The International Association for Japan Studies

IAJS

13th Convention

2. December 2017

Waseda University

PROGRAM

&

ABSTRACTS

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The 13th Convention of the International Association for Japan Studies
(IAJS)

</div>

Date: 2. December 2017

Venue: Waseda University

Contact Information:

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Email: dkarashima@waseda.jp

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Program

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Registration (12:15~13:00)

Opening Ceremony (13:00~13:15) Meeting Room 4 (4th Floor, Building 11, Waseda Campus)

Chair-General   David Karashima (Waseda University)

Opening Remarks   Ian Ruxton (President of IAJS)

Research Reports Session I

Meeting Room 4

Chair: Kaoru Tomita (Yamagata University)

14:15~14:45

(In)visible Ink: Stigma Management Strategies among Tattooed Individuals in Japan

John M. Skutlin (The Chinese University of Hong Kong)

14:45~15:15

Ukiyo-e as Art and Popular Culture: A Reconsideration of *Ukiyo-e* History, with Particular Emphasis on the Nineteenth Century

William Lee (University of Manitoba)

Chair: Ian Ruxton (Kyushu Institute of Technology)

15:15~15:45

'Furusato' in the Man'yōshu: Representations of Desolation and Loneliness

Lindsay R. Morrison (Musashi University)

15:45~16:15

Are Kites Part of the Japanese Cultural Heritage?

Cecile Laly (Paris-Sorbonne University/International Research Center for Japanese Studies)

16:30~18:00

<Keynote Address>

A Partial Witness: A.B. Mitford and the Birth of a New Nation

Research Reports Session II

Meeting Room 3

Chair: Takehisa Iijima (Honorary President of IAJS)

13:45-14:15

A new model of Great Power Relations and sources of insecurity in the region: Japan and third country perspectives

Stephen Robert Nagy (International Christian University)

14:15~14:45

The impact of Russia-Japan high-level negotiations in 1990's for establishment of positive bilateral interaction model

Malashevskaia Mariia (Saint Petersburg State University)

Chair: Koichi Kimura (Honorary President of IAJS)

14:45~15:15

Murder and Mutiny in Manchuria 1928-1931: a study of an interface between domestic criminal law and international criminal law shedding light on the jurisdiction of Tokyo War Crimes Tribunal and on the relevant historiography

Omi Hatashin (Wilmina University)

Chair: Charles Cabell (Toyo University)

15:15-15:45

Guattari's Japan

Joff P.N. Bradley (Teikyo University)

15:45-16:15

Writing from Japan: Fortress-Cities & Ecosophy

Christopher Thouny (Kyushu University)

Research Reports Session III

Meeting Room 2

Chair: Chair: Joff P. N. Bradley (Teikyo University)

13:15~13:45

Incalculable futures: foreign language education in the Japanese university

David Kennedy (Nihon University)

13:45-14:15

A Study on the current situation of tourism in Niigata Prefecture

Blendi Barolli (Niigata University of Management)

14:15~14:45

The Impact of Dementia Cafe at the University

Nakajima Hiroko (Fukuyama Heisei University)

Nakashima Tomoko (University of Kobe Medical Welfare)

Chair: Nakashima Tomoko (University of Kobe Medical Welfare)

14:45~15:15

Back to the Future, Reloaded: Cross-temporality, time paradoxes and the healing power of love in anime movie *Your Name* (2016)

Maria Grajdian (Nagasaki University)

15:15-15:45

Godzilla vs. Mothra: A Comparative Analysis on Their Origins, Cultural Images and Beyond

Benny Chen-heng Yang (National Cheng Kung University)

15:45-16:15

The Reception of Japanese Animation in Albania

Arbana Barolli (Niigata University Modern Society and Culture)

Closing Remarks (18:00~18:15)

Meeting Room   Charles Cabell (Vice President of IAJS, Toyo University)

General Meeting (18:15~18:30)

Meeting Room   Takashi Hirota (Kyoto Women's University)

Kaoru Tomita (Yamagata University)

Presenters : Please submit a 2,000-word abstract by February 28, 2018 for *The Newsletter of IAJS*
Inquiries to Prof. Shinya Maezaki, [s_maezaki@yahoo.co.jp]

(In)visible Ink: Stigma Management Strategies among Tattooed Individuals in Japan

John M. Skutlin (The Chinese University of Hong Kong)

Despite Japan's long history of tattooing in various forms, legal interpretations now allow tattooists to be arrested for practicing medicine without a license, and tattooees can be barred from entering various public establishments and face difficulties in employment, marriage, and other areas of life. In the face of such antipathy, why then are young individuals in Japan getting inked in ever greater numbers? The stigma in Japan is the result of a confluence of numerous factors, including historical associations with delinquency, lower classes, and minorities, but most notably with organized crime groups. Now, fashion tattoos have become normalized, and yet the stigma persists, forcing individuals to adopt various legitimation maneuvers and stigma management strategies. By socially and historically contextualizing tattoos in Japan and analyzing in-depth ethnographic research, this paper offers new insights into the stigma and its management through a cultural anthropological approach toward how and why individuals are tattooed. A tattoo is seen as a characterological stigma because it is almost invariably practiced as an exercise of personal aesthetic choice, and in a society where many are made uncomfortable or frightened by visible tattoos, the onus on tattooed individuals is to cover up their ink. As such, tattooed individuals in Japan often make reconciliatory efforts to hide their tattoos, even if they may become slightly visible or otherwise known about. This process is also a two-way street, as those made uncomfortable by tattoos nonetheless acknowledge and accept the attempts at covering them and treat inked individuals accordingly as a way of saving face. It will be shown that tattooees are highly aware of the rules and consequences of being inked in Japan's society, knowing where lines are drawn and dancing upon them as they strategically modify their bodies amid tensions between being Japanese and participating in a global (sub)culture.

Ukiyo-e as Art and Popular Culture: A Reconsideration of *Ukiyo-e* History, with Particular Emphasis on the Nineteenth Century

William Lee (University of Manitoba)

In the field of art history, *ukiyo-e* is generally considered as an art form that arose in the late seventeenth century and achieved its aesthetic high point in the late eighteenth century, the age of such master print designers as Kiyonaga (1752-1815), Utamaro (1753-1806), and Sharaku (dates unknown, fl. 1794-1795). As for the nineteenth century, although most accounts make exceptions for Hokusai and Hiroshige and their work in the area of the landscape, the period is generally seen as one of decadence and decline. Yet it was only in the nineteenth century that *ukiyo-e* became a truly popular medium; print runs by such artists as Kunisada (1786-1864, Kuniyoshi (1797-1861) and Kunichika (1835-1900), now often numbered in the thousands rather than the hundreds, were reaching a larger and more diverse audience, and with a greater range of offerings.

In opposition to the typical narrative of *ukiyo-e*'s rise and fall, this paper, by focussing on both the popularity and thematic richness of woodblock print culture during its supposed period of decline, is intended to suggest an alternative framework, one in which the history of *ukiyo-e* can be divided into two broad periods. During the first (roughly late-seventeenth to late-eighteenth century), production was focussed on a limited range of subjects and catered to a still relatively restricted class of consumers. In contrast, the second (the nineteenth century) saw both a marked increase in the production and consumption of woodblock prints and a proliferation of subjects and themes.

While the distinction between the two periods might be summed up by labeling the first the age of *ukiyo-e* as art and the second *ukiyo-e* as popular culture, it is important to recognize the shift from the first to the second as a historical process, one which not only pushed production in the direction of greater *commercialization*, but at the same time allowed for a certain *democratization* of the medium. By citing various examples, I hope to demonstrate that it is hardly possible to maintain the argument that the *ukiyo-e* of the nineteenth century represent the decline of the medium and the impoverishment of its creative possibilities.

15:15~15:45 (RM4)

'Furusato' in the Man'yōshu: Representations of Desolation and Loneliness

Lindsay R. Morrison (Musashi University)

Today, the Japanese word 'furusato' is most commonly used to signify a person's hometown or native place, though it is also associated with a countryside landscape emblematic of a traditionally Japanese way of life. 'Furusato' is also often linked to a romanticized, nostalgic image of the past, although as this presentation will show, this was not always the case. Within the Man'yōshu (8th c.), the oldest extant book of poetry in Japan, poems about the 'furusato' reveal a striking contrast to how 'furusato' is imagined at present. There are approximately forty poems in the Man'yōshu that contain a variation of the kanji for 'furusato' or its synonym 'furinishisato,' either in the poem itself, the preface, or the notes. In these instances, 'furusato' typically refers to the abandoned old capital, juxtaposed with the shining new capital. The old capital, rather than being a locus of familial ties and nostalgia as is the modern 'furusato,' is instead depicted as a lonely, desolate landscape, bereft of romantic love and human warmth. Furthermore, through the pairing of 'furusato' with certain natural objects that have connections to the otherworld (e.g., the tachibana flower and the cuckoo), the Man'yōshu poets suggest a link between the 'furusato' and the afterworld. In addition, we can also observe an underlying relationship between women and the 'furusato' within the Man'yōshu, as women are more frequently depicted as living or having returned to the old capital—sometimes even against their will—producing a highly gendered space. In this way, this presentation will analyze the meanings and representations of the word 'furusato' within the Man'yōshu, while comparing and contrasting those images with the present notion of the 'furusato.'

Are Kites Part of the Japanese Cultural Heritage?

Cecile Laly (CREOPS, Paris-Sorbonne University/International Research Center for Japanese Studies)

In the second half of the twentieth century, the space to fly kites shrunk, the interest of the youngster for these objects faded, and as a result the profession of kite makers started to disappear. Alarmed by this situation, a small group of enthusiastic amateurs who experienced the kite golden age in their youth gathered and organized actions to preserve the Japanese kite culture. Thus, the 1960s-70s were marked by several important stages: the constitution of the first private collections; the publication of the first books dedicated to Japanese kites; the creation of a national association; and the opening in Tokyo of the first kite museum of the world (a private establishment). These actions, led by enlightened amateurs, subsequently led to actions taken by the government, such as the creation of five public museums fully dedicated to kites in various places of Japan between the mid1980s and the mid1990s (four of these establishments are still in operation today). Kite collections were also gathered in Japanese anthropological museums, such as the Minpaku in Osaka. In this presentation, I intend to demonstrate how in the second half of the twentieth century, kites seem to have quickly slipped from the sky to the museums, from being considered as toys to objects worth collecting, and thus have been recognized as part of the Japanese cultural heritage.

16:30~18:00 (RM4)

A Partial Witness: A.B. Mitford and the Birth of a New Nation

Robert Morton (Chuo University)

A.B. Mitford was third and then second secretary at the British Legation between 1866 and 1870. Although he was not particularly senior, his career in Japan is worth studying for a number of reasons. In some ways he typifies the diplomats who arrived in Japan in the 19th century. He believed in British power and promoting British interests. In others, he had a very distinctive approach and in many ways he felt that the Japanese were superior, particularly in their ideas of loyalty and honour. He was in Japan at a crucial time: 1866-1870, and his position as British diplomat, combined with his considerable personal qualities, enabled him to gain a ringside seat on the action, meeting all the major players and becoming, with Sir Harry Parkes, the first Westerner to see a Japanese Emperor. He was an accomplished writer and recorded what he saw without a great deal of bias, meaning that his accounts are of value and indeed are still widely quoted. With his Tales of Old Japan, he changed the view of Japan in the West, fuelling the Japan Boom with authentic and sympathetic detail.

This talk will examine Mitford's life and times in Japan, looking at the way he illuminated the Meiji Restoration and introduced the country to an eager West.

13:45~14:15 (RM3)

A new model of Great Power Relations and sources of insecurity in the region:
Japan and third country perspectives

Stephen Robert Nagy (International Christian University)

China has advocated a "new model of Great Power Relations" to avoid what is commonly called Thucydides's Trap, the potential conflict arising from the tensions that manifest when an emerging power comes into contact with the established power. Presidents Xi and Obama broached this concept at the Sunnylands estate in 2013 as well as subsequent meetings. President Trump's position on the concept has yet to be determined. Countries in East Asia such as Japan and South Korea have been left with concerns as to their fate if accommodation between China and the US occurs under the "new model of Great Power Relations" framework. Using South Korea and Japan case studies, this paper seeks to investigate how third countries view the "new model of Great Power Relations" concept in the context of their security and strategic choices. Findings suggest that the concept of "Great Power Relations" inculcates insecurity into the region through the perceived imposition of a regional order resonating with fears over abandonment.

14:15~14:45 (RM3)

The impact of Russia-Japan high-level negotiations in 1990's
for establishment of positive bilateral interaction model

Malashevskaia Mariia (Saint Petersburg State University)

The paper deals with Russian-Japanese model of interaction in 1990's viewed from the diplomacy tactics and mechanisms introduced to the bilateral negotiations. The application of various negotiation instruments applied by the Japanese diplomacy toward USSR and Russian Federation from the late 1980 – to the beginning of 2000's is considered in this research in order to demonstrate establishment of positive cooperation notwithstanding territorial problem. "No-necktie meetings", leader negotiations, informal negotiations, "face-to-face diplomacy" from the middle 1990's had appropriate impact of positive model of interaction introduction, compere to tactics applied by the Japanese side in the first half of 1990's.

14:45~15:15 (RM3)

Murder and Mutiny in Manchuria 1928-1931: a study of an interface between domestic criminal law and international criminal law shedding light on the jurisdiction of Tokyo War Crimes Tribunal and on the relevant historiography

Omi Hatashin (Wilmina University)

Following an introduction by Ian Ruxton to the Northcroft Collection relating to the Tokyo War Crimes Tribunal last December, this presentation is intended to shed a different light on the Tokyo War Crimes Tribunal from another under-researched angle: an interface between domestic and international criminal jurisdictions. The presentation's case is that the conduct of the two principal procurers of the Mukden Incident of September 1931, Itagaki Seishiro and Ishihara Kanji, amounted to a mutiny under Article 35 of the then Japanese Army Criminal Law Act 1908, and as such, punishable by death. Following the subsidiarity principle of public international law (which is now adopted in Article 17 of the Rome Statute of International Criminal Court), the lack of Japanese court-martial proceedings against the two individuals justifies the exercise of international military jurisdiction. This construction is important not only in the justification of the Tokyo War Crimes Tribunal, but also in the analysis of the events which followed the Mukden Incident. The presentation's case is that Ishihara, who was subsequently promoted to a disciplinary position in the General Staff, found it difficult to impose discipline upon his subordinates who followed Ishihara's precedent in Manchuria and the resultant series of mutinies constituted the Japanese causes of the Second Sino-Japanese War. Such a legal/disciplinary analysis tends to justify an extended version of Ienaga Saburo's theory of the 'fifteen' [sic] years' war from 1931 to 1945, that is, the seventeen years' war from 1928 to 1945, starting from the murder of Chang Tsolin on 4 June 1928. This research seeks to highlight the importance of the harmonisation of domestic military criminal laws to underpin the effectiveness of international criminal law today.

Guattari's Japan

Joff P.N. Bradley (Teikyo University)

This paper offers a retrospective on psychiatrist Felix Guattari's fascination with 'Japan'. It looks at the possible meaning of a Guattarian Japanology and speculates on what this might symbolize today. The paper also addresses why Guattari's vision of Japan as a beacon of hope uniting the 'global South' with the 'global North' has not been realized. It concludes by looking at the possibility of an applied Guattarian studies in Japan. In the first part of the paper, topics of interest to Guattari will be reviewed. These include architecture (Shin Takamatsu etc), yakuza and the Sanya district of Tokyo, the 'mental pollution' of otaku culture, J-Pop and manga, art (Jean Tinguely, Butoh and Min Tanaka, Keiichi Tahara etc). We shall be asking how Guattari's perspective offers fresh insights into life on the archipelago. The second part of the presentation will summarize several interviews with leading Gilles Deleuze and Guattari scholars as well as Japanese intellectuals including about the current status of Japanese philosophy and how Guattari and philosopher Gilles Deleuze are still important for decoding contemporary Japanese life.

Writing from Japan: Fortress-Cities & Ecosophy

Christophe Thouny (Kyushu University)

In 'Of the Production of Subjectivity', Félix Guattari (1987: 17) summons the French reader to 'Look closely at Japan, the model of all models of new capitalist subjectivities!' Guattari wrote this article after a series of travels to Tokyo and other Japanese cities where he engaged in vibrant discussions with Japanese intellectuals such as Asada Akira and the Butoh artist Min Tanaka. The Japan Guattari discovered had become an urban archipelago at the peak of the bubble economy, the literal embodiment of the urban 'megamachines' announced by Lewis Mumford and prefiguring the present neoliberal age of global cities. Guattari is not the only one to have seen in urban Japan the prophetic image of our neoliberal urban societies. In *General Intellects: Twenty-One Thinkers for the Twenty-First Century*, the media scholar McKenzie Wark (2017: 174) reflects on his own travels in 1980's Tokyo, claiming that 'If we had paid attention to Japan in the 80's we might not have been so surprised by things that happened in the West twenty years later.' There has been of course an ongoing stream of discussions on the Japanification of the world articulated in terms of production and labor, from the 1980's global interest in Toyotism to the 2000's discourse about Japanese cultural invasion of US popular culture. This is not what this presentation is arguing about. For this brand of discourses is always concerned with finding a new model for Western reproduction capitalizing on a discourse of techno-orientalism rather than addressing the particular situation and temporality of Japan within a planetary urban world as Guattari did. For this reason, I propose here to discuss Japan in terms of a prophetic temporality (rather than a model of the future), announcing both a future to come and an end that has already arrived, a temporality that is articulated in particular the urban image of the fortress-city.

13:15~13:45 (RM2)

Incalculable futures: foreign language education in the Japanese university

David Kennedy (Nihon University)

This paper examines the current state of foreign language education in Japanese universities as illustrative of the troubling conditions facing the liberal arts (i.e. the *transformative* arts) in a globalized neoliberal milieu. The utopian ideal in education has always insinuated, at the least, a pedagogy that inspires personal agency, creative investment, challenge to power and social change. This imagining of incalculable futures, however, has been undermined by the seemingly inevitable and confluent forces of a networked world, represented most forcefully by the socioeconomic reductionism of neoliberal globalism. In the context of contemporary Japanese higher education, these forces are joined by Japan's uniquely ambivalent relationship with the 'outside' world, and manifested in the rigid conceptualizations that motivate deeply problematic government and institutional initiatives for the 'globalization' of higher education. Within the frame of Bernard Stiegler's work on transindividuation (psychosocial transformation), this paper critiques these practices as fundamentally antithetical to the challenge of engaging Japanese learners of foreign languages in sustainable autopoietic (self-creating) social discourses—discourses which foster critical engagement and which enable the possibility of trans-generational trans-formation of cultures. The article concludes by arguing for a radical reimagining of the landscape of foreign language pedagogy in Japan and for a repositioning of learners from 'short-circuited' *semiotic* consumers to 'long-circuited' *semiosic* participants.

A Study on the current situation of tourism in Niigata Prefecture

Blendi Barolli (Niigata University of Management)

It is well-known that tourism contributes to people's livelihood, comfort relaxation and recreation. Tourism also offers opportunities for multiple exchanges to strengthen the relations between people of different communities, and it contributes to the revitalization of regional economies as well. Every prefecture in Japan is making efforts to attract a large number of tourists, both domestic and foreign.

Niigata Prefecture is situated along the coast of the Sea of Japan in the Chubu Region. It is very famous for its high quality rice (Koshihikari) and Japanese sake, and it is blessed with beautiful coastal and mountainous scenery. The prefecture offers many spectacular festivals and firework displays in summer as well as skiing in winter and hot spring bathing year-round. Clear water, panoramic views and delicious traditional foods are all there for Japanese and foreign tourists to enjoy.

In 2008, Niigata Prefecture implemented its first 5-year Tourism Promotion Action Plan, followed 5 years later by the second such plan. Despite the concerted efforts of local governments and civic associations throughout the prefecture to increase the number of tourists, the results so far have been disappointing.

This research is based on data, statistics and field survey. After first investigating and analyzing the current situation the paper will propose some policy and strategy recommendations which may be of value towards increasing the number of tourists.

14:15~14:45 (RM2)

Back to the Future, Reloaded: Cross-temporality, time paradoxes
and the healing power of love in anime movie *Your Name* (2016)

Maria Grajdian (Nagasaki University)

This presentation focuses on the anime movie Your Name? (『君の名は。』) directed by the Japanese anime

director SHINKAI Makoto, released in 2016 and which has become Japan's fourth highest-grossing film of all

times in Japan, the 7th highest-grossing traditionally animated film and the highest-grossing anime film
worldwide, with a total gross so far of more than 354 million USD. Methodologically, the presentation draws
on work discussions and informal interviews with Shinkai Makoto back in 2006-2007, when the anime director
was still at the beginning of his international career after having released the highly-acclaimed Voices of a

Distant Star (『ほしのこえ』, literally: Voices of the Stars) in 2002 and The Place promised in our early days

(『雲のむこう、約束の場所』, literally: Beyond the Clouds, the Promised Place) in 2004 and during the

preparation of his next anime hit Five Centimeters per Second (『秒速 5 センチメートル』) in 2007, as well as

on extensive and specialized literature survey on his anime works.

Like Voices of a Distant Star, Your Name tackles the problematic of adolescent identity firmly set in
present-day Japan and its emotional-mental formation as a primary target for the formulation of existential
expectations and generic nostalgias. Employing concurrent time jumps and inter-gender body switches on the
background of a lurking cosmic calamity (strongly influenced by the March 11 triple disaster), Shinkai re-
designs in Your Name adolescence from its previous conceptualization as an age of confusion, frustration and
pain, into a site of hope, desire and engagement – plainly put, an emotional space where "joy" and "love" as
existential attitudes are nurtured and cherished. The fluidity of images and the haunting music performed by
Radwimps create a surreal emotional-mental environment, in which cross-temporality and temporal paradoxes
serve as pretexts to explore the adolescent psyche with its yearning for stability, kindness and acceptance. Thus,
on the background of media studies and gender/masculinity studies within the anthropological
contextualization of the theoretical approach with a special focus on Japan, this presentation aims at analyzing
the impact Shinkai Makoto's works have on the local animation market as a fundamental segment of the
entertainment industry, while re-negotiating adolescence and its transitions as necessary rites of passage in the
formation process of the next generation of active, self-aware, responsible citizens.

Godzilla vs. Mothra: A Comparative Analysis on Their Origins, Cultural Images and Beyond

Benny Chen-heng Yang (National Cheng Kung University)

Godzilla and Mothra are the rare two of Japanese tokusatsu (特撮) monsters with their own movie franchises and have crossed over with each other in a single film. This study selects Godzilla and Mothra as the analysis units, exploring their origins as well as the cultural images they represent. The method applied here is narrative analysis, for which is utilized to survey or understand the way people create meaning among things around them. This article takes exploration into the film installments featuring Godzilla, Mothra and their cross-over. Godzilla was initially depicted as a mutated giant monster created from ruthless atomic explosion test, and put destruction on cities merely as retaliation against the arrogance of men. Meanwhile, Mothra was illustrated as a mythological guardian of a southern sea island who only took rage among humanity when the island was plundered. Godzilla and Mothra share the identical motivation which tied to acting as natural forces to revenge humans- yet their original context are quite different. Godzilla is created by atomic explosion; the atomic child that suddenly appeared in the modern history especially tied Japan during WWII and repeatedly reflects to post-war development, societal or political issues of the nation; while Mothra is connected to the bases of Japanese ancient mythology, offering imagination of the gentle past contrary to modernized egoism. In other words, Godzilla is Japan of modern perspectives and Mothra tends to be the incarnation of ancient or less modernized world. Moreover, the confrontation of the two can be interpreted as the destructive modernity against the emphasis of the "good old days", however, their rather reluctant conflict is mainly caused by human actions which somehow delivers tragic tones and condemnation onto humanity egoism. Godzilla and Mothra compose the interesting cultural cases for exploring past/present development of Japan.

The Impact of Dementia Cafe at the University

Nakajima Hiroko (Fukuyama Heisei University) &
Nakashima Tomoko (University of Kobe Medical Welfare)

The number of dementia cafes are greatly increasing after the recognition of the dementia policy (new orange plan). There were 2,253 cafes in 2015 and there are new ones every month. The name, Japanese dementia cafe comes from Dutch Alzheimer Cafes and British Dementia Cafes. However, Japanese dementia cafes are different from these European cafes. Japanese dementia cafes don't have the guidelines these European ones have. Proprietors run dementia cafes in their own style. Therefore there are lots of types of dementia cafe in Japan. One type is like a salon, another is a hobby group. The Heidai dementia cafe (Heisei University dementia cafe) was opened in October, 2016 as a new welfare project. It is the second cafe in university following the one at Tohoku Welfare University. College students play the important role of staff at this cafe.

We investigated what college students gain by working in Heidai dementia cafe and discovered the following:

1. They learn how to be responsible.
College students have their own role at the cafe, as parking attendants, cafe assistants, or guides. They must play their respective roles with a sense of responsibility.
2. They have the chance of talking with professionals and local people.
There are many staff who are welfare professionals, care managers, consultants or nurses. Most of the students who participate in the cafe want to be welfare professionals so it is a good opportunity to learn how to talk to clients.
3. They learn about running cafes.
Students have to think about how to run the cafe, how to promote the cafe and how to make it a pleasant space.
Some of them have discussed starting cafes based on social needs.
4. They can further their education.
Some of the students want to attend another dementia cafe to learn more. This style of learning is more active than previous methods.
5. Students learn how to promote welfare at Dementia cafes.
Students and local people meet each other at the cafe, and some of people in area ask me students to volunteer. This cafe could become a base of discussion where people can share their problems and welfare promotion.

15:45~16:15 (RM2)

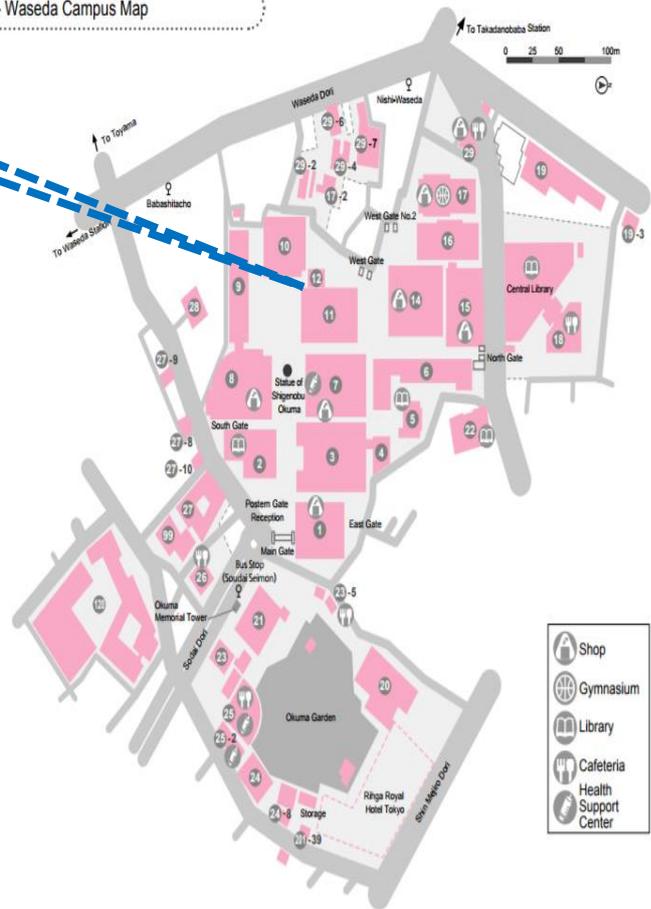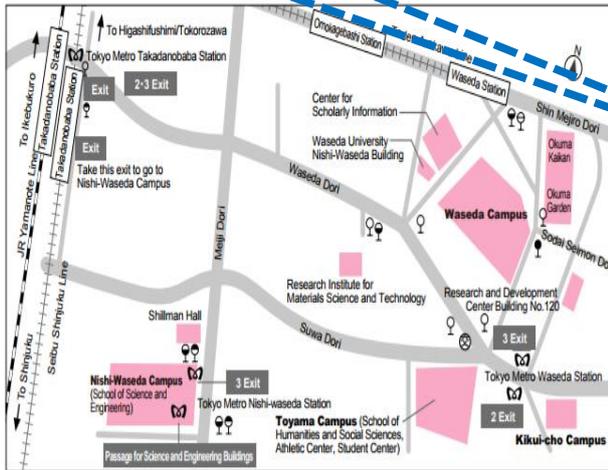**The Reception of Japanese Animation in Albania**

Arbana Barolli (Niigata University Modern Society and Culture)

Animation is one of the most widely-recognized Japanese cultural expressions and as such serves as a central component of the "Cool Japan Strategy", which aims to advance the dissemination of the country's culture throughout the world. Historically, the process of introducing Japanese animation abroad has been straightforward, in most cases, with overseas distributors importing directly into foreign markets. When this was not possible, the route was indirect, via a third country. The latter was true of Albania during much of the 20th century, when the country was ruled by a repressive socialist regime and East Germany and Italy were the sole sources of Japanese animation for the Albanian viewer (As Italy and Albania are only 72 kilometers apart at their closest point, it is possible for Albanians to pick up Italian television broadcasting). At present Japanese animation enters the country either directly, through US studio giant Disney, which owns the European distribution rights for Studio Ghibli productions, or indirectly in the form of reception of foreign television programming (as described before), or as memorabilia from other European countries. However, since each European country has its own history, society and culture, each has a unique level of receptiveness to animation. From 1944-1990 Albania was ruled by a succession of socialist regimes, and knowledge and understanding of Japanese culture were necessarily different compared with other European countries, many of which were influenced by direct contact with Japan during this period. Given Albania's unique history and social situation, how was Japanese animation received? The objective of this research is to clarify the process of reception of Japanese animation in Albania during the socialist era, the period of chaotic transitioning to democracy that followed, and at the present time.

CONFERENCE VENUE: WASEDA UNIVERSITY, WASEDA CAMPUS, BUILDING 11, 4th FLOOR CONFERENCE ROOMS (2 to 4)
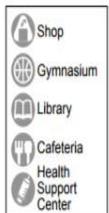

Waseda University - Waseda Campus Map

1 Admissions Center
Office of Academic Promotion
Institute for Research in Contemporary Political & Economic Affairs
2 S.Takata Memorial Research Library
University Archives
Aizu Museum
3 School of Political Science & Economics
Graduate School of Political Science
Graduate School of Economics
The Okuma School of Public Management
4 School of Political Science & Economics
5 Tsubouchi Memorial Theatre Museum
6 School of Education
Information Technology Center
7 Office for Promotion of Gender Equality
Common Classrooms
8 School of Law
Common Classrooms
Graduate School of Law
Institute of Comparative Law
9 Common Classrooms
10 Common Classrooms
11 School of Commerce
Graduate School of Commerce
Graduate School of Accountancy
Institute of Research in Business Administration
School of International Liberal Studies

12 under construction
14 School of Social Sciences
Graduate School of Social Sciences
Graduate School of Education
Institute for Advanced Studies in Education
15 Common Classrooms
16 School of Education
17 Gymnasium, CO-OP
17-2 Kansenryo (the site of a training camp)
18 Center for Scholarly Information
(Central Library, International Conference Center, Masaru Ibuka Auditorium)
19 Institute of Asia-Pacific Studies
Graduate School of Asia-Pacific Studies
20 Okuma Kaikan (Central Administration)
21 Okuma Auditorium
22 International Center
Center for International Education
International Office, International Division
Institute of Language Teaching
Center for Japanese Language
Graduate School of Japanese Applied Linguistics
23 Extension Center (Main Building)
23-5 Uni. Shop & Cafe 125
24 Media Network Center
Digital Campus Promotion Office
24-8 Harassment Prevention Committee

25 Okuma Garden House
25-2 University Clinic
26 Okuma Memorial Tower
The Okuma School of Public Management
125th Anniversary Room
Cultural Planning Section
27 Information Square
Waseda Law School
Ono Memorial Hall
Waseda Gallery
27-9 Waseda Drama Hall
29 CO-OP Union for faculty and Staff
29-2 Extension Center (Annex)
29-4 Faculty Offices

29-6 Faculty Offices
29-7 Global Information and Telecommunication Institute
Graduate School of Global and Telecommunication Institute
99 Waseda STEP 21
Art and Architecture School
Guest House
120 Research and Development Center
210-39 Volunteer Center

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