JULY 13-15, 2019

International Conference
POST-MEDIA ECOLOGIES in Asia

Program

2019 July 13 (SAT)

schedule		name	title	affiliation
10:00-10:20	Opening Remark	Yoshitaka Mori	Towards Post-Media Ecology	Professor/Tokyo University of the Arts
10:20-11:00	Keynote Speech 1	Tomiko Yoda	Transmedial Drift: Girl Time and the Dispersion of Style	Professor/Harvard University, USA
11:00-11:10	Break			
11:10-11:50	Keynote Speech 2	Anthony Fung	Imagining new audience in the era of digitalization	Professor/Chinese University of Hong Kong
11:50-13:00	Lunch			
13:00-14:20	Session #1		The Post-Media Condition (Chair:Yoshitaka Mori)	Professor/Tokyo University of the Arts, Japan
	Speaker 1	Takeshi Kadobayashi	Digital Indexicality	Associate Professor/Kansai University, Japan
	Speaker 2	Joff Bradley	'On Guattari's Desperate Optimism'	Professor/Teikyo University, Japan.
	Speaker 3	Satofumi Kawamura	After Accelerationism (Tentative)	Assistant Professor/Kanto Gakuin University, Japan
14:20-14:40	Coffee Break			
14:40-15:40	Session #2		Media and Transformation of Space/Place (Chair: Shinji Oyama)	Professor/Rituseikan University, Japan
	Speaker 1	John Wolfgang Roberts	STORYingPLACE: Metafiction(ality), Psychogeography, and the Present-Continuous Practice of Walking through a Narrative Landscape in	Mie University, PhD candidate/University of Birmingham, UK
	Speaker 2	Lun Zhang	Communication Effects of Chinese Culture overseas：A case study of Story of Yanxi Palace	Associate Professor/Beijing Normal University
15:40-16:00	Coffee Break			
16:00-17:40	Session #3		Media and Ecologies in Asia (Chair: Yoshitaka Mori)	Professor/Tokyo University of the Arts, Tokyo, Japan
	Speaker 1	Miaotong YUAN	Inception: The Imagination of Digital China, an Ecological Perspective	Associate professor/Communication University of China, China
	Speaker 2	Hoi Shan Ng	Reinventing Mermaid Tales for the Quest of Cultural Ecocentrism in Asian Contexts	Independent Scholar, Hong Kong
	Speaker 3	Minh Tran	How Mainstream Media Represent Global Scientific Controversies in the Post-media Era? : The Case of Artificial Intelligence in Vietnamese Online	Lecturer/ Da Nang University, Vietnam
	Speaker 4	Felania Liu	Digital game as ecological medium: World of Warcraft and its ecological concern	PostDoc Researcher/ Beijing Normal University Beijing Normal University
17:40	Welcome Party			

2019 July 14 (SUN)

schedule		name	title	institution
9:30-10:10	Keynote Speech 3	Alexander Zahlten	For Simalternity (and its Trappings) (Tentative)	Associate Professor/Harvard Univesity, Cambridge, USA
10:10-10:50	Keynote Speech 4	Kazunori Mizushima	The Politics of Transindividuaity in a Post-Media Era	Professor/Osaka Sangyo University, Osaka, Japan
10:50-11:00	Coffee Break			
11:00-12:00	Session #4		Media and Politics (Chair: Mamoru Ito)	Professor, Waseda University, Tokyo, Japan
	Speaker 1	Dai Yongde	Subverting Male Gaze: Female Artificial Intelligences in Ex-Machina	Ph.D. Student/University of Macau, Macau
	Speaker 2	Cheng Chen Ching	From "Wansei Back Home" to "Beyond Beauty - Taiwan From Above": A Study on How to Re-read Taiwan from the Two Perspectives in the Post-Truth	Assistant professor /Chu Hai College of Higher Education, Hong Kong
12:00-13:00	Lunch			
13:00-14:40	Session #5		Art in the New Media Era　　(Chair:Tomoko Shimizu)	Associate Professor/Tsukuba University, Japan
	Speaker 1	Tomoko Shimizu	Portrait in the Digital Age	Associate Professor/Tsukuba University, Japan
	Speaker 2	Stephen Sarrazin	Ecosickness and Media Art Narratives in Japan	Independent curator, Critic, Professor/Tokyo University of the Arts, Paris 8 University, France
	Speaker 3	Zhang Yangyu	On-screen De-image and Off-screen Digital	MA Student, Tokyo University of the Arts, Japan
	Speaker 4	Ni DING	Memory Effect of VR media compared with 2D film	Postdoc Researcher/ Beijing Normal University
14:40-15:00	Coffee Break			
15:00-16:40	Session #6		Emerging Digital Culture (Chair: Ryosuke Hidaka)	Assistant Professor, Tokyo Metropolitan University, Tokyo, Japan
	Speaker 1	Ryosuke Hidaka	Comparing formats on the music distribution: MIDI Data and Compressed file in Japan in the 1990s Comparing formats on the music distribution: MIDI Data and Compressed file in Japan in the 1990s	Assistant Professor, Tokyo Metropolitan University, Tokyo, Japan
	Speaker 2	Andreas Lenander	Streamification as a Post-Media Concept: Spotify vs Douyin	Research assistant/ University of Southern Denmark
	Speaker 3	Hsuan-I Huang	Take the Selfie, Take the Blame: Discourse Analysis of Taiwanese Online Remarks on Shaming Nude-Selfie-Leaked Victim	M.A. student /National Chengchi University
	Speaker 4	Shule CAO	Why Chinese Young People Are Willing to Pay for Mobile Game: A case study of Onmyoji	Associate Professor/Tsinghua University
16:40-16:50	Coffee Break			
16:50-17:50	Round Table Discussion		The Future of Post-Media Studies: Anthony Fung, Yoshitaka Mori, Wei He, Lu Zhang, Alexander Zahlten, Tomiko Yoda, Kazunori Mizushima. Mamoru Ito, Tomoko Shimizu, Shinji Oyama and others.	

2019 July 15 (MON)

schedule		
	schedule	
10:00-12:00		Free Discussion for the Future Project
12:00-13:30	Lunch	
13:30-18:00	Excursion	
18:00	Farewell Dinner	

Introduction

Yoshitaka Mōri

Tokyo University of the Arts

Title

Post-Media Ecologies in Asia

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.

We would like 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. We aim to further the discussion on the transforming relations between media, its environment, human subjectivities, social relations and capitalism in post-media ecologies.

"Post-Media Ecologies in Asia" may sound like a contradiction in terms: post-media theory should be by definition trans-national and -regional as new media itself is a product of borderless global capitalism. Of course, Asia should not be regarded as a homogeneous entity, but as a socio-cultural imagined construction with contradictions, conflicts and heated disagreement on the very boundaries that constitute it. While admitting the problems of utilizing the geographical term "Asia," we still believe that to think about theory and practices in and around "Asia," particularly in Beijing, China—where an alternative media culture has been radically developing—could provide a means for critically re-assessing the perennially Euro-American-centric field of media studies. Asia is the largest consumer and producer globally; nonetheless the bulk of influential media theory still comes from the West. Now is the time to critically

examine this imbalance of knowledge production in the hopes of grasping the true stakes of globalization today.

We 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. We hope that the conference will provide a space to critically examine the political conditions in which new digital media is deeply intertwined. Furthermore, we aims to provide opportunities for young scholars working in and on Asia to discuss the future of media studies in this region.

Yoshitaka Mōri (Chief organizer of Post-Media Ecologies in Asia Conference, Beijing 2019)

Bio
Dr. Yoshitaka Mōri is Professor at Tokyo University of the Arts. His research interests are postmodern culture, media, art, the city and transnationalism. His publications include *Street no Shiso (The Philosophy in the Streets)* NHK Publications, 2009 and *Popyurā Myūjikku to Shihonshugi (Popular Music and Capitalism)* Serica Shobō, 2005/2012 (in Japanese) and "J-Pop Goes the World: A New Global Fandom in the Age of Digital Media" *Made in Japan: Studies in Popular Music*, T. Mitsui (Ed), Routledge, 2014, and "New Collectivism, Participation and Politics after the East Japan Great Earthquake", *World Art*, Routledge/Taylor & Francis, 5/2, 2015 (in English).

Tomiko Yoda

Harvard University

Title

Transmedial Drift: Girl Time and the Dispersion of Style

Existing discussions on the distribution of taste and style in modern societies have drawn our attention to social stratification as the matrix, shaping aesthetic preferences. Pierre Bourdieu's classic analysis, for an example, examines taste as constituted by and constitutive of social classes. By comparison, the post-1960s Japanese media culture draws our attention to the dissemination of taste and style in contemporary media ecology, striated by market segmentation. Medias such as magazine and television have addressed readers and audiences as communities of shared taste and sensibilities segmented along age and gender differences. In particular, young single women between 18 and 22 were one of the first age-modulated segments (i.e. abstracted from labor or educational statuses and other institutionally defined identities) intensively targeted by lifestyle media in Japan since late 1960s. In my larger research project, I have examined how this media address of young female consumers—what I refer to as the "girl time"—has served as a prototype for biopolitical advertising, marketing, and other related media strategies. Girl time is not a time-delimited period in life course of an individual or a collective but a social technology connecting humans, things, media and (uban) environment in manners that displace conventional formation of social subjectivity. In this talk, I will track the dispersion of neoromantic and girly taste and style in Japanese mediascape in 1970s to 1980s, not in relation to any preexisting social (and subcultural) group but as an operation of girl time.

Bio

Tomiko Yoda received her B.A. in Religion from Wesleyan University, M.A. in Oriental Philosophy at Nagoya University, and her M.A. and Ph.D. in Japanese from Stanford. She previously taught at Duke, Cornell, and Stanford, and is a recipient of fellowships including, National Humanities Center Fellowship, Japan Foundation Research Fellowship, SSRC/JSPS, and National Endowment for the Humanities Fellowship. Yoda's research focuses on modern and premodern Japanese literature, literary history, gender and Japanese media culture, and feminist theory. She teaches courses on modern and contemporary Japanese fiction; *anime* as a global pop culture; and girl culture and media in Japan. She is the author of *Gender and National Literature: Heian Texts and the Constructions of Japanese Modernity* (Duke, 2004) and co-editor with Harry Harootunian of *Japan after Japan: Social and Cultural Life from the Recessionary 1990s to the Present* (Duke, 2006). She has published articles in both Japanese and English on topics including Japanese literary criticism, feminism and Japanese literary history, gender construction in contemporary Japan, modern Japanese literature, and literary forms. Her current research examines how the temporality and milieu of female youth have served as the matrix of 'mediatized consumption' in Japan, shaping contemporary fashion, popular magazines, comics, fiction, and pop music. Her forthcoming book is entitled, *Girl Time: Gender and Media Culture in Post-60s Japan*.

Keynote Speech 2

Anthony Fung

Chinese University of Hong Kong

Title

Imagining new audience in the era of digitalization

The new generation nowadays has demonstrated a new way of media use online. They browse, share and comments on online digital platforms, including online videos, bloggings, shopping, reading and gaming, to name a few. For most of the online platforms, they depend both on subscription from these online users as well as advertising fee committed by advertisers to target these users. Then understanding these users is critical, in particular, for those who have consumption power. University students or youth of equivalent age would be the natural target. However, the characteristics of such cohort of online users is almost unknown. Based on a study of online users aged 19-25 that my research team develops with Tencent News, we attempt to locate their characteristics and the factors that shape their values, consumption habits and worldview

Bio

Anthony Y.H. Fungis Professor inthe School of Journalism and Communication at the Chinese University of Hong Kong. He is also a Professor in the School of Art and Communication under The Recruitment Program of Global Experts at Beijing Normal University at Beijing, China. His research interests and teaching focus onpopular culture and cultural studies, popular music, gender and youth identity, cultural industries and policy, and digital media studies.He published widely in international journals, and authored and edited more than 20 Chinese and English books. His recent books are Youth Cultures in China(2016 under Polity Press) (coauthored with de Kloet), Global Game Industries and Cultural Policy(2016 under Palgrave Macmillan) and Hong Kong Game Industry, Cultural Policy and East Asian Rivalry(2018 under Rowman & Littlefield).

Keynote Speech 3

Alexander Zahlten

Harvard University

Title

Postmedia Paranoia: Integrated Circuits, Media Ecologies, and the Ends of Speculative Thought

This paper proposes that the widescale introduction of integrated circuits in the 1960s led to significant changes in imaginations about the future. The proliferation of electronics in everyday life made possible by integrated circuits in Japan led to a massive increase in circulating information and weird connectivity. This in turn changed the temporal imaginary from one focused on imagined futures to a synchronized electronic present. In Japan, this had a deep significance for conceptions of national temporality – both utopian and dystopian.

What, then, can the idea of postmedia offer when it is theorized at a moment when mediation largely denies the possibility of a "post-", since linear succession has been disposed of? This presentation will map out different models emerging in popular media culture in Japan that attempt to cope with the challenges of this temporality and its techno-material foundations.

Bio

Alexander Zahlten is an associate professor in the Department of East Asian Languages and Civilizations at Harvard University. His work focuses on popular film and media in Japan and East Asia. Recent publications include his co-edited volume *Media Theory in Japan* (Duke University Press, 2017, with Marc Steinberg) and his book *The End of Japanese Cinem*a (Duke University Press, 2017).

Keynote Speech 4

Kazunori Mizushima

Osaka Sangyo University

Title
On Post-Media Futurability

The potential of a post-media era as Felix Guattari expected in 1990 has already been captured by the apparatuses of communicative and platform capitalism. We have now, in a single device such as smartphone, machinations not only of enjoyment and labor, surveillance and control, but also of democracy and techno-authoritarianism/neoreactionism(NRx). In this post-media (paraphrasing Guattari's idea in a double sense, that is, post-mass media and post-social media) era, the future is not only unevenly distributed but appears nearly lost. So, is there no longer a future, only a hyperconnected present? Considering such a post-media condition, this presentation explores "futurability"(Franco Berardi) as a horizon of possibility beyond a closure of presentism and investigates "xenofuturism"(Armen Avanessian) beyond a fantasy of sinofuturism.

Bio
Kazunori Mizushima is professor of cultural studies at Osaka Sangyo University, Japan. He has translated Hardt and Negri's Empire trilogy and published extensively a number of articles and books on communicative capitalism and media ecology. His current research focuses on the relationship between technology, capitalism and political subjectivities in a post-media era.

The Post-Media Condition

Chair
Yoshitaka Mōri

Tokyo University of the Arts

Speaker 1
Takeshi Kadobayashi

Kansai University

Title:
Digital Indexicality

This paper aims at reexamining C. S. Peirce's concept of "index" in the context of digital image. The concept of index, which in the semiological system of Peirce denotes a category of sign that relates to its object in terms of physical causality, has often been referred to in the context of the ontological discussion on (analog) photography and film. In such discussions, the media of photography and film are said to have indexical quality since they are images produced as the physical trace of light, and the indexicality is considered to be one of the medium specificities of these media. This assumption is currently put into question with the rise of digital technologies, and there are many arguments that examine the indexical quality of photographic image in the digital imaging, both in the discourses of film theory and the history of photography. Surveying these recent discourses and situating the concept of index in the production and distribution of digital images, this paper attempts to elaborate the idea of "digital indexicality" that better explains the status of image in this postmedia era.

Bio

Takeshi Kadobayashi is Associate Professor at the Department of Film and Media Studies, Faculty of Letters, Kansai University, and received his Ph.D. from the Graduate School of Arts and Sciences, The University of Tokyo. He specializes in media theory, epistemology, and studies of culture and representation. He wrote the book Watcha doin, Marshall Mcluhan?: An Aesthetics of Media (In Japanese; NTT Press, 2009) and many articles. His recent articles include: "The Media Theory and Media Strategy of Azuma Hiroki, 1997-2003" (in Media Theory in Japan, Marc Steinberg and Alexander Zahlten, eds., Duke UP, 2017) and ""Mixing up the Medium: Rosalind Krauss's Idea of 'Postmedium' Seen from Film Theory." (in Japanese; in Imēji gaku no genzai: Warburg kara shinkei-kei imēji-gaku he, Yasuhiro Sakamoto, et. al. eds., Denshi Shoin Saebou, 2012).

Speaker 2
Joff Bradley

Teikyo University

Title
'On Guattari's Desperate Optimism'

Contributing to a kind of applied Guattari studies, this paper concerns itself with thinking through several aspects of what we might call a nascent fourth ecology of the media (Ueno; Zhang). My argument is that because media is an essential component of Guattari's ecosophy media is thus key to understanding not only new virtual worlds, new universes of reference, augmented realities but also forms of machinic enslavement, mental pollution and machinic animism. It remains the case that Guattari's ecosophy is a fecund prism through which to critique the pessimistic aspects of new forms of media (we shall expose the shortcoming of integral ecology here). I shall demonstrate this with a focus on the ephemeral fad of Pokémon Go. I shall argue that we need a more nuanced and critical treatment of (machinic) animism if we are to understand new arrangements of perceptions, affect and desire. I shall use Pokémon Go and Guattari's work to address Baudrillard's observation (1997) that we have "swallowed our microphones and headsets", and "interiorized our own prosthetic image and become the professional showmen of our own lives".

Bio
Joff P.N. Bradley is associate professor in the faculty of foreign languages at Teikyo University in Tokyo, Japan. He is the co-author of Deleuze and Buddhism with Tony See and collaborated with David R. Cole on A Pedagogy of Cinema, Educational Philosophy and New French Thought and Principles of Transversality in Globalization and Education (2018). He is focused on developing a new discipline of Applied Guattari Studies in Asia and beyond.

Speaker 3
Satofumi Kawamura

Kanto Gakuin University

Title
After Accelerationism

In this presentation, I shall examine some of core concepts of left Accelerationism through the comparison to (so-called) right Accelerations: that is, futurism as a universalist principle, and postcapitalism. For the left Accelerationismis, local politics they call "folk politics" is to be criticized as the strategy that is facing the deadlock, and the necessity of future-oriented universalism should be invoked. This future-oriented universalism can also be found in the right Accelerationism, and China is regarded as the model of the future. However, this type of "Sinofuturism" seems to be a kind of a repetition of techno-orientalism criticized as the gaze to1980s Japan from the West. The idea underlying both Sinofuturism and techno-orientalism can be thought that the development of modernity is following a trajectory deviated from what Anglo-Europeans should have expected. The positive recognition of this deviation would let right Accelerationists think that the acceleration of capitalism will lead to non-human postcapitalism condition. In contrast, left Accelerationists do not think that postcapitalism will come as the result of the deviation, although they also recognize capitalism does not follow the

11

expected trajectory. For the left Accelerationists, postcapitalism must be brought out not from within capitalism: but how? To pursue the answer to this question, I would like to seek the hint by looking at Nick Srnicek's discussion of "non-philosophical (or "non-ontlogical?") subject".

Bio
Satofumi Kawamura is Junior Associate Professor of philosophy and communication at Kanto Gakuin University. His research interests include political philosophy and theory, particularly governmentality and affect, media and cultural theory, and Japanese philosophy such as Kyoto School.

Media and Transformation of Space/Place

Chair
Shinji Oyama

Ritsuseikan University

Bio
Shinji Oyama is a professor of cultural Studies at College of International Relations, Ritsumeikan University in Kyoto. He has written and spoken internationally on brand and branding, cultural and creative industries, and cultural globalization.

Speaker 1

John Wolfgang Roberts (presenter)

University of Birmingham

Gareth Morris Jones (co-author)

University of Dundee

Title

STORYingPLACE: Metafiction(ality), Psychogeography, and the Present-Continuous Practice of Walking through a Narrative Landscape in Hokkaido, Japan

Building upon the authors' independent contributions to the first PMRN symposium last January, this co-authored paper outlines the means by which thematic and methodological overlaps between metafictional narrative and contemporary psychogeographic practice yield an amalgamated performative engagement with story and place. Inspired by second-order systems, new materialism, and mythogeographic frameworks, the paper sets out this emergent collaborative project, paying particular attention to its first practical iteration, a group-walk conducted as part of the Japan Writers Conference in Hokkaido in 2018. Understood as present-continuous storying, our contention is that the metafictive dramatization between fiction and reality—to differentially co-create each other—informs speculative engagement with the landscape whilst (in)forming the richness of the moment's settings, characters, (con)texts, etc. Recognizing the metaleptic potential to perform with/in/between the frames of the narrative terrain we physically transverse, our project seeks to reflect the spirit of our methodology in real places while also diffracting the plot trajectory of our very project and the places themselves. At the heart of our collaboration is the objective of performing a co-creative, co-participatory living artwork that metamorphizes the locations we walk, the stories we generate, and the project which paradoxically archives and re-entangles with those stories and places. Following brief surveys of metafictional narrative and contemporary spatial practice and defining key terms, the paper will identify several thematic overlaps between these two areas before mapping these theoretical concerns onto a description of the Hokkaido event. The paper will close with consideration of the trajectory of the authors' ongoing collaboration.

Bio

John Wolfgang Roberts teaches at Mie University. He's completing his PhD on metafictions as heuristics for engaging narrative ecologies of people, societies, and technologies, through the University of Birmingham. His interests include experimental literatures, (neo)cybernetics, new materialism, and the posthuman.

Gareth Morris Jones is a British artist and researcher living in Osaka. His practice-based research is an enquiry into place and subjectivity, involving creative walking, drawing and theoretical analysis. He is a PhD candidate with the University of Dundee, Scotland.

Speaker 2
Lun Zhang

Beijing Normal University

Title
Communication Effects of Chinese Culture overseas : A case study of Story of Yanxi Palace

This study, by crawling data from Twitter, examines the communication effects of a Chinese culture product. It examines the main topics discussed by the overseas audiences and the geographical structure of the information diffusion on Twitter.

Bio

Lun Zhang is currently an associate professor at Beijing Normal University. She obtained her PhD degree in communication (2010) from City University of Hong Kong. Her current research projects focus on news consumption on mobile Internet and knowledge sharing on social media sites. Her research outputs appeared in Computers in Human Behavior,Information Processing & Management,Internet Research and other leading journals in the field of information science and communication.
.

Session 3

Media and Ecologies in Asia

Chair
Yoshitaka Mōri

<div align="right">Tokyo University of the Arts</div>

Speaker 1
Miaotong YUAN

<div align="right">Communication University of China</div>

Title
Inception: The Imagination of Digital China, an Ecological Perspective

"Don't know the true face of Lushan Mountain, only because I am in it." (不识庐山真面目,只缘 身在此山中。) The global digital age is a huge and bizarre whirlpool (theory, technology, media and interpretation) in which we are lost. This paper seeks lights from political economy of communication, observing how China's digitization process is embedded in the world map. The discussion will touch the integration and duality of regional and global, ideology and infrastructure, urban and rural, classical and new media, symbiosis of human and machine in digital technology ecological environment and personification of machine. Digital China is an extremely unique and complex system, just as China's modernity is a hybrid (Kraidy, 2005). I see China's digital space as a multi-faceted, synchronic, flexible, fluid presence, its connection and disconnection with the World Wide Web is a dynamic process, like parallel universes at different logical levels. Take the example of media today, overlapped network structures connected by artificial intelligence, big data, cloud technology, Internet of Things, smart devices keep promoting immersive experience and interactive functions, the role of media overflowed the media itself and became the transformation. The goal of this paper is an anatomy of digital audiovisual media and its immersion with Chinese society, start from the imagination of Digital China.

Bio
Research field:
Media Technology; ICT Policy and Standards; Digital Transformation; Developing China.

Miaotong holds BA and MA from Communication University of China on Media Technology; Second BA from Beijing International Studies University on English Literature; Ph.D. from Communication University of China and Universität der Künste Berlin on Sonic Arts, guided by Prof. dr. J.N. Matthes. After became associate professor in CUC, she started her second PhD project, focusing Digital Television Standards, under the guidance of Prof. Gabriele Balbi and Prof. Matthew Hibberd, Università della Svizzera italiana.

Speaker 2
Hoi Shan Ng

Independent Scholar, Hong Kong

Title

Reinventing Mermaid Tales for the Quest of Cultural Ecocentrism in Asian Contexts

The paper envisions a critical study of the recent Asian mermaid tales represented in films and TV dramas with the exploration of the contemporary ideological and moral issues such as Environmentalism, Cultural Ecocentrism, Interculturalism, Folklorism and Transcendence of Humanity, among others.

The paper initiates the study of three mermaid tales recently produced in Asia, namely, Stephen Chow's film "Mermaid" (Hong Kong, China 2016); Korean TV drama "Legend of the Blue Sea" (Korea 2016-2017) and Yuasa Masaaki's animated film "Lu Over the Wall" (Japan 2017), in juxtaposition with Hayao Miyazaki's animated film "Ponyo" (Japan 2008), on the basis of Inter-textual analysis and "Architectuality" coined by Gérard Genette for literary inquiry.

It is debatable that folklore could be organically rooted in a specific culture to nurture romantic and cultural nationalism; however, folktales should be liberated, reimagined and reinvented with post-media technologies for intercultural prose narrative so as to proliferate in creativity without boundaries, as long as the contemporary issues and challenges are navigated and envisaged for transcending humanities.

Consciously, this is perhaps a self-critic that the study of Asian folklores represented in the mass media still relies heavily on western scholarships, from Claude Lévi-Strauss and Roland Barthes's structuralism and deconstruction, to the recurrently defined notions of humanity and transcendence. Perhaps when one makes an effort to garner and interweave global visions with local cultures represented, one may be able to shed lights on how humans can live in harmony with one another and the greater natural world that humans cannot live without.

Bio
Ng, Hoi Shan has served at HKUSPACE Community College, a branch of the University of Hong Kong, as College Senior Lecturer (2008-2018), coordinating and teaching courses in Popular Culture and Intercultural Communication. She is currently working independently for research projects.
Ng, Hoi Shan holds MA in Literary and Cultural Studies from the Department of Comparative Literature, and Post-Graduate Certificate in Education (English Major) from the University of Hong Kong. She also completed Advanced Professional Certificate in Expressive Therapy from Lesley University, USA. She is a Trauma-informed Art Therapist (Level II) and a certified teacher for Beijing Dance Academy Chinese Dance Graded Examinations.

Speaker 3
Minh Tran

Da Nang University

Title
How Mainstream Media Represent Global Scientific Controversies in the Post-media Era? : The Case of Artificial Intelligence in Vietnamese Online News

This paper uses Vietnam as a case study to gain empirical and theoretical insights into how mainstream media in a developing country represent global scientific controversies and assess their potential alternation in science reporting under the dramatic change of media environment over the past digitalised decade. The researcher employs content analysis to examine the characteristics of artificial intelligence in the Vietnamese online news. Samples are collected by using Google News search for articles published between 2017 and 2018 that contain the keywords", "trí tuệ nhân tạo" (artificial intelligence) and "AI" (acronym of artificial intelligence). Each news article is treated as one unit of analysis and will be analysed by a systematic coding manual, consisting of three parts: (1) news article meta-data:; (2) prime characteristics of stories (3) news narration elements. Besides, in-depth interviews with science reporters are conducted to explore Vietnamese journalists' perception, strategy and challenges when covering global science debates. They are also asked to re-define their roles and re-design their approach to science reporting in the technological era.

The preliminary findings show that science journalists are divergent in perception but tend to frame the artificial intelligence controversy consistently according to governmental policies and the newsroom's viewpoints. Most of the reporting is episodic and superficial, positive and benefit-favoured. Even mass news media maintain their key roles in science communication, science journalism is competed by alternative media, open-accessed science websites and social media. While a plenty of journalists see this competition as an opportunity for mainstream to go beyond their boundaries, deeply dig scientific facts, enhance multi-media science content, and become an interactive platform for science communication, others are confused about their roles and how to confront with the challenges in the post-media environment.

Bio
Minh Tran, MA (Cardiff), is Lecturer of Journalism at Da Nang University - College of Education, Vietnam, and a PhD scholar at Bournemouth University, UK. Her main project examines news production and representation of global science controversies in the Vietnamese media. She has published scholarly research in other areas such as gender issues in the news and PR in higher education.

Speaker 3
Felania Liu

Beijing Normal University

Title

Digital game as ecological medium: World of Warcraft and its ecological concern

"Video games, particularly popular ones, often say little that is explicit about climate change and environmental crisis, but because they often recreate environments (processes, spaces, worlds), they constitute an important site where models of environmental consciousness can be created, allegorized, and played."[1]P. Saxon Brown provided us with a context for understanding digital games as ecological medium that can bear Eco-criticism that comes alongside with ecomedia and ecocinema. While Aleida Chang pointed out that "even games that are not environment centered can be seen as a set of Environmental Texts"[2].

On the basis of these discussions, this paper will argue that popular games can also be ecological medium, and having ecological concern deeply embedded into the narrative structure through analysis of World of Warcraft. Through analysis on the embedded narrative and emergent narrative, this paper analyzed how environmental concern was conveyed through design and play, and how game environment was used as a narrative component. The paper then moved to discuss how avatar and pet in games interwoven into the whole narrative fabric centered on ecological concern and proved the point that the playing process for World of Warcraftwas indeed creating a "garden in the machine".

[1]P. Saxton Brown, "The Garden in the Machine:Video Games and Environmental Consciousness," Philological Quarterly,2014, vol.93,no.3,pp.383-407.
[2]Alenda Y. Chang, "Games as Environmental Texts", Qui Parle Critical Humanities and Social Sciences, 2011,vol.19,no.2：,pp.57–84.

Bio
As the former vice president of last Chinese DiGRA(Digital Game Research Association) board, Dr.Felania Liu is a leading gamification designer and a game scholar from mainland. Dedicated to advocating the positive social impact of gaming for the past 8 years, she published extensively, and delivered various public speeches at TEDx, Barcamp, Global Gamejam, Tencent, and other industry conferences, besides her scholarly involvement with game scholarship and academic seminars. Felania is the president for Games for Society NGO, advisor for Alibaba and Tencent, instructor for the first mainland graduate-level course on "game studies and gamification practices"that was reported by a number of major newspapers, and was deeply involved with the growth of the Gamification Industry, active in the development of indie games. Felania organized the 2015 Chinese DiGRA conference in Tsinghua University with full sponsorship from the industry. She just received doctoral degree from History Department, Tsinghua University, and joined Beijing Normal University to continue her research on the social impact of video games since the 18C century

Media and Politics

Chair

Mamoru Ito

Waseda University

Bio

ITO MAMORU
Professor of Faculty of Education & Integrated Arts and Sciences, Waseda University
Specialty: Media Studies, Sociology
He is the author of *The Affective Power,* Serica-Shobo, 2013, *Sociology of Affect*, Seido-sha,2017.

Speaker 1

Dai Yongde

University of Macau

Title

Subverting Male Gaze: Female Artificial Intelligences in Ex-Machina

Science fiction (SF) envisions various technological advancements for the human future and artificial intelligence (AI) is one of its favorite. As much as SF imagines AIs of diverse forms, particularly androids or gynoids via literature or cinema, most of them are inevitably epitomized in the duplication of gendered humans, which in effect problematizes the gendered AIs and their relation to the gendered humans. According to my survey of a range of narrative nexus encompassing human entities and their creations (specifically AIs) in SF films, men have tended to be AI builders while women are the built female. There exists a power hierarchy between men and female AIs and it is best manifested in the contest of the gendered gaze between the two entities in *Ex-Machina*(Alex Garland, 2014). This paper, hence, aims to investigate such power inequity between men and female AIs via the gendered gaze.

To better interpret their power dynamics, a close reading and analysis of *Ex-Machina*is conducted through the lens of feminist film theories. My review of feminist film criticisms provides critical insights on the gendered gaze with female figures usually as passive bearers of the "gaze" while their male counterparts as active "gazers" who control power and pleasure. However, this study finds that male (human) power can be subverted by female (AI) manipulation and empowerment that challenge Laura Mulvey's "male gaze". Additionally, this paper unfolds some racial issues in Hollywood's practice by touching the racialized female AIs. In sum, while men can enjoy the artificial substitution of real-life women for pleasure, female AIs' attempt to usurp their reign can become men's (human's) nightmare.

Bio

Dai Yongde (Dennis). Ph.D. Student. The Department of English, Faculty of Arts and Humanities, University of Macau, Macau SAR.

Speaker 2
Cheng Chen Ching

Chu Hai College of Higher Education

Title

From "Wansei Back Home" to "Beyond Beauty - Taiwan From Above": A Study on How to Re-read Taiwan from the Two Perspectives in the Post-Truth Era

In 2013 and 2015, among those included in the shortlist of the Golden Horse Award for Best Documentary, two films are related to "Revisiting Taiwan."One of the 2 films, "Wansei back home", talks about the return of repatriated Japanese who were Born in Taiwan after the end of World War II, while the other, " Beyond Beauty: Taiwan From Above" based on reproduction of Taiwan's magnificent scenery from Airborne Photographing and "uncovering" Taiwan's ecological crisis.

This study adopts discourse analysis to interpret the 2 documentary films, suggesting that, on the surface, the two documentary films reflect the different mainstream political beliefs of "Transitional Justice" and "Environmental Justice" in today's Taiwan. However, if deep analysis is to be conducted on the social practices described in the 2 documentary films to see how they received compliments from the day when they were released and noises and negative comments gradually appear, we can see the polemic/conflict discourse caused by the 2 documentary films. The endorsements by politicians, voices from media and responses from the audience exactly reflect how Taiwan's mainstream media catalyze and strengthen populism and intensify social confrontation in the post-truth Era.

Meanwhile, this study does not avoid further clarification of the complex relationship between the history behind Populism in Taiwan and the current political and socioeconomic situations and raises criticism against the propositions in "The Post-Truth Politics" as such propositions have become tools that block further investigation in history of Taiwan.

Bio
Cheng Chen Ching is an Assistant Professor in the Department of Journalism & Communication and deputy director in the Centre for Asian Studies at the Chu Hai College of Higher Education in Hong Kong.

He left a career in Economic Journalism to pursue a PhD in Film Studies at Peking University and obtained his second PhD in Musicology at the University of Edinburgh under Prof. Frith. His research interests involve Music in Cold War Asia focused in Taiwan, China, Hong-Kong and Japan. He has various secondary projects studying post-cultural revolution in China with a particular focus in the popular music and film scenes.

Art in the New Media Era

Chair

Tomoko Shimizu

Tsukuba University

Bio

Tomoko Shimizu is an Associate Professor, University of Tsukuba in Japan. She received MA in Sociology and Cultural Studies at Birmingham University in UK, and PhD from University of Tsukuba. Her major is media and cultural theory. She is the author of Culture and Violence: The Unravelling Union Jack (2013) and a co-author of Regional Art: Aesthetics, Institutions and Japan (2016). Her translations include Judith Butler's Notes Toward a Performative Theory of Assembly (2018) and Slavoj Žižek' Conversations with Žižek, with Glyn Daly (2004) and Did Somebody Say Totalitarianism? (2001), amongst many others.

Speaker 1

Tomoko Shimizu

Tsukuba University

Title

Portrait in the Digital Age

With the advent of digital media, the environment surrounding ourselves has changed dramatically. How does a digital image differ from a drawing or a photograph? As we know, media theorist Lev Manovich has challenged to build a new photographic theory by data analysis of a large number of images uploaded to instagram in his book, Instagram and Contemporary Image (2016). Now that images can be easily manipulated, as Jodi Dean argued, these images have developed as new form of communication. Especially for girls, it is historically clear that when technology changes, the faces they want to change. Then, what kind of face the girls have "evolved" into and for what? In this paper, I would like to consider how the production of self-image and the reality is changing in the digital age, focusing on the portraits of girls and women artists.

Speaker 2

Stephen Sarrazin

Paris 8 University, Tokyo University of the Arts

Title

Ecosickness and Media Art Narratives in Japan

Working from Heather Houser's insights into the biological and intellectual impact of environmental crises on human beings, and how this led to a literature of sickness, we can address the issue of how similar themes find an expression, or not, within Japanese

contemporary art, and perhaps more importantly, within an ecology of the contemporary art system in Japan.

In 2018, both the Marcel Duchamp prize in France and the Turner prize in the UK have been attributed to media/moving image artists. From the digital nature of the works to a controlled and monitored form of distribution, their legitimacy is attained through materialization inside a physical space (a gallery, a museum). In best case examples, such as the recent work of Philippe Parreno, the narrative of a harmonious and healthy system sees itself corroborated by thinkers such as Vinciane Despret and Emanuele Coccia (at the Vuiton Foundation in Paris).

How healthy and harmonious is the system in Japan? How does it think: what is in the foreground (from architecture to gushing mapping, from rhizomatiks to teamlab) and what pretends to be in the margins (chim pom) and what is truly in the forest and unseen (politics/race/ethnicity). How tangibly present can the latter hope to become in Japan, or do the woes of media art in Japan actually constitute the narrative?

Bio
Stephen Sarrazin is an independent curator, critic and professor who lectures at Paris 8 University and at Tokyo University of the Arts. He has contributed to numerous art and film publications and is the author of monographs of Gary Hill, John Sanborn, Lynn Hershman Leeson, etc. He has also curated video and media art programs and installation exhibitions around the world. He works between Paris and Tokyo, where he resides.

Speaker 3
Zhang Yangyu

Tokyo University of the Arts

Title
On-screen De-image and Off-screen Digital

Today we are witnessing the incremental refinement of on-screen images through media and video installations in museums, trending films that are shot in 4K and even 8K, and advertisements and music videos whose production are on par with cinema industry. Meanwhile, other image players are deliberately avoiding/resisting this pursue of excellence with a sense of irony and cynicism (a strategy similar to nineties low tech artists) by either turning to the unattractiveness of images thus switch image to the secondary position to the narrative, for example Wong Ping, Lu Yang, and Hito Steyerl, or completely dislodging images in media works and retrieving the power of language, such as Young-Hae Chang Heavy Industries and Hirakawa Youki. On the other hand, there are also practices, for example those of artist Aaajiao, that download, or transmit, the digital images as 3D installations to the real world, while maintaining certain digital features within the objects such as algorithmic deductions. These practices are on one hand individual tactics to survive and thrive in the post media era, on the other hand by taking technology as the playground, these works are a response to the grand narrative oriented by technological development and better-off life, de-stabilizing such romantic vision towards the further and calling for the (re)notice of here and now, not unlike what structural filmmakers, from Peter Kubelka to Michael Snow, were doing with black film auteurs Derek Jarman and Marguerite Duras, notably 'l'homme atlantique', with films devoid of images.

Bio
Zhang Yangyu is a MA student in Tokyo University of the Arts.

Speaker 4
Ni DING

Beijing Normal University

Title
Memory Effect of VR media compared with 2D film

Based on the limited cognitive capacity model of information processing, VR media will probably increase cognitive load. The present study is to explore how the VR media influence audience's memory about the film by comparing with 2D traditional film. Between-subject design is used, thirty-five participants randomly assigned to CVR group, another thirty-five participants to 2D traditional film group. For the short film "back to the moon", the analysis of the memory test after watching the film showed that the performance in CVR condition is significant worse than the performance in 2D condition. It suggests that VR media decreased the memory performance compared with 2D media.

Bio
Dr. Ding Ni graduated from the State Key Laboratory of Cognitive Neuroscience and Learning at Beijing Normal University with a Ph.D. in Psychology. She is currently a post doctor in the Digital Media Department of the School of Arts and Communication at the University. Dr. Ding is mainly engaged in interdisciplinary research work, using eye tracking, physiological multi-channel instrument and other technologies to carry out empirical research on user experience of new digital media, including virtual reality, films and games.

Emerging Digital Culture

Chair
Ryosuke Hidaka

Tokyo Metropolitan University

Bio
Assistant Professor at Tokyo Metropolitan University
ryo.pddk@gmail.com

Speaker 1
Ryosuke Hidaka

Tokyo Metropolitan University

Title
Comparing formats on the music distribution: MIDI Data and Compressed file in Japan in the 1990s

In this paper, from the data format research framework, I would like to consider the process that MIDI data distribution rule was established in 1990s Japan. In particular, focusing on the case of ringtones (MIDI data format) and master ringtones (compressed file format) that were marketed for mobile phone networks, I would like to compare what the difference in format implies.
MIDI, an abbreviation of Musical Instrument Digital Interface, was established in 1983 as a communication protocol for synchronization between electronic musical instruments. Originally it was a data format to operate the electronic musical instrument hardware, but it was possible to use on personal computers and mobile phones, so that it became the early distributed format of digital music.
In recent years, format research on MP3 and streaming music has been submitted (Stern 2012, Morris 2015), but there is not enough empirical research on the distribution of digital music before such a compressed format. Especially in Japan, there is a history that technological, legal and economical discussions on MIDI data and institutional design have created the basis for utilization of digital music which has been ongoing until now.

Speaker 2
Andreas Lenander

University of Southern Denmark
Title
Streamification as a Post-Media Concept: Spotify vs Douyin

This paper suggests the term streamification as a conceptualisation of the influence of software on music ecologies, its artefacts and practices. The conceptual metaphor of the stream is propagated when IT- companies like Spotify and business conglomerates like Tencent venture into the music business. Global services appear to be an ideal of the IT-industry but music business represent local cultures that inspire each other but are uniquely different. How will

music streaming services adhere to or change local media ecologies and what role will the affordances of the software play?

The notion of post-media indicates a need for a re-scaling of theory. This paper discusses the socio-cultural and political changes set about by formats and software. Software has the highest order of variability and is characterized by permanent extendibility (Manovich, 2013). This is a consequence of the digitization of media that pushes beyond traditional notions of media. The theoretical framework for this streamification builds on concepts and approaches from cultural studies and software studies (Manovich, 2001, 2013; Sterne, 2012).

Spotify launched in Japan in 2016. In 2018 Bytedance partnered with Apple Music to add a regular music streaming service to its Douyin software. This paper will exemplify streamification by outlining notable differences and similarities of Spotify and Douyin as expressions of the equation of the software- based music consumer experience: music file + graphical user interface + access protocol = stream. This equation can help detail a sum within a larger complex of post-media music ecologies in Asia.

References
Aegidius, A. L. (2018). Music Radio as a Format Remediated for the Stream-Based Music Use. In Michelsen, M., Have, I., Krogh, M. (Eds.). Music Radio: Building Communities, Mediating Genres. Bloomsbury Press. UK.

Manovich, L. (2001). The language of new media. Cambridge, Mass: MIT Press.

Manovich, L. (2013). Software Takes Command: Extending the Language of New Media. New York; London: Bloomsbury.

Sterne, J. (2012). MP3: the Meaning of a Format. Durham and London: Duke University Press.ltural issues in modern and contemporary art. A Ph.D. candidate at Universität Heidelberg, Germany, Li is completing her Ph.D. Dissertation on issues of audience participation, appropriation, and performativity during the '85 New Wave in Mainland China.

Bio
Andreas Lenander Aegidius, PhD in Media Studies. Andreas is a research assistant at the Institute for the Study of Culture, University of Southern Denmark. He recently contributed an analysis of the remediation of radio in Music streaming software to the anthology Music Radio Building Communities, Mediating Genres from Bloomsbury Press (2018). Research interests: digital music formats, digital music business, cultural intermediaries, medium theory, format theory, cultural studies, software studies, sound studies.

Speaker 3
Hsuan-I Huang

College of Communication, National Chengchi University, Taiwan (R.O.C.)

Title
Take the Selfie, Take the Blame: Discourse Analysis of Taiwanese Online Remarks on Shaming Nude-Selfie-Leaked Victim

This paper aims to deconstruct the online taunting remarks concerning Guan-Yun Gu, a female celebrity whose self-taken nude photos were leaked, and to explore the peculiar forms and extension of "slut shaming" born and bred within the cyber space of Taiwan. Drawing on discourse analysis of the posts and comments in PTT Bulletin Board System, the largest anonymous online forum of Taiwan, this paper discovers that, rather than verbal insults with

obvious hostility listed in previous research, the acts of slut shaming within PTT forum generally take the form of playful word games or circumambulatory provocations. Such discourses include (a) the repetition of argots which sexualizes the victim with her sexual features, and (b) the satire on the diffusion and accessibility of those leaked nude selfies.

Meanwhile, the extension of slut shaming has taken place in this online public sphere, which is suggested as "attention-seeking shaming" in this paper. In order to rationalize their urge to view and despise, anonymous commentators tilt at the exhibitionism (Mulvey, 1975) and self-sexualization shown in those selfies, and further weaken, if not totally ignore, the woman's identity as a victim. This notion of "attention-seeking shaming" indicates the shamefulness of feeling empowered by one's self-explosion and self-sexualization. The restraining social context behind this peculiar form of digital condemnation——which is shared among East-Asian countries——is discussed.

Bio

Hsuan-I Huang is anM.A. student in the College of Communication at National Chengchi University, Taiwan. Her research interests centeraround gender-related visual culture and narration, with specific emphasis on the online discourses surrounding women images.

Speaker 4
Shule CAO

National Chengchi University

Title

Why Chinese Young People Are Willing to Pay for Mobile Game:
A case study of Onmyoji

Keywords: mobile games, in-game purchase, customer engagement, "Onmyoji"

With the continuous development of ICTs and the rapid change of the way of getting entertainment, mobile phone games are prospering nowadays. Meanwhile, the growth of people's consumption capacity has made in-game purchase a remarkable phenomenon.

In this paper, the researchers take the very popular homebred mobile game "Onmyoji(Yin Yang Shi)" released in Sept. 2016 as the case, by the analysis of the game design and the interviews on the players of the game, exploring the reasons for the phenomenal in-game purchase of "Yin Yang Shi".

The researchers find out that besides the turn-based gameplay of "Yin Yang Shi" and its feature of PVP and RPG, the Japanese Yokai(Monster) culture adopted in the narration and art style of the game enhances the attraction to the players. By analyzing the interview data, the researchers find out that

As in-game purchase has naturally become a measure of mobile game users' engagement, the mentality of gambling and the much increased willingness on virtue goods purchase have made the in-game purchase phenomenal.

Bio

CAO Shule, Ph.D., is an associate professor of media and culture at the School of Journalism and Communication, Tsinghua University, in Beijing. She is editorial chief of Global Media

Journal(《全球传媒学刊》), and has published dozens of academic papers and several award winning books on media and communication. Currently researching on American TV drama and its Chinese audience, online video websites, critical popular culture. Teaching Visual Communication, Cross-cultural Explorations in East Asia, etc. and supervising MA/PHD theses. Previously, visiting scholar (2014) to City University of Hong Kong, and visiting scholar (2007-2009) to Communications and Media Research Institute, University of Westminster, in London. Lecturer(2002-2005) of media studies in Department of Filmology, Beijing Film Academy.

XU Xinyi, MA Student in University College of London. She focuses on game studies and cultural studies.

Round Table Discussion

The Future of Post-Media Studies:

Anthony Fung
Yoshitaka Mori
Wei He
Lu Zhang
Alexander Zahlten
Tomiko Yoda
Kazunori Mizushima
Mamoru Ito
Tomoko Shimizu
Shinji Oyama
                  and others.

Organizing Committee Members:

Yoshitaka MŌRI (Tokyo University of the Arts)
Mamoru ITO (Waseda University)
Kazunori MIZUSHIMA (Osaka Sangyo University)
Tomoko SHIMIZU (University of Tsukuba)
Shinji OYAMA (Ritsumeikan University)

Wei HE(Beijing Normal University)
Zhang LUN (Beijing Normal University)
Jiang XINA (Beijing Normal University)
Anthony FUNG (Chinese University of Hong Kong)

Ryosuke HIDAKA (Tokyo Metropolitan University)
Ai KANO (Tokyo University of the Arts)
Linzi LI (Tokyo University of the Arts)
Shoko IMAI (Tokyo University of the Arts)

Co-organized by:

Post-Media Research Network (PMRN),
Center for Digital Content & Creative Media, Beijing Normal University,
Department of Digital Media, School of Arts and Communication,
Beijing Normal University,
Graduate School of Global Arts, Tokyo University of the Arts