Perspectives on Asian Tourism

Series editors
Catheryn Khoo-Lattimore
Griffith University
Nathan, Queensland, Australia

Paolo Mura
Zayed University
Abu Dhabi, United Arab Emirates
While a conspicuous body of knowledge about tourism in Asia is emerging, Western academic ontologies and epistemologies still represent the dominant voice within tourism circles. This series provides a platform to support Asian scholarly production and reveals the different aspects of Asian tourism and its intricate economic and socio-cultural trends.

The books in this series are aimed to pave the way for a more integrated and multifaceted body of knowledge about Asian tourism. By doing so, they contribute to the idea that tourism, as both phenomenon and field of studies, should be more inclusive and disentangled from dominant (mainly Western) ways of knowing.

More specifically, the series will fill gaps in knowledge with regard to:

• the ontological, epistemological, and methodological assumptions behind Asian tourism research;
• specific segments of the Asian tourist population, such as Asian women, Asian backpackers, Asian young tourists, Asian gay tourists, etc;
• specific types of tourism in Asia, such as film-induced tourism, adventure tourism, beauty tourism, religious tourism, etc;
• Asian tourists’ experiences, patterns of behaviour, and constraints to travel;
• Asian values that underpin operational, management, and marketing decisions in and/or on Asia (travel);
• external factors that add to the complexities of Asian tourism studies.

More information about this series at http://www.springer.com/series/15382
Contemporary Asian Artistic Expressions and Tourism
Acknowledgments

The editors – Paolo, Keith, and Choy – would like to gratefully acknowledge the following scholars for their time and effort spent to review the chapters:

Camelia Kusumo, Taylor’s University, Malaysia
Can Seng Ooi, University of Tasmania, Australia
Elise Line Mognard, Taylor’s University, Malaysia
Eunice Tan, Murdoch University, Singapore
Gan Joo Ee, Monash University, Malaysia
Keith Hollinshead, Independent Scholar, UK
Melissa Shamini Periasamy, Universiti Kebangsaan Malaysia
Sangkyun Kim, Edith Cowan University, Australia
Sivabala Naidu, Taylor’s College, Malaysia
Rokhshad Tavakoli, Taylor’s University, Malaysia
Sarah N.R. Wijesinghe, Taylor’s University, Malaysia
Sarena Binti Abdullah, Universiti Sains Malaysia
Sherry Fresia Blankenship, Taylor’s University, Malaysia
Vahideh Abaeian, Santa Clara University, USA
Zilmiyah Kamble, James Cook University, Singapore

Thanks must also be given to Taylor’s University, Malaysia, for its institutional and financial support in making some of the chapters possible via its Flagship Research Project, TUFR/2017/001/04. The backing of the university for some of the individual chapters of this book is mentioned at the end of the chapters. This book was also supported by a Start Up Grant (R19031) awarded to Paolo Mura by Zayed University, UAE. Last, but not least, we would also like to acknowledge Ms. Sarah Abedi Binti Abdullah of Taylor’s University who assisted in the proofreading of the final submissions.
# Contents

1. **Contemporary Asian Artistic Expressions and Tourism – An Introduction** ................................................................. 1  
   Paolo Mura, Keith Kay Hin Tan, and Chun Wei Choy

## Part I  Contemporary Art, Tourism and Place Making

   S. Y. Chee

3. **‘Academic Tourism’ and Art: Student Submissions as a Means of Capturing Meaning at Pulai Village, Kelantan** ........ 39  
   Keith Kay Hin Tan, Sze Ee Lee, and Chun Wei Choy

4. **Constructing an Art-Life: Tourism and Street Art in Sarawak** ............ 59  
   Ian Aik-Soon Ng

## Part II  Contemporary Asian Art, Identities, Communities and Tourism

5. **Revisiting ‘Singapore’ on Tour at the Venice Biennale** .................. 105  
   Desmond Wee

6. **Art Intervention in the Community Context: Community-Based Art Practice as an Inspiration for Creative Tourism** ................................................................. 127  
   Chiamei Hsia

7. **The Survival of Cultural Patterns in Malaysia’s Contemporary Visual Landscape** ................................................................. 147  
   Sherry Fresia Blankenship and Keith Kay Hin Tan
Part III  Contemporary Asian Art and Tourist Objects

8  Motorbike Helmet Art as a Contemporary Design Form for Crafting Tourism Souvenirs of Thailand ....................... 171  
Aristeidis Gkoumas, Miyoung Seo, and Federico D’Orazio

9  Merging Batik and Stained Glass: Creating Contemporary Asian Art from Traditional Craft Objects ..................... 191  
Keith Kay Hin Tan and Chun Wei Choy

10  ‘What Do I Get?’ Punk Objects as Meaningful and Valuable Souvenirs ......................................................... 213  
Kok Leong Yuen and Paolo Mura

Part IV  Contemporary Asian Art and Multisensorial Tourist Experiences

11  Digital Art and Virtual Tourism Mobility: A Critical Discussion ............................. 231  
Rokhshad Tavakoli and Sarah N. R. Wijesinghe

12  Contemporary Malaysian Pâtisserie: Tales of Asian Creativity Confined by Western Traditions ................................. 249  
Kai-Sean Lee

13  Multisensory restaurants, Art and Tourism – Case study on Ultraviolet by Paul Pairet ................................................ 271  
Anne-Claire Yemsi-Paillissé
Chapter 1
Contemporary Asian Artistic Expressions and Tourism – An Introduction

Paolo Mura, Keith Kay Hin Tan, and Chun Wei Choy

Abstract This introductory chapter presents and critically discusses the various themes underpinning this book. Firstly, it provides an examination of the notion of ‘contemporary art’, including an overview of the existing definitions and debates in the current literature. Secondly, this chapter discusses the nexus between tourism and contemporary art by providing an overview of the past studies conducted on cultural and heritage tourism. In this section, the various themes underpinning the different parts of the literature on art tourism (e.g. identity, authenticity, commoditisation and capitalism) are considered. Thirdly, a discussion on the relationship between tourism and Asian contemporary art is presented, which also includes a part problematising and questioning terms like ‘Asia’ and ‘Asian art’. Finally, an overview of the different chapters that constitute the backbone of this collection is offered alongside the four themes around which the book is structured.

Keywords Asian contemporary art · Art tourism · Heritage tourism · Cultural tourism · Asia

P. Mura (✉)
College of Communication and Media Sciences, Zayed University, Abu Dhabi, UAE
e-mail: Paolo.Mura@zu.ac.ae

K. K. H. Tan
Taylor’s University, Subang Jaya, Selangor, Malaysia
e-mail: KeithKayHin.Tan@taylors.edu.my

C. W. Choy
Taylor’s College, Subang Jaya, Selangor, Malaysia
e-mail: ChunWei.Choy@taylors.edu.my

© Springer Nature Singapore Pte Ltd. 2020
P. Mura et al. (eds.), Contemporary Asian Artistic Expressions and Tourism, Perspectives on Asian Tourism, https://doi.org/10.1007/978-981-15-4335-7_1
This book explores the nexus between tourism/tourists and contemporary Asian artistic expressions (e.g. artists, objects, intangible artistic productions, digital manifestations, etc.) in Asian tourist spaces and the experiences they provide. It was conceived as an attempt to address issues and conceptual tensions surrounding important concepts and constructs which nevertheless attract debate from different quarters. Some of the more important of these include the terms ‘contemporary art’, ‘tourism’, and indeed, the appreciation of what it means to identify with Asia as both a tangible place and an intangible construct of identity. What is contemporary art and how is it different from other forms of post-classical design, such as modern art? How does contemporary art intersect with tourism in a post-modern society? Is there a phenomenon that can be called ‘Asian contemporary art’ and, if so, how does it differ from non-Asian contemporary art? These are some of the questions that propelled this book, which reflect the ongoing debates on contemporary art discussed in various arts disciplines.

Undoubtedly, forms and expressions of art have received considerable attention from tourism scholars. As we will discuss in the second part of this chapter, studies on cultural and heritage tourism, and their related conspicuous body of knowledge generated by tourism scholars, often involve considerations of arts. Yet, Franklin (2018) has recently emphasised the limitations of discussing ‘art tourism’ within the broader context of cultural/heritage tourism. As he pointed out, “a more dedicated research field is also needed to keep track of its rapid growth and development as a primary driver of regional and urban regeneration and for the much expanded exhibitionary complex it encompasses” (Franklin 2018; p. 399). In other words, the ‘world’ of arts surely intersects other ‘planets’, such as heritage and culture; yet, it is also a distinct realm with its own aspects, approaches and disciplines.

This is particularly true if specific forms of art tourism, such as contemporary art tourism, are referred to. In this regard, the term ‘contemporary’ has been employed in studies exploring art tourism (Klien 2010; Checa-Gismero 2018; Scott 2010). Moreover, studies that have discussed the nature and meanings of Asian contemporary art and its links to Asian tourism/tourists have appeared in the literature (Du Cros and Jolliffe 2011; Ooi 2003, 2005; Jenkins and Romanos 2014). However, with few exceptions (see Origet du Cluzeau 2017; Perera 2019), the diverse and multifaceted meanings and implications of ‘contemporary art’ and ‘Asian contemporary art’ have been rarely contemplated by tourism scholars.

This introductory chapter presents and critically discusses the various themes underpinning this book. Firstly, it provides an examination of the notion of ‘contemporary art’, including an overview of the existing definitions and debates in current literature. We believe this to be particularly significant as it links the current discussions surrounding art disciplines to the meanings of ‘contemporary’ and ‘contemporaneity’ as they relate to tourism scholars. Secondly, this chapter discusses the nexus between tourism and contemporary art by providing an overview of the past studies conducted on cultural and heritage tourism. In this section, the various themes underpinning the different parts of the literature on art tourism (e.g. identity, authenticity, commoditisation and capitalism) are considered. Thirdly, a discussion on the relationship between tourism and Asian contemporary art is presented, which also
includes a part problematising and questioning terms like ‘Asia’ and ‘Asian art’. Finally, an overview of the different chapters that constitute the backbone of this collection is offered alongside the four themes around which the book is structured.

1.1 What Is Contemporary Art?

Contemporary art represents a complex and fragmented phenomenon as it encompasses traditional artistic expressions (e.g. painting, sculpture, etc.), new digital and non-digital productions (e.g. online art, digital sounds, visual art performances, digital manipulations, installation art, etc.) and artists belonging to diverse movements and schools of thought (e.g. pop art, *arte povera*, street art, conceptual art, among others) (Origet du Cluzeau 2017). In general, contemporary arts are defined as forms of expression that encapsulate “new fields of creation, that take into account what our civilisations have accumulated; they renew the forms of artistic expression and push forward the concept” (Millet 2008; p. 9). Contemporary artworks can assume multiple shapes, forms and manifestations: from Marina Abramović’s (2010) performance entitled “The Artist is Present” to Damien Hirst’s installation art entitled “The Physical Impossibility of Death in the Mind of Someone Living” (1991); from Sam Taylor-Johnson’s film “A Little Death” (2002) to Banksy’s street art and “urban interventions”. Importantly, within the realm of contemporary art, “innovation is more important than aesthetics and beauty: the important element is the message” (Origet du Cluzeau 2017; p. 32). From this perspective, expressions of contemporary art often act as forms of provocative criticism of (post) modern life.

Danto and Goehr (1997) argue that the concept of ‘contemporary art’ began to emerge into consciousness in the mid-1970s, after a period generally referred to as ‘modern art’, which flourished approximately between the 1880s and the 1960s. However, they also warn readers on the difficulty to anchor definitions of contemporary art to historical timelines. This line of thought is echoed by other scholars and artists, who rejected essentialist definitions of ‘contemporary’ based on historical periods or styles. Heinich (2014, p. 34), for example, points out that contemporary art is not merely a period in the history of art but an aesthetic category or new paradigm in which “what is required is to transgress common sense boundaries”. From her perspective, transgressing the boundaries of art assumes two main meanings. The first refers to a shift from the usual criteria employed to define and assess artwork. In this regard, Heinich (2014, p. 35, emphasis in the original) maintains that “the most important transgression of the usual criteria defining art is that the artwork is no longer exclusively the actual object proposed by the artist, but rather, the whole set of operations, actions, interpretations, etc. brought about by this proposition”. As such, the discourse produced about the object proposed by the artist, alongside the context in which the object of art is produced, becomes more important than the object itself. The second meaning of transgression discussed by Heinich (2014) refers to the use of new materials and modes of presenting art. In this respect,
the development of the internet and digital technologies play an important role in the way art is produced and displayed to an audience. More specifically, in contemporary art the use of digital platforms facilitates the audience’s multisensorial stimulation, which complements and goes beyond the merely ‘visual’ experiences of classical and modern art. Importantly, Heinich (2014) emphasised the important role of mediations in making these transgressions and contemporary art approachable and understandable to the public.

According to Smith (2009b, p. 2), forms of contemporary art represent “an interrogation into the ontology of the present, one that asks: What it is to exist in the conditions of contemporaneity?”. He argues that ‘contemporaneity’ is shaped by three social forces, namely globalization, inequity among individuals and groups, and an infoscape accelerating the speed and complexity of communication of information. Although these forces partly existed during the time of modernity, they emerged evidently since the end of the 1980s. As such, the term ‘contemporary’ cannot be equated to ‘modern’ as it assumes new complex meanings. These meanings incorporate notions of what is ‘immediate’, ‘contemporaneous’ and ‘cotemporal’. Contemporary art is ‘immediate’ because it is current, a product of the issues, tensions and breakthroughs of the same moment of which it is experienced. It is ‘contemporaneous’ as it is art that is being produced at the same time as other objects/phomena/forms of art. It is also ‘cotemporal’ because it is art that is happening/existing in a specific time, in a particular way of being with time that is different from other ways of being with time (Smith 2009b).

Smith (2009b) also identifies three streams of art production/artists that constitute contemporary art. The first includes forms of art characterized by “retro-sensationalism” (e.g. artists like Damien Hirst – one of the members of the ‘Young British Artists’ – and Takashi Murakami – who conceptualized the “Superflat” theory), “remodernism” (embodied by figures like Richard Serra and Jeff Wall) and “spectacularism”. These forms of art embody the aesthetic of globalization. The second stream refers to forms of art that, in the aftermath of a postcolonial turn propelled by the end of colonialism in the second half of the twentieth century, is “shaped by local, national, anticolonial, independent, anti-globalization values” (Smith 2009b; p. 7). Finally, the third stream involves groups of younger artists interested in investigating “the changing nature of time, place, media, and mood today” (Smith 2009b; p. 8) through small-scale making.

An interesting debate adding complexity to the notion of contemporary art concerns the role of art in post-modern capitalist societies. While traditional ideas of art as an expression of freedom have been ubiquitous in discussions surrounding classical and modern arts, Stallabrass (2004, p. 4–5) argues that in contemporary society “it is possible to see free trade and free art not as opposing terms but rather as forming respectively a dominant system and its supplement”. In other words, in contemporary society, forms of art, capitalist flows and market commodities often overlap. In this system, Stallabrass (2004) argues, contemporary artefacts are produced, consumed and traded as forms of commercial commodities shaped and regulated by capitalist forces. Likewise, contemporary artists often become pop celebrities worshipped by the masses. To reify his argument, Stallabrass (2004)
 contends that museums of contemporary art, biennales and art events in general are produced and organized around commercial ideologies that aspire to attract more consumers to the art scene for revenue purposes. This discussion is particularly relevant within the context of tourism, a social phenomenon that, as discussed in the following paragraph, has often been criticized for its role in commoditizing art for tourist-capitalist consumption.

1.2 Art and Tourism in Contemporaneity

The nexus between art and tourism has been explored in the literature from different angles and perspectives (Franklin 2018; Graburn 1976, 1984; Hughes 2000; Hume 2013; Rakić and Lester 2013; Tribe 2008), which mirror different understandings and definitions of art and art tourism. Most of the discussions concerning the relationship between art and tourism have appeared in collections focusing on cultural tourism and heritage tourism (Boniface and Fowler 2002; McKercher and Du Cros 2002; Richards 2001; Smith 2009a; Smith and Robinson 2006). This is not surprising as art, culture and heritage are intertwined concepts (Hughes 2000; Richards 2001). Some authors, such as Littrell (1997) and Williams (1958), regard culture as a wide concept that includes a social group’s system of values and beliefs as well as its patterns of behaviour, ways of life, and material production (e.g. artefacts, crafts). Drawing upon this notion of culture, Richards (2001) claims that:

…cultural tourism therefore covers not just the consumption of the cultural products of the past, but also of contemporary culture or the ‘way of life’ of a people or region. Cultural tourism can therefore be seen as covering both ‘heritage tourism’ (related to artefacts of the past) and ‘arts tourism’ (related to contemporary cultural production) (p. 7).

However, Hughes (Hughes 2000) argues that attempts to mark clear boundaries between cultural tourism, heritage tourism and arts tourism are often a matter of positionality. Indeed, a visit to a museum or an art gallery could include experiences in which art, heritage and culture overlap. Moreover, an increased interest in creativity, creative industries and creative economies within the field of tourism (Bonink and Hitters 2001; Richards 2011; Waitt and Gibson 2009) has brought to the fore the intersections and porous boundaries between high/elite arts, commercial popular art and entertainment in the tourist experience. The intent of expanding the scope and audience of art has also been propelled by a postmodern drive contemplating “democratic and pluralist participation in the institutions and practices of culture” (Smith 2009a; p. 6). In this regard, previously accepted distinctions between ‘fine’ arts and pop culture within the realm of cultural and heritage tourism have been questioned or abandoned by tourism scholars (Hughes 2000; Wheeller 2009).

Recently, Franklin (2018; p. 399–400) has defined ‘art tourism’ as “any activity that involves travel to see art and would include those people who travel very specifically to see art somewhere else as well as those who often or occasionally include
visits to see art among other activities during tours, holidays or other trips away from home”. More specifically, he emphasises the need to distinguish art tourism from cultural tourism as “at present, art tourism is currently obscured under cultural tourism’s voluminous bounds – which are as inappropriate as they are unwieldy and overloaded” (Franklin 2018; p. 399). According to this line of thought, as a rather heterogeneous category including diverse experiences and motivations, cultural tourism represents a rather broad frame to understand the specificity of experiences of art tourism. In this regard, Franklin (2018) draws upon Stylianou-Lambert (2011), who contends that visitors to art museums may not be necessarily driven by the desire to learn about other cultures, an aspect often regarded as a primary motive for tourists engaging in cultural tourism. As such, many art tourists may not qualify as cultural tourists.

Going beyond definitional issues, one of the aspects that has been highly debated in the literature concerns the meanings and significance of tourist art, including souvenirs. Graburn (1976, p. 3) argues that artefacts produced in the ‘Fourth World’ can be categorized based on the intended audience (e.g. functional traditional art produced by a cultural group for internal use or commercial art created for external groups) and the traditional aesthetic and formal criteria employed (e.g. the use of processes and materials traditionally used within the cultural group or the use of other groups’ traditions). Importantly, he contends, the interplay between art’s audiences and aesthetic forms/functionalities is continuously shaped over time by different social forces, including cultural contact, acculturation and commercial/tourist demand/consumption (Graburn 1976). In this scenario, tourist art may incapsulate – to different degrees – both traditional aesthetic forms/techniques (according to artisans’ expertise and knowledge) and less traditional production criteria (according to tourists’ desires and commercial needs) (Scott 2010). Although this raises questions concerning tourist art’s authenticity and commoditisation (see Cohen 1988; MacCannell 1976), Hume (2013, p. 2) contends that “rather than being destroyed, […] the aim of the souvenir artefact is altered and it now communicates to and coheres the ephemeral community of tourists, and provides a path of integration between guest and guest, host and host, guest and host, or tourist and destination”.

Tourist art has also been investigated by tourism scholars and social scientists in relation to its power to shape individual and collective identities. Adams (2006) explored the nexus between artistic productions (e.g. artistic objects and their related narratives), identities (and their possible multiple representations) and tourism among the members of some local communities in Tana Toraja, Indonesia. More specifically, by focusing on those locals whose lives have been affected by the raise of tourism (the “tourates”, a term she borrows from Causey 2003), she emphasizes the role of tourism and Toraja tourist art in shaping, renegotiating and representing social and cultural identities within and outside the community (Adams 2006).

Besides studies on tourism and art in general, there has been growing interest in exploring the relationship between tourism and contemporary art. It has been argued that contemporary art propels spatial mobilities (including tourist mobilities) more than precedent forms of art as it is often created, displayed or encouraged by local authorities not only in traditional art hubs, such as museums, but also in
non-traditional art spaces, such as formerly abandoned industrial areas or non-touristic city neighbourhoods (Heinich 2014; Origet du Cluzeau 2017). As such, forms of contemporary art (and events based on contemporary art) may become pull factors for tourists and residents to visit both rural and urban areas. Perera (2019), for example, points out that in Madrid forms of contemporary urban art, such as graffiti and street art, are included in tourism development plans and policy documents as strategies to attract tourists to different neighbourhoods of the city.

Origet du Cluzeau (2017) segments contemporary art tourists into different groups based on their involvement into (and appreciation of) the art scene. These are great amateurs and collectors (for whom contemporary art represents the core motivational drive for visiting a destination); fair amateurs (who conceive contemporary art as one of the main reasons behind the choice of a destination); eclectics (travellers who would visit a museum of contemporary art as a part of their holiday experience); and onlookers (who may encounter and appreciate forms of contemporary art accidentally during their holiday experiences) (Origet du Cluzeau 2017).

Some commentators have argued that experiences and spaces of contemporary art are often conceived as attempts to satisfy, reiterate or produce (mostly Western) tourists’ fantasies about authentic experiences and local ways of living. In this regard, by referring to the ‘Bienal de La Habana’ organised in Cuba since 1984, Checa-Gismero (2018, p. 314) argues that “the nation’s cultural industries, mirroring the current official tourism agenda, interpret tourists’ fantasies and responds to them via the discursive elements, material objects, and spatial arrangements of the Bienal exhibition”. As such, spaces in which contemporary art is displayed to international tourists are often contested sites of power and struggle in which perceptions of authenticity are constantly (re)negotiated, (re)shaped and (re)invented. However, Scott (2010) points out that contemporary art’s process of commoditisation (mainly to accommodate tourist consumption) should not be perceived necessarily as a negative phenomenon. Indeed, commoditised contemporary art is characterised by hybrid objects and expressions of art that encapsulate new cultural meanings and profound dialogical relationships between artists and tourists. Moreover, in discussing whether and how aspects of tourist commercialisation affect Balinese artists’ well-being, Jenkins and Romanos (2014, p. 304) have pointed out that “Balinese artists have for centuries blurred fine and commercial arts, local and global influences, and traditional and modern forms in response to global markets and travelers. Much of this blending has contributed to well-being”.

1.3 Contemporary Asian Artistic Expressions and Tourism

Discussions concerning tourism and contemporary art in Asia cannot transcend the complexity of meanings attached to the terms ‘Asia’ and ‘Asian art’. ‘Asia’ is a problematic concept both from a geographical and socio-cultural point of view. Geographically, the physical boundaries of what constitutes Asia are fluid and encompass a mosaic of different cultures, traditions and nation-states (Mura and
Khoo-Lattimore 2018). From a socio-cultural perspective, Said’s (1978) ground-breaking – and highly contested – analysis in Orientalism emphasises how the ‘Orient’/East has been politically, culturally and linguistically constructed (and objectified) as the ‘other’ by Western writers. Likewise, Ang and Stratton (1995, p. 67) have reiterated the idea that “both “East” and “West” are imaginary entities constructed through a mutual symbolic mirroring in a battle of overlapping, interested Self/Other representations”. Drawing upon this line of thought, ‘Asia’ and ‘Asianness’ are often referred to in the literature as oversimplified and homogeneous concepts (Yang and Mura 2016).

The use of the term ‘Asia’ itself seems to reinforce socially constructed binary concepts (e.g. East/West; Asia/West; global/local) rather than pave the way for more hybrid and less dichotomous approaches to knowledge and identities. In this regard, by critiquing decolonizing calls for alternative discourses in tourism studies, Zhang (2018, p.132), a Chinese scholar who has lived in New Zealand and Sweden, invites us to “recognize the contaminated diversity each of us embodies”. With regard to assumed Asian/non-Asian differences, she asks the following question: “In the end, are we really so different from one another?” (Zhang 2018; p. 132).

The debates surrounding the concept of ‘Asia’ make the notion of ‘contemporary Asian art’ equally problematic. Undoubtedly, multiple historical and socio-cultural forces have contributed to shape Asian culture in general and Asian art in particular. Among them, colonialism and its postcolonial legacies represent some of the most important ones. In this regard, Clarke (2002, p. 239) points out that Asian contemporary art tends to be accommodated in “pre-existing Western frames of understanding”, which tend to simplify or stereotype Asia/Asians and their related artistic productions. However, Turner (2005) points out that contemporary Asian art cannot be solely framed and understood based on an ‘Euro-American paradigm’. Rather, “the histories of particular countries, as well as contemporary political and social changes within those countries, have had a tremendous influence on the development of art practice” (Turner 2005; p. 2–3). More specifically, (post)colonialist forces need to be understood within a context in which universalist and globalizing forces (mostly intensified by the development of information and communication technologies) intersect with historical events (and unique local reactions to globalization) specific to each nation/region of Asia. As such, Asian contemporary expressions of art often embody and mirror the ongoing tensions between global and local socio-cultural forces and flows.

Within this scenario, tourism is one of the social forces that has contributed to produce, shape and reinvent both Asia and Asian contemporary art. There are abundant examples in the existing literature that point to tourism as one of the agents actively (re)constructing or reinforcing (often stereotypical) discourses of ‘culture’, ‘heritage’ and ‘tradition’ in Asia. Moreover, there are also studies focusing on Asian contemporary art and tourism. Despite this, the term ‘contemporary’ is often employed by tourism scholars unproblematically and unquestioningly within discussions concerning tourism and Asian art. In some instances, the terms ‘modern art’ and ‘contemporary art’ are used interchangeably or without explanations of the meanings attached to these different notions. In-depth and complex debates
surrounding the nature, meanings and implications of ‘contemporary art’ discussed by art historians and artists (as presented at the beginning of this chapter) have not previously appeared in the tourism literature.

1.4 Structure of the Book

The paucity of studies and lack of debates specifically focusing on contemporary Asian artistic expressions in tourism constitute the rationale for this book. Based on a desire (and need) to propel new understandings of contemporary art and tourism in Asia, contributing authors from the Indo-Pacific and beyond executed chapters relating to art, tourism, contemporaneity and Asia which have been compiled into this volume. Reflecting their multi-faceted origins and aspects, meanings associated with terms like ‘Asia’ and ‘contemporary art’ in the different chapters are, by necessity, multiple and even conflicting, reflecting the great diversity of thought and artistic opinion in and about one of the most heterogenous areas of the world. It is through these different viewpoints that they fulfil the various definitions of contemporary art discussed in the first part of this chapter. The book is divided into four main parts, which together reflect the four main themes of this compendium:

Part I. Contemporary art, tourism and place making

Chapter 2: Ambassador Yōkai: Facilitating non-Japanese visitors in learning Japanese culture through Japanese folklore in Anime (Sze Yin Chee)

Chapter 3: ‘Academic Tourism’ and art: Student submissions as a means of capturing meaning at Pulai Village, Kelantan (Keith Kay Hin Tan, Sze Ee Lee and Chun Wei Choy)

Chapter 4: Beneath the paintwork: The street art of Sibu, Sarawak (Ian Aik-Soon Ng)

By examining the contribution of art and artists to place-making and identity, Part I looks into the relatively under-researched area of contemporary sources of identity and heritage. It shows how the dividing line between artists and tourists can sometimes be blurred because of the highly accessible nature of contemporary art. It also explains the importance of art and popular visual culture as a catalyst to visitor understanding of otherwise mysterious cultural practices which nevertheless serve as important anchors of identity in a variety of destinations.

Part II. Contemporary Asian art, identities, communities and tourism

Chapter 5: Revisiting ‘Singapore’ on tour at the Venice Biennale (Desmond Wee)

Chapter 6: Art intervention in a community context: The meaning, approaches and reflection as inspiration for creative tourism experience (Chiamet Hsia)

Chapter 7: The survival of cultural patterns in Malaysia’s contemporary visual landscape (Sherry Fresia Blankenship and Keith Kay Hin Tan)

Expanding from Part I’s discourse about art as a place-maker, Part II examines the living and sometimes casual use of art in the everyday lives of different communities. The chapters focus on issues to do with re-visiting the idea of national
identity, the contribution of art towards creative tourism experiences as well as the survival of cultural patterns which can best be observed through casual tourism. By examining art and identity from a ‘top-down’ as well as ‘bottom-up’ point of view, this part of the book points to how Asian societies sometimes produce, preserve or display art as a by-product of daily life, which nevertheless become part of the ‘tourist gaze’ (Urry 1990) when curated, experienced or casually observed by visitors either directly by contact with art and its by-products in various towns and cities, or otherwise indirectly, via exhibitions explaining a national identity to diverse visitors in a third-country biennale situation.

Part III. Contemporary Asian art and tourist objects

Chapter 8: Motorbike helmet art as a contemporary design form for crafting tourism souvenirs of Thailand (Aristeidis Gkoumas, Miyoung Seo and Federico D’Orazio)

Chapter 9: Merging batik and stained glass: Creating contemporary Asian art from traditional craft objects (Keith Kay Hin Tan and Chun Wei Choy)

Chapter 10: What do I get? Punk objects as meaningful and valuable souvenirs (Kok Leong Yuen and Paolo Mura)

The important contribution of contemporary artistic objects and souvenirs to the tourist experience is discussed in Part III. The chapters examine souvenirs from the production as well as consumption angle, and deal with objects that are not traditionally considered souvenirs, as well as the merger of traditional craft processes from different regions to produce contemporary forms of art which, via the targeted use of technology offer a more sustainable future for both art and craft production. By also examining souvenirs from elements of society sometimes viewed as ‘marginal’ or even undesirable, this section reflects the post-modern nature of much contemporary Asian art that is seldom discussed in tourism literature, but which is nevertheless important to appreciate the contribution of the urban working class of Asia in particular in creating objects that they themselves desire, which in turn also attracts touristic interest.

Part IV. Contemporary Asian art and multisensorial tourist experiences

Chapter 11: Digital art and virtual tourism mobility: A critical discussion (Rokhshad Tavakoli and Sarah N.R. Wijesinghe)

Chapter 12: Contemporary Malaysian pâtisserie: Tales of Asian creativity confined by Western traditions (Kai-Sean Lee)

Chapter 13: Multisensory restaurants, art and tourism – Case study of Ultraviolet by Paul Pairet (Anne-Claire Yemsi-Paillissé)

The final section acknowledges the pervasive influence of technology in every aspect of contemporary life. In particular, it examines the hitherto unlikely combination of technology, art and haute-cuisine, as well as how the importance of food has elevated the gastronomic experience into an art form in certain parts of Asia. Part IV opens the door for future research in an area of tourism studies that is still in its relative infancy, and examines gastro-tourism from a new visual angle. It links food to a multi-sensory tourism experience whose importance may grow in tandem
with the increasing wealth of Asia’s residents and its visitors in the twenty-first century.

1.5 Chapter Conclusion

This book is a compilation of a variety of qualitative studies examining contemporary Asian artistic expressions and their relationship to tourism across many different countries. Written by contributors from across Asia as well as from the West, it represents an unconventional tour across different neighborhoods, communities and nations which are all linked by the production, consumption or appreciation of artistic products or their derivatives by or for tourists and other visitors. It points to the growing importance of studies about Asia’s present and future, which will help to complement the many studies about Asia’s important history and heritage which together represent the touristic landscape of this very important region of the world.

References


Scott, M. K. (2010). Examining the messages of contemporary ‘Tourist Art’ in Yucatán, Mexico: Comparing Chichén Itzá and the Puuc Region. In P. Burns, J. A. Lester, & L. Bibbings (Eds.), *Tourism and visual culture volume 2: Methods and cases* (pp. 1–12). Wallingford: CABI.


Paolo Mura holds a PhD in Tourism from the University of Otago, New Zealand. An Italian by passport, he has lived and conducted research in Germany, Greece, the USA, New Zealand, Malaysia and the United Arab Emirates. He is currently an Associate Professor in the College of Communication and Media Sciences at Zayed University, Abu Dhabi, UAE. Overall, his research interests are on tourist behaviour, with a focus on young tourists’ experiences, gender, travelling subcultures and qualitative approaches to research. Paolo serves on the editorial board of Current Issues in Tourism, Current Issues in Asian Tourism, Journal of Vacation Marketing, Tourism Management Perspectives, Tourism Recreation Research and the Annals of Leisure Research. His scholarly work has been published in several tourism journals, including Tourism Management, the Annals of Tourism Research, Current Issues in Tourism, Tourism Management Perspectives and Journal of Tourism and Cultural Change. Paolo enjoys supervising postgraduate students and so far he has supervised to completion 6 PhD students (4 as principal supervisor and 2 as co-supervisor), and more than 20 master’s students.

Keith Kay Hin Tan is a Senior Lecturer at the School of Architecture, Building and Design, Taylor’s University, Selangor, Malaysia. His research focusses on tourism and identity, cultural heritage and conservation, building design and the urban environment. His scholarly work has been published in various SCOPUS indexed tourism journals, including Journal of Heritage Tourism, Journal of Tourism and Cultural Change, Tourism Analysis and Tourism, Culture and Communication. In addition, he is the author of two books regarding the heritage of Malaysia’s Roman Catholic Mission Schools.

Chun Wei Choy is a Senior Lecturer in Foundation in Design, Taylor’s College, Selangor, Malaysia, and is also a practising contemporary artist. His research focusses on art education and process, collage-based painting and practised-based research. His multi-layered collages draw constant inspiration from his environment; from the repetitive facades of suburban Malaysia, to the vast abundance of the countryside. Chun Wei is an artist whose predilections and ideals of art are based predominantly on design language. His immersion in graphic design studies provides design-oriented conceptual readings and contextual imagination into his chosen practice in fine art. This confluence of design and contemporary art-making is germane to an exciting development of his journey, clearly distinguishing Chun Wei from his contemporaries. Currently He is also lecturing and tutoring Fundamental Drawing and 2 Dimensional Design at Taylors College-Foundation modules and also pursuing postgraduate (PhD) study on Art-based research (through art practice) at Universiti Sains Malaysia (USM).
Part I

Contemporary Art, Tourism and Place Making
Chapter 2
Ambassador Yōkai: Facilitating Non-Japanese Visitors in Learning Japanese Culture Through Japanese Folklore in Anime

S. Y. Chee

Abstract The popularity of Japanese animation (a.k.a anime) has grown exponentially outside Japan over the past few decades despite being made primarily for Japanese viewers. This growth has garnered an increased awareness and interest in Japanese culture among scholars on the topic, particularly on the medium’s history or impact on non-Japanese viewers, who would be drawn to visit Japan. Notably, Japanese anime feature yōkai, or supernatural beings, which were drawn from Japan’s rich folkloric heritage and adapted to reflect Japanese society’s changing thoughts and feelings. This author conducted a study to investigate if yōkai anime could make the implicit aspects of Japanese culture, such as worldview and beliefs, more accessible to non-Japanese viewers who were interested in visiting Japan. To do so, this study applied the phenomenological method alongside the Cultural Iceberg Analogy theoretical framework to analyze the responses of a focus group of non-Japanese audience to a yōkai anime clip. All focus group participants could connect the three different levels (Surface, Intermediate and Deep) of Japanese culture in the selected anime by connecting the anime’s yōkai-based visual cues with their pre-existing knowledge of Japanese culture. The study has also found that the participants further deepened their understanding of Deep Japanese cultural aspects through shared analysis and discourse on the anime, concluding that the consumption of anime adaptations of yōkai folktales fostered deeper understanding of Japanese culture amongst non-Japanese viewers.

Keywords Intercultural communication · Folklore · Animation · Anime · Yōkai · Bakeneko
2.1 Introduction

Japan is well known and well-loved for her popular culture exports such as the animated cartoons or *anime*, comics or *manga*, television dramas and video games (Allen and Sakamoto 2014). This has led the Japanese government to form policies and efforts to bolster Japan’s contents tourism, in which Japanese entertainment media, culture and lifestyle are commodified to promote Japan’s attractiveness to non-Japanese audiences. Japan’s contents tourism would then raise Japan’s soft power by garnering international goodwill and support for Japan and drive international tourists to visit the nation. In short, the more non-Japanese viewers learn about Japanese culture, the more attractive they will find Japan, and the more likely they will visit the nation (Iwabuchi 2015).

Japan’s contents tourism ability to instill a deeper appreciation of Japan’s culture among non-Japanese audiences is echoed by *anime* historian, Susan Napier (2001). Napier (2001) posited that avid non-Japanese *anime* viewers were able to learn about Japan’s culture through repeated viewings of *anime*. However, Napier’s claim was formed from observations on the development on *anime* amongst North American viewers and not by empirical research.

Napier’s claim has led this author to undertake an exploratory study regarding the ability of *anime* viewers to connect the superficial to deeper aspects of Japanese culture in an *anime* episode that prominently featured an adaptation of a *yōkai* folktale. To understand folktales on *yōkai* (Japan’s supernatural beings), one requires a knowledge of Japan’s customs and beliefs. Therefore, this author conducted this pilot study to investigate if non-Japanese audiences are able to learn more about Japanese culture by viewing an *anime* episode featuring an adaptation of a *yōkai* folktale. If continued exposure to *anime* can help non-Japanese viewers learn about Japanese culture, then exposure to a deeply entrenched aspect of Japanese culture such as *yōkai* folktales in *anime* would improve the non-Japanese viewers’ understanding about deeper aspects of Japanese culture such as their worldviews and beliefs.

This study asks the following research questions: (i) Does the selected Japanese *yōkai anime* contain cues to the multilevel aspects of Japanese culture? (ii) Are these cues into Japanese culture visually represented in the selected *yōkai anime*? (iii) Can the non-Japanese viewers pick up on these Japanese cultural cues? (iv) Can the non-Japanese viewers relate the relevant Japanese cultural aspects behind the selected *yōkai anime*’s cultural cues?

To answer these research questions, the author firstly conducted a phenomenological study by analyzing an episode of the *Ayakashi: Samurai Horror Tales anime* episode and identified visual cues that denoted Surface elements of Japanese culture (i.e. traditional attire, marriage rituals, etc.) to the Intermediate elements (i.e. the significance of traditional attire and rituals) and to their deeper elements (i.e. worldview and philosophies) as prescribed by the Cultural Iceberg analogy (Hall 1976 as cited by Ting-Toomey and Chung 2012). Then, the author conducted a focus group interview with non-Japanese participants recruited through convenience sampling.
These participants were all Malaysians who had direct or indirect contact with Japanese culture. They were asked to view the selected yōkai anime together and then discuss how the anime was relevant to Japanese culture. The participants’ discussions were transcribed and then analyzed using the Cultural Iceberg Analogy theoretical framework to ascertain if they could identify and expand on the Japanese Surface, Intermediate and Deep cultural cues.

2.1.1 Anime, Yokai and Japanese Society

Black-and-white children-centric Western animation were broadcast in Japan as early as 1909. By 1915, Japanese studios began to create their own original animations, which were referred to as anime. Notable Japanese studios such as Toei Animation shifted away from making live-action films that featured live actors to producing full-length feature animated films for the cinema (Napier 2001).

By the 1960s, feature-length animated films declined in popularity, while serial animation formats were favoured, following the rise of television. During this period, anime became an established industry in Japan that differed from the animation of the West by adopting more adult-oriented and complex storylines. Anime also was closely tied to the Japanese comic or manga industry, with landmark titles like Astro Boy, created by the Godfather of manga, Osamu Tezuka. This was adapted for television in 1963 (Napier 2001).

By late 1970s to 1980s, anime television series were again adapted to feature-length animated films referred to as Original Video Animations (OVAs). One such example was the 1973’s Space Battleship Yamato which was adapted from a popular television anime series of the same name. During the 1990s, anime matured into a medium that carried intellectually sophisticated discourse such as Ghost in the Shell and Studio Ghibli’s Princess Mononoke that explored themes of humanity and existentialism (Napier 2001).

Over the past three decades, the popularity of anime had grown exponentially outside Japan. The anime market that was worth 26.1 billion yen (approximately USD 240 million) in 1985 grew to 213.5 billion yen (approximately USD 1.97 billion) in 2002 (MDRI 2014; JETRO 2005) and 2.09 trillion yen (approximately USD 19.3 billion) in 2016 (Association of Japanese Animation 2017). In 2002, the anime Spirited Away (under the leadership of director Hayao Miyazaki) earned 30.4 billion yen that year, the first Asian animated film to be awarded the prestigious Academy Award. (Foster 2015a; JETRO 2005, 2013). The total market value of anime and anime-related goods was 2.09 trillion yen (approximately USD 19.3 billion) in 2016 (Association of Japanese Animation 2017).

Anime series are also extensively influential as they have garnered fans, from the masses to leading Hollywood directors. John Lasseter, founder of the acclaimed animation studio Pixar, was often quoted as saying that he drew inspiration from Studio Ghibli’s anime, directed by Hayao Miyazaki (Breszki 2014). The Wachowski
siblings, directors of the _Matrix_ trilogy films, also claimed that they were influenced by Mamoru Oishii’s seminal _anime_, _Ghost in the Shell_ (Oreck 2001).

This may sound quite counter intuitive, as scholars have found that _anime_ creators and even leading industry figures like Hayao Miyazaki and Mamoru Oishii, have produced _anime_ primarily for Japanese viewership (Breszki 2014; Ruh 2004). Yet, _anime_ has taken root in North America, Europe and Asia and has led to the rise of the global _otaku_ (Japanese popular culture super-fans) subculture and the proliferation of _anime_-related merchandise and services that cater to these fans (Allen and Sakamoto eds. 2014).

Studies into _anime_ have increased proportionately to this medium’s popularity. However, past scholars focused on _anime_’s historical and technical development in foreign markets and the impact it has on its audiences in those countries (Allen and Sakamoto eds. Allen and Sakamoto 2014; Denison 2011; Mckevitt 2010; Otzmagin 2008; Allison 2006; Napier 2001). Research into _anime_ audience reception tend to focus on the subculture of _fansubbers_ (fans who subtitle _anime_ into other languages and distribute these versions through unlicensed channels), _otaku_ (superfans of _anime_ or Japanese pop culture) culture (Denison 2011; Mckevitt 2010), _anime_ viewing habits (Pelliteri 2008 as cited by Yamato 2014; Lee 2011), and fan consumption of _anime_ content, such as merchandise and services (Otzmagin 2008; Allison 2006; Napier 2001). Very few studies have so far focused on the intercultural communication aspect of _anime_ except for a small body of studies that examined _anime_’s role in teaching the Japanese language or culture in a classroom (Fukunaga 2006).

Additionally, _anime_ creators liberally borrow folktales of _yōkai_ from sources such as _Hyakumonogatari Kaidankai_, (A Gathering of One Hundred Supernatural Tales) from Japan’s Edo Period (1600–1868 AD). The Japanese view these folktales of _yōkai_ as a treasured part of their cultural heritage, which has led to their continued adaptation in present day popular entertainment media and even government mascots. (Reider 2003, 2005, 2010; Foster 2009).

Folklore scholars such as Reider (2003, 2005, 2010) and Foster (2009) have gleaned insights into different aspects of Japanese culture from studying the _yōkai_, even shedding light into Japanese beliefs, philosophies and worldviews. Reider (2003), in her studies into the _oni_ (ogre) found that this _yōkai_ was originally a form of _kami_ (deity) in Japan’s Shinto and Buddhist beliefs that was used to explain phenomena such as lightning and natural disasters. In current times, the _yōkai_ has been made gentler and cuter, which Reider (2003) credits to Japan’s post World War II socioeconomic growth. Reider (2003) points out the characteristics of Lum in the 1980s _Urusei Yatsura anime_ series. The character kept the _oni_ features and behaviour but was made more relatable as a humorous and sexy Japanese housewife, living in modern Japan with modern problems such as keeping her sex life in balance with her husband’s work life. Therefore, the evolution of the _yōkai_ in Japanese media reflected the changes in Japanese society (Reider 2003, 2005, 2010; Foster 2009, 2015b).

In parallel with these fields, there has also been a rise in studies on “Japanese contents tourism”, a term that encapsulates the Japanese government’s efforts to
direct fans of Japanese popular media in supporting real-world tourism to Japan. This emerging field of academic inquiry into Japan’s contents tourism has developed following the Japanese government’s “Cool Japan” policies that fund, develop and promote Japanese brands and contents industries; such as anime, manga, video games, television dramas, films, literature, fashion, food, and lifestyle. “Cool Japan” is intended to engender positive reception to Japanese values and culture among international audiences and bolster Japan’s soft power, which would in turn, foster Japan’s attractiveness and a deeper appreciation for the nation’s culture amongst non-Japanese viewers and tourists alike. Such international support and goodwill would make it easier for Japan to further her political goals and boost her economic growth. In summary, Japan’s popular contents or media franchises aimed to teach non-Japanese consumers about Japanese culture and propagate their attractiveness so that more of Japan’s cultural contents would be marketed (Iwabuchi 2015).

CurrentJapanese contents tourism papers are case studies which have focused on the motivations of the youth segments of international tourists for visiting Japan (Agyeiwaah et al. 2018; Tung et al. 2017; Okamoto 2015). There are also studies on the influence of Japanese media franchises to boost tourism in areas of interest related to these media franchises, such as visitors’ reception of the Studio Ghibli’s museum (Denison 2010) and the revitalization of historical locations in Japan which resulted in the tourism-related Sengoku Basara video games which are based on Japan’s Warring States Period (Yamamura 2018). These papers, however, do not analyze the processes that take place prior to the visitors’ deciding to visit Japan, or particularly, on how popular media teach non-Japanese viewers or visitors about Japanese culture.

2.1.2 Yōkai Anime as a Carrier of Japanese Cultural Cues

To rationalize anime’s popular culture phenomenon, scholars Lee (2011) and Pelliteri (2008, as cited in by Yamato 2014) found that non-Japanese audiences actively sought and consumed Japanese media for their inherent “Japanese-ness.” This coincides with the Napier’s (2001) statement that the more non-Japanese audiences viewed anime, the more Japanese cultural references they were able to identify and relate to. One can infer from these findings, that anime may act as a carrier of Japanese cultural cues. However, Napier’s (2001) claim was made without empirical evidence but was based solely on observations.

Culture is defined as a learned system of codes that are shared by members within that community. These codes inform an individual of his decisions – the behavior and ideals appropriate within that culture and which are not. Cultures use numerous means to disseminate these codes, though individuals would learn these codes of conduct primarily through direct interactions with their peer groups such as their families, friends, colleagues and business associates. They also may pick up cultural cues through channels of folklore and the mass media (Ting – Toomey and Chung 2012).
Folklore can be defined as the stories, such as myths and legends, that a people or the folks, tell themselves in order to make sense of the world around them. Therefore, folktales are shaped by a culture. Folktales are only passed on to future generations if members within a culture deemed them useful in shaping the next generation’s values and behavior. Hence, a culture is shaped by its folklore, and folklore is evolved according to the changing needs of its people (Dundes and Bronner 2007; Koven 2003; Bascom 1954).

Likewise, mass media also functions to shape and be shaped by the culture that produces it. The commercial nature of films and television motivates creators to make their productions appealing to as wide a spectrum of the audience as possible. Thus, these productions must match a culture’s tastes and beliefs (Tubbs and Moss 2008). Intercultural scholars have found film to be an effective tool to learn about the culture that has produced it, for the very deliberate and staged manner in which films are written, directed, performed and edited can highlight a culture’s more ambiguous aspects such as its norms and values (Cardon 2010; Mallinger and Rossy 2003).

The combination of folklore and animation is particularly effective in delivering these cultural cues. Eminent folklore scholar, Stith Thompson, posited that Disney’s adaptation of European folktales was successful because “the cinema, especially the animated cartoon, is the perhaps the most successful of all mediums for the presentation of the fairytale. Creatures of the folk imagination can be constructed with ease and given lifelike qualities” (1976, p. 461, as cited by Koven 2003, p. 177). This is elaborated upon by Hoffer (1981, p.3, cited by Wells 1998, p.5), who states that “If it is the live action film’s job to present physical reality, animated film is concerned with metaphysical reality – not how things look, but what they mean”.

Thus, accessing channels that contain cultural codes on a culture’s view of itself, particularly one that has perpetuated since a culture’s early history, would prove to be a valuable source of knowledge for visitors that come from outside that culture. This is demonstrated by the differences in international reception of two animated films, *Pompoko* and *Spirited Away*, which were produced by renowned Japanese animation studio, Studio Ghibli. Both *Pompoko* and *Spirited Away* are anime movies that centered on yōkai or the supernatural. *Pompoko* was a hit in Japan when it was released in 1997 but was poorly received internationally. North American film critics considered *Pompoko* unwatchable and too bizarre as these film critics were unable to understand the Deep cultural cues in the yōkai folklore found in *Pompoko*. *Spirited Away*, on the other hand, which was loosely adapted from yōkai folklore, made the film more accessible for audiences outside Japan. It was so well received that it became the first foreign animated film to win an Academy Award in 2002 (Foster 2015a).
2.2  Research Methodology and Design

2.2.1  Research Methodology

To answer this study’s research questions, the author employed a qualitative research method, specifically the phenomenological method, to discern if the non-Japanese audience can pick up Japanese cultural cues from yōkai anime. Phenomenology allows the author to study how a group of individuals who have shared similar lived experiences are able to form meanings in order to understand a specific phenomenon (Creswell 2007). This will, thus, enable this author to analyze the process that this study’s non-Japanese focus group participants go through to learn about Japanese culture from the selected yōkai anime.

2.2.2  Theoretical Framework

Cross-cultural and intercultural communication scholars do not share similar definitions for cultural cues. Therefore, this study adopts Edward T. Hall’s Cultural Iceberg model (Hall 1976, as cited by Ting-Toomey and Chung 2012), as described in Fig. 2.1. This is a heuristic theoretical framework which can be applied to analyze a culture according to its explicit or obvious cultural cues, and its implicit or hidden ones.

The Cultural Iceberg Analogy was first formulated by Hall (1976, as cited by Ting-Toomey and Chung 2012), an American anthropologist and cross-cultural scholar. The Cultural Iceberg was created to aid American diplomats, who come from a low context society that does not have rigid, unspoken social rules, to better understand high context societies such as the Japanese who have many rigid and unspoken social rules.

Fig. 2.1 Cultural iceberg analogy and corresponding cultural cues