Cool New Asia: 
Asian Popular Culture in 
a Local Context

November 25-26, 2011
Unitec Institute of Technology
Auckland, New Zealand
Program:
Friday 25th November

9am: Welcome

9.30: Keynote Address: Professor Koichi Iwabuchi

10.30: Morning Tea

11.00: Panel One: Generating National Identity
- Rumi Sakamoto:
  The Tyranny of Context, or How to Read Japan’s (Not-So-Cool) Manga Comics.
- Keichi Kumagai
  Herbivorous Boy, Otaku, or Petit-Nationalist? Floating Japanese men, Masculinity and National Identity
- Changzoo Song
  Post-Colonial Nation-Building and Politics of Popular Culture: Fifty Years After Korea’s Ban on Japanese Popular Culture

12.15: Lunch

1.00: Panel Two: Globalized Popular Cultures
- Ted Bonnagh
  Manufacturing Authority: Speed Tribes and Making the New Japan
- Stephen J. Epstein
  Routes, Radicals, Rockers ... and Kimchibilly? Korean Indie Goes Global
- Scott Wilson
  Games without Frontiers: The Rise and Fall of the Object of the Future

2.30: Afternoon Tea

2.45: Panel Three: Discourses of Locality
- Hong-yu Gong
  “Storm” in Shanghai: Ethnicity and Self-Exoticism in China’s Entertainment Industry
- Phoebe Li
  Imagining New Zealand: China’s Views of the World
- Graeme MacRae
  Bali is (not) so Beautiful

4.00: Coffee and Tea

4.30: Panel Four: Representing a (Fictional) Identity
- Marie Kim
  BAD BOYS: Exploring Juvenile Delinquent Narrative in Japanese Literature
- Craig Norris
  SEGA Fail: Cult Video Game practices and the localization of Yakuza 3.
- Elena Kolesova
  Dragon Balls and Rugby Balls: negotiating cultural identity on the sports field

6.00: Finish
- Cultural Performances
- Reception
9.30: Keynote Address: Professor Matthew Allen

10.30: Morning Tea

11.00: Panel One: **Pop-Cultural Intersections**
   - Kaz Ross
     China’s Online Angry Youth and the Power of Rumour: Jihad against K-Pop
   - Kez Wallis
   - Ken McNeil
     Taiko – Tradition and Touchstone
   - Bird Jensen
     Animation Nation: Social Media Trends in the Promotion of Anime and Animated Music Videos across cultures in Australasia.

12.30: Lunch

1.15: Panel Two: **Representation and the Subject**
   - Samantha Foo and T. Pascal Brown
     The Beauty Trap: How the Pressure to Conform to Society’s and Media’s Standards of Beauty Leave Women Experiencing Body Dissatisfaction in East Asia
   - Sapna Samant
     Expressing And Practicing Identity: How To Authenticate An Imagined, Diasporic Collective
   - Jonathan Dil
     Coming of Age in an Age of Infantile Capitalism: Agency and Ambivalence in the Coming of Age Narratives of Murakami Haruki and Miyazaki Hayao

2.30: Afternoon Tea

3.00: Panel Three: **Discourses of Technology and Representation**
   - Dr. Silvia Fok
     Self-Representations in New Media
   - Curt Fu
     China’s Conversion to Sound Film (1931-1937)
   - Zilia Zara-Papp
     Monster Representations in Contemporary Japanese Popular Media and Local Urban Planning

4.15: Coffee and Tea

4.45: Panel Four: **Marketing ‘the East’**
   - MunibRezaie
   - Dr. Michael Galvin and Christine Lim
     Branding International Education – What’s Cool and What’s Not?

**CLOSING REMARKS**
Abstracts

Kadir Ayhan

Title: The Nexus between East Asian Regionalization and Popular Culture
The Case of the Korean Wave (Hallyu)

Abstract:
East Asia is becoming a more connected region. The emerging connectedness is driven by informal regionalization processes. In East Asia where historical animosities and territorial problems have disrupted interstate and inter-societal transactions and communications, corporations and people have increased their intraregional interactions.

An under-researched area of East Asian regionalization is the nexus between intraregional flows of popular culture and increasing regional interactions. This research project studies the contributions made by the consumption of pop culture products to East Asian regionalization in two dimensions: social and economic. In both dimensions, pop culture products have provided the grounds for more interactions, which have contributed to the emerging regionalization of East Asia. The intraregional flows of Korean pop culture products and their role in increasing social and economic interactions between Korea and other countries in the region are analyzed as part of the East Asian regionalization processes.

In the social dimension, pop culture products brought to light commonalities based on the interactions between societies that have some level of cultural similarities and similar modernization experiences. Furthermore, pop culture products have provided East Asian peoples with opportunities to meet and encounter the ‘others’ in the geographic proximity, and in turn, create new (often better and less conspicuous) images of the ‘others,’ who are in this case Koreans. In the economic dimension, trends in the spread of East Asian pop culture products, including Korean products, point to an emergence of a regional market for East Asian stars and pop culture products.

Ted Bonnagh

Title: Manufacturing Authority: Speed Tribes and Making The New Japan

Abstract:
In the modern era of globalization, inaccurate or exaggerated cultural representations are disseminated by media and pop culture, and can spill over into the political and other realms. Since the collapse of Japan’s Bubble economy, negative portrayals of Japan have been epitomized by Karl Taro Greenfeld’s 1995 novel Speed Tribes, which introduced underworld sub-cultural representations of a ‘new Japan’. Although Edward Said explored the cultural interpreter figure, the homogeneous nature of Japanese society and the regular appearance of such interpreters at crucial turning points in Sino-American relations offer a clearer example of this phenomenon. Greenfeld’s powerful representations have not dissipated with time, but have migrated from the cultural to the political, appearing in the syllabus for an MIT political science and policy course in 2004, and undergoing recent attempts to turn the book into a documentary and dramatic film. Japan remains the 3rd largest economy in the world and an important counterweight in Asia to the rise of China, thus an exploration of the techniques of disseminating negative representations about Japan is in order.

I hope to uncover the mechanisms by which Greenfeld’s representations gain authority and are received, and suggest how such distortive power may be treated. I will trace how Greenfeld creates an authoritative persona in Speed Tribes, cements its authority, uses ambiguity to amplify its power, and finally how the representations in his work proceed through structures of power via media and academia.
Jonathan Dil

Title: Coming of Age in an Age of Infantile Capitalism: Agency and Ambivalence in the Coming of Age Narratives of Murakami Haruki and Miyazaki Hayao

Abstract:
This paper will compare and contrast three coming of age narratives, two from popular Japanese author Murakami Haruki, *Noruwei no mori* (Norwegian Wood, 1987) and *Umibe no kafuka* (Kafka on the Shore, 2002), and one from world-acclaimed anime director Miyazaki Hayao, *Sen to Chihiro no kamikakushi* (Spirited Away, 2001). What these narratives share is a positive view of the developing agency of their main protagonists together with ambivalence as to whether the adult worlds they must return to will be able to accommodate their growth. Murakami and Miyazaki share a similar creative process; their reliance on spontaneity leads to stories with unexpected twists and turns, but also deeply familiar tropes of the hero’s journey. What Murakami and Miyazaki both add to this common trope is a deep sense of ambivalence over ultimate outcomes. Asada Akira once described “capitalism’s global trajectory” as moving through three stages—elderly capitalism, adult capitalism, and infantile capitalism—with the global emergence of the Japanese economy in the postwar period offered as an example of the third stage. Adopting Asada’s schema, this paper will argue that the cross-cultural popularity of these works rests in part on their ability to capture the hopes and anxieties of a particular historical and cultural moment.

Biography: Jonathan Dil completed his PhD in Japanese Studies at the University of Canterbury in 2008. His work focuses on contemporary Japanese literature and culture with a focus on the popular Japanese writer Murakami Haruki. He presently teaches at Keio University in Tokyo, Japan.

Keywords: Murakami Haruki, Miyazaki Hayao, coming of age narratives, infantile capitalism

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Stephen J. Epstein

Title: Routes, Radicals, Rockers…and Kimchibilly? Korean Indie Goes Global

Abstract:
The “Korean Wave”, driven originally by the success of Korean dramas a decade ago, has seen a striking recent resurgence with the success of K-pop in new locales, as savvy marketing strategies, bolstered by the ready circulation of music videos via YouTube and other social media, have made K-pop a standard of “cool” not only throughout Asia, but globally. Far less attention has been drawn, however, to the accompanying expansion of Korean indie music to new global audiences, not merely via information technology, but in live tours. In 2011, enterprising members of the Korean indie scene launched the 2K11 SEOULSONIC Series in order to highlight its alternative rock overseas. The series has thus far included Korean indie bands playing at such noteworthy music events as Canadian Music Week and SXSW. In late May, SEOULSONIC brought Korean punk rock stalwarts Crying Nut to play for the first time in Singapore. Perhaps most notably, that same month, the RockTigers, who playfully designate their version of rockabilly, a nominally “quintessential” American form as “kimchibilly”, embarked on their first world tour with concerts in Japan, the United States and China. In this paper I discuss the meaning these music flows have for our understanding of how popular music is increasingly travelling from erstwhile peripheries back to the center. I will also argue for a particularly Korean instantiation of indie music in which ethnic pride, even among resolutely non-mainstream bands, causes them to work to further a national branding project.

Biography: Stephen Epstein is the director of the Asian Studies Programme at the Victoria University of Wellington. He has published widely on contemporary Korean society, popular culture and literature and published numerous translations of Korean and Indonesian fiction.

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Keywords: Korean Wave, Asian pop, indie, globalization
**Dr. Silvia Fok**

**Title:** Self-representations in New Media

**Abstract:**
Late Eileen Chang’s *Little Reunion* (2009) and *The Fall of the Pagoda* (2010), like her other published novels, have been dubbed as semi-autobiographical, drawing much attention. Her works can be regarded as one type of self-representations that reflect a need for re-constructing and re-imaging herself through text. It involves a critical and sarcastic analysis of her past in order to recreate it - to lay bare one’s own past for creative and therapeutic purposes. This paper attempts to scrutinize the mediated personal narratives in different types of new media and argue for their critical and fictitious tendencies. The self-representations in Taiwanese film director-actor Niu Chengze’s *What on Earth Have I Done Wrong?* (2007), Iranian born French graphic novelist Marjane Satrapi’s illustration and animation *Persepolis* (2007) and Beijing-based Chinese artist Xing Danwen’s installation *Wall House* (2007) will be discussed. The way the self is interpreted by these artists and re-presented to address specific social, cultural and political issues in addition to the personal one will be examined. As a first-person narrative in different types of media, these works epitomize the autobiographical characteristics, intertwined with some critical undertones and fictitious details. Since each type of media has certain constraints, the specific ways new media contributes to the re-construction and re-imagination of the self and identity through self-representation will be analyzed.


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**Keywords:** Self-representation, new media, mediated personal narrative, autobiographical narration

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**Samantha Foo and T. Pascal Brown**

**Title:** The Beauty Trap: How the pressure to conform to society’s and media’s standards of beauty leave women experiencing body dissatisfaction in East Asia

**Abstract:**
Modern East Asian women from Korea, Japan and China devote a lot of their time and money, to the point of enduring pain, to discipline or shape their bodies to fulfil the Asian beauty ideal romanticised by the media, pop culture and society. The social pressure for flawless pale skin and coveted double eye-lids place a substantial pressure on women to attain the ‘perfect’ Asian body. This paper critiques the idea that the female body is a medium of culture where a woman faces pressures to meet certain ideals of beauty in society. It also explores the relationship in East Asia between women’s bodies and the image industry. Fifteen East Asian women in Auckland were interviewed on their perceptions of beauty as well as the definition of the ideal Asian beauty within their home society and culture.

**Biography:** Samantha Foo is a recent graduate of Auckland University of Technology. She holds a master degree in communication studies and her research interests are culture, women and the media. T. Pascal Brown is a Senior Lecturer in the Department of Language Studies at Unitec Institute of Teaching. He has research interests in TESOL, anthropological linguistics and language in the workplace.
Curt Fu

Title: China’s Conversion to Sound Film (1931-1937)

Abstract:
Conversion to sound in Chinese film from 1931 to 1936 is a key moment for understanding the relationship between Chinese cinema and Hollywood. However, scholarship based on industry research has largely neglected this moment, together with the period as a whole (1930s-1940s). Chinese film practitioners had a passion for producing sound film, but most of their studios were frustrated by the shortage of financial budgets for equipping sound machines. My presentation examines how these ambivalent conditions shaped the conversion to sound in Chinese cinema from 1931 to 1936. Supported by analysis of historical archives and film journals, I found that competition from inside (domestic competition) and outside (Hollywood) the Chinese film industry both contribute to conversion to sound in Chinese films. Chronologically, China’s sound film exploration started in 1931, just two years after Hollywood’s ‘talking pictures’ reached wide exposure in China. Chinese film practitioners firstly engaged in cooperation with the phonograph industry and produced sound-on-disc sound films. In the face of competition from Hollywood and domestic counterparts, studios then purchased or leased sound-on-film equipment from the United States. In the wake of the release of ‘talking pictures’, Chinese engineers started to produce their own sound equipment and a large number of these were copies of American originals. In 1936 the Chinese film industry accomplished its conversion to sound films. The presentation concludes with an analysis of the function of America in the history of converting to sound in Chinese cinema.

Biography: Yongchun is a PhD candidate in Department of Film, TV, and Media Studies, University of Auckland. His thesis is focusing on China’s industrial response to Hollywood in the 1920s and 1930s.

Keywords: Chinese cinema, Hollywood, Conversion to sound, Technology

Michael Galvin and Christine Lim

Title: Branding international education – what’s cool and what’s not?

Abstract:
International education is a global export industry that is now important to the economies of many countries, and involves the travel of large numbers of young people from their Asian countries of origin to other parts of the world. This research paper is a study of what selected groups of young people in several Asian countries think about when they are considering another country for their higher education. We are interested in what these young people think of as “cool” when it comes to this question, and are interested in exploring whether there is a hierarchy of “coolness” between different possible destinations, and the extent to which, if any, this sense of “cool” plays a role in the decision-making process.

Biography: Michael Galvin, School of Communication, International Studies and Languages, University of South Australia
Ms Christine Lim, International Office, Massey University
(PhD candidate and tutor, Auckland University of Technology)

Keywords: Education, international branding, Asia, coolness
Bird Jensen

Title: Animation nation: social media trends in the promotion of anime and animated music videos across cultures in Australasia

Abstract:
This paper examines the use (and potential future utilisation) of social media as a means of developing intercultural fan-bases and increased international audience exposure for the creators of popular music and animation. Whereas anime and manga were formerly the domain of East Asian consumers, these animation artforms are increasingly popular throughout Australasia, specifically within Australia. As the global flow of popular culture affects perceptions of national/cultural identity, the use of animation as a promotional cultural marketing tool on-line represents a powerful two-way street for the export and import of regional cultures within Australasia. Animation culture which was previously specific to a nation/region is now a global, Internet-based pop culture artform. In this way, popular culture affects the socio-cultural map of East Asia through the international export of its animation culture; and in return, avenues for the corresponding import of Australian popular culture to East Asia via animation (specifically, animated music video clips) are enhanced.

This paper employs a critical realism approach; not a methodology, but rather, a philosophy which could lead a researcher towards various methodologies and methods suited to their approach to research (Easton 2002). These methodologies encompass aspects of qualitative research, specifically incorporating music industry-specific case studies and interviews, Facebook interviews, and personal observation/documentation. This paper will utilise this multi-method/multi-media approach because it is necessary to obtain fresh data from within the music industry itself, and to analyse this data using methods specific to case study research, while also encompassing current marketing theory in consideration of the results.

Biography: Bird Jensen (Elisabeth Jensen) is currently completing her PhD at the University of New England, Armidale, NSW Australia – thesis entitled “Export of Australian Roots Music”. She holds a Master's Degree in Business (music marketing) from Central Queensland University, Rockhampton, QLD Australia. Bird is also a graduate of Yale University, USA.

Keywords: Music, video, anime, Australasia

Kathryn Hardy Bernal

Title: The Lolita Subculture in New Zealand: A Response to the Work of Fashion Designer Kath Bridges.

Abstract:
Kathryn Hardy Bernal is invited to discuss and respond to the work of Kath Bridges. This talk will be in context with Kathryn’s extensive knowledge of the Japanese fashion-based subculture known as Lolita and the transmigration of this movement’s ideas from Japan to Western centres. Stemming from her published thesis, The Lolita Complex: A Japanese Fashion Subculture and Its Paradoxes (2011), she also cites both local and international participants in interpreting this phenomenon.

Biography: Kathryn Hardy Bernal is the Programme Leader for Fashion, Fashion Theory Coordinator, and Senior Lecturer in Contextual & Theoretical Studies at AUT University. Kathryn’s research specialisations include Gothicism, Pre-Raphaelitism, Aestheticism, Japonisme, Art Nouveau and Victorian Mourning. Her major focus is on the relationship between the Neo-Gothic and contemporary Japanese Gothic subcultures. In 2007, she was guest Curator for the exhibition Loli-Pop: A Downtown Auckland View on Japanese Street Fashion at Auckland Museum, which explored the Lolita movement in connection with Japanese popular culture. It was through this opportunity that she met Kath Bridges, a New Zealand designer, who creates Gothic & Lolita garments for her label, Kitty Bridges.

Keywords: Music, video, anime, Australasia
Marie Kim

Title: BAD BOYS: Exploring juvenile delinquent narrative in Japanese literature

Abstract: This paper explores the portrayal of furyō (delinquent youth) in contemporary Japanese adolescent literature, focusing on the commodification and consumption of the “bad boys” in popular culture. In a column titled “Disappearing Delinquents?” (2008) Hirota Teruyuki comments that the furyō in real world is in decline. He explains that furyō, as a mode of existence, is no longer fashionable. Nonaka Eiji makes a similar observation in one of the episode of his manga, Cromartie High School (2004) where a character points out to fellow furyō that “these kinds of delinquents don’t exist anymore.” Leaving aside the discussion of furyō in the real world, Hirota and Nonaka’s observation of furyō illustrates how certain image is associated with the word furyō – the pompadour hair style, gang uniforms, shaved eyebrow, customised school uniforms, and so on. Although this particular type of furyō fashion has become outdated in the real world, they have become “old school” furyō style, that is still widely recognised (sometimes with nostalgia) due to its recurrent portrayal in the Japanese literature. This paper will explore the changing trends of furyō image with reference to the popular contemporary works such as Kaneshiro Kazuki’s Revolution No.3 (2001), Narita Ryōgo’s Durarara!! (2004) and Yū’s Wild Beast (2011), and attempt to discuss production, commodification and consumption of furyō image in Japanese literature as an example of the complicit relationship between counter culture and consumer culture.

Key words: furyō (delinquent youth), adolescent literature, Japanese popular culture

Biography: (BA/MA/MLitt in Asian Studies) University of Auckland I began my post-grad studies with Zainichi Korean (Korean Japanese) literature but moved on from Diaspora literature to popular literature when I discovered Kaneshiro Kazuki, who is Zainichi Korean but writes popular literature. This paper is part of my PhD thesis, in which I attempt to define ochikobore seishun (drop-out youth) literature, a particular type of juvenile delinquent literature in Japan.

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Elena Kolesova

Title: Dragon Balls and Rugby Balls: negotiating cultural identity on the sports field.

Abstract: The performance and consumption of popular culture in everyday life is rarely included in authoritative discourses about national identity and nationalism. In my presentation I will discuss some possibilities for the analysis (and understanding) of often unpredictable interactions between global popular culture and the local cultural context.

The particular case involves a group of young Maori men who were inspired by Dragon Ball Z, one of the most well-known Japanese anime, to form their own Touch Rugby team, the Sayans Touch club, in the New Zealand city of Hamilton. At a time when New Zealand Rugby players had become a popular sporting commodity all around the world, including Japan, due to their sporting excellence, local Maori men get their inspiration from the anime characters that do not even know how to play rugby. Why did they choose Dragon Ball Z? Following the trajectory of this interaction between the group of Maori men with their beloved Japanese characters I will discuss how the global flow/distribution of popular culture allow consumers and performers of this culture to (re)construct and (re)negotiate their own cultural identity, often ignoring and even contradicting the ‘official’ national discourse. Can it be that the Dragon Ball Z and other ‘foreign’ media forms contribute towards local articulations of NZ cultural identity? And if it does, what does it tell us about the everyday performance and consumption of popular culture?

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**Phoebe Li**

**Title:** Imaging New Zealand: China's Views of the World

**Abstract:** Within the broad context of China's rising prominence on the global economy and its subsequent impact, this study aims to explore the Chinese views of the world through a New Zealand lens. Using a media/communication studies approach, the research focuses on investigating how New Zealand's national image is represented in China's mediasphere. Quantitative and qualitative data spanning the period from 2003 to 2011 has been acquired from news reports about New Zealand by China's top state media and Chinese netizens' consequent discussions on the country's leading internet portals. The findings suggest that New Zealand's national image in China is framed by China's domestic socio-political status quo, and reveals Chinese public perception of the 'Beijing Consensus' and China's growing influences in the world.

**Biography:** Phoebe Li received her PhD from the University of Auckland in 2010. She is currently an honorary research fellow in the School of Asian Studies at the University. Her research interests include Chinese diaspora, media, contemporary Chinese society.

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**Keywords:** New Zealand's national image in China

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**Keichi Kumagai**

**Title:** Herbivorous Boy, Otaku or Petit-Nationalist? Floating Japanese Men, Masculinity and National Integrity

**Abstract:** In this paper, the author highlights a recent change in Japanese men and masculinity in relation to the issue of restructuring a nation and nationalism in Japan. In Japan the prevalence of non-regular employment in the labour market has drastically increased since the late 1990s, which was a result of efforts by Japanese firms to reduce costs in line with neo-liberal economic reform outlined by the Japanese government.

It is uncertain how this drastic socio-economic change in Japan may affect the gender identity and behaviour of young men. They can no longer rely on the post-war family model of becoming breadwinners. As such, one must wonder what sort of new gender role model is being made. It should be crucial to examine how new emergent types of men and masculinity effect recent social and political change in Japan.

**Biography:** Professor, Dept. of Geography and Environmental Studies, Ochanomizu University, Tokyo

**Key words:** men, masculinity, Japan, nationalism, home
Graeme MacRae

Title: Bali is (not) so Beautiful

Abstract: Bali is famous for everything being beautiful, including traditional architecture. Tourism lifted both the discourse of beauty and the production of neo-traditional architecture to new heights, but now foreigners and Balinese alike increasingly agree that Bali is getting less beautiful by the day, including its urban environment and architectural design. These contradictions between traditional aesthetic values and the realities of modernisation are common to all of Indonesia, but they are especially intensified in the tourism-driven environment of Bali. This contradiction has in itself become a subject of popular culture – increasingly visible in various media and political discourse. This paper is a preliminary exploration of both the physical changes themselves and the growing cultural contest surrounding them.

Biography: Graeme MacRae was trained as an architect then became an anthropologist. His research is mostly in Indonesia, especially Bali, and mostly on development and environmental issues, but lately he has rediscovered architecture. He teaches anthropology at Massey University’s Albany campus.

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Keywords: Bali, Indonesia, Bali, architecture, urban design, aesthetics

Ken McNeil

Title: Taiko – Tradition and Touchstone

Abstract: Modern performance taiko drumming can now look back on a history of around 70 years in Japan, and around 40 years in its exported forms. There are hundreds of performing groups in Japan itself, and hundreds more outside Japan, in virtually every developed country. With the boom from the 1990s onward, taiko has drawn increasing interest from researchers, who have tended to focus on ethnically Japanese performing groups – initially on the question of taiko and identity in Japanese diaspora groups, and then on the question of taiko and tradition in Japan. However, taiko performance has now spread well beyond ethnic boundaries, and there are hundreds of groups in which the majority, if not all, of the members are not ethnically Japanese. In such groups, nevertheless, Japan remains a touchstone. The study to be presented here focuses (mostly) on one such group in New Zealand and looks at the question of the importance of ‘Japaneseness’ in the performances and the operation of the group.

Biography: Lecturer, Japanese Programme, University of Waikato. Research interests: History Japan-Oceania links; Japanese representation of self; Western representation of Japan

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Pramod K. Nayar

Title: ‘What Can I Do For You Today?’ Popular Culture and the Representations of Call Centres in India

Abstract:
This paper looks at the representations of Indian call centre life in popular culture, in Indian fiction, film and mass media coverage. It takes as its key texts Chetan Bhagat’s best-selling One Night @ the Call Centre, Brinda Narayan’s short story collection, Bangalore Calling, the film Hello, the part-fiction, part-documentary, Ashim Ahluwalia’s John and Jane and Indian diasporic author Bharati Mukherjee’s Miss New India. I also look at newspaper and periodical coverage of the call-centre culture. As supporting texts I use self-representations by call-centre workers in online discussion groups such as 24x7 People (http://www.24x7people.com/bpo-culture.asp). I am interested in the discourses of westernization, schizophrenia (linguistic and cultural with their ‘Indian by day, American by night’ work-life), ‘fun’ and agency, masculinity and femininity that these popular representations rely on. I suggest that beneath these portraits of ‘big-earning, big-spending’ youth in popular culture, there is an implicit critique of the new professional life, including management and HR/personnel strategies (critiques borne out by reports on HR practices in call centres in the ILR-Cornell The Indian Call Centre Industry: National Benchmarking Report Strategy, HR Practices, & Performance, 2005, and The Global Call Center Report: International Perspectives on Management and Employment, 2007).

Biography: Pramod K. Nayar has been Smuts Visiting Fellow in Commonwealth Studies at the University of Cambridge University, the Charles Wallace India Trust-British Council Fellow at the University of Kent at Canterbury and Fulbright Senior Fellow at Cornell University. He is currently working at a book on Frantz Fanon for the Routledge Critical Thinkers series, a book on Human Rights and Narratives and a book on Colonial Discourse for Wiley-Blackwell.

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Keywords: Call centers, new media cultures, popular culture, India

Ryota Nishino

Title: An analysis of Japanese tourists’ blog entries on Fiji: A word-of-mouse forum?

Abstract:
This paper reports the progress of my new project on analyses of Japanese travel bloggers’ comments on Fiji on the Internet. In today’s Internet age, the role of ‘blog’ websites cannot be neglected. ‘Blog’ offers a public space in which contributors can readily post their stories. The ease of setting up blogs has given them both a public and a private characteristic with less or little editorial intervention as in print or broadcast media.

Scholarship on travel writing on Fiji tended to focus on the works by English-speaking writers for Fiji’s historical connections with the English-speaking nations. The ‘Europe-Pacific’ and ‘Australia/NZ-Pacific’ power dynamics are typically analysed through Orientalism, (neo-) imperialism and political economy of tourism. Japan has made a significant impact on Fiji’s tourism industry. But in the English-speaking academia, very little is known about the ways in which writers from non-English-speaking societies tell their observations and experiences of Fiji.

Investigating Japanese tourists’ comments will form a comparative basis for analysis with those from ‘Western’ tourists from Europe, North America, Australia and New Zealand. Furthermore, it offers another basis for tourists from other Asian tourists from China, Korea and India.

This paper hopes to add a new dimension to understanding Fiji’s position in global tourism. But listening to Japanese tourists’ stories may help illuminate how cultural identities in the Asia-Pacific region could influence the ways they experience Fiji differently from travellers from ‘the West’.

Biography: Fiji National University, Natabua
Craig Norris

Title: SEGA Fail: Cult video game practices and the localisation of Yakuza 3

Abstract: This paper explores the fan reactions surrounding the English-language localisation of SEGA’s Yakuza 3 video game in 2010. The article addresses three concerns within the Yakuza series fan community: first, the cult media practices denied by this localisation; second, the presumed responsibilities of a games company to its audience; and finally, the ways feelings of futility and marginalisation were negotiated. The article examines these aspects in terms of the broader struggles by industry and gamer to deal with an increasingly integrated global media market which needs to be understood not only in terms of financial flows, but also in terms of the emotional investments of gamers in branded, world-building media franchises.

Biography: Craig Norris’s research in media studies focuses on new media, audiences and fandom. He has published articles in the area of global media and the dissemination of Japanese popular-culture (particularly anime, manga, video games and cosplay). His current research explores the relationship between media and place through global media tourism and fan pilgrimages to media locations.

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Keywords: Videogames, Japan, fan culture, virtual worlds

Jenn Phillips

(with Wenche Ommundsen who is unable to attend the conference)


Abstract: The novels Lili (Annie Wang, 2001) and A Concise Chinese English Dictionary for Lovers (Xiaolu Guo, 2007) were both written in English by Chinese-born authors for whom English is a second language. The intended audience is an English-speaking readership with little or no cultural knowledge of China. This paper will use the narratological concepts of implied author and implied reader as a methodology through which to consider the portrayal of Chinese culture in these texts. Both authors note that these are their first novels written in English, signalling to the reader that they are entering a literary culture or a culture of writing from an outsider’s perspective. However, both texts also give the reader an “insider’s” perspective – a perspective on China in the months leading up to the Tiananmen Square Massacre, or on the cultural negotiation involved in the geographical, linguistic and social encounter with London. In this paper we examine the portrayal of Chinese culture in relation to how they may confirm, confound or complicate readers’ cultural expectations.

Biography: Jenn Phillips recently submitted her PhD thesis which analysed the frequent use of unreliable narration in the novels of Bret Easton Ellis and Chuck Palahniuk. In addition to her PhD studies, Jenn has been a research assistant for Wenche Ommunsen since 2008. The most recent collaboration has been regarding the meanings and manifestations of transcultural “chick-lit”. This paper is the result of their latest collaboration.

Biography: Professor Wenche Ommundsen took up the position of Dean in the Faculty of Arts at the University of Wollongong in 2009. Formerly of Deakin University, Professor Ommundsen joined the University of Wollongong in 2006 as Professor of English Literatures.

Keywords: Translation, Cultural representation, Perspective.
Munib Rezaie


Abstract:
French producer-writer-director Luc Besson has been at the forefront of creating a brand of transnational production that combines popular elements from various national cinemas. Most prominently, Besson often incorporates Asian martial arts talent, both in front of and behind the camera, along with Hollywood production values to appeal to an increasingly globalized world audience. In 2005, Besson's EuropaCorp produced a martial-arts action/drama starring Jet Li with the original title of Danny the Dog, which it maintained in the European markets but was changed to Unleashed in the United States. Briefly, the film follows Danny (Li), a man raised as a dog since childhood by a mobster who brutally uses him as a personal attack-dog. Circumstances take him to a blind piano tuner and his daughter who reintroduce him into humanity with the help of music. My paper will use Jonathan Gray's definition of paratexts to compare the film's marketing campaigns in France and America with a focus on the posters and trailers released in each country. In France, the poster and trailer focus on the transformative power of music and the character's journey from violence to peace. In America, however, the poster and trailer place all their emphasis on the violence and cool martial arts action featured in the film.

Biography:
Munib Rezaie is a Ph.D. student in Moving Image Studies in the Department of Communication at Georgia State University. His research interests include Chinese film history, the representation of Asian masculinities, and the various ways in which the American and Chinese film industries intersect. His dissertation project will examine the ways in which certain male Chinese stars are forced to compromise their masculinity and sexuality in order to "make it" in Hollywood.

Keywords: Paratexts, Marketing, Jet Li, Luc Besson

Kaz Ross

Title: China’s online angry youth and the power of rumour: Jihad against K-Pop

Abstract:
The expanding Chinese fan base for Korean cultural products over the last 10 years demonstrates the soft power impact of the Korean Wave (韩流). Korean performers such as BoA and the boy band Super Junior (SJ) play to sold out stadiums whenever they tour China. In May 2010, a SJ show at the World Expo in Shanghai proved so popular that a discrepancy between the number of tickets promised (5,000) and the number given out (2,000) led to a chaotic stampede. Angry fans attacked security forces and Expo volunteers, resulting in many people sustaining injuries. Given the extensive media presence at Expo, the fans attracted criticism for losing China’s ‘face’ to the world. In the days after the incident, a small group apologised on behalf of all SJ fans. This apology initiated an online ‘holy war’ (神圣) on K-pop. Beginning on the Chinese ‘World of Warcraft’ multiplayer game site, a call was issued for an Internet jihad against SJ and their ‘brain damaged’ (残智) fans. On June 9th 2010, thousands of attacks brought down any website associated with SJ, including personal band members’ sites and fan forums.

In this paper I propose that the ‘jihad’ can be read as more than just another example of China's hyper-nationalistic online ‘angry youth’ (怒青年) taking action against those perceived to humiliate China. By engaging with the work of the Subaltern Studies group on rumour, this paper examines how the Internet (particularly microblogs and multiplayer role-play games) fosters the transformation of multiple online identities into what can be termed a community of action. In addition, the language used in the attacks signals the importance of a generational rift within China’s youth which is then utilised against the fans of K-pop.

Biography:
Dr Kaz Ross is the Asian Studies Discipline coordinator in the School of Asian Languages and Studies at the University of Tasmania, Australia. She is a China specialist with a strong interest in contemporary social and cultural theory. Her current research project is centred on the Internet in China.

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Keywords: nationalism, subaltern studies, China, Internet, online gaming
**Changzoo Song**

**Title:** Post-Colonial Nation-Building and Politics of Popular Culture: Fifty Years After Korea's Ban on Japanese Popular Culture

**Abstract:** After the half century of dominance and colonial rule under Japan, as a part of nation-building project the post-colonial Korean state banned Japanese popular culture in Korea. Though the Korean state was an eager student of Japan in regard to technological and economic development, the importation of Japanese cultural products was formally banned. This lasted until the early 1990s when the Korean government finally changed the policy after fifty years. Though there were concerns if the globally popular Japanese pop culture would 'conquer' Korea, this did not happen. Instead, the globalised world helped Korean popular culture gain popularity among Asians, including the Japanese public, in the phenomenon of Hallyu. This paper discusses how post-colonial nation-building project in Korea was related with its popular culture policy, particularly in regard to the importation ban on the pop culture of Japan.

**Biography:** Changzoo Song is a Senior Lecturer in Korean Studies at the University of Auckland. His research interest includes nationalism, nation-building in Korea, Korean Diasporas such as Korean Chinese and Soviet Koreans.

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**Sapna Samant**

**Title:** Expressing And Practicing Identity: How To Authenticate An Imagined, Diasporic Collective.

**Abstract:** I started my production company Holy Cow Media Ltd in 2006. This was a response to unemployment but mostly because (a) I could not within myself understand the requirements of the mainstream media to exoticise myself and others like me or migrants from non-Western, non-Christian cultures and (b) I had spotted a niche in the New Zealand media world. After all, HCM is a business.

What is the space that I (Holy Cow Media) occupies and how does one remain true to the concept of storytelling; of expressing migrant experiences without exoticising or turning it into an exercise in anthropology?

The term ‘Asian’ means people from the continent of Asia but people from the various countries across the vast continent will not call themselves ‘Asian’. Thus Asian is an imagined collective made of up many layers of migrants; a diaspora without a single, identical experience. Yet stories and emotions overlap. To be able to produce content, I have to authenticate the same but by going beyond multiculturalism.

This paper is an attempt to crystallise this practice as a media professional and producer in and for mainstream New Zealand media. I’d like to base it on the theory of polyculturalism, as developed by Vijay Prashad but with transcultural communications.

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Rumi Sakamoto

Title: The Tyranny of Context, or How to Read Japan’s (Not-So-Cool) Manga Comics.

Abstract: Using two examples of Japanese manga comics (Motomiya Hiroshi’s 2004 Kuni ga moeru, which depicted the Nanjing Massacre, the 1937 mass rapes and killings of Chinese by Japanese soldiers; and Yamano Sharin’s 2005 Kenkanryu, the notorious anti-Korean manga series that originated as a webcomic), this paper explores the relationship between cultural text and its ‘local context’ in the age of electronic communication and global media. Notwithstanding the hype of ‘Cool Japan’, one major ‘local context’ for transnational cultural consumption in East Asia remains as the legacy of Japan’s ‘uncool’ past, i.e. the memory of war and imperialism, as well as various frictions that have arisen out of this unresolved past. When popular culture that addresses these issues travels across borders, what emerges is not just ‘consumption opportunities’ but also opportunities for stimulating raw emotions and compulsive repetition or acting out of the past trauma, potentially promoting further antagonisms and discord, deepening rifts among peoples and nations. I’ll make two observations: 1) the local ‘context’ not only shapes but also limits or even prevents meaningful engagement with the texts themselves; and 2) with the Internet, the ‘local context’ has less to do with geography or ethnic identity and more with non-essentialist subject positions and identifications.

Kez Wallis

Title: Cool New Asia or Cool New Exotica? Cultural appropriation as multiculturalism or orientalism when examining Gwen Stefani’s Harajuku Girls.

Abstract: Love. Angel. Music. Baby. This conference paper aims not to specifically answer the question of whether “Cool New Asia” is actually good for Asia, but rather to problematise the concept of “Cool New Asia” and the fine line between multiculturalism and orientalism in cultural appropriation. The case of Gwen Stefani’s Harajuku Girls exemplifies this dichotomy of cultural appropriation. With their externally constructed identities as silent simpering submissive Japanese schoolgirls and given new names to match Stefani’s clothing line, the Harajuku Girls are stereotyped artificial creations. She has commodified the imagery and style of a subversive Japanese bricolage youth fashion movement to sell to the youth of white middle-class America. The ethics of cultural appropriation are always tied up in ideas of agency and structure, and the question must be asked: can the appropriation of American fashion by Japanese teenagers be compared to the appropriation of Japanese pop culture to aid American business interests? Simultaneously however, Stefani’s endorsements are seeding cross-cultural flows into the USA in ways that will potentially open roads for Japanese productions of the same cultural commodities. Fashion is an increasingly transnational entity with influences being fed from one country to the next in a matter of days. The presence of Harajuku street fashion on mainstream television, albeit in a commodified, non-“authentic” form, potentially allows middle-class American teenagers to “discover” Harajuku street fashion in its original form through FRUITS and other Japanese fashion magazines and influencing new American designers, creating a new flow of cultural response.

Biography: Kez Wallis is graduating this year with a Bachelor of Arts, majoring in Asian Studies with a minor in Film and Media Studies, from Otago University. Kez begins work on her postgraduate dissertation next year looking at the use of popular culture in the construction of identity in the Asian diaspora in New Zealand.
Scott Wilson

Title: Games without Frontiers: The Rise and Fall of the Object of the Future

Abstract:
As Nicholas Thomas makes clear in his book *Entangled Objects* (1991), cross-cultural encounters involve both the exchange of material goods and, vitally, intercultural assessments based on the perceived status of those objects. This assessment, aligned telologically, forms a major part of the rationalization of, and justification for, subsequent colonial activities, whereby objects perceived as 'primitive' thereby emerge from 'backward' cultures in dire need of modernization (and civilization).

This paper explores the ways in which teleological Orientalist discourses that had once located the East in a position of exhausted poor-cousin to the vibrant West are reassessed after the Second World War so as to represent the East as a site of the West’s productive and commercial future. This teleological movement is further complicated by utilizing Marx’s notions of alienation to explore the manner with which geography, once so important to understanding the value and utility of material goods, becomes less important with the rise of globalised commodity flows. Thus I seek to understand the ways in which global capitalism renders irrelevant geographic origin in favour of ubiquitous consumption by replacing Orientalist discourses with other, subjective or individualized, sites of consumer engagement and value.

Biography: Scott is Associate Head of the Department of Performing and Screen Arts at Unitec and is the author of *The Politics of Insects: David Cronenberg’s Cinema of Confrontation* (2011). His research interests include material culture studies, sound art and music production, and experimental art and cinema.

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Arezou Zalipour

Title: Constructing Asian-New Zealand Identities in Roseanne Liang’s My Wedding and Other Secrets

Abstract: The ethnic minorities in New Zealand media have tended to be underrepresented and emergent as is the case in nations that have embedded cultural diversity and diaspora. From a historical perspective, New Zealand films that portray Asians have constructed a narrow and generalised version of lives and identity of the Asian diaspora in New Zealand. These films were mainly directed by Pakeha New Zealanders in the 1990s, such as *Broken English* by Gregor Nicholas, *Illustrious Energy* by Leon Narbey and *Memory and Desire* by Niki Caro. The emergence of New Zealand filmmakers of Asian descent in the last decade has created a new platform where Asian New Zealand identity can be depicted and negotiated. Such filmmakers seek to generate representations that have resulted from their experience of living as a member of an Asian minority in New Zealand and thus present the ways identity is associated with the issues related to the characteristics of the host society and culture. This study addresses the notion of identity in *My Wedding and Other Secrets*, the 2011 New Zealand film by Roseanne Liang, a Chinese New Zealand director and writer. This paper attempts to investigate and examine various aspects of Asian-New Zealand identities as represented in this film through the lens of diaspora theories and concepts. The research aims to reflect on the exploration of fluidities and differences within a diasporic group in terms of identity construction. This also indirectly provokes a rethinking of the attitudes towards Asians in New Zealand.

Biography: Arezou Zalipour received her PhD in Literary Studies from the National University of Malaysia. Currently, she is doing a second PhD in Media Studies at the Screen and Media Studies Department, School of Arts, the University of Waikato. She is also part of a fundamental research project (FRGS) on the topic of ‘Developing a Procedural Tool for Analysing Muslim diaspora’. She has presented academic papers at the international conferences and has published academic articles in journals and books. At present, her main areas of interest include Asian diaspora in New Zealand cinema and literature, identity construction in diaspora and Iranian diaspora.

Keywords: Asian-New Zealand identity, My Wedding and Other Secrets, Asian diaspora in New Zealand
Zilia Zara-Papp

Title: Monster Representations in Contemporary Japanese Popular Media and Local Urban Planning

Abstract:
Japanese anime being an important part of modern and contemporary popular visual culture, its aesthetical merits and roots in Japanese visual arts, folkloristic, literary and religious themes are worth investigating. This paper aims to track visual links between Edo and Meiji period monster art (yōkai-ga) paintings and modern day anime by concentrating on the works of Edo and Meiji period painters and post-war period animation, manga and Japanese cinema.

The visual rendering of yōkai (monsters) is a Japanese cultural phenomenon: yōkai paintings originate from the Muromachi period, and take up a part of Edo and Meiji period visual art. To pinpoint the visual roots of animation characters in the context of yōkai folklore and Edo and Meiji period monster painting traditions, the paper investigates the popular animation series Gegegeno Kitaro, based on the manga of Mizuki Shigeru, consisting of numerous episodes broadcast from the 1960’s to the 2000’s, showing the changes in the perception of monsters in the post-war period, while reflecting on the importance of Mizuki’s work in keeping visual traditions alive and educating new audiences about folklore by recasting yōkai imagery in modern day visual media in an innovative way.

Focusing on popular culture in the local context, the paper takes a look at urban design, town planning and character/logo design practices adopted by rural and urban Japanese communities in response to yōkai representations in contemporary Japanese popular media.

Biography: The presenter is author of the books Anime and its Roots in Japanese Monster Art (Global Oriental, 2010) and Traditional Monster Imagery in Manga, Anime and Japanese Cinema (Brill, 2011) as well as Associate Professor of Media Studies at Saitama University, Japan.
Cultural Performers

Madang Hannuri

Madang Hannuri was established in 1999 to promote Korean Culture to residents in New Zealand by performing and teaching Korean traditional music and dance. ‘Madang’ means “a place” and ‘Hannuri’ means ‘whole world’ in Korean. We named ourselves ‘Madang Hannuri’ because we believed that we could provide a place where everyone can enjoy our music and dance no matter where they come from.

Based in Auckland, we have performed Korean traditional music and dance for many cultural events every year throughout the country. One of the biggest events we have been participating in since 1999 is the Santa Parade organized by Farmers every November. Auckland International Cultural Festivals and Chinese New Year's Festivals are some of the biggest events as well.

E-Pacs Lion Dance Team

The E-Pacs Lion Dance Team is bringing to you a traditional lion dance that is distinctive in Chinese culture. The Team was established around 2001 - 2002, and is made up of a students ranging from 4 years old to 25 years old, each assigned to a dance or instrumental stunt. The team has been traveling throughout New Zealand and sharing this colourful Chinese culture to everyone. Apart from performing the stunts that you are about to witness, our students are taught the virtues of discipline, respect, friendship and teamwork. It is the true embodiment of traditional Chinese culture at best. I now invite you to enjoy our performance!
Hokushin Shino Ryu Iaido

Iaido is a centuries old Japanese martial art through which it's practitioners strive to perfect their skills of drawing and cutting with a katana, the World famous samurai sword. The first practitioner of iaido is widely held to have been Hayashizaki Shigenobu, a 16th Century samurai. Due to the fact that the practitioners of iaido use metal swords, iaido is normally considered a non-contact martial art with a deeper focus on preparing oneself mentally for the time when they are forced to used their katana.

Hokushin Shino Ryu Iaido is headquartered in Nagoya, Aichi Prefecture, and has branch dojo both in Japan and in Australia, New Zealand and South Korea. Hokushin Shino Ryu Iaido was introduced to New Zealand in the late 20th Century and currently has four branch dojo in New Zealand, three in Auckland and one in Rotorua. These dojo are dedicated to teaching the Hokushin Shino Ryu style and about iaido to any who are willing to learn.

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