



Global Research
Institute of Paris



Alternative Cultural Globalization: from East Asia to Europe

Globalisation culturelle alternative : de l'Asie de l'Est à l'Europe

INTERNATIONAL SYMPOSIUM - COLLOQUE INTERNATIONAL

14-16 December, 2022
14-16 décembre 2022

Université de Paris - Campus Grands Moulin
Amphithéâtre Buffon - 15 rue Hélène Brion - Paris 13^e

u-paris.fr

PROGRAM

DAY 1 – 14 DECEMBER 2022

[PLENARY SESSION 1] When West meets East (and vice-versa)	
Chair: Sylvie OCTOBRE & Vincenzo CICHELLI	
9:20 – 10:00	Encounters with Western Media Theory: Korean Wave's Perspectives Dal Yong JIN (Simon Fraser University)
10:00 – 10:40	On the alternativeness of East Asian media culture Koichi IWABUCHI (Kwansei Gakuin University)
10:40 – 11:20	From Japonism to JapanHellenism: what makes the East desirable Michael LUCKEN (INALCO)
11:20 – 12:00	The soft power of hard cash: China and the (re)making of American popular culture Lane CROTHERS (Illinois State University)
LUNCH BREAK	
[WORKSHOP 1] Hybridity and Glocalization	
Chair: Lane CROTHERS	
14:00 – 14:30	Circulation of East Asian Cinemas to Films Festivals in Europe: The Case Study of Film Festivals in France Mélanie LE FORESTIER (Université de Toulouse)
14:30 – 15:00	Glocalism and hybridity of Hallyu's decodification in Romania Valentina MARINESCU (University of Bucharest)
15:00 – 15:30	Staging globalised Japan in the UK: "Visiting" the Land of the Rising Sun through the Hyper Japan Festival Christopher HAYES (Teesside University)
15:30 – 16:00	The Hallyu and K-pop fandom in France: An International Phenomenological Study of Transnational Locality Heiwon WON (Institut de recherche Asiatiques)
COFFEE BREAK	
[WORKSHOP 2] Power of Love	
Chair: Juhyun LEE	
16:30 – 17:00	Fandom makes the world go round: Institutional grassroots of Hallyu fan-entrepreneurship in Israel Irina LYAN / Nissim OTMAZGIN (The Hebrew University of Jerusalem)
17:00 – 17:30	Hallyu by Proxy: The Reception of Turkish Remakes of Korean Dramas in Bulgaria Martin LUKANOV (Sofia University)
17:30 – 18:00	The Glocalization of K-Pop for self-empowerment: East meets West in Manchester and Philadelphia Stefanie RUIZ / Femida HANDY (University of Pennsylvania)
18:00 – 18:30	V Live Therapy – Emotional Support and Fannish Practices in Digital Hallyu Julia TRZCIŃSKA (University of Wroclaw)

DAY 2 – 15 DECEMBER 2022

[PLENARY SESSION 2] Varieties of Soft Power		Chair: Peggy LEVITT
9:20 – 10:00	'Cool Japan' Policy—Missed Opportunity or Illusion? Nobuko KAWASHIMA (Doshisha University)	
10:00 – 10:40	How to Foster Soft Power: Going Beyond Nye Jimmy PARC (University of Malaya)	
10:40 – 11:20	Cultural policy and the making of a cultural market economy in South Korea Hye-Kyung LEE (King's College London)	
11:20 – 12:00	China's Image Building in the 21st Century Xiaoling ZHANG (Xi'an Jiaotong-Liverpool University)	
LUNCH BREAK		
[WORKSHOP 3] Competing Globalization		Chair: Nissim OTMAZGIN
14:00 – 14:30	Defining 'K' while Korean wave has taken over the world Eunbyul LEE (Hankuk University of Foreign Studies)	
14:30 – 15:00	Development policies for creative and cultural industry, How to support or hinder the development of the CCI Éva GAJZÁGÓ (Budapest Business School)	
15:00 – 15:30	L'influence culturelle de la Chine face au modèle libéral : questions de discours et de réception Olivier ARIFON (Université catholique de Lille)	
15:30 – 16:00	Le soft power chinois à l'heure des Nouvelles Routes de la Soie Nashidil ROUIAI (Université de Bordeaux)	
16:00 – 16:30	La stratégie cinématographique de la Chine dans le cadre de la politique de renforcement de son soft power Caleb MOISE (Centre Maurice Hauriou)	
COFFEE BREAK		
[WORKSHOP 4] Displaying Softpower		Chair: Marco PELLITTERI
17:00 – 17:30	Film co-productions and the politics of soft power Yanling YANG (University of Exeter)	
17:30 – 18:00	K-drama apprenticeship. Soft power and foreign women as political agents Ana Maria LUCA (Università degli Studi di Perugia)	
18:00 – 18:30	Le Softpower dans les cinémas d'Asie Orientale Frédéric MONVOISIN (Sciences Po Saint Germain en Laye)	
18:30 – 19:00	The aftermath of the Korean Wave: K-pop fandom(s) facing a shift from sub-culture to "mainstream" Mathieu BERBIGUIER (University of California)	

DAY 3 – 16 DECEMBER 2022

[PLENARY SESSION 3] Towards Alternative Globalizations?		Chair: Jimmyn PARC
9:20 – 10:00	The Power of Small Things: Japanese Kawaii as Global Affective Force Christine YANO (University of Hawai Manoa)	
10:00 – 10:40	Hallyu and Female Universalism Wonho JANG (University of Seoul)	
10:40 – 11:20	Studying Culture in Motion: Lessons from South Korea's art, literary, and academic worlds Peggy LEVITT (Wellesley College and Harvard University)	
11:20 – 12:00	Ceci n'est pas du soft power. On the booming, reception, and perception of East Asian creative output in Europe Marco PELLITTERI (Xi'an Jiaotong-Liverpool University)	
LUNCH BREAK		
[WORKSHOP 5] Going Global		Chair: Xiaoling ZHANG
14:00 – 14:30	Flexing Armageddon: Displacing Climate Change Anxiety through Soft Power Nationalist Interests in GuoFan's The Wandering Earth (2019). David CHRISTOPHER (University of Leicester)	
14:30 – 15:00	Is Hallyu Mainstream in Europe? A "Trivialité" Analysis of the Hallyu Phenomenon Julie ESCURIGNAN (Ecole de Management Léonard de Vinci)	
15:00 – 15:30	Narrating Chineseness through comics and animation: A focus on the Italian context Martina CASCHERA (University of Bergamo)	
15:30 – 16:00	The political rhetoric of Korean pop culture: Hallyu as a policy-making metaphorical tool Dongjoon LEE / Jiyun YOO (Changwon National University)	
COFFEE BREAK		
[WORKSHOP 6] Work of Intermediaries		Chair: Mathieu BERBIGUIER
16:30 – 17:00	Festivals and the State: From the Legitimation to the Commercialization of South Korean Cinema in the Global Space, 1988-2020 Eunyoung WON (EHESS)	
17:00 – 17:30	Globalisation du manga et appropriations du Japon en France : enquête sur le rôle des amateurs et la transmission entre générations Olivier VAHÉE (ENS de Lyon)	
17:30 – 18:00	Reimagining Global Film From East Asian Festival Co-Production Cindy WONG / Gary MCDONOGH (City University of New York)	

ABSTRACTS OF PLENARY SESSION

[PLENARY SESSION 1] When West meets East (and vice-versa)

9 :20 – 10 :00

Encounters with Western Media Theory: Korean Wave's Perspectives

Dal Yong JIN (Simon Fraser University)

The academic discourse on the Global South has gradually replaced previous scholarly debates, such as Third World and Developing World. Before the advent of this particular binary discourse, there has been another significant notion related to the Global South, which is the dichotomy of the West and the East. The debate on the West and the East itself is not new; however, it is indispensable to develop our understanding of the West and the East, not only because these terms are the predecessors of the Global South discourse, but also because they still provide some guidelines that we can rely on and utilize for the discussions about the Global South. Here, I will talk about the increasing role of non-Western regions, particularly Hallyu-focused approaches in media and cultural studies. I discuss the development of Korea-centric theoretical frameworks and practices so that media scholars contemplate the significance of the Korean Wave as part of East Asia. I provide a handful of practical solutions to develop non-Western focused theoretical approaches, which means that I address the ways in which Hallyu-centric non-Western media theories can be established. It is not directly attempting to create new approaches but is offering reliable discourses to advance the necessity of local-based theoretical frameworks, which eventually help the formation of East Asia-based media and cultural theories.

10:00 – 10:40

On the alternativeness of East Asian media culture

Koichi Iwabuchi (Kwansei Gakuin University)

This paper will unpack alternative perspectives to the US-driven media globalization that I have examined regarding the rise of East Asian media culture and make a call for further investigation that critically engages with media globalization in the era of digital media and platform. I will focus on three overlapping issues of the progression of transnationalism and cross-border dialogue: whether and how transnational media culture flows engender new kinds of cross-border connections that open up new reflexive perspectives into self-other relationship; whether and how such dialogic potentials transgress and/or are contained by an exclusive nation-centered outlook; and whether and how the globalization of media culture promotes the inclusion of cultural diversity by giving dues attention and voice to ethnically and racially marginalized people. I will suggest that these investigations are essential among others for the consideration of the alternativeness of globalized (East Asian) media culture.

10:40 – 11:20

From Japonism to JapanHellenism: what makes the East desirable
Du japonisme au japonhellénisme : ce qui rend l'Est désirable

Michael Lucken (Inalco)

Le japonisme du 19^e siècle ne répondait pas simplement à un goût pour le Japon. Derrière l'intérêt pour les formes et couleurs japonaises s'exprimait une quête séculaire pour ce que la Grèce antique incarnait alors en Occident : un sentiment de liberté nouvelle, de spontanéité jaillissante, d'irruption miraculeuse parmi les civilisations d'un équilibre entre le corps et l'esprit. « L'Art au Japon est vivant comme il était vivant en Grèce », écrit ainsi Dorothy Menpes en 1904. Or non seulement cet aspect du japonisme a été oublié, mais encore on n'a pas bien mesuré à quel point les artistes et intellectuels japonais se sont eux-mêmes emparés de l'héritage grec. Ce n'est que tout récemment que l'on a pris conscience que les multiples adaptations japonaises de récits antiques qui, depuis une cinquantaine d'années, parviennent jusqu'en Europe s'inscrivent dans un long processus débuté dans la deuxième moitié du 19^e siècle. Si Miyagi Satoshi, dans le domaine du théâtre, Miyazaki Hayao, dans le cinéma d'animation, Yamazaki Mari, dans le manga, contribuent à vivifier comme ils le font le répertoire classique, c'est parce que celui-ci leur appartient en propre. Un dernier exemple : la pénétration de la culture populaire japonaise est aujourd'hui si forte qu'à la librairie du musée du Louvre les livres pour enfants sur la mythologie grecque sont pour moitié des mangas traduits !

Comment interpréter cette étonnante séquence historique ? Est-ce le reflet d'une proximité naturelle, innée, du Japon à la Grèce, comme on l'a beaucoup dit ? Ou est-ce la manifestation de dynamiques plus complexes, voire plus sombres ? Telles sont les questions auxquelles nous essaierons de répondre.

11 :20 – 12 :00

The soft power of hard cash: China and the (re)making of American popular culture

Lane Crothers (Illinois State University)

The global ubiquity of American popular culture is well-established. So, too, is its role in the globalization of economic, social, political, and cultural life. American cultural products have found worldwide embrace and resistance, serving as a flashpoint in the push/pull of the globalizing process. Notably, China has worked to both limit the influence of American popular culture in China (while still profiting from making many of the products that represent American cultural artifacts) and to use popular culture to shape global perceptions of China's culture and global prominence beyond its role as a manufacturing nation. Such efforts have included China's banning of platforms like Google and Facebook from the Chinese market while at the same time developing competitive social media platforms to serve Chinese goals. More recently, as happened with the 2019 remake of the classic American war movie, "Midway," China has worked to shape the creation of American popular culture products in ways that promote Chinese interests. This paper uses the "Midway" case as a study in Chinese efforts to indirectly influence perceptions of China by shaping how American popular culture products depict China in the first place. Other relevant cases include the 2012 remake of "Red Dawn," the expansion of Disney into China, and NBA superstar LeBron James' tacit support for China's government during the 2019 Hong Kong protests. China's efforts seem to intend the indirect expansion of pro-China sentiments into global life by shaping the American cultural products through which such values are transmitted.

[PLENARY SESSION 2] Varieties of Soft Power

9:20 – 10:00

‘Cool Japan’ Policy—Missed Opportunity or Illusion?

Nobuko Kawashima (Doshisha University)

‘Cool Japan’ has been a cross-departmental policy agenda for Japanese government that has gained prominence over the last twenty years or so. Japanese government has traditionally been little interested in the area of cultural policy, largely leaving the matters of culture to the market economy since the end of WWII. Recently, however, attention has been given to the international popularity of Japanese popular culture such as manga and anime with policies aiming to cash in on what is named ‘Cool Japan’ phenomenon. Policy has been, however, patchy, disjointed and confusing. This paper will examine the background and emergence of this policy, its recent transformation and impact on cultural flows from Japan to Europe.

10:00 – 10:40

How to Foster Soft Power: Going Beyond Nye

Jimmyn Parc (University of Malaya)

Soft power remains equally loved and hated among commentators, yet the definition on how to actually foster it remains vague. The example of the drama Squid Game is poignant in this regard, is it an example of South Korean soft power because of its cast and setting, or is it more reflective of American soft power given that it was produced and distributed by Netflix? Perhaps it would be more accurate to say that approaches to soft power have never really progressed further beyond what Joseph Nye first proposed at the end of the Cold War. The reality though, as seen with Squid Game, is that there many ways in which soft power can be pursued. This article set out to address this definition issue by presenting four types of soft power - homemade soft power, bandwagon soft power, assisted soft power, and granted soft power - that explain how countries can foster it regardless of their position as either a new player or a traditional power house. Its implications are crucial for those that wish to improve the position of their cultural industries.

10:40 – 11:20

Cultural policy and the making of a cultural market economy in South Korea

Hye-Kyung Lee (King’s College London)

It is difficult to know how the S. Korea’s cultural policy directly affects the global circulation of its cultural products: indeed, the ‘Korean Wave’ has been a consumption-driven rather than policy-driven phenomenon. Although the government is keen to support cultural export, its

role is better understood as facilitating the growth of domestic cultural industries. Importantly, its policy goes far beyond direct funding and support, which is the main topic of the existing literature on the Korean cultural industry policy. My talk will focus on the roles of the government as an institutional entrepreneur who invented and normalised new institutions that are conducive to the 'making' of a cultural economy embedded in market-based practices and relationships. I will take examples of such institutions: cultural SPC (paper company dedicated to cultural production project), standard contracts, box office databases and the cultural venture capital market. They effectively 'rationalise' cultural business by giving it more transparency, incentivising private investment, normalising contractual relations, clarifying copyright ownership, making cultural work more workable, and tackling information gaps. Looking into these institutions is an interesting way to understand the transformation of the cultural industries in the past 20 years. Yet, I will also critically reflect on the policy's full embrace of the economic logic.

11:20 – 12:00

China's Image Building in the 21st Century

Xiaoling Zhang (Xi'an Jiaotong-Liverpool University)

This paper will first evaluate China's public diplomacy efforts since the end of the 20th century. It will then focus on a few more recent endeavor to answer the following interrelated questions: what is the image China wishes to present to the world in the 21st century ? What are the continuities and changes in its image shaping over the last few decades? What do they tell us about China as an international power? The paper uses three representative cases to answer the questions: China's digital diplomacy, i.e., its employment of social media as platforms for image projection; the artistic shaping of its image at the opening ceremony of the 2022 Beijing Winter Olympic Games; and its collaborative efforts with non-state actors in its image construction efforts. The paper argues that in its image building, China built up a comprehensive wide-ranging network involving diverse platforms and actors for the projection of a great global power. The paper concludes by discussing the implications of China's image building efforts for public diplomacy, a concept originated from the West, in both theory and practice.

[PLENARY SESSION 3] Towards Alternative Globalizations?

9:20 – 10:00

The Power of Small Things: Japanese *Kawaii* as Global Affective Force

Christine Yano (University of Hawai Manoa)

This presentation takes smallness as an affective force with power to enact alternative cultural globalizations, particularly from East Asia to Europe and beyond. Taking the Japanese icon Hello Kitty as a case study, I argue that *kawaii* (cute) charts the way, drawing its charisma from small acts and expressions of interdependence and its manipulations. The power of Hello-Kitty *kawaii* resides in affective resources of intimacy, innocence, empathy. This holds true with little regard for the frankly commercial nature of its source. Hello Kitty as product of Japanese corporation Sanrio asserts smallness as a position that has the power to disarm and then re-arm, embedded within a strongly social nexus. That social nexus becomes part of Sanrio's messaging through slogans, such as "Small gift, big smile" and its emphasis upon "social communication." Here lie the seductions of both the small as East-Asian exotic, as well as, the small as global self. Sociologist Jeffrey Goldfarb's *The Politics of Small Things: The Power of the Powerless in Dark Times* (2007) suggests the revolutionary potential of small things, intimate gestures, human-to-human contact. These affective elements form the anthem of Sanrio that walks a global tightrope of sincerity and cynicism, of humanism and capitalism. Hello-Kitty *kawaii* suggests the debates surrounding such affective arsenal may lie buried deep in the sedimented litter box of consumption.

10:00 – 10:40

Hallyu and Female Universalism

Wonho Jang (University of Seoul)

The Korean Wave can be defined as the spread of Korean cultural products, predominately dramas and K-Pop, all over the world. To explain the global spread of Hallyu, the concepts of hybridization and glocalization have been introduced. In addition to the existing concepts about Hallyu, this paper introduces a new concept about Hallyu, female universalism. Female universalism is a universal value shared by all women in the world who want to sever their chains tied to the traditional and male dominant communities of Confucianism, Catholicism, and Islam to explore the possibilities of building and eventually realize female-led culture. Showing the empirical data about female universalism in the K-drama and K-pop, this paper will suggest that new theoretical ideas can be generated from the experiences of Korea or Eastern countries rather than from Western scholars. This points to a future, in which Hallyu Studies doesn't merely provide evidences for the issues raised in the West, but rather raises new questions that can be addressed in the global community of academia.

10:40 – 11:20

Studying Culture in Motion: Lessons from South Korea's art, literary, and academic worlds

Peggy LEVITT (Wellesley College and Harvard University)

Cultural globalization, and its discontents, are widely discussed. Often, however, these discussions assert dissemination and contact without specifying the patterned relationships and dynamics that enable or block circulation on the ground. In this talk, I offer a broad framework for understanding this inequality pipeline which takes the individuals, institutions, and infrastructures which affect mobility trajectories into account. I think through how the characteristics of the spaces of circulation and sites of encounter affect the breadth, depth, and direction of travel. I then focus on the national and regional particularities of the South Korean case to explore the circulation of Korean contemporary art and literature.

11:20 – 12:00

Ceci n'est pas du soft power. On the booming, reception, and perception of East Asian creative output in Europe

Marco PELLITTERI (Xi'an Jiaotong-Liverpool University)

In the intra- and transregional dynamics centred on East Asian cultural output, Japan's creative media franchises and narratives occupy a key place (especially *manga* and *anime*). In this sense, the justifiably celebrated *Hallyu* ('Korean wave') of *manhwa*, fashion, and youth pop music band craze, for example, should be seen, at least in part, as a potent refraction and amplification of Japan's previous and still leading, momentum-bearing transnational oceanic roller. China's pop-cultural and creative contributions, currently still in an interlocutory and relatively marginal, imitative position, are, on the other hand, gaining big market shares and a growing reputation in some industries in particular, such as CGI animation and massive multiplayer online gaming.

Against this background, a wide range of issues will be touched upon. The phenomena that interest the fluid position of East Asian's pop-cultural output in the global scenario in the European markets are to be considered as inextricably intertwined and discussed vis-à-vis an array of cases of theoretical or empirical *trompe-l'œil*: (1) the misreading of the notion of "soft power" in relation to the impact of manga and anime in Europe; (2) the over-representation of the notion of how Asians & Asianness are perceived, via the ever lasting misinterpretations of the characters' stylised ethnic features in East Asian graphic productions; (3) the oscillation between subculturalism and mainstream-ness of Japan's media output in the EU. The discussion will be concluded with the proposition of a possible setting that trims down and redefines the extent and cogency of the notion of soft power when applied to this Asian creative output, counterbalances the emphatic notion of "Asianisation", and is channelled into a tentative update of the author's theory (2010) of the "Dragon" and the "Dazzle" (the two past stages of Japanese imagination in Europe: 1975-95, 1996-2016) with the integration of a third phase, here called the "Octopus".

ABSTRACTS OF WORKSHOPS

[WORKSHOP 1] Hybridity and Glocalization

14:00 – 14:30

Circulation of East Asian Cinemas to Films Festivals in Europe: The Case Study of Film Festivals in France

Mélanie LE FORESTIER (Université de Toulouse)

This proposal will address the global success of East Asian cinemas since the 2000s from the perspective of “The intermediaries of global cultural flows”. After these cinemas were mainly studied through a national perspective before, scholars are now focusing more on the globalization of East Asian cinemas, embedded in transnational and transregional flows (Hunt and Wing-Fai 2008, Shuk-ting Yau 2011, Lee 2011, Ben-Arie and Wong 2022). While most studies have put an emphasis on production, aesthetic aspects, circulation and networks within the East Asian region, this research project aims to analyze the specific circulation of these films, from East Asia to European “film festival circuits” (Loist 2016). Drawing on Transnational Film Studies and Film Festival Studies, I will address film festivals as “cultural intermediaries”, and observe how they create an “idea” of East Asia cinemas. I will first present a data visualization of film festivals in Europe, which highlights the creation of specialized East Asian film festivals. In France, it is different as the East Asian films are mostly seen in specialized film festivals on “Asian cinemas” and “Global South cinemas”, or film festivals dedicated to a national cinema. The second part of the paper will concentrate on a case study on the *Festival international des cinémas d'Asie de Vesoul*. Through archival research on the festival's catalogues and programs, I will study the place of East Asian films, and from which countries they come from, as visibility and success have “not been evenly distributed” (Hunt and Wing-Fai 2008).

14:30 – 15:00

Glocalism and hybridity of Hallyu's decodification in Romania

Valentina MARINESCU (University of Bucharest)

The paper uses the framework of Liebes and Katz theories (Katz & Liebes 1985: 188; Katz & Liebes 1986; Katz & Liebes 1988) regarding the cultural motivations involved in media consumption, the theories emphasizing globalism of Korean cultural products (Chan & Ma, 1996; Cho, 2005; Dator & Seo, 2004), “the cultural discount thesis” (Lee 2008; Shim 2006) and “the thesis of cultural hybridity” (Shim 2006; Lee 2008).

The data used in this paper were collected through the making of several sociological projects made between 2011 and 2017 in Romania. The first set of data is made of the results of an evaluation of the online courses presented within “KF Global E-school in Eurasia” made between 2012 and 2016. The sample was made of 80 Romanian students, 62 women and 18 men, all aged 20-30 years, from different faculties of the University of Bucharest. The second set of data was collected in a project made in 2011 on Romanian K-Pop fans, namely a survey which was made on a sample of 72 Romanian fans of K-Pop music. Finally, a third set of data was gathered in a project made in 2013-2014 with the help of the AKS Grant (AKS-2013-R71) – a survey – the Romanian national sample comprised 120 respondents.

15:00 – 15:30

Staging globalised Japan in the UK: “Visiting” the Land of the Rising Sun through the Hyper Japan Festival

Christopher HAYES (Teesside University)

Since first encounters with Japan, Europeans have been fascinated by the country's rich culture, particularly its artistic products (Littlewood, 1996; Watanabe, 1991). Today, Japan continues to hold significant appeal, these days for its popular culture products (Alt, 2020). In Victorian times, before international travel became affordable to the masses, it was possible to “visit Japan” within the UK by visiting recreations of Japanese buildings at world exhibitions or the Japanese Village in Knightsbridge, which opened in 1885 (Yokoyama, 1987; Cortazzi, 2009). Although such exhibitions no longer take place, this paper will examine whether the *Hyper Japan* festival, an annual event centred on Japanese culture, can be considered as comparable to Victorian-era activities.

This research takes a case study-based approach focussing on the 2022 edition of the *Hyper Japan* festival in London, 23-24 July 2022, with data collection comprising naturalistic observations by the author. Utilising a postcolonial framework, the paper will examine how the festival perpetuates stereotypes about Japan, positioning it as a distant “Other” as it was for the Japanese Village (Penley, 2003; Scholtz, 2008; Lee, 2010). Moreover, the paper interrogates what it means to travel and whether this is a kind of tourism to Japan by proxy. Indeed, during the pandemic, the Japan National Tourism Organization has promoted visits to Japan within one's own country, such as to Japanese gardens. This paper aligns with the glocalisation axis of the conference, considering how Japan is presented within the British context and ultimately commodified through the stall-based construction of the event.

15:30 – 16:00

The Hallyu and K-pop fandom in France: An International Phenomenological Study of Transnational Locality

Heiwon WON (Institut de recherche Asiatiques)

Argument

Although the global aspect of *Hallyu* is basically transnational and hybrid, it is nevertheless accepted with a wide range of interpretations in regional and local contexts, which, we believe, can be clearly in the French K-pop fandom. Yet, there is a significant lack of research on French K-pop fandom. Research that explores the position and experience of French fans, who are both mass audience and consumers forming a transnational tribe, is slow to emerge. Thus, there is a need for systematic and careful study of French K-pop fandom.

Methodology

We will conduct a phenomenological study of the experience of French fans of K-pop culture. We will also conduct a participatory observation and in-depth interviews with French superintendents and active participants in French K-pop fan clubs and fan pages. Based on Maffesoli's (1988) concept of tribalism, we will analyze the phenomenon of French K-pop fandom from the frame of the overall societal environment. We will especially attend to the psychological and behavioral characteristics of French fans and the influences they receive from their turbulent social environments. We also consider the expectations of and opinions on the development of K-pop culture from their perspective.

Takeaway and Results

Based on our findings, the significant role and influence of independent fans and interdependent fandom in the development of K-pop culture and industry will be identified. Finally, we will emphasize that the role as facilitators of K-pop agencies is critical in the establishment of communication and trust between fans, K-pop artists, and the agencies.

[WORKSHOP 2] Power of Love

16:30 – 17:00

Fandom makes the world go round: Institutional grassroots of Hallyu fan-entrepreneurship in Israel

Irina LYAN / Nissim OTMAZGIN (The Hebrew University of Jerusalem)

Fandom studies have often described fans as religious followers, depicting them as highly dedicated, fanatical, and obsessed people willing to pay a high price for their fandom. While such religious metaphors contribute to the understanding of the deep attraction to fandom, they overlook the institutional aspect of the story—in particular, the connection between fandom as a social phenomenon and fandom as a market activity.

Based on a longitudinal study of Hallyu fans in Israel, we present a comprehensive account of fandom as an emerging institutional field by considering its cultural, social, technological, and economic aspects. Specifically, we follow the marketing of Hallyu in Israel, the entrepreneurial drive it encourages, the tensions it arouses, and the social activism it inspires.

Focusing on Hallyu-related events in Israel, we collected a variety of online and offline data, including surveys, participant observations, visual materials, interviews, and informal talks. Based on our initial findings, we suggest that the experience of Hallyu fandom in Israel may be relevant to an understanding of the grassroots processes and mechanisms responsible for the spread and early institutionalization of cultural content that transcends and translates national, ethnic, and linguistic boundaries.

We aim to contribute to the reception axis by examining the non-Asian audience that thanks to the vast geographical and cultural distance made the initial cultural proximity thesis inadequate. Rather than focusing solely on a geographical logic of “Hallyu in place X,” our contribution lies in examining and theorizing larger marketing practices and cultural translation made by Hallyu fans-entrepreneurs.

17:00 – 17:30

Hallyu by Proxy: The Reception of Turkish Remakes of Korean Dramas in Bulgaria

Martin LUKANOV (Sofia University)

This research studies a relatively recent phenomenon in the spread of East Asian popular culture in Bulgaria, namely as “mediated” through Turkish remakes of Korean TV *dramas*. Massive hits in the country, these retellings of famous East Asian shows such as *Boys Over Flowers*, *Rooftop Prince!*, *Descendants of the Sun*, and tens of others have garnered unprecedented popularity among Bulgarian viewers, surpassing even hit American shows like *ER* and *Friends*. At the same time, the airing of the Asian originals has been largely ignored by viewers.

Taking the Turkish remakes of *The Good Doctor* (Turkish *Mucize Doktor*) and *Tears of Heaven* (Turkish *Cennet'in Gözyaşları*) as a field of its study, this paper aims at finding the reasons for the popularity of Turkish remakes of Asian dramas among Bulgarian audiences. It does so both by analyzing the Turkish texts and comparing them with the originals, as well as through in-depth semi-structured interviews with Bulgarian audience of the Turkish remakes, for many of whom these remakes function as an entrance to East Asian pop culture.

Through this study of the historically complex and oftentimes contested Bulgarian reception of Turkish remakes of East Asian dramas, this paper examines the limitations of the theories of cultural proximity and cultural affinity, both in the context of Asian-to-Turkish remake and Turkish-to-Bulgarian dissemination, and tries to find new ways to account for the spread of East Asian popular culture in Bulgaria as mediated through Turkey.

17:30 – 18:00

The Glocalization of K-Pop for self-empowerment: East meets West in Manchester and Philadelphia

Stefanie RUIZ / Femida HANDY (University of Pennsylvania)

We propose a paper based on the theoretical framework of glocalization that compares K-Pop consumption in the UK and the US. We analyze a total of 58 semi-structured interviews conducted in Manchester and Philadelphia with a focus on the axis of “glocalization and adaptation to local contexts.”

This paper contributes to the literature on cultural consumption and its relation to social, economic, and racial inequality. We argue that K-Pop, an Eastern cultural product, is consumed within a global-local binary without assuming one universal application. Instead, K-Pop becomes a glocal cultural product that consumers adopt differently depending on the context: Manchester (UK) and Philadelphia (USA). Furthermore, we show that K-Pop's success stems from instrumental uses beyond a mere appreciation of the genre. Instead, K-Pop consumption helps consumers deal with local challenges caused by pervasive social inequalities and racial injustices, which inherently influence consumers' well-being and self-esteem.

We find that K-Pop consumption occurs on two distinct levels: The global level, where the well-being effect is common among young people independently of the local context; and on the local level, where the benefits are context-dependent according to the local challenges: social alienation in Manchester and racism in Philadelphia. The overlapping of these dimensions gives birth to the glocalization of K-Pop -- the global consumption of an Eastern cultural product that helps youth face local challenges in the West.

18:00 – 18:30

V Live Therapy – Emotional Support and Fannish Practices in Digital Hallyu

Julia TRZCIŃSKA (University of Wrocław)

The aim of the presentation will be to present the results of the research project on fans' perceptions of the K-Pop idol group Stray Kids' leader's live streams held every Sunday via V Live app (called “Chan's Room”). The group's fans often refer to them as their weekly “therapy” and the paper will try to explore both opportunities and threats that this approach might bring. I will briefly present what the fans themselves are saying via memes and their own content and then explore the results of a survey conducted among Stray Kids' fans. I will try to find answers to research questions about their perception of the idol himself (“idol” / “boyfriend” / “therapist” figure), and whether the broadly understood emotional support fans claim to get could be an even more important reason for engaging in fannish practices than the group's music itself. One of the key issues would be the influence of the pandemic on digital Hallyu and seeking help in (mostly one-sided) interactions with idols. Moreover, the #StaysOpenUp project will be presented as a way of fan-to-fan support inspired by Stray Kids' words and activities. Especially in times of the COVID-19 pandemic, the emotional support fans stress as one of the main reasons for watching “Chan's Room” is a topic that should be explored. Seeing one's idol as a therapist may bring some positive outcomes, but it can also be dangerous and the text will try to present both sides of this phenomenon.

[WORKSHOP 3] Competing Globalization

14:00 – 14:30

Defining 'K' while Korean wave has taken over the world

Eunbyul LEE (Hankuk University of Foreign Studies)

Geopolitically, South Korea is struggling with controversy over the attribution of traditional cultural heritage of China and colonial trauma due to historically unresolved issues between Japan. Amid such complex relations with neighboring countries, Korea is leading the cultural contents that anyone around the world knows, such as parasites, squid games, and BTS. This phenomenon plays a significant role in establishing Korean identity on the globe. As director Bong Joon-ho said, “The most personal is the most creative,” the government passionate to making 'K' brand. To be specific, Korean government is adding 'K' to various areas such as K-pop, K-drama, K-beauty even K-quarantine to generate its soft power under the K-fandom. In this regard, this study analyzes two YouTube channel – Korea.net and Koreaz – which is run by the Ministry of Culture, Sports and Tourism, and the Ministry of Foreign Affairs respectively. The first one is to introduce overall Korean culture from traditional heritage to popular culture while the other one actively seeks to utilize online platforms in terms of public diplomacy. To examine how the Korean government defines 'K' which is ultimately contribute to improving Korea's soft power, all contents in both channels will be categorized based on Hofstede's cultural dimensions. The qualitative content analysis of video is expected to pursues how 'K' functions in the context of transnational proximity. In the end, the purpose of this study is to understand the cultural identity created by Korean government's 'K' brand strategy under the global popularity of Hallyu content.

14:30 – 15:00

Development policies for creative and cultural industry, How to support or hinder the development of the CCI

Éva GAJZÁGÓ (Budapest Business School)

Based on the related literature about national and regional – economic - development policies and about the creative and cultural industries (CCI), in this paper, the author wishes to summarize those assets and methods contained in policies, which support or hinder the development of the CCI sector. The content of the paper is a part of complex research examining the CCI development policies in South Korea in several European countries, comparing the priorities, used methods and assets, examining related statistics, and with an innovative calculating method, trying to conclude information about the effectiveness of these measures. The paper introduces the partial first results of this research, summarizing the literature analysis and the statements from the personal interviews conducted in South Korea and in Hungary. The research is focusing on the development and operation of companies and not on the NGOs or public institutes, as the aspect of the research and of these papers too, is economical.

The research results show, that there is a huge difference between the goals of the CCI development policies and the effectiveness of the measures they use. The efficiency – however – depends on several factors and differs by nationality or region.

15:00 – 15:30

L'influence culturelle de la Chine face au modèle libéral : questions de discours et de réception

Olivier ARIFON (Université catholique de Lille)

Aujourd'hui pour développer leur influence, les États font la promotion d'une image, souvent autour d'artefacts culturels. Cette image s'articule autour d'un récit censé être attrayant et s'exerce en direction de différents publics. Or, au-delà de la proposition d'attractivité, la question de la réception est souvent occultée.

Le discours de la République populaire de Chine argumente sur la supériorité économique (les nouvelles routes de la soie), culturelle (du panda aux Instituts Confucius) et sociale (messages destinés à des relais). Et le récit du soft power chinois insiste sur la valeur et la force de la culture traditionnelle, empruntée à la sagesse et à l'harmonie de cette civilisation.

Au-delà de ces discours, et ce quel que soient les outils, — recours à des index, revue de presse de 4 journaux européens, sondages, participation à des actions de diplomatie publique à Bruxelles -, le constat est là. L'image de la Chine se dégrade, ce qui indique des problèmes de réception du discours. Pour étayer ces constats, cette communication utilise comme méthodologies l'analyse du discours et l'approche anthropologique.

La compétition politique pour l'influence culturelle est et restera un des axes des États. L'approche de la Chine, qualifiée « d'impériale », consiste à défendre son régime politique et fait face à celle du modèle libéral, ou les publics adhèrent à un idéal de société. Cette communication montre les ressorts et les contradictions possibles du modèle chinois diffusé dans l'arène globale.

15:30 – 16:00

Le soft power chinois à l'heure des Nouvelles Routes de la Soie

Nashidil ROUIAI (Université de Bordeaux)

Le projet des « Nouvelles Routes de la soie » a été initié par Xi Jinping en septembre 2013, lors d'une tournée en Asie centrale. Le président chinois nouvellement élu mentionnait à Astana (Kazakhstan) son projet de ressusciter la mythique route commerciale qui reliait, il y a près de 2000 ans, Xi'an en Chine à Antioche en Syrie (aujourd'hui en Turquie). Déjà dans sa matrice même, les enjeux culturels, patrimoniaux et historiques faisaient ainsi jour sur fond de plan géo-économique et géo-stratégique.

Derrière ce projet monumental, visant initialement à relier l'Asie et l'Europe à travers un vaste réseau d'infrastructures terrestres et maritimes, s'esquissaient dès le départ des enjeux à la fois économiques, énergétiques et stratégiques. Dans ce cadre, les enjeux liés au hard power (puissance économique, puissance militaire, puissance énergétique, puissance commerciale) croisaient ceux du soft power (puissance culturelle, question de l'influence) : la question de l'hégémonie culturelle chinoise étant un enjeu de compétition politique et un calcul stratégique.

Alors que le développement des Nouvelles Routes de la soie implique un changement de paradigme qui passe par la promotion de la coopération Sud-Sud aux dépens des relations asymétriques Nord-Sud, cette dynamique se met en place à travers le développement des investissements culturels chinois dans les pays traversés par ce projet tentaculaire.

Cette intervention vise à mettre en lumière la nature de ces investissements et leurs visées multiscalaires et multisectorielles.

16 :00 – 16 :30

La stratégie cinématographique de la Chine dans le cadre de la politique de renforcement de son soft power

Caleb MOISE (Centre Maurice Hauriou)

« L'influence internationale de la culture chinoise ne correspond pas au statut international de la Chine », tel était, en 2004, le constat alarmant du président Hu Jintao. Par cette déclaration, il exprimait son ambition de renforcer le rôle de la culture chinoise comme levier d'influence sur la scène internationale, notamment dans le cadre de l'introduction du concept d'« émergence pacifique » comme fer de lance d'une nouvelle diplomatie chinoise. Cette déclaration pouvait aussi laisser entrevoir la possibilité pour la Chine d'adapter ou de siniser le concept américain de *soft power*. Mais, à l'inverse de la place centrale du cinéma hollywoodien dans l'expansion du *soft power* des États-Unis, les dirigeants pékinois constataient les limites et les défis auxquels devait faire face l'industrie cinématographique chinoise.

Cette étude se propose d'analyser la stratégie cinématographique de la Chine dans le cadre de la politique de renforcement de son *soft power*. Il s'agit notamment de se demander comment les dirigeants pékinois conçoivent la possibilité d'une expansion globale de la culture chinoise à travers le cinéma, plus précisément la possibilité de se servir du cinéma comme miroir pour projeter à travers le monde le « rêve chinois » et l'image de la Chine comme « puissance pacifique ». Postulant que la stratégie cinématographique chinoise consiste en une ouverture au monde en vue de sa sinisation, cette étude insiste sur le fait que cette stratégie est le fruit d'un mariage entre la conception occidentale du *soft power* et la culture chinoise de l'approche indirecte.

[WORKSHOP 4] Displaying Softpower

17 :00 – 17 :30

Film co-productions and the politics of soft power

Yanling YANG (University of Exeter)

Many countries have made efforts to promote soft power and the related research argues that promoting a nation's soft power on the global stage brings significant economic and strategic advantages. This research explores the role of film co-production in the global competition for soft power. In the context of the Sino-international co-production, existing research on film co-production has mainly focused on either US-China arrangements or China's Pan-Asian partners. With China having developed as the world's largest film market in 2020, film co-production under the 2014 UK-China Treaty still remains under-researched.

This study explores the intertwining relationships between the politics of soft power and the UK-China film co-production since the signing of the treaty in 2014. Through the policy analysis, interviews with policymakers, industry practitioners, case studies including the co-production films *Earth*, *One Amazing Day* (2017) and *Special Couple* (2019). It specifically analyses three issues: what are the approaches to and critical thinking behind the practice of soft power from the UK and China? How do practitioners view their roles under the conditions of the Treaty? How do film co-productions jointly promote soft power for nations with distinctive political, economic, and cultural systems such as the UK and China?

The combination of interviews, data analysis, case studies, and the juxtaposition of industry and scholarly voices, provides a unique perspective on China-UK co-production, making this paper a valuable contribution to the study of developments of local, regional, and cross-border media activities.

17:30 – 18:00

K-drama apprenticeship. Soft power and foreign women as political agents

Ana Maria LUCA (Università degli Studi di Perugia)

Why and how do people fall in love with foreign countries despite never stepping foot on their territory? Korean pop culture is one of the most cited models of soft power in the age of global information.

The paper analyses the consumption of K-drama by groups of women of all ages in Romania and looks at how Korean pop culture, in its holistic sense that includes social norms and political ideas, is lived and embodied by consumers. It looks at the human body as an object of foreign policy through charm and also aims at determining what is the threshold where fandom becomes political and turns into what Joseph Nye called soft power. By analyzing data collected through ethnographic means over two years (2019-2021) – from participative observation at events organized by a Romanian women's cultural association called *Sarang Hanguk* (Love Korea), content analysis of social media content on groups dedicated to Korean pop culture, as well as semi structured interviews with over 20 fans of K-pop and K-drama and autophenomenography– the research looks at the process of cultural hybridization that turned some Romanian women, regardless of age and education, who have never travelled to South Korea, into political agents who set up cultural centers and businesses to spread Korean social norms and political ideas into their native society.

18:00 – 18:30

Le Softpower dans les cinémas d'Asie Orientale

Frédéric MONVOISIN (Sciences Po Saint Germain en Laye)

Le softpower étant un moyen non coercitif d'obtenir « l'adhésion », le cinéma y joue un rôle de première importance. Cependant, il ne faut pas refermer les pratiques sur un modèle et un usage unique. Le cinéma, en tant qu'art de masse mondialisé, peut paraître homogène. Cependant, les enjeux de son softpower varient selon les ambitions des Etats. Avec cette présentation je propose de faire un rapide portrait comparatif entre les usages qui peuvent être ou avoir été faits par le Japon, la Corée du Sud et la République populaire de Chine. Le Japon a surtout utilisé le cinéma dans les années 50 pour accompagner l'internationalisation de son économie d'une image exotique et positive indispensable après les affres de la guerre. La Corée du Sud a engagé un travail similaire à partir du milieu des années 90, mais en l'inscrivant dans la durée et avec un soutien économique et institutionnel bien plus fondé et assumé, qui a participé à donner au pays son image actuelle. La Chine de son côté a su moduler son softpower cinématographique en s'adaptant à ses besoins dans des modes de productions et des adresses ciblées : un cinéma qui « avale » pour produire un sentiment d'homogénéité culturelle avec des territoires comme Hongkong et Taiwan pour ce qui est de sa propre population ; un cinéma pour la scène internationale coproduit avec un tier -Hollywood- qui valorise la Chine dans sa culture, son histoire et ses territoires, donnant l'illusion d'une plus-value venant de l'extérieur.

18 :30 – 19 :00

The aftermath of the Korean Wave: K-pop fandom(s) facing a shift from sub-culture to “mainstream”

Mathieu BERBIGUIER (University of California)

Academic discourse on “the Korean Wave” (or *Hallyu*) has found all possible reasons to justify the increase of interest in Korean popular culture. Doing so led to a self-justificatory discourse rather than a critical one (Hong, 2013). In my paper, I see the Korean Wave as completed, and the diversification of K-pop's audience – that I refer to as “K-pop fandom(s)” as one of its aftermaths. K-pop saw its audience widening to the extent that it is harder to consider it a “sub-culture.” It stands out from other cultural elements because it encourages interactions between local and international audiences.

“K-pop fandom(s)” embodies a paradox in its audience. On the one hand, it became so diverse that it perpetuated the discourse on a “global” and “transnational” audience. On the other hand, it reinforces an insider-outsider binary created by Korean fans who are no longer the center of attention. At the same time, international fans try to follow Korean fans' practices to earn respect from the original fans of those K-pop artists. However, sometimes, it is not enough, and Korean fans use their national identity as a tool of self-assertion to remind their superiority upon international fans.

This paper will focus on European audiences as an entity of “K-pop fandom(s)” and explain how they glocalized Korean fandom culture. Using internet ethnography and especially Twitter, a social media that displays direct interactions between fans based inside and outside of Korea, it will explore how manifest the power dynamics between European and Korean fans.

[WORKSHOP 5] Going Global

14:00 – 14:30

Flexing Armageddon: Displacing Climate Change Anxiety through Soft Power Nationalist Interests in GuoFan's *The Wandering Earth* (2019)

David CHRISTOPHER (University of Leicester)

In recent years, apparently as part of the public relations for its global "soft power" initiatives, China has relaxed much of its previously archaic policy control of its cinema production industry. One result has been the release of a spate of ostensibly Chinese films to international streaming platforms such as Netflix. One highly visible example is Guo Fan's *The Wandering Earth* (2019), a pre-pandemic apocalypse film that unabashedly appropriates conventions from such late millennium Hollywood films as *Armageddon* or *Deep Impact*. But is it as simple as all that? *Wandering Earth* narratively raises the stakes on these Hollywood examples and resolves contemporary issues of eco-catastrophe with a melodramatic tale of xenophobic Chinese patriarchal salvation that would make Michael Bay blush. At the same time, it betrays a nationalist insecurity complex into a narrative that embeds ideological interests into its subtext in an effort to out-muscle the patriarchal masculinity and economic dominance that the American films seem to celebrate. In that context, the fundamental ideological function of these films, as Slavoj Žižek might describe it, is the obfuscation and displacement of climate change anxiety as part of a process of what Randall Amster refers to as a distraction to allow capitalist power to adjust away from its own contemporary catastrophes.

14:30 – 15:00

Is Hallyu Mainstream in Europe? A "Trivialité" Analysis of the Hallyu Phenomenon

Julie ESCURIGNAN (Ecole de Management Léonard de Vinci)

The latest European trends in Film and Television have asserted the popularity of Korean productions. The success of films such as *Parasite* and series like *Squid Game* show that the Korean Wave has found its space and audience in Europe, especially on the platform Netflix, one of the most prominent worldwide OTTs. This phenomenon calls for the rethinking of the concepts of 'mainstream' and 'popular' to no longer define them through a Western perspective. Korean films and television series are 'mainstream' in Korea, but they are not in other parts of the world or from a global point of view. Therefore, I analyse Hallyu through the concept of "trivialité" (Jeanneret, 2008), which predicates the creative circulation within society of objects, representations and practices which become "cultural beings" because of this circulation. If we consider the Korean Wave a "trivialité" phenomenon, it allows us to account for all the changes that happen during the worldwide circulation of said phenomenon. The Korean Wave takes on new meanings, gains value, develops renewed representations while circulating in Europe and around the world. This can be seen in phenomena such as the development of new genres of Korean productions to welcome Netflix's orientations and audiences' taste. The theory of "trivialité" enables us to account for the circulation of Hallyu as a cultural object and the changes inherent to this circulation without being bound by questions of localisation, geographical or cultural borders. As such, this proposal fits the conference's axes on production and glocalization.

15:00 – 15:30

Narrating Chineseness through comics and animation: A focus on the Italian context

Martina CASCHERA (University of Bergamo)

The set of theoretical tools recently proposed to address Sinophone literature (Shih, 2013; Wang, 2013) allows us to imagine Chineseness as a process and to ponder on previously ignored cultural products that can help us shed light on new cultural fluxes and globalising phenomena involving East Asia. This contribution focuses on the aesthetic articulations of Chineseness in comics and animations that have been circulating in European markets in the last ten years. By considering this short time span, I will focus on the changes that have occurred since the beginning of Xi Jinping's "new era", a period that also coincides with an affirmation of Sinophone studies. A preliminary analysis shows that Chinese graphic novels and animations can be grouped as follows: (1) Chinese works, imported and translated, or (2) Sinophone/post-loyalist works created by first/second-generation Chinese living outside of China. In this paper I focus on the second group and on the Italian scene (Italy being, after France, the second EU comics market by sales and the second EU country by number of registered Chinese or Chinese-descent individuals), and therefore on Sino-Italian identities (Pedone, 2021), exemplified by works such as *Easy Breezy* (comics) and *Turning Red* (animation). What has been defined as an "obsession with China" (Hsia, 1971: 534), is just one component of a complex process of transnational identity-building. In these visual-narrative works, new forms of self-reflection and accommodation open to the aesthetic normalisation of previously ethnically overstressed visual elements, thus contributing to mitigating Orientalist stereotypes in Europe.

15:30 – 16:00

The political rhetoric of Korean pop culture: Hallyu as a policy-making metaphorical tool

Dongjoon LEE / Jiyun YOO (Changwon National University)

Netflix's decentralized distribution competitiveness provided content producers with the advantage of faster and more economical access to global viewers. However, many Korean politicians and media are publicly discussing the unfairness of the squid game, and they seem to see it as an imperialist threat from a giant platform company. This tendency of Hallyu becoming political rhetoric can be witnessed in practically every administrative department. Politicians often employed more patriotic and nationalistic terms given the popularity of BTS and Squid Game. This explains that Hallyu boomed in the 2000s with the neoliberal economy-boosting cultural policy, and 'Korean nationalist enjoyment of Hallyu and local celebrity culture' required 'Hallyu stars' to be good 'Korean patriots' (Fedorenko, 2017, p.500). Indeed, in a postcolonial frame, Hallyu stars were 'subaltern' celebrities to resolve 'the traumas of the colonial past and assert 'regional hegemony' (Fedorenko, 2017, p.501). The global recognition of K-pop used to be a means of affirming its 'collective national identity and nationalism' (Yoon, 2017, p.4). For instance, K-pop entertainment companies contributed to the introduction of government policy through the delivery of discourses centered on the viewpoint of cultural nationalism. (Won, 2015, p.19). This paper explores the characteristics and ramifications of Hallyu popular discourse used by policymakers in prior regimes, such as Presidents and politicians. In addition, I will attempt to identify the underlying meaning of the discursive links between the success narratives of Korean popular culture and the use of Hallyu terminology.

[WORKSHOP 6] Work of Intermediaries

16:30 – 17:00

Festivals and the State: From the Legitimation to the Commercialization of South Korean Cinema in the Global Space, 1988-2020

Eunyoung WON (EHES)

This paper proposes an empirical analysis of the process of legitimation and commercialization of South Korean (Korean) cinema in the international and transnational spaces. Specifically, what are the conditions that enable the international recognition and global consumption of Korean films, which becomes increasingly visible in the global market from the late 1990s onward? Drawing from Pierre Bourdieu's field theory, and Howard Becker's approach to art as collective action, this study focuses on the role of intermediaries involved in the circulation of Korean films, such as festival programmers and cultural administrators, to illuminate the socio-political conditions of both the internationalization and globalization of Korean cinema. Results from quantitative analyses of awards and international sales data show that the international consecration via prestigious festivals centered in Europe plays a crucial role in expanding the circulation of Korean films and their visibility in the global market. Furthermore, the analysis of interviews with festival programmers and cultural administrators allows us to understand their intertwined interests. It is the strategic construction of "friendships" within festivals and public organizations, both at the institutional and individual level, that constitutes the cooperative chain for film circulation. This contribution suggests that in the global field of film, which is characterized by the predominance of economic logic, instances of consecration continue to play a crucial role. This is the case not only with regard to symbolic recognition but also in the commercial distribution of films from the periphery, a dynamic that helps to better understand the global film space.

17:00 – 17:30

Globalisation du manga et appropriations du Japon en France : enquête sur le rôle des amateurs et la transmission entre générations

Olivier VAHÉE (ENS de Lyon)

Cette proposition s'inscrit dans les deux derniers axes de l'appel à communication et vise à cerner, dans une perspective historique et biographique, les appropriations du « Japon » par des générations successives d'amateurs de mangas et d'animation japonaise en France, envisagés à la fois pour leurs activités de réception, d'intermédiation et de production culturelles. Il s'agit d'une part d'objectiver le rôle actif d'amateurs dans la circulation internationale de la constellation de médias associés au *media mix* japonais, en montrant comment les modalités de cette globalisation culturelle ont évolué à mesure de l'émergence et du renouvellement des outils numériques, et se sont appuyées sur les affinités et affiliations internationales des amateurs français et les réseaux cosmopolites d'un « fandom » global. La communication montrera d'autre part que ces activités de médiation autour du manga, qui mettent en jeu des interactions complexes entre des groupements d'amateurs et une industrie culturelle et créative puissante, façonnent également, au niveau matériel et symbolique, une forme d'authenticité culturelle qui contribue à la désirabilité de ce type de biens et aux satisfactions des lecteurs et lectrices. Elle mettra enfin en évidence les appropriations différenciées de la référence au Japon par le lectorat français. La communication s'appuiera sur deux enquêtes sociologiques combinant entretiens, observations et analyse d'archives imprimées et numériques : l'une sur les adolescents amateurs de manga (Détrez et Vanhée, 2012), l'autre sur des adultes amateurs de manga (Vanhée, 2019).

17:30 – 18:00

Reimagining Global Film From East Asian Festival Co-Production

Cindy WONG / Gary MCDONOGH (City University of New York)

Europe film festivals were created to counter Hollywood global dominance. Cannes, Berlin and Venice today remain gatekeepers of cultural capital in this cinematic world. Since the 1980s, however, East Asian films and film festivals have articulated competing and collaborating domains while major international film festivals have become important nodes for the production of cinema through many co-production fora. Hence, the relationships among festivals as sites of encounter for cultural products and audiences from different regions have evolved as European global cultural dominance and consumption faces pressures from East Asian cultural producers, arbiters and markets.

This paper examines the four coproduction/project markets sponsored by East Asian film festivals - Busan's APM (Asian Project Market); Hong Kong's HAF (Asian Film Financing Forum); Tokyo's Talents Tokyo (part of Berlinale Talents) and Shanghai's SIFF Projects -- and their articulation with European intermediaries and audiences. Data on projects, support and success from these projects illuminate the relationship among East Asian nation-states, their economic strategies, their agile cultural producers and their engagement with European hegemonic events.

The development of East Asian film festivals poses questions about how interconnected all these global coproduction fora and festivals are while divided by multilayered competitions. This paper shows how aesthetics, talents, social capital (networks and connections), economic capital and political power intersect to give rise to multi-directional arcs of globalization where it has become more and more difficult to define an absolute center in global cultural production.