



上海交通大学
SHANGHAI JIAO TONG UNIVERSITY



Australian Universities

交流与融合

Communication and Convergence

首届文化研究中澳双边高端论坛

First Forum on Cultural Studies between China and Australia

Shanghai, China

July 6–July 7, 2016



SPONSOR:

Centre for Multicultural Studies and Comparative Literature
Shanghai Jiao Tong University



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SHANGHAI JIAO TONG UNIVERSITY



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About Centre for Multicultural Studies and Comparative Literature

The Centre for Multicultural Studies and Comparative Literature (CMSCL) is founded on the basis of the Centre for Canadian Studies and the Research Institute of Foreign Literature. The mission of the CMSCL is to conduct cross-cultural, cross-disciplinary, and trans-national research of foreign literature and culture in systematic and comparative approaches, attempting to explore the differences and convergence of cultures, the diversity and profundity of world literature, and to promote cultural exchanges between Chinese scholars and international scholars.

The CMSCL boasts a strong team with six professors, eleven associate professors and eight lecturers, among whom three are New Century Excellent Talents and the Yangtz River Youth Scholars honored by the Ministry of Education. The Team members have done a dozen of important State-level projects with a number of monographs published by well-known presses and numerous articles in influential journals. The CMSCL warmly welcome scholars home and abroad to visit Shanghai Jiao Tong University, exchanging ideas and cooperating on projects related to research and teaching.

About School of Foreign Languages at Shanghai Jiao Tong University

Foreign language education at SJTU is as old as the university. English Language was one of the first programs offered when the university was founded as Nan Yang College back in 1896, with a translation center added two years later. The Foreign Languages Department began to offer its BA program in English for Science & Technology in 1979 and launched an MA program in Foreign Linguistics and Applied Linguistics in 1986 and a Ph.D. program in the same area in 1993.

With the expanding role it plays in SJTU's important goal of instilling in students an understanding of and appreciation for other cultures in the global society as the world continually grows smaller, flatter and more interdependent, the Department was renamed School of Foreign Languages (SFL) in 1997. Since then a number of new programs, including a BA program in Japanese, an MA program in English Language and Literature, an MA program in Japanese Language and Literature, a Post-doctoral program in Foreign Languages and Literature, a BA program in German, an MA program in Translation and Interpreting, and an MA program in comparative literature and cross-cultural studies, have joined the ranks.

SFL boasts a contingent of high caliber faculty working in English, Japanese, German, French departments and College English Divisions. Its brilliant and talented faculty members are actively engaged in a wide array of research fields including theoretical and applied linguistics, second

language acquisition, English and American literature, Australian literature, translation studies, to name but a few. Their works appear in distinguished international journals as well as in books published by leading academic presses.

The dedicated faculty seeks to achieve the highest standards of teaching and learning in humanities and social sciences with emphasis on critical and creative thinking, to serve the needs of the society by enhancing its intellectual life and contributing to the development of the nation. Of its 80 plus professors and associate professors, 15 are advisors for Ph.D. candidates and 50 odd are advisors for MA candidates known for their innovative teaching and award-winning research.

The School comprises a number of educational, research and professional training units which include Natural Language Processing Institute, the International Testing Center, Language Laboratories Center, Journal of Contemporary Foreign Languages Studies, Canadian Studies Center, Center for Translation and Intercultural Studies, Research Institute of Foreign Literature, MTI Center, and the Administration Office for the National College English Testing Committee.

Apart from offering programs to English, Japanese, and German majors and minors, SFL is also responsible for designing and delivering a broad and diverse range of foreign language related courses to all undergraduate and graduate students at SJTU.

Following SJTU's fine tradition of intellectual excellence and critical enquiry, SFL is committed to providing a learning and teaching experience of the highest quality for its students, who are taught and guided by inspiring academics, making its graduates highly sought after by employers in various sectors.

Agenda

Communication and Convergence

First Forum on Cultural Studies between China and Australia

Venue: Room 333, Chen Ruiqiu Building, Shanghai Jiao Tong University

Time: July 6-7, 2016

July 6th

13:30-20:00 Registration

18:00-20:00 Welcome Dinner

(Academic Center)

July 7th

8:30-9:00 Opening Ceremony

9:00-11:25 Keynote Speeches

(10:00-10:25 Coffee Break、 Group Photo)

11:25-12:00 Roundtable Conference (15mins/person)

12:00-13:00 Lunch (Campus Cafe)

13:00-17:20 Roundtable Conference (15mins/person)

(15:35-15:50 Coffee Break)

17:20-17:25 Concluding Remarks

17:25-17:50 Preliminary meeting for the Sino-Australian Cultural Studies

Association

18:00-19:30 Banquet (Academic Center)

交流与融合

首届文化研究中澳双边高端论坛

地点：上海交通大学陈瑞球楼 333 会议室

时间：2016 年 7 月 6 日-7 月 7 日

7 月 6 日

13:30-20:00 注册（学术活动中心）

18:00-20:00 欢迎宴（学术活动中心）

7 月 7 日

8:30-9:00 开幕式

9:00-11:25 主旨发言

(10:00-10:25 茶歇 照相)

11:25-12:00 圆桌会议(15 分钟/人)

12:00-13:00 午餐（校园咖啡）

13:00-17:20 圆桌会议(15 分钟/人)

(15:35-15:50 茶歇)

17:20-17:25 总结

17:25-17:50 中澳文化研究会筹备会

18:00-19:30 晚宴（学术活动中心）

Registration and Welcome Dinner

Academic Center, Shanghai Jiao Tong University,
No. 800, Dongchuan Road, Minhang District, Shanghai

Wednesday, July 6, 2016

13:30-20:00 Registration
1st Floor, Academic Center

18:00-20:00 Welcome Dinner
2nd Floor, Academic Center

注册及欢迎宴

上海市闵行区东川路 800 号上海交通大学学术活动中心

2016 年 7 月 6 日（星期三）

13:30-20:00 注册
学术活动中心一层

18:00-20:00 欢迎宴
学术活动中心二层餐厅

Communication and Convergence

First Forum on Cultural Studies between China and Australia

Room 333, Chen Ruiqiu Building

Morning Session, Thursday, July 7, 2016

8:30-9:00	Official Speeches	Chair Person
8:30-8:35	Mr. Ansheng Zhang 张安胜, Vice-president of SJTU	Qinglong PENG 彭青龙
8:40-8:55	Mr. Graeme Meehan, Australian Consul General, Shanghai, China Prof. David Carter	
8:50-9:00	Prof. Kaibao HU 胡开宝, Dean Prof. Bifeng YE 叶必丰, Director of Division for Development of Liberal Arts Liang GUO 郭亮, Deputy Director of Division Of International Cooperation & Exchange	
9:00-11:25	Keynote Speeches	
9:00-9:25	Prof. Ken Gelder Cultural Studies in the Anthropocene	Quansheng HU 胡全生
9:25-9:50	Prof. Ning WANG 王宁 Reconstructing Chinese Identity in an Age of Globalization	
9:50-10:00	Questions and Answers	
10:00-10:25	Coffee Break、 Group Photo	
10:25-10:50	Prof. Michael Keane Digital China, the ten thousand things and the sharing economy	Zhenhua WANG 王振华
10:50-11:15	Prof. Huizhu SUN 孙惠柱 Performance as a Way to Enhance Intercultural Communications	
11:15-11:25	Questions and Answers	
11:25-12:00	Roundtable Conference (15mins/person)	
11:25-11:40	Prof. David Carter Sino-Australian Cultural Studies	Biwu SHANG 尚必武
11:40-11:55	Prof. Chengzhou HE 何成洲 An East Asian Paradigm of Interculturalism	
11:55-12:00	Questions and Answers	
12:00-13:00	Lunch (Campus Café)	

Afternoon Session, Thursday, July 7, 2016

Part 1

13:00-17:20	Roundtable Conference (15mins/person)	Chair Person
13:00-14:15	Prof. Shilian SHAN 单世联 Cultural Failure, Cultural Revolution and Cultural Renaissance-----The Evolution Context of Chinese Modern Culture	Zheng XU 徐政
	Prof. Jean Burgess New research in digital media, communication and cultural studies	
	Prof. Jun ZENG 曾军 Where does the visual culture come from? ----four paradigms and issues of visual culture studies	
	Prof. Justin O'Connor Culture and Modernity in China: A Cultural Economy Perspective	Lanlan DU 都岚岚
	Prof. Jinghui WANG 王敬慧 The Power of Humanity---a Message from E W Coles' Better Side of the Chinese Character and J M Coetzee's The Childhood of Jesus	
14:15-14:25	Questions and Answers	
14:25-15:25	Prof. Kate Darian-Smith Cultural Histories and Cultural Memories: New Directions in Australia	Xiaofei WEI 魏啸飞
	Prof. Zhenwu ZHU 朱振武 Outgoing of Chinese Classics: Problems and Strategies	
	Prof. David Lowe International students, cultural and foreign relations	Yuzhen LIN 林玉珍
Prof. Ghil'ad Zuckermann Language, Culture and Revival in Aboriginal Australia		
15:25-15:35	Questions and Answers	
15:35-15:50	Coffee Break	

Part 2

15:50-17:10	Prof. Youpeng GAO 高有鹏 On Divisions of Chinese Mythology Epoch	Xiaolan ZUO 左晓岚
	Prof. Min ZHOU 周敏 The Cultural Politics of Conspicuous Consumption in China	
	Prof. Xiaoying ZHU 朱晓映 Materials Affect: A Cultural interpretation of Delia Falconer's 'The Intimacy of the Table'	Yifan ZHU 朱一凡
	Dr. Nicole Talmacs Cultural exchange on the big screens: obstacles, business and audiences	
	Guang YANG 杨光 “European Theory” and “Local Experience”—Reading Myths of Oz	Yuan XUE 薛原
Dr. Wang Yi Cultural Studies in the 21st Century: Bridging Transcultural Divides		
17:10-17:20	Questions and Answers	
17:20-17:25	Concluding Remarks	Qinglong PENG 彭青龙

**Preliminary meeting for
the Sino-Australian Cultural Studies Association**

Room 333, Chen Ruiqiu Building

Thursday, July 7, 2016

17:25-17:50

Chair Person:	Prof. Qinglong PENG 彭青龙	Prof. David Carter
Participants:	Prof. Ning WANG 王宁	Prof. Ken Gelder
	Prof. Chengzhou HE 何成洲	Prof. Michael Keane
	Prof. Shilian SHAN 单世联	Prof. Jean Burgess
	Prof. Jun ZENG 曾军	Prof. Justin O'Connor
	Prof. Jinghui WANG 王敬慧	Prof. Kate Darian-Smith
	Prof. Min ZHOU 周敏	Prof. David Lowe
	Prof. Xiaoying ZHU 朱晓映	Prof. Ghil'ad Zuckermann

Banquet

Communication and Convergence

First Forum on Cultural Studies between China and Australia

2nd Floor, Academic Center

Thursday, July 7, 2016

18:00-19:30

Participants

校领导及职能部门领导

1	张安胜	副校长	上海交通大学
2	叶必丰	处长	上海交通大学文科建设处
3	郭亮	副处长	上海交通大学国际合作与交流处

澳大利亚学者

1	Graeme Meehan	总领事	澳大利亚驻上海领事馆
2	Jean Burgess	教授	昆士兰科技大学
3	David Carter	院士、教授	昆士兰大学
4	Kate Darian-Smith	教授	墨尔本大学
5	Ken Gelder	教授	墨尔本大学
6	Michael Keane	教授	科廷大学
7	Justin O'Connor	教授	莫纳什大学
8	David Lowe	教授	迪肯大学
9	Ghil'ad Zuckermann	教授	阿德莱德大学
10	Henry Li	博士	科廷大学
11	Nicole Talmacs	博士	西安交通利物浦大学
12	Wang Yi	博士	西澳大学

中国学者

1	王宁	长江学者、院士、讲席教授	清华大学外文系/上海交通大学人文艺术研究院
2	孙惠柱	教授、联合国教科文组织国际戏剧协会演艺高校网络副主席	上海戏剧学院
3	何成洲	长江学者、教授	南京大学外国语学院
4	曾军	青年长江学者、教授	上海大学文学院
5	单世联	讲席教授	上海交通大学媒体与设计学院
6	杨庆存	特聘教授	上海交通大学人文学院
7	王敬慧	教授	清华大学外国语言文学系
8	朱振武	教授	上海师范大学人文学院
9	朱晓映	教授	华东师范大学外语学院
10	周敏	教授	上海外国语大学文学研究院
11	杨明明	教授	华东师范大学外语学院
12	高有鹏	教授	上海交通大学人文学院

13	李锋	副教授	上海财经大学外国语学院
14	杨光	博士	上海大学文学院
15	刘龙根	教授	上海交通大学外国语学院
16	胡开宝	教授	上海交通大学外国语学院
17	彭青龙	教授	上海交通大学外国语学院
18	胡全生	教授	上海交通大学外国语学院
19	何伟文	教授	上海交通大学外国语学院
20	王振华	教授	上海交通大学外国语学院
21	魏啸飞	教授	上海交通大学外国语学院
22	尚必武	青年长江学者、特别研究员	上海交通大学外国语学院
23	徐政	特别研究员	上海交通大学外国语学院
24	都岚岚	副教授	上海交通大学外国语学院
25	索宇环	副教授	上海交通大学外国语学院
26	左晓岚	副教授	上海交通大学外国语学院
27	林玉珍	副教授	上海交通大学外国语学院
28	施旻	副教授	上海交通大学外国语学院
29	沈炎	副教授	上海交通大学外国语学院
30	彭阳辉	副教授	上海交通大学外国语学院
31	何艳	副教授	上海交通大学外国语学院
32	朱一凡	副教授	上海交通大学外国语学院
33	薛原	讲师	上海交通大学外国语学院
34	李琤	讲师	上海交通大学外国语学院
35	吴颀	讲师	上海交通大学外国语学院
36	苏坤	讲师	上海交通大学外国语学院
37	张立芹	讲师	上海交通大学外国语学院

Leaders

1	Ansheng ZHANG	Vice-president	Shanghai Jiao Tong University
2	Bifeng YE	Director of Division for Development of Liberal Arts	Shanghai Jiao Tong University
3	Liang GUO	Deputy Director of Division Of International Cooperation & Exchange	Shanghai Jiao Tong University

Australian Scholars

1	Graeme Meehan	Australian Consulate-General Shanghai, China
2	Jean Burgess	Queensland University of Technology
3	David Carter	The University of Queensland
4	Kate Darian-Smith	The University of Melbourne
5	Ken Gelder	The University of Melbourne
6	Michael Keane	Curtin University
7	Justin O'Connor	Monash University
8	David Lowe	Deakin University
9	Ghil'ad Zuckermann	The University of Adelaide
10	Henry Li	Curtin University
11	Nicole Talmacs	Xi'an Jiaotong-Liverpool University
12	Wang Yi	The University of Western Australia

Chinese Scholars

1	Ning WANG	Tsinghua University/Shanghai Jiao Tong University
2	Huizhu SUN	Shanghai Theater Academy
3	Chengzhou HE	Nanjing University
4	Jun ZENG	Shanghai University
5	Shilian SHAN	Shanghai Jiao Tong University
6	Qingcun YANG	Shanghai Jiao Tong University
7	Jinghui WANG	Tsinghua University
8	Zhenwu ZHU	Shanghai Normal University
9	Xiaoying ZHU	East China Normal University
10	Min ZHOU	Shanghai International Studies University
11	Mingming YANG	East China Normal University
12	Youpeng GAO	Shanghai Jiao Tong University
13	Feng LI	Shanghai University of Finance and Economics
14	Guang YANG	Shanghai University
15	Longgen LIU	Shanghai Jiao Tong University

16	Kaibao HU	Shanghai Jiao Tong University
17	Qinglong PENG	Shanghai Jiao Tong University
18	Quansheng HU	Shanghai Jiao Tong University
19	Weiwēn HE	Shanghai Jiao Tong University
20	Zhenhua WANG	Shanghai Jiao Tong University
21	Xiaofei WEI	Shanghai Jiao Tong University
22	Biwu SHANG	Shanghai Jiao Tong University
23	Zheng XU	Shanghai Jiao Tong University
24	Lanlan DU	Shanghai Jiao Tong University
25	Yuhuan SUO	Shanghai Jiao Tong University
26	Xiaolan ZUO	Shanghai Jiao Tong University
27	Yuzhen LIN	Shanghai Jiao Tong University
28	Min SHI	Shanghai Jiao Tong University
29	Yan SHEN	Shanghai Jiao Tong University
30	Yanghui PENG	Shanghai Jiao Tong University
31	Yan HE	Shanghai Jiao Tong University
32	Yifan ZHU	Shanghai Jiao Tong University
33	Yuan XUE	Shanghai Jiao Tong University
34	Cheng LI	Shanghai Jiao Tong University
35	Jie WU	Shanghai Jiao Tong University
36	Kun SU	Shanghai Jiao Tong University
37	Liqin ZHANG	Shanghai Jiao Tong University

List of abstracts

Keynote		
1	Professor Ken Gelder	Cultural Studies in the Anthropocene
2	Professor Ning WANG 王宁	Reconstructing Chinese Identity in an Age of Globalization
3	Professor Michael Keane	Digital China, the ten thousand things and the sharing economy
4	Professor William Huizhu SUN 孙惠柱	Performance as a Way to Enhance Intercultural Communications

Roundtable		
1	Professor David Carter	Sino-Australian Cultural Studies
2	Professor Chengzhou HE 何成洲	An East Asian Paradigm of Interculturalism
3	Professor Shilian SHAN 单世联	Cultural Failure, Cultural Revolution and Cultural Renaissance ----The Evolution Context of Chinese Modern Culture
4	Professor Jean Burgess	New research in digital media, communication and cultural studies
5	Professor Jun ZENG 曾军	Where does the visual culture come from? ——four paradigms and issues of visual culture studies
6	Professor Justin O'Connor	Culture and Modernity in China: A Cultural Economy Perspective
7	Professor Jinghui WANG 王敬慧	The Power of Humanity---a Message from E W Coles' Better Side of the Chinese Character and J M Coetzee's The Childhood of Jesus
8	Professor Kate Darian-Smith	Cultural Histories and Cultural Memories: New Directions in Australia
9	Professor Zhenwu ZHU 朱振武	Outgoing of Chinese Classics: Problems and Strategies
10	Professor David Lowe	International students, cultural and foreign relations
11	Professor Ghil'ad Zuckermann 诸葛漫	Language, Culture and Revival in Aboriginal Australia
12	Professor Min ZHOU 周敏	The Cultural Politics of Conspicuous Consumption in China
13	Professor Xiaoying ZHU 朱晓映	Materials Affect: A Cultural interpretation of Delia Falconer's 'The Intimacy of the Table'
14	Dr Nicole Talmacs	Cultural exchange on the big screens: obstacles, business and audiences
15	Guang YANG 杨光	"European Theory" and "Local Experience"——Reading Myths of Oz
16	Dr. Wang Yi	Cultural Studies in the 21st Century: Bridging Transcultural Divides
17	Professor Youpeng GAO 高有鹏	On Divisions of Chinese Mythology Epoch

Keynote

Cultural Studies in the Anthropocene

Professor Ken Gelder
University of Melbourne

The term 'Anthropocene' came out of geology at the beginning of the new millennium; it identifies humans as primarily responsible for planetary change (global warming etc) while at the same time (and against the connotation of anthro) turning to the nonhuman, to other organic species. This paper will look at the ways in which various components of cultural studies have been engaging with the Anthropocene: or, the way the Anthropocene engages cultural studies. We've seen the rise of ecomedia studies through Sean Cubbit's *Eco Media* (2005) and its study of 'green media' mostly in relation to the environmental projects of popular cinema (*Princess Mononoke*, etc). A version of this approach in cinema studies is Sheldon H. Lu and JiayanMi's *Chinese Ecocinema* (2009). More recently we see an approach in media studies that emphasises media toxicity and waste, media as a raw material or resources, and so on: e.g. Toby Miller and Richard Maxwell's *Greening the Media* (2012). Something similar is happening in cinema studies, too: for example, Nadia Bozak has talked about the 'cinematic footprint' (2012) and the recent turn to a 'carbon neutral' cinema.

This paper suggests that the 'greening' of cultural studies rethinks a range of connections: between aesthetics and practice, resources and labour, and consumer capitalism, ecology and identity. Jill Bennett's *Practical Aesthetics* (2012) is useful here, asking us to 'orient aesthetics...towards actual events or problems'. Eco-art works and eco-performance are increasingly attempting to do exactly this. So is literature: think of the discussion of Kim Stanley Robinson's Mars trilogy in McKenzie Wark's *Molecular Red* (2014), or the rise of 'greenpunk' SF (e.g. Paolo Bacigalupi's *The Wind Up Girl* [2009], set in a partially submerged Thailand), or Bruno Latour's recent turn to 'Gaia' stories, or Donna Haraway's use of the term Chthulucene with its 'tentacular networks' – influenced by H.P. Lovecraft and China Mieville. The emphasis here is on the speculative (the need to 'think like a planet'), on the conceptual limits of human/nonhuman networks, and on the implications of the 'capitalism plus nature' equation.

Biological note

Ken Gelder is Professor of English and Theatre Studies at the University of Melbourne. He has been a visiting fellow at University College, London, and the University of Edinburgh. Ken currently teaches courses in modern and contemporary literature, popular/genre fiction, Australian literature and subcultural studies. His books include *Reading the Vampire* (Routledge, 1994), *Uncanny Australia: Sacredness and Identity in a Postcolonial Nation* (with Jane M. Jacobs: Melbourne University Press MUP, 1998), *Popular Fiction: The Logics and Practices of a Literary Field* (Routledge, 2004), *Subcultures: Cultural Histories and Social Practice* (Routledge, 2007) and *New Vampire Cinema* (British Film Institute, 2012). He is also editor of *The Horror Reader* (Routledge, 2000) and *The Subcultures Reader: Second Edition* (Routledge, 2007).

Ken is also a co-director (with Denise Varney) of the Australian Centre, in the School of Culture and Communication. He is co-author (with Paul Salzman) of two Australian literary histories - *The New Diversity: Australian Fiction 1970-1988* (McPhee Gribble, 1989) and *After the Celebration: Australian Fiction 1989-2007* (MUP, 2009) - and co-editor (with Rachael Weaver) of four anthologies of colonial popular fiction, covering the Gothic, crime fiction, romance and adventure (all published by MUP). His most recent Australian book, co-edited and compiled with Rachael Weaver, is *The Colonial Journals, and the emergence of Australian literary culture* (University of Western Australia Publishing, 2014). With Rachael Weaver, Ken is currently working on an ARC-funded research project (2014-16) titled *Populating the Nation: A Genealogy of Colonial Australian Character Types* .

Ken is on the editorial boards of the following journals: *Gothic Studies*, *Australian Humanities Review* , *Adaptations* , *antiTHESISem*, *Journal of Popular Romance Studies*, *Transgressive Culture*, and *Cine-Excess* e-journal. He is also on the editorial board of the *International Gothic Series*, and the *Anthem Australian Humanities Research series*.

Reconstructing Chinese Identity in an Age of Globalization

Professor Ning WANG 王宁

Tsinghua University/Shanghai Jiao Tong University

As we all know, globalization has not only stimulated the rapid development of Chinese economy, but also has helped reconstruct the Chinese national identity and identities in such a global context. In such an age of globalization, elite culture has certainly been influenced by popular culture, and people's national and culture identity is splitting and becomes more and more uncertain. They are often puzzled: Who are we? Where are we from? And where are we going? It is true that in contemporary China, talking and debating about the issue of globalization has become an academic fashion, with most of the major humanities scholars and intellectuals involved in the debate. For scholars and intellectuals from the Orient and Asian countries, including those from China, what they are most anxious about is how to (re)locate their national culture in such an age of globalization when cultures from different countries or nations are more and more homogenizing with the identity of weak cultures more and more obscuring. In the circles of literary and cultural studies, associating this phenomenon with the crisis of national identity and (re)construction of cultural identity has also attracted the attention of both comparatists and Cultural Studies scholars. Since the term identity (translated either as "rentong", or "shenfen") frequently appears in the Chinese context, I will, in this paper, first of all offer my further discussion and critique of globalization from a cultural and intellectual perspective by providing my own reconstruction of the discourse of globalization based on the constructions made by my international counterparts. I want to emphasize that since cultural globalization as a direct consequence of economic globalization has appeared beyond one's resistance, constructing or reconstructing Chinese national and cultural identity or identities has been of vital significance to scholars of both comparative literature and cultural studies. To my mind, dealing with the Chinese national and cultural identity also has much to do with the construction or reconstruction of a unique Chinese theoretical discourse.

Biographical note

WANG Ning is Zhiyuan Chair Professor of Humanities at Shanghai Jiao Tong University and Changjiang Distinguished Professor of English and Comparative Literature at Tsinghua University. He is a foreign member of the Academia Europaea and a member of the Academy of Latinity. Apart from his numerous books and articles in Chinese, he has authored two books in English: *Globalization and Cultural Translation* (2004), and *Translated Modernities: Literary and Cultural Perspectives on Globalization and China* (2010). He has also published extensively in English in many international prestigious journals such as *New Literary History*, *Critical Inquiry*, *boundary 2*, *Modern Language Quarterly*, *Neohelicon*, *Semiotica European Review*, *Perspectives: Studies in Translatology*, *ARIEL*, *Comparative Literature Studies*, *Journal of Chinese Philosophy*, *Modern Fiction Studies*, *Telos*, *ISLE* and *Journal of Contemporary China*.

Digital China, the ten thousand things and the sharing economy

Professor Michael Keane
Curtin University

In this presentation I explore challenges facing China as it attempts to propagate a new brand image, that of a great cultural power on the one hand, and an innovative creative nation on the other. Drawing on correspondences between nature and culture, between science and art, and technology and creativity, I propose an alternative way of understanding the role of the cultural and creative industries in China. Much focus, particularly in China, is directed to economic performance, reflecting a simple input-output model—cultural labour and investment, often from government as the input, and the commodity form as output. Drawing on the idea of Digital China and the sharing economy, my intention is to reconsider the utility of the terms ‘cultural’ and ‘creative’ , not only in China but elsewhere in the world. In the normal order of things in China ‘cultural’ precedes ‘creative’; culture is civilizing and it orders the relations between people. With respect to industries, I believe it is now time to acknowledge a different ordering: I call this the creativecultural industries.

Biological note

Michael Keane is Professor of Chinese Media and Cultural Studies at Curtin University. He is Program Leader of the Digital China Lab. <http://ccat-lab.org/program/digital-china-lab/>

Michael’s key research interests are digital transformation in China; East Asian cultural and media policy; and creative industries and cultural export strategies in China and East Asia. His current funded research project with the Australian Research Council (ARC) concerns audio-visual media collaboration (film, TV, animation, documentary and online platforms) in East Asia with a focus on Mainland China. He curates the Creative Transformations Asia website <http://www.creativetransformations.asia/>

Michael is editor of the Handbook of China’s Cultural and Creative Industries (Edward Elgar 2016). His single authored publications are China’s Television Industry (Palgrave 2015), Creative Industries in China: Art, Design and Media (Polity 2013), China’s New Creative Clusters: Governance, Human Capital and Regional Investment (Routledge 2011), and Created in China: the Great New Leap Forward (Routledge 2007).

Performance as a Way to Enhance Intercultural Communications

Professor William Huizhu SUN 孙惠柱
Shanghai Theater Academy

There are at least three ways to enhance intercultural communications: person to person meeting and collaboration, reading and watching film/TV/drama, performing intercultural texts. By comparison, the first is most valuable yet costly and hard to arrange all year round. The second is too far away to really feel the other culture. The third is an experiential way to learn about different and distanced cultures through doing, therefore more feasible all year round. The texts for performance can include classical drama, contemporary drama, film/TV-based play or vignette. To entice and help students to engage in such performances, contemporary drama and popular artistic forms like rap, will be more effective. Shanghai Theatre Academy's bilingual, intercultural projects of *Confucius Disciples* and *Les Miserables* are just two examples. More should follow.

Biographical Note

William Huizhu SUN, playwright, director, professor, Shanghai Theatre Academy; vice president, Network for Higher Education in the Performing Arts (UNESCO UNITWIN & ITI-International Theatre Institute); consortium editor, *TDR, The Drama Review* (New York). Recent publications: *Reinventing Western Classics as Chinese Operas*, *Theatre in Construction and Deconstruction*, *Conflicts on Stage and Clash of Civilizations*, *Social Performance Studies*, and *What to Imitate? What to Express: a New Study of Chinese and Western Arts and Aesthetics*. 170 Chinese/English papers published. Plays such as *China Dream*, *The Old B Hanging on the Wall*, *Tomorrow He'll be Out of the Mountains*, *Gods and the Good Woman*, *Queue*, *Shalom Shanghai*; Beijing operas *King Oedipus*, *Miss Julie*, and *Mateo Ricci and Xu Guangqi*; Yue operas *Hedda* and *The Lady from the Sea* seen in 15 countries. Created Chinese opera series *Confucius Disciples* and rhymed drama series *Les Miserables* performed by actors from numerous nations.

Roundtable

Sino-Australian Cultural Studies

Professor David Carter
The University of Queensland

This presentation will take its bearings from my own experience as manager of the Australian Studies in China program on behalf of the Australia-China Council (Department of Foreign Affairs). While Australian Studies in China has traditionally been strong in the area of literary studies because of its founding moment and the prestige attached to English language studies, it has scarcely extended into the fields of cultural or media studies. There have been some attention to Australian cinema but even this has not emerged as a significant field of research or teaching. On the other side, while media studies has been an area of growing significance in China, its engagement with the strong Australian histories of cultural studies has to date been limited (at least until recent times). In Australia, media and cultural studies attention to China has recently begun to expand rapidly, with interest in the fields of television, cinema and especially digital/social media, both practice and policy. In this presentation I will attempt to map out some of the 'spaces' that a 'Sino-Australian' cultural studies might occupy.

An East Asian Paradigm of Interculturalism

Professor Chengzhou HE 何成洲
Nanjing University

Based on a close study of the Sino-Japanese collaboration in Kunqu Opera *The Peony Pavilion* (2008), this article proposes a different conception of interculturalism onstage in East Asia in comparison with the prevailing East-West paradigm of intercultural performance and theatre. Some of the interesting questions that are raised and discussed in this paper are: How does the Japanese actor Bando Tamasaburo impersonate a young lady Du Liniang in the Chinese classical play without speaking the Chinese language? In what ways does the Sino-Japanese co-production connect and interweave Kunqu Opera and Kabuki? How has the intercultural performance been mediatized, received as well as perceived in China, Japan and elsewhere? The Sino-Japanese co-production features such important notions of interculturalism as connecting instead of othering, sharing instead of influencing, and complementing instead of exploiting.

Cultural Failure, Cultural Revolution and Cultural Renaissance -----The Evolution Context of Chinese Modern Culture

Professor Shilian SHAN 单世联
Shanghai Jiao Tong University

In Chinese literature, "culture" is a modern concept. New Culture Movement of the early 20th century, "Cultural Revolution" of the mid-20th century, Cultural Critique of the 1980s and currently being preached "Cultural Renaissance" are by no means pure cultural movement, but the representation and motivation of Chinese social and political life changed significantly. This article, stated it briefly, can be seen as an introduction of discussing contemporary Chinese culture.

1. Two Kinds of Modern Discourse after "Cultural Failure"

"Modernity" is a plural concept. It's firstly referred to the two forms of "modernity" in the West: one refers to a stage of Western civilization, it is the economic, social and cultural product caused by scientific and technological progress, industrial revolution and capitalism; the other is an aesthetic concept, it rejects middle-class values and tends to be radical anti-capitalist attitudes. Both Modernity present in the modern world with an unbridgeable chasm. There are also two kinds of Modernity discourse in China. On a less strict sense, it can be called "Cultural Modernity" and "Material Modernity."

Since modern times, experiencing a series of failures against the Western world, China constructed the contrast mode of traditional China V.S. modern West more and more clearly, quickly abandoned its cultural self-confidence and embraced Western culture. From the late Qing Dynasty, the May Fourth to contemporary scholars, they have repeatedly pointed out that the failure of China was a process of deepening: from the Opium War, Westernization Movement to the failure of Sino-Japanese War in 1895, it was admitted that China was not as good as West in the "manufacturing" and was a period of needing to "learn from the advanced technologies in the West "; from the failure of First Sino-Japanese War, Hundred Days' Reform to the success of the Republican revolution in 1911, it was admitted that China was not as good as West in "political system" and was a period of needing to change the system; from the revolution of 1911, monarch restoration to the New Culture movement, it was admitted that China was not as good as West in "culture" and was a period of needing to reflect fundamentally on culture. In the 1940s, He Lin, a philosopher, concluded: "The crisis over the past century of China was a cultural crisis fundamentally The military and political humiliation of Modern Chinese perhaps can be said to arise out of the Opium War, but the humiliation of Chinese academic culture began long before it. Although, Confucianism was officially opposed by Chinese youth violently began with New Culture movement, its depression, rigidity, vapidness, the loss of true spirit of Confucius and Mencius, and the incapability of coping new culture corroded long before the May Fourth movement. "¹He Lin also believed:" until the last decade, there was a consciousness gradually that Western civilization----not only material, but in the back of material civilization----had profound spiritual foundation, we were not as good as others not only on material civilization but also on spiritual civilization. While inside of the spiritual civilization, especially religion that dominates human's thought, will, emotion, life, should deserved more attention. "² Using "cultural failure" to sum up the struggles between China with modern world, thus activated a kind of consciousness about "cultural

¹ He Lin:<New Development of Confucianism>, He Lin:< Culture and Life >, p.5.

² He Lin:< New Efforts to Know Western Culture >, He Lin:< Culture and Life >, p.304-305.

² He Lin:< New Efforts to Know Western Culture >, He Lin:< Culture and Life >, p.304-305.

vanguard" that sought to a solution for Chinese cultural dilemmas and crises. The core of this effort is the critique of Chinese traditional culture and the acceptance of Western "science" and "democracy." Chen Duxiu made it clear that: The reason why deny the Chinese culture is because it does not conform to western standards:

*To support Mr. Democracy, we have to oppose Confucianism, etiquette, chastity, the old ethics, old politics; to support Mr. Science, we have to oppose the old art, old religion; while to support both Mr. Democracy and Mr. Science, we have to oppose the quintessence and old literature.*³

The mainstream of modern Chinese culture based on Western as the standard to criticize Chinese traditional culture, although after the May Fourth Movement, Chinese culture experienced twists and turns, but the critical spirit of the New Culture Movement has repeatedly maintained a huge attraction. For example, the "cultural critique" in the 1980s "returned May Fourth Movement" and took the anti-tradition, anti-Confucianism, and promoting China's modernization as the theme.

But it does not mean that Manufacturing - Politics - Culture is a linear process and never return. The discourse of Chinese modernity has another train of thought, which is the pursuit for "material" and "force". In 1842, Wei Yuan first proposed " Learning from Foreigners to Competing Foreigners", facing of " the big changes which three thousand years have never seen" Li Hongzhang et al, who advocated and implemented military enterprises and new school which centered on manufacturing, thus started the first wave of Chinese modernization. In early 20th century, Kang Youwei, who was in exile then, proposed " the theory of rescuing the country via material " different from " Doctrine of New Nation " of Liang Qichao, stressing that China and the West must be matched in the physical construction. Even before and after the May Fourth Movement stands for cultural change, there were still some people to insist on the "self-reliance" concept of the late Qing Dynasty. For example, Wu Zihui thought himself inherited from Kang Youwei consciously to preach the scientific and industrial civilization and against the "National Revival": "The national cultural heritage, which was so smelly thing, was supposed to smoke opium hanging on together with his concubine. But after smoking opium, the concubine hung on together with promoting to a higher position. Sinology prevailed and politics corrupted. Cause Confucius, Mencius, Lao-tzu and Mo-tse were the product of troubled times in the Spring and Autumn Period. Don't want to again throw it to the toilet in three decades, now advocated as a dried and tasteless material civilization, others fought with machine guns, I also used gun rally, it is not too late to sort out the National Cultural Heritage after keeping Chinese feet. "⁴Wu not only rejected the solution of cultural problem, but also contrasted "Culture" with the national National Power, which is "Sinology prevailed and politics corrupted". In modern Chinese history, whenever a political acted little or can not be improved, a variety of cultural discourse would to prevail. The discourse of Wu Zihui had deep meaning. Thereafter, historian Chen Yinque, philosopher Feng Youlan compared with two kinds of modernity, which were "End of Qing Dynasty" and the "Early Republican People", from a different point of view, and thought that "rescuing the country via material " of the former was more effective.

Starting with "cultural failure", the plan of Chinese modernity had two directions: one attributed China's failure to cultural inadaptation, and took Cultural Revolution as a precondition of social revolution; the other one attributed China's failure to falling behind of material, and took prosperity and strength as the basis to

³ Chen Duxiu:<Defense of New Youth Crime> (January 15,1919), edited by Ren Jianshu et al.:< Selected Works of Chen> Vol. 1, pp. 442-443.

⁴ Wu Zihui: <Proverbs foreign stereotypes of jurisprudence>, in Zhang Junmai, Ding Wenjiang et al: "Science and Life", Jinan: Shandong People's Publishing House, 1997, pp. 308,309-310.

save the nation. If the former although anti Chinese culture, but its way of "thought culture" to solve the plight of China was still the reappearance of traditional way of thinking logical, then the latter was closer to Western modernity. On the ideal sense, Chinese modernity should be called "drumming their resources" and "opening wise" proposed by Yan Fu, which was also the unity of material development and cultural enlightenment.

2.From Cultural Critique to Cultural Revolution

Culture failure activated Cultural Critique. The Cultural Critique of "May 4th" cleared away the traditional obstacles of cultural development, the construction process of Chinese modern culture was a process of learning the West. The core issue was to learn which West?

The model of "May 4th" New Culture was "science" and "democracy" in West. New Culture denied political criteria and aesthetic taste of traditional culture, to set aside space for transplanting Western culture. The main outcome of the new culture was not just the popularity of new values, as well as the formation of new cultural production / consumption patterns. The main categories of higher education, scientific research, journalism, publishing, literature and art of the new culture mostly imitated and referred to the West, and some even were simply founded by Western institution in China. Although cultural modernity was relatively independent of the politics, economic to construct, despite various pioneer "counter-culture" in the 19th century criticized the social system and values of capitalism continuously, and accused of the hurt by commercialization on culture, but in Shanghai of "Miles with foreign", along with the rise of modern industry, it was modern cultural industries, especially journalism, publishing, film and entertainment industries, the relatively complete industrial system was also highly international. In 1930s, there were immigrants nearly from 40 countries, up to 15 million people in Shanghai, a large number of international migrants spread a lot of foreign culture and contacted closely between Shanghai and the other countries around the world, making Shanghai be the remarkable regional and cultural center and become the "Paris of the East".

But beyond Shanghai and coastal cities, the wider Chinese were troubled by poverty and bankruptcy, with social unrest, internal conflicts and intensification of international conflicts repeatedly until the war frequently. When the idea turned into action of political revolution, "cultural revolution" of May 4th evolved with the Soviet Union as a model of the "cultural revolution in the late 1920s it. The radical cultural trend of May 4th' multiculture grew rapidly by the strength of revolution, and supported with violent revolution leaded by the Communist Party each other. In addition to the KMT's official ideology, the left-wing evolutionary culture represented by Marxist, the liberalism mainly from Anglo-American and the cultural conservatism represented by modern new Confucianism became Three Trends of Modern Chinese Culture. After rejecting the "Westernization" tendency in the New Culture of May 4th firmly, especially after its liberalism, individualism, etc., revolutionary culture strived to combine Marxism-Leninism with "marginal culture" repressed in the Chinese tradition, especially rural culture, and became a national ideology cooperating with the state machinery in 1949.

The theory of Revolutionary Culture expressed mainly by Mao Zedong. Mao Zedong attached great importance to the role of mental, spiritual and other cultural aspects of the revolution, but as a doer, he valued the cooperation with culture and revolutionary political, the culture was served for politics. In the flag of "revolution", whether cultural independence and commercialization, they were the products of bourgeois ideology and capitalist system. In the three elements of National, science, public of new democratic culture summed up by Mao, what he really stood out and promoted vigorously in practice was "nationalization" and

"popular", this cultural form fit the revolutionary environment highly, also conformed to the needs of majority of farmers. After a large-scale transformation of Chinese society in 1949, focusing on serving as the current political, taking transform the intellectuals as a mean, carving out a way by "Great Criticism" of "campaign-style", the field of culture and thought cleaned up "non-proletarian" part since the new culture of "May Fourth Movement", and had promoted the concept, institutions and practice served for the revolutionary war since Yan'an era (1935-1947) to national culture construction mode. Its extreme consequences, which was the full rejection of Chinese traditional culture (" Feudalism "), Western modern culture ("Capitalism"), the Soviets proletarian revolutionary culture (" Revisionism "), not only the "Cultural Revolution" turned to be "revoluting the culture heavily", thus bred radical atmosphere which had no history basis, but also greatly damaged the construction of social system and the development of material economy.

Whether the inherent logic and practical consequence, this kind of cultural and political theory contained a self-contradiction. On the one hand, as a tool of class struggle and the propaganda of political line, culture did not have their independence and value, it was only a tool, which may lead to contempt culture. On the other hand, culture also received special attention because of its association with politics, a play, a novel, a poem linked to political issues frequently, becoming the originating point of a political movement. Whether contempt or not, culture can not get free development space, and can not become an industry. The mode of production of this kind of culture, which taking "working class" as the core value, had nothing to do the "industry". On the organizational structure, the cultural production and d communication institutions belonged to the ruling party's propaganda department, which mainly played a role of "mouthpiece" publicizing the party's principles and policies; on funding, it was mainly extracted by the government from the national income and was a utilities sector sponsored by wholly investment of State, cultural practitioners were national cadres within the system; on the pattern of consumption, culture was actually public goods and services provided by the Government and was welfare of "serving the people", consumers basically didn't provide money directly. As an important sector of the production of ideology, culture was also a field of economy. This culture system, cooperating with political system in a certain period, expressed the political will of the Party/State basically, but it had neither provided the freedom conditions necessary for the production of culture, nor it can not produce cultural products to meet the needs of society. Developed into the extreme period of "Cultural Revolution", this kind of culture centering on political culture had naturally become a cultural autocracy together with the ultra-leftist politics, the "Revolutionary Culture" originated from "Cultural Revolution" finally turned to the reverse side of "May Fourth Movement".

The plight of the Cultural Revolution called another project of modernity. The starting point of the modern reform based on "economic construction" instead of "taking class struggle as the key link." In a broad sense, it was a diversion from cultural modernity to material modernity. The reform had great achievements, China has created economic miracle growing for 30 years, and began the new era of "cultural renaissance" on this basis.

3.The Culture in Cultural Renaissance

In fact, the "Cultural Renaissance" did not begin with the 21st century. In early 1930s, as part of the "national revival" movement launched by KMT, "New Life Movement" was a movement that using cultural renaissance to drive social transformation. Chiang Kai-shek clearly pointed out: " To transform society, to revive a country and nation, we can not use force to realize it, but how it can be successful? Simply speaking, the first is to make the citizens in general have national morality, and the second is to make citizens in general have

national knowledge."⁵ Nationalist ideology had a strong traditional flavor, "New Life Movement" was basically a movement of returning to the ancient, which carried forward the Confucian Honesty and Honor of "national spirit inherent", but the real purpose of the movement was to enhance national cohesion by Confucian ethics, to establish a unified, powerful country. Due to inefficiency of social integration and social control by the KMT's regime, its rigid ideology and control approach did not achieve its purpose. On the one hand, it was trite country ideology and rigid censorship; on the other hand, it was the flourishing cultural industry constituted strange scene of modern Chinese. If the former aspect was the reaction to Fourth spirit, the latter aspect was the continuity of Fourth spirit. In 1960s, in the Chinese mainland, at the same time with "Cultural Revolution", Taiwan once again launched the "Chinese Cultural Renaissance Movement", but failed to exert an influence directly on the mainland.

Since the 21st century, the Chinese mainland had begun Cultural Renaissance in a new condition. This is in fact a complex movement including many topics, orientation and content. On the affirmation of its traditional culture, it was a rectification to the May Fourth New Culture and "Cultural Critique" in 1980s. If we say that backward situation of modern China was the direct cause of "Cultural Failure", then the economic revitalization of contemporary China was the reality basis of "Cultural Renaissance". But this transformation itself did not recognize the relative independence of culture and the inner logic of cultural evolution, while put the evaluation standard of Chinese culture on the political, economic, social and military strength. In the structure of modernity, the culture had its independent value and status, but in modern China, this requirement had suffered more immediate pressures of the national construction and development, with low level of activity in the field of social differentiation, and the autonomy and self-discipline of culture was still very weak. Whether "Cultural Failure" or "Cultural Revolution", the concept of "culture" contained significant national and social mission. Therefore, how to understand the culture in "Cultural Renaissance" is a key issue.

From a political point of view, modern China remained under serious pressure from international competition. The goal of "May Fourth Movement" was to realize Cultural Renaissance via Cultural Critique and Cultural Revolution, to reconstruct Chinese culture in the background of Cultural Failure, and thus to participate in international competition; in the mid-20th century, China was a worldwide competition between two important players in the system. Civilization was progressing, the competition was also civilized. Modern competition had included, even embodied as cultural competition, so Cultural Renaissance naturally included political expectations to enhance national cultural soft power and improve national competitiveness. In the end of 20th century, from the Eastern Europe of post-communist to Latin American countries of post-authoritarian bureaucracy, from the poorest Equatorial Africa to the new rich East Asia, they all had embarked on the process of democracy. Non-democratic or anti-democratic regimes did not exit the stage of history, but morally, it was difficult to be confident. We certainly cannot be considered democracy was only the ideology of Western countries and can not deny the profound aspirations of building democratic politics faced by the emerging countries, but during the process of Western countries promoting the "democratization", it did contain the expansion of Western power. Insisting on Chinese Characteristics and going its own way need for self defense on culture. "Cultural Renaissance" linked the contemporary China with the civilization history of five thousand years, with pursuing the prosperity of culture when economic succeed, not only strengthened the legitimacy of the regime, but also rebuilt the authority of ideology by means of traditional resources, in turn, provided a great historical support to

⁵ Chiang Kai-shek: "New Life Movement of the essence - lecture of expanding the line camp Memorial Week, February 19, 1923" Chiang Kai-shek: "Generalissimo remarks set", Shanghai: Chinese Culture Construction Association, 1935, p.316 -317,317.

enhance cultural soft power of China and participate in global competition.

From an economic point of view, rapid economic growth had many aspects of significance on the development of cultural industries. Firstly, the increasingly affluent Chinese people have begun to design a new life. Bid farewell to the shortage of financial and material poverty, we began to pursue the quality and taste of life, to pursue personality and style. And after being rich, people begin to pay attention to education, happiness and beauty, it has become a common phenomenon in a number of areas of contemporary China, the ancient ideal about making art a part of life and the art of life partially implemented by the cultural industry. Reading, viewing, dancing, performing arts, entertainment, travel, fashion and other elements of daily life become the elements of ordinary life, re-organizing their lives in the world, spreading their knowledge and judgment, and enjoying their craft works and other minority artists are no longer patents of few artists, but gradually become the content of life of ordinary people. Cultural industry is not only the requirement of a vast number of Chinese citizens to create their own happy life after the development of China, but is also an important symbol that Chinese people stand on the world's forests in a new look. Secondly, one of the consequences of the economic growth is that government and social investment can be used more in the field of culture. Government not only increase investment in the construction of public cultural service system, but also increase the public financial investment to cultural industries, from central to local, governments at all levels have established almost "Cultural Industry Development Funds", many areas also established a cultural and creative financial platform. At the same time, a lot of social capital has emerged in the field of cultural industries, the private cultural enterprises exert themselves to improve quality on the basis of quantity. As some entrepreneurs say that shortage in current China is not money, but good projects, and the cultural industry is being seen as a new area of investment by more and more people. The relative abundance of funds does provide strong support for the development of cultural industries. Thirdly, China's economic achievements can not conceal the excessive consumption of resources, low investment of labor costs, low contribution rate of science and technology, predominance of the processing trade, lag of service trade development and other problems, so in the past 10 years, governments at all levels regarded the transformation of China economic development as the main direction, promoting the great development of the service sector as the strategic focus of structural optimization and upgrading, and accelerating the development of producer services as a top priority. These strategic initiatives ultimately pointed to the modern cultural industries. As in American and European countries, after the completion of industrialization to services, it turned to high value-added manufacturing transition, in China's coastal areas and major cities which have entered late industrialization, the cultural industry also has become a new economic growth point. More and more Chinese people realize that cultural industries are not only an important means of economic growth, but also have the characteristics which other industries do not have, such as low consumption, non-polluting, high efficiency. The real economy need the supplement and correctness from cultural economic, virtual economy, experience economy, knowledge economy, symbol economy, especially cultural industry has become the main development direction of China's economic in the future.

From the cultural point of view, it seems to be unsatisfactory is that we can find a lot of political, economic grounds for "Cultural Renaissance", but precisely lack of cultural self argument. Most of the time in more than a century, Chinese traditional was the object that accepted criticism and review basically, why economic growth was able to call its revival? More importantly, in contemporary Chinese culture, the ideological construction with "socialist core values" as the core, the cultural industry with economic efficiency as the main criteria, although there are still many problems, but at least in theory and in action,

they are supported from the top to down, both of political and economic use culture. But, therefore, contemporary culture heavily dependent on and controlled by power and capital, the special nature, multiple benefits, rich sense of culture was inhibited. "Cultural Renaissance" need "Cultural Consciousness" urgently. Achieving "Cultural Consciousness" has three meanings. From the cognitive way of saying, "consciousness" needs to have clear temporal dimension. In modern thinking, the modernity is to overcome the tradition, which is an irreversible process time; in the context of globalization, modernity is a "space" problem, namely the relationship between the global and the local. As the modernity evolved from the tradition, the paradigm on tradition against the modernity is a "gap analysis" built up artificially, globalization can not flood local, but activate the local. Chinese culture must be more open, revival of traditional must absorb foreign nutrients. In value choice, "consciousness" needs double critique. Not only inherit the re-evaluation on tradition of Chinese culture since the May Fourth, using Western modernity, especially the universal value in enlightenment plan to criticize Chinese authoritarian politics and culture, but also learn from tradition, criticize the "instrumental rationality" and devastating consequences of Western modernity. By double critique, on the one hand, we can get rid of cultural nihilism, destruction doctrine, relying on the rich resources of Chinese and foreign culture, conducting cultural criticism with standards and ideals; on the other hand, to absorb universal values expressed by the West, set foot on the broad road combining China and West. really overcome Yan Fu noted two paranoids in the early 20th century, that is "either unreasonable bigotry, or obsequious wave of change". In the action plan, "consciousness" need to maintain cultural autonomy. Currently we especially need to guard against political, economic distortions to culture. Participating in the politics and rendering power, but culture is not politics. Economy is not the only goal of social development, cultural development must be people-oriented, a poor cultural era cannot be the era of healthy economic development; a development way of only focusing on economic interests can not really develop culture. In particular, the cultural autonomy and autonomy of Chinese culture are two different concepts, the former focuses on the relationship between culture with the fields of politics, economy and technology, the latter focuses on the independence of national culture in the era of globalization. The problem we face is that the traditional Confucian culture has been repeated criticized after its failure, the class character, ideology and political culture pursued by contemporary Chinese also has a comprehensive adjustment after reforms, thus China's cultural autonomy is not essential already exist but self-expression and self-described modern, lifestyle and value over modern Chinese people in the face of the pressures of globalization and China's dynamic, it exists among our creation. For cultural revival, the first is to adhere to cultural autonomy and promote the culture of their own values; then construct the main status of Chinese culture on this basis. Internally, it should use humanities to correct market, use social justice to regulate development efficiency; use culture to lead the political development, domesticate too rigid power structure, promote the democratization and humanization of politics and ultimately achieve harmony development among economic, political, social and culture. Externally, it should expand cultural dialogue actively, combine democracy, human rights, freedom and other modern "universal" with China's historical experience and national interests, use Chinese modern culture to balance Western culture, rich global cultural value system, thus achieve harmonious development of "Community of Human Destiny".

Thank you for listening!

New research in digital media, communication and cultural studies

Professor Jean Burgess
Queensland University of Technology

In this presentation I discuss a range of emerging research areas in the field of digital media, communication and cultural studies, and how they are being used to address social and cultural issues of relevance to Australia. I will cover the challenges and benefits of using "big data" from social media to understand public communication across a range of topics at national scale and in close to real time; new mixed methods for studying the everyday uses of relatively enclosed technologies like instant messaging, sharing economy or mobile dating apps as they change over time; as well as the broader context of change and regulation in the digital media and creative industries in Australia and internationally.

Where does the visual culture come from? ——four paradigms and issues of visual culture studies

Professor Jun ZENG 曾军
Shanghai University

The origin of visual culture is the key problem of visual culture studies. Discussion on this issue from different points of view formed four research paradigms of visual culture studies. The research paradigms of "pictorial turn", "visual turn" or "picture-reading era" limit visual culture to the discourse domain of "late capitalism" and "post-modern culture", and be unfolded around the issues such as "relations between image and words", "classic crisis about literature and culture", "the society of spectacle", "amusing to death" and so on; the research paradigm of "the Age of Mechanical Reproducibility" push the origin of visual culture to the innovative 19th century industrial revolution in photography as a representative of Vision Technology, and unfolded the discussing of "Change of modern art", "artistic creation and technological innovation", "art of politics or political aesthetic" and so on; the point of "watching before language" traced the origin of visual culture back further to the beginning of human civilization, and made itself a new vision of rethinking human civilization and cultural changes from a visual point of view, reconstructed art history from "the way of watching", brought "gaze" into anthropological research and image analysis, and formed a "way of watching" paradigm. From the point of view of changes in media, Marshall McLuhan proposed "Literacy gave people the culture of watching instead of hearing", which provided a new perspective for visual culture studies, dissolved the opposition between image and words, and made it possible to form a new paradigm of visual cultural studies.

Culture and Modernity in China: A Cultural Economy Perspective

Professor Justin O'Connor
Monash University

Starting from the perspective of the current Chinese government's concern to promote the cultural creative industries, this paper attempts to put this in historical perspective. It will look at the emergence of cultural policy as emergency towards the end of the 19th century, and what kinds of resources and responses emerged in this attempt to identify and mobilise culture as a source of national self-strengthening. It will suggest that many of the categories of Western cultural analysis - derived from Habermas, Bourdieu and Foucault - do not easily apply to the Chinese case, thus problematising the current narratives and policy settings around creativity as (another round of) catch-up and surpassing. The paper suggests that other approaches to the question of cultural policy in China are required, which might take more notice of the experience of pre-reform era Communism than is often acknowledged in the West.

The Power of Humanity

---a Message from E W Coles' *Better Side of the Chinese Character* and J M Coetzee's *The Childhood of Jesus*

Professor Jinghui WANG 王敬慧
Tsinghua University

The essay studies two texts by two immigrants in Australia: one is *Better Side of the Chinese Character. Its Relation to a White Australia and the Development of our Tropical Territory* written by E. W. Cole in 1905, and the other one is *The Childhood of Jesus* written by J. M. Coetzee in 2013. It argues that both writers resemble Lu Xun in China, who is known for his "calmly defying a thousand pointing fingers, fierce-browed; serving the children like a willing ox, head-bowed." More than a century ago in Australia, when Yellow Peril prevailed, Cole stood up bravely against the majority denouncing the problem behind the prevailing mindset and at the same he was deeply concerned with the education of children, which resulted in the release of his famous *Funny Picture Book* series. Simon in *The Childhood of Jesus* is also concerned about the fate and education of a boy who had no kinship with him. By tracing the message about humanity and fear from *Better Side of the Chinese Character*, combining it with the understanding of the plot in *The Childhood of Jesus*, the essay argues that more humanistic considerations should be taken in dealing with immigrant and refugee issues at present so as to save trouble in future. And also it is argued that the habit of considering the other should be cultivated among immigrants and refugees so that a harmonious space could be maintained.

Cultural Histories and Cultural Memories: New Directions in Australia

Professor Kate Darian-Smith
University of Melbourne

This paper provides a brief overview of some recent developments in Australian scholarship in Cultural History and Cultural Memory, and how these may contribute to the development of collaborative research and scholarship in Sino-Australian Cultural Studies. In particular, it will focus on questions of personal and collective identity (including the complex identities of diasporic communities), and what this means for a migrant nation like Australia where around half the population were born overseas or have one overseas-born parent. It will draw upon some recent case studies to discuss how we might understand issues of cultural diversity and national/transnational memory and commemoration in contemporary Australia.

Outgoing of Chinese Classics: Problems and Strategies

Professor Zhenwu ZHU朱振武
Shanghai Normal University

Over the years, especially the past 30 years since the reform and opening up, China has made great strides in its translation cause including translation activities, translation studies and translation teaching. Regardless of that, however, there is still one problem facing the country right now — lack of cultural awareness. Some Chinese consistently indulge themselves in translating foreign languages into Chinese but hardly do the opposite; they stubbornly involve themselves in the studies and teaching of translations by foreign scholars but rarely pay attention to the translation practice by eminent translators here in China; and they devote themselves to figuring out the best way to propagate the literature and culture of other countries, western countries in particular, and faithfully reproduce original texts in their translations, catering to the target readership. As for translating Chinese into other languages, they seldom take notice that our translation efforts have long been off the track and they have, to a great extent, lost themselves together with their cultural awareness, a phenomenon especially rampant in the translation of Chinese classics into foreign languages.

International students, cultural and foreign relations

Professor David Lowe
Deakin University

This paper draws on recent research and policy developments to make a case for considering international students as an important component of Australian and Chinese foreign relations. It links historical and contemporary Australian and Chinese experiences of international students to the field of public diplomacy, and sets an agenda for further research in this direction. It highlights the need to recover student voices and to be sensitive to the emergence of everyday or 'vernacular' internationalism, as a phenomenon of international students visiting, traveling and otherwise encountering different groups of Australians and Chinese. It suggests a need to take up anew this form of inquiry for both earlier postwar student experiences and the post-1980s period, in which international students' voices are frequently silenced by debates over commodification, funding needs, and neo-liberal economics.

Language, Culture and Revival in Aboriginal Australia

Professor Ghil'ad Zuckermann 诸葛漫
The University of Adelaide

The talk will analyse the ethical/moral, aesthetic, cultural, epistemological, cognitive, psychological and economic benefits of language diversity and revival. With coca-colonization and homogenization there will be more and more groups added to the forlorn club of the lost-heritage peoples. Language reclamation, revitalization and reinvigoration will become increasingly relevant as people seek to recover their cultural autonomy, empower their spiritual and intellectual sovereignty, and improve their wellbeing and mental health. The talk will explore current attempts to reconnect with Aboriginal culture through the reclamation of sleeping beauty languages such as Barngarla (Eyre Peninsula, South Australia), which have been subject to colonial linguicide (language killing).

The Cultural Politics of Conspicuous Consumption in China

Professor Min ZHOU周敏
Shanghai International Studies University

Since 1990s China has gradually entered into a consumer society in which consumption overruns production as a mainstream ideology that dominates and shapes people's way of life. Together with the phenomenon of a consumer city, in which signs speak louder than objects, and in which daily life tends to demonstrate in itself an aestheticized aura, the political economics of commodity is now replaced by the political economics of symbols. It is against this background that "Xuanfu" (Conspicuous Consumption) has become one prominent characteristics of Chinese consumer culture. In 2007 "Xuanfu" was officially acknowledged as a new word in Chinese vocabulary by Ministry of Education of the People's Republic of China. With "Xuanfu" as the focus of study, this paper will analyze, in the Chinese context, the causes as well as the seeable and unseeable cultural and political results of the Chinese way of conspicuous consumption. It is the author's belief that conspicuous consumption is not only an outcry of the reconfiguration of one's identity, via the aestheticized/ing power of the symbol, as a way of life, it is also potentially empowering in the political sense in that it tears down the old dividing hierarchies between different social classes.

Materials Affect: A Cultural interpretation of Delia Falconer's 'The Intimacy of the Table'

Professor Xiaoying ZHU朱晓映
East China Normal University

'The Intimacy of the Table' is a short story by Delia Falconer, which tells an aspiring young man's meeting with the great Australian poet Kenneth Slessor in 1950s Sydney. On a late summer afternoon, 'I' tucked my folio of poems to the great poet, nervously and excitedly, 'in the hope that he might notice them'. 'I' encountered him in a club, and then followed him to a pub, to a restaurant, finally to his 'white mansion' facing the harbor. On the way or at the table, the poet talked lively all about food, drink, wine, and coffee, but never poetry, saying that "poetry should be the least interesting of topics to a young man my age". He asked 'me' where 'I' went usually and what 'I' read, but never what 'I' wrote. For the whole night's meeting, 'I' failed finding the right moment to show him 'my' compositions. But 'I' was impressed by the poet's glamour: his eyesight, his movement, his laughter, his double-breasted suit, his blue bow tie, his familiarity with the rituals of Western table service, his taste for beauty and claret, his experienced ways of communicating with different men and women everywhere. At the end of the story, the poet told the young man his advice for being a poet: "Invest in fine stationary. Be open to all social occasions. Always be shaved by a barber." What we talk about when we talk about poetry? It is materials like dress, hair, table, food, wine, coffee, and house etc. that affect. Objects are not there simply to furnish a human world as a feature of human perception that follows us around wherever we may be, but they are a feature of reality itself that can be deployed at many levels. Objects can signal in all kinds of ways that we may only partially perceive, or perceive as 'magical', and they stimulate our perception and imagination. We are what we eat, what we wear, what we use in our daily lives, and what we write, all of which work together to indicate our identity and our culture as well.

Cultural exchange on the big screens: obstacles, business and audiences

Dr Nicole Talmacs
Xi'an Jiaotong-Liverpool University

To date cinematic ties between Australia and China have occurred on two fronts: through co-production, and China's Wanda Cinema Line's recent acquisition of the Hoyts Group. So far, Australia and China have produced three films for theatrical release. While Screen Australia has lauded these co-productions as great examples of the potential between Australia and China: industry reviews and reviews in China's online space reveal however a different story. Similarly, since Wanda Cinema Line's acquisition of Hoyts Group, concurrent big screen releases of Chinese films in major capital cities such as Sydney and Melbourne have provided access for Australian audiences to consume mainstream Chinese cinema. Observations however indicate these are not local audiences, but Chinese international students and members of the Chinese community who form the target audience. So, is cinema a realistic forum within which cultural exchange can take place between China and Australia? I argue yes, but that cultural misunderstandings; a lack of information; and a priority on placing business first, hinder how effective the degree of exchange can be.

"European Theory" and "Local Experience" ——Reading *Myths of Oz*

Guang YANG 杨光
Shanghai University

This essay will talk about an early text which was published in 1987 and written by John Fiske, Bob Hodge and Graeme Turner, namely *Myths of Oz: Reading Australian Popular Culture*. In this book, these authors used the concepts of culture which was proposed by Raymond Williams. The culture is not only the great arts and classic texts, but also the "whole way of life of people"⁶. They used the cultural concept in this way to argue against a view that the Australia lacked of true culture. So they replaced the term "popular culture" with "mass culture" to study the practice in daily life. So, there is a turning in research object.

In this progress, they used "myth", a term came from Roland Barthes, and his semiological methodology to analyze how the images of Australia be constructed. They tried to deconstruct the stereotype of Australia that is the "Myth of Oz".

There are two points. The first is trying to describe how these authors deconstruct the myth. Maybe there are two important ways. The one is to emphasize the role of intermediated area. For example, the pub is an intermediated area between home and work place; the barbecue is an intermediated area between home and outdoors, nature and culture, even men and women. Sometimes cooking is constructed as a female job, but in the open area, men are always those cooking on the barbecue most of the time. So, the intermediated

⁶ "Introduction" Viii, see John Fiske, Bob Hodge and Graeme Turner, *Myths of Oz: Reading Australian Popular Culture*, Allen&Unwin, 1987.

areas could have different characteristics and represent multiply culture meanings. Like the barbecue, we could see it as the symbol of nature, but at the same time it is also culture; it could have the characteristic of male and female, present different relationships between different factors. So through this way, we could avoid using straight and single perspective to see things.

And the second point, maybe the more important one is, do we acquire a methodology to deal with the connection between European theory or culture theory and local theory? In my individual perspective, maybe the cultural institution could be a productive view. The cultural institution used here means the rules, rituals and organized ways of a cultural space or structure and so on. It may be used in very small or big dimension. Like the rules of a pub and the policy of a country. Like Tony Bennett's study on cultural policy, maybe we could use this methodology more extensive. There are some examples in the book. The pub was a place with egalitarianism, because anyone could drink here, and it's a place without hierarchy. In the chapter of "The Beach", they also gave us a list about what could do or not. The reason I point out the institution is maybe comparing with the culture spirit or culture tradition, the institution is more clear. To some extent, the spirit or tradition or local experience is always intangible, but the rules or rituals are the representation. Their relationship are like the form and the content, effecting each other and building each other.

In the practice of theory, the changing of institution may help us to grasp the culture spirit of tradition and modern; and the comparative perspective could help us to study the special experience or spirit of a certain kind of culture.

Cultural Studies in the 21st Century: Bridging Transcultural Divides

Dr Wang Yi

The University of Western Australia

The academic world of humanities and social sciences in Australia is undergoing rapid changes and confronted with disregarding set boundaries and developing a reputation to cross the academic divide into, not only disciplines such as history, language and literature, but also, breaking with tradition, into the sciences to pursue new ways of understanding society and culture.

The dominance of Western culture studies, spearheaded by the Birmingham's Contemporary Center of Cultural Studies has also been confronted by the rise of Asian economy, the resurgence of Asian cultures and the transcultural divides in research. Cultural studies theories and methods have profoundly changed in the 21st century.

Drawing on my own experience working on both sides of Chinese and English academic world, this paper explores how to help determine the culture studies is reshaped to a world where academia cross the transcultural divides and language boundary, actively engages with the shift nature of culture studies, leading to new understanding of cultural studies in the process of globalisation.

关于中国神话时代的划分问题

高有鹏

上海交通大学

中国古典神话的流传，形成不断被建构；它是中华民族历史记忆的结果，更是中华民族的信仰体现。

整个中国神话时代可以划分为这样几个阶段：一、盘古时代。这是中国古典神话的开端，标志着天地的生成。二、女娲时代。它是随着社会的发展而女性占据特殊地位的阶段关于人类诞生的文化阐释的体现，生育成为这一时期的母题内蕴。三、伏羲时代。它的主要内容是文化（文明）初创，包括渔猎文明的发生。四、炎帝神农时代。这是农耕文明的开创时代。五、黄帝时代。这是中国神话的一个重要转折时期，它一方面是原始文明的集大成，一方面第一次以无比辉煌的神性业绩构筑成庞大的神性集团，对中华民族的形成起到至关重要的作用。六、颛顼帝喾时代。其神性业绩主要在于绝地天通，这一时代的文化内核是神巫成为社会精神的支柱。七、尧舜时代。这是关于政治理想的神话，以禅让为核心。八、大禹时代。洪水神话成为大禹神性业绩的基本背景；同时，这一时代也意味着中国神话时代的终结。我这样勾勒中国神话时代，以古典文明为划分依据，并不排斥少数民族的神话时代与神话系统。各民族在历史进程中相互交融，各自创造了绚丽多彩的神话。在古典文化中所展现的中国神话时代和神话系统，与各少数民族中的神话内容，都来自记忆中的口头描述。从许多少数民族的神话中，可以十分清楚地看到各族人民的密切联系；而且，也可以看到，即使是汉民族的神话，也同样包含着许多非汉民族的文化成分；若没有多民族的交融与联系，就没有今天的中华民族。

Map

