Welcome to this international, 5-day intensive summer school of the Department of Media and Communication, part of the School of Humanities and Social Sciences at Xi’an Jiaotong-Liverpool University (XJTLU), a leading athenaeum in China, located in Suzhou, Jiangsu province.

It is a pleasure to have you here as students coming from all over China.

Or, if you are not students of this summer school but are reading these lines during or after the deployment of this event, we are glad that you are taking the time to have a look at what we have been doing from 21 to 26 June 2021, in an initiative that we strongly wanted to organise as an on-site event, in these unusual times in this country as well as overseas.

In fact, when designing this programme, we were faced with the delicate choice whether having an online, or hybrid, or on-site summer school, given the ever evolving situation of the current pandemic. But since the huge and efficient effort that China made as a national system to contain the virus has produced, in this last year, solid results in the country in terms of safety, we thought that it was the right time for us to send a small but concrete signal to the academic community of universities, researchers, teachers, and students: we should do our best to resume the normal activities and practices of in-presence learning and teaching, within sensible criteria of protection.

The response from students from all across China has been impressive, given the short time frame within which we promoted the initiative: we received a large number of enquiries and applications, and in the end we selected a total of 25 applicants, because, by-design, we wanted the first edition of this initiative to be limited within this number, both for considerations of health safety and in order to ensure a dimension of collegiality in a relatively small group, which favours individual participation and direct, easy interactions.

The programme that we arranged sees the participation of a group of valuable Chinese and international scholars, whose competitive research output and the ability to communicate in transcultural contexts ensure the high level of contents and the quality of delivery that are required in such a venue and that are consequential to the usual standards students enjoy at XJTLU.

We hope that you will like this programme at least half as much as we enjoyed preparing it!

Dr Tabe Bergman, Acting Head, Department of Media and Communication

Dr Marco Pellitteri, organiser and director of the summer school
Programme Overview

Since the 1980s, and more intensely from the 1990s onwards, a variety of mutual interactions and influences have been at play among the creative industries and popular cultures of Japan, South Korea, and China. Through various stages over the years, formidably successful cultural objects have exerted a continuous appeal among national and regional audiences in Asia: manga, anime, science fiction television series for children and toys from Japan; pop music boy bands, girl bands and television soap operas for women from Japan as well as the Republic of Korea (South Korea or ROK); and dynamic action movies from mainland China, Hong Kong SAR, and the ROK. Such audiences, besides Korean and Japanese viewers/consumers, include two generations of Chinese youths as well as China’s system of the creative industries itself, which has benefited from those cultural forms as sources of technical and aesthetic inspiration, adapting them into more local frameworks and solutions. Since the 2000s — in a growingly more balanced phase of this intraregional circulation of cultural outputs — media and formats of the Chinese creative industries have been receiving attentions in Japan and the ROK, including cinematic storytelling (co-produced films and animations), digital entertainment (a thriving video game industry), as well as new forms of social media (e.g. Douyin).

In the last thirty years, the intersections among these three national markets and their respective cultural and creative industries have become more intense. Such triangulations have entailed a constellation of aspects of political nature which often transcend the role of the creative outputs, but are nonetheless linked to their cultural and economic impacts. Among these dimensions, which form the main thematic paths of this international summer school, students will learn and reflect about the following aspects:

INTERNATIONAL RELATIONS
Relations between these countries in their possible combinations (JP-ROK, CN-JP, ROK-CN).

ROLE OF SOFT POWER
The growing role of “soft power”, a notion that has become crucial for many national governments’ policy making and cultural diplomacy.

CREATIVE/CULTURAL OUTPUTS
The ideas within these three national contexts about the by-design or perceived role of national creative output as vehicles of political philosophies or nation-branding strategies.

FOREIGN POP-CULTURAL FORMS AND NATIONAL DISCOURSES
The economic advantage from the domestic circulation of foreign pop-cultural forms vis-à-vis the competition with other, local forms of creative output (cinema, comics, video games, and so on).

FANDOMS AND YOUTH SUBCULTURES
The growing relevance of fandoms and youth subcultures, a social subject that has now a transcultural composition that transcends national or gender boundaries.
Programme Schedule

The sessions marked with an asterisk (*) will be delivered via Zhumu.

Each session consists of a 60-minute lecture and a 30-minute open discussion and/or activities.

Lessons labelled [Th] are mainly theoretical; lessons labelled [Cs] are mainly case study-based.


Monday, 21 June  Arrival and check-in of participants

Tuesday, 22 June  Presentation, 4 lectures, reception, dinner

Official greetings  Beibei Tang (Dean, School of Humanities and Social Sciences)
(8:00-8:20)  Adam Cross (Associate Dean of Learning & Teaching)

Introduction  Tabo Bergman (Acting Head of Department, Media and Communication)
(8:20-8:50)  Marco Pellitteri (Organiser and Director, Media and Communication)

1. (Th)  Cultural globalisation and intraregional cultural dynamics [Michael High]
(9:00-10:30)

2. (Th)  Ideology, hegemony, and soft power in East Asia [Karl Ian Uy Cheng Chua]*
(10:45-12:15)

Lunch break  Venue: Chinese restaurant in IA building
(12:15-13:55)

3. [Cs] [CN]  Subcultures and online fandoms globally and in Asia [Shuaishuai Wang]*
(14:00-15:30)

4. [Cs] [JP]  Authorship in the manga and anime industries [Manuel Hernández-Pérez]*
(15:45-17:15)

Reception dinner  Venue: XJTLU IA Building, room IA506
(18:00-20:30)  (Dress code: smart casual)

Wednesday, 23 June  3 lectures, 1st keynote lecture

5. [Th-CS] [CN-KR]  China/Korea cultural diplomacy and entertainment [Alessandra Cappelletti]
(9:00-10:30)

(10:45-12:15)

Lunch break  Venue: Chinese restaurant in IA building
(12:15-13:55)
7. [Cs] [Kr] The growing popularity of Korean pop music [Jimmy Parc]*
   (14:00-15:30)

8. KeyN1 Regionalism and pop culture in Asia [Nissim Otmazgin]*
   (15:45-17:15)

Thursday, 24 June 4 lectures

9. [TH, Cs] [JP-CN] Universalisms and particularisms of advertising in East Asia [Zihan Wang]
   (9:00-10:30)

10. [Cs] [JP] Industry, artistry, and labour in Japan’s music industry [Boris Lopatinsky]
    (10:45-12:10)

Lunch break
   Venue: Chinese restaurant in IA building
   (12:15-13:55)

11. [Cs] [JP-KR-CN] Neomedievalism dynamics in and between the pop cultures of Japan, South Korean, and China [Maxime Danesin]*
    (14:00-15:30)

12. [Cs] [CN-KR] Korean viewership of Chinese cinema and back [Keith B. Wagner]*
    (15:45-17:15)

Friday, 25 June 2nd keynote lecture, workshop, final dinner

13. KeyN2 Cultural regionalisation and the creative industries in East Asia [Heung-wah Wong]*
    (9:00-10:30)

14. Final remarks Global pop cultures and storytelling at the crossroads [Marco Pellitteri]
    (10:45-11:45)

Lunch break
   Venue: Chinese restaurant in IA building
   (11:50-13:25)

15. Workshop Theory & Dialectic Team Contest
    (13:30-16:30) Awarding of Certificates of Participation

Final dinner
   Venue: MammaMia! (restaurant in Suzhou)
   (19:00-21:30) (Dress code: smart casual, casual)

Saturday, 26 June One-day trip to Xishan island

8:00 18:30
   Departure from South Campus
   Return
   Tips: wear/bring suitable clothing, a hat, a backpack, water, shoes, sunscreen, and items for hiking in nature

Sunday, 27 June Check-out of participants
Themes of the Sessions

1. Cultural globalisation and intraregional cultural dynamics [Michael High]

- What are globalisation at large and cultural globalisation in particular?
- How intraregional cultural dynamics and cultural globalisation intersect in Asia
- The role of western globalist culture and influence on creativity in Asia
- Hybrid cultural and creative output in China vis-à-vis American culture’s influence

2. Ideology, hegemony, and soft power in East Asia [Karl Ian Uy Cheng Chua]*

- What is soft power and what are the differences between soft power in Asia and the West?
- How has soft power developed and how is applied in Japan?
- Influences of Japan’s soft power strategies on China and other Asian contexts
- Relations of power and hegemony between East Asia and South East Asia

3. Subcultures and online fandoms globally and in Asia [Shuaishuai Wang]*

- What are subcultures and online fandoms?
- What are the differences between subcultures and fandoms in Asia and the West?
- Subcultures and fandoms in China: taste, identity, gender, and social media
- The emerging relevance of online fandom culture for China’s creative industries

4. Authorship in the manga and anime industries [Manuel Hernández-Pérez]*

- A short history of manga and anime in Japan, and their expansion abroad
- A portrait of the manga creator and of the anime production studio’s artistic crew
- Tensions between authorship and standardisation in the manga and anime industries
- Features and contradictions of anime and manga’s success in Asia
5. **China/Korea cultural diplomacy and entertainment** [Alessandra Cappelletti]

   [TH-Cs] [CN-KR]
   - The concept and practices of cultural diplomacy in the context of international relations
   - Cultural diplomacy in China and in the Republic of Korea: strategies, tactics, and outcomes
   - Understanding the success of ‘ghost stories’ in Chinese cinema
   - Revisiting the notion and trend of Hallyu (Korean cultural ‘wave’) in the Chinese context

6. **Women, non-normative identities, and pop cultures in China** [Ningxin Wang]

   [TH, Cs] [CN-KR]
   - Women as an emerging subject of the Chinese creative industries
   - Struggling identities in tradition-bound societies and cultural eclecticisms
   - Bottom-up dynamics in pop-cultural creativity in China: ‘fanfictions’ and their origins
   - Formal influences of Japanese and Korean pop culture on Chinese fan-led productions

7. **The growing popularity of Korean pop music** [Jimynn Parc]*

   [Cs] [Kr]
   - The success of ‘K-pop’: nationalism vs survivalism
   - The global popularity of the boy-band BTS analysed from a business perspective
   - Internet and internationalisation of BTS and Big Hit to overcome all the disadvantages
   - Egocentrism of artists vs consumer-oriented strategies of musicians

8. **Regionalism and pop culture in Asia** [Nissim Otmazgin]*

   KeyN 1
   - What is regionalism and what is Asian regionalism vis-à-vis national cultural policies?
   - How Asian regionalism and Asian national pop-cultural production interact
   - South Korea, Japan, China, Hong Kong SAR, and specific dynamics of cultural regionalism
   - The cases of South Korea and Japan’s official cultural policies in the Asian scenarios
9. **Universalism and particularisms of advertising in East Asia** [Zihan Wang]

[TH, Cs] [JP-CN]
- The role of culture in advertising from a consumer behaviour perspective
- ‘Universal’ and ‘particular’ winning features of advertising in Asia
- Forms and contradictions of advertising’s cultural aspects in East Asia and China
- ‘Japaneseness’ and ‘Chineseness’ in advertising framed as pop culture

10. **Industry, artistry, and labour in Japan’s music industry** [Boris Lopatinsky]

[Cs] [JP]
- Japan’s pop music industry: history and industrial/technical features
- The Japanese discographic industry as a model in East Asia
- Labour issues, time frame and exploitation of artists’ careers, and quality problems in ‘J-pop’
- The music industry for cinema and animation in Japan: a successfully exported model

11. **Neomedievalism dynamics in and between the pop cultures of Japan, South Korea, and China** [Maxime Danesin]*

[CS] [JP-KR-CN]
- What is Neomedievalism in pop cultures in Western and East Asian cultural productions?
- Print technology: comics and novels
- Moving image: animation and live-action cinema
- Interactivity: massive online role-playing video games

12. **Korean viewership of Chinese cinema and back** [Keith B. Wagner]*

[CS] [CN-KR]
- The pop culture of South Korea between China and Japan as strong cultural neighbours
- The transit and impact of Chinese cinema in South Korea and vice versa
- Cultural regionalisation in Asia
- Transmedia exchanges via RPG games between Japan, China and South Korea
13. Cultural regionalization and the creative industries in East Asia [Heung-wah Wong]*

KEYN 2

- Redefining localisation, globalisation, and glocalisation
- Differences and contacts between domestication, hybridisation, and creolisation
- ‘Cultural resistance’ and negotiations in processes of intraregional cultural recombinations
- The ‘third zone’ and the ‘polygenic causality’ involved in cultural regionalisations in Asia

14. Global pop cultures and storytelling at the crossroads [Marco Pellitteri]

Final Remarks

- History and features of national media ecosystems in the US, Europe, and Japan
- Convergence culture, media convergence, and polymediality in the 21st century
- The concept of media mix in Japan vis-à-vis non-Japanese cross-media strategies
- From media convergence and media mix to the notion and examples of post-mediality

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Zhumu

The online platform for the programme will be Zhumu, due to the difficulties of using Zoom in China. In advance of the summer school, please download Zhumu. It is free and is very easy to use. It can be downloaded from https://zhumu.com/download.
Alessandra Cappelletti is Associate Professor at the Department of International Studies at Xi’an Jiaotong–Liverpool University, China. She obtained a Ph.D. from the Oriental University of Naples and was Joint Postdoctoral Fellow in the Institute of East Asian Studies (IN-EAST) and the Käte Hamburger Kolleg/Research Center for Global Cooperation of the University of Duisburg-Essen in Germany. She works on Chinese cultural diplomacy, Chinese society, and on concepts of identity, memory, and diversity. Her first monograph, *Socio-Economic Development in Xinjiang Uyghur Autonomous Region: Disparities and Power Struggle in China’s North-West*, was published by Palgrave Macmillan in January 2020.

Karl Ian Uy Cheng Chua is Assistant Professor of the Department of History and former Director of the Japanese Studies Program of the Ateneo de Manila University. He authored *Covid-19 and Popular Culture in Southeast Asia Digital Responses to the Pandemic* for the Kyoto University Center for Southeast Asian Studies Covid Chronicles series, and *Japanese Representation in Philippine Media* as a section for The Palgrave Handbook of Ethnicity. He is part of the Editorial board of the Social Sciences Dilliman and East Asian Journal of Popular Culture. He is a steering committee member of the Japanese Studies Association of Southeast Asia (JSA-ASEAN).

Maxime Danesin obtained his Ph.D. in Modern Literature at the University of Tours (France), and is now an independent researcher based in France. His primary field of research is European literary and cultural transfers in Japan, with a focus on neo-medievalism in ‘mangaesque’ literature. He is also the co-founder and vice-president of Mutual Images Research Association (MIRA), an organisation dedicated to developing the research on the cultural relations between Japan and European and other Asian countries.

Manuel Hernández-Pérez is Lecturer in Digital Media at the School of Arts, Media and Creative Technologies at the University of Salford, Manchester (UK). He holds qualifications in Psychology (Bsc, Msc) and Media Studies (MA) from the University of Murcia, Spain (1999–2006). He has conducted research on Cultural Studies focussing on Game narratives and transmedia storytelling. He has edited collections on the studies of Japanese popular culture and anime tourism (2018, 2019) including the monograph *Manga, anime y video juegos: Narrativa cross-media japonesa* (PUZ, 2017, in Spanish).
Michael D. High (Ph.D., Stony Brook, USA) is an Assistant Professor in the subject area of Film Studies in the Department of Media and Communications at Xi’an Jiaotong–Liverpool University in China. His research interests vacillate between Hollywood film and television, digital culture, and media piracy. He is the author of several book chapters and articles published in peer-reviewed journals, such as *Jump Cut: A Review of Contemporary Media* and the *International Journal of Communication*.

Boris Lopatinsky, Senior Lecturer at Zhejiang International Studies University, is a specialist of sociology of conflict and international law issues on war. He is currently working on mass media communication on war and war propaganda, focussing especially on the representations of war in Japanese animation. He is also currently investigating on the features of the music industry for animation in Japan.

Nissim Otmazgin is the Chair of the Department of East Asian Studies, The Hebrew University of Jerusalem and Associate Director of the Harry S. Truman Research Institute for the Advancement of Peace. He is the author of *Regionalizing Culture: the Political Economy of Japanese Popular Culture in Asia* (University of Hawai’i Press, 2013) and co-author (with M. Daliot-Bul) of *The Anime Boom in the US: Lessons for Global Creative Industries* (Harvard University, 2017). He is also co-editor (with E. Ben-Ari) of *Popular Culture and the State in East and Southeast Asia* (Routledge, 2011) and *Popular Culture Co-production and Collaboration in East and Southeast Asia* (National University of Singapore Press, 2012). He is a founding member of the Israeli Association for Japanese Studies (IAJS).

Jimmy Parc is a visiting lecturer at Sciences Po (Paris, France) and a researcher at the Institute of Communication Research, Seoul National University, Republic of Korea. He received a Ph.D. in International studies from the Graduate School of International Studies (Gsis), Seoul National University and another Ph.D. in Economic history from the University of Paris-Sorbonne (Paris IV).
Marco Pellitteri, Ph.D., media sociologist, is an Associate Professor in the Department of Media and Communication, School of Humanities and Social Sciences, at Xi’an Jiaotong–Liverpool University (Suzhou, China). Among his publications, the book *The Dragon and the Dazzle: Models, Strategies, and Identities of Japanese Imagination—A European Perspective* (Tunué with the Japan Foundation, 2010), *Japanese Animation in Asia: Transnational Industry, Audiences, and Success* (with Heung-wah Wong, eds, Routledge 2021), and *I manga: Introduzione al fumetto giapponese* (‘Manga: An introduction to Japanese comics’, Carocci 2021, in Italian).

Keith B. Wagner is an Assistant Professor of Global Media and Culture and Director of the M.Phil. and Ph.D. of the Film and Media Studies Department at University College London. He is the co-editor of *Neoliberalism and Global Cinema: Capital, Culture and Marxist Critique* (2011), *China’s iGeneration: Cinema and Moving Image Culture for the Twenty-First Century* (2014), and *Korean Art from 1953: Collision, Innovation, and Interaction* (2020). His two latest, upcoming monographs are *Living with Uncertainty: Neoliberal Societies and Precarity in Global Cinema* (University of Michigan Press, 2021) and *Fredric Jameson and Film Theory: Marxism, Allegory, and Geopolitics in World Cinema* (Rutgers University Press, 2022).

Ningxin Erika Wang is a Ph.D. candidate in Culture, Media and Creative Industries at King’s College London. She has also obtained an Msc in Social Anthropology from Oxford University and an MPhil in Global Creative Industries from the University of Hong Kong. She focuses on the contemporary development of fan cultures in East Asia, especially the gender identities and issues, power, and politics of fan communities. She is also active in working on cross-cultural migration of popular cultures, consumers of creative industries, social media, pop music, Internet TV drama, and related forms of entertainment.
**Shuaishuai Wang** (Ph.D., University of Amsterdam) is a Lecturer in New Media and Digital Culture in the Department of Media Studies, University of Amsterdam. His research examines various datafied and algorithmic processes of digital platforms. Together with Rachel Spronk, he was awarded a seed grant from Global Digital Cultures, one of the seven Research Priority Areas (RPA) at the University of Amsterdam, for the project “The Algorithmic Configurations of Sexuality on Social Media”. His previous work can be found in journals such as *Information, Communication & Society*, *Media, Culture & Society*, *Feminist Media Studies*, and *Sexualities*.

**Zihan Wang** (Ph.D.) is currently an assistant professor at Shanghai International Studies University. Her background is in public communication and intercultural interactions. Her research interests include environmental communication and social media’s uses and effects. She got her Ph.D. from Florida State University, and she was a visiting research fellow at Dentsū Japan.

**Heung-wah Wong** is an Associate Professor and Acting Head of the School of Modern Languages and Cultures, University of Hong Kong. He obtained his Ph.D. in Social Anthropology from Oxford University in 1996. His research interests lie in the globalisation of Japanese popular culture, anthropology of business, and cultural policies in East Asia. He is, among other books, the co-author of *Japanese Adult Videos in Taiwan* (Routledge, 2014), *The Japanese Adult Videos Industry* (Routledge, 2017), *Tradition and Transformation in a Chinese Family Business* (Routledge, 2020), and various journal articles and chapters.
Xi’an Jiaotong-Liverpool University (XJTLU) is an international joint venture university founded by Xi’an Jiaotong University in China and the University of Liverpool in the United Kingdom. As an independent Sino-foreign cooperative university, it captures the essence of both prestigious parent universities and is the first and only one of its kind approved by the Ministry of Education in China.

The University currently offers around 60 degree programmes in the fields of science, engineering, business, finance, architecture, urban planning, language, culture and all are taught in English except for general and basic courses. Undergraduate students earn two degrees: an XJTLU degree from the Chinese Ministry of Education and a globally recognised degree from the University of Liverpool. Postgraduate students receive a University of Liverpool degree that is recognised by the Ministry of Education. All academic departments at XJTLU offer PhD opportunities.

XJTLU recruits the best students from China and abroad to both its undergraduate and postgraduate programmes. The University has over 10,000 registered students, including those who are completing study at the University of Liverpool. The population of on-campus students is expected to reach 15,000 by 2019, of whom, 1,000 to 2,000 will be postgraduate students and another 1,000 to 2,000 overseas students. The number of academic staff members will increase to over 1,000.

XJTLU offers an intellectually exciting environment in which to conduct original research, recognising the importance of both fundamental and applied study in generating new knowledge and ways of thinking. With a focus on research-led learning, inherited from two highly regarded parent institutions, the University has constructed a series of first-class research facilities. Since its establishment in May 2006, XJTLU has contributed to the development of higher education in China as well as developed its “Five-Star” model, through the implementation of which it has continuously upgraded its student development system and management and operation mechanisms in response to demands. Over time, XJTLU has won wide recognition for its highly internationalised environment, advanced educational concepts and high-quality talent development.
About the Department of Media and Communication

The School of Humanities and Social Sciences is dedicated to developing and delivering the most attractive humanities and social science degree programmes for Chinese and international students at undergraduate and postgraduate levels. We are committed to developing a centre of research excellence in humanities and social sciences that is recognised within China and internationally. The School also aims to develop outreach and partnerships with domestic and international universities. The School currently has around 30 PhD students in the research areas of linguistics, culture, literature, media and communication, international relations, sociology, political science and China studies. Our PhD programme is a strategic research collaboration between XJTLU and the University of Liverpool, based at XJTLU. Upon successful completion of your programme you will receive a PhD degree from the University of Liverpool, which is recognised by the UK’s Department of Education as well as China’s Ministry of Education. We accept PhD applications throughout the year. The School offers full, half or quarter scholarships to the most outstanding applicants.

About the Department of Media and Communication

In the digital age even more than before, media and communication are central to societies, economies, and people’s lives.

Through teaching, research and public engagement, staff in the Department of Media and Communication explore many salient and pressing issues such as social media, the cultural and creative industries, journalism, film, public relations, global communication, identity and representation.

Part of the School of Humanities and Social Sciences, the Department teaches modules of the BA, MSc and PhD programmes.

The Department strives to create an inclusive and supportive environment for students, in which they can develop into creative and responsible global citizens. Our research-led teaching makes students competitive for entry in top postgraduate programmes and the Chinese and international job markets.

The Department is quickly emerging as an international knowledge hub, recognised for leading research and innovative teaching.
Campus Information

Our campus is located in Suzhou Industrial Park, to the east of Suzhou's historic centre.

Suzhou is only 24 minutes from Shanghai on the fastest high-speed train. The University's nearest train station is the high-speed Suzhou Industrial Park station 蘇州工業園區站 although Suzhou 苏州站 and Suzhou North 苏州北站 train stations have more regular services from other cities around China. You can easily get a taxi from these train stations to our campus.

**Getting here by taxi**

Taxis in Suzhou are relatively cheap and are the easiest way to get to our campus from most of the transport hubs in Suzhou (fares are usually RMB 50-100). You can show the taxi driver the following text to make getting here simple:

请带我去西交利物浦大学仁爱路111号。

**Getting here by bus**

From Suzhou train station: Bus no. 178 or express line no. 2 快线2号.
From Suzhou Industrial Park train station: Bus no. 115
From Suzhou South Long Distance Bus Station: Bus no. 16.
From Suzhou North Long Distance Bus Station: Bus no. 812 or express line no. 2 快线2号.

**Getting here by metro**

Suzhou Metro Line No.2, Song Tao Street station, then about 10-minite walking to campus.

**Getting here from local airports**

We are 45km away from Wuxi Shuofang International Airport, 80km away from Shanghai Hongqiao International Airport, 95km from Hangzhou Xiaoshan International Airport and 120km from Shanghai Pudong International Airport.
The summer school will take place in the HS Building, circled in blue on the above map, with all lessons taking place in conference room HS436. Lunch will be served, on 22-23-24-25 June, in the restaurant of the IA building, which in the map is circled in orange. Accommodation during the summer programme will be at the Hotel of the XJTLU International Conference Centre, which is indicated with a red circle.
Acknowledgements

This summer school would have not been possible without the strong and enthusiastic support of many people who have believed in the project. We would like to thank:

- **Prof. Chris Harris**, Vice President of Academic Affairs,
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- **Prof. Chee Seong Chin**, Dean of Learning and Teaching and Director of the Quality Assurance Sub-Committee,
- **Prof. Adam Cross**, Associate Dean of Learning and Teaching,
- **Prof. Paul Cheung**, Director of Research and Professional Engagement of the School of Humanities and Social Sciences,
- **Dr Tabe Bergman**, Acting Head of the Department of Media and Communication,
- **Ms Yingying Xu**, Operation Officer of the Department of Media and Communication,
- **Ms Ying Jiang**, liaison between the School of Humanities and Social Sciences and UMC (University Media and Communications Office),
- as well as the people working in the Academic Units who made this initiative happen; in particular, **Ms Madina Malayeva**, Director of the Academic Services Office

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We would also like to thank the interns who efficiently assisted in a variety of operations: Mr Kuan Chang, Ms Lin Lin, Ms Xiaodi Xu, Ms Yi Zhang.

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This Summer School benefited of the assistance from **Mutual Images Research Association** (MIRA, mutualimages.org), which provided help on the general theme and then the programme of the event, and assisted with the design of this booklet and with the general publicity of the initiative outside of China. We would like to thank in particular MIRA’s President, Dr Aurore Yamagata-Montoya, its Vice-President, Dr Maxime Danesin, and its Communication Officer, Dr Christopher Hayes.

Finally, we enjoyed the friendly backing of the **AAIIC – Associazione Accademici Italiani in Cina** (Association of Italian Academics in China).
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## About MIRA

Mutual Images Research Association (MIRA) is an independent, scholarly and non-profit association, which brings together academics from different countries and fields of research to discuss cultural diversity and exchanges – mainly between Japan and Europe. The name of MIRA comes from an expression used by the scholar Akira Iriye in the title of his publication *Mutual Images: Essays in American-Japanese Relations* (Cambridge: Harvard University Press, 1975).

Since 2013, MIRA has organised an annual international workshop every spring, looking at the “mutual images” between, mainly, Japan and Europe. This series is held alternately in Japan and Europe at different hosting universities, and nowadays, researchers focussing on the interactions between Japan and other non-European cultures are also invited to apply depending on the year’s theme.

We are the creator, publisher and host of *Mutual Images*, an annual, double-blind peer-reviewed and transcultural research journal. Registered under the ISSN 2496-1868, it started as semiannual, with its first issue being published in Summer 2016; since 2021, Mutual Images assumes an annual periodicity, and is issued every December.
Special thanks to: