess (1934), The New Women (1935), Street Angel (1937), The Spring River Flows to the East (1947), Long Live the Wife...
(1947) and Three Women (1947). The stories of these films are all Shanghai-based and are narrated through a female smoking lens. Protagonists of these films are all women, and their smoking scenes are all used as a metaphor for prostitution or its variations. But how they smoke spells the difference in determining if their character is pitiable or not. Hence, in this research, I will focus on the technical issues of mise-en-scene, as well as the music, acting, sets and costume to analyze the image of smoking women in detail. How and why does the heroine smoke under certain circumstances? What kind of posture does she show when she smokes? Why is she represented as smoking while other female characters are not? These seemingly "insignificant" details are of great value to my research.

**NEPA and Women: A study of the relationship between the representation of gender, fulfillment of a role, and acceptance of an identity in the 1930s Philippines by Fernan Talamayan**

The oppression, marginalization, and discrimination of Filipino women are prevalent in Philippine colonial history—from the misrepresentation of the image of the babaylan to replace them with friars during the Spanish colonization, to the relegation of Filipinas to an inferior position as the brawn and political aptitude of men were seen as more important for nation-building during the American occupation. In embracing patriarchy, the image and identity of women were bounded by and associated solely with the kitchen and household. This image proliferated through advertisements, fliers, newspapers, and many others. This study seeks to analyze the National Economic Protectionism Association or NEPA and the media materials the institution released in the 1930s. Using the structure of the association and its media text, the study aims to show how the role of the women in society was represented from 1934 to 1941, and how this representation translated to the creation of Filipina identity in this critical period of nationhood. Finally, the study seeks to understand why some Filipino women appear to have accepted and embraced this misrepresentation even in the light of activism among women during the Commonwealth Period.

**Tales of the Kuntilanak: The monstrous-feminine in contemporary Indonesian films by Mary Roseanne Agas Ramirez**

Asian horror films have had great impact on the international film industry, with some of the most popular and critically acclaimed titles coming from Northeast and Southeast Asia. While the potential of horror films as cultural capital is clear, there is also a wealth of information contained within these movies as snapshots of fetishes and fears in contemporary societies. This paper aims to examine Indonesian horror through a postcolonial feminist lens, with specific focus on analyzing the pervasive trope of the kuntilanak, a strong example of the “monstrous-feminine,” in Indonesian films. Thus, we ask, what does the portrayal of the kuntilanak in Indonesian films tell us about modern Indonesian society in general, and the status and image of women in Indonesian society in particular? Taking off from Barbara Creed’s seminal work, The Monstrous-Feminine: Film, feminism, psychoanalysis, we examine contemporary Indonesian horror films featuring the kuntilanak. We delve into differences between classical and contemporary portrayals and examine why it remains popular to this day. We find that while helpful, Creed’s work is unable to fully encapsulate the trope because of the stark differences in Western and Southeast Asian contexts, cultures, and values. We conclude that, taking all her varied depictions into account, the kuntilanak is symptomatic...
of the extremely high regard placed by Southeast Asian society on mothers and motherhood, alongside the high rates of unplanned pregnancies and abortions, maternal mortality, and violence against women even within a rapidly modernizing region.

**How transgender roles develop in Modern Chinese Theatre by Cheng Yiliu**

In Li Yu’s novel Wushengxi (無聲戲) in the late-Ming Dynasty, he wrote about a pair of homosexuals named Xu Jifang (許季方) and You Ruilang (尤瑞郎). Li’s story describes this couple in Putian (莆田) where male homosexual relationship has always been popular. This couple loves each other, while people around who are jealous eventually force the death of Jifang. You Ruilang, who has changed his name into Ruiniang (娘), always dresses like a woman in order to raise the son left by Jifang, following the classical story of Meng Mu’s Move (孟母三遷). In the end of the story, You Ruiniang is given the title of lady (誥命夫人) by the imperial court for “her” devotion to the orphan of Xu Jifang.

Zhou Huiling re-wrote this story as a modern-drama script and moved its historical background to the year of 1920. And the late-half of the story is interestingly set in 1960s’ Taiwan during the White Terror period. In this modern theatre adaptation, a female actress played the role of the Ruilang/niang.

The role of the Ruilang, as well as Ruiniang, whether in Li Yu’s novels or Zhou Huiling’s theatrical works, has always been a multiplayer character. But even he has always been represented as a 14-year-old teenager, his image has been configured differently in late-Ming dynasty and the modern-era of China (1911-1949). These shifts raise the questions, how are teenagers represented in theatrical works when facing homo-relationship and sexuality? How do we define the relationship between You Ruilang/niang and Xu Jifang? How should we understand their homosexual-like relationship in the context of late-Ming dynasty and modern era?

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**‘MAKING CHINA GREAT AGAIN’: BLACKFACES IN AFRICAN/CHINESE MODERNITIES**

Roberto Castillo (Lingnan University, Hong Kong)

Over the last couple of years, several incidents have ignited viral debates over race and racism in the Africa-China relations. The CCTV 2018 New Year’s Gala ‘blackface’ is the latest, and perhaps, the most controversial. These viral debates emerge in a context in which representation through new media has allowed for a complex and contested repopulation of SinoAfrican mediascapes. In this paper, part of wider research project, I trace the ways in which blackness has been imagined and represented in China/Hong Kong through the analysis of three (colonial and postcolonial) cinematic moments. Looking at filmic representation beyond Hollywood is crucial to understand how contemporary Chinese people (in different ‘Chinese’ polities) think of and imagine blackness. These ways of imagining shed important light on incidents like the CCTV Gala and on contemporary debates over racism in Africa-China relations.
OLD IDEOLOGIES IN THE NEW AGE: AN ANALYSIS OF THE UBIQUITOUS IDEAS AMONG THE GRAPHIC DESIGNS IN INDIA
Adhvaidha Kalidasan (National University of Singapore, Singapore)

This paper is based on my field work in Mumbai, India in the few months of 2016 and 2017 and conversations with graphic designers in the period. This paper will be looking into the graphic prints of the goods (like bags, laptop sleeves, cell-phone covers, key chains) from the Indian Lifestyle brands. The graphic prints of the Lifestyle brands, that tend to revolve around certain ubiquitous ideas on or related to the notion of ‘Indianness’. This paper will be specifically picking up the ideas of ‘Brahmanism’, ‘Everyday Life’, ‘Indianness’ and ‘Bollywood’ that were prevalent in the prints of four Indian Lifestyle based brands. Also, the production of the graphic prints is analyzed with regards to their socio-economic circumstances. Three decades after the neo-liberalization in India, the country saw the growth of the ‘creative economies’ which the Lifestyle brands are a part of. This era, by providing the ‘digital ecosystem’ for the production and circulation of the goods, not just saw the new professions like graphic designers, entrepreneurs and fashion designers, but also the consumers who share the ‘cultural capital’ with them, to be a part of the creative goods that are sold along with various ideas and meanings. Therefore this paper, while analyzing the discourse behind the prints, will go on to understand the rise in the production of the ideas of ‘Brahmanism’, ‘Everyday Life’, ‘Indianness’ and ‘Bollywood’ through the new age graphic prints even in 21st century.

Author keywords:

Creative Economies in India
Notion of Indianness
Neo-liberalization

SERVER RACKING THE ARCHIPELAGIC INTERNETWORKS: A ROUNDTABLE DISCUSSION ON 21ST CENTURY ART AND CULTURE MAKING IN INTER-ASIA
Eileen Legaspi-Ramirez (University of the Philippines, Philippines)
Seelan Palay (Coda Culture Art Space, Singapore)
Jong Pairez (Kosaten Art Space, Japan)
Mido Miyakawa (Tokyo University of the Arts)
Randy Nobleza (Marinduque State University, Philippines)
Nessa Roque (ProJx Artist Community, Japan)
Kenichiro Egami (Kyushu University, Japan)
Upon studying the intricate networked relationships built from the sea of Makassar and Topasses in Eastern Indonesia, Leonard Andaya, a Southeast Asian Studies scholar developed a different concept of “connectivities” foregrounding the Sea as a sense of place. The concept reconfigures our geographic space and rhizomatic interconnected relations that define our social networking present, which the seafaring Austronesian past differently developed and advanced. However, to shed light on the intensity of globalized connectivity in our everyday life, thus, this fluid network and precarious sense of place of the past will be applied as a conceptual framework to spawn a discourse on the burgeoning networked reality of creative industries and contemporary art world today in the region. Bringing together artists and independent scholars from Inter-Asia, the roundtable hopes to enable a critical rethinking of 21st century contemporary art and culture making from Southeast Asia by engaging with the following questions: How does shared local concepts developed from ancient littoral communities in Southeast Asia thrive in contemporary life and substantially useful in fomenting post-scarcity idiosyncratic contemporary artistic practices in the region? Applying the same concepts in creative industries, how does it challenge the neoliberal imposed scarcity of Post-Fordist immaterial economy? What are the challenges our contemporary art/cultural practitioners and thinkers are facing so far in imagining the future of contemporary art and culture making in the region? And finally, what sort of direction will the decolonized interconnectedness lead us?

Author keywords:

Creative Industry
Network Culture
Inter-Asia Contemporary Art

POLITICS OF TRANSLATION IN MULTILINGUAL SINGAPORE - A HISTORICAL APPROACH
Tiong Seng Chua (National University of Singapore, Singapore)

Despite the fact that all nations are multilingual to some extent, the multilingual nation is incongruous with the conception of the modern nation - an entity whose existence is frequently grounded on the basis of a shared language, among other things. In this sense, a multilingual nation can be conceptualized as a nation which has yet to figure out what its national language is. A study of translation phenomena in officially multilingual nations such as Singapore can be illuminating - since translation reflects the asymmetrical power relationships between languages which have come into contact with one another. This paper adopts the view that translations, despite how they are often seen as useful bridges which overcome linguistic differences, are actually sites over which languages contest for domination over one another. It adopts a historical approach which examines how literary translation and the discourses they are situated in have changed over the history of Singapore from the British colonial period to the contemporary times. This helps us to better understand the role which translation plays in multilingual societies, and how multilingualism is a complex phenomenon that manifests itself in different guises in different localities.

Author keywords:

Translation and nation-building
THE ELEVATION AND CONSECRATION OF PRAMOEDYA ANANTA TOER IN THE WORLD LITERARY SPACE
Nicole Tablizo (University of the Philippines, Philippines)

Pramoedya Ananta Toer’s elevation and consecration in the world literary space is owing to the translation of his texts, most notably the Buru Quartet, into English and its publication by Penguin, a major international book publisher. Getting translated is the only means for Pramoedya’s texts to escape death by banning of the Suharto regime. But what prepared Pramoedya Ananta Toer’s entry and acceptance into the world literary space is his shift in his poetological motivations, the impetus for which is his trips to China in 1956 and 1958 and his association with the Lembaga Kebudajaan Rakjat (LEKRA) or The Institute of People’s Culture. This shift which is notably present in Buru Quartet, put him at odds with the New Order’s poetological and ideological motivations for art and literature. Unable to find a publisher for his works, as is common with ex-tapols or former political prisoners, Pramoedya published the Buru Quartet through a small, “unlicensed” or rather independent from political control, publishing house, Hasta Mitra before it was banned. The translation of Pram’s text into English has given it an afterlife. As the Buru Quartet goes against the grain, it must be published outside the literary space of Indonesia. Pramoedya Ananta Toer’s entry into the world space makes him the representative national author of Indonesia.

Author keywords:
Author consecration
Pramoedya ananta toer
World literary space
Poetological motivations

THE MAKING OF CREATIVE VOLUNTEERS IN BANGKOK AND PENANG
Viriya Sawangchot (Inter-Asia School Bangkok, Thailand)

There has been a growing increase of artists moving or stepping into communities to conduct arts activities, or of activists or socially conscious individuals with a desire to contribute to communities around them, using the arts as a catalyst for change. This paper critically examines the notion of community art as a causal mechanism of non-formal arts and culture education in changes in urban regeneration in Bangkok, Thailand, and Penang, Malaysia. By doing so, it draws attention of community volunteers, art educations and artists as “creative volunteers” in the making of spatial negotiation, transformation and interventions of particular location and context of Bangkok, Thailand and Penang, Malaysia of these two cities within regionally/globally creative city model. In sum, the paper critiques this model via-a-via the
potential of creative volunteers to seek alternative cultural sustainability - whether as flights of the imagination or discharges of the practices.

Author keywords:

Creative Volunteer
Community Art
Alternative Cultural Sustainability

THE PSYCHOLOGICAL CONSTRUCTION OF THE MONSTERS’ CONFESSION IN THE GRAPHIC NOVEL TRESE
Cecilia Bethina Elmido (De La Salle University, Philippines)

What is Manila without her monstrous crimes? In Monster Theory Jeffrey Cohen argues that the monster’s body is a cultural identification and to properly identify a monster, one must look into the cultural moment of its conception—a time, feeling, and place. The place or setting is immediate in monsters that haunt/hunt Manila vis-a-vis monsters who are both symbolic and systemic, which provides a subversive response through confessions. This paper examines the diabolical tales confessed by monsters and Philippine mythologies in short texts the graphic novel of Budjette Tan and Kajo Baldisimo Trese. In Trese: Stories from the Diabolical and Trese Thirteen Stations, which are stand-alone cultural texts from their Trese installment, monsters are critically and rhetorically read in their confessions and their recurring haunting of Manila. Trese is a form of detective fiction as the family acts as police consultants when the case turns for the supernatural.

The confessions illustrated in these cultural texts that acts as a metaphor somehow help retain a socio-cultural condition that characterizes a sense of normalcy in a Catholic-cosmopolitan state, such as Manila. In a way, this dialectic exchange bridges the spectacle of the familiar with the hidden. Therefore, to critically engage these confessing monsters is not to directly listen to what they are saying but discern what they are obscuring because in the words of Jacques Lacan, “the unconscious is structured like a language”.

Often these cultural texts within the graphic novels are known urban legends to Filipinos, especially those residing within Manila. But why are these monsters recurrently haunt and hunt Manila, especially when these contemporary practice of re-imagining modern myth making from the selected cultural texts are presented as a love affair with death, monsters, dystopia, and so forth? According to Constance Penley, these results from a cultural appropriation of an atrophy of utopian imagination—our cultural incapacity to imagine a future for Manila without its monsters.

Author keywords:

Graphic novel
Trese
Psychoanalysis
Monsters
TRANS-PACIFIC HIP HOP: DISCURSIVE TRAJECTORIES OF "KEEPING IT REAL" IN BLACK HOLLYWOOD, EAST ASIA HIP HOP AND CHINESE-BLACK RAP—TAIWAN AS AN EXAMPLE
Hung-Ting Tang (NCTU, Taiwan)

This dissertation, borrowing critical concepts from Political Economy of Culture, Popular Music Studies, Black Studies, Global Hip Hop Studies, aims to explore the discursive formation of “Keeping It Real” trajectory coined within the identity-hybridized processes and market-driven dilemma of a globalizing, localized Hip Hop/Rapping as inner/outer interface of popular culture. The research, targeting at the contextual histories of local regeneration from the perspectives of music, race, community, media institution, affection and historical narrative, appropriates textual analysis and field observation as major research methods to better examine and interpret the multiple-layered faces of Black Hollywood among Chinese and Inter-Asian societies immersed with the flow of globalized capital. Specifying the wave of “New Taiwanese Song” influenced directly and indirectly by Hip Hop culture/music in Taiwanese society, this dissertation then points out the appropriation and extraction of the energy of post-Martial Law period in the 1990s. Furthermore, by reviewing the image of black people, the dissertation intends to suggest how the formation and interpretation of local mainstream media, under the manipulation of transnational media, influence the knowledge of the general public in Taiwan after the abolishment of Martial Law.

This dissertation adopts the Historiophoty to map the Hip Hop culture/Hip-Hop works in a chronicle order and to pave the track of “New Taiwanese Song,” “New” music after the lifting of Martial Law and the localization of “new” body movement. Under the control of mainstream media, street dance becomes a popular dance, and the appearance of L.A. Boyz in 1992 opens the first wave of bodily “blackization” in Taiwan. At the same time, transnational on media industry and entertaining industry introduce the video and music of black athletes and entertainers, which constructs a series of blackized commodity and builds up the understanding and apparition of black culture and body of Taiwanese youth. With this background, this dissertation discusses the process of making Taiwanese Hip Hop, stressing on how Hip Hop, as an American popular culture, becomes a local culture and on how the creation of Taiwanese Hip Hop utilizes words, sounds and languages to create Taiwanese Hip Hop with local imagination, concern and ideology under the control and interruption of mainstream society and elite class.

Author keywords:

Hip Hop culture
Keeping It Real
Black Studies
Historiophoty
Political economy of culture

TRANSITIVE VOCALITIES IN/OF THE PHILIPPINE: A ROUNDTABLE-WORKSHOP
Anjeline de Dios (Lingnan University, Hong Kong)

SILLIMAN UNIVERSITY, DUMAGUETE CITY, PHILIPPINES
This panel focuses on the voice—its politics, technologies, and soundings in popular culture—to foreground the paradoxes of labour, gender, genre, and cultural identity gathered under the rubric of the Philippine. Eschewing notional definitions of the Philippine voice as vacuous mimic par excellence, we instead proceed from the premise of the Philippine as a spatialised genre of vocality: one activated not so much by a exoticised stylisation of otherness, authenticity, or authorship, but by a particular relational and social aesthetic (Born et al., 2018) of sonorous affect that crosses over, transposes, and transforms putatively oppositional spaces of discourse and value through practices of live and filmed performance, genre- and gender-bending, high/low art crossover, and imitation and improvisation.

We each offer insights from our respective research into key instances and figures from Philippine popular song, film, and culture, before converging in a moderated discussion to closely attend to synchronous as well as divergent lines of inquiry. To open an acoustic space of collective thinking, the panel discussion will be followed by a Listening Workshop where participants volunteer instances of vocal recording that resonate, echo, or counterpoint the panel’s provocations.

Author keywords:

- Popular music
- Singing
- Gender
- Trans
- Migration
- Cinema
- Singing contests

Migrant Idol: The Virtuous & Virtuosic Labour of OFW Singing Contestants by Anjeline de Dios

Is it possible to listen to musical mimicry on its own terms, and if so, from what register must we attend to its sonorities? In the following paper I address this query through a contemplation on the recognisable figure of the OFW contestant, featured in The Voice, The X Factor, ___’s Got Talent, and other American and British reality TV franchises in migrant caregiver destinations such as Israel, Ireland, and Kuwait. Rather than rehearse a narrow postcolonial critique of American cultural imperialism, I argue that OFW contestants’ mimetic labour of secondary performance (Frith, 2011)—where the value of live music lies in its embodied fidelity to a prior authoritative version known and beloved by the audience—employs the popular song repertoire to fulfil a triumphal narrative of virtue, that of migrant ordinariness as musical excellence. The OFW contestant’s star turn onstage strikes a momentary, yet enduring, counterpoint to the migrant caregiver’s precarious lot as a marginalised and undervalued worker in their destination countries through their labour of virtuosic entertainment, albeit through a parallel affect of care. By recalibrating a critical register of listening to attend to the emplaced and embodied dimensions of mimicry, I hope to render audible the more complex ways in which mimicry works to valorise Philippine migrant subjectivity.
“Sounding Like She Had Just Cried”: Translating Nora Aunor’s Voice by Patrick Flores

This is a reflection on vocality and the problem of translating it in writing, discourse, or narrative. In the process of this translation, the voice of Nora Aunor is subjected to a range of demands and affirmations: authenticity, virtuosity, accessibility, and the ability to reference her mass audience as well as her history. A methodology may be drawn from this relay of requirements from the singer in terms of historicizing her voice as well as aestheticizing it in description and critique. The quote in the title comes from the woman writer Estrella Alfon, who is a key inter-subject here in her annotation of Aunor’s voice in the context of her own fiction of defiled, defiant women. Another tangent in this discussion is a scene in the film Himala in which the miracle worker Elsa, played by transmedia star Aunor, addresses her faithful to tell the untruth about a miracle, speaking to a microphone, a device on which her singing career was launched, that sends out feedback and thus complicates the technology through which the voice is finally disrupted by the return of the signal which enables its circulation.

Jake Zyrus, the Transvocal by Jaya Jacobo

How is transgender identity expressed vocally? And how can voice teach us a thing or two on the nonbinary proposition of trans? This presentation reads Jake Zyrus, the Filipino singer, as a signifier that demonstrates such predicament and possibility, through a concept of the transvocal. The genealogy shall include the discursive formation of Jake’s voice, including his involvement in national and transnational discourses of musical dissemination, as competitive singer, vocal prodigy, and international media personality, within the rubric of post-colonial cis femininity (under the sign of “Charice”), and how all these sites of vocal practice are transgressed and fundamentally transfigured by his gender affirmation as a transmasculine performer choosing to sing from the peripheries of genre itself.

TRIPPINGLY ON THE TONGUE: PERFORMANCES OF ANGLOPHONE SPEECH IN (POST)COLONIAL PHILIPPINES

Oscar Tantoco Serquiña Jr (University of Melbourne, Philippines)

Known to the world for its people who constitute and render service to various professional industries in need of linguistic, communicative, and vocal capacities, the Philippines is a good case study to understand how English speech is at once taught to and performed by a nation and its human fragments. Although much has already been written about the Filipino people as the so-called quintessential mimics of the language and sound of their previous colonial masters, or as the exemplar producers of perfect covers, there have been few accounts situating these claims in the processes and institutions that have brought them into being and dispersed them across space and time. This paper initiates a historiography of speech pedagogies and performances that have emerged from the American colonial occupation of the Philippines at the turn of the 20th century to the postcolonial period. Here, I locate how acts of sounding and speaking in English take place as an object of colonial training, a way of accumulating social capital, a subject of institutional formation, a commercial brand, and the stuff of technological platforms. Central to this effort is tracking down not only social ideals about proper English speech and stereotypes of English-speaking subjects but also the consequent embodiments of these ideals and stereotypes and the
social capital that they purport to carry. I will argue that the capacity to speak is neither a neutral or objective trait nor a free-floating or universal talent; instead, I retrieve from a congeries of archival materials how language and voice, as well as oral practices and speech genres in particular, have intersected with imperial, institutional, industrial, and technological formations in the making of Philippine public cultures.

Author keywords:

- Orality
- Language
- Voice
- Practice
- Institution
- Embodiment
- English

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**VAGINA VIOLENCE: MULTI-MODALITY IN EMILIANA KAMPILAN’S ONLINE PROTEST ART**

Julie Jolo (University of the Philippines Diliman, Philippines)

In a gathering for former rebels held at the Malacanang Palace, Rodrigo Duterte suggested that his soldiers shoot female rebels in the vagina to render them useless in the revolution and, considering previous misogynist remarks made by the president, all other aspects of life. This threat couched in provocative language expectedly caused a stir online, owing to the virality afforded such “taboo” statements and traditions of sexual violence in the country that inform them. Social media, as a space that both records and disseminates, is where public knowledge and histories are configured today through seemingly more democratized mechanisms of participation. Duterte’s remarks are animated by rapid sharing across various modes that result in a web of content that continually changes yet calls back to previous posts—strengthening the hold of past and present patriarchal voices on popular forms of meaning and history-making.

The manipulated fluidity of this space, however, does not go unquestioned. Social media has also modified dimensions of dissent in these precarious times. Emiliana Kampilan, a faceless komikera working on the intersections of socio-economic and geopolitical (r)evolutions, produced and posted illustrations centered on female revolutionaries in history—women framed by weapons, flowers, and a direct challenge to Duterte’s threat: Subukan mo lang barilin sa puki (Just try and shoot me in the vagina). This study articulates ties to historical moments through the visual and multi-modal metaphors used in the illustrations and how they bring to the present modes of resistance generally deemed subversive, even more so with women as figures of authority. Multi-modality, understood here as the confluence of text and image, produces culturally-significant and defiant meanings that are harnessed by the mechanics of social media, aiding in the assertion of women’s roles in public histories.

Author keywords:

- SILLIMAN UNIVERSITY, DUMAGUETE CITY, PHILIPPINES
Teaching is, in the 21st century, an art making space of practices, traditions, and futures. As art making, teaching is political. Drawing from classroom research in Australia, this paper delves into the necessary politics of popular moving images for making futures that disrupt the course of the antiblack orders of the world (Gordon, 1995; Wynter, 1989, 2015). After the digital turn, classrooms have arguably become more expansive spaces for young people’s learning and inquiry. This presents the task of social transformation through education with crucial challenges and endless opportunities. This paper will focus on the latter. In particular, it engages with the opportunities students seize in drawing from speculative fiction in Black popular culture and future traditions of world transformation. The paper is centered on how primary school students bring Marvel’s history-making film Black Panther and vibranium to their writing composition, their disciplinary leap to the study of physics, and their production of a world order that fractures the tradition of Brownness and Blackness as lack. The students’ work repositions Blackness as technology, recuperating traditions and practices where the future is Black. The students offer lessons to the school and teaching on practices, traditions, and futures from their intimacies with the popular moving and digital image. This is the contribution this paper offers to the fields of cultural studies and education.

Author keywords:

Future  
Popular visual culture  
Black Panther  
Blackness  
Education  
Teaching

Statistics vary dramatically on how many Vietnamese boat people perished at sea because of the secretive nature of their escape from Vietnam alongside the ambiguous nature of disappearing out at sea. The estimated toll of Vietnamese boat people deaths in the ocean can range from 100,000 to as high as 1,400,000 deaths. In Vietnam, funerary practices such as burial of the body, ensure the culture of closure to collective grieving and the continued cycle of life and death within the community. Therefore, to
disappear in the oceans, ocean, as many Vietnamese refugees have done, is to disrupt the continuity of social, cultural and emotional communities.

This paper will explore how contemporary art practices and cultural ceremonies of Vietnamese local and diasporic communities ensure the cultural closure of grief for those thousands, if not millions, missing at sea. Through the influences of traditional funerary practices and death ceremonies in Vietnamese cultures, cultural communities of families, and artists are creating alternative ways of grieving for the missing – practices that attempt to bring a closure to grief without bodies to bury or cremate and without specific knowledge of what has happened to those missing. Works such as Phuong Ngo’s Performance: Article 14.1 will be explored. Broadly, the paper analyses how looking into theories of death and grieving can give an insight on how communities deal with catastrophe with resilience. Contemporary art practices and memorialization ensures traditional continuity and strong sense of community where these practices attempt to ensure that the dead of the past do not haunt the living now.

Author keywords:
Vietnam
Ceremony
Death and grieving
Diaspora

WHEN ARTISTS MEET WORDS: CHANGING CREATIVE PRACTICES IN JAPAN
Noriko Watanabe (Ritsumeikan University, Japan)
Atsuko, Misaki (Kindai University, Japan)
Judy Noguchi (Kobe Gakuin University, Japan)

Supporting creative practices was not a priority for the Japanese government and companies in the last century, and this drove talented artists to aim for prizes and recognition in international competitions and festivals. This is changing in 21st century Japan with the introduction of laws and institutions to support and promote creative practices. Learning from European precedents, Japan now recognises new roles for the arts in a post-industrial society, which has created new opportunities for artists. It appears that Japan is entering a new historic phase for cultural producers as was identified by Raymond Williams (1981). What is not evident are the changes artists are experiencing in their creative practices. In Japan, as a result of exclusive focus on the development of artistic skills, it is not rare to hear art majors saying, “‘In the beginning was the word’ does not apply to me”. However, they are now increasingly required to verbalise their works with the development of post-market institutions and practices as well as increasing opportunities to cross national and disciplinary boundaries. As a consequence, “words” are becoming more and more important in the process of creation as well as promotion, breaking from conventional creative practices in Japan. From semi-structured interviews with more than 50 Japanese artists, both in visual and performing arts, based in Japan and abroad, we try to reveal this process of change in creative practices. First, we describe when and how artists became aware of the role of language in their creative
practices. Second, we examine the major challenges they are facing even in their own language, namely describing the 'indescribable'. Finally, we explain how some artists identify changes in their creative practices after they have become more aware of and active in language production.

Author keywords:

Artists
Verbalisation
Japan
Post-market institution

WORKERS ARTS IN LAGUNA, CEBU AND BUKIDNON, PHILIPPINES

Jenilyn Manzon (Polytechnic University of the Philippines, Philippines)
Diana Grace Taala (Polytechnic University of the Philippines, Philippines)
Giselle Cabrera (Polytechnic University of the Philippines, Philippines)
Mary Joy Sawa-an (Polytechnic University of the Philippines, Philippines)
Jeffrix Parajas (Polytechnic University of the Philippines, Philippines)

This study aims to discover the art of the workers in the three places in the Philippines: Laguna, Cebu and Bukidnon and how these arts reflects their identities. Considering art as a passage in expressing one’s thought, ideology and emotion, and the main tool to connect and influence. The researchers used the concept of Howard Becker (1974) that art forms vary depending on the kind of workplace the artists’ have. The researcher also utilized Marxism to determine the issues of possible occurrence of alienation of workers in the production defined by Filipino scholar Teresita Maceda (2011). As a result, the study shows that those discovered arts of workers in Laguna, Cebu and Bukidnon are in the form of poems, songs and visual arts which associated with their collective experiences. Their workplace is a major factor that influences their art and lastly, it can be said that these arts represent the worker’s situation in the Philippines.

Author keywords:

Workers arts
Marxism
Production
Collective experiences
Philippines

WORKERS FROM ALL COUNTRIES, PLAY!: IMMIGRANT WORKERS AND POLITICS OF SOUNDS IN KOREA

Keewoong Lee (Sungkonghoe University, South Korea)

Ever since the early 1990s when Korea opened her labour market for various manual and factory jobs, migrant workers, mostly from Asian countries, flooded in the country. What they brought with them was music and desire to perform it. Bands of migrant workers began to emerge from the very beginning in
1993. At first, migrant worker bands were made up of members of the same country of origin. A decade later, however, bands of diverse nationalities start to appear reflecting national and cultural diversification of migrant workers. Recent development since 2010 includes multi-class as well as multi-national tendencies of migrant worker bands. Some bands join forces with Korean and/or western middle-class musicians to create their own music and carve out new spaces to perform it. This shift in ethnic and class composition produces profound changes in music and politics of migrant worker band. In this paper, I examine the ways in which sounds, performing styles, venues, and the audience have changed in this “multi-cultural, multi-class turn” in migrant worker bands; and the ways in which politics of culture and identity play out in this change.

Author keywords:

Migration
Multi-cultural
Migrant worker
Music

YOUTH, IMAGINING FUTURES: TOWARDS A CRITICAL PROJECT ON “TRANSITION”

Anneke Coppoolse (The Hong Kong Polytechnic University, Hong Kong
Eunsoo Lee (Kurikindi Center Seoul CoLab for 7 Generations, South Korea

This paper presents two preliminary explorations that meet at the intersection of cultural studies and design. One follows dialogues with young people from Hong Kong and Seoul who have shared, in diverse (visual) ways, their concerns and imaginations about insecure futures. The other involves an inquiry into the increasingly evident move towards the thinking about culture in critical design studies. The dialogues with youth from the two locations form a point of departure and inspiration for a larger project that probes possibilities for a “good life” in a world in transition—a project that particularly concerns youth, their education, and their future. The inquiry into the productive role of cultural studies in the larger design discourse follows a growing body of work that deals with the responsibility of design in the contemporary conjuncture. Particularly, Arturo Escobar (2017) suggests that as “cultural studies’s radical contextuality implies its connection to transformative social practices and struggles”, and as design is key in the production of modern life and the structures of its unsustainability, their convergence brings to the fore new ways to consider the responsibilities and possibilities of both in regard to the future. In a world in crisis, where social and ecological destruction (the emerging dystopia) demands critical thinking about transition, the speculative thoughts of youth from Hong Kong and Seoul offer opportunity for reflection.

Author keywords:

Future
Resilience
Youth
Our panel focuses on events that interrogate the meaning of the distinction between human and the non-human at the trans-local level through the lens of the catastrophe which generates a multi-species community that can gesture towards the emergence of a new dynamic of mitsein or co-existence. The three papers that constitute our panel will address how the local environmental or ecological crisis (whether natural or manmade) can offer the possibility of a reconfiguration of our relationship with the world.

The first presenter, Jose Jacob of St. Berchman’s College, Kerala, will look at the recent floods in Kerala in August 2018. The flood was huge in scale and unprecedented and this part of the panel is an attempt to analyse the narrative of the event and the collective response to it, both immediate and long term, within the spectrum of temporality and sustainability. The narrative of catastrophe in media and everyday transactions gained a mileage beyond political economy and focussed on the need for ecological sensitivity and indigenous patterns of development. An inclusive approach to conservation and reconstruction demands the coming together of the imagination of the story-teller and the vision of the policy maker that is already available in the Gandhian Swaraj.

In the second paper, Susan Haris, a research scholar at IIT Delhi, will look at Animal’s People, a novel by Indra Sinha and explore how the question of animality is precipitated by an accident in a chemical factory. This ‘animalisation’ is read with the animal in some poems of Gary Snyder to discuss if contemporary environmental degradation and ‘slow violence’ problematize the non-human with agency when the actors are embedded in and victims of human action.

The final paper of the panel, presented by Huzaifa Omair Siddiqi, a research scholar at Jawaharlal Nehru University, New Delhi, will explore philosophical discourses around the concept of human extinction, especially as they arise in the work of philosophers like Ray Brassier and Quentin Meillassoux when applied to ambitious projects like those of the colonisation of Mars. This paper will contrast this project, which markets itself as a bid to escape extinction, with real crises like the rise of sea levels in Bangladesh and West Bengal to argue that extinction is an immanent rather than a transcendental process.

Author keywords:

Mitsein
Catastrophe
Ecology
Extinction
Kerala floods
DISASTER PREPAREDNESS IN LIBRARIES OF A STATE UNIVERSITY IN THE PHILIPPINES
Colette Orillana - Abequibel (Negros Oriental State University, Philippines)

The disaster preparedness in libraries of Negros Oriental State University (NORSU) was assessed using descriptive method through survey questionnaire administered to 25 library personnel of the 8 campuses. This study adapted the Pressure and Release Model which argues that disaster occurs at the tangent between two counter forces, those of hazards and the processes that generate vulnerability. The Results showed that insufficient funds for maintenance’ is the number one root cause of library vulnerability; lack of supplies and equipment to carry out disaster preparedness as the number one dynamic pressure; and no contact number of emergency authorities as the leading unsafe condition. The respondents considered earthquake as the number one natural hazard and fire as the number one man-made/technological hazard that would occur in the library. All campuses are not prepared for earthquakes and most of the campuses are prepared for typhoons and floods. For man-made/technological hazards, some of the campuses are prepared for fire. The administration of Negros Oriental State University must consider conducting a comprehensive Disaster Preparedness Plan for the libraries of the eight campuses so that possible damage to a disaster could be prevented or minimized.

Author keywords:

Disaster preparedness
Disaster preparedness in libraries
Library disaster

REMEMBERING VIOLENCE – CASE STUDIES FROM AROUND ASIA
Tiong Seng Chua (National University of Singapore, Singapore)
Xueying Gao (National University of Singapore, Singapore)
Irfan Samra (National University of Singapore, Singapore)
Ritsuko Saito (National University of Singapore, Singapore)

This panel seeks to explore how memories of violence are restored, reconstructed and retransmitted through a range of mnemonic devices (paintings, films, war memorial sites and internet websites). Violence comes in many forms – armed conflicts, mobilized wars, suppressive ideologies and cultural loss, but both victims and perpetrators of violence share a common desire to legitimize their memories in the cacophony of competing narratives which are trying to lay claim to the past in their own way. While some papers in this panel focus on the highly localized memory practices shaped by the confluence of historical and social conditions unique to that site and community, one of the papers also put forward the idea of connecting memories through the cyberspace – a mnemonic device which by its nature transcends physical boundaries and spatial restrictions. The juxtaposition of four different case studies allows for a comparative study of how communities around Asia seek closure with their collective traumatic past.

Author keywords:
Memory
Violence
Art

The Revival of Nantah in the Digital Realm – Connecting Haunted Memories of a Defunct University through Cyberspace by CHUA Tiong Seng

Nanyang University (commonly abbreviated as Nantah), was a Chinese medium university in Singapore which was forced to close its doors in 1980, through a combination of arguably high-handed government policies, and a changing social and linguistic landscape which disadvantages Chinese higher education. The unceremonious closure of Nantah was remembered symbolically by its alumni as a violent assault on the Chinese literati and the suppression of its associated culture, literature, traditions and knowledge, while the state argues that Nantah was an obsolete institution which could not evolve to meet the needs of a new society and economy. The physical space of Nantah was drastically and permanently reconfigured to such an extent that it has become an inadequate receptacle for preserving the memories of the university’s tumultuous history, especially in the face of an official narrative which tends to marginalize and efface the voices of the disgruntled Nantah alumni. An internet website has emerged as a holding place for the repository of the stories and memories which the Nantah alumni seeks to preserve, and there were even calls to revive Nantah as an “online university” even if it was impossible to physically resurrect the defunct Nantah. This paper examines the strategies employed by the Nantah alumni in their attempts to recover their memories through this website, and seeks to understand the intersection between digital technologies and the transmission of memory.

Beyond The List of National War Memorial Sites: the Making of Red Heritage in a Chinese Village by GAO Xueying

“Red Tourism” is a themed tourism practice of learning, sightseeing, and nostalgia in war memorial sites of the Chinese Communist Party (CCP). Such tourism practice are planned by the government to drive economic growth, reduce regional development gaps, and reinforce the communist reign in China. This heritage-making process is highly politicized. While most of the red heritage sites were constructed by the government and embodies a strongly authorized heritage discourse, this study investigates the process of heritage-making in a small village which was initially promoted by individuals. The site of this study was a headquarter of the CCP in the north part of China during the anti-Japanese war. Since 2017, driven by their nostalgic childhood memory in the village, some “red descendants” (the descendants of the generals who were commanding the wars in the village) started to organize donations and communicate with the government and some war-history civil society organizations to help build this village into a red heritage site. By combining cultural memory with archival texts and official documents, this study intends to explore how violence is remembered and communicated through generations in China’s constantly changing socio-cultural environment. By revealing the tensions among different voices, meanings and interpretations around the village’s war heritage, the study also tries to explain the reasons behind this new form of red heritage-making in the current Chinese context. Different discourses coexist in this process of cultural construction, represented by the “red descendants”, the local government, the civil society organizations, and the villagers. The negotiations among these parties is revealing the current complex situation of cultural construction in rural China.
Invisible wounds: Reading narratives in Kashmiri films by Samra IRFAN

Violence is a complex phenomenon and is linked to every aspect of our existence. Even if we regard our lives untouched by violence, various images of torture and pain are close at hand. Many scholars have already emphasized enough that violence is not necessarily only physical and but include emotional abuse, oppression and exploitation. Further, violence is also to recall violence, to write it, to remember it, to make a mental note of ‘the deed and the date’. Violence is memory, precise, imprecise, factual and fictional. The paper explores the cyclic nature of violence and the role of documentary films in the construction of collective memory by taking documentary films as an art form that are produced in Kashmir, a setting that is the world's most militarised region. Once seen as a land of unparalleled beauty, Kashmir has turned into a troubled space today. Armed conflict, enforced disappearances, crimes that takes place in Kashmir affect men, women and children. However, beyond the political tension, a deeply personal landscape is emerging out of the stories of Kashmiris living under constant condition of violence. Selecting film as an important medium, the aim of this study is to understand these narratives and how it adds (if at all) to the discourse on violence as well as memory.

Technology of Memory; Production and Consumption of Japanese War Paintings of Singapore by Ritsuko SAITO

This presentation argues how Japanese war-paintings mobilise the people to the Second World War through the analysis of the production and consumption of these paintings during wartime. Focusing on war paintings, which depicts Singapore, as a form of technology of memory, this research argues how different forms of artworks connect Japanese to remote battlefields and colonies as a part of Imperial Japan. War paintings have been studied as a propaganda media of Imperial Japan, as a platform for artists to connect their works with the society, as a significant phase of the development of Japanese modern arts and so on. Different from existing studies, this study focuses on the site – Singapore, and meaning-making of the site as an important factor for analysis of imperialization of Japan. Under the strict restriction of leisure activities during wartime Japan, exhibitions of war paintings and postcards with images of these paintings function as a significant device for mobilisation of people into the war.

REPRESENTATIONS OF TYPHOON YOLANDA (HAIYAN) IN POPULAR PHOTOGRAPHY: THE "OTHERING" IN THE PRODUCTION OF SPECTACLE
Elmer Jover (University of the Philippines Visayas, Iloilo)
Mary Barby (University of the Philippines Visayas, Iloilo)

This paper presents a glimpse into the relation between the visual and the “othering”. Here, we examine the visual representations of Typhoon Yolanda (Haiyan) in popular photography in order to show how a production of a spectacle creates a kind of entertainment for those on the other side of the lens. Using the photographs, mostly taken from social media and the frontpages of the national and local daily, we
discuss how the use of the visual art serve to solidify certain notions about the Typhoon Yolanda (Haiyan), the survivors, as well as those indirectly affected by its wrath (such as the responders, etc.)

Author keywords:

Typhoon Yolanda (Haiyan)
spectacle
entertainment
photography
othering

RETHINKING “MARKET” IN THE CHINA UPON THE TONGUE: FOOD ACTIVISM, ECOLOGICAL RESILIENCE AND AGRICULTURE
Daren Shi-Chi Leung (The University of Sydney, Hong Kong)

In China, after the disbandment of 20-year state-monopoly production and consumption, the private market has flourished since the late 80s, becoming controversial, and let’s not forget the recent food safety crises. Although the market succeeds to feed millions of mouths, the widespread chemicals and industrial sewage pollute the nationwide farmlands, causing catastrophic consequences—eroding soils, poisoning living bodies, and let alone social distrust. In the recent decades, individual and organisational actors concern ecological agriculture—incorporating local/traditional knowledge and skills about farming—not only as the resilient project for both human and non-human subjects but also as community economy to promote Community-Supported-Agriculture, which might counter the mainstream market. In Guangzhou, Cheng-Xiang-Hui (CXH), a food association led by the youth founded in 2010, organises its Farmer’s Market to support the economic and cultural change amidst its rural-urban network. By tracing the history of food activism in China and the development of CXH, I follow J.K. Gibson Graham’s(2006) rethinking of post-capitalist politics on economies to question how the “market” could be reworked as an assemblage caring different humans and non-human actors, and how the narrative of this market activities produces the cultural contestation amidst the politics of food. Also, I try to find out if this representation of market could benefit further food activism in engaging with urban people’s everyday life.

Author keywords:

Activism
Food politics
Chinese agriculture
Farming
Resilience
Youth
Community economy
Alternativeness

THE AFTER EFFECT: EXPERIENCES OF TYPHOON YOLANDA SURVIVORS
Bayron Barredo (Visayas State University, Philippines)
Natural calamities cause massive affliction among affected communities. As a result, most survivors have to rely on their coping ways and deal with their losses and consequent emotional grief. Taking the November 8, 2013, super typhoon Haiyan was known as “Yolanda” in the local term, as an example, this study aims to report findings from a phenomenological study designed to investigate the lived experiences of Yolanda survivors in Tacloban City. This study is based on the philosophy of Martin Heidegger, which recognizes the role of self in interpretation and utilizes the hermeneutic phenomenology which is concerned with understanding texts. Moreover, in-depth interviews with survivors were conducted and their responses were audio recorded and transcribed with secondary official sources providing additional data. Five emergent themes were identified: (1) unperturbed and used, (2) emotion-focused outcomes, (3) divine faith, (4) ways of coping, and (5) resilience. In the process, the participants did not only survive, but established a new sense of purpose and their renewed awareness in life was awakened. Future studies may investigate more on different types of coping assistance at various points in the recovery process, and additional research is needed to elucidate how different types of religious involvement may intercede the effects of a natural disaster.

Author keywords:

Haiyan
Phenomenology
Resilience

THE MANY LIVES OF SINGAPORE'S APOCALYPTIC CULTURES
Leong Yew (National University of Singapore, Singapore)

The imagination of the end of Singapore or what it perceives to be its world occupies a prominent place in its national political and cultural discourse. One consistent rhetorical device deployed by its political leaders has been to construct the city-state as fragile and precarious, which without the full participation of a disciplined and vigilant citizenry would surely lead to its demise through varying crises like ethnic unrest, terrorism, infectious diseases, and economic downturns. This common refrain about Singapore's "survivalism", however, sits in a tension with more recent adaptations of apocalypticism within the popular cultural sphere. In the popular media, now resplendent with zombie outbreaks, dystopias, multiverses, and post-apocalyptic landscapes, Singaporean cultural producers have undoubtedly appropriated familiar conventions from American apocalyptic cultures but also localized them. Oftentimes, such localizations have been veiled criticisms of Singaporean society and political life. In so doing these texts not only broadly challenge the dominant political discourse but also specifically represent alternative visions of the Singaporean end times. In this paper I seek to examine this unusual
relationship, querying if the tensions between the two might impact on public receptivity or the state discourse and lead to more productive conceptions of the anti-apocalypse -- the very state of existence that serves as the end times' ideational other.

Author keywords:

Apocalypse
Singapore
political legitimacy

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**TRANSLATIONS IN GLOBAL AID IMPLEMENTATION: A CASE STUDY OF THE SOCIAL DEVELOPMENT PROJECT IN POST-TSUNAMI ACEH, INDONESIA**

Eriko Kameyama (Nara Prefectural University, Japan)

In an increasingly globalizing world, collaboration among the people with different backgrounds are promoted for working on the social issues in certain communities beyond the countries. However unequal relationships still exist among the people concerned once we take part as actors in the international development regime. In that condition, how do we regard the discontinuities among the worlds of the actors in the regime? Furthermore how do we connect the worlds of the actors for building a global society? This study explores to what extent aid workers could connect the worlds of the actors in the international development aid with the case project which was implemented in post-tsunami Aceh, Indonesia. Particular attention is paid to aid workers because they are in the position which encounters the worlds of the people at the grassroots in an aid recipient society while working with international development discourse. In its implementation process, different meanings of the aid activities were found among the actors and the aid workers tried to connect them by translating contexts which each meaning came from. Their efforts of translation contributed to the project implementation, but they did not bring significant impact for people’s understandings in the donor society about the recipient society.

Author keywords:

Translation
Global aid
International development regime

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**WHEN A HOUSE IS NOT A HOME: A CASE STUDY OF PHILIPPINE URBAN POOR RELOCATEES’ VARYING NOTIONS OF HOMES, DISASTERS, AND RESILIENCE**

Noreen Sapalo (University of the Philippines, Philippines)

This paper interrogates the varied notions of home, home-making, resilience, and disaster of the community members and leaders of San Isidro Kasiglahan Kapatiran at Damayan para sa Kabuhayan, Katarungan, at Kapayapaan (SIKKAD-K3). SIKKAD-K3 is a grassroots organization of urban poor relocatees and homeless families that occupied hundreds of abandoned National Housing Authority (NHA) housing units in Southville 8C Phase 1K2, Kasiglahan Village, Rodriguez, Rizal, Philippines. In 2012 during the southwest monsoon season, their entire community, which was built on a ‘danger zone’, was
submerged in flood water. Tying into the diverse literature on disasters and homes, this paper attempts to understand how the members of SIKKAD-K3 negotiate and/or contest their meanings of home, and how they “make” and “re-make” their homes when faced with natural disasters such as typhoons and the annual southwest monsoon or Habagat. It also reviews how the state and the members of SIKKAD-K3 ‘see’ disaster as different types of events, and how they prepare for and record them in very different ways. Stories and accounts of home, home-making, and disasters will be gathered and validated through participant observation, story-telling (unstructured interviews) and Key Informant Interviews.

Author keywords:

Home
Home-making
Resilience
Disasters
Relocation
Socialized housing

WOMEN’S AGENCY IN DISASTERS: LESSONS FROM SURVIVORS OF HAIYAN AND URBAN FIRES
Mary Barby Badayos-Jover (University of the Philippines Visayas, Philippines)

While the digital turn has indeed brought about ease of access to information and higher levels of connectivity, challenging contexts or occurrences like disasters remain, resulting to heightened vulnerabilities and burdens experienced by women. Disaster research has mostly focused on women’s vulnerability and lack of empowerment in various contexts. Such emphasis is hinged upon women’s pre-disaster gender roles and societal status in patriarchal societies that render them weak in the face of catastrophes and the ensuing aftermath. However, some studies have also pointed out that grueling situations serve as impetus for women’s agency, either within or outside of established gender norms. Difficult circumstances provide opportunities for women to articulate their needs or goals and act on them, thus jumpstarting empowerment. The paper focuses on Filipino women’s experiences following the aftermath of super typhoon Haiyan and the sudden fires that engulfed informal settlements in Iloilo City. Findings show that despite undergoing particularly difficult situations, women do exhibit resilience and certain degrees of agency through their capacity to self-regulate and even organize. Moreover, the role of intervening institutions like women’s groups cannot be discounted and the state may do well to strengthen its own mechanisms to harness and further promote women’s agency, particularly in grassroots communities suffering from disasters.

Author keywords:

Womens Agency
Womens Empowerment

SILLIMAN UNIVERSITY, DUMAGUETE CITY, PHILIPPINES
Disasters
Haiyan
Iloilo
ARTISTIC INTERVENTIONS IN SHENZHEN: TOWARDS A TECHNO-CULTURAL GOVERNANCE APPROACH
Danzhou Li (Shenzhen University, China)

The resurgence of artistic interventions has become a hot topic in East Asia, but the special economic zone of Shenzhen tells another story on the making of cultural cities in post-socialist China. Grounded in an in-depth ethnographic framework, this paper maintains that this southern boom city has witnessed a radical shift from “economic Shenzhen” to “cultural Shenzhen” and “smart Shenzhen”, so that a large scale of constructions and events revolving around culture and technology flourished everywhere during the past two decades. In this case, I find a rich diversity of artistic interventions as follows: (1) a sense of civic participation is emerging according to trans-local contemporary art exhibitions and public forums (OCAT case and Shenzhen-Hong Kong biennales case); (2) a significant number of young artists are revitalizing the ramshackle “villages inside the city” (pinyin: Chengzhongcun) by means of active everyday practices (Aohu art village case and Handshake 302 case); (3) the burgeoning landscape of post-industrial maker-spaces is establishing Chinese intellectual property and self-owned cultural brands under the national strategy of “Made in China 2025” and “Internet Plus” (Huaqiangbei maker center case and Artron art group case); (4) the branding and digitizing campaign of public cultural service system is spreading accessible cultural products and infrastructures for immigrants via a communication network of “city-administrative region-street-community” (“a city of library” program case). I argue that the artistic interventions in Shenzhen are not urban uprisings of young people to aspire for alternative politics; instead, the aforementioned cases contribute to the socialist logic of cultural governance within the realm of the furtherance of the structural reform and the market economic system: to uphold the CPC’s leadership means to realize the cultural rights of the people, but the way to govern culture calls for a wide variety of flexible measures --- the “participatory culture plus innovative technology” mixing of artistic interventions refers to the socio-cultural dynamics with Chinese characteristics in this sense.

Author keywords:
Artistic Interventions
Techno-cultural governance
Shenzhen
Post-socialist China

BEING A FOOTBALL FAN IN CHINA: THE POLITICS OF FLYING TURTLES AND REGIONAL PROFANITIES
Tobias Zuser ((Lingnan University, Hong Kong)
Shiyi Gao (The Chinese University of Hong Kong, Hong Kong)

Social scientists, cultural studies scholars and anthropologists have long examined the political dimensions of football fan cultures around the world. The subject of study, however, has often been limited to European or American perspectives, with incomplete accounts of Asian experiences in this domain. While
China may not be regarded as a “football powerhouse”, the “beautiful game” remains one of the most popular sports in the country, and the Chinese Super League is frequently ranked among the best attended leagues in the world. Drawing on (auto-)ethnographic and multi-sited fieldwork with fan groups, we aim to re-contextualize a more nuanced understanding of fan discourses among ultra groups in China.

The paper is focusing on three dimensions: the performance of swearing in a highly sanitized media landscape, culturally peculiar practices such as chanting and throwing stuffed animals, as well as various governmental tactics of policing fan behaviour. To what extent are these representations and performances political or non-political? And how do they relate to trends in global fandom? We argue that Chinese fan culture has become a rare public expression of regional rivalries and socio-economic inequalities that need to be understood in the context of China’s identity politics and hierarchical concept of citizenship.

Author keywords:
- Fandom
- Cultural Politics
- China
- Swearing
- Identity

**BROKERING TALENT FOR THE CREATIVE ECONOMY IN THE ASIA-PACIFIC REGION~ A REVIEW ON CULTURAL AND CREATIVE INDUSTRIES POLICIES OF TAIWAN**

Hsiao-Ling Chung (National Cheng Kung University, Taiwan)

This policy study examines the issues on ‘cultural intermediary’ or ‘brokering talent’ development for the creative economy in the Asian Pacific region. As the recent UN creative economy reports highlight that the Asia-Pacific is the most prosperous region, followed by Europe, North America, Latin America, and Africa and the Middle East, yet its further prosperity requires a regional cross-border integrating mechanism, especially a new kind of intermediary or brokering talent. While the fast growing regional market is encouraging wider cultural and creative industries (CCI) talent flow and networking, the Taiwan’s CCI development in the region which is of a higher political-economic-culture complexity, provides a timely context to examine the above issues, that is how the policies have been facilitating or impeding the development of the brokering talent.

The study starts with reviewing the broader CCI development globally and Asian Pacific region in particular, to highlight the networking characteristics of the hybrid creative sector and regional market with pressing demands for brokering talent. It then reviews Taiwan’s recent CCI policy discourses, measures and myths, in growing the regional market and its CCI talent, which has been a strategic yet elusive direction of the Taiwanese authorities.

The study contribute to our knowledge in that by demonstrating the Taiwanese experience under the economic rationale of the CCI policy as in most Asian countries, it reveals the nascent and neglected talent issues behind the taken for granted regional creative economy. It suggests a need for the new understanding of the roles and refocus of CCI polices, and the profound cultural and creative values of the
brokering talent in the increasingly complicated cultural market. Policy implications concerning how to facilitate the talent development into the regional context are then identified.

Author keywords:

Asian pacific region
Brokering talent
Creative economy
Cultural and creative industries
Cultural intermediary
Taiwan cci policy

‘COMPRESSED’ AND ‘SHOWN’ COLONIAL GISAENG WOMEN: SELF-ORIENTALISM STRATEGY ANALYZED BY POSTCARDS PUBLISHED BY JAPANESE GOVERNMENT FROM 1910S TO 1930S
Hajeong Seo (Ewha Womans University, South Korea)

This study analyzes how imperial Japan represented the image of Korean Gisaeng based on its 'self-orientalism' strategy, in a photo postcard published in Korea by the Japanese Government and its affiliates from 1910s to 1930s. The concept of 'Orientalism' presented by Edward Said means a cultural hegemony that reads the East from Western view rather than expressing the East as a mere geographical concept or pure subject. However, if the East, which was read by that hegemony, is a kind of illusion made up by the West, then, is the East ‘the real East’ that it is reproduced by itself? In modern times, Asia, especially Japan, has been taking advantage of Orientalism strategically and systematically, and women of Joseon, a major Japanese colony, became major medium of this self-orientalism strategy. Japan captured images of Korean Gisaeng through various media such as magazines, tour guidebooks, and postcards. Among these, postcard functioned as a small sheet of representation system which compresses and shows the image of Joseon colonized by Japan ‘wanted to show’. By analyzing Korean Gisaeng postcards published by the Japanese Government from 1910s to 1930s, the author seeks to analyze the way Japan put Korean Gisaeng women in a postcard to suit the taste of Orientalism, and to discover that the intention of this representation coincides with the desire for dual control of colonial women. Further, not only analyzing this otherized gaze towards colonial women, the author also seeks to decode it and approaches the possibility to see Gisaeng as ‘subjective’, not a compressed, shown image in postcard.

Author keywords:

Self-orientalism strategy
Gisaeng
Postcard
Japanese colonial period
Cultural hegemony
ENGLISH STUDIES IN COLONIAL TAIWAN: AN INSTITUTIONAL HISTORY AGAINST THE GRAINS OF EMPIRE
Chih-Ming Wang (Academia Sinica, Taiwan)

While Taiwanese during the Japanese colonial period were not deaf to the global literary scene of the early 20th century, its exposure to and understanding of the literature of the world was inescapably framed in a colonial setting. The founding of English studies in the structure of Japan’s imperial university system in 1928 was especially foundational in creating a conjuncture of literature and empire with a comparative sensibility, one that not only brings together Japan and the West but also their colonial fringes—Taiwan with Ireland—to understand and reimagine the task of comparative literature.

In response to the theme of fluid circuits that is featured in 2019 IACS Conference, this paper seeks to rearticulate the idea of connection as relational and comparative, to highlight the fluidity of connection as conditioned by affect and taste, by retelling the institutional history of English studies in colonial Taiwan. In this retelling, I will focus on the contexts and contents in which English literature was studied and taught as a parallel positioning that involves both learning from the West and articulating the local—an ambivalent notion in Taiwan—where the meaning of colony was being redefined and reactivated through a comparison with Ireland. By re-examining the discourse of gaichi literature (roughly translated as literature of the colony) proposed by Japanese scholar Shimada Kinji, teaching in the Imperial Taihoku University at the time, I will try to demonstrate how relational and self-reflexive comparison planted the seeds of ant-colonialism in English studies on the one hand, and forced into view a vision of literary studies as paradoxically national, colonial, and cosmopolitan on the other. How to face the fluidity of such connections in history is the challenge of cultural studies in archiving local resistance today.

Author keywords:
- English studies in Taiwan
- Shimada Kinji
- Gaichi literature
- Relational comparison
- Fluid connections

ENHANCING COLLABORATIVE GOVERNANCE IN THE CREATIVE CULTURAL CITY: CASE STUDY OF TAINAN ENGLISH FRIENDLY CITY POLICY
Nurul Dwi Purwanti (National Cheng Kung University, Taiwan)
Hsiao-Ling Chung (National Cheng Kung University, Taiwan)

Taiwan government officially announced 2019 is The English Year for Taiwan. It is means that English will become the second official language and Taiwan will become fully bilingual by 2030. While, Tainan City is the first city in Taiwan that already established “English Friendly City” policy in 2015. Tainan is the Taiwan’s oldest city with the authentic Asian historic and abundant cultural heritage. Yet as an ever-evolving creative cultural city, Tainan is constantly seeking opportunities to enhance its international competitiveness in the globalized world.
Using Focus Group Discussion, interview, literature review and observation, this research use the qualitative methods to understand the collaborative governance within their city policy planning process and looking beyond of their first stage of policy implementation. Even though there are still fruitful discussion whether being global or keep localized or even offering “glocal” identity, understanding diversity through similar language becoming an option for connecting people within the multicultural communities. Hence, this paper focus on the collaborative governance which nurtures and enhance by this city policy. Using case study of Tainan English Friendly City Policy, this paper also tries to obtain the lesson learned from Tainan as one of Asian Countries that developing international friendly environment within the multicultural communities.

Author keywords:

   English Friendly City
   Collaborative Governance
   Creative Cultural City
   Cultural Policy
   Language Policy

INTERACTIVE CHILDREN’S MUSEUMS IN THE DIGITAL AGE: ARE THEY STILL EFFECTIVE AND RELEVANT?
Alain Zedrick Camiling (De La Salle-College of Saint Benilde, Philippines)

With the advent of information and communications technology in the 21st century, learning platforms have been inclusive and convenient. The rise of educational applications here and there, the rapid development of learning materials which can be easily accessed online, the (often) uncontrollable and unfacilitated use of technological tools and social media, how can educators unsure meaningful and quality learning despite these advancements and the veering away of interactive and experiential learning?

In the case of museums and the educational turn vis-à-vis Philippine context and educational system, children’s museums significant role is left in question given these advancements. Museo Pambata, Philippines’ first interactive children’s museum and their interactive and experiential approach to teaching and learning anything on being Filipino, stands still on this role as an effective learning space on such elements on Philippine culture.

INTERROGATING METRO MANILA’S “METROPOLITAN MODERNITY”: NARRATIVES FROM URBAN PERIPHERIES
Audrey Rose Mirasol (University of the Philippines Diliman, Philippines)
Zenta Nishio (Kyoto University, Japan)
Kristine Reynaldo (Lingnan University, Hong Kong)
This panel problematizes the conception of Metro Manila in Tadiar’s “City Everywhere” (2016) as emblematic of “capital cities of the postcolonial Global South” that serve as “subaltern driver[s] of global capital expansion” through the logic of “uber-urbanization.” This logic of liquidity, which promotes flexibility and mobility in the pursuit of the “metropolitanist dream to be ‘world-class,’” is exemplified by expressways, which link zones of economic productivity and facilitate the flows of labor, commodities, money, information, and technologies. For Tadiar, a “standardized kinesthetic sensibility” of connection and circulation characterizes the trans-territorial metropolis, or “city everywhere.” Against this imaginary of the city as a globalized network of platforms and channels of capitalist exploitation, we delve into the stories, communities, and ecologies of “surplus populations” in the margins of the metropolis to highlight their politics and practices of place-making and anchoring. Oft-overlooked in modernizing projects by the state and corporations, constructed as targets of moral repudiation, criminalization, and necropolitics, and given scant consideration in studies that emphasize their mobility, vulnerability, or disposability, these lives that gather underneath flyovers and bridges, around waterways and landfills, are nevertheless vital to the character and functioning of the city. By drawing attention to narratives of/from urban peripheries, we hope to challenge a universalizing vision of metropolitan modernity and contribute to a more nuanced understanding of the social dynamics in the city.

Author keywords:

- Metro Manila
- Metropolitan Modernity
- Urban Ethnography
- Crime Fiction
- Film Noir

Ecology of Metro Manila: Assemblage ways of grouping, individuality, and gesture through jeepney by Zenta Nishio

Metro Manila has been called chaotic, dirty, dangerous. One way in which the government shows its struggle to discipline the city is through infrastructure development. As Tadiar (2016) mentioned, the “flyover dream” has produced urban archipelagoes, where bridges between subdivisions, shopping malls, and condominiums connect affluent spaces. Such spaces bypass or are detached from saturated spaces, where movement feels like swimming underwater in a shallow metropolitan sea. This study dives into the sea and ecology under the flyover. By focusing on public utility jeepneys (local mini-buses) and the government’s jeepney modernization program, I discuss how urban ecology as an assemblage by people is re-assembled under modernization.

The jeepney has been the most useful public transport infrastructure since the Battle of Manila in 1945 destroyed the colonial tranvia system. At present, around 45,000 units and more than 600 routes constitute the jeepney network in Metro Manila. Through fieldwork, I point out three aspects of this assemblage: ways of grouping, individuality, and gesture. Though jeepney operation is individual, operators and drivers form groups to maximize their income. This grouping is characterized by the non-existence of center and stratification, and the dynamic of fission-fusion. Like the surplus engine used by jeepneys, it has a dual aspect of vulnerability and durability. The materiality of the jeepney is assembled with and sustained by informal mechanics, surplus auto shops, friends of drivers, and remittances from Overseas Filipino Workers. Unlike characterizations of urban ecology as a place of anonymity, this
assemblage is individualistic and intimate. The jeepney network is not merely a transportation infrastructure, but a platform and environment of social interaction, where people who commute daily develop gestures of being tougher with others. In this light, I argue that the jeepney modernization program would have a destructive impact on this ecology.

Metro Manila and Alternative Detection in Maria L. M. Fres-Felix’s Crimetime by Audrey Rose Mirasol

In detective narratives, the setting functions as more than a mere backdrop; embedded within and reinforced by it are specific underlying assumptions about the nature of crime and detection. In the interwar, rural spaces of the Golden Age novels, for example, crime is an aberration, the detective “emphasizes [a] rationality” which is seen as the ultimate safeguard against the threat of crime (Knight, 2004), and the successful identification and expulsion of the criminal restores the community to what W. H. Auden (1948) describes as its original “state of grace.” In the urban imaginaries of the noir, on the other hand, crime is not only endemic but is in the very grain of social relations, and the detective is often the cynical, anti-intellectual type whose preferred mode of investigation is not contemplative ratiocination but “revelatory confrontations” (Van Dover, 2005).

This paper will examine how Philippine detective fiction, in particular Maria L. M. Fres-Felix’s Crimetime (2017), presents an alternative to our conventional understanding of crime and detection. In particular, it will explain the use of gossip, i.e., unverified and unverifiable evidence, and the role of happenstance in Philippine detection as necessary functions of the concrete realities of Metro Manila. In undertaking such an analysis, this paper ultimately seeks to contribute to the broader study of Philippine detective fiction and its articulation of an alternative modernity in response to the modern, rationalist assumptions of the detective genre.

Imaging the ‘War on Drugs’ in the Margins of the Metropolis: Policing and Politics in BuyBust and Alpha, The Right to Kill by Kristine Reynaldo

The nightly killings that herald the Duterte administration’s anti-drug campaign has become a mundane feature in densely populated urban centers like Metro Manila. While “tokhang” entered the popular lexicon, and estimates of its casualties reached tens of thousands, the figure of extrajudicial killing (EJK), a body dumped on a pavement with a cardboard sign or lying in a pool of blood beside a gun and a packet of crystal meth, has become part of the social imaginary of the city. As signifiers of moral degradation and criminality, and of the state’s authority to inflict violence in the name of justice and security, discipline and development, images of EJKs inscribe a narrative central to the production of consent for the “war on drugs”: that of the inhumanity and disposability of the lives it takes. I argue that this necropolitical practice—understood to be a function of the modernizing mechanisms of economic progress and order-building under globalization (Bauman, 2003)—and its attendant processes of border-making and policing, has transformed urban space, social relations, and the “distribution of the sensible” (Rancière, 2004). New dynamics of suspicion and sociality under heightened surveillance (Warburg and Jensen, 2018) and the proliferation and viral circulation of spectacles of drug-related violence have given rise to visuality as a dominant structure of affective and political engagement. Considering film noir as “sociological investigations … historically determined by particular circumstances” (Brody, 2014), this paper discusses two recent films on the “drug war,” both told from the perspective of the police: Erik Matti’s BuyBust
(2018) and Brilliante Mendoza’s Alpha, The Right to Kill (2018). Focusing on their depictions of the metropolis as a site of policing and political action, I ask: how do these films foreground or obscure moments of political subjectivation among those in the margins of a global city?

LOCAL KNOWLEDGE ON TUBA (COCONUT WINE) AMONG THE MANANGUETE OF BAYBAY, LEYTE
Mildred Siarez (Visayas State University, Philippines)

The sustainability of local knowledge is totally dependent in its support systems. At the present era, indigenous knowledge systems of an individual or a group of individual of a certain nature of work is dependent on the kind of adoption to ICT so as to the preservation and continual usage of these local knowledge. This study evaluated the impact of ICT in the promulgation and popularity of tuba as local Filipino drink and the current plight of “mananguete’s” local knowledge systems. Data were gathered using informal hanging-out, one-on-one in-depth interview, and focus-group discussions (FGDs) and were analyzed using narrative descriptions. Results revealed that the popularity of the once ever popular Filipino drink underwent certain evolution and regression. Local residents of Leyte had variable inclinations of attitude towards tuba was influenced by any of these factors: biological-psychological changes, socio-cultural contexts, cognitive and meta-cognitive conditions in understanding realities which are all influenced by the potent advertisement. This implies that ICT involvement, development and integration has considerable impact on the preservation and continual usage of local knowledge of these tuba makers.

Author keywords:
Digital Media
Post-Media
Affection
Power
Creative Industries
Capitalism

"MASK" ACTIVITY AND CONTEMPLATION LEARNING FOR THE STATELESS STUDENTS IN THAILAND
Siriporn Somboonboorana (Walailak University, Thailand)

This paper focuses on the stateless and Burmese students who have the opportunity to study in the Thai primary school which organize the activities to create teaching experiences, reading, thinking, writing through direct experiences and real situations for them. In fact, the teaching is often in the form of command and scolding, rather than allowing students to learn and be creative as well. The various
conditions of the schools leading to the follow-up and quality assessment according to the internal quality assurance system national tests have an unreadable rate of writing and are not read fluently. Reading is a basic skill that is important for learners to learn in other subjects. Therefore, my project would like to change these schools focus and manage learning for these students who could be solving problems and improve reading to writing. The assessment of learning students like to have activities to complement and enhance learning. One of method to do students feel fun with learning with friends and teachers is art therapy and contemplation their thought by the mask. The "Mask" activity is a creative medium to reflect students' open minds which leads to creating a beautiful difference and having the same coexistence, bringing the "mask" activity to reveal and see the meaning of one's self including implications that have been interpreted by others.

Author keywords:

Mask
Contemplation Learning
 Stateless Students

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PRECARITY OF HOME: URBAN DISPLACEMENT OF MIGRANTS-TENANTS IN HONG KONG
Kelvin Wu Ka Wai (Lingnan University, Hong Kong)

Urban displacement, one of the key issues of socio-spatial injustices, is often portrayed as a process of class restructuring and eliminating sense of place. Problematising the conventional understanding of local space as a static entity, this research foregrounds the experience of displacement and practices of home-making/unmaking of migrant-tenants living in the area of To Kwa Wan, a district in Hong Kong which still serves as the lowest rental market in the city as it is gradually subsumed into intensified private and government-initiated urban redevelopment in the last decade.

Drawing on the literature on displacement, mobility studies and critical home studies, this research explores how the tenants experience and negotiate housing uncertainty and unpredictability produced by neoliberal land and housing policies. They build a sense of home, through an array of spatial material and symbolic practices. Rapid urban redevelopment, neoliberal rental legal reform and variegated citizenship regime have normalised evictions while producing differentiated forms of displacement for migrant-tenants. This research suggests that “eviction” is not an accurate term for accounting for the fact that they are often ready to go in way or another. Their “readiness” has something to do with their precarious conditions and their longing for upward mobility in Hong Kong’s housing ladder. The research brings to fore an alternative understandings of home in urban displacement and to shed a new light on urban redevelopment in Hong Kong.

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RE-ARTICULATING MAINLAND CHINA: CULTURAL ANALYSIS OF THREE DIFFERENT TYPOLOGY OF URBAN COMMUNITIES
Chunlin Guo (Chongqing University, China)
Zhonglin Ye, Suzhou Migrant Workers’ Home Social Work Service Center, China

SILLIMAN UNIVERSITY, DUMAGUETE CITY, PHILIPPINES
This panel is composed of three research papers, each of which focuses on one type of community-in-making. The communities range from a co-working space in central Shanghai which claims to run a community business for young creative workers and entrepreneurs, to a Village-in-City (VIC) in Suzhou where migrant workers study labor law with perseverance while their kids receive careeducation, and even to a courtyard in the suburb of Beijing where young people live and work collectively in order to find a good way for the development of China’s countryside. Disparities and differences can be easily discerned from the three types of communities. Whereas the case of Shanghai is managed by global capital for profit from top-down approach designated for young ‘creative’ middle class, the cases of Suzhou and Beijing are self-organised and collectively managed from bottom up. A comparative examination is beneficial to explore how the meanings of collaboration, collectiveness, autonomy are differently practiced from different approaches among different social groups. In this way, the three types of communities can be articulated together to form a multi-faced but dialogical and informing horizon of contemporary China.

Author keywords:

- Community
- Collectivity
- Creativity
- Gender
- Middle class
- Subaltern
- Autonomy
- Self-organisation
- Chinese youth
- Cooperation

Collective Livelihood in the Making of Collective Community in China’s New Rural Reconstruction Movement by GAO Ming

In the first ten years of the 21st century, LIU Lao-shi, one of the initiators of China’s New Rural Reconstruction Movement (NRRM) led a group of young people who participated in the NRRM to live and work collectively in a suburb area of Beijing. Most of the young people were university graduates who came from rural families.

They rent a courtyard where they tried to construct a collective community. They cultivated grain and vegetables in the spare land of the courtyard through collective labor and mutual help. Moreover, by cleaning the courtyard in turn, cooking meals for the whole community in turn, studying theories of rural development collectively, entertaining collectively, they strengthened the solidarity of the community. When they went to different villages to carry out rural development project, they also went to work at least in pairs to continue collective practices. When they finished rural project, they also went back to the...
courttyard to discuss the gain and loss of their work with other colleagues collectively. Consumerist behaviors are banned in the community. The collective community of the NRRM is a try of de-commercialisation, which represents a plausible way of constructing collective culture to resist capitalism.

**Be Creative: the Blurring Life and Work among Young Middle-Class Women in a Chinese Metropolis by Lin Lili**

This paper will analyse China’s cultural policy and the development of Cultural and Creative Industries (CCI) in recent two decades from the perspective of gender, based on the ethnographic fieldwork conducted in Shanghai from 2017 to 2018. Since 2000, China has tried to upgrade and transform to a knowledge- and information-based society. The cultural policy toward the development of CCI become a key facet that intersects with the socio-economic ‘upgrading and transforming’ process, and produce a new landscape of work and everyday life in which the gender problematique is apparent. The co-working spaces, as a new kind of workplace induced by the call for creativity in big cities in China recently, is one interesting loci to examine work and life of young female workers of CCI. The co-working spaces, which design to host creative workers and entrepreneurs, not only aim to provide shared spaces to work, and also attempt to create a kind of community based on work and so-called shared values. The call for ‘upgrade and transforming’ accompanied with the hegemonic discourse of the middle class on the one hand reconfigures new spaces, and on the other hand produces new subjectivities, and orients individuals to self-upgrade.

This research aims to explore the (re)invention of new self-consciousness and subject-positions among young Chinese women under the dominant governing discourse of ‘creativity’, and the negotiation and conflicts of young middle-class women with such dominant culture in their everyday life. Based on one-month participant observation in a co-working space and seven-month fieldwork in Shanghai, the current paper firstly tries to examine the life and work of young middle-class women from CCI to explore the flexible though specialised form of new urban mode of ‘creative work’ alongside with the consequences of ‘feminisation of work’ in ‘knowledge-based’ urban Chinese society, which is a key feature of the official strategies promoting the cultural and creative policies. Then, it attempts to explore how the new landscape of work and life shapes and is shaped women’s position and subjectivity. Lastly, the call to ‘be creative’ in China articulates a complex and ambiguous cultural and social formation. through exploring and analysing these emergent articulations, Cultural Studies has the potentiality to seek alternative imaginations and social forces.
Subalterns' Self-organized Community: A Co-researched Case Study in an East China’s City by Guo Chunlin, Diego Gullotta, Ye Zhonglin, Mai Dian

This part of the panel will present a work in progress. This research is addressing the question of the production of subjectivity among the migrant workers (or new workers) in mainland China. The research stresses migrant workers’ cultural and social practices characterized by self-organization (autonomy).

Contemporary Chinese cultural policies are dominated by the exclusion and the marginalization of the subalterns, indeed the ideal and ideological community strongly supported by the Party-State is represented through a monological and vague concept of nation, at the same time its real reference is the life-style and values of the “middle-class.”

The Chinese economic miracle has been built on the body of the migrant workers. During over thirty years of reforming this enormous social group has developed its own forms of cultural representation, its own strategy to protect labour rights and at the same time its own practices of community-building in a context of increasing social atomization.

For the centrality of self-organized practices, the current research not only uses participant observation, but also adopts the method of co-research. This co-researching project is based in a big city located in the south-eastern China. In this city, as in the most developed China’s coastal zones, the last economic upgrade strengthened the centrality of the realm of social reproduction and the needs for marginalized/subaltern subjects to master law to protect its basic rights. In a context of growing mass expulsion of the subaltern from big and globalizing cities, and the growing precarization of work and everyday life, a workers’ non-government organization has been founded and managed by workers themselves in an attempt to build a real effective and inclusive grass-rooted community.

This co-research focuses on two activities of the organization, namely, legal aid and careeducation (care plus education): 1) Legal aid, here the useful knowledge obtained by the “worker(s)” themselves in the organization largely through self-study and practices, is offered to other workers regarding to labour issues, particularly, work related injury, as well as those related with the reproduction (family, divorce, etc.). The organization provides information and advice, helps them prepare and formulate civic complaints, and seeks better treatment for them by the compensation system, their employers and the government. At the same time, they also use social media to launch and update regularly project(s) to disseminate the legal knowledge, with an aim to promoting “self-consciousness”. Re-employment, and Entrepreneurship and self-employment as well, are another concern in that it is hard for the injured to find a job in the “labor market”, especially, when it is shrinking in the wake of so-called “transformation” of Made-in-China. 2) Careeducation in a physical space that affords migrant children safety and care and also homework assistance, is given primarily for two hard situations for workers and their children. First, the increasing marketization of education highly hinders, if not completely excludes now, migrant workers’s sons and daughters from accessing to crucial cultural resources that children need to compete in the public education system. Second, care, even the familial, between generations also becomes an acute problem in China because of the exclusion of migrant workers from settling down in the cities. The space is also conceived as a site that can to some extent help build connections of the migrant workers/subaltern with an accent on “community building” in a village with the city, an ant-colony of increasingly precarious migrant workers.
Preservation of local cultural heritages or creating new cultural resources has sought to be the most emerging community project in these days, mostly encouraged by the introduction of policies by the regional or state authorities in Asian countries. Seeing the present communities and their future in the age of globalisation, one can see how peculiar historical and regional experiences have been inclusively assembled in the new social context by local residents, performers and artists, specialists, and policymakers. While they jointly construct an alternative communal space of dialogue and contestation against state authorities and an influx of global capital, their cultural practice is reassembled by a convergence of new trans-local political economy. The voices and experiences of the recreation of regional culture should be reviewed as a nuanced site of multidimensional assemblies brought about between the preservation and empowerment of an autonomous, regional cultural identity, and the development of a new global political economy.

To explore this issue from a cultural studies perspective, the presenters on this panel will explore several cases exemplifying the recent popularity of the recreation of regional cultures, as well as the logic of rediscovering local cultural heritages in contemporary Asian societies. Drawing upon different distinctive topics, such as the growth of local cultural industries, the redefinition of local cultural heritage in reference to global discourse, or the production of trans-regional art projects involving traditional cultures, they will observe the ways in which the regional voices of actors, the art of professionals, and the discourse of policymakers converge into the reconstruction of cultural identity and resources of the region. Through the examination of actual projects’ records, media representations, and individual interviews, they will seek to elaborate the theoretical and methodological methods of cultural studies in Asia.

Author keywords:
- Regional culture
- Cultural industry
- Memory
- Identity
- Media
- Community
- Governance

Contested memories of local cultural heritage: representations of history and their political topologies in a regional Japanese town by Tekeshi Hamano

This presentation investigates the contested representations of the local cultural industrial heritage and the memories of local communities, reframing their value in the contexts of tourism, national memory, and global world heritage. Four years have passed since The Yawata Steel Works and Related Facilities that opened in 1901 in Kitakyushu—one of the largest former industrial towns in the north of Kyushu.
Island, Japan—was inscribed as a UNESCO World Heritage Site in 2015. The sites located on the property of Japan Steel were registered as historical remains of national industrialization as ‘Sites of Japan’s Meiji Industrial Revolution: Iron and Steel, Shipbuilding and Coal Mining’. The old factories and an office building were designated as international cultural heritage and as landmarks of modern Japan’s national history since the late 19th century. However, limiting the identification of local industrial heritage to the Meiji era should be investigated as a political logic of ‘historical gerrymandering’ (Hamano 2015) of Japanese modernization in East Asia. Further, its registration as a global cultural heritage site and a local tourism resource may neglect the actual lives and living memories of the local community’s cultural heritage, despite UNESCO’s declared respect for it. Taking these into account and reflecting on the previous presentation at IACS in 2015, this presentation will critically observe how memories of cultural heritage are represented by the local community. Examining the contested representations of heritage among local communities, regional (tourist) industries, local government, and the state, this study proposes to situate cultural heritage in different political topologies.

**By Terence Tan**

In this paper, Terence Tan shares about the transcultural efforts of the ASEAN Puppet Exchange project, an arts-based exchange project he led and initiated in the years of 2014 to 2017. While a common regional identity remained prevalent and central in the exchanges, he highlights factors and conditions that helped develop intercultural behaviours during the project, both artistic and social, that helped overcome different attitudes towards traditions, art, and regional politics. This includes global relations, social need, and a common geography and heritage. With interviews with the workshop’s participants, the paper also suggests how the medium of choice, puppetry, may surpass other communicative forms in the field of intercultural work. Finally, Tan aims to share what he thinks are possible circumstances that dissuaded some of the project’s aspired intercultural outcomes, and what policies and investments in Southeast Asia he thinks may better promote regional understanding and development.

**Community and Creativity in the era of Cultural Industries by Motohiro Koizumi**

This paper attempts to examine the conditions of civic creativities and grass roots democratic cultural practices in the post-Fordist era. Recently, especially since the 2000s, there is an expanding attention to the effects of culture and creativity aimed at industrial growth, both in the national government and in the municipal administration levels. Asian countries also have seen the introduction of such plans as the Korean Wave strategy, Cool Japan policy, and Taiwanese Wave policy. Also, the focus on creativity and culture has been concentrated on the revitalization of cities and regions through industrial development. Particularly, the expectations of the roles played by the ‘Creative Class’ to achieve new economic development have been increasingly paid attention to regarding the realization of ‘Creative Cities’ (Florida 2002, 2012). These movements demonstrate increasing attention to the utilization of culture, with the attitude of the ‘expediency of culture’ in the minds of various social actors including nations, global companies, and NGOs (Yüdice 2003; Hartley 2005; Iwabuchi 2007). In this paper, the author will discuss the implications and issues regarding recent attention on creative industries, and moreover, argue the
The importance of hidden knowledge and creativity behind the enthusiasm toward cultural industries. Also, taking examples of cultural and social activities in local Japanese communities, based on extensive evidence-based research, I will show how cultural and social activities deconstruct social powers with vernacular heritage and a diverse people’s network.

The Paradox of Nuclear Tourism: Nuclear Power Plant Visitor Centers and Local Communities in Post-Fukushima Japan by Hajime Hasegawa

This presentation explores how tourism as part of a national project impedes the reconstruction of local communities through focusing on nuclear power plant visitor centers (NPP VCs). Although eight years have passed since the Fukushima disaster, there are still more than twenty-five VCs in operation as well as sixteen NPPs in Japan. Most of them are run by the electricity industry, while others are run by the local governments where a NPP is located. Because the VCs are open to the public, including local people and tourists, they emphasize not only learning facilities but also tourist attractions which can provide fun. The exhibitions are full of spectacle with hightech machines, reminding us of an amusement park like Tokyo Disney Resort. Despite such efforts, however, there are only a few visitors. Since 2012, the author visited every VC to determine the actual condition and revealed that those entertainment-focused exhibitions attempt to convince visitors with the pro-nuclear dogma. Contrary to their cheerful appearance, they exclude various views and opportunities for argument. This VCs’ attitude looks to be the representation of the traditional policy to which the Japanese government has held fast since the late twentieth century. To persuade and conciliate people, the government and the electricity industry have promoted the brainwash-like public relation and scattered money to the local communities. As a result, the neighborhood was divided and lost regional cultural identities. Therefore, one of the most critical issues of today is how to reconstruct them. The presentation will show that the state of the VCs suggests a necessary condition for making it possible, paradoxically.

SMART KAMPUNG: RURAL-URBAN INTERACTION, SOCIAL INNOVATION AND COMMUNITY’S AGENCY IN INDONESIA
Melani Budianta (Universitas Indonesia, Indonesia)
Shuri Mariasih Gietty Tambunan (Universitas Indonesia, Indonesia)
Jenni Anggita (Universitas Indonesia, Indonesia)

The urban-rural interaction within the context of globalization has opened new spaces for social innovation and cultural creativities. The interaction is no longer a one-way process but reflects a more complex and dynamic relationship. In the 21st century, there has been a kampung cultural movement happening all over Indonesia in order to restore social and artistic practices which are gradually disappearing in urban areas. In our research project of “Smart Kampung,” we address the challenges of the urban transition in the context of a developing country where those challenges are particularly pressing: Indonesia, one of the most rapidly urbanizing nations in the world, with the crisis-ridden megacity of Jakarta at its heart and a diversity of fast-growing new towns, satellite cities, tourist centres, and coastal and river cities scattered across its islands. The research areas are categorized into three urban-rural intersectional spaces: urban kampung (located in cities such as Jakarta), urban peripheries’ kampung, such as Kampung Markisa and Kampung Gerendeng Pulo in Karawaci, a suburban area near

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Jakarta and rural-urban spaces, which refer to rural areas that rely on two sources of income: rural farming and the dynamic interactions with the urban areas. We have been working with Japung (Jejaring Kampung Nusantara) which is a local initiative consisting of pembakti kampung or kampung activists who aim to empower kampung communities in many places in Indonesia. By utilizing a collaborative knowledge production method between scholars, kampung communities and kampung activities, we aim to map how kampung works as a social and cultural anchor in Indonesia in order for the country to strategically respond and strive within the local-global dynamics. The questions we seek to answer in this research are: How do the rural-urban interaction in kampung has opened up new spaces for social innovations to proliferate the community’s well-being? How is the relation between the kampung community and activists with other stakeholders particularly those in power, i.e. the government, constructed in this rural-urban interaction and how does it affect the community’s agency to overcome their daily struggles?

Author keywords:
- Kampung
- Urban-rural
- Social innovation
- Agency
- Community

**SOFT BUT SPIKY POWER: CAN THE DURIAN GO GLOBAL?**
Gaik Cheng Khoo (University of Nottingham Malaysia, Malaysia)

Last August, the Malaysian government signed a protocol with the Chinese government to allow for the export of frozen whole Malaysian durians to China. This is both good news for Chinese consumers (the largest market in the world for durians) and the Malaysian economy, though stories of deforestation to make way for durian plantations have led to a Temiar blockade in Gua Musang, and also threaten tiger habitat. This presentation follows the durian as it is poised to become a new plantation crop to feed the China market. The thorny durian paradoxically functions as a sign of Malaysia’s ‘soft’ power in China, even as relations between the two governments were tested when PM Mahathir canceled several major infrastructural projects after coming back to power in 2018.

There are two parts of this narrative of the durian’s journey: its felicitous journey east and its more treacherous journey to the ‘west’ that may encounter instances of hostility and abuse. Note the UK #AbusiveCholate campaign that highlighted the prevalence of domestic abuse by using the durian coated in chocolate to represent domestic violence (14 Feb 2019).

In going global, will Malaysian durians face the threat of losing their deeply polarising smell? After all, the odourless durian has been developed in Thailand in 2007. Can its ‘cultural odour’, which is both its strength and weakness and to play with Koichi Iwabuchi’s concept of a non-universalizing local particularity, survive the journey to the ‘west’, even if it retains popularity in the East? Or should durian tours be the answer: to attract foreigners (from east and west) to come to Malaysia? Exploring the aspects of the Malaysian durians’ identity in differentiating itself from Thai varieties that dominate the global market, I posit agritourism as one way to maintain the Malaysian durian’s uniqueness.

Author keywords:
TELLING BALINESE SPATIAL STORIES: TOURISM AND CONTESTED HOME AND IDENTITY
Lita Ambarwati (Universitas Islam Indonesia, Indonesia)

Bali, an island in Indonesia, started to be promoted as a tourist destination in the 1920s by the Dutch government. A more ambitious Bali tourism development took place during Suharto’s presidency (1966-1998) to increase foreign exchange earnings, create jobs, and promote Indonesia’s cultural and natural resources. With its image as a paradise, first created in the colonial era, Bali has been made as Indonesia’s ‘show window’ and it has been given a priority in the international tourism development. This paper examines the nexus between tourism and the transformation in the spaces and life in Bali by considering the questions of what really home is for Balinese and what debate occurs about their identity today.

The paper contends that with the emergence of the tourism industry and changes in the world economy, Balinese people’s home is not so much where their family, relatives, ancestors, and community are, it is also a place where the powerful capitalism and globalisation are situated. This paper also argues that identity and place are inextricably related; the personal identity of Balinese people and the identity of the island they call home have been unfixed because of the ever-shifting social relations in Bali and the dynamic change of Bali as a result of tourism.

Author keywords:
Bali
Tourism
Identity
Place
Culture

THE HUMAN BODY IN CEBUANO PERSPECTIVE
Roel Jumawan (St Paul University Dumaguete, Philippines)

This paper explores the view on human body as reflected in a number of linguistic expressions in Cebuano dialect (colloquially referred to by most of its speakers as Bisaya). Cebuano is the lingua franca of the Visayas regions and most parts of Mindanao. There are about 80 linguistic expressions in Cebuano whose roots are parts of the human body such as puti og itlog (white balls), mobukad ang atay (the liver enlarges), etc. Their meanings are not literal but figurative, i.e. “puti kag itlog,” is intended to describe a person as coward; and “mobukad ang atay” is used to describe one’s feeling especially when he/she receives
compliment. These Cebuano linguistic expressions gathered through interviews are treated using metalinguistic analysis to ferret out their meanings in figurative sense which are associated with the body parts. This paper argues that “language is a society’s most basic cultural artefact, and –if properly understood, they provide the best key to a culture’s values and assumptions” (Wierzbicka, 1996). Influenced by Catholicism, Cebuano-speaking people tend to believe that the human person is dualistic, that is –a composite of body and soul. However, using metalinguistic analysis, some Cebuano linguistic expressions reveal that each part of the human body from ulo (head) down to the lapa-lapa (sole) is closely identified with feelings, internal parts of the body as well, such as atay (liver), tinae (intentines), etc. Thus, the inner self (the buot –a Cebuano term for self) embraces the intellect, will, and the feelings, the physical as well –thus, holistic (Mercado, 1978).

Author keywords:

Linguistic expressions
human body
Cebuano dialect/perspective
metalinguistic analysis

THE KOREAN PENINSULA PEACE PROCESS AND THE POLITICS OF AFFECT IN ASIA IN THE POST-GLOBALIZATION ERA: A TURN OF AFTER-WAR SYSTEM AND A ENCOUNTER WITH NEW AGENCIES FOR ANOTHER WORLD
Wondam Paik (Sungkonghoe University, Korea)
Lee, Eunjung (Berlin Free University, Germany)
Jiwoon Baik (Seoul National University, Korea)
Hyunmee Kim

This workshop problematizes both the post-globalization era as a temporality of world historical turn and Asia as locality in which the politics of pluralism unfolds, focusing on the recently ongoing peace process in the Korean Peninsula. From the perspective of Inter-Asia, post-globalization can be seen as a continuity and overlap of temporalities: historical temporality overlaid through colonialism, the Cold War, and globalization layered upon the present temporality. The experience of dealing with issues caused by globalization such as new class hierarchies, migration, refugees, ecological disaster, gender, and minorities opens the possibilities of “another world” as a resource to overcome globalization. The Korean Peninsula in the post-globalization era, alternative cosmopolitanism in Asia and the world, and aleatory encounters/affiliations that traverse differences give a glimpse of the possibilities.

Using these landscapes as a process in which the politics of trans-national pluralism unfolds, each presenter will discuss performative practices on the various scopes. In particular, the loci of the encounters and affiliations uncovered in the midst of facing body/affect – which are almost impossible to be found by language, discourse, and ideology – will be stressed. This will be a route for seeking a praxis of Inter-Asia cultural studies in the midst of the signs of a civilizational turn going beyond the simultaneous formation of world order and multiple capitalisms.

Author keywords:
THE NEGATIVE TRANSFERENCE IN THE INTER-ASIA ENCOUNTERS
Wing-Kwong Wong (Indian Institute of Technology, Delhi, India)

The IACS as a movement for knowledge production often asks after Takeuchi Yoshimi: “What could ‘Asia as method’ possibly mean?” In Asia as Method, Kuan-Hsing Chen sets forth a signpost for the methodos, a direction, a path—i.e. using the idea of Asia as an imaginary anchoring point, societies in Asia can become each other’s point of reference, thus transforming the understanding of the self. To overcome the impasse of the imperialism in knowledge production in general and a particular historico-geographical context, one sets on the new path by “shifting the framework of reference”. I would like to draw attention to the word “shift” used in the Chinese version of the book, Qu-Di-Guo(去帝國; De-Imperialization), zhuan-yi (轉移), which is often used to translate the word “transference”, loaded with a psychoanalytic meaning. It marks out an affective dimension of this shifting or transferring of the knowledge framework—i.e. with the imaginary Asia, the reading of the historical experience in the works of our neighboring societies is always an affective moment of certain passionate work. But what if the affect is a negative one? In this paper, I would like to look at an instance of the “negative transference” in the history of the inter-Asia encounter, or mis-encounter, a word I would prefer, which is Rabindranath Tagore’s 1924 visit to China, particularly focusing on an essay by the Marxist critique Qu Qui-bai that trenchantly criticizes the novel The Home and the World. From the hindsight, the negative transference seems to have a long during effect. It is as if the story of the protagonist of the novel is prefiguring what Qui’ fate would later unfold in history—“a man of the past” destroyed inwardly and outwardly in the force of history as an unavoidable tragedy. I would like then to return to how Takeuchi Yoshimi think of Asia as method is to positing “the third” as a mediating point to read this moment of negative transference. By doing so, I wish to assign new value to the negative moments in the inter-Asian encounters, for this transference/zhuan-yi is not only the act of erecting alternative intellectual frameworks, but also the time that unfolds the passionate work.

Author keywords:

Cultural studies
Literary studies
Philippine studies

THREE WORKING CLASS CULTURAL STRATEGIES AND ITS DISCONTENTS
Dan Huang (The University of Hong Kong, Hong Kong)
In the tradition of different left-wing theories, the working-class culture was once and foremost regarded as a strategy for establishing revolutionary hegemony. Although the working class culture was fading away in the wave of neoliberalism, it has been re-entering the discussion of the Chinese intellectual community in recent years. Marxist have long regarded culture as superstructure and ideology, which is determined by the mode of production and thus changes as the economic base changes. In the practice of the socialist revolution, this economic determinism was corrected both theoretically and practically. Both the Western Marxist theory and the socialist states are constantly emphasizing the dynamic power of culture itself, especially in constructing the class consciousness.

Gramsci's theorization of cultural hegemony is a challenge to the economic determinism paradigm. In this theoretical context, culture is seen as a battleground for building hegemony in civil society, and cultural strategy refers to the systematic work of the organic intellectuals to establish a new cultural hegemony. This study introduces cultural strategy to portray the different approaches that build the cultural hegemony of working class. By reviewing the history of the working class, this study conceptualizes three typical cultural strategies. The first is the indoctrination strategy, which is originated from the Soviet Socialist tradition. It instills a working-class culture from top to bottom to stabilize the leadership of the proletariat. The second is the identity strategy. Represented by the intellectual heritage of British cultural studies, this strategy is bottom-up. Its purpose is to challenge the dominant mass culture and re-establish the working class subjectivity through the recognition of the working class to its own culture. The third is the cross-border strategy. This strategy is to change the status quo that the working class is excluded by the dominant culture, so as to break the dominant cultural order. By reviewing the advantages and disadvantages of the above three strategies, this paper will propose a utopian strategy to integrate the above three cultural strategies, which is based on the existing utopian practice rooted in the resistance to capitalism.

Author keywords:

- Working class
- Culture
- Structure
- Agency
- Autonomy

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**WHAT WE TALK ABOUT WHEN WE TALK ABOUT LITERARY AND CULTURAL STUDIES: NAVIGATING THE INTERSECTION OF LITERARY AND CULTURAL STUDIES IN PHILIPPINE ACADEMIC JOURNALS**

Lady Flor Partosa (Silliman University, Philippines)

The convergence of literary and cultural studies seemed to have been sealed with the Commission on Higher Education’s memorandum order released in 2017 for universities in the Philippines offering the degree Bachelor of Arts in Literature/Bachelor of Arts in Literary and Cultural Studies. Since the connection between literary studies and cultural studies is fraught with complexity, with each field having its own history and perceived direction, it is thus necessary to engage with current research from academic journals to find out what is involved in the study of texts. The paper, then, will focus on articles that study texts through the lenses of cultural practice—written by authors from English and/or Literature
Departments—from three CHED-accredited journals (Humanities Diliman: A Philippine Journal of Humanities, Kritika Kultura, and Recoletos: Multidisciplinary Research Journal). Situating these articles to authors with literary studies background will provide insight as to the current trends of literary scholarship, specifically to what extent their choice of texts and their interpretation is influenced by cultural studies, which takes premium in considering the institutional framework that determines how texts are interpreted and valued (John Frow, 2002). This paper also seeks to grapple with how apparatuses—such as academic publishing and the educational institution—legitimize what is considered ‘literary’ as well as what is deemed literary and cultural studies research. It is hoped that this reflexive critique will give us a more informed perspective on where we are and where we are going as researchers and literature teachers: What texts are considered valuable and worthy of study? What are modes of interpretation that could shape the production and reception of texts? The answers to these questions, I believe, are integral if we seek to commit to mediating theory and practice—a praxis relevant to the community which we seek to understand.

Author keywords:

Cultural studies
Literary studies
Philippine studies

WORKING CLASS YOUTHS IN VOCATIONAL SCHOOLS: CULTURE AND POWER
Hang Gao (The University of Hong Kong, Hong Kong)

Vocational education in China has been increasingly prosperous, and the number of students in school has exceeded 20 million, most of whom come from the working-class background. Though an important source of technical workers in the future, they are losers in general education, suffering from the stigma from mainstream society.

This research argues that based on the similar social status and the connection in real life, the working-class youths succeed to form their own unique culture in response to the mainstream and to express their subjectivity. This culture is reflected in their study, life and work inside and outside the school. It helps them build their social relations and the network, which is an important source of resources and unity. It cultivates an atmosphere where the young workers are prepared to face the outside world.

Author keywords:

Working-class youths
Culture and resource
Subjectivity
The municipality of Miagao, besides having a UNESCO-listed heritage church at its center, also has colonies of fruit bats (Pteropus hypomelanus) nearby. With this latter unique feature the research primarily sought out how likely the townsfolks would cooperate to preserve these night drivers of biodiversity, as an added resource to boost the town’s tourism revenue and at the same time reinforce its commitment to both religious and ecological domains of heritage preservation. Further, this study offers a critique on how local traditions are selectively celebrated in pursuit of consumerist and expat-elite led pageantries which obviously lead to misrepresenting genuine local experiences and historical identities. While the data indeed provide key areas on how to enhance people’s participation to protect bats’ ecology – with majority being have no related trainings on bats (94.2%), have few community leadership experiences (91.7%), have limited church participation (51.9%), have a high level of awareness on bats (81.6%), and have a fair level of knowledge (66.5%) regarding bats ecology – but the bigger picture calls for a reevaluation of the municipality’s strategy on scaling up its tourism goals, by incorporating bats’ conservation and education as part of the community’s heritage and cultural legacy. In addition, it is deemed necessary to suggest that people and local leadership should welcome a shift from ideational categorization of culture driven by appeal to convenience and political preferences to one which is informed by facts and experiences where the indifferent marginalized majority may help redefine tangible and intangible incentives along the community’s ecological, religious, economic, and cultural spheres and interests.

Author keywords:

- Bats’ conservation
- heritage preservation
- intangible incentives
- heritage site
- cultural heritage
- biodiversity
12, 2002, suicide bombs tied with the 9/11 exploded in the most touristic area of Bali, Indonesia, killing a total of 202 people. Public discourse surrounding the Bali bombing attacks was quickly dominated by the imperative of national security, mimicking post-9/11 ‘us vs. them’ rhetoric. Seventeen years after the attacks, what are left in the bombing “ruins” and how are the people left with the “ruinations” live? How does the cultural practices and geography of tourism in contemporary Bali speak to post-9/11 imperial effects?

Informed by Ann Stoler’s notion of imperial “ruination” and Arun Saldhanha’s “viscosity of race” as theoretical groundings, and drawing supports from pilot ethnographic fieldwork at Bali in July and October 2018, this working paper explores the aesthetic and socio-political frictions of the touristic neighborhood of Kuta, Bali, Indonesia. Specifically focusing on the Y-junction intersection of densely populated and heavily touristy Kuta neighborhood in Bali where the bombings happened and where a monument that commemorates the bombings was erected, the paper also looks at how a small community of Indonesian bombing survivors fights to build their lives amidst post-Bali bombing cultural, social, and political ruinations in the post-9/11 world. The paper mainly argues that the neighborhood becomes a site of racialized and gendered contestations that preserve the uneven formation of (post)colonial conditions in contemporary Bali, as reflected in the practice of tourism; nevertheless, it is also a site of struggle where the bombing survivors fight for healing justice, as they reimagine the future of the neighborhood in their own terms.

Author keywords:

- Bali bombing
- Post-9/11
- Imperial ruins
- (post)colonial theory
- Viscosity of race
- Critical tourism studies
- Transpacific studies

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**BUTTOCKS, BLOODY SPIT, AND BLOATED BELLIES: GENDERED ENCOUNTERS WITH HERITAGE AND POSSIBLE FUTURES**

Elizer Jay de Los Reyes (The University of Melbourne, Australia)

Understanding the body not merely as a site of inscription of cultural and curricular imaginaries of gender, but one that is active, responsive, and constructive entity, this paper provides a “placed” exploration of gender among the To’to youth (anonymised) of the Cordillera Region of the northern Philippines. In this paper, I explore the To’to youth’s encounter with heritage and their ways of talking about bodily potentials and anxieties. These are used as cases to examine the ways in which young people, mostly of indigenous background, engage with their schools’ and communities’ forms of initiation and disciplining towards certain idealised gender norms.

This paper uses data from months of ethnographic fieldwork in the Cordillera Mountains that involved working with 14 Grade 11 Senior High School students (7 males, 7 females) in 2017. Fieldwork activities included “go-alongs”, focus groups, interviews, and the acquisition of student-made output (e.g. vision
boards), and publicly accessible documents from schools and the community. The paper proceeds as follows:

First, it explores the To’to youth’s encounter with heritage, by investigating the case of the wanes (loincloth) and the moma (betel nut), practices that are highly corporeal. The loincloth as material culture, and betel nut chewing as a highly masculine practice are utilised to study the ways in which the To’to youth negotiate communal and curricular gender ideals. Second, I examine the To’to youth’s ways of talking about their bodies, specifically about “early pregnancy”. In doing so, the temporality of being a To’to youth – the life course and possible futures – is investigated as well as the gender differentials that underlie their distinct genre of talk about early pregnancy.

In making sense of the data, this paper engages with the imbrications of scholarship on performativity (Butler, 1989,1990, 2011; Bhabha, 1990) that locate gender as a cultural play of citation and reiteration that create a difference, or as signification of repetitious and recursive strategies on the one hand; and with conceptual resources from “making do” (De Certeau, 1984) and “bricolage” (Levi-Strauss, 1962) that highlight the use of improvisational tactics to work with or around limitations. This paper contends that through young people’s encounter with heritage, and thinking about the possibilities of their bodies, they are able to negotiate and confront dominant constructions of gender by exposing the illogic and inconsistency of certain cultural imaginaries, and also ruse some taken-for-granted ideals and genres of talking and dealing with them.

Author keywords:

Youth
Gender
Curriculum
Heritage
Performativity
Making do

CULTURAL LANDSCAPE, ECOLOGICAL CONSERVATION AND PERFORMANCE: THE CASE OF TAIWAN

Ming-Ying Lee (Providence University, Taiwan)

Any system of interaction between human activity and natural world was regarded as cultural landscape. Most of contemporary environmental discourses on ecology seem to be on the way toward modernity of ecology. Such a perspective is restricted to benefits of human beings, while is less concerned with biological species. The compromise between ecological conservation and community development was an endless dispute. The ecological conservation paradigm has changed from central management to local community participation, including the approaches of community based conservation and tourism. The latter integrated exhibitions and performances was expected to promote local economy as well as ecological conservation.

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The aim of this study is to discuss the relationship between biological species and human beings presented via an exhibition and further analyze its implications to cultural landscape, drawing the case of 2018 World Flora Exposition in Taichung city, Taiwan. Research questions were asked: What content of biological species presented in the exhibition? What was the relationship between biological species and human beings developed though the exhibition? What are the changes of cultural landscape because of the exhibition? Research methods deployed include: ‘secondary analysis’ of publicity materials such as pamphlets or advertisements; ‘participating observation’ on available visual displays and technology-assisted communication devices in the scenes; and ‘in-depth interview’ with some visitors of the exhibition.

This study found that leopard cats were particularly addressed. Leopard cats were critically endangered species which once discovered in planned areas of the exposition. Leopard casts were utilized as symbolic of conservation related to the exposition and promoted by the government. A cheerful and harmony future was created in the scenes. However, the public only saw leopard cats as cute and accompanied animals. The issue of extinction of endangered species was oversimplified. Therefore, this study argued that significance of ecological conservation was transformed as commodification.

Author keywords:

- Cultural landscape
- Ecological conservation
- Exhibition
- Performance

COMMERCIALISM OVER NATIONALISM: JOSE RIZAL’S NOLI ME TANGERE IN PRINT, 1887-2007

Leif Andrew Garinto (e La Salle University, Philippines)

Jose Rizal’s novel Noli me tangere stands as the landmark text that served as a catalyst for the Philippine revolution against Spain. It has never been out of print since its publication in 1887 and remains widely read to this day. Since its publication, its author has been declared the national hero of the Philippines and the novel has come to occupy a prime position in the canon of Philippine literature. In this paper, I discuss the publication history of Jose Rizal’s Noli me tangere, beginning from the early editions published during the early twentieth century up until the most recent edition published by Penguin in 2007. I frame this history within the commentaries of historian Renato Constantino and National Artist for Literature Virgilio Almario, who both argued that Rizal’s works are essentially desecrated despite the novel being in continuous publication. I use these commentaries to establish two assertions regarding the publication history of the Noli me tangere: first, that the novel’s canonization as a cultural artifact essentially guaranteed its survival as a material object; and second, that this survival also meant that several editions of the novel are published to address the novel’s status as a cultural artifact. This last point illustrates Thomas Adams and Nicolas Barker’s assertion regarding that the book survives beyond its initial
publication “not because [it is] scarce, but because commercial forces, following those of intellectual fashion, gave [it] a new value as a commodity” (37).

Author keywords:

- Nationalism
- Print culture
- Materiality of texts
- Printing
- Philippines

NARRATIVES OF FILIPINO-JAPANESE YOUTH IN MALIGAYA HOUSE: ISSUES IN ACQUIRING JAPANESE LANGUAGE AND IDENTITY FORMATION
Alondra Gayle Sulit (Polytechnic University of the Philippines, Philippines)

Filipino-Japanese Youth whose nationality and rights have been neglected due to their father’s absence which is, often a Japanese National, seeks help through legal assistance offered by a non-profit organization namely Maligaya House. This research aims to explore the narratives of these children of Japanese-Filipino union, particularly their issues in acquiring Japanese language and identity formation. Using Second Language Acquisition Theory and Ethnic Identity Development Model as basis in understanding their issues in language and identity, an in-depth life-history interview and a survey questionnaire was made in order to answer the problem of this mixed-design research study. It can be assumed that these children 1) acquire Japanese language because they consider it as part of their identity as a mixed-heritage children; 2) that, in the process of acquiring language, they struggle as they obtain a few comprehensible input and face a high-level of affective filters; 3) related to this, their proficiency in native language which is Filipino can be used as a bridged language in the process of acquisition; 4) and their second language acquisition and seeking legal assistance from Maligaya House plays a certain part in constructing their identities. Thus, children of Japanese-Filipino union would be able to gain deeper understanding in their language and identity that would help them to see clearer paths and definite perspective in their future life.

Author keywords:

- Filipino-Japanese Youth
- Second Language Acquisition
- Identity Formation

"ON THE ROAD" MYTH -- CHINESE WORKING HOLIDAY MAKERS' NARRATIVE IDENTITY
Luyi Ye (The University of Auckland, New Zealand)
Working holiday is a relatively new and competitive opportunity for Chinese youth. New Zealand and Australia are the only two countries where Chinese young people can legally launch their working holiday adventures. From 2008, New Zealand began to grant 1000 "working holiday" visas to Chinese young people each year. In 2015, the Australian government announced that 5000 "work and holiday" visas would be granted annually to Chinese young people. The number of visas is limited compared to the scale of the Chinese population, so a great number of young people in China treat the experience of working holiday as valuable cultural capital in their lives, and many Chinese working holiday makers set up personal column online to present their backpacking experience to Chinese audiences.

In my essay, drawing on Roland Barthes' myth theory and the work of Anthony Giddens in modernity and identity, I will analyse how these young people, who grew up in China's one-child-policy era, try to construct their identities through narrating and commenting their travelling experience on personal columns online. This research will be located in the context of China's social modernisation. In the period of social modernisation, rather than passively accepting a fixed identity, young people in China to some extent have the opportunities to construct a dynamic identity by themselves. First of all, I will explore whether or how they distinguish themselves from ordinary tourists. Then, I plan to focus on their "risk narration". I will explore what the young people really want to express when they try to emphasize the risks on their journey. Meanwhile, I will pay attention to intercultural communication, figuring out how Chinese backpackers discuss the politics of race and nationalities in working hostels they live, and how they try to emphasise or avoid their 'Chineseness' in their narration.

My central argument is that the narration of travelling experience is as important as the travelling experience itself in Chinese working holiday makers' identity (re)construction, as Chinese backpackers tend to treat the narration of working holiday as valuable cultural capital. Through the narration, they try to present their good personality to their friends, families, potential employers and the whole society, aiming to transform the cultural capital of backpacking narration into economic and social capital, through which they might obtain better opportunities in career development and wealth accumulation.

Author keywords:

- Chinese youth
- Backpackers
- Working holiday
- Youth identity
- Identity presentation
- Social media

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**RECONSIDERING PERANAKAN HISTORY THROUGH THE PERANAKAN MUSEUM IN SINGAPORE AS A HUB OF PERANAKAN CULTURE IN SOUTHEAST ASIA**

Yoko Asato (Doshisha University, Japan)

Peranakans have historically played an important role in the politics and economics of Singapore. This phenomenon can be observed elsewhere in the region of Southeast Asia, especially during the colonial period. As Peranakan culture bloomed in the era of the Straits Settlements, it became inseparably linked
to that history of colonialism. Despite this aspect, Peranakan culture has come to be regarded as a “national culture” and is employed in the Singapore tourism industry. In showing the country as a hub of Peranakan culture, the government of Singapore lays out a policy for the integration of new immigrants into society.

I interpret the Peranakan boom in modern Singapore not only as a phenomenon of attracting tourism via cultural policy, but also as multi-layered phenomenon of social integration inclusive of colonialism, imperialism, the modernization of Southeast Asia, nationalism, and developmentalism. I aim to capture the dynamism of the Peranakan concept in the immigrant society of Singapore by discussing the link in cultural policies and social integration, and by studying recent overlap between the Peranakan boom and rapid increases in new immigrants.

Though the Peranakan culture boom began in and after the aughts, the cultural policies that proceeded it existed in Singapore since the 1980s. I would like to investigate the process of how Peranakan culture was revived inside and outside of Singapore by analyzing various projects of governmental agencies. Development for Peranakan cultural tourism was ineffective in the 1980s, but became successful in and after the 1990s.

Moreover, I will investigate the narrative of Peranakan contributions to Singapore and the modernization of Southeast Asia by focusing on exhibitions in the Peranakan Museum, especially Gallery 1 and special exhibitions like “Great Peranakans” from the SG50 initiative.

Author keywords:

Peranakan Culture in Singapore
History of Colonialism
Tourism

STREETS AS CONTACT ZONES: AN AUTOETHNOGRAPHIC ACCOUNT OF MANILA AND OVIEDO

Marie Franchesca Borras (Ateneo de Manila University, Philippines)

Streets have a way of holding narratives of encounters, of the transitory, and of untold experiences. Streets provoke dialogues between different disciplines, most of which redefine the identity of specific public spaces and the city, in general. By simply wandering and meandering in alleyways, the walker collects her experience and inevitably performs a comparative analysis of the present space she is traversing and her point of departure.

In an attempt to present streets as contact zones, this study includes an autoethnographic account of Manila and Oviedo. Defined as “social spaces where disparate cultures meet, clash, and grapple with each other, often in highly asymmetrical relations of domination and subordination—like colonialism, slavery, or their aftermaths as they are lived out across the globe today,” (Pratt 4) contact zones are posited as spaces of encounters that make possible a critique of different ideologies.
Specifically in this study, the researcher employed autoethnography, under the cultural studies lens, to gather personal accounts as the researcher perambulates in the streets of Manila and Oviedo. Here, autoethnography, as a method, challenges cultural and political notions of space as observed by the walker. Moreover, the researcher’s accounts of both cities reflect the perspective of the other in a foreign locus. In a comparative analysis of both walks in Manila and Oviedo, the researcher also represents her space and experience in these sites of perambulation.

Author keywords:

Autoethnography
Contact zones
Streets

TAWIR: PERCEPTIONS OF CULTURAL HERITAGE AMONG THE ISINAYS OF DUPAX DEL SUR, NUEVA VIZCAYA
Nicanor Jr Germeno (University of the Philippines Baguio, Philippines)
Melchor Gemson Boniog (University of the Philippines Baguio, Philippines)

The 21st century remains to be an important epoch in the continuing transition of developing countries from the colonial era. This period is often characterized by what some scholars call the 'post-colonial' and the 'post-modern' marked by the prevalence of quest for identity formations amidst social mobility intensified by the emergence of globalization. One of the major discourses has been focused on cultural heritage and conservation concepts which are deemed crucial in tracing and thus, bringing back the identities which have been 'blurred' or 'lost.' Through participant observation, key-informant interviews, focus group discussions (FGDs), and surveys, this socio-anthropological inquiry tries to expose and examine the perceptions of the Isinay of their cultural heritage. Specifically, this research aims to answer the question: how do the Isinay community perceive their tangible and intangible heritage? This include the Dampol Bridge and the St. Vincent Ferrer Church Complex, which are both declared National Cultural Treasure by the National Museum of the Philippines; the Uwes Pinutuan (funerary blanket); and the Isinay language, an intangible heritage which has recently been affirmed to be in a threatened status (Simons and Fennig, 2017). Using Roger's (1983) Protection Motivation Theory (PMT), Michalski's (1994) Values of Conservation Objects, and drawing from Zerrudo's (2008a) Conceptual Framework of Heritage and Development, it is analyzed how individual behaviors are both shaped by threat and coping appraisals, and how values are given to heritage objects in a tri-axial space. This research demonstrates how heritage perception, by looking at awareness and attitude, affects socio-cultural behavior and action towards tangible and intangible cultural heritage and their conservation thereof. In general, Isinays perceive their cultural heritage to be important. Aside from efforts on conserving intangible heritage (language), the level of engagement in conserving tangible heritage is very low. It is recommended that a context-based education and information on cultural heritage conservation should be developed in the community in order for them to be more active in conserving their own heritage.

Author keywords:
Cultural heritage
Isinay
Heritage perception
Cultural heritage conservation
CONSTRUCTIONS OF POLITICAL IDOL THROUGH SOCIAL MEDIA IN THAILAND: A CASE STUDY OF FUTURE FORWARD PARTY
Atchareeya Saisin (Chaing Mai University, Thailand)

Thailand has been under political turmoil for more than a decade until the announcement of general elections in March 2018 after the long-await since the military coup in 2014. The accumulated pressure from the long political tension has caused this election receive a lot of public attention. There are several political parties were established to contest in this election. Among these new politicians participating in this major political activity, there is “Future Forward Party”, which has drawn a new wave interest to a number of new generation voters. This group is estimated 6 million first-time voters, who will use their political rights in this election that is a significant number to seek their representatives as Member of Parliament. The leaders of this party are young in politics but have experiences in business management. Their image has been constructed with the policy to bring the changing in Thailand’s political landscape which is in conflict of different views. In addition, their personality and qualification attracted the young voters in social media, particularly in Twitter which Thailand has more than 12 million users with 5.7 active million users in 2018; the fastest growing market of Twitter.

This paper focused on how the party supporters or “fans” and staffs use social media to construct and reproduce the image of the party’s leaders, particularly Thanathorn Juangroongruangkit to the public which has drawn interest widely both from voters and competitors by using fan culture and agenda setting as theoretical framework. In addition, this would include the current political process and value analysis of young Thai generation in social media.

Author keywords:
Politics
Social media
Fans culture
Digital media

DE-POLITICIZED CYBER POLITICS: FOCUSING ON THE CYBER LIFE OF CHINESE YOUTH
Liwen Deng (University of Amsterdam, Netherlands)
Chenglin Lian (SHU, China)
Yue Wu (SHU, China)
Chao Xu (SHU, China)

This panel focuses on the various dilemmas of Chinese youth in the contemporary cyberspace, we summarize its main feature as ‘de-politicized cyber politics’.
During the past decade, the cyberspace has become the most important ‘habitat’ for Chinese youth; as the cyber-born generation, youth’s real-world life has been unprecedentedly interfered by their cyberspace experience, but actually it is not as friendly as expected when young people discuss political issues on the internet. First of all, the official political propaganda constantly hides its political nature in the new forms of representation, trying to use the non-traditional strategy to articulate youth’s structures of feeling and seeking their recognition for the dominant ideology. Secondly, although the cyberspace has opened up new place of struggle, it has also created the new technology black box and the possibility of collusion with capital, making the discussion of political issues much more difficult. Facing the above-mentioned problems, youth is getting far away from politics, and sometimes even refuse to participate into the public issues.

Although the overall situation is going down, we also should know that the de-politicization is exactly based on the collapse of technological determinism, and that new dominant ideology is being built on this ruin. Therefore, each article of this topic attempts to reveal the new opportunities under various difficulties through the description of a series of cyberspace events, and to sort out the possibility of network politics promoting social virtuous change.

Author keywords:

Cyber politics
Youth
De-politicization
Online public opinion

The De-politicized Youth in China: How Do Social Media Reconstitute University Student Union?

As a vital platform for young students wrestling with the school’s administrative power, student union in Chinese university is both a students’ autonomous organization and the extension of the university administrative system. But in the representation of the social media, the struggle based on the student union is almost ignored. The student union is reconstituted in the cyber world as the ‘darkest corner of an university’ because of its imitation of the bureaucracy in form and the appearance of some corruption incidents in this community. Online public opinion, on the one hand, reduces different types of the critiques into a metaphorical dissatisfaction that points to state authority; But on the other hand, it shows the public worship of the lofty power through ridiculing the behaviors that young students play the poor and barren political trickery. As a result, online opinions, while nominally directed at a kind of political resistance, has rather negatively affected young students, their image has been reshaped into ‘power worshippers’ and ‘naive students’. Public opinion eventually makes young students start to doubt their resistance ability, abandon the communities and return to the sense of impotence. By taking this example, this paper tries to explain the extramalization tendency of cyber-politics and its possible influence, and discusses the validity of cyber-politics when it faces the real world by describing the de-politicization of young students.

Keywords: Cyber-politics; De-politicization; Student union
"Depoliticization" Political Propaganda in Cyberspace—Taking the Self-image of the Chinese Communist Youth League in Cyberspace as an Example

Compared with the traditional public space, cyberspace as a new type of public space, makes the individuals in which it has a relatively more autonomy based on its own characteristics. In this case, the "same voice" of traditional political propaganda will continue to be questioned in cyberspace, and its own authority is suspicious in cyberspace. Under this circumstance, a new type of propaganda strategy, which tends to hide its own political nature, does not emphasize its own legitimacy, and approaches the political propaganda and propaganda from the sensory structure emerges as the times require.

This paper attempts to analyze the political propaganda strategy and self-image shaping of the Chinese Communist Youth League in cyberspace, and analyzes how cyberspace as a political space establishes its own authority under the unconscious state of the masses. And how a "depoliticized" political system is built up in cyberspace.

Keywords: Cyberpolitics; Depoliticized; Chinese Communist Youth League

The Possibility of Developing "Microblog Politics" — Take "Tao Chongyuan Incident" as an Example

In the era of media, social media represented by microblog has gradually become a part of China's politics. Discussing and expressing public events on the platform of microblog is becoming a new way for the young generation of Chinese to participate in politics. However, "microblog politics" not only opens up a new political space, but also gives birth to the power to eliminate it: Firstly, microblog strengthens the power of discourse and becomes a place for all kinds of ideological struggle, As soon as the problem began to ferment, various forces tried to guide the public's views. Secondly, The hotspot list of microblog focuses on the hot issues while setting the timeliness of this event, which makes the discussion end ahead of time before it is fully launched. Thirdly, With 337 million users, microblogs can widely absorb the opinions of young people in China, but the difference between people is more emphasized. It sets up barriers to mutual understanding among differences, which makes it difficult to reconcile once differences are established. This paper attempts to explore the possibility of social media becoming a mature political space through the whole process of focusing, discussing and dissolving the social hot news "Tao Chongyuan Event" on microblog, or tries to answer the question what actions should we take to guide it in a favorable direction.

Keywords: Cyber-politics; Microblog; Public opinion mechanism
The possible of rebuilding youth’s political expression-- start with the Internet buzzword “Buddha-like”

For Chinese youth, while "squares" and "public Spaces" in cities are being cut down or even cancelled day by day, network is expected to become a new "space", which is permeated by the ever-flourishing Internet buzzwords. The latest curiosity daily summarizes the changes in Chinese Internet buzzwords: Around 2014, Internet buzzwords is connected with social public events, such as “my father is Li gang” (A social event caused by the son of a police chief). But in 2018, “centre” (Short “Carry position”), the entertainment term becomes the most popular social term. During this period, there is a set of words that reflect the social mindset of youth, like: “a little happiness”、“mourning culture” and “Buddha-like”. We will take the “Buddha-like” as an example, analyze the structural causes --- depoliticized expression of Chinese youth in the face of social problems. At the same time, we will try to think of solutions from different angles: Faced with the depoliticized realistic dilemma both internally and externally, Chinese youth how to rebuild their political expression in daily life.

Keywords: Internet Buzzword; Youth Mentality; Political Expression

DIGITAL CITIZENSHIP IN ASIA PANEL 1
Michelle H. S. Ho (National University of Singapore, Singapore)
Fran Martin (The University of Melbourne, Australia)
Wilson Koh (National University of Singapore, Singapore)
Audrey Yue, Panel Chair (National University of Singapore, Singapore)
Anisa Beta ((National University of Singapore, Singapore)

This is one of the two panels on digital citizenship in Asia that showcases the work-in-progress of a seed project currently being developed at the Cultural Research Centre at the National University of Singapore. In the past two decades, the study of digital citizenship has emerged as an important site of study in the field of communications and new media. Studies on the concept have developed from focusing on normative ideas of citizenship to a multidimensional, non-linear understanding (Coleman, 2006; Choi, 2016), seen as ‘a fluid interface’ which remakes the idea of citizenship (Vivienne, McCosker, Johns, 2016). The panel aims to work out how Asian societies are actively participating and engaging in digital citizenship. The panelists will be presenting their research on different forms of engagement with digital citizenship in China, Singapore, South Korea, and Indonesia.

Author keywords:

Digital citizenship
Social media
China
Singapore
South Korea
Indonesia
Digital Transgender Citizenship: Following Trans Women Celebrities on Social Media in South Korea by Michelle H. S. Ho

This paper explores the relationship between digital citizenship and transgender citizenship through the case studies of Harisu and Choi Han-bit, two South Korean male-to-female transgender artistes. Digital citizenship refers to the ability to practice online civic engagement as regular users, subject to state governance, whereas transgender citizenship might be defined as the rights of trans-identified individuals to fully participate in society—usually one prescribing a medicalized discourse and heteronormative gender binary. As much information about trans people in Korea circulating online since the 1990s centers on transgender health, I focus on social media to enact a different conversation on “digital transgender citizenship.” Drawing on preliminary observations and discourse analyses of Choi’s and Harisu’s presence on Instagram, I argue that while unable to avoid transnormativity, or the normalizing of trans bodies and experiences, these more personable platforms materialize digital transgender citizenship in new ways. On the one hand, Choi and Harisu appear to conform to hegemonic gender norms and presentation and identify—sometimes passing—as “female” on these online spaces.

On the other hand, these technologies also enable them to shape their embodied identity work and raise social awareness for trans people in Korea, albeit through their celebrity. Further, I suggest that Choi’s and Harisu’s digital transgender citizenship challenges our understandings of “doing” digital citizenship in Asia by negotiating how groups, which are often marginalized in terms of gender and sexuality, interact with civic issues.

Feeling Global Chineseness: Digital Cosmo-Nationalism among Chinese Women Students Abroad, Fran Martin

Current public discussions in the USA and Australia about Chinese students abroad focus on long-distance popular nationalism; some accounts, reviving a Cold War structure of feeling, even portray students as simply brainwashed pawns of the PRC state. In contrast, this paper, which draws on data from an ongoing ethnographic study of 56 young women from China studying in Australia, demonstrates the complexity of students’ feelings about China. It does so by working toward a theorization of feminine cosmopolitanism. The post-1990 generation has come of age during a time of contradictory influences in this regard. On one hand, since the early 1990s the party-state has enforced a Patriotic Education curriculum with the express purpose of inculcating Chinese nationalism. On the other hand, a transnational imaginary is increasingly available to this generation as a result of ubiquitous English teaching, transnational media, and the accessibility of international travel. This paper follows scholars who argue that this generation therefore blends two seemingly contradictory tendencies—Chinese patriotism and cosmopolitanism—to produce “cosmo-nationalism” (Nyíri, Zhang and Varrall, ‘China’s Cosmopolitan Nationalists,’ 2010). It then builds on this theory by developing a gendered analysis. A common discourse among study participants is that “girls aren’t interested in politics”; and indeed, direct discussions about state and government matters have been relatively rare (though not absent) during fieldwork. Instead of outbursts of “hot” nationalism, participants’ “feminine” nationalism tends to be expressed in “cool” or banal forms:
indirectly, often unconsciously, and through seemingly minor details such as changing one’s profile pic to a Chinese flag for a national commemorative day. Their national feeling is also feminized at the level of style: its expressions on social media are “cute,” stylistically feminine (eg featuring female characters), sometimes humorous, and marked by a lightness of tone that leaves room for ambivalence and contrasts markedly with the seriousness and weight of “hot” and masculine forms. Such expressions parallel participants’ complex, ambivalent and nuanced reflections on their feelings about China as expressed in interviews. This theorization of the complexities of participants’ national feeling in both online and offline settings challenges the simplistic accounts that currently dominate public discussions of this issue in the Anglophone world.

The World Warrior: The Asian Fighting Game Celebrity in the Digital Age by Wilson Koh

The shift towards online media brings with it a new formation of celebrity—the professional online player of one-on-one fighting games like Street Fighter 5 and Soul Calibur 6. These games celebrities are, like conventional celebrities, distinguished either by their skill and/or by their force of personality. They win international tournaments. They have highlysubscribed YouTube channels. However, these games celebrities are unique because of the spaces they straddle. Their celebrity is a disembodied one. It is intermingled with the character avatars they use, and stems from the martial arts body genre which celebrates visually kinetic physical perfection. This paper considers the practices of fighting game celebrities across East Asia, and reads them against literature on identification and embodiment in new media, as well as work on celebrity in the digital age.

DIGITAL CITIZENSHIP IN ASIA PANEL 2
Tracey Skelton (National University of Singapore, Singapore)
Natalie Pang (National University of Singapore, Singapore)
Annisa Beta (National University of Singapore, Singapore)
Audrey Yue, Panel Chair (National University of Singapore, Singapore)

This is one of the two panels on digital citizenship in Asia that showcases the work-in-progress of a seed project currently being developed at the Cultural Research Centre at the National University of Singapore. In the past two decades, the study of digital citizenship has emerged as an important site of study in the field of communications and new media. Studies on the concept have developed from focusing on normative ideas of citizenship to a multidimensional, non-linear understanding (Coleman, 2006; Choi, 2016), seen as ‘a fluid interface’ which remakes the idea of citizenship (Vivienne, McCosker, Johns, 2016). The panel aims to work out how Asian societies are actively participating and engaging in digital citizenship. The panelists will be presenting their research on different forms of engagement with digital citizenship in China, Singapore, South Korea, and Indonesia.

Author keywords:

- Digital citizenship
- Social media
- China
- Singapore
The Positives and Negatives of Young People’s Digital Citizenship: Cases from South Korea and Taiwan by Tracey Skelton

A digital citizen is defined simply as: ‘a person who develops the skills and knowledge to effectively use the Internet and other digital technology, especially in order to participate responsibly in social and civic activities’. The has become particularly linked to children and young people as they are the generation growing up in a digital world, learning digital skills and utilising the Internet in intense and sophisticated ways. In many Asian countries the switch to digital communication and engagement has been rapid, efficient and accessible and young people have been central to digital developments through their own skills and innovation or through their consumption and desire for all things digital. Common concerns around younger people and digital citizenship are that they are at risk and unsafe on-line or that they spend more time on meaningless digital activities than on social/civic engagement or political participation. The ubiquity of the Internet has raised questions about citizenship and whether digital natives are failing to connect with positive shared societal values and expectations. My presentation will engage with recent literature and debates about young people’s (non?)political participation and the role the Internet and social media platforms play. I explore two Asian-based examples of ‘digital citizenship’ in Taiwan (the Sunflower Student Movement) and in South Korea (Ilbe, a right-wing male movement) in order to interrogate the complexities and tensions of positive and negative youth digital citizenship.

Digital Citizenship and its Critical Threshold in Singapore by Natalie Pang

Since the development of the Internet towards greater connectivity and social media in the mid-2000s, many societies in Asia have witnessed an insurgence of activism that is mediated and sometimes facilitated by the Internet and social media. From elections in the United States to Arab Spring, studies have focused largely on the positive effects of social media on political and civic engagement such as voting, attending rallies, giving time and money, and volunteering. Such insurgence is testament to the growth and importance in digital citizenship. But concepts of digital citizenship is also changing, from normative ideas to more participative and deliberative citizenship. In this essay, two key arguments are discussed: 1) online activism is a modality by which citizenship is expressed but is also reflexive, shaping but also shape the ways citizens use social media to engage in civic causes in their communities. 2) With mixed findings about social media use and activism, it implies that social media use must be understood by the contexts and communication settings in which they are embedded. But while issues are largely local, social media transcends boundaries. Some implications for future work are discussed.

Re-routing Post-feminism: Indonesian young feminists as digital citizens by Annisa Beta

This paper focuses on new young feminist groups slowly gaining ground online in Indonesia. Despite the visibly pious public, more and more young women started to ‘push back’ conservative interpretation of Islam and femininity popular in the country. The young feminists make use of Instagram and Whatsapp as
platforms to create online communities that allow them to channel care for fellow young women, fight misogyny, discuss intimate problems, and teach one another about feminism. By focusing on one group called Lawan Patriarki (Fight the Patriarchy), this paper juxtaposes post-feminism, which has become an issue in feminist circles in the Western hemisphere, with Indonesian young women’s renewed interest in feminism. Using Merlyna Lim’s (2018) framework of roots, routes, and routers, this paper argues that post-feminism has been re-routed to and by Indonesian young women as digital citizens. The paper frames the young feminist groups as a form of reconfigured social movement for and by young women, which has links to the Western feminist’s riot grrrl phase and current post-feminism condition, yet revives and reinterprets them to the Indonesian context.

DIGITAL CITIZENSHIP IN TEACHER EDUCATION INSTITUTIONS IN THE PHILIPPINES: MEASURING COMPETENCIES AMONG ACADEMIC HEADS

Myra Villanueva (Silliman University, Philippines)

An educational leader before can influence, empower and model the use of technology in the classroom and in an administrative work, must first and foremost be a responsible user of technology. Digital citizenship is an important aspect of successful and effective digital leader. Guided by the International Society of Technology in Education Standards for Administrators (ISTE-A) of 2009 this study measured the digital citizenship competency of Academic Heads of Teacher Education Institutions in the Philippines. Specifically, this study aspired to determine the competency level of digital citizenship among the academic heads. A total of 57 academic heads participated in the study. An online survey questionnaire was administrated which was adopted from ISTE standards. Result shows that the academic heads are very competent in relation to digital citizenship. Likewise, result shows that it is not significantly related to sex, civil status, educational attainment, length of service, type of HEI and city classification. More so, it is not significantly related to technological profile such as gadget owned, internet bandwidth, number of hours spent on professional and personal activities however, it is significantly related to age. The study concludes that academic heads provide the digital-age leadership and management style as they engage in a continuous improvement of their organizations through the effective use of information and technology resources as well as in modeling and facilitating an understanding of the social, ethical, and legal issues and responsibilities related to an evolving digital culture. Academic leaders must continue to learn and use the emerging technologies in order to sustain their competency level.

Author keywords:

Educational technology
Digital citizenship
Technology integration
Technology leadership
DUTERTE’S ONLINE IMAGE: REFLECTING CHANGING DYNAMICS OF PHILIPPINE DEMOCRACY
Elgin Glenn Salomon (University of the Philippines Diliman, Philippines)
John Arcilla (University of the Philippines Diliman, Philippines)
Magello Rainier Fenis (University of the Philippines Diliman, Philippines)

This study looks at how online interactions among netizens socially construct the image of Philippine Pres. Rodrigo Duterte. The study considers how factors such as marginalization and propaganda shaped political engagement on social media. What this means in terms of the dynamics of democracy in the Philippines is explored. Employing netnography, we studied post made by online members of a Facebook support group of Pres. Duterte and analyzed the written messages and images/memes posted online on this Facebook group. We also interviewed some members via chat. This study asks three questions: (1) How do members and netizens construct, understand and frame their image of Duterte? (2) How are Duterte’s image continuously produced and transmitted in the online community? And (3) How does the social construction of Duterte’s online images reflect the changing dynamics of democracy in the Philippines. We argue that the social construction of Duterte’s image reflects the changing dynamics of democracy in the Philippines. The question we are interested in is this: is democracy in crisis or does it simply reveal how the Filipinos view political leadership and the structural problems of Philippine politics that have persisted in the country?

Author keywords:
Online populism
Netnography
Post-truth
Philippine democracy
Duterte

SPECTER OF THE RED OCTOBER: A HAUNTODY OF PHILIPPINE STATE PROPAGANDA UNDER RODRIGO DUTERTE
Jose Monfred Sy (University of the Philippines – Diliman, Philippines)

In 2018, the Armed Forces of the Philippines began staging a nationwide canard dubbed as the “Red October,” an alleged plot to overthrow President Rodrigo Duterte spearheaded by the Communist Party of the Philippines. While the plot had been met with speculation, mass media coverage and social media engagement on the issue accrued over time, doing the job of legitimizing and sustaining the Red October for the government despite the very little progress on its “investigation.”

The case of the Red October in the Philippines, a clear inflection of Red Scare propaganda, calls attention to the pivotal role of new communication technologies in shaping democracies and dictatorships. I argue that, reiterated by various media “teletechnologies,” the Duterte administration’s Red October propaganda appeared as a Derridean “specter” of late dictator Ferdinand Marcos’s populist campaign against a communist insurgency. It can only be known, interrogated, and resisted through its simultaneous
absence and presence within the fluidity of the digital realm, where it must enter to reach the public sphere. This paper seeks to expose how a fascistic populist regime uses what I dub as “spectral propaganda” (chosen among other tactics such as news blackouts, state intimidation, and outright deceit) in order to tap the latent anxiety already existing in the public sphere, building conflict between the Filipino peoples and the demonized Other, here the Communists. By offering insights that can be drawn from construing the plot as a haunting of a past regime, the paper also seeks to endorse the Derridean specter as a framework of understanding the contingencies between digital media and politics.

Author keywords:
Cyber-politics
Derrida
Duterte
Propaganda
Specter

SUBJECTIVITY OF INTERNET RIGHT WING AND THE POST-MEDIA SITUATION
Satofumi Kawamura (Kanto Gakuin University, Japan)

In this paper, I would like to examine the subjectivity of Internet right wing and thereby argue the necessity of envisaging a new theory to critically analyze the relationship between subjectivity and today’s post-media situation.

The problem of the Internet right wing in Japan, so-called “net-uyo”, has been discussed for a past decade. Net-uyo was initially the name of the anonymous users who write racist, xenophobic, and chauvinistic view on Internet textboards, particularly “2channel” (or now become 5channel). However, as the net-uyo discourse spread through the Internet, some users in the textboards came to organize the group for demonstrations of claiming racist views on street. The representative of this group is Zaitoku-kai (Zainichi tokken wo yurusnan shimin no kai, or Association of Citizens against the Special Privileges of the Zainich). The basic arguments of them are that: because anti-Japan East Asia people represented by Korean and Chinese intend to destroy Japan cooperating with Japanese leftist mass media and intellectuals, Japanese must expel such anti-Japan foreigners residing in Japan. They enthusiastically support Shinzo Abe cabinet, thinking that his cabinet’s policies are to defend Japan from the anti-Japan people and countries by reinforcing Japanese industrial, censorship and military power.

Although they seem a reappearance of the Japanese imperial (i.e. loyal to the Japanese emperor) nationalists who were notoriously active in prewar Japan, there are the crucial differences between them. According to a recent research, the people who are sympathetic to net-uyo’s view are likely to supportive to neo-liberalistic view on competitive capitalist society, while not paying strong respect to the Imperial family. This makes a sharp contrast to the prewar imperial nationalists, because they highly respected the traditional community which should not been encroached by capitalism, and showed, of course, the loyalty to the Imperial family. In other words, while the prewar imperial nationalists were mobilized as the cohesive subject by the Japanese imperial and nationalist ideology, net-uyos do not hold the cohesive subjectivity nor ideology like them. This would mean that net-uyo cannot be grasped from the angle of the modern national “subjectivity”. Nevertheless, almost all criticisms for the net-uyo have been given in
terms of subjectivity. This would be because these criticisms do not pay adequate attention to the post-media situation facilitated by the Internet technology.

While the traditional assumption in media theory is that there is the subject and object as the relationship between producer and audience, the presence of subject is disappearing in today’s media situations. There is no privileged position who can decide the meanings of the information, and any individual becomes the part of the data circulating in the network. In other words, each individual is divided into the attributes as data, and the meanings and values of the data are generated as information through the communication in the network. As a result, each individual is affected by the information and take a particular behavior without an integrated or cohesive perspective/subjectivity. This is the post-media situation where there is no subject who governs the situation, and net-uyo can emerge in this situation. Net-uyo is not the subject, but rather the fragmented object affected by information. Therefore, to criticize the net-uyo, we cannot resort to the classical approach of cultural studies that aims to intervene in the formation of subjectivity. Furthermore, this is also the case for other problem mobilizing the nationalist and racist sentiment that has been seen in such as Trump phenomenon or Brexit. So, looking at the affect theory, I would like to suggest some possibility of how we should envisage the new theory to critically intervene in the post-media situation.

Author keywords:

Internet right wing  
Subjectivity  
Post-media  
Affect

THE EVOLUTION OF INTERNET MEMES AS HATE SPEECHES AND THE REAPPROPRIATION OF IT: A FOCUS ON SOUTH KOREAN CYBERSPACE SINCE THE EARLY 2010S

Yujin Jeong (Sogang University, Singapore)

This study demonstrates that in cyberspace, misogyny proliferates mostly through the form of meme and that strategies of reappropriation are more effective than regulations when used as a method to counter these misogynistic memes. A 'meme' is a unit of cultural ideas, symbols, or style which proliferates through mimicking behaviors. In cyberspace, internet memes commonly have forms like words, images, or both. The author uses the term 'meme' to show that online hate speech has different characteristics than hate speeches in other media such as TV, ads, or even face to face encounters.

Since the early 2010s, misogynistic memes have been overflowing the South Korean cyberspace. Even though there had been misogynistic memes before the 2010s, mainly as an online community named “ILBE” which has a conservative and male-centered identity and quickly gained social influence, misogynistic memes also proliferated across various other online communities. These memes transmit misogynistic meanings and prejudices easily just through a word or image. In this cyberspace, many women experience that their beings are denied, distorted, and excluded.

To counter these hate speeches, various regulations are being discussed. The author asserts that, on the contrary, these regulations would actually increase hate speeches characterized as memes because
memes have profound potential to avoid and ridicule these regulations. Most of all, there already exist alternative strategies that transform the meanings of memes through appropriation, new repetition, and the creation of counter-memes. For example, via the so-called “mirroring” strategy, online users reappropriate misogynistic memes to counter them; the users mimic original memes, but alter their meanings by repeating them in different contexts to invalidate their original misogynistic intent. By demonstrating how these strategies work effectively in cyberspace, this study imagines how minorities could transform cyberspace into a less oppressive place through memes.

Author keywords:

South Korea
Cyberspace
Hate speech
Misogyny
Meme
Reappropriation

UNPACKING THE BLACKBOX OF CYBERPOLITICS: A LITERATURE APPROACH ON POLITICAL PARTICIPATION IN SOCIAL MEDIA
Wenhao Bi (The University of Warwick, United Kingdom)

In the past decade, social media has been widely used as a generator to get people mobilized for political participation in both social activism like the Arab Spring or the Occupy Movement and institutional agendas like the presidential elections in US and Brazil, and is often viewed as the booster of the rise of populism. However, the mechanism that drives such participation that lies beyond the division of “the real” and “the digital” remains in an ambiguous blackbox. I therefore draw attention to the three main trajectories that such political participation follows: (a) the social context which is summarized as the “popularist turn” and “communicative capitalism”; (b) the interactional features and the reflection of them, summarized as participatory culture, platformization and affective contagion; and (c) the idea of ludification that argues a transformation of culture in which play has served as the organizing metaphor for human activities, including politics. I suggest that the booming of political participation on social media is an arena for three key understandings: (a) that individuals and their collective online characteristics weigh more in cyberpolitics than social classes and their cultures, (b) that identities and belongingness are viewed as the core cyberpolitical issue, and (c) that the general cyberpolitical orientation as an active agent or a passive receiver remains under competition.

Author keywords:

Cyberpolitics
Political participation
Ludification
Identities and belongingness
A QUESTION OF AUTEURISM: SLOW CINEMA AND LAV DIAZ
Joanna Juvyjoy Rojo (Lyceum of the Philippines University, Philippines)

The paper aims at understanding selected films of Lav Diaz, a Filipino filmmaker specifically its genre, content, understanding of historical contexts prevalent in the society during the Martial Law era. The study takes up a content analysis of three films created by Lav Diaz – Evolution of a Filipino Family (Ebolusyon ng isang pamilyang Pilipino, 2004, 660 minutes), North, the End of History (Norte, Hangganan ng Kasaysayan, 2013, 250 minutes) and From What is Before (Mula sa kung ano ang noon, 2014, 338 minutes). Furthermore, the paper attempts to understand the cinematic aesthetic of slowness with regards to the films of Lav Diaz. The epic length of Diaz’s films gives him a grand setting on which to portray senses from the life in the Philippines over the past half-century or so, a nation large in expanse and in population. What makes it relevant and expedient is the fact that the films in discussion have been made out of personal experiences of Lav Diaz during the Martial Law era. With that being stated, the paper analyzes the various factors of what constitutes an ‘auteur’ and how it justifies Lav Diaz. Evolution of a Filipino Family observes the collapse and hopeful revival of a poor farming clan, meant to symbolize a nation’s history spanning the Marcos period (1971-1987). North, the End of History is partly a political tale, of injustice and inequality. Focusing on a law-school dropout named Fabian whose views and opinions reflect those of former Philippine President Ferdinand Marcos. From What is Before reflects on the passing of the Marcos era – complete with its stress on traditional customs, relationships and values. The paper aims at understanding Diaz’s usage of time and space and how it is a possible tool in personifying the Philippines.

Author keywords:

Slow cinema
Historical films
Auteur
Lav diaz

BANWA ONLINE: (DE)CONSTRUCTING THE REIMAGINATION OF CENTRAL PHILIPPINE “TOWNS” IN SOCIAL MEDIA
Ruchie Mark Pototanon (University of the Philippines Visayas, Philippines)

The word banwa is deeply entrenched in Visayan (Central Philippine) identity. Its current usage in Visayan languages refers to a “town” or “municipality”, a subdivision of the local government units, bigger than a village but smaller than a province. In spite of this limited meaning, the use of the word evokes a “sense of origin” that figuratively it is applied to the whole nation. This paper tries to examine the existence of the word and usage in social media (Facebook) groups. Primarily, it looks at the apparent frequency and its semantic limits. Then, it analyzes the contents of Facebook Groups and how particular “images” contribute to the (re)imagination of the group members’ hometowns. Lastly, this paper elaborates on
how and why boundaries are transcended through online engagements in these social media platforms.

The polysemy of the word banwa is not only limited in Visayan languages but also across Philippine languages. Its meanings are very diverse - “heaven”, “port”, “any habitable land” etc. Yet it all springs from the concept of “home”. Given the archipelagic reality of the Central Philippines and a national economy dependent on the export of labor, social media groups provide a medium and a venue for sharing content. This shared content allows the “renegades” to reimagine and reconnect to their hometowns. Old pictures and photos of local culture remind them of home while news updates engage them with the present. With Facebook being almost free in the Philippines, the banwa transcends physical and economic boundaries and connects people to their roots 24/7.

Author keywords:
- Visayan Culture
- Identity
- Social Media
- Philippine Studies

BACK TOWARDS THE CHINESE FUTURE: OPERATION RED SEA AND WANDERING EARTH

Jeroen de Kloet (University of Amsterdam, Netherlands)

The Chinese state has become increasingly inventive in promoting itself to its citizenry and the outside world. Key moments in this transformation have been the Beijing Olympics and the Shanghai Expo. Taking these global spectacles as a springboard, this paper analyses two recent blockbusters. In the film Operation Red Sea, directed by Hong Kong director Dante Lam (2018) the Chinese navy is seen to venture out into the world – to Africa – to free Chinese citizens who have been captured by Islamic terrorists. This move from soft politics to a much more violent visualization of geopolitics is packaged in a quite typical and overcoded Hollywood “Rambo” format. In the sci-fi movie Wandering Earth, directed by Guo Fan (2019) and based on a novel by Liu Cixin, the Chinese set out in space to rescue earth from destruction. After the lift of the ban on science fiction, this is the first movie that explores the role of China in the future. Both movies clearly venture out into the world, they can be read as the imagined aesthetic twin sister of the Belt and Road initiative. Both movies provide a unique prism to explore how China imagines its role in the world as well as in outer space. As I will show, in both movies, in their banality and exaggeration, in their complicity with the project of nation-state maintenance, patriotic education and the state-directed creative policies, creativity gains a different dimension, one of excess and surplus. This simultaneously establishes foundations for humorous appropriations and creative digressions, in memes and likeminded digital appropriations, as I will show in the final part of my paper.

Author keywords:
- China
- Science Fiction
- Cinema
- Operation Red Sea
- Wandering Earth
- Soft power
CARNIVAL, RESISTANCE AND REFLECTION: REINVENTION OF ONLINE MEDIA AND SUBCULTURES IN CONTEMPORARY CHINA
Ying Zhang (Guangzhou University, China)
Xun Cao (Soochow University, China)
Shuyan Zhou (Soochow University, China)

Since 2010, the rapid development of internet technology brought out multiple active spaces for reconstructing the online subcultures in contemporary China. Three essays in this panel focus on the popular cultural discourses of cyber space, such as online discussion of “low-end population”, game fandom, and trans-national TV soap fandom. Paying attention to various aspects of subcultural production and consumption of new media in present China, the issues and questions include the following levels: The first paper concerns that how do Internet users appropriate and reconstruct the discourses from the official media to reflect the social and cultural hierarchy, by self-mockery and irony. The second paper puts emphasis on an online game fandom, to explore that how the young game makers and players become embroiled in the capitalism of game cultural industry. The last paper studies both the Internet and the TV media from a transnational perspective; the author asks that how do pop-culture fans reconstruct the alternative imaginations on national/cultural/gendered matrixes of trans-cultural textual communications. Undoubtedly, present online subculture in the view of cyber media is filled with resistant vitality but also faces the danger of incorporation by consumerism and surveillance by government. Under such circumstance, in dialogue with classic theories of media and cultural studies, the panel attempts to reinvestigate whether, and how, do the online subcultures keep their heterogeneous, resistant and creative traits in present China.

Author keywords:
Cultural memes
Underclass identity
Thai soap fans in china
Adventure game
China

From "losers" to "low-end population": Underclass Identity as Structures of Feeling by Xun Cao

Internet users’ self-identification as underclass, characterized by their adoption of self-depreciative gestures, has constituted a prevalent social sentiment. Some examples range from the popularity of such terms as "grassroots" and "diaosi" (losers) in 2011 to the self-mockery notion of "low-end population" and "extremely poor people" in 2017. This phenomenon has sparked discussion among media professionals, scholars, and netizens. Some read the phenomenon as a form of cultural and political criticism, while others believe this sentiment represents ‘mental illness’ of the contemporary Chinese public, especially the younger generation. This essay reviews the discourses, communicative processes,
and disputes revolving around underclass identity. It adopts Raymond Williams’ concept of “structures of feeling” as the framework to interpret cultural memes like "diaosi", "low-end population," and so on. Though these memes seem to be humorous and playful, they may be considered as cultural reflections on China’s increasing polarization between the rich and the poor, class solidification, societal divide, alongside other social crises. This author contends that the phenomenon regarding underclass identity, though amorphous and at times contradictory, may be conceptualized as an emergent form of affective identification through which alternative desires and forms of mobility are imagined and enacted.

Keywords: Cultural Memes; Underclass Identity; Young Netizens; Structures Of Feeling; China

**Addicted or Despising: Thai Soap Fans’ Secret Pleasure and Exotic Cultural Fantasy in Mainland China**

Since 2010, Southeast Asian popular culture represented by Thai TV Soaps and TV stars have gained much traction (following) among young people in Mainland China as the new We media such as Bilibili, Renren Yingshi, Diyidan, Weibo and Baidu Tieba was developed and popularized rapidly. The fans communities for Thai soaps are so distinctive online that even more active than the fan groups chasing for other Asian countries’ popular culture.

Paradoxically, Thai soap fans’ pleasure experiences while watching Thai TV Soaps are obviously in a dilemma. During my interviews, most of them are very addicted but at the same time disclaimed their pleasure. After all, compared to the Japanese, Korean and Taiwan Soaps popularized in the last two decades in Mainland China, Thai Soaps brought about alternative enthusiasm for an exotic landscape based on the cultural differences. However, on the other hand, according to the Chinese people’s stereotype, Thailand was located in third world/emerging country in terms of economic and cultural hierarchies, comparing with other northeast Asian areas. Thus, It seems like a weird fondness to follow a Thai soap or a star.

In fact, the ambivalent attitudes to Thai pop-culture are the reason why I initiated this research. My paper focuses on the interrelations among cultural formulation, online and offline communications and transcultural fans fantasies. I hope investigate the questions as follows: How do Chinese fans construct transcultural imaginations in these ‘exotic’ texts? What roles do cultural similarities and differences play in the process of constructing transcultural fantasies? Whether fans’ desire and pleasure motivated by various soap genres have the agency to distrust cultural stereotypes or just consolidate them?

Key Words: Thai Soap Fans In China; Trans-Culture; Fantasies; Stereotype; Online Communications

**The Cost of Participation: Capital, Power and Participatory Culture of Female-Oriented Adventure Game Fandom in China by Zhou Shuyan**

With a rapid development of game industry in China, the online adventure game (AVG) which creates a fantastic world and complicated adventure narratives, has been attracted by a great number of young players. The paper focuses on a Chinese text AVG website as well as a game company named Cheng Guang...
(Orange Light). The web has been formally established in 2012 and most of the participants are teenagers and university students. It is notable that as a user-generated-content (UCG) platform, the web is not only for the game players to access different AVGs, but also provides online tools, training videos, and recourses buying channels, for the youth to make games by themselves. Because of the low cost and easy technology, many young players who have creativities and desire to express, are encouraged to be game makers. Some of them sign the contact with Cheng Guang, make over the game copyrights to the web, so as to share part of the profits. By the end of 2016, 500,000 users has published their independent games on Cheng Guang, and 80% of them are young females. The website can be considered as a subcultural community for the AVG fans, and a commercial platform which produces and sells games.

On the basis of one year online participatory observation and in-depth interviews with game makers and players, the paper attempts to examine the power relations in the cyber community, particularly economic and cultural conflicts and conspiracies among the roles of web operator (editor/agent), game maker (writer/producer) and game player (reader/consumer). Though it adopts the concept of “participatory culture” by Henry Jenkins in 1992, to describe the positive production of cultural discourse and social communication by the youth, it furthermore points the inevitably unequal status and exploited relationships under the commercial operation on the web. How does the web open up a space for the youth to create their own games and culture while at the same time absorb and appropriate the creativities into the cultural industry? What is the subjectivity of game makers when their creativities are taken as products of labor? Besides, to what extend can game players, as fans and consumers, influence and interfere the game production by means of spending money? In a word, the overarching question of the paper is to conceptualize the contradictory discourses of capital power and the online youth subculture in terms of the Cheng Guang case in contemporary china.

Keywords: Adventure Game; Fandom; Participatory Culture; Cultural Industry; Capitalism

Chinese Literature in the Digital Era: Chinese Internet Literature in Southeast Asia

Natthaya Parinyanat (The Hong Kong Polytechnic University, Hong Kong)

Chinese Internet Literature (CIL) has become popular in Southeast Asia (SEA) since the early 2000s. This paper is a study of the current situations and transcultural flow of Chinese Internet Literature (CIL) in Malaysia, Singapore, and Thailand, which are differentiated by the Chinese language proficiency and the roles of users. In this research, I utilise digital ethnography, an observation of human behaviour on digital platforms and case study approaches. The purpose of this study is to comprehend how the reception of CIL has influenced several changes in the followings: the consumption of Chinese literature, the establishment of online translation communities, and the market growth of Chinese digital cultural products in Southeast Asia. This study hopes to contribute to the understanding of the transcultural flow from China to SEA through the popularity of CIL that may increase reader’s interest in learning Chinese culture through this form of a cultural product.

Author keywords:

Chinese Internet Literature

SILLIMAN UNIVERSITY, DUMAGUETE CITY, PHILIPPINES
CODING UNCLOTHING: THE HUMAN AND THE HUMANE IN THE DIGITAL CODING OF NUDITY

Louise Jashil (University of the Philippines, Philippines)

The emergence of the #MeToo movement, especially as it surfaced from the underbelly of Hollywood and corporate media, represents a crucial point in the progression of the digital turn in cultural studies: at the same time that it exploits the potency of digital interfaces in fuelling social movements through its strategic and subversive production of “private publics,” it also interrogates the limitations and difficulties of hashtag activism in contending materially with the insidious persistence of macho-feudal culture in media practice.

The issue becomes more complex and urgent in light of the significantly more sexually liberated climate of contemporary art practice. In cinema and video production, democratized technologies, liberalized channels of publication and distribution, and greater cultural and academic interest in the sexualized body have allowed for the proliferation of mediated images of nude or semi-nude bodies. However, far less critical interest has been given to investigating the ethical considerations implicated in the aesthetic and creative process of producing such images. Indeed, the #MeToo movement has revealed many narratives of actual harassments and sexual abuse in film sets, and signifies their continued prevalence.

In this crisis, the “digital humanities,” as an emerging field that is particularly interested in the interrelations of the human and the technological, presents itself as an important space for imagining and designing new strategies for cultural and political work. It activates vigorous confrontation with the various ways that technologies and codes have reconfigured notions of identity and power, and has significant bearings on the contemporary rethinking of film as practice rather than as art.

Drawing from the production of two collaborative video-based projects, Inscriptions (2012) and Con.Currents: Points of Sublation (2017), this paper is an exploration of curatorial strategies in interfacing human and technological engagements to invigorate critical interrogation of media production processes and spectatorships. Inscriptions explores the ambivalence of gender identities through superimpositions of various nude bodies, while Con.Currents curates a technological experience among art collaborators and audiences in a mapped video-based exhibit. These works present critical efforts in exploring the creative possibilities of digital media by emphasizing its own complicity in technological codings of identity and power in meaning-making. In so doing, they return ritual media consumption back to the radical vitality of critical dialogue and conversation — a crucial activation and affirmation of the human and the humane in the digital.

Author keywords:

#Metoo movement
Gender politics in media practice
Performance curation
AUGUST 1-3, 2019

SILLIMAN UNIVERSITY, DUMAGUETE CITY, PHILIPPINES

CYBER NATIONALISM OR CYBER CONSERVATISM? THE INCIDENT OF “FU YUE AND GOLDEN HORSE FILM AWARDS”
Iam Chong Ip (Lingnan University, Hong Kong)

In November 2018, the Taiwanese director, Fu Yue, expressed her wish that “our country to be seen as a truly independent entity” when she received the Award for Best Documentary at the Golden Horse Film Awards ceremony. Her remarks aroused a number of Chinese stars’ protests by reasserting their Chinese national identity and even chanting the slogan of “China, not a single dot missing”. The controversy further blew up online in Chinese societies. Fu’s further comments on Facebook drew tens of thousands of comments from Chinese netizens to criticize, insult, and even post threat to her. The similar phenomena, often happening over the past ten years, are usually regarded as Chinese cyber-nationalism and youth engagement. This perspective adequately attends to the rise of China as a state-capitalist power and its influences on the world. Yet it overemphasizes the nationalist theme and overlooks the uniqueness of the political overtones and affective power behind the online abuse. The assumption of the existence of a group of raging youth also contradicts the fact that contemporary Chinese youth remain politically calm over the past few decades. They are radically different from their counterparts who led a nationwide protest in 1989 or the lower-class people who have engaged in sporadic civil unrests spawning in small villages and towns since the 1990s. This paper focuses on the tens of thousands of online comments on Fu Yue’s posts and examines the discursive dynamic involved. I will further discuss how it is related to the fields of power at large. I argue that in the seemingly aggressive comments and national claims, there was a conservative and agonizing voice which grows louder than any official-nationalist drumbeat. It is a desperate attempt to rescue a sort of pop nationalism, regarded as the status quo, from the tensions in the cross-Strait relationship.

Author keywords:

Cyber nationalism
Cyber conservatism
Pop nationalism
Taiwan
China

CONSUMED BY AFFECTS: KWENTONG JOLLIBEE [JOLLIBEE STORIES] AND THE FORMATION OF INTIMATE PUBLICS
Jeremy De Chavez (University of Macau, Macau)

In this paper, I examine the role of feelings and affect that accompany narratives built around food commodities in shaping collective fantasies of family, Filipino-ness, sites of happiness, and optimistic futures. While there already exists a sizable scholarly corpus on fast food advertising, they overwhelmingly exhibit an overdependence on either content analysis or ideology critique, which in my estimation, tend to underestimate, if not altogether disregard, the cultural politics of emotions. My intervention conscripts critical tools of cultural analysis developed within Affect Theory and Psychoanalysis to foreground the role of both feelings and fantasy in Jollibee Food Corporation’s Kwentong Jollibee [Jollibee Stories], a highly
successful digital marketing campaign. I argue that Kwentong Jollibee participates in the construction of what Lauren Berlant (2008) calls an “intimate public”, which in contrast to the Habermas’s rational “public sphere,” is a space where feelings and sentimentality dominate, where differential hierarchies are obscured, where emotional continuity is established, and where pleasure is generated by the irrational assurance that structural obstacles will crumble through the power of positive feelings and good intentions. I suggest that Kwentong Jollibee creates an “intimate public” through low-resolution fantasies that are able to consolidate desires across various hierarchies of social difference and diverse locations to establish emotional continuity. Such fantasies are mobilized to obscure differences under the unifying power of commodities whose proximity sustains collective fantasy structures that elide social antagonisms expressed in the domain of culture and also resolves complex structural socio-political problems with the simplicity of positive feelings. In saying that these fantasies are collective, I am also emphasizing how they create and sustain illusions of belonging, which serve as a respite to a world that is experienced as cold, oppressive, and cruel. Crucially, these fantasies entangle positive feelings with certain habits of consumption making commodities as, to use the term of Sara Ahmed, “happy objects,” which become necessary in imagining and aligning the self toward so-called optimistic futures. My project is opposed to the idea of thinking of capitalism as a cold, heartless, emotionally barren system, to foreground how capitalist structures are opportunistically dependent on emotions and feelings to create, address and expand its market, and even to insidiously commodify experience itself.

Author keywords:
Affects
Happiness
Jollibee
Digital marketing
Fantasy-production

CONSUMER, COMMUNICATION AND CONTENT (CCC) OF A COMMUNITY RADIO STATION: A STUDY OF ‘LOKVANI’
Santosh K. Patra (MICA, India)
Saurabh Das (Jaipuria Institute of Management)
Leslin Bastian (MICA, India)

Community broadcasting is a non-profit service that is owned and managed by a particular community, usually through a trust, foundation, or association. Its aim is to serve and benefit that community. It is, in effect, a form of public service broadcasting, but it serves a community rather than the whole nation, as is the usual form of public broadcasting described above. Moreover, it relies and must rely mainly on the resources of the community. Community radio typically serves the interests of a particular community (like peasant community, tribal community, student community etc.) located in a fixed geographical area. Community radio usually broadcasts programmes related to the target population with their own participation. This means ‘community will’ is the key to run any community radio successfully (UNESCO, 2001). With community radio, citizens have the means to make their views known on decisions that concern them. The notions of transparency and good governance take on new dimensions with
Community Radio and democracy is strengthened. Since community radio are often owned by communities or private people the Government does not want community radio to become, “a platform for provocative political content that does not serve any purpose except to divide people.” In India, Community Radios were started after the first policy for Community Radios was approved in the year 2002. This policy allowed only Educational Institutions to set up Community Radios. This policy was broad-based in 2006 when grassroots organizations like NGOs and other Not-for-Profit organizations were also allowed to set up Community Radios in India.

This study explores and understands the various facets of community building and empowerment a community radio does. Further, in this study, we have studied the community radio called Lokvani whose service is available in the Junagadh district of Gujarat. While setting up Lokvani it was noticed that the Extension services in Agriculture and Allied Interventions has been always faced a bottleneck in rural India. Though a lot of work was done by scientists at various State Agriculture University’s (SAU) and Agriculture Research Institutes there is an existing gap between the knowledge creation, knowledge dissemination and knowledge adaptation in the context of Indian agricultural innovations. To bridge this gap, the extension service of the Indian Council of Agricultural Research (ICAR) had launched Krishi Vigyan Kendra (KVK) in 1974 at Pondicherry. The foundation of Krishi Vigyan Kendra, in partnership with ICAR, by Ambuja Cement Foundation (ACF) in Junagadh district of Gujarat was laid down in continuation of that mission. In the days ahead the Community-based Radio Service (CRS) Lokvani started serving as a valuable tool to disseminate indigenous best practices, techniques and technologies in the area. Further, it became a focal point for community engagement and enhancement of adoption of technologies among the masses. With active community participation in all aspects of production and broadcast, a dedicated radio service like Lokvani has huge potential and can be a revolutionary intervention bringing intangible benefits for its listeners.

In this study based on the reach of Lokvani among its different types of audience, we have identified research objectives which pertains to measure the consumption pattern and consumption content disseminated through this radio service. Lokvani caters to a major audience that constitutes Farmers, Fishermen/women, Labourers, Business and Servicemen within Kodinar. So, it becomes quite important to understand the variety of content provided by the community radio station and whether it is relevant and applicable to the concerns of the varied occupations existing in the sample size under consideration. Further, we have tried to understand the gap between the content delivered and the content required for more community integration. Based on the interviews, surveys, and focus group discussions we were able to identify the emerging patterns and change drives through the content consumption of the audience.

To fulfill the above research objectives, we have taken into consideration of a twofold manner methodological process consisted of Quantitative and as well as Qualitative methods of collecting data. Through this methodological process, a sample of 539 respondents was taken into consideration. Selection of the respondents was done randomly for each village basis the house listing provided by provided by ACF KVK, and also snowball technique was used to sample fishermen and respondents who were not associated with farming. A survey method was being used to collect data from 450 respondents from three village clusters and further clustering was done by Ambuja Cement Foundation based on distances of villages from KVK. A questionnaire was designed while taken into consideration of the objectives of the community radio and study objectives of total reach, consumption, content, and impact (RCCI model).
Based on the research objectives and research methodologies incorporated to collect data, we have identified several emerging patterns and changes which drive through the content consumption of the audience. Firstly, when it comes to ‘Driving the Listenership’, it was observed that the male listeners (23.1%) prefer agricultural shows while 8.0% of women listeners prefer both agricultural as well as entertainment shows. Further, a high percentage (75.5%) of the population fall under the category of non-listenership. This motivated us to understand the shortcomings in the reach of Lokvani. Also, despite the programmes been farmer-centric 38.8%, farmers don’t have time to listen to Lokvani. 6.3% feel that the airing time doesn’t match with their own. Agricultural information shows (77.3%) and News (54.5%) being aired on Lokvani on an average, has garnered the most attention amongst the respondents.

When it comes to the emerging pattern of ‘Content Consumer Connect by Lokvani’, it was observed that fishermen community who mainly listen to the news and the entertainment shows haven’t found the subject matter applicable (44.4%), enriching (11.1%) or have not been able to catch the shows due to the timings (44.4%). Also, the respondents on an average have stated dissatisfaction with the irrelevant content (74.2%), inappropriate programme timings (12.9%) as well as the quality of the programmes (9.8%). 51.8% male and 50.0% female respondents agreed that there was a scope of making the programmes better.

In the context of ‘Listenership Patterns of Lokvani’, Farmers (58.8%), laborer (85.7%), fisherman (66.7%), Service class respondents (46.2%), business owners (62.5) and unemployed (40.0%) listen to Lokvani on daily basis. Almost 45% female and 37.5% male listen to Lokvani more than thrice in a week. When it came to ‘Challenges and hindrance faced by the listeners of Lokvani’, a high percentage of respondents (75.5%) were unable to partake in the experience due to possibly not owning portable transistors or being unaware of its existence in phones. Further, in ‘Connectedness’, 57.6% of the farmer community, 42.9% of laborers and 70.0% of the unemployed population keep themselves updated with the government schemes that are announced over shows on Lokvani. On average, 42.4% of the sample population also is attentive towards slots spreading messages about women empowerment.

One of the research objectives of the study was to identify if through listening to the various programs being broadcasted through Lokvani’ whether there is a ‘Change in income generation’. It was observed a bulk of the farmer population (85.9%) have strongly agreed with a variation in their income in comparison to service sector respondents (38.5%) and the non-working segment (40%).

Author keywords:

Community Radio Channel
Lokvani
Community Building
Community Engagement
Empowerment

DHAKA’S ROMANCE WITH THE SCREEN
Tabassum Zaman (University of Liberal Arts Bangladesh, Bangladesh)

SILLIMAN UNIVERSITY, DUMAGUETE CITY, PHILIPPINES
The city of Dhaka has undergone a dramatic shift in its appearance in the recent time. The sheer abundance of illuminating signs and a relentless flow of media and information in every nook and corner of the city is hard to miss. The fixity of urban appearance of the earlier decade – as symbolized by its abundant, giant billboards and road-side posters and signs – has given way to an increasing flux, organized in visual sequences of digital content, producing an illusion of motion. Thus, the city of today is an interwoven layer of its infra-structures and “info structures.” Just like the mushrooming apartment complexes that invaded Dhaka’s neighbourhoods with a fury, the city’s romance with the screen can be seen as being quite in line with its aggressive attempts to laying its claim to being “modern.” And Dhaka dwellers surely know that this city of excess knows no moderation when it comes to catching up with a trend. This paper aims to investigate the impact of the screen on the experience of the urban space. The questions it aims to address are: what this technological mediation entails with regards to our spatial experience of the city, and if it makes the city any more legible. Based on observations during walks around the city, the paper argues that the pervasive presence of the screen generates a new rhetoric of urban space, due less to the inflow of messages it imparts, but to its very physicality. In fact, it only does so by emptying the medium of its messages.

Author keywords:

Screen culture  
Infra and info structure  
Rhetoric of urban space  
Medium without a message

DIGITAL CULTURE: DODGING PITFALLS FOR GEN ALPHA
Janice Antoniette Förster (Silliman University, Philippines)

The Gen Alpha are the children of the Xennials (parents born between 1975-1985) or the Millennials (born 1980-1985). They are the first generation born entirely within the 21st century between 2013 onwards whose life from birth is greatly intertwined with the use of digital technology and the internet. The paper recognizes how it provides greater opportunities for learning, creativity, and communication but sets it against the risks these young users are experiencing online and how they should cope. When the culture of security and safety are given significance, the fears of digital addiction, invasion of privacy, cyberbullying and pornography are alleviated.

Author keywords:

Digital literacy  
Risk  
Digital culture  
Internet  
Safety

SILLIMAN UNIVERSITY, DUMAGUETE CITY, PHILIPPINES
Desiring to be identified by particular audiences, pop culture performing artists echo the ideological desires of the audiences with their stage personae. Official discourses that penetrate their showbiz also regulates them. The most popular artists are modeled to demonstrate collectively accepted values, including the emerging values embraced by less mainstream groups, and reach star status. In the era of neoliberal globalization of film, TV and pop music, artists on these stages are driven to perform for culturally and politically different and even contesting societies. They are also caught up by the conflicting social and political opinions dominant in the societies. This panel discusses the ways different East Asian pop culture and its celebrity artists react to, on and off stage, the discourses of dominant value systems in East Asian societies. The dominant value systems include ethnonationalism, heteronormative patriarchy and the discourse of the capitalistic market economy. Our case studies cover both male and female, mainstream and non-mainstream artists in pop music, film and TV. Their conforming, submission, negotiation, or resistance to prevailing discourses, in particular, how these forces shape their personae, will be discussed in the panel.

Author keywords:

- Pop culture celebrity artist
- East asian pop culture
- Intersectionality
- Ethnonationalism
- Patriarchy

**Ti-ko-liang and the Politics of Taiwaneseness by Fang-chih Irene Yang**

Ti-ko-liang, a comedian whose career in the entertainment industry spanned from the 1970s to 2017. His stage persona as well as the “real” life stories of his legendary rise and fall are implicated in the “miracle” economic development, political democratization, and cultural transformation in Taiwan. From a popular comedian in the South, reputed for his vulgarity, lewdness, and chauvinism to being consecrated as a “national treasure” by the Ministry of Culture at the end of his life, Ti-ko-liang’s stardom is implicated in the transformation of the meaning of “Taiwaneseness” (Tai-ness) as a result of democratization and commercialization. This essay uses Ti-ko-liang’s images and life trajectories to address the politics of Tai-ness. By examining his stardom, the essay attempts to make explicit the forces of subversion, incorporation, and negotiation that make up the politics of popular culture in constructing the meaning of Tai-ness. The essay will investigate Ti-ko-liang’s “moving up” the cultural hierarchy by periodizing his
works into three “stages”: restaurant show stage, television stage, and film stage. In examining the images he constructs as well as the sites/media where the performances take place, the essay pays particular attention to the entertainment spaces as well as their entanglements with language and sexual politics in Chinese and Taiwanese nationalisms in Taiwan. These entanglements give meanings to Ti-ko-liang as “a star” whose star status lies in his embodiment of Tai-ness.

The alternative articulation of Taiwanese independent pop music artist Deserts Chang in Chinese-language markets by Jocelyn Yi-Hsuan Lai

This paper examines the alternative articulations and tactics of Taiwan-based independent Mandarin pop music artist Deserts Chang (Zhang Xuan), who has been engaging in Asian social, gender and political movements since the early 2000s, in resistance to dominant discourses within the Chinese-speaking societies. The paper draws on a neo-Gramscian approach to contemporary media culture and celebrity that argue that Taiwan’s artists and celebrities could have dominant and alternative responses towards dominant and alternative value systems in Taiwan and China. The first one is complicit with and conforms to dominant/normative discourses; hence it can be called “major mode” of the music celebrities’ relationship with power. It reproduces and reinforces dominant values and accepts passively alternative and emergent ones. The second mode speaks out against the dominant power with fairly lyric resisting arguments. It usually grows in, draws energy from and connects listeners to movements countering existent orders and hence is a “minor” or “alternative mode”.

The paper reviews how Taiwan’s mainstream pop artists respond to the ethno-nationalist, patriarchal and capitalist-commercial value systems in Taiwan and China. It examines how ambiguous the major-mode artists and singers respond toward the dominant discourses. Their public personae have different levels of engagements with emerging values. Next, the paper investigates the career and public participation of Deserts Chang in contrast to other more mainstream female Taiwanese pop culture celebrities have failed to do so. It examines Chang’s articulations to Chinese nationalism, heteronormative patriarchy, and commercialism, and her practice in fostering the construction of a Habermasian public sphere in her societies. It is argued that, the Taiwanese indie artist has articulated herself more elaborately regarding their pluralized cultural identifications and played critical roles in communicating emerging values within Chinese-speaking societies.

Doing research on celebrity and media hub: The case of Korean wave by Shim Doobo

Perhaps we are living in an age in which Asian media exchange is the most vibrant ever in history. In the vortex of intensifying Americanization of global culture, more films, television dramas, and music produced from different Asian countries are being consumed in other parts of region. Beginning in the 1990s, audiences in different Asian localities have access to KBS World (South Korea), NHK (Japan), CCTV (China), Channel News Asia (Singapore), etc., developing a sense of imaginative Asianness. In the 2000s, mobile and social media provide a platform for news sources of favorite stars and celebrities from Asian countries, who received more attention than before. While popular culture can be defined variously according to different contexts, cultural studies scholars have generally recognized popular culture as a
set of people’s everyday practices and feelings as a result of interaction with those commodities and texts, produced by mass media in modern times. Media studies have also focused on producer, text and consumer without enough attention to celebrities and media hub. However, the fandom activities are after all about fans’ interest in and affect about celebrities. In addition, considering that Seoul’s rise as a media hub is awakening other cities in Asia to the importance of media production, the traditional research focus on popular culture that has been around media producer, text and fandom need to include celebrities and media hub. Against this backdrop, this paper is going to do a research on less examined aspect of the Korean Wave phenomena. For example, it will ask the following questions: What factors have contributed to Seoul’s becoming a media hub in Asia? What meanings can we extract from the fact that the Korean popular culture is multi-national in terms of its celebrities? May the pan-Asianness of audiences of Korean popular culture develop regional subjectivities and communal consciousness?

**FILM FESTIVALS, FLOW OF DIGITAL FILES AND FORMATION OF NEW-MEDIA GEOGRAPHIES**

Madhuja Mukherjee (Jadavpur University, India)

The digital turn has resulted in an upsurge of independently produced films, videos, photographs, sounds clips etc; broadly, a variety of digital data, and a specific kind of audio-visual material, which are deeply political as well as expressive and personal. Truly, with the proliferation of digital technologies across Asia(s), our negotiations with image and sound, processes image-making, and modes of dissemination and reception have been reinvented; though, such flow vary considerably from small-scale localised video industries, to transactions of files between cinephiles, as well as via piracy, and circulation of independent films through a plethora of film festivals.

In this presentation, I focus on the networks of film festivals on the fringes, and those of artists and curators -- working towards an archaeology of places and peoples. Indeed, such conditions facilitate us to look at the transforming worlds from newer perspectives. Such festivals, I argue, generate new contexts for reflections, and indicate newer formations of media geographies. As a case study, I consider TENT Little Cinema International Festival, “for experimental films and new media art”, held at Kolkata, India, since 2014. I examine the 5th edition, held in December 2018, which included curated sections such as “A Visitor to the Forest” and presented films from “Zomia” -- the forested belt that connects South and South-East Asia (curated by Pujita Guha and Abhijan Gupta). The project enquired, “where is zomia? Or rather what is it? [...] A tiger? A broken military station? Or a broken spirit [...]” Likewise, the section on “Women and Revolution(s)” put the spotlight on the Iranian filmmaker Manijeh Hekmat, and emphasised upon the reconfigurations of contemporary worlds through new-media forms. Moreover, the earlier editions of the festival also concentrated on the subjects of “flow” -- of peoples, memories, objects, films -- and showed how boundaries are being continuously remapped, and hence, brought forth newer knowledges and understanding of film, media and culture coordinates. Curatorial projects, and festivals dedicated to thematics, thus, provoke us to think through the leitmotifs, and allow us to deliberate on the ramifications of post-digital landscapes.

Author keywords:

*Film Festival*
*South Asia*

SILLIMAN UNIVERSITY, DUMAGUETE CITY, PHILIPPINES
Global access to digital networks have given youths opportunities to engage with various forms of cultures from all over the world. Online social media platforms such as Twitter, Facebook, and Tumblr have been central to the development of transcultural global youth cultures that transform youth engagement with popular media. In this presentation, I specifically examine the transcultural flows of Japan’s fujoshi (rotten women) culture in Southeast Asia. Fujoshi Discourse has a forty-year history which involve Japanese women’s active engagement in the production and consumption of homoerotic romances between two men, commonly known as boizu rabu (boys love or BL). In the last five years, literacies and practices surrounding fujoshi culture can be found in Southeast Asian fan spaces where young people actively create and buy boys love works. In this presentation, I examine how young people in Southeast Asia are learning this nuanced Discourse that challenge heteronormative notions of romance in Southeast Asia.

Author keywords:

Theater
Translation studies
World literature

This panel studies the fluid circuits of film production, exhibition, and distribution across gateway cities such as Shanghai, Taipei, Vancouver, and Dubai. These globalized media conduits at once facilitate and constrain the flows of capital, labour, knowledge, and solidarities. By staging a critical conversation that inter-references distinct but overlapping circuits of media flows across different configurations of “Asia,” the panel examines the cultural, economic, and urban impact of these trans-regional dis/connections.
Author keywords:

- Film production
- Film exhibition
- Film distribution
- Screen culture
- Film festivals
- Media industry
- Cultural policy
- Rights
- Cities

Programming “Asia” in a Transpacific Film City by Helen Hok-Sze LEUNG

Vancouver, the largest city in Canada’s westernmost province, brands itself in its municipal rhetoric as a “Asia Pacific gateway” that is “green,” “smart” and “inclusive.” The city government self-acknowledges to be on unceded Indigenous territory, boasts a demographic of over 50% “visible minorities,” and declares itself a sanctuary city for undocumented migrants and a welcoming place for refugee resettlement. At the same time, its rapidly converging creative industries generate over $2 billion annually for the provincial economy and continue to transform the region’s traditional dependence on resource industries. Recently, there is a surge in screen-based media initiatives — including film festivals, industry forum, and “film +” events that are organized around screen media — that leverage the city’s socially inclusive branding as well as positioning in the Asia Pacific region to benefit its creative economy. This paper analyses multiple figurations of “Asia” in these initiatives to examine the symbiotic, yet often constrained and contested, relation between place branding, creative city aspirations, and visions of urban justice in a transpacific film-making city.

Networking Asia Pacific: Intra-referencing, Film Festivals, and Queer Rights by Jia TAN

The new millennium has seen a growth of scholarship on inter-Asia connections and comparisons, especially in the field of film and media studies. Chua (2015) terms the growing tendency among scholars to make comparison between locations in Asia “inter-Asian referencing.” In this article, I look at Asia pacific queer film festival networks as practices of inter-Asia referencing, as exemplified by the queer networking of the Asia Pacific Queer Film Festival Alliance. Inspired by Karen Barad’s use of “intra-action” in her development of a posthuman approach to material-discursive practices, I develop the notion of “intrareferencing” to study film festivals and to reconsider the politics of inter-referencing that go beyond the inter-Asian context. Compared to inter-referencing that assumes the independent properties of the entities, intra-referencing emphasizes on the entanglements among various actors. Specifically, I draw on two instances of intra-referencing in film festival networks. First, I look at how the queer network of APQFFA enacts intra-referencing in the comparison of queer film festival organizing in Shanghai and Taipei. Second, I examine how the issue of indigeneity has been opened-up via the network through transpacific engagements, forming a kind of intrareferencing beyond Asia. In doing so, this essay enriches existing study on the inter-connectedness of film festivals by illuminating the hierarchical structure of knowledge production. At the same time, this essay demonstrates how queer networking simultaneously interrupts and reinforces existing imagination of geography and regimes of queer rights.
The Global Studio: Logistical Landscapes, Financialized Landscapes by Kay Dickinson

This paper aims to shed light on the contemporary offshored production modalities of Asian and other global media industries currently routed through the United Arab Emirates. With an increasing number of Bollywood and Chinese movies now made in this country, even when this is not evident to the regular viewer, how does partial movie production in the Gulf concomitantly fortify two outwardly uninvolved but simultaneously central pillars of the UAE’s economy: logistics and real estate? To get to grips with this question, this paper will home in on media studio complexes and free zone manufacturing.

Given their roots in an often centralized and Fordist industry, it comes as no surprise that film/TV studios are frequently conceptualized as factories. But what if we draw analogies with other similar looking buildings, to some of the current epoch’s most influential architectural forms: the warehouse and the distribution centre? These are structures dedicated to the economies of circulation; adjusting our analytical perspectives towards them pulls focus to the very real impact and recruitment of supply chain management into contemporary media production. Logistics, the management science of fleet, uninterrupted distribution, has made significant inroads into the manufacturing end of supply chains, cinema and TV’s included. Logistical priorities shape the infrastructures and practices of an increasing number of media free zones, such as Dubai’s Studio City. These spaces are governed by exceptional legislation that meets logistics’ frictionless ideals by legally enforcing the disposability and flexibility of labour (the majority of which is undertaken by migrants from across Asia) in order to take advantage of an international division of creative labour. Amid and enabled by the mercurial potential of capital, they offer themselves up as solid ground for off-shored production to avail itself of highly competitive exemptions and concessions.

The solidity of this ground, however, is also deeply consequential, with the UAE now increasingly asserting itself as a central hub for regional headquartering of media giants. How does this conglomeration of business bases interlock with a broader economy of real estate and rental profit? This paper will argue that film studios have also served as spatial fixes (as real estate often does) for accelerating financialization initiatives that help expand high risk speculation and debt across the world.

HISTORICIZING THE INDONESIAN FILM CULTURE IN MALAYSIA, 1970S-1980S
Norman Yusoff (Universiti Teknologi MARA, Malaysia)

In contemporary cinematic landscape in Malaysia and Indonesia, there has been a propensity for featuring actors from each other’s national cinemas, as well as some limited releases of films from each other’s nations. This trend certainly harks back to the beginning of the mid-1970s and throughout the 1980s, a period in which Indonesian films inundated cinemas (movie theatres) in Malaysia. This tendency that transpired long before the digital age alluded to forces that took in the huge (global/regional) surge of circulation of films. This could be due to a number of factors that helped engender an Indonesian film culture in Malaysia. Such a film culture, as this paper argues, was attributable to – and echoed – both the marked collapse of the studio system (post-golden age of Malay cinema in Singapore and Kuala Lumpur), and the emergence of Indonesian cinema’s golden age. This paper attempts to trace the ways in which the Indonesian film culture developed and thrived in the 1970s and 1980s Malaysia. This culture not only saw a popularity of Indonesian films (across platforms such as movie theatres, television, and video ‘VHS’)
rental stores) at the expense of local Malay films, but also helped disseminate other forms of Indonesian popular culture. For example, the overwhelming reception of dangdut (music), as well as the inaugural celebration of Indonesian film stars by local media. This paper suggests that the final phase that marked the end of such a vibrant film culture was the Indonesian-Malaysian co-production project initiated in the mid-1980s, beginning with the release of Gadis Hitam Putih (1986) directed by Wahyu Sihombing. These co-productions only lasted up until the early 1990s, a period that resonated with the imminent end of the golden age of Indonesian cinema.

Author keywords:

- Indonesian cinema
- Film culture
- Popular culture
- Reception
- Consumption

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**IMAGINARY OF EAST ASIA EVOKED BY THE TRANSNATIONAL POPULARITY OF KOREAN TV DRAMAS**

Xiaodan Liu (Communication University of Zhejiang, China)

Regarding to the fact of Korean drama’s sudden rise and sustained boom in East Asia for over two decades, the previous studies suggest a commonly identified culture named East Asia responsible for the transnational popularity of Korean dramas. Instead of thinking East Asia as a given cultural fact as in the previous studies, this paper examines it as an imaginary constructed by a shared jouissance. It suggests a sense of empowerment that legitimizes the symbolically denied pre-modern past (tradition) of East Asia bonded with the ethnicity (yellow Asian) in the western capitalist modern discourse. It is this shared desire to reclaim a cultural authority for a new and more ideal subject that initiates the imaginary of East Asia in the first place. The paper concludes by showing how Korean dramas work to create an Utopian experience by making the impossibility in relation to the irreconcilable conflicts between East Asia past represented by Confucian tradition and the capitalist west possible again.

Author keywords:

- East Asia
- Imaginary
- Korean TV Dramas

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**KARL MARX AND FILM STUDIES**

Adrian Mendizabal (University of the Philippines Diliman, Philippines)

Jeffrey Deyto (Institute/Polytechnic University of the Philippines – Manila, Philippines)

Rudyard Adrian Pesimo (University of the Philippines Los Banos, Philippines)
In his 200th birth year in 2018, Karl Marx’s ideas has changed the world and has influenced several disciplines including cultural studies. His ideas has brought to light the importance of sustaining the proletarian subjectivity in the study of cultural texts and resuscitating dialectical materialism as a valid scientific revolutionary method in resisting the full consolidation of culture in capitalism. The papers in this panel explores the relation of Karl Marx and the critical study of the technology of the filmic medium. From a critical discourse analytic perspective, Marx’s representation in the animated medium will be interpreted in various discursive areas. An analysis of Marx’s idea of attention economy and its relation to the dissemination of a popular Filipino film in social media aims to construct contemporary modes of constructing the subjectivity of the audience. Marx’s theoretical discussions of free time and the working day will also be dealt with to understand the economic aspect of the long durational character of the cinema of Lav Diaz. All these studies meet at a certain juncture acknowledges the impact of Marx’s ideas in the study of the cultural dimension of the film industry and its representations.

Author keywords:

Karl Marx  
Film Studies  
The Leader  
Animation Studies  
Attention Economy  
Free Time

**Animating Karl Marx: A Critical Discourse Analysis Of "The Leader" (领风者), The First Animated Series About Karl Marx by Rudyard Pesimo**

As part of the 200th birth anniversary celebration of Karl Marx, under the auspices of the Communist Party of China, a Chinese anime web series entitled The Leader (领风者) was produced by the web streaming service Bilibili and co-produced by the Chinese government's Office for the Research and Construction of Marxist Theory. This multi-episode animation was created by Dongmantang/Wawayu, in partnership with the Chinese Academy of Social Sciences, the government-owned People’s Daily newspaper, the think-tank Weiming Culture Media, the Inner Mongolia Film Group, the Inner Mongolia Autonomous Region Party Committee’s Propaganda Department, and the Communist Youth League Central Propaganda Department, in response to Chinese President Xi Jinping’s demand for people to be familiar with Marx's life story, and not to forget China's socialist past while pursuing the rejuvenation of the Chinese nation.

Using critical discourse analysis (CDA), this paper examines The Leader (领风者), the first animated series about Karl Marx, as it revolves around the life of the German thinker, focusing on his political and economic theories, his relationship with Jenny von Westphalen, his friendship with Friedrich Engels, and his contributions to class struggle and the revolutionary movement. Applying Norman Fairclough’s three-dimensional framework for studying discourse, where the aim is to map three separate forms of analysis onto one another, the animated series is analyzed as a language text, as a discursive practice (processes of production, distribution and consumption), and as a discursive event being an instance of socio-cultural

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practice. This paper presents micro, meso and macro-level interpretations: at the micro-level, the various aspects of textual/linguistic analysis, i.e. use of metaphor and rhetorical devices are considered; at the meso-level, issues of production and consumption, i.e. which institution produced the animated film text, and who is the target audience, are studied; and at the macro-level, the intertextual and interdiscursive elements, and the broad, societal currents that are affecting the animated film text being studied are taken into account.

Eulogy For The Undead Audience: Goyo Stan Accounts And The Attention Economy
By Jeffrey Deto

Around September 2018, an observable amount of Twitter Stan (portmanteau for stalker and fan) accounts has been seen blasting posts to campaign for the TBA Studios film, Goyo: Ang Batang Heneral. Stan accounts are a thing of suspicion: no one can know whether those are implanted over twitter-space by the studio or are they unique fans. Either way, Goyo stan accounts function as marketing ploys. It is in this sense of its function and suspicion that this paper will consider the phenomena.

As marketing ploys, stan accounts feed into the flattened sphere of social media space wherein production and consumption can no longer be distinguished through the measure of physical means. Virtual production of data captures attention as both its ingredient and source of value. Jonathan Beller calls this distribution as the attention economy. In the attention economy, what Karl Marx formerly identified in Capital Vol. 1 as the non-difference between the worker’s productive and unproductive consumption further becomes more blurred. The twitter stan accounts, standing-in as audience, provides both the material and the machine for processing attention in the production and reproduction of the Goyo audience.

In the sphere of attention economy, as Beller noted, humanity is becoming its own ghost. Placed in this similar realm of the gothic, the reproductive capability of stan accounts processes attention into necrocapitalism. The new cinema audience reproduced as ghouls in the time of what Nick Land calls the epoch of undead power.

Karl Marx contra Lav Diaz: TOWARDS A CRITIQUE OF THE ECONOMY OF FREE TIME. Adrian Mendizabal (University of the Philippines Film Institute)

Long duration has been associated with the cinema of Lavrente Indico Diaz (Lav Diaz) since his film Batang West Side (2001) debuted in Cinemanila International Film Festival in 2001. As a unique cinematic mode of temporality, long duration became Diaz’s key stylistic signature in his oeuvre and has been a key cultural phenomenon in transforming the landscape of Philippine Cinema both local and abroad. However, although many studies on slow cinema has surfaced in the past years, no study has directly contributed to the social-economic dimension of Lav Diaz’s durational length. Spanning to about six to eight hours of average running length, Lav Diaz’s cinematic creations poses a question of the economy of free time or leisure time in contemporary cultural sphere where capitalism has already overtaken the working day of contemporary individuals. This paper pursues a critical study of the economy of cinematic time in Lav Diaz’s cinema in relation to Karl Marx’s notion of free time in Grundrisse and Marx’s discussion of the Working Day (Chapter 10) and Technology (footnote 4 for Chapter 15) in Capital Volume 1. The goal of
this paper is to unveil the dialectical contradictions of long durational length as an expenditure of free time.

**MIGRATION IN POPULAR CULTURE: A STUDY ON MANGGARAI RAP SONGS’ LYRICS ON MOBILITY AND CULTURAL IDENTITY**  
Ans Prawati Yuliantari (STKIP Santu Paulus Ruteng, Indonesia)

Infrastructure development facilitates mobility of the residents of Manggarai, East Nusa Tenggara-Indonesia. They moved out of the region for various reasons. This movement has an impact on the people who migrate and the place they have left. The present article studies this phenomenon in its portrayal in the lyrics of Manggarai rap songs entitled "Lako Pala" and "Gesar Dami Anak." The use of rap song lyrics in this article is based on the assumption that the lyrics of rap songs are a factual description of Manggarai community. This assumption is informed by the prevailing concept of "keepn 'it real" which requires rap songs to tell about the actual conditions in the rapper’s surroundings as part of the authenticity of his songs. The two songs were chosen because they represent the migration that took place among the Manggarai community and the migrants’ views on their cultural identity.

The questions proposed for analysis in this article are: Why do Manggarai people migrate out of their cultural territory? and How do they see their place of origin after they migrate? To answer these questions, the concept of cultural identity is used as a framework to present a critical exploration into the relationship between migration and the migrants’ conception of their cultural identity.

The results of this study indicate that the migration that Manggarai people have done have affected the individuals who took part in it in particular and the society in general. This phenomenon has a bearing on the migrants’ sense and understanding of cultural identity, high awareness of their place of origin, and their desire to remain to be part of the culture.

Author keywords:  
Migration  
Popular Culture  
Identity  
Rap Songs

**MODERN LIFESTYLE OR HIJRA: EXPRESSIONS AND IDENTITY FORMATION OF YOUNG INDONESIAN MUSLIMS IN YOUTUBE SHORT MOVIES AND WEB SERIES**  
Evistrianna Yanti (Universitas Indonesia, Indonesia)

Expressions of Muslim identities in Indonesia are articulated through various mass media, and these expressions can be understood as a form of negotiation between modern lifestyle and religious teachings. More specifically, this act is commonly found in the lives of younger generations whose understanding of religion differs from how religious leaders use conventional ways to spread their teachings. In the former group, discourses of migrating (hijra) by obeying and devoting one self to Sharia Law while adopting modern lifestyles are prominent. This research focuses on three YouTube accounts, namely Film Muslim Maker, Hijab Alila, and Muslimah Daily. Through observations on the contents made by these accounts along with their comment sections, this research attempts to understand how the younger generation expresses and construct their Islamic identity. By applying principles of media ethnography, this research
analyzes the discourses which are articulated in both contents and comments of the channels’ short movie and web series. While many researchers have argued that Indonesian Muslim identities can be understood as an arena of negotiation between the Sharia Laws and modernity, the research on these YouTube accounts offers an alternative perspective in understanding identities of Indonesian Muslims.

Author keywords:

Young Indonesian Muslims
Indonesian Muslims Identity
YouTube Short Movies
Youtube Web Series

NON-CHINESENESS: CULTURAL POLITICS OF ETHNIC MINORITY MEDIA IN CHINESE DOMINATED HONG KONG, TAIWAN AND SINGAPORE
Kai Khiun (Nanyang Technological University, Singapore)
Lisa Yuk-Ming Leung (Department of Cultural Studies, Lingnan University, Hong Kong)
Guo-Ting Lin (The Communication and Media Research Institute (CAMRI), University of Westminster, London, UK)

This panel discusses the negotiations of ethnic minority based media in ethnic Chinese majority societies of Hong Kong, Taiwan and Singapore. The convenient labelling of these societies along sino-centric civilisational notions of “Confucian” and “East Asian” cultural polities have rendered invisible and homogenized the otherwise historical and contemporary cosmopolitan elements of these places. In this respect, this panel seeks to highlight the cultural politics and identities of ethnic minority media in these three societies as part of the ethno-cultural negotiations and co-existences with Chinese ethnocentric majoritarian discourses. Lisa Leung Yuk Mei will focus on the identity politics of South Asian ethnic minorities in deploying the social media for public advocacy, while Lin Guoting examines the positionality of indigenous aboriginal songwriters in Taiwan. Liew Kai Khiun discusses about the identity politics of prescribed multiculturalism in the state-sponsored official “Malay” and “Tamil” television stations in Singapore. Collectively, the authors seek to position a more dynamic and diverse interpretation of ethnic interactions within predominantly Chinese societies.

Author keywords:

Minority Media
Multiculturalism
Chinese societies

Rethinking the connotation of music and identity of indigenous people on social media in Contemporary Taiwan by Guo-Ting Lin

Since most of the indigenous singer-songwriters with cultural intentions perform themselves through social media, they communicate culture to other people. As an online community platform, social media has a function of interpersonal communication to the contemporary indigenous music community.
Moreover, the indigenous music became a dialogue field between musicians and listeners, from which it could be heard that the consultations between indigenous peoples and other groups in Taiwan during each period. To explore the interaction between indigenous music and social media in contemporary Taiwan, this research will argue around some different points in order to rethink the identity of indigenous musicians. The starting point is to discuss indigenous identity through exploring the different spheres of ethnic groups and the formation of identity in Taiwan. Furthermore, the relationships between music and identity will be discussed to make the argument that indigenous people have their own perspective on being an indigenous person in Taiwan, and this is shown through music. The connotations of emotion and affect will be discussed and it is that that will show the difference and the signification of this research. Finally, the relationship between music and media will be divided into two parts: recording and the indigenous music industry, and the effects of media representation and self-presentation on social media in Taiwan, so as to examine the influence of recording technology and the manner of applying the representation and online self-presentation to this research. This research is eager to escape the framework of the “panindigenous ethnic group” to explore the ways in which contemporary Taiwanese musicians communicate their identities through music and to represent themselves online.

‘We are more you (than you)! Performing ‘inter-culturalism’ as enchantment in ethnic minority Fb pages’ by Lisa Yuk-Ming Leung

South Asian minorities have had a long history of presence in Hong Kong, yet to date the community is still confronting circuits of poverty, denial of political representation and economic opportunities (which stem from structural neglect), and even everyday discrimination by the predominantly Chinese mainstream. In recent years, aided by the changing political landscape and online media advances, some youths have engaged in social advocacy and political activism, to struggle for deprived rights and equal opportunities, making use of online / social media... Articulating and emphasizing themselves as ‘Hong Konger’, they use the social media not only to struggle for visibility, but also to demonstrate their desire to belong. I would argue that ethnic minorities adopt nuanced and diverse subjectivities of what I argue as ‘minority participatory positions’, made possible through the social media. Social media provides the space for ethnic minorities to capitalize on the porosity of the media’scape, to adopt shock and shame, but also by means of enchantment to the dominant majority. In this article, I would examine the extent and nuances of minority agency to make use of social media affordances, using the case of south Asian ethnic activists in the context of Hong Kong. I would argue that although the situation of second generation south Asians in Hong Kong could liken to the Asian Americans as a whole, they defy conventional notions of ‘model minority theory’ of third (or fourth) generation migrants. Using textual analysis, interviews and ethnographic observations, it discusses how south Asian youths exploit (the algorithms of) social media such as Facebook to not only document their advocacy / acts of social engagement, but ‘perform’ cosmopolitan signify cultural utopia, inciting guilt but also admiration by behaving more ‘real’ than ‘real’. Arguing this position as ‘enchantment’ as minority performativity, I hope to contribute to the nuanced understanding of the complex mediated negotiation of ethnic minority residents for belonging and rights, in an ethnocratic context such as Hong Kong.

Prescribed Multiculturalism and ethnic Minority TV in Singapore by Liew Kai Khiun
Upon separation from the Malaysian Federation in 1965, Singapore became a city-state with an ethnic Chinese majority. Although the minority rights have been guaranteed constitutionally, the republic saw its ethno-linguistic majorit-ization of Chinese, particular in the mediascapes. Despite the state’s investment in ethnic minority Malay and Tamil language radio and television stations, commercial and popular media were still dominated by the Mandarin-Chinese media networks. This paper seeks to explore the politics of minoritization in the Tamil and Malay television stations Vasanatham and Suria, in Singapore for the past decade as artistes and productions sought means to transcend the ethno-linguistic boundaries created ironically by the politics of officially prescribed multiracialism in Singapore.

**PERFORMING DISAPPEARANCE AND RESURFACING: VIEWING THE WORLD THROUGH LOCAL THEATER TRANSLATION**

Vladimeir Gonzales (UP Diliman, Philippines)

The paper explores the idea of translation as a performance of disappearance and resurfacing, in connection with the investigating the concept of “world” and “world literature,” which connects to building an image of a nation. The author makes use of notes from his commissioned translation works for theater in the academic setting, Filipino translations of world theater pieces that have been performed from 2012 until 2018, to discuss issues of localization and foreignization, translation as creation and reflection of prevailing local societal concerns, and theater translation as a collaborative transference of ideology towards an agenda of liberation. Using Hans Vermeer’s theory on skopos, as well as Andre Lefevere’s concepts of rewriting and poetics, this paper aims to provide a model for translators, literary critics and translations scholars, on approaches for articulating local issues by using world theater in translation.

Author keywords:

- Theater
- Translation studies
- World literature

**PERFORMING FEAR IN A SOCIETY OF CONTROL – AN ETHNOGRAPHY OF TELEVISION PRODUCTION PRACTICES IN SINGAPORE**

Siao Yuong Fong (National University of Singapore, Singapore)

There has been an increasing amount of discussion on the implications that the global rise of right-wing movements have for media industries. Much of that discourse has linked the mass media to the notion of fear. In particular, scholarly research has predominantly focused on the different reasons and ways in which media audiences are told to be fearful and its effects in the current global political contexts. While most of these works approach the topic via media products (through textual analysis) or audience responses to the media (through discourse analysis or more quantitative methods), few have looked at the practices behind the production of media. This gap raises several urgent questions: How do those tasked with representing what the masses are meant to fear understand these ‘fears’? As both producers and citizens, how do media producers imagine and articulate their own ‘fears’ and how do these ‘fears’ translate into practices?
This paper takes Singapore’s mass media as a case study for this wider trend and examines the issues of fear and media in terms of situated production practices. Singapore makes an interesting case study because in many national and international accounts, the nation-state is associated with fear and Singaporeans are presented as worried, intimidated or scared citizens of a society dominated by an all-encompassing state. This is compounded by a government that regularly warns its citizens of the many issues Singapore should be afraid of as a small country in the increasingly globalized world. Singapore’s state-linked mass media is also often represented as possessing a ‘pervasive culture of fear’ (Birch & Phillips 2003: 116). So if media producers are positioned between the state, the people and the ‘market’, and are tasked to mediate this relationship, what are the practices that sustain the idea that Singaporeans are or should be fearful? Drawing on materials gathered during a 15-month intensive immersive ethnography of television productions in Singapore, this paper discusses some of the practices that continually perform ‘fear’ in the nation state and argues for a more empirical and ethnographic examination of how something is represented as fear or as a source of fear, by whom, on which occasions, and under what circumstances. Overall, this paper demonstrates the centrality of situated practices in the study of fear and the media.

Author keywords:

Fear
Singapore media
Practices
Society of control
Performativity
Articulation

PICTURING SINEMA NUSANTARA

Mohd Erman Maharam (Universiti Teknologi MARA / University of Nottingham Malaysia Campus, Malaysia)
Siti Hajar Aznam (Universiti Teknologi MARA, Malaysia)

Political borders have become the mainstream of cultural identities and cinematic representations in Southeast Asian Cinema studies. It is safe to say that film and cinema studies from this region were mostly framed and bordered to resonate with a ‘nationalised’ local mass audience. The vision of national cultural identity is by its nature systematised only for a selected group of people. However, the arrival of digital technologies for filmmaking has created an immense accumulation of representations that have made a difference in the idea of the national cinema of Malaysia and, Indonesia. Contemporary filmmakers from these countries rarely depend on national frameworks and, cultural heritage was reflected in their works as wider than national borders and required multiple ideas of belonging. This paper argues that contemporary filmmakers from the two national cinemas are breaking national boundaries’ through ‘liminal space’ and ‘non-place’ themes and their films seemed to value the regional concept of Nusantara more than national-cultural identity. They have somehow attempted to reveal the under realised transnational potentials in films from the two countries as well as its impacts on the notion of the national cinema of Malaysia and, Indonesia. Nusantara in the present-day refers to the Republic of Indonesia or
understood as the ‘Malay word,’ as depleted in Malaysia as well as, Singapore. I will discuss the perspective, narratives and aesthetical values of these representations. This discourse approach is combined with a brief but critical reading of selected films from the two national cinemas based on the two topics mentioned above. This paper, therefore, hopes to provide insight into the complex nature of this regional association by revealing prevailing attitudes and values between two national cultures.

Author keywords:

- Southeast Asian cinema
- Cinematic transnationalism
- Liminality
- Non-places
- Belonging

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**RE-IMAGINE THE IMAGINED COMMUNITY IN PRESENT CHINA**

Li Gu (Southwest University of Political Science & Law, China)
Yifei Wang (Shanghai University, China)
Weifeng Wang (Shanghai University, China)
Yifei Jin (Freelancer, Shanghai, China)

From prevailing square dance to youth subculture, from ethnic minorities in cities to music culture in rural area, this panel with four seemingly different papers is trying to redefine community in the post-modern mediated society. Marginalized groups beyond mainstream and marginalization in marginalized groups, are infinite exclusion and inclusion the core of the formation of communication? While local communities are attacked by fluid capital and Internet shapes new ones, how could we re-imagine the imagined community?

Author keywords:

- Media
- Community
- Square dance
- Folk
- Miao song
- Cyber theatre

**Toward a Heterotopian Community: Lessons from a Square Dance Group by Li GU**

Over the past decade, square dance has emerged as a popular leisure activity among Chinese urban dwellers--especially retired, senior women. To a considerable extent, square dance and its middle-class female participants (nicknamed “zhongguo dama”, literally “Chinese grannies”), whose presence has graced well-known tourist sites around the world and made headlines on international media outlets,
have become a national symbol whose confidence, global mobility, and cultural uniformity pronounce the coherence and well-being of the national body.

Based on ethnographic fieldwork with a square dance group made up of mostly lower middle class youths, this paper raises questions concerning the validity and efficacy of this dominant, monolithic, middle-class outlook of square dance. Specifically, it shows how, despite certain features they may share in common, square dance groups can be highly heterogeneous, and as neoliberal space making and (biased) flexible governance translate into uneven and unstable distribution of resources, certain square dance groups are deemed undesirable and made to die. If square dance truly aspires to be a symbol of the national community, this paper argues, it has to embody more than a truncated, sanitized vision of national community and must start by properly acknowledging its heterogeneous constituency in the present.

Return to the Rural Areas: Start with the Dadi Folk Concert by Yifei Wang

Beijing new workers art troupe is a folk art group initiated and founded by the workers themselves. Dadi (literally “the land”) folk concert is an important activity of the new workers’ art troupe. The original intention is to explore the culture and art that different from the mainstream of the city, to find the culture and art form rooted in China, and to serve the grassroots people. From the end of October to December 2018, the new workers art troupe started from Beijing, traveled to many provinces and cities, and held 22 charity performances of Dadi folk music concerts.

The tour was innovative both in its positioning and organization. Part of the show went to rural areas and attracted large audiences. This paper tries to analyze the cultural and social environment of the Dadi folk concert to explore how to make the role of rural culture more active, and to find more ways and possibilities for developing and constructing rural areas. On the one hand, the show is a reflection that rural areas and farmers are marginalized from the mainstream culture and they lack of the culture of their own. On the other hand, this is the result of the interaction between external policy factors and internal needs for seeking new development in the context of the binary opposition of urban-rural relations in China. Therefore, the Dadi folk concert and its related activities is an attempt by the new workers' art troupe to "return to the rural areas " with culture as its breakthrough, and it provides us with a lot of experience and thinking.

The Mediated Experience of Chinese Minority Communities by Weifeng Wang

There are 55 ethnic minorities in China and Han people is the main ethnic group. Many of minorities have to uproot from their home in rural areas and make a living in modern cities. They are also an important part of Chinese working class, but the articulation between ethnicity and labor gets little attention. With the rapid development of smartphone and social media platforms, more representations of minority culture have been empowered.

For example, the changes in the content and form of Miao songs, which reflect a series of problems that Miao/Hmong people have been facing in working life with the dual identities of minority migrant workers. Miao people used to mainly engage in agriculture in Fenghuang county of Xiangxi Autonomous Prefecture,
Hunan province, which is one of predominant settlements of Miao minority. After the 1990s, Miao people began to leave Xiangxi to earn money. Xiaoshan district of Hangzhou, Zhejiang province is the most popular destination for them. Owing to the lack of technical skills, they can only work as simple physical laborers, such as digging and planting saplings. They have become the so-called low-end/subaltern urban population. As a result, the content of Miao songs, which have been an expression of daily experience, feelings and spirits, has changed. Their trauma of wage labor has become a significant theme. On the other hand, they like to sing and share Miao songs by using WeChat group, QQ group and WeSing(People’s Karaoke) App, which are all produced by Tencent and make the spread of this new kind of mediated Miao songs more extensive and convenient among Miao families and mass communication. Miao migrant workers are simultaneously communities of geology, linguistic communities of memory and psychological communities (Daniel Bell, 2002). New media platforms have maintained and consolidated ethnical community.

**Cyber Theatre as A New Action Field by Yifei JIN**

The role of theatre has been repeatedly discussed since the day when theatre was born. After its function of sacrifice in the early days and the function of entertainment later in a long time, theatre was called by its new mission in East Asia in the second half of 20th century, when nationalism raged on and ideological dispute was the main issue on the international stage. East Asian left-wing theatre makers made Space and Body the new battlegrounds to against state-capital power. Then Internet Age came. Last century’s struggles seem to be left behind with the brand new age coming.

Cyber theatre is growing in such an era. Because of the disappearance of the real body and the real encounter, the energy emphasized by last century’s east Asian left-wing theatre makers seems to fade away. By analyzing Chinese theatre maker Sun Xiaoxing’s works, this paper argues that cyber theatre could be the continuation of east Asian left-wing theatre. Infinite new space provided by Internet confronts the limited off-line space controlled by capital. Instead of workers and farmers in traditional definition, new marginalized agents appearing in cyber theatre claim their existence. A more complicated battle is on the stage and no one is outside of it.

**REVOLUTIONARY IMAGINARY AND THE COUNTERINSURGENT CULTURAL POLITICS OF POST-EDSA PHILIPPINES**

Laurence Marvin Castillo (University of Melbourne, Philippines)

This paper examines how artistic practices participate in the aboveground circulation of the imaginaries of the ongoing national democratic revolution waged by the Communist Party of the Philippines in the context of post-EDSA/post-Cold War Philippines. Turning my critical attention to novels and fiction films on the communist revolution produced and circulated in both mainstream and independent circuits, I investigate how the production of these revolutionary imaginaries is profoundly marked by the political and economic dynamics of post-Cold War neoliberal democratisation, which has given shape to what I, borrowing from Ranciere, refer to as a counterinsurgent “distribution of the sensible” -- a cultural politics that c/overtly subsumes and marginalises radical (i.e. communist) imaginaries through and under a liberal democratic cultural facade. My analysis is thus attentive to the consequences of this cultural order to the practices of filmmakers and writers, especially in terms of how these conditions set, unsettle and even redraw the limits and possibilities for creative political expression. Within and against this
counterinsurgent cultural politics, I trace the formation of a critical public sphere generated and shaped in and through these revolutionary imaginaries.

Author keywords:

- National democratic revolution
- Post-cold war culture
- Cultural politics
- Philippine cinema
- Philippine literature

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**STEERING A FILIPINO CULTURAL WAVE: LESSONS FROM HALLYU**

Ramon Alberto Garilao (Counterculture Lab, Philippines)

The rapid global spread of Hallyu marked South Korea as one of the fastest growing cultural powerhouses in the world. The sudden influx of the Korean Wave brought by Korean cultural contents such as music, dramas, varieties, and video games took the Philippines by storm. The rapid escalation of Korean culture to the global market is an impressive model that can be studied by developing countries. Several factors contribute to the advancement of Hallyu but it can somehow be greatly attributed to the strategic policies of the Korean government.

The Philippine cultural content industry, although has already started crossing borders to certain countries in Southeast Asia, still finds it hard to break globally due to the lack of support from its government. The absence of a Department of Culture, a crucial government agency that shall oversee all cultural affairs of a country, and a proper education on cultural trade and exportation, are just examples of the major reasons why Filipino culture’s exposure in the global landscape is limited. The Philippines also has yet to understand the importance of culture in sustainable development and nation building.

This paper aims to map out the fundamental factors crucial to create a global cultural phenomenon following the strategies used by South Korea. And in return, hopes to boost and steer the existing potentials of the Philippines, and propose strategies on how to better export its cultural contents in the global scene.

Author keywords:

- Cultural Wave
- Culture Technology
- Cultural Export
- Cultural Diplomacy

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**SUMBA FROM JAVA: NOTES ON GARIN NUGROHO, IFA ISFANSYAH, AND MOULY SURYA FILMS**

Umi Lesatari (Independent Researcher, Indonesia)
During New Order Regime, the gap between East and West Indonesia was so noticeable. Infrastructure development and education were focused on the Java region. Meanwhile, the eastern region was forced to be like Javanese through education. After Reformation, initiatives to make film in East Indonesia emerge. It is not only seen as an attempt to uncover the unexplored, but also became an effort to see how decentralization carried out by the State. At the same time, the foreign donors support filmmaking in the East Indonesia area. The number of these initiatives raise question: do films made in East Indonesia bring social change or is it just an extension of the process of Javanization? Through close reading on three films that took place in Sumba, a place in eastern region famous for its mooi scenery, this research has an attempt to find which films has a potentiality to deconstruct Java as ideology. First is Garin Nugroho in Letter For an Angel (1994). Second is Ifa Isfanyah in the Golden Cane Warrior (2014). And the last one is Mouly Surya in Marlina The Murderer in Four Acts (2017). By comparing Garin Nugroho, Ifa Isfanyah, and Mouly Surya, it can be seen the perspectives of filmmakers from Java seeing Sumba. How is Sumba represented? How is the Sumba identity articulated? Using concept of ‘the real gaze’, the films are closely read. The concept help seeing which film bravely showing the traumatic experience of the gaze and which films aren’t. The use of the gaze could make better understanding on the complexities of Sumba who forced to take national identity of being an Indonesian.

Author keywords:

- Indonesian cinema
- nationalism
- film and ideology
- Sumba
- Garin Nugroho
- Ifa Isfanyah
- Mouly Surya
- Lacanian Real Gaze
- Psychoanalytic approach to film

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**TECHNO-CULTURES AND SOCIAL CHANGE**

Karlo Mikhail Mongaya (University of the Philippines Diliman, Philippines)

Ma. Diosa Labiste ((University of the Philippines Diliman, Philippines)

Vic Teaño (Philippine Normal University, Philippines)

Joyce Cuabat (Philippine Normal University, Philippines)

In what could be the most concise formulation of historical materialist analysis in the fourth footnote of the 15th chapter of volume 1 of Capital, Karl Marx conceptualizes technology as revealing of “man’s relation to nature, the direct process of the production of everyday life, and thereby also laying bare the process of the production of social relations, and of the mental conceptions that flows from those relations.” The papers in this panel take off from this insight to inquire into the techno-cultures operative in the Philippine setting and its intersection with issues of media and cultural change, art-making in the
21st century, and post-cold-war geo-politics. Developed as the output of a reading collective on Marx’s Capital as media studies, these papers assert the continuing relevance of Marxist theorizing for cultural and media studies; look into art and vocational pedagogy in the context of regional integration for expanding labour markets; affirm the necessity of decolonizing popular music in the Philippines from the continuing domination of culture industry; and interrogate the use of new media and technologies as part of a new theatre of war under contemporary regimes of neoliberal globalization.

Author keywords:

- Media Studies
- Political Economy
- Marxism
- Karl Marx
- Pedagogy
- Education
- Ang Bayan
- Social Change

**Reading Marx’s Capital as Media Studies by Ma. Diosa Labiste**

This paper provides an account of the challenge of reading Marx’s Capital Volume 1 from a media studies perspective in the context of the Philippines, in the time disinformation and media exploitation and repression. On September 2018, a handful of young scholars from various cultural and media studies field from several universities in Manila, came together to do a methodological reading of the volume, partly for inspiration and wholly for information on how the text could inform politics, work and the longoverdue academic theses.

The fortnightly meeting not only provided a chance to engage with Marx’s magnum opus but also a time to interrogate of the taken-for-granted conditions in media and popular culture. Relating the Marxian concepts of working day, rate of exploitation, use value and exchange value to films, broadcast news and Twitter posts brought a better understanding of politics and media critically. In revisiting the history of capitalism, which is the history of war, inequality, crisis and alienation, the close reading sessions placed the twenty-first century media at the center of discussion, paying attention to media’s relentless commercial drive and complicity with ruling ideologies. The discussions also asked the question: how could media be weaned from the logic of capital and become truly of the people? Overall, the reading collective is part of the effort to develop a field of critique for media studies and political economy of media in the Philippines, which appears to be pioneering thus far.

Keywords: Media Studies, Political Economy, Capital, Karl Marx, Marxism

**TVL Students as Art Students: DepEd’s K-12 SHS Industrial Arts Track as Anti-Art by Vic Teaño**

That Technical-Vocational-Livelihood (TVL) students of the K-12 Senior High School (SHS) program’s Arts and Design (AnD) and Industrial Arts (IA) tracks would even be put in the same category as art students would likely elicit disgust rather than any serious inquiry on the crucial albeit infamous problematic of
“function over form”. In this age of intensifying neoliberalism, the art market and its material infrastructures like museums and galleries are built on comprador-funded exploitation, land-grabbing and peasant-killings in the countryside, and demolitions and extra-judicial killings in urban poor communities. State policies on education like the K-12 program has tended to reproduce the way artistic practice has become an instrument of ruling class domination. Disciplined to become flexible and cheap labour commodities catering to the requirements of global capital, educated youth are at the same time moulded to become divorced from the conditions and struggles of workers, peasants, and marginalized sectors of society.

Following injunctions from Mao’s Talks at Yenan Forum on Literature and Art for writers and artists to immerse and firmly grasp the conditions of the very people that compose their audience, this paper questions the elitist, self-serving, and contradictory notions of art being advanced by the Department of Education (DepEd) via its SHS program. Against bureaucrat-capitalist art practices and spaces, this paper proposes a pedagogy of emancipation that confronts the dominant capitalistic mode of artistic production. Here AnD and IA students of carpentry, electronic, mechanical, and welding are thus posed as the art students of the future. Art, following Chapter 7 of Karl Marx’s Capital, Vol.1 is posited as a labour process producing use values not going through the valorization process of capitalist accumulation, thereby transforming art as anti-art: that is to say, art no longer as fetishized creation but as practical design.

Keywords: Pedagogy, Social Change, Education, K-12 Program, Art Studies, Political Economy

**Popular Music as People’s Music: Decolonizing Popular Music in the Philippines by Joyce Cuabat**

From the continuing domination of mainstream pop mass-produced in American Studios, the phenomenal rise of South Korean K-Pop, and to a lesser extent locally-produced OPM (for Original Philippine Music), the Philippines remains a strong market for pop music commodities. Pop music is patronized by mostly young Filipino consumers for their entertainment value and provision of spaces for creative expression. However, such promises of offering musicians avenues for artistic freedom has only obscured how it has been record labels and big music industry that gain profits while artists still struggle to get by. On the other hand, mainstream pop has also functioned as an ideological apparatus maintaining the status quo by manufacturing promises of escape from the oppressive realities that have bound the basic masses since time immemorial.

This paper aims to decolonize the popular from mainstream pop music following Bertolt Brecht’s conceptualization of the “popular” : intelligible to the broad masses, adopting and enriching their forms of expression, assuming their standpoint, confirming and correcting it. The artist, therefore, is not only part of musical production but actively revolutionizes music itself by not reducing it as mere entertainment and apparatus for disseminating dominant ideologies. Such a project involves taking over the space opened up by digital technology for making and reproducing music from the profit-logic of the market scene in order to propagate liberating music freely accessible by the people.

Contemporary Filipino groups like General Strike, BLKD, and Talahib are 21st Century examples of popular music as people’s music. These artists partake in the production of music that is not only anti-capitalist.
They are pro-people through a collectivized, centralized, and democratized process of music-making directed to serve a higher purpose of strengthening solidarity and uniting the people in the context of mass movement organizing, conscientization, and mobilization for revolutionary social change.

**Can the Revolution Be Tweeted? The CPP’s Ang Bayan in the Age of Social Media, Cyber-Warfare, and Trolling by Karlo Mikhail Mongaya**

Can the revolution be tweeted? Fifty years ago on June 1969, Ang Bayan, publication of the Communist Party of the Philippines (CPP) Central Committee, released its maiden issue. Modelled after V.I. Lenin’s positing of the role of the revolutionary newspaper not only as purveyor of news but as “collective propagandist, agitator, and organizer”, Ang Bayan has also seen changes following the technological transformations of the media landscape. From being printed using manual silkscreens in the 1970s, the party central organ now finds itself in cyberspace.

The current paper looks at the political economy of contemporary discursive practices underlying the publication of Ang Bayan. Going against traditional theories of the political economy of media that limits its purview to issues of media ownership, the paper bases itself on a Marxist analysis of discursive production, distribution, and re-mediation as situated in wider social conditions of class and politicoideological struggles. Against media practices in the capitalist context, what matters in Ang Bayan is not its earning profit as commodity but its use value in the formation of readers as a collective subject that advances revolutionary commitments. Nevertheless, the CPP’s increasing recourse to digital media also produces tensions between its propagandistic and journalistic aims and the profit-driven algorithms of these capitalist-dominated platforms. On the other hand, it has invited increasing state repression of virtual spaces with the recent spate of cyber-attacks from takedown of CPP online accounts up to the unleashing of troll armies against perceived subversives. As the communist-led armed revolution in the Philippines marks its fiftieth year, the digital is becoming a war front between the Philippine state and the revolutionary movement that seeks its abolition.

**Keywords:** Communist Party of the Philippines, Ang Bayan, Revolutionary Media, Political Economy, Media Studies

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**TEENAGE DREAMS: CHINESE IMAGINARIES OF THAILAND THROUGH THE THAI TEEN FILM**

Vivien Nara (The University of Sydney, Australia)

Since the massive box office success of Zhao Wei’s coming-of-age film So Young in 2013, a string of similar films have been made in China across the years including My Old Classmate (2014), Fleet of Time (2014), The Left Ear (2015), and Yesterday Once More (2016). As Chinese scholars grapple with the rapid development of this new breed of youth film (qichun pian), conversations online by fans compare and contrast the mainland Chinese youth film with its antecedents and contemporaries, especially with films from Taiwan, the United States and Thailand. The popularity of Taiwanese youth films in China can be quickly attributed to linguistic and cultural proximity, whilst the knowledge of Hollywood teen films in China easily invokes a discussion of US cultural hegemony. The popularity of Thai teen films in China, however, remains known but perhaps less explored.
This paper will look at user reviews on the Chinese website Douban for the Thai teen films First Love (2010) and Bad Genius (2017) to give a preliminary reading of how Chinese audiences might place Thai teen films in the imaginary of their own youthhood, as well in their understanding of Chinese and Thai nationhood. It will examine to what extent these highly mediated representations of youth experience are seen to be distinctly local, or whether these films might be regarded as a part of a broadly identifiable youth experience found either regionally or globally. As two national cinemas that have no immediately obvious claim to a proximal or hegemonic relationship, this paper continues the tradition of Inter-Asia Cultural Studies in looking sideways and contingently rather than universally.

Author keywords:
China
Film
Teen film

THE AESTHETICS OF POPULISM: A CULTURAL INQUIRY OF HYPERMASCULINITY IN THE AGE OF DUTERTE
Vincent Raphael E. Pacheco (University of Macau, Macau)

Historically, Fascism has always wielded the force of spectacle to realize its agenda. Recently, the resurrection of authoritarian tendencies in the form of populist movements has conscripted the fascistic aesthetic for its purposes. The rise of populism coincides with the rise of the digital world with its rapid mobility of images and text. Consequently, this has offered an effective platform for the dissemination of a new populist aesthetic. In a specific Philippine post-colonial context, how might we reflect and look at the aesthetics of populism? In this project, I look at Rodrigo Duterte’s aesthetic representations in digital media such as memes, video clips, and images from his presidential campaign until the present time. In these media representations, Rodrigo Duterte is radically different from the typical, dignified, and hypermasculine Filipino politician as he depicts himself as a crude, vulgar, and irreverent figure. With this, I posit that Rodrigo Duterte redefines the aesthetics of populism through a spectacular display of his provincial hyper-masculinity. Furthermore, I argue that the new aesthetic of populism in the Age of Duterte repackages the old iterations of masculinity to maintain its dominance over the Philippine socio-cultural present.

Author keywords:
Aesthetics
Populism
Hypermasculinity
Duterte
Digital Media

THE FANDOM CULTURE OF FEMALE FRIENDLY PORNOGRAPHY IN JAPAN
Maiko Kodaka (School of Oriental and African Studies, Japan)
The paper will discuss female fans of female-friendly pornography in Japan, which is part of my ongoing doctoral research. I approach this topic from an anthropological perspective concerned with gender, mass media and with what audiences do with media products. Pornography has been the source of controversy in academia, especially among feminists and scholars from gender-related disciplines. In spite of this, feminist and queer pornography has become a recent global trend. Moreover, due to the recent #MeToo movement, there are increasing voices arguing for non-aggressive and non-violent forms of pornography. My research is focused on a porn production company called SILK LABO, established in 2008 in Tokyo as a subsidiary company of Soft on Demand, one of the biggest porn production companies in Japan. I look at what kind of audiences SILK LABO engages, who is watching and why, and how the mass media covers the topic. The ultimate goal is to demonstrate the sociocultural dynamics around female-friendly pornography in Japanese contexts and to contribute to the wider academic field concerning sex, gender, and mass media.

The argument on pornography among feminists has been shaped by the dichotomy between sex-positive; Nadie Strossen (1995) and Gayle Rubin (1984) and sex-negative; Dworkin and MacKinnon (1983) understandings of pornography. Recent academic interest shifted towards considering pornography as cultural material (Fiona Attwood and Clarissa Smith 2014). Following those issues, feminists and queer pornography in Western countries have emerged as a platform of sexuality of minorities under the patriarchal system. On the other hand, the emergence of female-friendly pornography in Japan, SILK LABO was commercially planned by the big porn production company. The popularity of SILK LABO is increasing: online membership has reached 70,000 (2017) from 10,000(2012). The crucial innovation of SILK LABO is the cult-like fandom that has evolved around its male actors, the Eromen, who are good looking and handsome like Japanese boy band idols. The word Eromen is a combination of erotic and men, which distinguishes them from male actors in mainstream pornography. SILK LABO organizes monthly fan events of Eromen which they often interact with fans. Moreover, fans can apply for lunch dates with Eromen, so that they can enjoy a temporal pseudo-relationship. Alexandra Hambleton (2016) has argued that the discourse which SILK LABO produces was submissive because it was ‘reinforcing ideas of normative female desires and sexual behavior’ (2016, p439) in Japanese society. However, the problem underlying here is not just gender clichés, but also the epistemological crisis of fans simply because they can buy intimacies from Eromen.

The paper will be based on a series of interviews and participant observations during my fieldwork in Tokyo. By providing ethnographic data of the ways in which female consumers actually engage with female-friendly pornography, I would like to encourage discussion of the politics of female gender and sexuality in modern Japan.

Author keywords:

- Pornography
- Japan
- Anthropology of Media
- Gender and sexuality
- Mass media
- Fan studies
- Commodification of intimacy
Recent years has seen an alarming increase in the global flow of refugees, people who have been forcibly displaced because of persecution, war, and a range of other precarious situations. From Europe to the United States and Asia, we have witnessed activist organizations intervene this global refugee crisis, just as we have seen the resurgence of racist forms of Othering, bigotry, Islamophobia, and white supremacy. While the figure of the refugee is found in daily news feeds and is a ubiquitous presence on social media platforms, ironically their voices remain hidden and erased within mainstream discourses.

To make sense of the contemporary refugee crisis, this paper examines the transnational documentary phenomena that attempts to give the subaltern refugee a new kind of visibility through a case study of Ai Weiwei’s Human Flow (2017). The making of the film was a global phenomenon in itself, as Ai Weiwei, a Chinese world-renowned artist and activist who traveled to over twenty countries to document the scale, the personal and community impact, the humanitarian and activist response, and the refugees’ enduring pain of homelessness and forced migration.

This paper focuses on two aspects of the Human Flow filmic event: first, I explore how the form of the documentary reconstructs refugees through visual codes to register the refugee in a global context. Second, I ask about the cultural and political implications of visualizing refugees through Ai Weiwei’s liberal humanitarian intervention. By engaging theories of visuality, representation, and Foucauldian biopower, I argue that this visual representation opens up a space for approaching refugees through humanitarian impulses and aesthetics and, at the same time, is highly limited through the filmmaker’s intervention use of western liberal discourses. Human Flow produces a homogeneous image of the refugee which actually renders them more invisible within the contemporary world order.

Author keywords:

- Visuality
- Invisibility
- Transnational production
- Liberal humanitarian
- Refugee

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Despite their youngness as media users, children are in fact digital natives who have the capacity not only to create and recreate content but also take risks in breaking boundaries in the production process. These are evident in their transmedia projects created in the realms of mobile apps, particularly video creation platforms like the app Like and sandbox mobile games such as Roblox.
This study thus explores how the child engages in the transmedia landscape that facilitates the content creation for the apps and the arising social interactions from such. Guided by the Social Construction of Technology Theory by Bijker, the outputs of the children within their respective apps using Michael White’s concept of subordinate storylines evident in the narrativity of their transmedia projects. The study finds that children have the values and skills that reflect creativity and sense of agency. At the same time, they find moments of risk taking and rule breaking in order to enjoy their playtime experience, socially constructing the role that technology plays in their lives. The study hopes to provide insights in how understanding this phenomenon can contribute in rethinking transmedia literacy to benefit the digital-native child.

Author keywords:

- Transmedia
- Children
- Transmedia literacy
- Social construction of technology
- Subordinate storylines

‘THINGNESS’ OF BANNERS: VISUAL CULTURE OF PONDICHERY TOWN & CULTURAL MATERIALISM IN DRAVIDIAN POPULAR CULTURE

Ananthekrisnan Utheman (Pondicherry University, India)
Santha Siri V (Pondicherry University, India)

Dravidian Visual culture is a confluence of history, religion and films. We can see multiple layers of religious and cultural archetypes fusing with artistic expression in movies and other popular culture art forms to create the visual space in its Culture and Iconography. Banners are a form of social and political expression in South India as they communicate, demarcate and propagate the traditions, values and politics through the complex network of culture. Pondicherry is a Union Territory deep down in the South Eastern area of Indian Sub-continent. During the latter half of 20th Century painted cloth and powdered colours were used for Banners which by the beginning of the 2000s got replaced with digital printing technologies that led to the birth of Vinyl Banners. This shift had a major influence on the banner size and also on the number of banners produced for each occasion.

This paper tries to understand the Socio-Cultural spaces and politics that is evident in the banner culture of Pondicherry town. The point of the argument is how these banners express masculinity and various other cultural expressions entrenched in the Dravidian Psyche. Also, these cultural archetypes have a Pan-Asian influence throughout the South-East Asian cultures.

Pierre Bourdieu’s Cultural Capital explains how Banners form a part of social and cultural status for the local people of Pondicherry. Also, Bill Brown’s Thing Theory is used to analyze how an object (in this case Banners) develops its own ‘self’ and how it is lifted from the passiveness of an object to a more perceived sense of self that is as important as the subject (the content of the Banners) itself.
The paper argues that banners have a self of its own and they also contain the cultural value that adheres to the history and culture of the local identity manifesting in ways that are more of a bricolage of Popular culture elements like religion, politics, films etc.

Author keywords:

- Banners
- Visual Culture
- Archetypes
- Cultural Capital
- Thing theory
- Popular Culture

TRANS-ASIA MEDIA CIRCUITS BEYOND ASIA

Fran Martin (The University of Melbourne, Australia)
Audrey Yue (National University of Singapore, Singapore)
Olivia Khoo (Monash University, Australia)

This panel draws on an ongoing collaborative project with Koichi Iwabuchi, Olivia Khoo, and Audrey Yue investigating how Australian media audiences and industries are articulated with East Asian media circuits. Although it has long been considered a non-Asian country located in Asia, Australia is increasingly linked into East Asian media circuits. While East Asian media ‘reach in’ to Australia through the increased availability of digital online content, Australian media industries ‘reach out’ to Asia via transnational co-productions. Analyzing current trends in media consumption and production, our study asks what factors aid and hinder Australia’s East Asian media links, and how Australia’s involvement in East Asian media circuits impacts on the cultural identities of audiences in Australia, and on expressions of Australian national identity in co-produced screen media.

Author keywords:

- Trans-asia media circuits
- Film co-production
- Media audiences
- Asian-australia
- Diaspora
- Cosmopolitanisms

The Asian Australian Web Series and the Queer (Asian) Diaspora: Finding “Home” in Homecoming Queens by Olivia Khoo

The rise of the web series format has been celebrated as a platform that allows marginalised stories and characters to receive visibility, especially ethnic and sexual minorities. In Australia, while cultural and
linguistic diversity is not adequately represented on screen (Screen Australia 2016), the web series has opened up a space for complex Asian Australian characters, including Renee Lim in The Newtown Girls (2012) and Michelle Law’s semiautobiographical role in Homecoming Queens, both of which feature lesbian protagonists. This paper situates these Asian Australian examples within a broader circuit of LGBTQI-themed web series in South East Asia – for example Hanging Out (2016, The Philippines), UrTadhana (2018, The Philippines), My Best Gay Friends (2012-2016, Vietnam) and CONQ (Indonesia). I argue that the rise of the web series format in Australia and South East Asia is playing a key role in the circulation of newly visible forms of mobile cultural identity across a queer (Asian) diaspora that has arguably found its home online.

**Trans-Asia Media Flows in Australia: The Diaspora Advantage of Crazy Rich Asians by Audrey Yue**

The film, Crazy Rich Asians (2018), has become, in the words of its director Jon M. Chu, a movement. Released in the wake of #OscarsSoWhite, it is the first Hollywood blockbuster to feature Asians as the majority cast, earning US$263m to date and surpassing all rom-com movies. Across the global Chinese diasporas, it is lauded for its positive Asian representations. However, in Singapore where it is set, it has been criticized for its lack of multicultural representation and erasure of social inequality. Similarly, in China where the film’s release was delayed for three months, it is a massive box office flop because its Asian values are incompatible with the Chinese psyche.

This paper extends these textual approaches to film representation by re-situating the film in a new regional trans-Asian creative film economy. Looking at its Asian film funding and location, examining its brand as a ‘Made by Singapore’ film co-funded by the Singapore Tourism Board, and drawing on original empirical audience research conducted on the Asian Australian reception of the film, this paper evaluates how the film’s ‘diaspora advantage’ has allowed it to be embraced by diasporic Chinese but not mainland Chinese audiences. In an earlier essay (Yue 2017) I developed the diaspora advantage as a new conceptual approach to situate the screen careers of Asian Australian filmmakers. I define the diaspora advantage as a form of embodied agency and a practice of cooperation characterised by mobility and optimises the capacity to leverage transnational skills, resources and networks, especially across relationships, partnerships and collaborations between home and hostlands. In this paper I extend the diaspora advantage by demonstrating their practices in South-East Asian film co-production ecologies and trans-Asian media reception. Where the diaspora advantage of filmmakers refers to motivational, human and social capitals, in the case of Crazy Rich Asians in Australia and Asia, it also opens up new approaches to considering media capital. For trans-Asian creative film ecologies, media capital highlights the intersection of flows rather than the concentration of resources (cc Curtin); for trans-Asian film audiences, media capital evinces new immigrant pedagogies for racial justice.

**Learning East Asia: Media as Vernacular Cosmopolitan Pedagogy by Fran Martin**

This paper arises from the audience research phase of our collaborative study, and explores people’s engagements with East Asian media in Australia. Based on in-depth interviews with 64 people who regularly engage with East Asian media in Australia, across a range of age, ethnic, and migration statuses
(including both Asian family heritage and none), this paper explores audiences’ orientations toward these media. We classify these into five types: outsider (exoticizing), insider (naturalized self-identity), nostalgic (memorial affect), connoisseur (fannish expertise), and learner (self-cosmopolitanization). This paper focuses especially on the last of these, in which media audiences in Australia engage East Asian media with a kind of vernacular-pedagogical orientation toward East Asian cultural sites, publics and practices: a desire to learn about everything from language, cookery, geography, fashion, and everyday customs to politics, life ethics, and colonial histories. The paper argues that in this “learner” orientation we see the seeds of self-cosmopolitanization, whereby audiences beyond the geographic territory of “Asia” engage imaginatively and, in some cases, politically with East Asian worlds by means of vernacular media pedagogy.

**TRANSMEDIA AND PHILIPPINE FOLKLORE: DYESEBEL THE MERMAID ACROSS MEDIA**

Jomar Cuartero (Ateneo de Manila University, Philippines)

The transmedia intervention on the Dyesebel folklore, the Philippine version of a mermaid, unravels the mermaid as folklore and at the same time, a state subject. The transitions are marked by the changes in the genres that depict and circulate the narrative of a mermaid, from its beginning with an oral history through its figuration in the form of comic and cinematic form, and most recently, its revival in the television format. However, crucial in looking at the transmedia circulation of Dyesebel is how, in each medium, it foregrounds the conflict pivotal for her to finally abandon her mermaid past and achieve freedom for herself in exchange of a human sacrifice, who is the antagonist in the narrative named, Betty. The physiological transformation of these two female characters is part of the logic of the state of exception, which makes the process of exclusion by inclusion, and in reverse, the inclusion by exclusion the paradigm that guides this paper towards a contention with the unaccounted, but nonetheless fundamental forces in shaping the continuing visibility of Dyesebel, not only in transmedia, but as folklore and popular culture state subject. In the end, this paper dovetails Dyesebel within the range of transmedia as a subject that continues to reveal the depth of the role of American colonial logic, which has changed across the media, but also illuminate the intensified the social divide between the people and the folk, the land and the sea, and perhaps, cast some insight on the relative distance of the Philippines from the rest of Southeast Asia. This paper foregrounds its arguments on 1890s folklore account in Isabelo de Los Reyes’s El Folklore Filipino, 1960s Mars Ravelo and Elpidio Torres’s comics, Dyesebel, 1990s film adaptation, Dyesebel, and the 2014 television series, Dyesebel.

Author keywords:

Transmedia  
Folklore  
Southeast asia  
Cinema  
Comics  
Empire  
Television
TRAVELING THROUGH TIME: TRAINS AS TEMPORAL METAPHOR IN NONLINEAR ASIAN FILMS
Abraham Overbeeke (Hong Kong Baptist University, Hong Kong)

Much film scholarship in recent years has recognized a growing trend of fragmented, nonlinear, temporally and spatially disorienting films, which seem to formally mimic the narrative and temporal qualities of contemporary digital storytelling and communication practices (e.g. ‘puzzle films’), as well as the workings of the human brain and its cognitive processes (e.g. the ‘neuro-image’). While many films in this new trend employ fragmented storytelling as a plot device to generate suspense, or simply to puzzle the audience, my project focuses on a set of films across Asian cinemas which adopt explicit breaks in cinematic narrative time to rethink linear models of time outside the realm of cinema proper. The nonlinearities found in these films are therefore not just isolated narratological games, but critiques and imaginations of time within the debate of standardized, homogeneous empty time (and the times subsumed under this modern abstraction), and within a context of changing temporal horizons of everyday lives in contemporary globalizing and accelerating Asia. This paper focuses on the recurrent trope of trains, tracks, and rail transportation in recent nonlinear films. In films such as Peppermint Candy (1999), which tells a reverse-chronological story about a man’s life, beginning with its termination by suicide, the train becomes a spatial metaphor for the passage of time, and raises questions surrounding free will versus fate, and the question of subjective agency within the potentiality of time. Many other films use similar imagery, including Kaili Blues (2015), 2046 (2004), and Spirited Away (2001). The motif of tracks as an inescapable, straddling force is often supplemented with (sensory) impairments on the side of the protagonists, which prevent them from having a ‘grip’ on time and from shaping their environment. The train as an icon of modernity, progress, and the human mastery of space and time (the introduction of standard national times was a direct consequence of the space-time compression resulting from train travel in the 19th century) is subverted in these films to reveal an image of time that captures and overwhelms the protagonist.

Author keywords:
- Time
- Cinema
- Temporality
- Asian films
- Puzzle film
- Trains
- Linear time
- Temporal critique

TRANSNATIONAL IMAGE CIRCUITS: NATIONALISM, GENDER AND ECOLOGY IN CINEMA
Yoshiharu Tezuka (Komazawa University, Japan)
Hyangjin Lee (Rikkyo University, South Korea)
Mika Ko (Hosei University, Japan)
Hideaki Fujiki (Nagoya University, Japan)
Four papers in this panel explore ways in which cinema works to connect different locals and sustain transnational image circuits. The first paper in the panel by Mika Ko “From Nationalism to Transnationalism? –Kitano Takeshi and Korea/ns” will focus on the role of Korea and Zainichi Koreans in Kitano Takeshi’s Outrage trilogy (2010, 2012, 2017) and examine the way in which they may or may not contribute to presenting an alternative vision of Japan that is critical of conventional nationalist essentialism. Second, Yoshiharu Tezuka’s “Transformation of Filipina Otherness Under Japanese (male) Gaze: From My Wife is Filipina (Terada 1993) to Come On Irene (Yoshida 2018)” considers meaning of persistent repetition of a Filipina stereotype – a poor sexy moneygrubber with a bad temper but also with a heart of gold – in Japanese media since the time of its economic heyday to present. Then third, Hyangjin Lee’s “Lovers, Wives, and Fighters: Japanese Women in South Korean Historical Dramas” discusses recent Korean films set under Japanese colonial rule. It examines female agency by spotlighting ways in which Japanese lovers and wives of male protagonists in these films are portrayed as transnational cultural agents just like Japanese Hallyu fans nowadays. Finally, Hideaki Fujiki’s paper “Making the Insensible Reality Sensible: Documentaries on Radiation in the Age of the Digital” posits the premise that the age of the risk can be seen to overlap with the age of the digital, and asks a crucial question; how then can media make the globally diffused invisible and insensible reality visible and sensible?

Author keywords:

Cinema
Nationalism
Gender
Ecology
Japan
Korea
Filipina
Nuclear waste

‘VISUAL JOURNALING’ IN NARRATIVES OF DEPARTURE IN PHILIPPINE REGIONAL CINEMA
Katrina Tan (Monash University, Australia)

Regional cinema’s emergence in the 2000s challenges the long-established association between Philippine cinema and Tagalog cinema produced in the National Capital Region (NCR). Made by filmmakers from towns and cities outside NCR, regional films depict peoples and cultures that are largely unrepresented on Philippine screens. As regional filmmaking spreads in more places, this cinema is transforming the country’s cinematic landscape.

In this paper, I examine a distinct mode of visual representation in regional films depicting narratives of departure from regional places. I propose to call this ‘visual journaling’, which, like a traveller’s journal, documents the mundane and significant details of the characters’ journey. I look at visual journaling in three regional films namely, Ang Damgo ni Eleuteria (Remton Zusola, 2010), Halaw (Sheron Dayoc, 2010) and Ang Paglalakbay ng mga Bituin sa Gabing Madilim (Arnel Mardoquio, 2012). Aside from having narratives of forced departures, these three films set in the regions spend a significant amount of time showing the characters’ actual travel in the diegetic world. I examine how visual journaling not only serves
the film’s narrative, but also allow for an ‘archipelagic imagination’ in the diegetic world and on the part of the audience.

Through their respective visual journaling, I argue that the three regional films analysed here creates sensory memory of regional places for the characters in the diegetic world. The visual and aural details contained in visual journaling encode a bodily memory that connects the characters to their home places. On the part of the audience, these details invite an active perceptual experience that allows them to travel visually and creates new understandings of regional places. As such, archipelagic imagination is evoked not only in the films’ diegetic world but in the viewing experience as well.

Author keywords:

Philippine cinema
Regional cinema
Archipelago

WHAT HAPPENS WHEN THINGS GO PEAR-SHAPED? MATERIAL LESSONS IN CULTURE AND POLICY

Mildred Siarez (Visayas State University, Philippines)
Stephen C K Chan (Lingnan University, Hong Kong)
Meaghan Morris (The University of Sydney, Australia)
Ashish Rajadhyaksha (Independent, India)
Herman Yau (Filmmaker, Hong Kong)

Creativity and the creative industries matter because they provide a kind of branding statement for the new economy – a brand for an economy which is based on brands’ (Chris Bilton 2007)

Approaching the contemporary problems of global, national and community-based policies and their pragmatic transformations in the social and discursive environment of ‘creativity’, we focus on the lessons to be learnt about the relationship between culture and government in the inter-Asian contexts. We ask how we may learn from the tactics of collaborative practices that underpin the cultural and creative tasks allowing us still to withstand the network of complex contradictions we find ourselves in.

In this Roundtable, we share stories to uncover the micro-politics, governmental tasks and pragmatic tactics used by people in the cultural community amid various state-led regulations and industry-conditioned modes of operation, in which branding, of one sort or another, always rule today. To examine how policy works on the level of specificity where material cultural practices are conditioned, constrained, messed up, managed and re-created, we foreground people’s efforts in managing the culture and creativity that went awry, and address the ways in which cultural workers in their respective fields of production and circulation struggle with horrific contradictions. We shall draw on filmmaking, curatorial practices, cultural and educational spaces, as well as mundane language struggles for our stories in order to look for a way out of the apparently difficult perspectives as individuals try to handle creative work within the material time-space they are caught.

Author keywords:
Culture and government
Policy
Managing creativity
Branding
GENDER AND RELIGIOUS IDENTITY
Inter-Asia Cultural Studies (IACS) 2019 Conference

GENDER AND RELIGIOUS IDENTITY

AM I GAY:: CHILDREN’S BOOKS ON LGBT IN THE PHILIPPINES
Karl Ian Cheng Chua (Ateneo de Manila University, Philippines)

The Philippines has been ranked as one of the most gay-friendly nations in world (Pew Research Center, 2013). However, despite the legality of same-sex activity, there are few laws that protect the rights of LGBT in the Philippines, such as marriage, or even adoption. This paradox is quite stark in that media and everyday life is littered with LGBT personalities, thus contending that the Philippines is not "gay-friendly" but rather "gay-tolerant."

There has been elation towards the publication of children's books addressing LGBT issues presenting the "openness" of a Philippine society. This paper will focus on the children’s books with the purpose of first, looking at how LGBT identity is tackled by these works to a younger audience, and secondly, how is LGBT issues perceived by Filipinos. Through the paper one can the go into conversations on what is necessary for LGBT issues to be brought into the forefront, to lessen this paradox between being "gay-tolerant" and being "gay-friendly."

Author keywords:

Gender
Sexuality
Identity
Children’s Literature

BABAYLANISM AND HOMOSEXUALITY IN SOUTHEAST ASIA: A COMPARATIVE ANALYSIS OF UMBRELLA COUNTRY BY BINO REALUYO, SMILE AS THEY BOW BY NU NU YI, AND BEAUTIFUL BOXER BY EKACHAI UEKRONGTHAM
John Ray Hontanar (University of the Philippines Diliman, Philippines)

Southeast Asia is a place of magic and mysticism. It is where superstition collides with logic, where the spiritual is always connected with the physical, and where many binaries are blurred, refunctioned, and re-performed. However, the rise of patriarchal institutions brought by colonization, religion, and politics occupy monumental spaces that try to control fluidity and create restrictive dichotomies. In spite of such panoptic policing and restriction, counterhegemonic discourses still surface to subvert the domination of the ruling body.

Babaylanism is a concept coined to describe a nativism which is more attuned to nature and the feminine force. It is a counterhegemonic discourse that upholds animistic beliefs and the nativist order. This paper will examine the homosexual question in Southeast Asia vis-à-vis the concept of babaylanism. Although the term Babaylan is exclusive to the Philippine context, Babaylanism will be used as a generic term to describe animistic and shamanistic rituals and traditions all over Southeast Asia. This paper is a comparative analysis of three texts showcasing homosexuality in the region: Smile as They Bow by Nu Nu Yi, Umbrella Country by Bino Realuyo, and Beautiful Boxer by Ekachai Uekrongtham. It will look at the connection of the homosexuality and babaylanism as a form of nativism and counterhegemonic
resistance. The call for a babaylanic voice in literature becomes louder as modern society sees a rampant shaming of the effeminate. The extreme masculinization within the LGBT society situates effeminate gays in the lowest positions. The babaylan symbol is an ideal metaphor for gay liberation. The emergence of powerful gay images in literature that embody the babaylanistic spirit serves as a counter-hegemonic reaction to dominant patriarchal constructs such as religion, westernization, and politics. The babaylan symbol rejects patriarchal core values and uses a definition of power free from the dynamics of domination. It frames itself as a counter-hegemonic force by celebrating and liberating the forces attuned to femininity.

Author keywords:

Gender
Sexuality
Nativism
Homosexuality
Babaylanism
Babaylan
Philippine Literature
Southeast Asia
Southeast Asian Literature

CONSTRUCTING THE NOTION OF WOMEN FISHERS IN THE NATIONAL NETWORK ON WOMEN IN FISHERIES (WINFISH) CONFERENCE PAPERS 2000 TO 2016
Liwen Deng (University of Amsterdam, Netherlands)
Ma. Arve Banez (University of the the Philippines Visayas, Philippines)

My paper explores the social construction of gender, specifically, of the women fishers in 46 Conference papers presented at the National Network on Women in Fisheries (WINFISH) from 2000 to 2016. I examined the locations of women in fishing communities, which refer to her roles, participation in fisheries, her physical body as site of state policy, and her representation as recipient of development program interventions. The themes of the Conferences serve not only as reference point; these are frames that define further the women fishers. The WID and GAD frameworks applied, particularly gender analysis, were the focus of critical review and analysis. Gender analysis emerged as the template in constructing the notion of women fishers in 46 Conference papers.

The papers employed various research methodologies ranging from case study i.e. comparative, single-case, ethnographic; and, survey e.g. profiling, impact assessment and evaluation. Reflexivity and feminist research methodologies endeavored to probe the voices of women fishers articulated from the papers under review. I raised the question whether the voices of the women fishers are distinct from that of the researchers. Also, are the researchers self-reflexive, hence, were able to reflect on their research agenda as women researching women.
The social construction of gender, which focused on the women fishers, is the knowledge produced in
Conferences such as the WINFISH? Using gender analysis to analyze the locations of the women fishers is
relevant, however, constricted. It is compelling to ask can the gender analysis framework represent the
multiplicity (and fluidity) of the women fishers’ experiences? The notion women fishers is a social
construction of gender, represented in the WINFISH Conferences.

Author keywords:

Social construction of gender
Women fishers
WINFISH Conference papers

CTRL C+ CTRL V: WHO CAN COME IN AND COME OUT?
Maria Adriani (Indonesia)

The paper discusses the phenomenon of “copy-paste” of the world’s iconic destinations with help of the
digital medium to be applied to the real urban space. The digital medium, such as Pinterest and Instagram,
has made possible for individuals, groups, and persons in authoritative who are not able to go, see,
experience, or daily engage to the icons, to recreate the desired object in their urban settings. As self-
photography trends in today’s world and income generating become motivation in the recreation
however, the phenomena also contain hidden political project of aesthetics in defining social groups,
identity and class. Thus, global utilized formal approach of (urban) infrastructure development is
accounted for the formation of a regime of appropriateness.

This paper use case studies in several Indonesian urban settings.

Author keywords:

Appropriation
Identity
Economy
Destinations
Digital

DIASPORIC BLAMING, OR THE (IM)POSSIBILITY OF SPEAKING
Ian Liujia Tian (University of Toronto, Canada)

This paper unsettles the acts of blaming by members of the queer diaspora; most specifically, the
East/Southeast Asian queer diaspora, defined as those who have grown up in a Western country. I focus
on online posts and hashtags circulated after the news that two lesbians were caned in Malaysia. I am
particularly interested in the narrative of emotional posts by some queer Malaysian-descendants. By
mapping out the online and indeed offline discursive construction of Malaysia as ‘a disgrace’ or a
‘homophobic’ space, I unpack some perhaps unintended consequences of speaking from the diaspora in

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relation to settler/orientalist homonationalism and imperialism. I ask what are the assumptions behind ‘diasporic blaming’; in what ways does such blaming exceed or conform to the discursive limits of the transnational white settler nationalism; how do people who are from these ‘backward’ places think through and criticize such blaming and how can we critically engage with the imagined ‘non-West’ from the location of a settler colonial and anti-immigrant (especially queer refugees) nation-state such as Canada.

Author keywords:

Diaspora
Queer Asian Studies
Social Media
Capitalism
Clonality
Immigration

FEMALE ART COLLECTIVES IN JAPAN AND THE ATTITUDE OF COUNTERCULTURE
Ai Kano (Tokyo University of the Arts, Japan)

This presentation aims at analyzing a current situation of female art collectives in Japan. Since the 1970s, female artists challenge gender inequality and sexist structures within the culture, society and history which their attitude always showed a counter position towards majority (male dominant) of society. Many feminist art collectives have used their own body, representations and narratives in their art works to foreground gender identity related to social issues between private and public spheres. However, an approach and an attitude of female art collectives have expanded these days which some of them initiate direct political campaign with art but some of them take not direct ways. My question is how members in each female (dominant) art collectives intend to intervene into conventional gender role and inequality and how they form their political subjectivity during the collective’s activities. In Japan, female art collectives are consisted of flexible members which male members can participate in and invent tactical collaboration and communicative methods, and actively engaged with linguistic and academic activities such as archiving, writing and lectures. Thus, through observation of several female art collectives, my research will propose current art practices challenging traditional aesthetic values, forms and contents as well as implying their attitude of the counter position against normative social values.

Author keywords:

Gender
Socially Engaged Art
Art Collective

FEMINIST EDUTAINMENT: URDU DRAMA SERIALS IN THE CONTEMPORARY PAKISTAN TELEVISION INDUSTRY
Aisha Malik (The University of Sydney, Australia)

Urdu drama serials have long been the most popular and accessible form of entertainment for Pakistani housewives in a country where conservative culture and patriarchal values confine women to the home.
Since their inception in the 1960s these drama serials have been predominantly concerned with women’s issues but recently a new trend has emerged whereby they tackle increasingly contentious topics such as domestic abuse, child abuse and transgender issues. While this shift in focus reflects changes in the current political climate in Pakistan, it also reflects the fact that many of these drama serials are funded through foreign aid as broadly feminist edutainment initiatives. This paper explores how these edutainment serials, which are funded from non-profit international organizations but written and produced by commercially driven Pakistani production companies, intersect with other institutional changes in Pakistani television, an industry that serves over 200 million viewers. I argue that dominant models of national television, de-regulation and post-broadcast reception cultures, do not fit the hybrid modernity of Pakistani television, nor its gendered profile. To make this argument, I draw on my own experience in this industry, impact reports and interviews with women involved in the production of Udaari, a 2016 serial funded by a Canadian aid organization, a serial that took the format of a legal procedural in order to detail for its viewers all the steps necessary towards filing a child sexual abuse charge.

Author keywords:

Gender  
Media  
Culture  
Transnational Influences  

FF, FINANCIAL FREEDOM OR FINAL FANTASY? A STUDY OF SINGLE WOMEN, CREATIVE WORK AND RETIREMENT IN CHINA  
Yiu Fai Chow (Hong Kong Baptist University, Hong Kong)

According to an essay gone viral in China this year, there are 15 levels of “female financial freedom”, from the very basic latiao freedom (to buy as many bags of spicy dough sticks as she wants), all the way to romantic freedom (to break up when she does not need to rely on a man for living) and the highest level of house-buying freedom. That the essay enjoys massive circulation corresponds to what I have observed during my initial rounds of interviews with single women doing creative work in Shanghai and Beijing. They frequently talk about financial freedom (caiwu ziyou 财务自由) – or is it another version of final fantasy? In a nation whose official retirement age ranks the lowest in the world (55 for women, lower for some professions) – it is hardly surprising that many of the single women I talk with already contemplate retirement when they contemplate their future, some already retired. Informed by empirical work with single women doing creative work, the current inquiry seeks to understand Chinese women’s retirement experience and imagination in the specific context of personal and professional precarity. While single women may feel the necessity to take care of their own lives without (assumed) spousal (financial) support, creative workers have to deal with multiple demands of managing their own present and future. In this sense, this inquiry of the Chinese experience of female retirement aims to enrich the field of aging studies with its intersections with female singlehood and creative work.

Author keywords:
INTERPRETATIONS OF POWER AND LEGITIMACY OF MASCULINITY OVER THE NARRATIVE OF VIRGINITY OF FEMALE TRADITIONAL SINTREN DANCERS
Harto Wicaksono (Universitas Negeri Semarang, Indonesia)

Sintren is an art that tells the story of Sulasih and Sulandono’s love of romance in shades of romance. But in its development, local narratives emerged about the virginity of female Sintren dancers. The growing myth is that Sintren dancers are virgins. This article aims to analyze Sintren dancer virginity discourse on the power and legitimacy of masculinity. The study was conducted in Pekalongan City and used qualitative data collection methods with a gender perspective.

The existence of Sintren art is an extension of men [patriarchy] to dominate the female body. In Sintren art, there is a structure of male power that is not [not yet] able to be read by women. The power of men over women’s bodies in Sintren art is manifested through the efforts of men to commodify women’s bodies through art. Not only that, women are made unconscious through trance events. [virginity] women who are considered beautiful and valuable to men are highly respected by the community [patriarchy]. Consequently, women experience alienation. Women become alienated by their own beauty. Women are formed by men, that beauty is not for themselves, but for male satisfaction.

Furthermore, Sintren is used as a tool for traditional legitimacy to judge the virginity of female Sintren dancers. If the trance experienced by the prospective dancer is not total (Java: so), then the prospective dancer is declared not a virgin. The myth of virginity that is inherent in Sintren dancers has consequences, namely the myth about the easy match. The myths that were built only happened to women, while men as the main players in patriarchy did not apply. As a result, there is an unequal relationship between men and women.

Author keywords:
Interpretation
Legitimacy
The virginity of sintren dancers

GENDER AND HEALTH SEEKING BEHAVIOUR IN SELECTED COMMUNITIES LOCATED NEAR QUARRYING SITES IN ILOILO: STRATEGY FOR RESILIENCY IN THE 21ST CENTURY
Leah Mae Cabalfin (West Visayas State University, Philippines)
May Sansait (Iloilo Science and Technology University, Philippines)
Jose Rene Sansait (University of the Philippines Visayas, Philippines)
Literatures strongly support the view that women compared to men are more likely to seek help when their health is under threat. This study under such construct explored if there is indeed a difference between men and women residing near quarrying sites along river beds in Iloilo in their approach to maintain their well-being. Through survey method, research data suggest that women (n=182) are more knowledgeable than men (56%), have in average obtained fair level of education (45%), have a high level of perception of threat (83%), low self-efficacy (26%), and limited cues to action (30%). It is therefore recommended that to promote community well-being, there is a need to enhance women’s participation by allowing them take up proactive roles in the community beyond their traditional responsibilities. Implications for disaster resiliency programs are also discussed highlighting women’s potentials and capacities.

Author keywords:

Gender
women
health seeking behaviour
Iloilo
community resiliency

GENDERED THIRD PLACE: A CONVERSATION ANALYSIS OF WEEKLY CHRISTIAN SMALL-GROUP DISCIPLESHIP MEETINGS
Thea Pamela Pauline Javier (San Sebastian College - Recoletos Manila, Philippines)

There have been numerous studies done using the gender lens when looking at family conversations (which is what we call our first place), and the workplace or school (our second place).

The concept of third place came from an influential book entitled the Great Good Place written by Ray Oldenburg. A third place is a social surrounding separate from the home and the workplace. It is a place where you can relax in public, encounter familiar faces and make new acquaintances. It could be a coffee shop, parlor or salon, gym, or a bar. For this study, I focused on another type of a third place where group conversations thrive - the church.

I believe that the study is significant because it is relatively new. It is also an opportunity to compare discourses of different genders in a church setting. It is an avenue to discover intersectionalities that contribute to the nuances of male and female small group interactions.

Starting off, I assumed that there is a gender-based differences in the communicat interaction of the small group conversations in terms of structure, word usage and content.

I adopted one general premise of Conversational Analysis as my framework. I looked at what does a conversation in small groups look like, and tried to see if there is a way to look at it using the gender lens.

I have transcribed six small group meetings averaging from 60 to 90 minutes each group. They are composed of (1) mothers, (2) couples, (3) male and (4) female students, (5) male and (6) female young professionals.
Some of the limitations of the study include:

1. Conversations can only be compared across groups, not across members, except for the couples group.
2. No representation for the LGBTQ.
3. There are no observed conversations for single fathers, or a group of fathers in particular.

Upon analyzing the above the structure, word usage and content of the meetings, I therefore conclude that the conversations in weekly Christian small group discipleship meetings are not shaped by gender alone, but the members’ age bracket, profession and lived experiences as well.

Author keywords:

- Gender
- Third place
- Religion
- Conversation
- Group meetings

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**OF BINARIES AND THE BAYOT: THE CEBUANO GAY IDENTITY IN THE DIGITAL AGE**

Francis Luis Torres (University of the Philippines - Cebu, Philippines)

In media and printed literatures, the bayot, which is the Cebuano gay identity, has been stereotypically perceived to be an effeminate homosexual, crossdresser, or transgendered woman. However, the emergence of social media and smartphones changed how the bayot is perceived. By analyzing the effects of social media to gender identities, this paper examines how the bayot as an identity and as a people have changed due to the coming of gay social media apps and the internet.

In the early 2000s, the bayot appeared differently due to the traction of gay social media apps, internet use, and influx of American LGBT culture. As a result, users have the option of choosing what kind of gay identity that they most identify and have easier sexual transactions. This has created a clearer and more accepting community for gay people. However, discrimination and oppressive sexual norms still permeate – perhaps, promoted – within the same cyber community. This is a clear indication that, despite the rapid social changes, biases against gays remain.

The digital turn has certainly created ripples to traditionally set gender norms. Undoubtedly, technology has created avenues to rethink our perceptions of the bayot as well as reinforce stereotypes about him. It may have created a more accepting and liberating gay community but, unfortunately, it has also teared it apart. Thus, it has become an avenue for renegotiation and blurring the line between the bayot as human and as a performative.

Author keywords:

- Cebuano culture and history
- Bayot
“GIRLS CAN DO ANYTHING”: KOREAN FEMINIST FEMALE FANDOM FOR FEMALE K-POP STARS
Jungwon Kim (Korea National University of Arts, South Korea)

Fandom constitutes a large portion of K-pop culture. In particular, female fans and their various practices are characteristic of K-pop fandom. However, these fans have been treated as mere celebrity worshipers unquestioning and uncritical about their favorite stars. Nonetheless, as critical and reflexive consumers of popular music, many female fans, especially in Korea, have pointed out the problems that the K-pop industry and stars have caused, and even urged them to solve the problems. Further, some of these fans, self-identifying as feminists, analyze and criticize misogynistic music and musicians. It is noticeable that this feminist fandom is performed differently between male K-pop stars and female ones. While male musicians are mainly denounced for their misogynistic lyrics, music videos, and speech acts, female stars are rather defended against the sexualization of them in the entertainment industry. Also, the feminist fans following female K-pop stars empathize with their idols as victims of the contempt for women under patriarchal Korean society as well as in the K-pop scene. Highlighting this feminist fandom, this paper will examine how feminism operates where Korean young women construct and perform fandom for female K-pop stars. Through this examination, I will demonstrate how the feminist fans can not only shape critical and reflexive fandom but also expand feminist narratives and actions in contemporary Korea.

Author keywords:
Gender
Feminism
Korea
Popular Culture
K-Pop
Fandom

LIVING ALONGSIDE IN 日常對話 (SMALL TALK): TOMBOYS AND THE MAKING OF HOME
Jenny Hoang (University of Southern California, United States)

Queer or gender and sexual non-normative subjects have been viewed as inherently antithetical to the heteronormative family unit. Numerous studies have importantly tracked and analyzed the adverse impacts of homophobia and transphobia on the family unit, as well as, the significant and creative ways queer subjects have navigated and re-negotiated the meaning of family. Recent studies have advocated for including the perspectives of “families of origin” or how heterosexual identifying family members process and negotiate the meaning of gender and sexuality in the face of disclosures by queer family...
members. These studies complicate the notion of the family unit as static and inherently oppressive to queer subjects.

Through a cultural and media analysis of the widely circulated and celebrated Taiwanese documentary 日常對話 (Small Talk), I challenge the presumption of the heteronormative family as necessarily antithetical to queer subjects. The depiction of a straight cis-gendered daughter and her T-identified mother highlights how reciprocity and forgiveness are some of the most important driving forces in the construction and the maintenance of Taiwanese family units. Pulling in ethnographic material collected in the Los Angeles and Taipei in 2016-2018, I argue that tomboys—masculine females who desire feminine women—practice a politics of living alongside in order to foster and grow their familial relationships. Rather than view tomboys as antithetical to the family unit, Small Talk highlights how queer subjects “make” family within an Asia-Pacific context.

Author keywords:

Gender
Sexuality
Transgender
Film
Documentary
Family

LOOKING AT OPPA: HOW BANGLADESHI FEMALE FANS VIEW GENDER, SEXUALITY AND IMAGE IN K-POP
Kashfia Arif (Canada)

The South Korean music industry is driven by dependency on image; from stage concerts to airport fashion, everything is maintained and perfected. Because of the commodification and fetishizing of idols, idols are highly sexualized with male idols moving steadily into a more amalgamated masculinity that is more androgynous and effeminate than before, yet still carrying the same appeal. And while the objectification of women is a rather common trait in entertainment globally, female fans of K-Pop are known to objectify “Oppa” just as much if not more than their female counterparts. This essay will attempt to explore the notion of gender, sexuality and voyeurism prevalent in K-Pop but rather than talking about the male gaze, this paper shall be looking through the lens of female fans as they “gaze” at male artists. For the purposes of my paper, I will be focusing on female fans in Bangladesh and how they view now “veteran” artists such as Big Bang, SHINee and Infinite versus EXO and BTS. While there were many artists to choose from, I have specifically selected these groups for their immense popularity in Bangladesh and will be using the ethnographic data gathered from conversations with Bangladeshi female fans along with relevant theories.

Author keywords:

Fanculture
Kpop
Bangladesh
Image
Gaze
MEDIATIZATION OF GAY CRUISING IN THE PHILIPPINES: A HISTORY OF PLACE-MAKING
Randy Jay Solis (The Chinese University of Hong Kong, Hong Kong)

Modern communications technologies are seen to have changed the landscape of gay men cruising, or the initiation of sexual or romantic relations, in the Philippines. Dating websites like PlanetRomeo and mobile dating applications like Grindr are even said to have caused the “death” of Malate, the gay capital of the Philippines, as these now allow gays to find partners without the risk of being “outed” in public or being censured by heteronormative norms. Gay men nowadays can just turn on their apps to explore and meet as many gay men nearby. This has certainly accelerated gay men cruising tremendously over the past decade, from how it was for gay men in the late 2000s, who would deliberately play around with random numbers only to be able “hit” a target receiver, willing to become their “text mate”.

Given this observation, this paper aimed to explore: How have gays’ ways of cruising in the Philippines been mediatized across history? To examine this mediatization of gay cruising, I explored a number of questions with my gay participants in this study, following Hepp’s operationalization of the theory of mediatization: Who are the actors involved? What is the media ensemble? What are the forms of communication? And what are the consequences of the mediatization of gay cruising? To be able to answer these questions, I have distributed interview questionnaires through emails and social media, and conducted personal interviews with a total of 34 gay men and two transgender women informants for this study.

This paper illustrated how the mediatization of gay cruising has indeed changed the landscape of finding love and sex among gay men in the Philippines. I have done this by historically tracing out the physical spaces and the media ensemble where and through which gay cruising happens. By looking at the communicative practices in these places and media ensemble, I was able to draw out the stories of place-making of the physical and virtual spaces for gay cruising.

Author keywords:
Gay Cruising
Mediatization
Place-making
Philippines

OBJECTIFICATION IN ADVERTISING: A CRITICAL LOOK AT RHETORICAL SEXUAL SUBTEXTS IN THE CONTEXT OF POST-FEMINISM
Stephen Poon (Asia Pacific University of Technology & Innovation, Malaysia)
This paper explores the phenomenon of sex in advertising to understand the relationship between objectification of female sexuality and representations of femininity. Literature shows the usage of sexual elements in advertising veers in extreme scopes between blatant explicitness and stylish subtlety. In qualitative research, prominent advertising campaigns were studied to understand how objectification of sexual desires is applied in commercial campaigns, but when pressed against the tide of post-feminist thought, these prove to lack depth and meaning. Rhetorical analysis was performed on several case examples, building from post-feminism perspectives in marketing theories. Research demonstrates how expressions of sexuality are compromised, and how advertisements visually designed to evoke and arouse emotions, may elicit offense and backlash controversies. Overall, it was found that sexism has become subtexts of irony and sarcasm in modern advertising rhetoric, suggesting that the use of sex to visually communicate to the marketplace may not be as effective as it used to be, replaced by subtexts of irony and sarcasm instead. Examples of post-feminist rhetoric in today’s advertising are discussed. Findings demonstrate that sexuality themes can increasingly be found in more inclusive, diverse, pragmatic and respectful femininity representations of the female subject.

Author keywords:

- Sexism
- Sexuality
- Objectification
- Post-feminist
- Irony

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**OFWS STOLEN DREAMS: OF CAPTIVITY AND WAR NARRATIVES OF WOMEN**

Melicent Jalova (MSU-Iligan Institute of Technology, Philippines)

Since lived experiences of war are raw and interesting materials for narrative construction, this study pursued a narrative analysis of women’s experiences who spent 415 days in captivity by ISIS in Sirte, Libya. Three women were interviewed. This study takes the approach of narrative analysis and has pursued on new ways of understanding the experiences of these women and the real-life stories that they have exposed.

In addition, the problem that this study embraces did not only understand the experiences of the study’s participants, but also the evolution of a methodological procedure for such an understanding.

This study answers the questions: 1) What narrative frames emerged from the lived experiences of women while they were held captives by ISIS in Sirte, Libya? 2) What morpho-semantic proofs were used to describe the experiences of these women's captivity?

The narrative frames that the researcher developed were: The initial situation, the captivity, the interrogation and the fear. Using the morpho-semantic analysis, the participants were able to identify the people who infused power and fear during their captivity.
The study reveals that it is possible to understand how the participants make sense of their experiences through the methodological procedures. It is also possible to identify and understand how the participants regard those people who make up their narrative world.

The captivity genre also transforms the OFW women to a new cultural dimensions giving them a place to claim their space in larger form of female expression.

Author keywords:

ISIS
Lived experience
Morpho-semantic
Narrative frames
OFWs

PERFORMING LEADERSHIP: INTERSECTIONALITY OF GENDER AND ETHNICITY IN THE NARRATIVES OF MERANAO WOMEN LEADERS

Lynrose Jane Genon (Mindanao State University-Iligan Institute of Technology, Philippines)

The study focuses on site-specific narratives about leadership and how these narratives are influenced by gender and ethnicity. It intends to explore the intersection of gender and ethnicity as a point of inquiry in the emerging roles of Meranao women in the field of leadership. Drawing on qualitative interviews with seven (7) Meranao Women Leaders in Lanao del Norte and Lanao del Sur Philippines, this paper examines the multilayered issues and challenges they face in the field of leadership as they leap into higher decision-making positions. The study seeks to: (1) identify the factors that shape the leadership experiences of Meranao women leaders and their performative repertoire—actions that they choose to perform to create and maintain the commitment of the constituents around them; (2) examine how women leaders are able to perform their leadership roles given the opportunities and constraints; and (3) articulate how Meranao Women are etching leadership in Meranao politics and development.

Results show that intersectional approach on leadership, taking into account the interconnected and overlapping factors of gender and ethnicity, can reveal not only the issues and challenges Meranao women leaders face but also the individual agency and strategies they use to overcome such constraints. The intersectionality approach challenges the essentialist framing of leadership and puts emphasis that individual’s social location, as reflected in the intersecting identities. This intersectionality, as revealed in this study, allows a negotiated form of leadership among Meranao women which requires a delicate balance of meeting the social expectations as women and fulfilling their roles as leaders.

Author keywords:

Leadership
Women Leaders
Meranao Women
Intersectionality
Performativity
"POETRY TO RESIST OBLIVION" – MEDIA AND ART PRACTICES OF THE INTER-(DIASPORIC-)ASIAN “COMFORT WOMEN” ACTIVISM

Nine Eglantine Yamamoto-Masson (University of Amsterdam, Hiroshima City University, France)

Referencing the work of decolonial/feminist thinkers about social marginalisation and manipulation of dominant historical memory as lasting effect of systemic colonial violence and its enforced hierarchies of humanness (cf. Sylvia Wynter), this paper proposes a brief case study of the role of art and new media in the womxn-led inter-Asian activist struggle that demands justice for the “comfort women” (ca. 200,000 women and girls forced into military sexual slavery by the Japanese Army in the locales it occupied in Asia during the Asia-Pacific war, including the Philippines).

Given that I am myself (half Japanese) a member of the Asian diaspora living outside Asia but in common activist struggle with communities in Asia and with other Asian-diasporic communities outside Asia, my paper will examine the role of new media, traditional media, and art in connecting these various communities across the globe, in and outside Asia, who have different connections to the struggle, but share also a common goal, namely un-erasing these crimes, un-silencing people affected by militarised sexual violence, solidarity, and justice.

I will focus on the evolving media uses in this resistance movement against forgetting/marginalisation and show how it echoes its intergenerational, interdiasporic concerns, from the 1990s (when the first survivor spoke out publicly in the media, in Korea) to today. Art and new media are tools in the epistemological battle waged in the domain of memory and representation and fighting for an afterlife in the future of this present unearthing of the past: a process of epistemological and narratorial redress. I will discuss some of the movement’s aesthetic strategies of resistance (against dominant forces of erasure) through the lens of decolonial feminism, revealing their central, crucial role in this activism and as methods to reveal suppressed knowledge of violence and reclaim narratorial sovereignty. I will discuss these as curatorial interventions in the realm of representation legibility, that activate and politicise affective and aesthetic dimensions of knowledge-production.

While remaining attentive to its limits and less positive impacts, I will show how new media have helped bridge generations and activate also younger people locally and transnationally, and how the various aspects of the movement embrace a multitude of media, in physical spaces (such as exhibitions, conferences, rallies) and virtual spaces (such as social media, virtual museums...) This paper will examine the inward-facing and outward-facing media uses and strategies of the “comfort women” activists, at various levels (locally, transnationally), and will discuss how art and new media serve to strengthen bonds of solidarity with other struggles for justice in cases of sexual violence in military conflicts, linked to imperialist legacies.

I will focus on specific examples of intergenerational, inter-Asia, inter-diasporic art&media practices, including a case study on the activities of a Berlin-based activist network I am part of (for whom I have also worked as artist/curator), started by inter-Asian-diasporic women in the 1990s, connected to networks in Asia, Africa, the Middle East, Latin America, USA, Asia-Pacific.
REVEALING MASCULINITY VALUES IN THE "SONOK" COW BEAUTY CONTEST OF IN MADURA, INDONESIA

Antari Ayuning Arsi (Universitas Negeri Semarang, Indonesia)
Atika Wijaya (Universitas Negeri Semarang, Indonesia)

In Indonesian society, which culturally adheres the patriarchy system, masculinity is something that could not be ignored. Masculinity internalized in many culture and traditions in Indonesia. Madura, an island in eastern Java, has unique traditions that strongly showed masculinity values. Karapan Sapi, for example, is a bull (male cow) racing tradition which emphasizes the speed and of bulls. The tradition of bulls’ race began with the activity of plowing the fields using bulls by Madurese farmers. This tradition is loaded with masculine values that greatly favor the aspects of competition, strength, and speed. The use of bulls has economic implication in increasing the price of bulls. Unfortunately, this also leaves a negative impact on the declining price of (female) cows. Therefore, a cow beauty contest appeared as a solution to increase the price of cows in Madura. It is called “Sonok” cow contest. Sonok is a local cow of Madura. The contest rates the beauty of body shape, skin, harmony, regularity, and obedience in walking. This Sonok cow contest then developed into a tradition that can be juxtaposed with Karapan Sapi. In contrast to the Karapan Sapi that highlights the masculinity, then Sonok cow contest is precisely identical to aspects of femininity, even Sonok cow contest often considered the antithesis of the tradition of Karapan Sapi. This paper aims to reveal whether the tradition of Sonok cow contest really implements femininity values or even more affirming the masculinity values of the Madurese community. This study will use the qualitative descriptive approach with gender analysis as an analytical framework. The data is collected through in-depth interviews, observation, and document analysis. During the research, particularly the observation during the Sonok cow contest, we saw that the activities and the interaction between cows' owners are full of masculinity attributes and values that covers the femininity attributes of Sonok cow contest.

Author keywords:

Masculinity values
Cows beauty contest
“SHE CALLS THE NAME JEANNE D’ARC THREE TIMES”: CATHOLICISM, GIRLHOOD AND RADICAL VIRGINITY IN THERESA HAK-KYUNG CHA’S DICTÉE

Kyunghée Eo (University of Southern California, United States)

The symbolic meaning of French Catholic ritual and educational practice in Theresa Hak-Kyung Cha’s Dicteé has already been examined by various Asian American literary scholars. Lisa Lowe emphasizes that the heavy presence of Catholicism in the narrator’s childhood education points toward the history of French missionary colonialism in Asia. Meanwhile, Shelley Sunn Wong suggests that the narrator’s depictions of the male-centered rituals in the church further illustrates the Korean American female subject’s sense of marginalization. What these studies seem to overlook, however, is how Cha’s critique of Catholicism as a colonial and sexist institution is complicated by the narrator’s ecstatic identification with medieval female saints such as Joan of Arc and her namesake, Saint Thérèse. The prominence of these saintly virgins in the book becomes more interesting when they are considered in relation to the way in which literary texts by and for women in Korea often glorify the practice of female celibacy within the Catholic faith.

This paper considers the role of Catholicism in the advent of a “cult of virginity” in Cold War South Korea, the radical adherence to which became an effective means for women to ground their sexual agency outside of the bounds of normative femininity. Specifically, I place Dicteé in conversation with South Korean girls’ magazines from the 1950s and 60s, taking a “surface reading” approach as opposed to the deeper, post-structuralist reading practices that have been traditionally paired with the text. I argue that Theresa Cha—as well as South Korean women readers and writers who embraced the cult of virginity—reconceptualized Catholic and traditional Korean understandings of female sexual purity, so as to experiment with alternative routes to female sexual agency and self-determination under the masculinist and heavily militarized transpacific Cold War order. I also contemplate the stakes of examining a Korean American/Korean diasporic text such as Dicteé alongside Korean national literature, and how it could be generative for both Asian American and East Asian literary studies.

Author keywords:

Asian american literature
Korean diaspora
Cold war
Catholicism
Female sexuality

SISSINESS, COLLECTIVE EMPOWERMENT AND WORKING-CLASS SOLIDARITY: MALE QueER MIGRANT WORKERS PERFORMING OF FEMININITY AND SISTERHOOD IN SOUTH CHINA

Jin Gong (The University of Hong Kong, Hong Kong)

SILLIMAN UNIVERSITY, DUMAGUETE CITY, PHILIPPINES
For the last decade, queer scene in People’s Republic of China changed tremendously in terms of visibility and organization. As the conjuncture of China enter world capitalism opened up new spaces for non-normative sexual expressions and desires, experience and life styles of urban gay professionals, such as straight-acting (macho, non-feminine), economically-secure, family-oriented, and cosmopolitan, became the model of gayness among urban queer circle. Vast majority of queer scholarship and activism in China have been predominantly occupied with urban middle-class experiences and social location, where real life experience of working-class queer people are silenced and neglected. As outcasts of the class specific urban queer culture, rural-urban migrant workers are believed to live in a deep closeted life without any resources and possibilities to provoke social change. Based on a 6-month ethnographic study in a South China industrial zone, where rural-urban migrant workers are ghettoized, this article scrutinizes the struggles and actions by a group of gay and bisexual male migrant workers, who frequently socialize with each other in a nearby gay cruising park. Instead of treating femininity as male taboo, this group of working-class queer men performed sissiness as a form of queer sociality, by collectively acting sissy and building a culture of sisterhood and mutual aid. Through various strategies of sissy performance in both public space and workplace, male migrant workers have creatively used sissiness as site of collective empowerment and resistance to heterosexist and alienating working condition in the factory.

Author keywords:

Queer
Rural-urban migrant worker
Gay femininity
Sissinesses
Working-class solidarity
China

SITUATING WOMEN IN CHINESE LITERATURE: THE SING-SONG GIRLS OF SHANGHAI AND THE CROSS-STRAIT BUSINESSWOMEN IN TEAHOUSE

Iting Chen (Lingnan University, Hong Kong)

This research is part of my PhD dissertation. It aims to question the appropriation of “sex worker” as a scholar term to describe migrant women from mainland China who based in the teahouse in urban Taiwan to run their business. During my dissertation, I found difficulties adopting “sex worker” in understanding experience and self-narrative of this group of women, who I call “cross-strait businesswomen.” As I spend more time with the businesswomen in either the teahouse or the massage parlour where one of them runs her business as an “instructor of massage,” I gradually realised that their experience should be situated differently. To reconfigure the theoretical theme, I then found figures of “xian sheng” (先生, a word can be understood as instructor or tutor) in the late-Qing novel titled The Sing-song Girls of Shanghai echoing with the businesswomen’s daily practice. Their practices of being a businesswoman and instructor are beyond sexual services. For instance, through the interaction with clients, they preach the essence of “goodness” (仁, ren) and other philosophical concepts, teach clients about health cultivation, and solve their doubts about life or relationship with their wives.
Therefore, this research will read text in The Sing-song Girls of Shanghai closely in understanding the characteristic of xian sheng, or female instructors, who appeared not only in “shuyu” (書寓, the elite brothels) but also in teahouses and restaurants. In doing so, this research intends to methodologically practice “alternative frames of reference” articulated by Indian scholar Tejaswini Niranjana in 2000 to emphasise the importance of illustrating experience in the third world without only referring to Western modernity. Chinese history manifested through the representation of cinema and literature in general, The Sing-song Girls of Shanghai in particular, hence, will be seen as the primary source of reference in this research where the alternative conversation with cross-strait businesswomen in the teahouse can be initiated.

Author keywords:

- Sexism
- Sexuality
- Objectification
- Post-feminist
- Irony

“SO I ENTERER. SO I LOST.”: DIS-LOCATION, TRADITION AND DIASPORIC CONSCIOUSNESS IN THE POETRY OF OCEAN VUONG

Cassie Lin (Universitas of Macau, China)

A diasporic consciousness is one that sustains a vital yet delicate attachment to tradition, a concept that facilitates a deeper sense of proximity to home, belonging, and community despite the fracturing force of multiple deterritorializations. However, as various theorists of diaspora have argued, the diasporic subject’s nomadic experience collapses any simple relationship to m/other traditions. The complexity of these relations is explored in the work of Vietnamese-American poet Ocean Vuong. In this paper, I examine representative poems from Vuong’s debut poetry collection Night Sky with Exit Wounds, a collection that displays Vuong’s ambition in re-presenting the crossed-out stories back in his Vietnamese origin but this creative tracing of Vietnamese tradition also uncovers his significant adaptation to a different map and history; that is, the Western literary tradition. I argue that Vuong’s work attempts to negotiate the tension between various forms of movements: geographical, generational, linguistic, cultural, and even sexual. In tracing these multiple dislocations, I map out what is preserved, lost and even found for diasporic subjects apropos of traditions.

In addition to intervening in diasporic studies, my work complicates the notion of literary tradition.

Author keywords:

- Diaspora
- Tradition
- Sexuality
- Deterritorialization
- Dislocation

SILLIMAN UNIVERSITY, DUMAGUETE CITY, PHILIPPINES
TEACHING SEXUALITY AND QUEER STUDIES IN INTER-ASIAN CONTEXTS
Ting-Fai Yu (Monash University, Malaysia)
Carman K.M. Fung (The University of Melbourne, Australia)
Jamie J. Zhao (Liverpool University, Suzhou Campus, China)
Mikee Inton (De La Salle University Manila, Philippines)

In the last decade, while queer studies has been progressively institutionalized as a field of inquiry in university settings, little scholarly work has considered the challenges in teaching non-normative gender and sexuality-related topics in Asia and for Asian audiences. Comprised of four early career scholars who research on queer Asia and are based in different Asian societies, this roundtable initiates conversations toward developing teaching praxes and strategies in multicultural, authoritarian and/or religious contexts. In discussing their experiences teaching in Australia, Hong Kong, Malaysia, the People’s Republic of China and the Philippines, the presenters will moreover explore the potential of collaborative research on queer pedagogy and network building among queer educators in Asia.

Author keywords:

Queer
Teaching
Pedagogy
Australia
Hong Kong
Malaysia
People’s Republic of China
Philippines

THE CRISIS OF MASCULINITY IN PHILIPPINE MIGRANT LABOR: HOW IS IT ROOTED IN THE MANILA GALLEON TRADE AND FIRST-WAVE OF FILIPINO MIGRANT WORKERS IN THE U.S.?
Mary Harmony Guevarra (De La Salle University, Philippines)

The lens in which 21st century Filipino masculinity is perceived necessitates a more discriminative and cosmopolitan alignment, a lens that opens the community to the sensibility of the crisis of Filipino masculinity. In this era of globalization, in which Filipino labor is one of the key exports that pave for the global productivity of other nations, Filipino masculinity faces a crisis in its identification due to the continuing ‘feminization’ of Filipino labor. The participation of Philippine labor in globalization studies can be largely profiled as that of lower cost migrant or service-oriented capacities, but is nonetheless crucial for it confers upon the country a place in the economic terrain of globalization. It would be a primitive logic to consider that the advent of this Filipino masculinity crisis in global trade relations is wholly due to the public revelation of the horrors and discrimination faced by Overseas Contract Workers from their
“Saipan to Saudi Arabia” employers and to the eventual equation of the Filipino domestic helper as domestic slave; the fact is, this crisis brought by migrant-trade labor can be initially traced to the key trading expedition in which the Philippines was the vital player, the Manila-Acapulco galleon history. Furthermore, the ensuing radical orientation of Filipino migrant labor masculinities from the Galleon Trade would eventually see expansion during the American colonial period, in which the poignant era of direct recruitment of Filipinos to work as laborers for sugar plantations and canning factories paved for working-class job opportunities for Filipinos in the United States, hence having brought forth the first wave of Filipino migrants on American soil. This paper historicizes the orientation of this Filipino migrant masculinity, which is pivotal to address because it will consequently address the feminization and infantilization of Philippine Labor. Furthermore, it should be recognized that the masculinity of these migrant laborers, whether on land or at sea, is already of a cosmopolite orientation.

Author keywords:
Masculinities
Filipino migrant labor
Globalization
Ion

THE GENDER PRACTICE AND REFLECTION FROM THE PERSPECTIVE OF NETWORK SUBCULTURE ----TAKE THE NOVELS WITH THE SUBJECT OF TANBI AS AN EXAMPLE
Miao Zhang (Nanjing Normal University, China)

In the past, sub-culture had always been in conflict with the mainstream culture, always thought to be a unique "minority" cultural phenomenon. But nowadays, with the continuous popularization of the network and new media, the network sub-culture is no longer a minority culture, but has a profound impact on the mainstream culture with its characteristics of diversification and entertainment. At present, as a manifestation of network subculture, the culture of Tanbi usually takes animation and fiction as the main text style and discourse carrier. In addition, the culture of Tanbi has risen rapidly through the new media, and on this basis, it even has an impact on the mainstream culture. Recently, the words like "sissy" and "tomboy", which are related to Tanbi culture have appeared frequently in Micro-blog, Wei-chat Friends Circle and various social platforms, has become a kind of "wonder" in our daily life. At the same time, with the conspiracy of consumer culture, the culture of Tanbi, with its strong "female orientation" cultural product, is constantly entering the vision of popular culture. People also pay more and more attention to the gender culture consciousness advocated in the "female orientation" culture, which also promotes the gender revolution in China to a certain extent. This essay takes the novels of Tanbi as the main theme to analyze the construction of women's rights which is made by the novels of Tanbi from three aspects: male body consumption, female desire output and gender equality. In addition, from the shadows of patriarchy and traditional gender concepts, this essay combs out a series of contradictory states presented in the novels of Tanbi. On this basis, this essay also analyses the female appeal and social basis expressed in the Tanbi literature, and links them with "female orientation" literature, film and television works, and explores how the female-orientation culture from the inside to the outside stimulates the new female revolution.
UNDERSTANDING THE SOLEMNIZED SAME-SEX RELATIONSHIP: A CASE STUDY
Edson Vicente (Sisters of Mary of Bannuex Inc., Philippines)

The study utilized the descriptive qualitative method of research aimed to understand the experiences of the solemnized same-sex couples on relationship satisfaction. Focusing on the eight couples who are solemnized by the LGBT affirming churches in the Philippines, the data are taken through the in-depth interview and validated by the observation and survey that measured the perceived satisfaction of each partner. This research has proven that first, the participants of same-sex relationship have a similar culture with heterosexuals in the aspect of developing serious relationship from finding and meeting their prospect partner up to the establishment of security in the relationship through solemnization and adopting children; second, there are issues that are unique in same-sex relationships such as family rejection and discrimination, and the shifting of relationships from being monogamous to open-relationship which is very particular among male couples than females. Moreover, it revealed that the participants of same-sex relationships have an effective way of resolving relationship issues such as converting the issue into humor to lessen the tension brought by the certain problem. Lastly, like heterosexual couples, love, sexual pleasure, materials, and similarities of same-sex couples are the factors of relationship satisfaction, in addition, having a child has caused this type of relationship to transcend into a family that added to the satisfaction of the couples. In conclusion, there is no difference between participants of same-sex relationships and heterosexuals in developing a serious relationship, and like heterosexual couples, same-sex couples have the capability to establish a satisfying relationship. In addition to intervening in diasporic studies, my work complicates the notion of literary tradition.

Author keywords:
- Solemnized relationship
- Same-sex couples
- Relationship satisfaction

"WILL YOU EVER BE CURED, KEIKO...?": BEING AN "ODDBALL" AND A "FOREIGN OBJECT" IN JAPAN A RESEARCH PAPER ON SAYAKA MURATA’S CONVENIENCE STORE WOMAN
Kristine May Martinez (University of Santo Tomas, Philippines)

Nonconformity spells out danger for those who possess the audacity to ignore and challenge the established social norms. People who pay no attention to the prevailing social standards are criticized for their unconventional attitudes and behaviors. Such reproach often results in the ascription of derogatory
labels such as “mad,” “fool,” “oddball,” “freak,” and “sick.” These disparaging attributes are assigned to women for their failure to act in accordance with the expectations of the society. Thus, women endure with no choice but to prove their rationality and normality by having empowerment as their daily endeavor. However, the “malady” that is attached to women for being eccentric and strange persists in damaging their well-being. In terms of social conformity, women are vulnerable to any sort of discrimination that includes the “malady” itself. This paper examines how the so-called “female malady” is produced as a way of perceiving women in the society and as a means of regulating their attitudes and actions. Through the comprehensive analysis of Sayaka Murata’s Convenience Store Woman, this study explores the circumstances in which the “female malady” is considered another characteristic of women’s identity.

Author keywords:

Feminism
Patriarchy
Nonconformity
Female malady
Women’s identity
A TENTATIVE STUDY OF SUPERHERO MOVIE SERIES AND THE US RECLAIM ON GLOBAL HEGEMONY
Nga Khing Lim (National University, Taiwan)

The proposal attempts to follow criticisms of imperialism in Cultural Studies and Marxism and argues that the cinematic reproduction of U.S. comic superheroes in recent years has signified not merely the successful adoption of popular comics into box-office hits; examined through criticisms of American imperialism, the hi-tech and highly advanced US military forces immensely showcased in the series have as much demonstrated the movie superheroes’ mighty strength to guard Earth’s safety and peace as insinuated the supreme superpower of real-world U.S. statehood. In series of Captain America and Iron Man, to name just two of the many, there are distinctive scenes and exquisite plots where the might and the glamor of the advanced warring arms is brightly visualized along that the US-produced superheroes will conquer every villains and attacks without whose superheroic magnitude justice and world peace will unlikely be reserved. In this regard, it can hardly be coincident that when the dispute arose in the South China Sea, the US government has involved himself not much as a peace maker with the diplomatic mission to maintain regional harmony but rather has exhibited not only to the affected Asian countries but also to the international world the superiority and invincibility of his aircraft and carrier battle groups. The deliberate demonstration of the dominance of the US military forces via the South China Sea conflict should not be deemed simply as the expansion of U.S. political forces or his reassertion of the global hegemonic power. According to Leo Panitch and Sam Gindin, the U.S. imperial power has its ultimate intension at the consolidation of the capitalist global order it established in the post-war period as well as at the protection of American interests.

Author keywords:
Superhero Movie Series
Global Hegemony
American imperialism

A TRANSPACIFIC LABORATORY: CREATIVE COLLABORATION IN THE AFTERMATH OF EMPIRE
Huan He (University of Southern California, United States)

This paper focuses on the international collaborative Experiments in Arts and Technology (E.A.T.) and its transpacific partnership in Japan during the Cold War. NYC-based E.A.T. strived to bring artists and engineers together on the mutual project of technological development. In many ways, these collaborations between art and science gave rise to what Tara McPherson calls an “alternate origin story
for the digital humanities.” However, these collaborations were not only multidisciplinary but also transnational. Near the late 60s, E.A.T. embarked on international collaborations with Japanese creatives for an immersive installation at the 1970 World Expo in Osaka, Japan. Themed “Progress and Harmony for Mankind,” Expo 70 exemplifies how the discourse and practice of technological development—unifying artists, scientists, and technologists in postcolonial and postwar sites—attempts to create a universal space of collaboration. This future-oriented project of “technology for mankind” elides histories of war and imperialism that haunt US and Japan. Through engagement with E.A.T. documents and project papers housed at the Getty Museum, I investigate how the utopic, experimental space of artistic and technological innovation shore up and/or erode the logics of race and empire. Further, how does the artistic and technological collaboration of E.A.T. in Japan facilitate US domination of the Asia-Pacific through Japan as economic proxy?

In the aftermath of World War II, dreams of universalisms proliferated through various terrains of knowledge and facilitated a global consciousness. These aspirations attempted to smooth over the uneven geopolitical divides left in the wake of histories of colonization, imperialism, and war. A central case study anchoring this paper will be E.A.T’s Pepsi Pavilion immersive installation showcased at Expo ’70. This investigation of E.A.T. at Expo ‘70’s “Progress and Harmony for Mankind” elaborates on how the US and Japan channeled postwar desires for reconciliation and justice into artistic, scientific, and technological transnational collaboration.

Author keywords:

Transpacific
Digital Humanities
Media Studies
Visual Culture
Art

DISSIDENT VOICES AND NARRATIVES OF RESISTANCE IN/FROM BANGLADESH

Shehzad Arifeen (BRAC University, Bangladesh)
Seuty Sabur (BRAC University, Bangladesh)
S M Mahfuzur Rahman (BRAC University, Bangladesh)
Firdous Azim (BRAC University, Bangladesh)

This panel aims to explore three very different forms of resistance in the face of three very different catastrophes which changed the political landscape of Bangladesh, ranging from longitudinal accounts of women’s movements and their left inheritance, explorations of the nature of state orchestrated fear tactics deployed to manage one of the fiercest mass student protests in recent Bangladeshi history, and a nuanced analysis of the politics of representation through translations/subtitles in Rohingya or other minority languages to cater to the needs of the transnational security apparatus. Through the use of archives, oral histories and interpretive methods, each of the three papers in this panel call into question privileged narratives and truths, whether in unearthing lost histories of militancy and resistance, exploring the politics of truth and fear in nation-state building, or questioning the seemingly innocuous privileging of languages in translation and subtitling.

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Author keywords:

Resistance
Movements
Surveillance
Representation
Hegemony
Bangladesh

Dissidence with Love: Women’s Agency within Left Political Parties, Women’s Movement Organizations and the Transforming Political Field by Seuty Sabor

The largest feminist organization in Bangladesh today is the Mahila Parishad. It began its life in 1969 as Mahila Sangram Parishad (Women’s Movement Council); membership was drawn primarily from active members/supporters of the left political parties. Given the overt suppression of the Left in Pakistan by the West Pakistani-dominated central government in the 1960s, there has been little attention to the progressive leftist movement that managed to survive in East Pakistan, and even less attention to its relation to feminist activism. This paper explores the lived experiences of the early Bengali feminists of the 1960s and 1970s with a special focus on their relationship with leftists parties and organizations. Many of the women came from liberal middle class backgrounds, and were highly educated. They embodied the zeitgeist of their time, a heightened sense of nationalism. They passionately fought for their own identity as well as the nation’s sovereignty. Autonomy, secularism, and socialism contoured their imagination of the nation. Yet, some years later, many members would leave the organization to form the Bangladesh Mahila Parishad, along the way dropping the word Sangram which evokes an image of revolutionary struggle.

Excavating the archives of post partitioned India and Pakistan (both east and west in its first decades) – drawing from the repositories such as women’s organization’s / political party’s literature, oral histories and interviews, this paper situates the activists within the larger national - transnational political field. This paper explores what kind of agency these women had in their personal life and within the formal political parties? What led them to form separate women’s organizations? How did the members who continued to be part of both organizations negotiate their identities? How their choices (both individual and collective) did contributed to new subject formation and contour feminist political fields in Bangladesh?

Nirapad Shorok Andolon: Gujob, hegemony, and the politics of doubt by Shehzad Arifeen

The nirapad shorok andolon that erupted in Dhaka and spread across Bangladesh in the autumn of 2018 began as a (school-going) student-led mass movement demanding safe infrastructure and government accountability, in the aftermath of the deaths of two school children mowed down by a speeding bus. As the movement spread and grew, however, it quickly evolved into a collective rejection of a dysfunctional and dehumanizing state apparatus, culminating in a brutal crackdown on protestors and sympathizers that ranged from street brawls to targeted arrests and surveillance, all under the shadow of mass-media
suppression. During and in the wake of the crackdown, reports (some substantiated, some not) of masked ('helmeted') men roaming the streets, abducting, raping and killing school children, of home invasions, disappearances and torture at the hands of law-enforcement and state-sponsored ‘vigilante’ groups, spread like wildfire across social media and by word-of-mouth. Such reports were met immediately by a complete dismissal of the very possibility of such violence, and the emergence of gujob (rumour, hearsay, gossip) as a category deployed in the identification, criminalization and elimination of certain populations and bodies. The simultaneous inability to look away from the reality of state violence and the criminalization of publicly expressing this reality created a space of confusion, doubt and terror, where resistance became an undeniable as well as an impossible demand.

This paper is an attempt to analyse the state response to the movement as an instance of a far-reaching and still unfolding hegemonic project, the latter understood as a battle fought and won not only in the realm of interests and ideas, but also in that of truth and feeling. Through the interpretation of public statements, reports and other instruments/artifacts used in the suppression of the movement and its aftermath, in juxtaposition to the narratives of those who experienced these events on the ground, I look at how gujob is deployed in a politics of truth and doubt, as a whisper that disturbs the idealized truth of the nation-state (and citizens’ affective attachments and associations with the same). Hegemony as domination by consent is central to this analysis, because the process of marking and elimination in question was not only an act of direct state surveillance and coercion, but emerged as an open invitation to all citizen-subjects to help enforce the ideals of the nation-state and defend it against the enemy within, becoming a perverse caricature and expression of ‘participatory democracy.’ Vigilantism, often practiced against the state or in place of its failures, became complementary to it, while social media and the internet – so often considered spaces of democratic possibility – became deployed as tools for self-surveillance and the instrumental spread of fear, confusion, and retaliation.

Sabotage in Subterfuge: The Chiaroscuro of Presence and Absence by S M Mahfuzur Rahman

An individual’s perception of his/her surroundings gradually mutates from cacophonies of cinematic images into streams of linguistic consciousness. Syllogistically combining Lacan’s postulation of the unconscious being structured like language, Wittgenstein’s confession of the limits of language determining the limits of thought, and McLuhan’s prophesy about the medium massaging the masses’ conscience into conformism, guides us toward a treacherous triple point of the politics of presentation, representation, and re-presentation. The subliminal agenda of hegemony through globalist homogenization extends across the minutest subtleties of media productions today, including that of subtitles and dubbing, with some languages treated preferentially and others less than deferentially. Cultural translation as a method of resistance has a daunting objective of exposing the epistemic violence innate to the chiaroscuro of presence and absence in media contents. Manipulating the slippage in the aporia between representation and reality is a solemn duty for the academic and non-academic political activists to translate the menacing omnipresence of authority into a subaltern will to power – to subvert the system from within, to sabotage it in subterfuge. By scrutinizing the politics of subtitling and dubbing in Statesponsored YouTube videos like “Australia’s Borders are Stronger than Ever”, this paper aims to
show how cultural resilience by an oppressed minority can help overcome the catastrophic collapse of humanity through neocolonialism.

ENTANGLED EMPIRES: ASIAN MIGRATIONS AND DIASPORIC FORMATIONS
Fiona Lee (The University of Sydney, Malaysia)
Robert Diaz, University of Toronto, Philippines
Christine Kim (Simon Fraser University, Canada)
Christopher Lee (The University of British Columbia, Canada)

This panel examines Asian diasporas throughout the British empire in order to understand how they are situated in relation to histories of imperialism and migration as well as to Asia. By examining Chinese settler colonialism in Malaysia, sexually marginalized Filipino labour migrants in Canada and Hong Kong, and Cambodian refugees in Canada, these papers trace some of the ways in which Asian diasporas are intertwined with multiple histories of imperialism, colonialism, and settler colonialism as well as how they are connected in contemporary and material terms to Asia. At the same time, the papers highlight how these diasporic affective expressions — articulated through social media, oral stories, and novels — present an alternative archive of feelings that forge sociality, connections, and intimacies that decentre US and Chinese empires as well as nation-state borders.

Author keywords:
Inter-imperialism
diaspora
settler colonialism
Asian migration

Inter-Imperial Entanglements: The Sexual Aesthetics of Chinese Settler Colonialism in My South Seas Sleeping Beauty by Fiona Lee

Although most of the world have experienced the rule of multiple colonial powers, postcolonial scholarship tends to account for how imperial history persists into the present in the singular rather than plural form. Hence, the usefulness of Laura Doyle’s concept of inter-imperiality, which names “a political and historical set of conditions created by the violent histories of plural interacting empires and by interacting persons moving between and against empire,” (“InterImperiality” 2014, 160). This paper mobilizes the idea of inter-imperiality to consider how the contemporary global novel registers the entanglements of multiple imperial histories. My literary example is My South Seas Sleeping Beauty, a 2001 Sinophone novel by the Taiwan-based Malaysian author, Chang Kuei-Hsing, translated into English by Valerie Jaffee in 2007. Renowned for introducing Borneo’s landscape into Taiwanese modern literature, Chang’s writings have garnered scholarly attention as a transnational literary articulation linking Taiwan and Malaysia, while de-centering China as the putative source of Sinophone literature and culture. In addition to intervening in the Sinosphere’s literary and cultural politics, the Anglophone translation of Chang’s 2001 novel makes possible a richer understanding of the imperial histories of postcolonial Malaysia, which has mainly focused on the impact of British rule. Set in 1960s Sarawak, shortly after its incorporation into the Federation of Malaysia amidst the ongoing communist insurgency,
the novel foregrounds the legacies of Chinese settler colonialism, which pre-date European imperialism, operating alongside Western and regional political interventions in shaping the postcolonial Sinophone Malaysian subject. Significantly, the novel does so by making legible the gendered, sexual dimensions of Chinese settler colonialism, which underpin the racial logics regulating the distinction between native and nonnative subjects. My analysis demonstrates how the novel’s gendered/sexualized representations, particularly of land, indigeneity, and the female body, figure as sites of encounter and entanglement between forms of coloniality.

**Contracted Intimacies: Hong Kong, Calgary, and the Queer Filipino Body by Robert Diaz**

This paper deploys an inter-imperial lens to examine the stories of sexually marginalized Filipinos in Hong Kong and Calgary. It reflects on how inter-related colonial histories haunt the practices of intimacy that sexually marginalized migrants in the global city pursue. Aside from being connected through the presence of gleaming skyscrapers, pedestrian friendly walkways, and publicly funded art, Hong Kong and Calgary also house a high number of precarious and contractually limited Filipino labor migrants. These laborers toil in care and service industries, industries that have been enabled by governmental policies around labor brokerage in the Philippines since American colonialism. As they navigate the racialized hierarchies that exist within these global cities, queer Filipinos embody the effects of multiple empires on their daily lives. They also highlight how the specter of the successful queer citizen—often imagined as an economically viable worker or a middle-class local—repeatedly appears in various forms of social and mainstream media as a means to marginalize them. By documenting the lived realities of precarious labor migrants, this presentation thus shifts contemporary scholarship on queer Filipino sexualities. It moves beyond the theoretical paradigms of US-Philippine relations, a common trope in the sexuality studies, by instead centering on postcolonial spaces that share different colonial and settler colonial histories. If contracted time, that is time based on the demands on the working Filipino body limit the forms of intimacy and social engagement they can pursue, how might such bodies exceed the limits placed on them, and what mechanisms do they utilize to do so? By analyzing their use of social media, their perspectives around navigating the city, and their participation in community events such as beauty pageants, this presentation ultimately unpacks how LGBTQ Filipino expose the contradictions of racial capital in postcommonwealth global cities. Moreover, it diagnoses the normalization of neoliberal queerness that concurrently occur in these “hyper-capitalist” metropolitan locations.

**Inter-referencing Asian Canadian Studies: Imagining Diasporic Possibility Outside the Nation by Christopher Lee & Christine Kim**

This paper stages an encounter between inter-Asia cultural studies and Asian Canadian Studies. The insertion of “inter” into the latter moniker is meant to articulate as well as destabilize the logic of the “Asian Canadian” by bracketing its identitarian impulses and foregrounding instead the notion of Asia as a historically-informed process of regionalization and becoming. As an intellectual and activist formation, Asian Canadian Studies names a constellation of academic projects that examine the histories, cultures,
and social dynamics of migrant communities from Asia, some of which have been present in what is now Canada since the mid-nineteenth century. As a concerted response to a long history of racial exclusion and marginalization, contemporary Asian Canadian Studies stems out of anti-racist social movements that emerged in the 1970s and 1980s and coalitional practices with Indigenous and other diasporic groups. Nevertheless, we contend that what is left (ironically) undertheorized is the meaning of “Asia” within Asian Canadian critique and consequently, the specific ways in which Asian Canadians are racialized. Drawing inspiration from Kuan-Hsing Chen’s method of inter-referencing, we ask what happens when we think of Asian Canada as a series of local or specific positions/debates that connect Asian Canadian Studies beyond the nation and as part of different global formations? Instead of reading from a perspective that implicitly locates itself within the nation, we use interreferencing to engage with conditions of migration, displacement, and dwelling in order to move Asian Canadian Studies beyond its current impasse.

We turn to Madeleine Thien’s *Dogs at the Perimeter* in order to ask what it might mean to localize Asian Canadian Studies and reposition it as part of a transpacific rather than nation-based formation. How can we imagine post-Cold War justice for Asia and Asian Canada given our complicated positionings in relation to imperialism in both sites?

**“NUCLEAR VISITS”: COLD WAR HONG KONG AND U.S. TRANSPACIFIC NUCLEARITY**
Christopher Chien (University of Southern California, United States)

In October 1964, the U.S. nuclear submarine USS Seadragon docked in Hong Kong harbor. This “nuclear visit” occurred two months after U.S. President Lyndon B. Johnson and Congress passed the Gulf of Tonkin Resolution to justify further direct involvement in the war in Vietnam. The USS Enterprise, the world’s first nuclear-powered aircraft carrier capable of nuclear strike, arrived in Hong Kong shortly thereafter. Concerned that the U.S. was beginning to use Hong Kong as a base for possible nuclear assaults on their North Vietnamese allies, the Chinese government lodged numerous complaints against this encroachment to the U.K. and Hong Kong colonial governments. As these visits caused diplomatic furor, the U.S. servicemen aboard these nuclear warships streamed into Hong Kong’s entertainment district on “R&R,” ready to spend their long-accumulated pay. These instances of contact are a type of “irradiation” of Hong Kong: the threat of nuclear assault clinging to and changing Hong Kong while the servicemen (literally irradiated through their close proximity to the naval nuclear reactors) made their presence known, sometimes uncomfortably, amongst the restaurants and “girlie bars” of Wanchai.

This presentation analyzes this understudied facet of Hong Kong’s Cold War history, through the 1960 British-American film The Life of Suzie Wong in 1960, which introduced Hong Kong to a wide Western audience as an exotic, Orientalist backdrop for Euro-American melodrama. The film, set in in Wanchai, follows an American in Hong Kong “making a fresh start” in the city and falling in love with the titular Suzie Wong, a sex-worker whom he tries to “save.” Just as the commerce of attracting tourist dollars became yoked to these nuclear visits, the “girlie bars,” of which Suzie Wong is a denizen, are similarly irradiated through the literal contact they sustained with these US servicemen arriving on nuclear-powered ships. The gendered labor of sex-work in this scenario exists as a type of finite resource for U.S. servicemen, that rejuvenates them for further service in the battlefields of Vietnam. The accumulation of radiation runs parallel to the accumulation of capital.
Hong Kong’s use as an important node in the spread of U.S. nuclear power throughout the Pacific includes it amongst the Philippines, Singapore, Indonesia, Thailand, Japan, and Australia, all of which also received U.S. nuclear-powered warships. Recovering Hong Kong’s place in this “transpacific nuclear archipelago” is an important step towards understanding the development of modernity in the region aside from the mainstream pro-democratic movement and the conventional historiographical marker point of the 1997 Handover. What this presentation suggests is that the “nuclear” is a submerged but compelling ontological pivot point for Hong Kong that reveals a different genealogy of the region’s struggle toward liberal democracy, one that hinges instead on what Kuan Hsing-Chen calls “imperial desire.”

Author keywords:

Cold War
U.S./America
Hong Kong
Nuclear/Atomic
Vietnam War

(PARA)SITES OF PRACTICES IN INTER-ASIA CULTURAL STUDIES MOVEMENT

Hsing Wen Chang (Centre for the Study of Culture and Society, Bangalore, India)
Chien-Ting Lin (English Department of National Central University, Taiwan)
Kris Chi (English Department of National Central University, Taiwan)
Thiti Jamkajornkeiat (University of California, Berkeley, Thailand)

In this roundtable we, as committed participants of inter-Asia cultural studies movement, would collectively deliberate upon the questions concerning the (para)sites of inter-Asia practices in terms of relationship between praxis and social movement, language, friendship, forms of dialogue, and disciplinarity. By (para)sites, we consider sites of practices at different scales, be it a summer school or conference, inside the classroom, on the street, or in a text. The term (para)sites is used also to allude to the dynamism in the interstices that exist in addition to, beyond, oppositional to the formally recognized, and institutionalized spaces. We would situate the following questions in the frame of Inter-Asia and try to address them in their complex iterations: How do we conceive (para)sites of practices at different scales for the critical space of political organizing, personal/collective transformation? What languages are made available for us to articulate our doubts and anxieties without subscribing to the reified dichotomies of ideas and experiences; theories and practices; aesthetics and politics? How do we respond to the current rise of anti-intellectual populism while not falling into the trap of taking for granted the liberal ideas and languages, nor conflating anti-liberal criticality with reinforcing racist and sexist xenophobia and colonial divisions of violence? How can we develop a way of dialogue for us to build communities that do not operate at the imaginary level but for real changes? What are other modes of critical engagement and praxis one may have in inter-Asia except inter-referencing? Is cultural studies sufficient as the meta-framework for inter-Asia as it currently stands?

Author keywords:
PEOPLE’S THEATRE IN NEOLIBERAL CHINA?: PERFORMING MULTITUDE IN ZHAO CHUAN’S GRASS STAGE

Jen-Hao Hsu (National University, Taiwan)

Founded in Shanghai in 2005, Grass Stage positions itself as an amateur theatre group open to anyone who yearns to express thoughts and feelings in performing spaces. Purposefully shying away from professional training, Grass Stage, under the leadership of Zhao, intends to attract people from all walks of lives into the performing space, not to enact a scripted play, but to open up their worries and concerns in everyday life practices. In fact, Zhao began his theatre endeavors after his artist residency in Taiwan where he met Wang Molin, Chen Jieren and Zhong Qiao. Both Wang Molin and Zhong Qiao worked closely with Zhao in his early theatrical pieces and substantially influenced Zhao’s formation of theatre aesthetics. Examined in this context, Grass Stage does show many of the aesthetic characteristics indebted to Wang and Zhong, both veterans in the inter-Asia experimental and people’s theatre scene. For example, “nonprofessional” acting style, intention to blur the boundaries between life and art, politicized topics, collective theatre making, forum after performance…and so on.

In this paper, I seek to discuss how Grass Stage is an attempt to continue the tradition of people’s theatre in 1930s revolutionary China. Nevertheless, the neoliberal historical condition of contemporary China provides a drastically different structure of political-economy for cultural production. Hence, the definition of “people’s theatre” requires a radical re-evaluation and re-conceptualization. My discussion will trace the trajectory of Grass Stage’s productions and analyze how it negotiates with the condition of possibility for cultural production in contemporary Shanghai, how its forms and contents morph as a result of this negotiation process and finally how its intention to build the performing space as the community/forum for the people allows us to see the category of people rendered defunct in contemporary situation. Last but not the least, this paper will deploy the concept of multitude to show Grass Stage’s theatrical activities as aesthetic tactics against the neoliberal condition.

Author keywords:

Zhao Chuan
Grass Stage
People’s Theatre
Multitude
Neoliberalism
THIRD WORLD LITERATURE AS THE CARRIER OF THOUGHTS: COLD WAR CONSTRAINTS AND DECOLONIAL INTER-REFERENCING

Yu-Wen (National Tsing Hua University, Taiwan)

Gwang Seok Yeon (National Chiao Tung University, South Korea)

Ying Xin Show (National Chiao Tung University, Malaysia)

In contrast to targeting on the US-Soviet confrontation as the main field of the Cold War, the recent “double-war” approach from the perspective of “the Third World” juxtaposes the “cold war” with the “civil war.” It reflects on the complex relationship between the two which are overlapping and yet not necessarily coincident, in order to question such mainstream “Western” views as sees the disintegration of the Soviet Union in 1991 as the end of the Cold War, and to deepen various “decolonization” issues in Asia, Africa, and Latin America. The literature during the Cold War is important because at a time when social-science language was suppressed, literature became the carrier of social discourse and teemed with all kinds of traces of colonization. In other words, literature is both personal experience and archives of the times. Therefore, in this “post-cold war” period—some analysts would argue that we have entered the “new cold war” period—we try to break the existing cold-war narratives and re-examine the history of the Cold War with its ongoing effects, by reading the literature and literary debates during the Cold War:

YEON Gwang Seok’s research takes the Taiwanese nativist literature debate under similar historical condition as a regional reference point, and focuses on essays by Park Hyun-chae, a South Korean thinker, during the 1970s and 1980s. It shows how they carry, more richly, the specificity of contemporary South Korean thoughts, one that combines minjok and minjung. SHOW Ying Xin’s research revisits the debate on the “uniqueness” of Chinese Malayan literature in 1948, in order to explore the implication of the “Malayan reality” as manifested in a literary polemic during the Cold War and independence period. It uncovers the path and difficulties with which Chinese Malaysian literature sought subjectivity amidst the discourses of localization, Chineseness and Third Worldism. SUNG Yu-Wen’s research reexamines the fictions by Chen Yingzhen, a writer active on both sides of the strait, between the 1960s and 1980s. It pays attention to the group image of the pan-leftist females and women at the bottom social strata (especially sex workers), who lived in the indentation of the Cold War and the layered qualities of the people’s histories of the Third World. It also inspects why the “sexuality penumbra” in Chen’s stories falls outside the pedigree of Taiwanese gay literature.

The current conditions of knowledge production in Asia make it difficult to return to history. This panel attempts to start from the predicament of (cold war) constraints and allow the historical experiences from different districts to be cross-referenced, in the hope that such discussions will become the cultural-study intellectual resource for further debate.

Author keywords:

- Cold war
- Literary debate
- Third world
- Realism
- Minjung

SILLIMAN UNIVERSITY, DUMAGUETE CITY, PHILIPPINES
On National Economics and the essays of Park Hyun-chae: Using nativist literature debate in Taiwan as a referent point by YEON Gwang Seok

In the history of intellectual thoughts in South Korea, Park Hyun-chae is best known for his works as an economics scholar. His acclaimed On National Economics published in the 1970s has since been one of the textbooks for the progressive camp. Also, in the 1980s, he criticized the field of social science studies for its intellectual coloniality in adopting dependency theory, thus sparking an important debate on social characteristics in postwar South Korea.

However, little attention has been paid to Park Hyun-chae’s debate with the renowned literary critic Paik Nak-chung on minjung literature. During which time when Park had to confront the destabilizing post-Cold War/division system and the transformation of the history of intellectual thoughts, he was determined to uphold the proposition that “minjok = minjung” (民族=民眾). On the one hand, he expected literature to fill the gaps that social science language was unable to perform in. On the other, he pointed out the problems of modernization/colonization in the literary system. However, responses from the literary scene could not meet his expectations, and Park decided to write literature himself. Nevertheless, due to his health problem after 1990, Park was not able to really channel into literary practice.

Nonetheless, if we take a look at his entire intellectual career, Park, as an “economic critic” in the 1970s and 1980s, had left behind quite a number of essays that worth re-examining. This study takes the debate of nativist literature in Taiwan as a regional referent point, as it also happened in a similar historical condition -- neo-colonial/division system. By re-examining the essays written by Park in the 1970s and 1980s, I seek to uncover the differences between the essays and his works on economic theory, exploring the possibility of how they carry, more richly, the specificity of contemporary South Korean thoughts, one that combines minjok and minjung.

Keywords: South Korea, Taiwan, minjung literature, Park Hyun-chae, nativist literature

Here and Now at Malaya: Revisiting the 1948 Debate on the Uniqueness of Chinese Malayan literature by SHOW Ying Xin

Few years after WWII, a debate on the “uniqueness” of Chinese Malayan literature sparked in the literary scene from Oct 1947 to April 1948. With more than 20 writers involved, the debate had evolved around the topic that whether writers based at Malaya should contribute to building “Chinese Malayan literature” or should they be part of “Overseas Chinese literature”. Zhou Rong 周容 (pseudonym of Jin Zhimang 金枝芒) represented the first camp of writers who advocated that writers should depict the “here and now” (此時此地) reality in Malaya, while Sha Ping 沙平 (pseudonym of Hu Yuzhi 胡愈之) emphasized that Chinese writers in Malaysia should also participate in the revolution in China as the anti-feudal and anti-imperial struggles in the two places were of the same nature. This debate is often seen as the watershed of the construction of local consciousness among the Chinese Malayan writers, and it has since laid the foundation of socio-realist writings in the scene. The contents of the debate have always been core issues in the history of Chinese Malaysian literature and culture, such as what constitutes the “reality”; whether there is a canon in the literature; should Chinese Malaysian writers bear the responsibility of becoming
translators; the problem of dogmatism in the socio-realist works etc. In fact, the period of the debate is not accidental – it happened during the height of the hartal (mass protest) in 1947 and ended two months before the declaration of the Malayan Emergency (1948-1960). Soon, magazines and newspapers that carried the polemical articles were banned by the colonial government; Zhou Rong joined the communist armed struggles in the jungle, while Sha Ping and others returned to China. This study revisits the debate to explore the implication of the “Malayan reality” as manifested in a literary polemic during the Cold War and independence period. It uncovers the discourse of subjectivity in Chinese Malaysian literature amidst the great social change, and explores how the discourse evolves around questions of localization, Chineseness and Third Worldism.

Keywords: Uniqueness of Chinese Malayan literature, literary debate, Jin Zhimang, Chinese/Sinophone Malaysian literature, Realism

The Stories of the Rest: Gender/Sexuality in Chen Yingzhen’s Fictional Writings by SUNG Yu-Wen

Chen Yingzhen (1937-2016) was a thinker, activist, publisher and author, whose writing extended from the late 1950s to after 2000. His lifelong authorship and practice embody the contemporary intellectual and cultural issues of importance. His widely appreciated fictional creation was also a kind of historical writing in literary form, whose texts implicitly reflect the indentation of the Cold War and the layered qualities of the people’s histories of the Third World, and should be considered simultaneously from such “inter-domains” as the cross-strait, the inter-Asian, the Third World, and the cosmopolitan.

As a veteran novelist for forty years, Chen Yingzhen created many impressive stories and characters, whose literary world has also been explored by quite a few researchers. However, the subject of sexualities in Chen Yingzhen’s fictional writings is still awaiting in-depth discussion and analysis. This paper will reexamine Chen Yingzhen’s fictions between the 1960s and 1980s, focusing mainly on the group image of the pan-leftist females as well as the women at the bottom social strata (especially sex workers). This paper also pays particular attention to the “sexuality penumbra” in Chen’s stories. Over the years, there appears some kind of (affect) flashes of sexuality penumbra in the stories created by Chen from time to time. Loosely scattered among the lines of the text, they are rarely the main plot or character and seldom carry profound implication. In my opinion, those fleeting faint traces of penumbra, seemingly accidental convergence of light and shadow, might be the most inspiring marginal existence in Chen’s fictional works.

Keywords: Chen Yingzhen, Cold War, gender/sexuality, penumbra, Third World

VIOLENCE OF ANTI-IMPERIALISM AND MONUMENT(AL) POLITICS: A CASE OF NORTH KOREA
Shine Choi (Massey University, New Zealand)

Despite (western) scholarship’s neglect of North Korea’s role and place in the Bandung conference, anti-imperialism and the Non-aligned Movement, a more complicated picture of postcolonial international
relations emerges when we follow North Korea’s Third World cultural diplomacy. It is a limit case of anti-imperial, anti-colonial optimism in ‘darker nations’.

I focus on North Korea’s cultural construction projects in the 2000s that includes statues, museums and public buildings in southern Africa and Southeast Asia. These contemporary Asia-Africa cooperative projects serve as rich sites to explore power politics, and re-articulation and co-optation of the Third World as an international political bloc, anti-imperialism, and people politics in the age of globalization. Against popular explanations that posit these cultural projects as economic ventures between foreign currency poor states, I argue that the fact that these cash poor governments invest in cultural, superficial dimensions of statecraft points to how aesthetics and the appearance of things mediate power and politics, and become a medium that forges relations between states and establishes international order.

Further, this study of North Korea’s Third World cultural diplomacy serves as an entry point to rethink, from an Asia-Africa axis of theorising, the international as a space of agency and what orders the international. In following liberation rather than colonial linkages, I privilege lateral moves and power negotiations, e.g. how North Korean-built museums, monuments and paintings in them are traces of not only visions from Pyongyang but also of local negotiations with international factors of which Pyongyang is just one.

Author keywords:

Anti-imperialism
Asia-africa relations
North korea
Cultural politics
Third world diplomacy
Post-colonial studies
Aesthetics
Visual politics
DISCUSSING DISABILITY IN THE DIGITAL SPHERE: THE CASE OF #JULRHEA’S WHEELCHAIR DANCE PERFORMANCES IN PILIPINAS GOT TALENT (SEASON 6)

Neslie Carol Tan (The University of Melbourne, Australia)

Disability representations in media have been a much contested issue, often with accusations of underrepresenting or misrepresenting disability (Müller, Klijn, & van Zoonen 2012). However, with the rise of social media platforms and their increasing convergence with old mainstream media (Jenkins 2006), disability representations have become more diversified and nuanced by the wider agents contributing to the collective intelligence that constitute our cultural understandings of disability (Quinlan & Bates 2008; Ellis 2014). Hence, this paper takes the case of reigning World Para Dance Sport champions Julius Jun Obero and Rhea Marquez’s wheelchair dance acts in Pilipinas Got Talent (Season 6) to explore how disability is collaboratively produced and culturally renegotiated by the show and its online spectators. Julius and Rhea’s, or #julrhea’s, performances received the coveted golden buzzer and landed them the first-runner up spot. More importantly, they have introduced the figure of the disabled dancer and possible alternative choreographies to mainstream, largely non-disabled, viewers, and have thus provoked discourses about disability. Analysis of the pair’s three performances in the season as well as the comments section of the reality TV show’s official companion YouTube channel reveal three dominant themes: disability dance as inexplicable instant inspiration; Julius as a world-class Filipino supercripple; and disability as a sob story and sole competitive edge in a talent show. Conclusions and implications of these circulating discourses on disability and the educative promises of the cyberspace are offered.

Author keywords:

Disability
Wheelchair dance
#julrhea
Pilipinas got talent
Social media

DIGITAL INTIMACY, WOMEN AND GLOBALIZATION IN ASIA

Tejaswini Niranjana (Lingnan University, Hong Kong)
Nitya Vasudevan (Baduku Community College, Bangalore)
Eunsoo Lee (Seoul, South Korea)
Holly Hou (South China Agricultural University, Guangzhou)
Bai Meijiadai (Sun Yat Sen University, Guangzhou)
Denise Tang (Lingnan University, Hong Kong)

This double panel will explore contexts in India, China and Hong Kong where women, in particular millennials, are closely involved with digital forms of self-representation and communication. Our main proposition is that the digital intimacy the women are experiencing and articulating is unprecedented, and that it will lead to transformations in our understanding of the significance of relationships, sexual identity, as well as social institutions like family and marriage.
We assume that, contrary to an orthodox assumption that digital platforms create behavioural uniformity, there is in fact major local variance. Such variance is based on a number of factors, including diverse local cultural histories that translate into digital habits, and differing forms of digital access. Such local variance poses new challenges to understanding how apparently universally applicable platforms such as Facebook, Pinterest, Instagram and Google Hangouts, as well as local Asian variants (WeChat, Weibo, Viber, Kik, Kakao), actually work within diverse local contexts.

Author keywords:

- Digital intimacy
- Globalization
- Millennials

Nitya Vasudevan

In the India of the present we’re witnessing a moment of unprecedented online debate and participation by young women, around issues of sexual harassment and violence against women. Following the anonymous list of sexual harassers posted in 2017 and the one and half years of narratives being posted online (culminating in the recent string of narratives related to men in the field of journalism and the film industry), it can safely be said that we’ve entered a ‘new’ moment in the ways that young women are inhabiting online spaces and also borrowing from languages that circulate in these spaces, in their offline lives. It is also assumed that there is an undeniable continuity between #metoo movements in the West and in the Indian context.

But the concerns of the present and the easy ties that are made to other regions in the globe threaten to engulf our understanding of how practices of intimacy, politics and virtual selfhood/subjectivity formation have existed in relationship to each other in our history. Especially at this time, when intimate relations have been rendered a problem within the narratives of (largely dominant caste and class) women posting online, how do we understand the above relationship? The paper will trace a history of the question of digital intimacy in the Indian context, especially as it relates to young women’s practices. Then through a select set of interviews with young women, and scholars/activists in the field of feminism and digital rights the paper will try and theorise contemporary discourse and its place in this history.

Tejaswini Niranjana and Eunsoo Lee

A pilot study of young women and digital technology use in Guangzhou and Hong Kong we conducted in 2017-18 focussed on their daily engagements with digital technology, such as using ‘We Chat’ and ‘WhatsApp’ for communication, and cultivating online personae on ‘Facebook’. We sought to understand: 1) the extent to which everyday life is digitally mediated; 2) the transformations/modifications that have taken place in the way in which young women cultivate their subjectivities and relationships; 3) the possibilities of new zones of intimacies rising from the prevalence of digital technology. The age group of women (18-30) in this study encompasses the generation (“Millennials”) characterised as the most active
agents of the digital ecosystem. We argue that the way in which young women understand and experience intimacy in the age of social media is qualitatively different from how it was experienced and understood before the millennial turn, as evidenced from our ethnographic interviews.

**Holly Hou**

Since 2012, increasing Chinese young women have utilized Weibo and Wechat to conduct activism on gender issues. Such a new feminist movement 2.0 in China has kindled a heated discussion on the relationship of feminism and new media. While many scholars question online activism as slacktivism, disempowerment and “undoing” feminism, this paper, based on online observation-participation and in-depth interviews, examines two online activities conducted by the young women in 2013 and 2018 respectively, revealing the precarity of online feminist activism as between depoliticalization and repoliticalization, empowerment and disempowerment, undoing and redoing feminism in the Chinese context. This paper explores: 1) how did these young women creatively transform Weibo into their platform for activism and form their gendered subjectivity?; 2) how did they establish a new form of collective consciousness and the sense of solidarity in the new media? 3) how were they (un)able to change the gender cultures embedded in the misogynist internet space?

**Bai Meijiadai**

I want to figure out through my micro-celebrity research why young female fans of male idols, who are about their age or even a little bit older than these fans, call themselves as the mother of their idols. It is easier to understand why these fans call their idols as their husband or boyfriend, which clearly shows their erotic or sexual desire towards these idols. The mother-son, or mother-daughter relationship, is somewhat difficult to understand. It is not clear whether this is an indirect manifestation of eroticism, despite symbolic incest taboo, or a way of circumvented desire just like that of slash fans. In this paper, I use in-depth interview and participant observation in the fans’ community, to interpret the reason for the formation of such relational identity.

**Denise Tang**

Traditional Chinese gender roles position women as subservient to men with a Confucian emphasis on women’s loyalty and obedience within the family. For Hong Kong women who grew up in the 1960s and 1970s. participation in the labour force as factory girls and office secretaries was a primary way in trying to achieve independence both in the private and public sphere. Exploration of gender roles and sexual identities was also made possible through the influence of media representations in gender non-conformity within popular culture. For my ethnographic study, I conducted 12 interviews with participants ranging from the age of 60 - 72 who were involved in same-sex romantic relations. The interview subjects participated in multiple in-depth interview sessions during late 2016 to early 2018. By tracing major events in their oral histories, I aim to understand how older lesbians and bisexual women came to understand the intersectionality of gender subject formation and sexualities. A key focus will be how digital technology is reconfiguring the context and conduct of these same sex relationships.
Digital technology changes the way we think and the way we live. Technological innovations such as virtual communities, blogs and social networking sites change the way we express and the way we communicate and react to the situation. Further, analytics software revolutionizes the process of examining data sets to conclude the information they contain. This paper presents the use of digital technology in analyzing and interpreting qualitative data sets like the human expression in virtual communications. Specifically, it aims at demonstrating a cloud-text-analysis software to examine emotions, attitude, communication style, insincerity, timeline, motivation and perceptual positions of texts. This paper also shows the use of text analyzer to find the most frequent phrases and frequencies of words, characters, sentences, and syllables as well as the lexical density value. It also demonstrates the use of a tweet visualizer to visualize tweet’s estimated sentiment, common topic or theme, the number of tweets within different sentiment regions, most frequently occurring terms, posting dates, the location of posts, and affinity. In this paper, two different data sets are used to illustrate and describe the processing, analysis, and interpretation. The first data set is a web blog of a service-learning reflection among students to demonstrate the text analysis while a data set about the Philippine president and the Pope is used to illustrate the tweet visualizer. While it is true that software like analytics tool generates automated analysis and interpretation, it still the researcher’s responsibility to critically evaluate and understand the results in order to formulate relevant conclusion.

Author keywords:

- Data processing
- Analytics
- Human expression
- Virtual communities

This study discusses the practice of politeness in the interaction between students and lecturers through the WhatsApp application. This study focuses on the practice of politeness based on the cultural context of Javanese society in the context of higher education. Data is taken from conversations between students and lecturers at 8 universities in Java, Indonesia.

The form of communication can be either one-way or two-way interaction, with the contents of the
conversation covering campus matters only, such as lectures, student activities, and assignments. Through sociolinguistic studies, researchers explore the style of language used in conversation using Electronically Mediated Communication (EMC), while linking it to the context of Javanese culture. Research results have implications for the theory and methodology used.

Author keywords:

- Text based interaction
- Javanese culture
- Politeness
- University
- EMC

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**EXPLORING MEMES AS FEMINIST PRACTICE AMONGST SOUTH ASIAN WOMEN**

Gorvika Rao (University of Delhi, India)

Shweta Sachdeva Jha (University of Delhi, India)

Memes are ‘units of semantic information’ whose design is ‘worth stealing or copying’ except when they are used to spread misinformation (Dennett 2017). Analysis of feminist meme-making as a digital practice of self-articulation and self-representation opens up the possibility of studying the changes and shift in gender norms in recent times. The #Me Too movement in India recently shows the possibility of social media platforms as a significant means to challenge the established gender norms regarding the status of women in public and private spaces.

In this paper we focus on feminist memes made by women in South Asia and the South Asian diaspora in Europe, Australia, Canada and USA. Approaching meme-making as a feminist practice to simultaneously understand gender norms and measure the challenge offered to them by feminist meme makers, we choose memes that challenge and critique gender stereotypes such as domestic roles for women in households, right to sexual pleasure or choice and both social, familial and cultural expectations that shape women’s subjectivities in the age group of 20s-40s. We will primarily use qualitative methods of sociological, semiotic and cultural studies analyses of memes made by South Asian women on social media platforms such as Instagram, Facebook, Twitter and Tumblr. We will also use a limited set of quantitative methods to show the steady increase in numbers of feminist memes by women across age groups and argue about the benefits of this growing ‘interconnectedness’ and opening up of debates on social media through the use of meme-making. This paper would also like to show case how ‘interconnectedness’ is slowly bringing young women across different contexts together despite their awareness of mutual differences to challenge gender norms, social evils like dowry, female foeticide, child marriage, caste etc. pertaining to South Asian women. Using memes also means that young women who were otherwise excluded from family or public discussions now participate in debates on sexuality, education and politics thus forming new communities to support each other.

We would like to highlight the growing use of vernacular language and conscious redeployment of images and visual styles from popular culture as tools of resistance in South Asia and their use in digital activism. We will also discuss memes which interrogate
western/white feminist practice to fight for a more nuanced understanding of south Asian feminism with all its caste, religious and race dynamics. This feminist practice is global in its reach but whether this is a mirage of increased digital visibility and connectivity or the beginning of a new future marking a more political collaborative solidarity of women and feminism is a question that remains to be answered.

Author keywords:

- Digital Media
- Digital Media Culture
- Meme
- Gender
- Feminism
- South Asia
- Caste

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#FEMVERTISING: THE CONTRADICTIONS OF SELLING WOMEN EMPOWERMENT

Lovely Ramos (UP Asian Center; Gabriela Network of Professionals, Philippines)

Female publication SheKnows Media coined the term femvertising or feminist advertising after its study found the impact of women empowerment campaigns to the consumers. 52 per cent of women admitted to purchasing a product because they liked how the ad presented women. In a feature, the headline even connotes #femvertising as a hashtag, an advertising method, a social movement.

While this term has originated in the Western digital hemisphere, Filipino brands have noticeably doubled their efforts in cause marketing: from women empowerment and gender equality, to mental illness support and sustainability, etc. However, social media has proven that even though these ads can easily go viral by pulling the emotional strings of their audience, brands can also spark curiosity and gain popularity due to issues on labor practices and employee welfare.

This study examines the relation of empowering campaigns with the company’s labor practices, its contradictions, and most importantly its effect on the audience and the consumers. To limit the scope of the paper, only four campaigns are examined: Pantene #Whiplt, Dove #RealBeauty, Jollibee #KwentoSeries, and NutriAsia (Masarap Masaya).

The first two brands’ ads are focused on how they challenged the stereotypical notions on the female gender, followed by a fast-food chain that makes use of adaptive content/trend jacking to highlight its brand image, and the last one being a brand whose primary target market are women, specifically mothers from the B to C sectors.

This paper represents the insights of people from the marketing or advertising industries, labor unions, the visible action plan of government agencies, and the consumers in the social media landscape.

Author keywords:

- Femvertising
- Digital marketing

SILLIMAN UNIVERSITY, DUMAGUETE CITY, PHILIPPINES
FROM SEXUAL HARRAEMENT TO RESISTANCE BASED ON SOCIAL MEDIA:
POLITICAL IDENTITY OF "WE ARE AGNI"
Rony K. Pratama (Gadjah Mada University, Indonesia)

This article aims to explore the actual news that is being raised in the public space about sexual harassment involving the UGM academic community. The case that occurred in June 2017 on Seram Island, Maluku. The incident began when survivors were participating in the Community Service Program (KKN). This harassment was only circulating when Balairungpress released its main report on November 5, 2018, after the editorial response to rumors of sexual harassment cases on social media sticking out at the end of 2017. Two months later, in February 2018, the Balairungpress team just launched an investigation. After searching, in August 2018, they contacted Agni for collecting the data. When the news has published by Balairungpress the people who dedicated their movement emerges and launched #kitaAGNI as a form of resistance. The form of defense is only done directly, but also narrated by netizen in the virtual world. Solidarity in form is a form of political identity, namely the defense of individuals through abuse. The alliance was quickly narrated the #kitaAGNI and urges nine statements to UGM as a form of struggle for justice.

Author keywords:
- Agni
- Alliance
- Sexual Harassment
- Political Identity

GROUND APPROACH TO ARTIFICIAL INTELLIGENT CULTURES IN KOREA
Dong Hyun Song (National University of Singapore, Singapore)

The aim of this research is to understand Korean stakeholders’ perceptions of the emerging artificial intelligent (AI) society, which has instilled both opportunism and fear in Korean society. The South Korea AI policy has been developed under the political norms of the Fourth Industrial Revolution, which has become a world sensation since Swab’s manifesto at the World Economic Forum in 2016.

The importance of AI technologies in realising the vision of ICT was clearly illustrated in May 2018 when the Ministry of Science and ICT (South Korea) announced their policy framework on AI, entitled ‘For the realisation of I-Korea 4.0: Artificial Intelligence R&D Strategies’. The white paper entails the vision to create an AI ecosystem that has globally competitive AI technology and R&D capabilities, the Ministry of Science and ICT express their aim to have 5,000 AI scientists and generate 160 million AI research-friendly
datasets by 2020 with 2.2 trillion in Korean won sole investment. However, the researcher has identified pessimistic views among the stakeholders on AI technologies and the ways it is being adopted.

It has identified a perceptual gap between policy makers, entrepreneurs and other stakeholders regarding the emerging AI technologies, which reflects a particular characteristics of AI culture in the Korean context. Policy makers raised concerns about the current low level of AI technology in Korea due to the lack of basic science to realise the vision of AI mechanisms, while they further suggested it is inevitable to promote it as fast as possible to sustain the competitiveness of the society. Korean business stakeholders, and SMEs in particular have not yet noticed the real effect and benefits from the adoption of new technologies, such as deep mining and prediction analytics. Rather, they are worried about short term sustainability and a lack of plan and budget to embrace AI. The civil group society has not identified any major issue at stake as AI embeddedness in Korean society has not yet significantly changed the norms.

These are the surface of a large number of anecdotal cases drawn from the research. More complex layered connotations of AI embeddedness in Korean society will be introduced in the presentation. The research is based on AI policy analysis, media discourses and interview methods.

Author keywords:

Artificial Intelligent (AI)
The Fourth Industrial Revolution
South Korean Society & Cultures

INDONESIAN MUSLIM MATCHMAKING: NEGOTIATING TECHNOLOGY, RELIGIOUS, AND CULTURE IN DIGITAL ROMANCE
Nurbaity (State University of Jakarta, Indonesia)

Large increase in social media creates new spaces where women and men can communicate in order to engage romantically. In Indonesia, a Muslim-majority country, where social norm restrict intimate interactions between unmarried, the Muslim digital application become an alternative space to interact intimately. These online matchmaking can help for finding a partner of marriage and still maintain their Islamic religious and cultural courtship. This paper will discuss how Indonesian online marriage technology affect the experience of mate selection and linked to the expression of their Islamic identities. Ten individuals who identified as Muslim and were using Indonesian Muslim Matchmaking participated in interviews about their experiences. It suggests that the participants negotiate and employ religious and cultural value in their quest for love.

Author keywords:

Digital romance
Indonesian Muslim matchmaking
Marriage
Negotiation
Religious
Culture
Courtship
Indonesia as one of the developing countries in Southeast Asia, has many places that can be used as tourism objects, especially natural tourism. In order to promote Indonesian tourism, the government carried out various efforts, like holding tourism exhibitions abroad or making advertisements using various print, electronic and even new media. In addition, the Indonesian people also directly or indirectly participate in promoting Indonesian tourism in various ways. One of them is by using social media as done by Priscilla Kristadi and Patricia who are interested in the world of traveling. They want to promote the beauty of Indonesia's nature by creating an Instagram account @Indotravellers.co. Through the @Indotravellers.co account, the photos that contain the beauty of various tourist attractions in Indonesia, are sent by the followers which are then uploaded in the @Indotravellers.co account. The ease of access to social media makes some travelers look for tourist information, plan their trips, and share their travel experiences in cyberspace. Instagram changes the way people consume information. The community is not just a consumer but also actively produces content. This has changed the way the information was made and disseminated at the same time. This study aims to look at the practice of participatory culture in the @Indotravellers.co account, based on the cultural theory of participation of Henry Jenkins. The research method used is netnography by focusing on observing the activities of the followers in the @Indotravellers.co account.

Author keywords:
- Participatory Culture
- Instagram
- Tourism

While the phenomenon of the use of digital media has been debated widely, there has been lack of academic discussion about the connection between Instagram and legitimacy in the field of kebaya fashion. This study intends to fill the gap by investigating what has been done by an Indonesian kebaya designer, Anne Avantie, in establishing legitimacy in the field of kebaya fashion through Instagram and finding the implications of her personal journalism power. To obtain its objectives this project uses Henry
Jenkins theory of participatory culture and Bourdieu’s concept of capital. Meanwhile, this study applies a qualitative method and a digital ethnography approach. The study concludes that Instagram has entered a phase to up-side down the world of profession. In the age of mechanical reproduction, it was hard for a designer to distribute images of her designs without the help of photographers. However, since the emergence of the digital media, the situation has totally changed. The role of a news agency has weakened. Instagram has opened an access for a kebaya designer with no academic credential of photography and journalism to act like an independent photographer and journalist for herself. The practice of being a part of participatory culture (DIY) has generated personal empowerment for Avantie and it eventually contributes to the expansion of her capital and legitimacy.

Author keywords:

- Instagram
- Participatory culture
- Legitimacy
- Capital

INTER-ASIAN INTIMACIES IN CONTEMPORARY MEDIA CULTURE

Jane Park (The University of Sydney, Australia)
John Nguyet Erni (Hong Kong Baptist University, Hong Kong)
Michelle Cho (University of Toronto, Canada)

This panel considers how various forms of cross-border media flows simultaneously construct, disrupt, and expand forms of inter-Asian intimacy. Papers examine intimate social relations as they are produced through sex chats, crossover films and stars, and K pop celebrity and youth culture. Moving across Hong Kong, South Korea, and the US, they analyze new forms of regional and transnational identification made possible through various forms of media. In doing so, this panel maps emerging affective subjectivities produced in and through the aesthetics of contemporary media culture.

Author keywords:

- Sex chat
- Internet forum
- Golden forum
- Masculinity
- Hong kong
- K-pop
- Fandom
- Internet video
- Social media
- Affect
- Crossover
- Korea
- Film
Youth and the Digital Erotic: Sex Chat Culture in Hong Kong by John Nguyet Erni

This work examines popular internet “sex chatting” in order to attempt to reconceptualize the rapidly changing norms and values of sex among youth in digital culture. Internet-based “sex chat” refers to the casual exchange of vernacular views about sexual beliefs, rumors and behavior, eliciting a spectrum of erotic sensations (and non-sense). Studies in sociology, popular culture, and gender/sexuality have converged on the view that internet-based social chatting about sex tends to be an informal social practice pursued mainly by men, and as such, the chat room or forum is considered a space for the ongoing construction of particular modes of teenage and kidult masculinity. Using “netnographic” and data-mining methods, I examine youth sex chatting in the highly popular internet chat site in Hong Kong, an Asian city known to have a vibrant culture of internet forum chatting. The chat site being examined include the Hong Kong Golden Forum (香港高登討論區). The findings reveal ways in which the sex chat culture contributes to the construction of a “vernacular masculine culture” specific to the digital milieu actively participated by youth in Hong Kong. Like a colloquial language, this vernacular masculinity speaks the idiom of the curious, the obscene, the politically incorrect, the misogynistic, and even the vulgar. It is hoped that this study helps to raise new theoretical and political understanding of sexual values shaped by a profoundly quotidian source of meaning-making.

Keywords: Sex Chat, Internet Forum, Golden Forum, Masculinity, Hong Kong

Vicarious Media: Liveness, Serial Affect, and Fan Mediation in K-pop by Michelle Co

In this talk, I survey various forms of spectacular identification with and consumption of K-pop idol celebrity and youth culture, from the performance of K-pop dance choreography to mŏkbang (marathon eating videos) to fan-recorded reactions on video logs to K-pop music videos, to theorize the particular forms of vicarious experience that bind K-pop idols to their fans and fans to each other. I argue that vicarity relies on the ubiquitous reflexivity that defines social media platforms as sites of subject formation via media production and consumption. While meta-media have been a topic of analysis in fiction film and television, as well as reality TV, I argue that social media participation constitutes an immersive, everyday form of meta-media, by which vicarious substitution through the consumption of vlogs/reactions induce acutely affective experiences of identification. Overall, the project asks what vicariousness as a structure of media consumption can teach us about social life, more broadly, in the techno-mediated environments of a global popular culture. Vicarious media seem to suggest a proxy for politics as an expression of collective sentiment—the ways in which media platforms bridge the private and the public through the increasingly complex arena of the social. Yet, traditional modes of political organizing, while perhaps foreign to a fan habitus, remain recognizable in the activities of fan collectives. My goal is thus to articulate how K-pop sheds light on the contradictory impulses for intense individuation—through the atomized personas overdetermined by social media and the vlog form—and the corresponding longing for ideals of collective agency and community that we see across multiple nodes of media consumption.

Keywords: K-Pop, Fandom, Internet Video, Social Media, Affect
Monstrous Hybrids: Korean Female Crossovers in Film by Jane Chi Hyun Park

This paper considers monstrous female hybrids – depictions of culturally, sexually, and ontologically inauthentic Korean woman – in three films: Shiri (1999), a spy thriller hailed as the first South Korean blockbuster, Blood: The Last Vampire (2007), an American remake of the Japanese animated film, and Cloud Atlas (2012), a multi-narrative, mixed-genre Hollywood film based on the British novel by David Mitchell. All of the films also function as crossover vehicles for transnational Korean female stars: Korean American Kim Yun-jin in South Korea, and Korean stars Jeon Ji-hyun and Bae Doona in the U.S. I argue these cinematic representations and embodied performances of transgressive, border-crossing Korean women construct new fantasies of modern, transnational Asian femininities by combining Korean aesthetic styles and cultural sensibilities with external influences drawn from Hollywood, anime and Hong Kong action movies. My close readings of these films examine anxieties around racial, national, and ontological authenticity that play out through the technologized bodies of the female protagonists, who, as hybrid monsters, blur geographic and temporal boundaries and gesture toward alternative futures. In particular, I consider how these characters – and the actresses who perform them – play with concepts of techno-orientalism, female monstrosity, and female sacrifice for transnational audiences in South Korea and the US – and how these performances were critically received in both countries.

Keywords: Crossover, Korea, Film, Stars, Femininities

POST-MEDIA ECOLOGIES AND THEIR PRACTICES
Yoshitaka Mori (Tokyo University of the Arts, Japan)
Kazunori Mizushima (Osaka Sangyo University, Japan)
Tomoko Shimizu (University of Tsukuba, Japan)

The nature of media is transforming: It is no longer merely a means of communication, but an essential and inseparable part of our society, everyday life and even bodies. Following the prescient argument developed by Félix Guattari in the pre-internet period, we can say that we live in a “post-media era.” Guattari optimistically hoped that the transformation of mass media power would help to replace the modern subjectivity with more fluid, collective-individual subjectivities formed via the interactive use of information, communication, intelligence, art and culture machines (Guattari 1990). Looking back on his theory thirty years later, we can critically re-examine the idea of post-media and try to develop post-media theories more adequate for understanding emerging forms of power under our current social, economic, political, cultural and technological conditions.

The panel tries to understand post-media conditions in ecological terms. Ecologies should be understood not only within natural environmental concerns, but also in broader contexts of social relations and human subjectivities, as Guattari suggested in terms of ‘ecosophy (ecology+philosophy)’ in The Three Ecologies. In an age of digitalization and globalization, post-media conditions generate hybrid forms that challenge conventional dichotomies, such as those of man/machine, nature/culture, urban/rural, etc. At the same time, they unevenly open up numerous fissures along the lines of race, ethnicity, religion, nation,
class, gender and sexuality. Thus, post-media ecologies are always characterized by unstable and contradictory forces—by dissent rather than consensus.

This panel hopes to discuss the possibilities and problems of current intellectual debates around digital media studies, affective theory, cyber-feminism, software studies, platform studies, algorithmic power, speculative realism, new materialism, post-humanism, artificial intelligence, virtual reality and creative industries. It will critically examine the political conditions in which new digital media is deeply intertwined.

Author keywords:
- Digital Media
- Post-Media
- Affection
- Power
- Creative Industries
- Capitalism

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**PSYCHOLOGICAL PREDICTORS OF FACEBOOK ADDICTION TENDENCIES AMONG FILIPINO MILLENNIALS IN METRO MANILA**

Debbie Marie Bais (University of Santo Tomas, Philippines)
Marc Eric Reyes (University of Santo Tomas, Philippines)

With the widespread popularity of social media, particularly Facebook among Millennials, this generation may be at risk for developing Facebook Addiction. This study utilized a cross-sectional predictive design to predict the variance of the psychological predictors, in relation to Facebook Addiction tendencies among 1000 Filipino Millennials, age ranges from 16-35 years old from different universities and companies within Metro Manila through convenience sampling. Regression analysis was used to determine if Facebook addiction can be predicted by the scores on the measures of depression, self-esteem, Fear of Missing Out (FoMO), social comparison and neuroticism. Results indicated that there is no significant difference in terms of Facebook addiction tendencies between male and female respondents. Additionally, Pearson’s correlations revealed that depression and FoMO has significant positive relationship with Facebook addiction tendencies while self-esteem and social comparison showed negative influence with having tendencies towards Facebook addiction. Neuroticism had no significant relationship with Facebook addiction. Regression analysis model delineated that among the psychological predictors, only Depression and FoMO could possibly predict Facebook addiction tendencies. Results suggest that the more depressed the individual is, the more likely they exhibit Facebook addiction tendencies and the higher the individual experiences FoMO, the more likely he develops Facebook addiction.
SOCIAL MEDIA AND THE THAI PUBLIC FATHER FIGURE AFTER 2016
Thongchai Sae-Chia (Nakhon Pathom Rajabhat University, Thailand)

After 2016, the Thai public father figure is unstable due to the death of the late King. Since then, the Thai society is lack of public father figure until recent phenomenon, especially in social media, when the hashtag ‘#ฟ้ารักพ่อ’ (which translated as Fah love Dad) appeared among Thai users. This article aims to study the happening of ‘#ฟ้ารักพ่อ’ and the follow incidence through the concept of fan studies, and to analyze the image of the Thai public father figure which appeared through this hashtag on social media. 

The result is that ‘#ฟ้ารักพ่อ’ has its’ origin from the Thai novel and drama titled ‘Dok-Som-See-Thong’ (which mean ‘the golden orange flower’) when Reya, the main female character, called herself ‘Fah’ and called her sexual partner ‘Dad’. From the viewpoint of fan studies, the hashtag, which spreaded widely since 5 February 2019, is fans’ poaching from the mentioned texts to refer to Thanathorn Juangroongruangkit and his fans when they call themselves ‘Fah’ and call Thanathorn ‘Dad’. It is used on social media by his fans to negotiate the serious-politician image of Thanathorn. At first, Thanathorn didn’t know the meaning of the hashtag, but when he realized, he also uses the new meaning through the hashtag by calling himself ‘Dad’ and calls his fans ‘Fah’ to communicate and link them together during the time for trying to get votes in general election. The practice about ‘#ฟ้ารักพ่อ’ on the Thai social media create the new image of the Thai public father figures through the representation of Thanathorn; which are a progressive leader, a friendly man, and a spornosexual guy, and it’s shaken the former public figure too.

Author keywords:

Social media
Fans’ poaching
Representation
The Thai public father figure

THE GHOST SHIP STORY OF SIQUIJOR: NAVIGATING THE CULTURAL POLITICS IN NARRATIVES AND DISCOURSES ON SOCIAL MEDIA
Enrique Oracion (Silliman University, Philippines)
Anna Jane Gio (Silliman University, Philippines)

This paper navigates the way digital media had exposed and diffused a local story of the “ghost ship” which must have been a source of entertainment and social control in the island province of Siquijor in the central Philippines. The story was investigated by Kapuso Mo, Jessica Soho (KMJS) program crew and broadcasted in two parts on a national television network, uploaded on YouTube that went viral, and generated various reactions from netizens. The sharing of the alleged ghost ship story was confined only
to some locals in the island until the KMJS exposition had diffused this to the virtual world. The investigation shown on television confirmed that the ghost ship story indeed exists, locally called tayog-tayog (shaken), but what the locals believed as a ghost ship was actually a passenger ship—contrary also to the illegal fishing or smuggling boats narrative. The discovery was possible with modern navigational equipment, like the radar and global positioning system, and shared through digital media. Therefore, there was no ghost ship ‘now’ and the exposition contested the folklore held and shared by the elderly locals, which a coast guard officer and a paranormal expert reinforced during an initial interview shown on television. Subsequently, while the locals insisted to believe on this supernatural phenomenon despite the exposition, the netizens bashed or bullied the coast guard and the paranormal expert on KMJS Facebook page. Employing the techniques of cyberethnography to analyze Facebook posts as a virtual community, I found that the nonsensical comments had overwhelmed those serious comments and transformed a meaningful cultural discourse to a comical confrontation of views. This is cultural politics of narratives and discourses that were made intense by the digital media as compared in the past when the ghost ship story was only orally shared and accepted without question by locals.

Author keywords:

Local story
digital media
Cultural politics

THROUGH SCREENS AND STREAMS: DIGITAL LIMINALITY AND IDENTITIES IN PHILIPPINE YOUNG ADULT SPECULATIVE FICTION

Lu Pan (The Hong Kong Polytechnic University, Hong Kong)
Jie Liang (Shanghai, China)
Atchareeya Saisin (Chaing Mai University, Thailand)

Thailand has been under political turmoil for more than a decade until the announcement of general elections in March 2018 after the long-await since the military coup in 2014. The accumulated pressure from the long political tension has caused this election receive a lot of public attention. There are several political parties were established to contest in this election. Among these new politicians participating in this major political activity, there is “Future Forward Party”, which has drawn a new wave of interest to a number of new generation voters. This group is estimated 6 million first-time voters, who will use their political rights in this election that is a significant number to seek their representatives as Member of Parliament. The leaders of this party are young in politics but have experiences in business management. Their image has been constructed with the policy to bring the changing in Thailand’s political landscape which is in conflict of different views. In addition, their personality and qualification attracted the young voters in social media, particularly in Twitter which Thailand has more than 12 million users with 5.7 active million users in 2018; the fastest growing market of Twitter.

This paper focused on how the party supporters or “fans” and staffs use social media to construct and reproduce the image of the party’s leaders, particularly Thanathorn Juangroongruangkit to the public which has drawn interest widely both from voters and competitors by using fan culture and agenda setting as
theoretical framework. In addition, this would include the current political process and value analysis of young Thai generation in social media.

Author keywords:

- Politics
- Social media
- Fans culture
- Digital media

UPWARD SEXUAL MOBILITY? INTER-ASIAN GAY DESIRE IN TOKYO
Hazuki Kaneko (The University of Hong Kong, Japan)

Inter-Asian romance among heterosexual couples, such as marriage trends between Japanese men and migrant Asian women, have previously been studied. These research findings indicate that class intersects with race and gender and plays a significant role to shape certain patterns of such relationships. For example, Japanese men are more likely than Japanese women to marry out at a higher rate and choose women from less economically developed Asian countries, whereas Japanese women tend to marry men of diverse national groups. In contrast, little research has been conducted on inter-Asian gay desire and intimacy. The main aim of this paper is to explore Japanese gay men’s desire toward non-Japanese Asian men and also investigate social and cultural contexts in which these inter-Asian relationships are formed in Japan. More importantly, this research discusses how the intersection of ethnicity, class, and gender plays out in male homosexual relationships. Although there remains pervasive racism, the existence of non-Japanese Asian men is made more visible through Japanese gay media, and they are depicted as sexually desirable men. I conduct an ethnography in Shinjuku-Nichome, the largest queer district in Japan, and analyze the development of inter-Asian connection within urban gay culture and the queer nightscape. In addition, field interviews are conducted with Japanese and non-Japanese Asian gay men in order to collect data on their inter-Asian sexual encounter and experiences. Their experiences should not be limited to physical establishments, such as gay bars and saunas, but also include their online lives, because the emergence of online dating applications was a game-changer and became a dominant form of finding potential partners for many gay men. This research has theoretical and political implications for the discussions of sexual rights, racialized desires, a transnational gay identity and hierarchy within inter-Asian relationships.

Author keywords:

- Inter-Asian desire
- Asian gay identity
- Ethnic hierarchy
- Sexual racism
- Shinjuku-Nichome
USES AND GRATIFICATION OF STRANGER SITES AMONG BUSINESS PROCESS OUTSOURCE EMPLOYEES

Marie Therese Penelope Medina-Iglopas (University of the Philippines, Los Baños, Philippines)
Hazel Gonzales (Convergys, Philippines)

Online dating is a common way for people to find their special someone all over the world nowadays. In this regard, stranger sites have been one of the main avenues in meeting potential dates and/or friends. The main purpose of this study was to help in understanding the uses and gratification of stranger sites among selected Business Process Outsource (BPO) employees in the Philippines. Most BPO employees are classified as either millennials or post-millenials.

This study had the following objectives: To determine the background of the informants; To identify the reasons of the informants in using Stranger Sites and; To know the gratifications of the informants in using stranger sites based on Cognitive needs, Affective needs, Personal Integrative needs, Social Integrative needs and Tension free needs.

Uses and Gratification theory from theorists Blumer and Katz guided the researchers in learning how the informants utilize various stranger sites and how they feel gratified in doing so. As per the theory, there are five needs gratified: cognitive needs, affective needs personal integrative needs, social integrative needs and tension free needs.

In-depth interviews were conducted. Results revealed that the reasons for using stranger sites included the following: to meet people, to meet foreigners, to address loneliness, to meet different races, to kill boredom, as a hobby, to share stories and ask other people’s opinions, out of curiosity, fulfillment of sexual desires, taking chance to have a romantic relationship, to widen connections, entertainment and in building casual relationships. In terms of fulfilling cognitive needs, the informants wanted to learn about sexual pleasures, how to pretend, to learn from the opinions of others and the need to address curiosity. Meanwhile, for affective needs, they satisfied the need for motivation, belongingness, need to kill time, need for sexual pleasure, need to increase or realize self-worth and the need to be loved. On the other hand, for personal integrative needs, the informants satisfied changes in lifestyle or daily routine, boosted self-confidence, becoming more sociable and becoming more open-minded. For social integrative needs, informants either learned the stranger sites from friends, were introduced to stranger sites to find a potential partner, to be more conversational, to follow the trend and of their own choice. Lastly, for tension-free needs, there were informants who used sites to escape from problems, who had positive feeling after using, as well as those who believed that sites are not ways to escape reality because these are not really life-impacting.

Based on all the analyses of the research results, the following conclusions were drawn:

1. The profile of the BPO employees who use stranger sites vary in terms of age, gender, work designation, stranger sites used and length of time in using stranger sites.
2. BPO employees have different reasons in using stranger sites.
3. The gratifications experienced by BPO employees vary and are anchored on their reasons for using stranger sites.

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