

**From Personal/Commercial to Communal:  
Citizens' Media Expression by Keitai  
as a new digital "Mingei movement"**

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## **1. Introduction: from personal/commercial to communal**

What will happen when people carry their entire history/memory around in the form of indexed and searchable audiovisual documents, available anytime and anywhere on a device that is like an extension of the hand? They can share and exchange experiences in rich media, that can today only be conveyed in words. They may have access to archives all over the world, and can edit and create stories whenever they want and wherever they go.

This is a part of our future discussion which comes out from this thesis. This paper is intended to identify the possibilities for *keitai* as a medium through which members of the public can create visual and textual works, and share them with others.

Each of us has our own living space. Around us are our families, the areas in which we live, and our societies. In this space, we live and accumulate experiences from day to day in accordance with various actions and conceptual forms. What kind of world could be opened up if we could use some kind of tactical media to share these experiences, memories, and ideas? Will it be possible for the sharing to be available in the very private sphere of a *keitai*, in the very public sphere of a theatre and in any conceivable sphere in between?

Due to its advanced 3G technology, *keitai* in Japan is likely the most advanced mobile phone in the world. Specifically, intimate, private communication such as voice calling and text messaging is proliferating rapidly, while commercial communication such as that involving information, shopping, and news is advancing via countless *keitai* websites.

In order to conduct practical research into culture and literacy in a mobile-media society, we began the Mobilizing Designing Project (MoDe) in 2004<sup>(1)</sup>. MoDe considers the current circumstances, under which mobile media has developed in a manner polarized between the two extremes of intimate, private communication and commercial communication, to be inadequate. MoDe seeks to design a more communal form for *keitai*, in which people can live and communicate in a communal manner rather than in isolation. It seeks to identify the possibilities for developing *keitai* communication as an activity for connecting individuals, living spaces, regions, and society in order to share and empathize various concepts, images, and experiences, rather than simply for the consumption of information.

In this essay, we will first give an overview of citizens' media expression activities, which have been expanding in Japan since the late 1990s. These activities serve as the first step toward our goal. Citizens' media expression activities in Japan are centered on active communication of the ideas and feelings that members of the public experience in their day-to-day living. Individuals use these activities to express and share, in visual and textual form, subjects including family memories, love of their hometowns, school activities and local festivals, and the humor and pathos in day-to-day work and living. This has characteristics that differ from those of alternative and public-access media as seen in Europe and North America, which require political, ideological, and alternative types of expressions<sup>(2)</sup>. Most of these activities can be

**From Personal/Commercial to Communal:  
Citizens' Media Expression by Keitai as a new digital "Mingei movement"**

described as both expressive and critical, supported by the spontaneous enjoyment of individuals and groups and by an awareness of local issues.

The remainder of this paper is structured as follows: Chapter 2 introduces locally rooted citizens' media expression activities in Japan. Chapters 3 and 4 give overviews of two practical research projects we have conducted. One of these was a workshop conducted using *keitai*, and the other was a kind of design experiment. Each of these was part of the critical media practices program advanced by the MoDe project. Finally, we will discuss the importance of placing these activities within the historicultural context of Asia, of which Japan is a part.

## **2. Regional citizens' media expression**

### **2.1. Originating in the local community**



Since the late 1990s in Japan, citizens in various regions have conducted practical activities utilizing media in the fields of community building and regional development, as well as education. Based on networks connecting people with specific places such as local communities and schools, these activities have been supported and motivated by interest in issues rooted in day-to-day living. In this essay, we will refer to such activities as regional citizens' media expression activities. But how have these kinds of activities been implemented?

In the field of community development, the goal of such activities has been to enable citizens themselves to communicate information utilizing media and thus to share new information with other citizens, creating a means of connecting these citizens with new perspectives, discoveries, and information concerning local society. For example, residents of certain regions have used programming slots on cable television, communication satellite (CS) television, and in some areas commercial terrestrial television broadcasting to plan, prepare, and broadcast programs ranging from ten to approximately thirty minutes in length. Although the structure for cooperation between broadcasters and public agencies varies by region, these activities whereby residents communicate their thoughts on the regions in which they live are not limited to video form, but are conducted in a broad range of other media as well, such as photography and radio broadcasting. As broadband access spreads, cases of using the Internet as a broadcasting medium are growing in number.

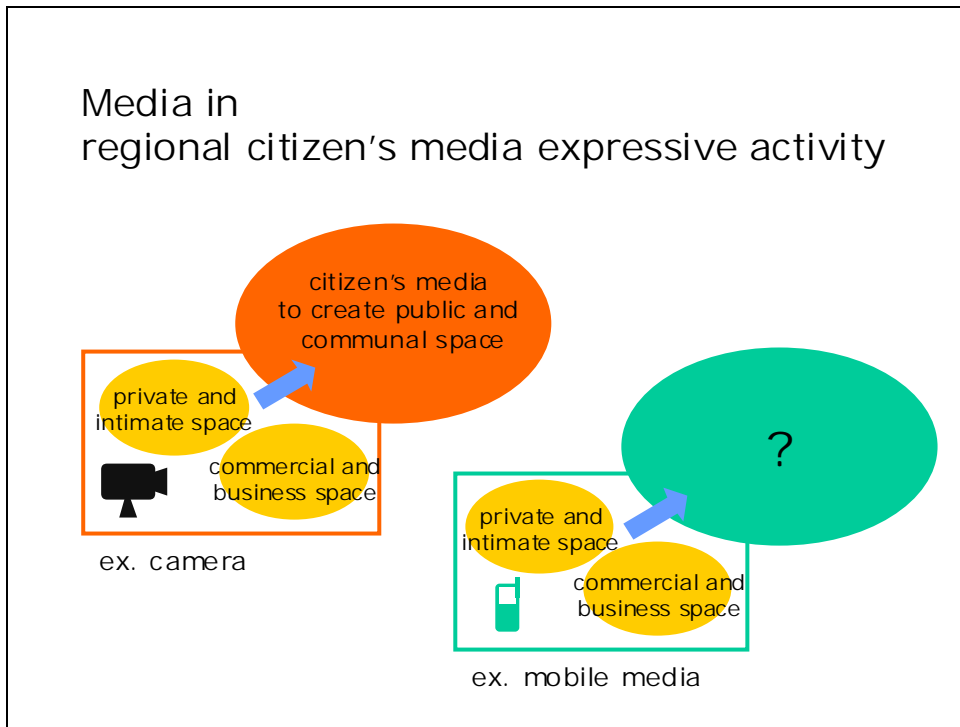
**From Personal/Commercial to Communal:  
Citizens' Media Expression by Keitai as a new digital "Mingei movement"**

In the educational field, media-literacy courses are being offered in various regions. A key factor leading to the implementation of such courses has been the adoption since 2002 in elementary, junior high, and high schools of periods for cross-subject general education courses, based on new educational guidelines. Furthermore, interest in connecting schools with local communities is also increasing. In addition, it is possible to utilize media in classes on various academic subjects, even if these are not strictly media-literacy classes. By working with media in enjoyable ways to learn about various academic subjects and about themselves, their friends, their school, and their societies, students can develop the ability to subjectively grasp the self-evident nature of the media they take for granted in everyday living.

Community building and school education each consist of communal communication. Both media expression activities and media literacy, which involves the ability to read and write media, support these communities via such communication. At the same time, expression and literacy themselves advance through cultivation, refinement, and networking as part of these community-building and school education practices. In this way, media literacy gently supports citizens' media expression.

Although Japan's mass media has traditionally been seen as very powerful, citizens' media expression activities are steadily expanding at the grass-roots level. What would be the effect if these citizens were to begin to utilize *keitai* in place of their video cameras and computers? Put another way, we believe it can be said that the cultural foundation for constructing a communication space using mobile media is present in these citizens' media expression activities conducted in various forms. On this point, we would also like to consider the meanings and roles the media provides for people through these kinds of activities.

## 2.2. Media in regional citizens' media expressive activity



Various types of media are utilized in regional citizens' media expressive activities. Among these, the digital video camera, which has developed into a high-performance, low-cost device in recent years, and the personal computer, which has developed to the point that it enables nonlinear digital video editing, have been particularly important in stimulating the growth in the number of people expressing themselves via media. The fact that media can now be used not just by a small number of professionals but by the general public as well has led to various possibilities and hopes regarding expression and the communication and sharing of information. Here, we would like to discuss the meanings and roles that the video camera provides for individuals.

Back in the days of film cameras, camera uses were clearly divided into two types, as in the case of today's *keitai*: commercial use and intimate, private use. On one hand, the camera was an extremely expensive, high-performance, heavy black device used by professionals. It was also a treasured mechanism for individuals and families, taken off the shelf on special occasions to record the growth of children and memories of travel. The former case symbolizes the commercial use of the camera, and the latter its intimate, private use. The film camera was a hobbyist's tool used by a limited number of enthusiasts. It could not be enjoyed easily by just anyone.

Use of the video camera in regional citizens' media expressive activities does not fit perfectly into either of the two categories of video-camera use created by society in the past: use in the

**From Personal/Commercial to Communal:**  
Citizens' Media Expression by Keitai as a new digital "Mingei movement"

commercial space or in the private, intimate space. Rather, this use has formed a public, communal type of social space. The camera is used to record the residents and events of the local region from a perspective not limited to the individual or the family. It records the thoughts of the persons conducting the regional citizens' media expressive activities, comprising both the senders and receivers of information in the region.

Viewing regional citizens' media expressive activities in light of the video camera, it seems it should also be possible to utilize mobile media for such activities. Chapters 3 and 4 describe the results of a workshop and a design experiment conducted to consider this possibility.

### **3. Making a Picture Book Using Only *Keitai***

#### **3.1 A puzzling assignment**

The workshop "Making a Picture Book Using Only *Keitai*" was conducted as part of the media-practices class of research students in the Interdisciplinary Initiative in Information (III) Studies, led by Shin Mizukoshi during the winter 2004 term (October 2004 – January 2005)<sup>(3)</sup>. This class had approximately 30 students, centering on second- through fourth-year university students. The workshop was conducted by dividing the students into five groups of several members each. The media practices class met once per week, for a total of thirteen meetings over the course of the semester. In the first half of the course, Prof. Mizukoshi lectured on basic media theory and media-literacy knowledge, and in the second half this project was conducted based on these lectures.

In some ways, the theme of the workshop "Making a Picture Book Using Only *Keitai*" was extremely simple. Students were required to create some kind of picture book introducing III research students, using only their own *keitai*. Despite the simplicity of this theme, the students were somewhat surprised. How could they create a book using *keitai*, a mobile media intended for voice calling and text messaging? How could they lay out the book for printing? This professor must be crazy... The students were filled with such thoughts as they were instructed to freely define the meanings of *keitai* and picture-book media in their groups. It was not required to use what is referred to as *keitai* in general society to create a traditional picture book. The students were free to use what they defined as *keitai* as a tool for creating anything that could be referred to as a "picture book."

In the final class meeting, the five groups that had created picture books announced their results and evaluated each others' work. They also confirmed with each other the meanings of media theory and media literacy that they had discovered through this practical activity.

#### **3.2 A workshop for expression and objectification**

Creating a picture book using only *keitai*. What was the purpose of this puzzling assignment? This workshop was intended to make students conscious of the existence of these two commonplace types of media, *keitai* and the picture book, and to critically objectify the forms of these media through physical activity and by working together with their classmates. In addition to reconsidering their preexisting concepts of *keitai* and the picture book, the students needed to break free from these concepts. They then needed to develop new concepts and express themselves by creating actual pieces of work.

It was also anticipated that group work using actual *keitai* would present difficulties from technical and operational perspectives, such as problems related to screen size and shape, and incompatibilities between *keitai* from different carriers and manufacturers. By teaching the participants about these difficulties in tactile and physical ways, we sought to have the students

**From Personal/Commercial to Communal:  
Citizens' Media Expression by Keitai as a new digital "Mingei movement"**

think about *keitai's* public form, instead of the traditional way of thinking of it as a personal, intimate device. This project involved the creation of a picture book as a means of achieving these goals.

In other words, this workshop was an experiment in citizens' media expression and a program for learning about mobile-media literacy through utilization of the medium of *keitai* in a new way as a means of expressing oneself. By participating in this process, we conducted both critical and practical research into mobile-media literacy and expression.

The four goals of this workshop can be summarized as follows:

- (1) Serving as a means for creating a picture book conveying the unique nature of III research students, using only *keitai*
- (2) Developing a deeper consciousness of and objectifying the *keitai* medium by limiting the tools that could be used to *keitai* only
- (3) Through the process of defining and creating a picture book, which they had previously considered a commonplace item, enabling students to reconsider the picture book in a critical way
- (4) Learning about *keitai* literacy in tactile and physical ways, through cooperative group activities

We refer here to activities conducted to research processes; a) critically objectifying and reconsidering media that has developed a self-evident presence through submersion in everyday life, b) enabling citizens to design new media forms on their own, in both critical and practical ways as critical media practice. Critical media practice is the fundamental methodology of the MoDe project. The "Making a Picture Book Using Only *Keitai*" workshop was one part of these critical media practices intended to redesign *keitai* as a communal and public communication medium.

### **3.3 Five "picture books"**

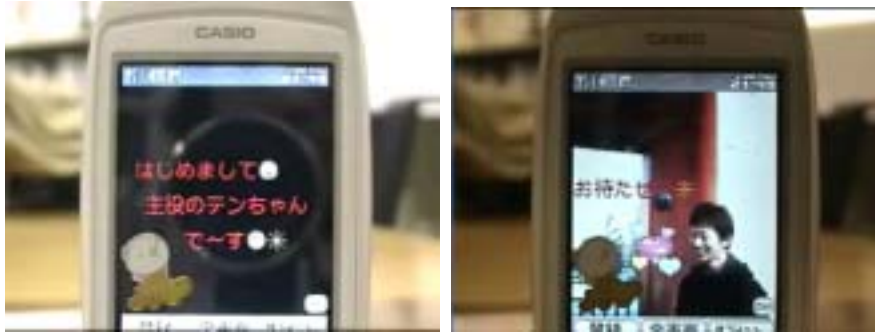
On January 27, 2005, the final day of the media practice class, students announced the final results of their picture-book projects. Here, we will provide an overview of these results. Each group presented its projects individually, first by projecting the picture book onto a screen and then by describing the picture book and background information such as the discussions that took place in the group.

#### **(1) Group 1**

A sticker was affixed directly to the *keitai* screen. The sticker represented "Ten-chan," the main character in this group's story. This group created a picture book using text and illustrated photographs to introduce classmates and the buildings and classrooms in which students take their classes to a III student who was supposed to be Ten-chan's boyfriend. As shown in the photograph at the lower right, this group took photographs all showing Ten-chan speaking

**From Personal/Commercial to Communal:  
Citizens' Media Expression by Keitai as a new digital "Mingei movement"**

with her boyfriend and others, effectively using both Ten-chan, who was physically affixed to the lower left of the screen, and the digital photos stored inside the *keitai*. Although this element cannot be reproduced in an essay, the group members played ring tones together as background music, making for a lively presentation of their story.



(2) Group 2

This group used the functions of NTT DoCoMo's F900iT *keitai* to create a flipbook. Using the stylus that comes with the F900iT, the students drew an animated character, Bojin-kun, walking the path to the classroom the III students normally take. The F900iT's animation function makes it possible to incorporate up to four photographs in a single scene, with the photos automatically displayed one after the other. Using this function to create something like a flipbook, changing Bojin-kun's movements slightly to make him appear to be walking, and expressing themselves through camerawork, the students intentionally made the movement resemble flipping through a picture book. From a functional standpoint, the students would have liked to hide the "Processing" message that appeared between each scene, but unfortunately were unable to find a way to do so.

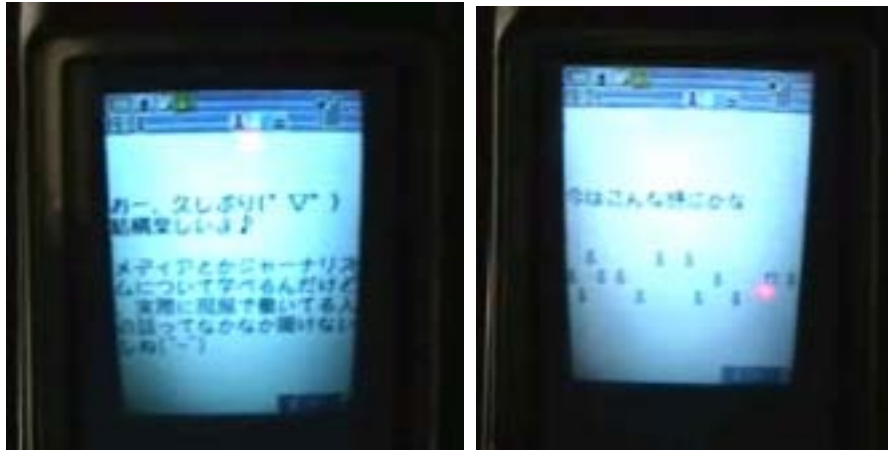


(3) Group 3

This group created a picture book in which a student spoke with a younger student who was interested in the program, using a format like that of a chat room. They used no image characters, creating all images using ASCII text alone. The content covered the classes the

**From Personal/Commercial to Communal:  
Citizens' Media Expression by Keitai as a new digital "Mingei movement"**

older student had taken. The punch line was the revelation that this discussion between the two students would itself become a topic of discussion in class.



(4) Group 4

This group's picture book was designed as a story within a story — or a workshop within a workshop — as the students expressed themselves using photos of the other four groups based on four separate themes, such as “Do research students really conduct research?” and “Are research students ambitious?” They made four picture books on each theme, each composed of five photos with text added.

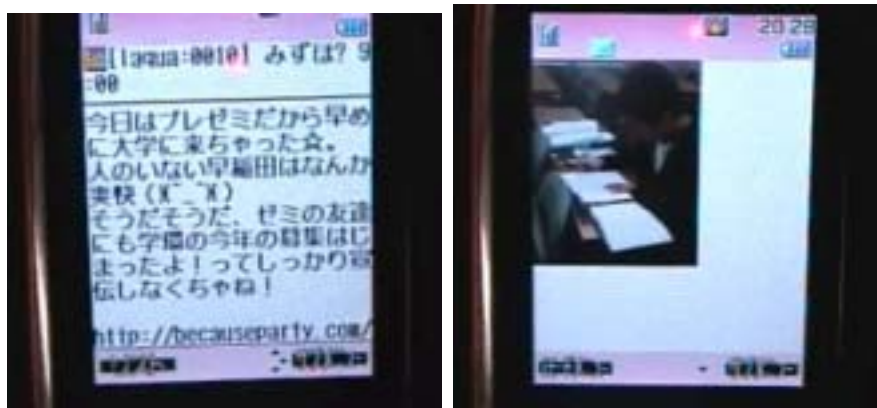


(5) Group 5

This group published its picture book using a *keitai* mailing list, sending it to the *keitai* of all students on the day after the final announcement. The picture book they distributed was a love story about a male and a female student, told in the form of a single day's worth of text messages from each. Text messages were sent separately from each of the two characters several times over the course of the day, such as when waking up in the morning, during

**From Personal/Commercial to Communal:  
Citizens' Media Expression by Keitai as a new digital "Mingei movement"**

classes, and after class. As the two took the same class, during the course of the story they were in the same location. The male student had decided in the morning that he would tell the female student how he felt about her, and his nervous state of mind showed in his text messages. The two students agreed to go on a date after class. Originally, this group had intended to send both text and photographs, but when they learned that users of *keitai* from some carriers would not be able to view the photographs, they decided to include a link to a URL where the photographs could be viewed. After all of the text messages had been sent, they could also be checked on a blog.



### 3.4 Results of this workshop

In this workshop, we had students write down their feelings about each class meeting and answer a survey at the end of the course. While there is not sufficient space here to analyze their responses in detail, they can be assessed generally as specified below.

(1) The students had to work hard to share information and images with other group members. In particular, they faced major technical issues, such as the difficulty of sharing photographs among users of *keitai* from different carriers and manufacturers, and the difficulty of conducting cooperative activities using functions specific to certain *keitai* models, such as paint tools and functions for showing photographs in the form of a flipbook. In addition, all students became exasperated with the difficulty of looking at the same tiny display together as a group, and using this display to create their picture books' content.

(2) The students were able to use various functions of their *keitai* they did not use every day. Additionally, in becoming exasperated as described above, students were able to recognize the difficulties of using current *keitai*, becoming particularly aware of the various problems that arose when conducting communal activities with other group members. As such, the students were able to discuss and think about how *keitai* hardware and services should develop in the future.

**From Personal/Commercial to Communal:  
Citizens' Media Expression by Keitai as a new digital "Mingei movement"**

However, when defining the *keitai* themselves, no group came up with the concept of using various devices together by defining the *keitai* category to include devices such as PDAs, laptop computers, or mobile printers.

(3) The students did not appear to develop any particularly expansive concepts of the picture book. Most groups went along with the definition of a picture book as determined by its form of existence, made up of pictures and words. Although some special types of art such as drawings made from ASCII text were used, most groups created their content by adding captions to photographs taken using the cameras built into their *keitai*.

Group 2 did address the feeling one gets when turning the pages of a picture book, and Group 5 came up with the concept of distributing the picture book to the general public by posting it on a blog. The former utilized both the nature of a picture book and the cultural traditions related to turning pages with one's fingers, while the latter idea resulted from thinking about the community of readers.

Whatever the case, each group was able to create a picture book by using the *keitai's* display to create content within the *keitai*. They took photographs and entered text through an extension of existing *keitai* usage patterns. Although the members of the MoDe team had initially expected at least one group to envision the clamshell design of Japanese *keitai* as an open picture book, we did not encounter any such concept in this workshop.

(4) In users' manuals, the students uncovered a wide range of functions that they do not use everyday in their *keitai*. By using their *keitai* as tools for communal tasks rather than their usual personal purposes, the participants were able to express the nature of their lives as students. This workshop appears to have been very stimulating for the students in getting them to reconsider their relationships with *keitai*, which is so commonplace that they tend to use it every day without even being conscious of it. Most importantly, the students said they had enjoyed making their picture books. Furthermore, a number of specific improvements were proposed to make *keitai* more appropriate as a tool for communal activities. In addition, many students said they would like to learn more about structural and systemic issues in the Japanese telecommunications industry, which determines the form and services of existing *keitai*.

#### **4 Keitai Bricolage: Potential shape of *keitai* as media of citizens' expression**

The "Making a Picture Book Using Only *Keitai*" workshop was a critical media practice conducted using the functions and services provided by *keitai*, such as text messaging, digital photography, and drawing functions. Next, we would like to introduce a type of design experiment conducted to determine to what degree the *keitai* in common use in Japan today could serve as a form of media for citizens, by adding various functions to the *keitai* hardware. If the workshop described above can be said to have utilized the internal functions of mobile communication, this experiment can be considered one utilizing the material nature of mobile media and its external functions.

Aske Dam, a member of the MoDe team, was an international researcher at III from December 2004 through March 2005. During this period, he conducted various experiments using NTT DoCoMo's 3G *keitai* FOMA.

Mr. Dam lived in Japan from the latter 1970s through the early 1980s. During this period, he developed an interest in and gathered information on various new media types that had been introduced in Japan, such as cable television and new telephone-based data services. With the knowledge he gained in Japan, he returned to his native Denmark, where he was involved in the launch of cable television stations to enable media expression by local citizens across the country. Mr. Dam has also focused on new media types such as satellite broadcasting and laser disks, considering communal media and ways of using the media for local citizens' benefit rather than as part of the media industry, and conducting repeated experiments in various locales<sup>(4)</sup>.

In this experiment, Mr. Dam created a few devices by hand for the communal use of *keitai*. In this process, he sought out the possibilities and limitations of *keitai* as media. Applying a concept from Levi-Strauss's *La Pensee Sauvage*, we would like to refer to this series of activities as "*keitai* bricolage." Two examples follow.



Dam Aske with a *keitai* video camera

##### **4.1 A *keitai* video camera**

Mr. Dam chose NTT DoCoMo's SH901iC *keitai*, because as of the latter half of 2004 it had the most advanced video functions of any *keitai* on the market.

Mr. Dam first looked at the superior video recording functions of this model. The SH901iC has a CCD digital camera with two megapixels of effective resolution, auto focus, and digital zoom. As an example of its capabilities, it can record 2 hour of video on a 256-MB memory card. Although at 15 frames/second its performance is significantly poorer than that of a digital

video camera, the smoothness of its video makes videophones of years past pale in comparison.

However, Mr. Dam, who has made documentary films for many years, noted several issues with this *keitai*. These included the fact that it could not capture sound adequately, that its lighting was insufficient for filming in poorly lit places, and worst of that the camera was unstable when held by its clamshell body alone, resulting in noticeable image vibration. To remedy these problems, Mr. Dam built the microphone, light, and special stand shown in the photograph. With these attached, the SH901iC performed satisfactorily as a miniature video camera. Of course, the *keitai* can be used to distribute around the world via an Internet connection the video and still images taken.

However, today's carriers and manufacturers clearly did not envision such utilization of this series of advanced *keitai* video functions. The manual of more than 600 pages provides almost no discussion of ways to use the video functions. Surprisingly, Mr. Dam discovered most of these functions on his own through bricolage, by experimenting with the hardware. Perhaps we have reached the stage at which the *keitai* form should no longer be left to carriers and manufacturers, but must be actively designed by users themselves.

Whatever the case, creating this equipment, which could be called a *keitai* video camera, both shows clearly the awareness gap between the industry and the general public, and that citizens' media expression activities using *keitai* have clearly become easier to implement.

#### **4.2 Keitai projector**

The biggest difficulty in using the existing *keitai* as communal media or as a tool for communal activities is its small size. Small devices are the most important factor in making this medium mobile and portable. However, the posture of holding the small screen in one's hand and staring at it makes *keitai* a personal form of media both materially and physically, creating the strong impression that it would be difficult to use as a communal form of media.

As many carriers and manufacturers have already learned, there are limitations involved in the four-inch screen and clamshell body. Particularly with 3G *keitai*, which enables a wide range of functions and services, this hardware formation becomes a hindrance, eliminating many possibilities. Although a wide range of concepts has been developed in the fields of industrial and interactive design, such as displays that open up like fans and wearable bodies that resemble glasses or a wristwatch, at the very least these have not been made practical in the Japanese market. This is due to the fact that, amid severe market competition, no manufacturer seems ready to take a risk on such ideas.

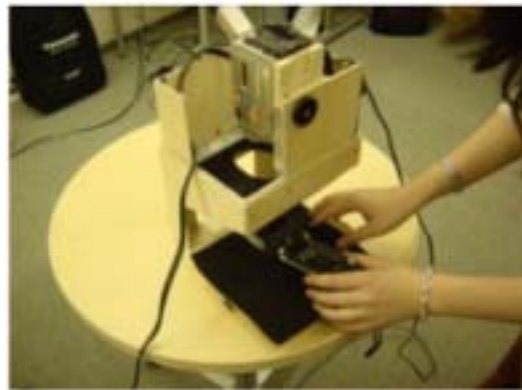
Let's return from industry concepts to the topic of society as a whole. A first step toward making *keitai* a slightly more communal kind of tool would be a means of projecting *keitai* content. Mr. Dam is currently working on a structure for creating digital cinemas for audiences

**From Personal/Commercial to Communal:**  
Citizens' Media Expression by Keitai as a new digital "Mingei movement"

of a few dozen people at public libraries throughout Norway. These differ from the large-scale e-cinemas developed by Hollywood in that their concept is linked to enabling local residents to share their own visual expressions with each other, and to enable digital archiving. Neither a private living room at home nor a commercial cinema complex seating hundreds, this project is intended to enable temporary communication in a public community space, and to use this space to nurture citizens' visual expression.

As an extension of this digital-cinema concept, Mr. Dam created a device that makes it possible to show the content of the SH901iC's tiny screen on a much larger screen using a projector connected via a video camera. At its current stage, this device, which could be called a *keitai* projector, is quite unwieldy, resembling a pile of odds and ends. However, it has made true communal communication possible, enabling individuals to share the images, videos, and other information they have collected in their mobile-media devices, and to view these together and evaluate them.

This device also has functions that enable teleconferencing among large numbers of people, and sending information to a display via audio and video output jacks. However, each of these functions is either technically incomplete or lacks some important interface or equipment necessary for its full utilization in the area of citizens' media expression. As in the case of the use of *keitai* as a video camera, the significance of *keitai* usage as a projector did not originate with the *keitai* industry itself, but was discovered by Mr. Dam through bricolage.



Keitai projector

## **5. Potentiality of digital Mingei movement**

In this essay, we have given overviews of two critical media practices intended to use *keitai* to create communal communication spaces not currently found in this medium. Each of these practices has only just begun, and as such has not yet been subject to sufficient assessment or analysis, or been systematized as an educational research program for media literacy or for media expression. We would like to address these issues in the future.

Finally, we would like to emphasize that the research conducted for the creation and design of new communication activities as described above should not be seen as a new phenomenon. Citizens' media expression has been examined in the past in fields such as new media studies. We have treated these activities as having become possible due to the development of new information technologies. However, is that really true? Is this approach truly sufficient?

In Japan's process of modernization, each time a new type of information technology — such as the telegraph, telephone, television, and the Internet — has appeared, its technical possibilities have been exalted. Each time a new media type has appeared, optimistic views about the coming of an information society have been widely expressed, with people eagerly embracing the new media type and forgetting about older media types. However, media history studies show that the new societies envisioned in these optimistic views have mostly failed to materialize. These studies show that new media types promoted in a top-down fashion by the national government or the media industry in particular have tended to end in failure.

Most new media types have appeared not in a top-down but in a bottom-up fashion. In other words, they have spread not through the efforts of government and large corporations, but through those of amateurs and enthusiasts on society's fringes. As opposed to the optimistic views described above, such technologies first took hold after their interpretation and utilization by local citizens. Looking back at the history of *keitai*, one must remember that the spread of this medium as well has not proceeded according to the ideas of the Ministry of Internal Affairs and Communications, carriers, or major manufacturers. Rather, the significance of *keitai* has been discovered by individuals through everyday bricolage and play, and has only then taken hold.

While modern Japanese history has developed a technologically focused ideology promising a bright future, advocating national prosperity and defense and the promotion of industry, regional activities have also been developed whereby people consciously reconsider the things around them, scrutinize their forms and aesthetic value, and create things on their own. Here, we would like to introduce an example of this: the *Mingei* (Japanese folk craft) movement led by Soetsu Yanagi, Kanjiro Kawai, and Shoji Hamada beginning in the 1920s.

From the latter half of the nineteenth through the first half of the twentieth century, many Japanese people placed a high value on Western institutions such as the military, industry, and technology, striving to absorb these in Japan. This tendency gave birth to a technologically

**From Personal/Commercial to Communal:  
Citizens' Media Expression by Keitai as a new digital "Mingei movement"**

focused ideology promising a bright future, as mentioned above. At the same time, Japan's inferiority complex with regard to the West, as well as the general tendency to look down on Japan and Asia, descended on various aspects of everyday life. Against such a backdrop, Soetsu Yanagi and others focused on the aesthetic value of various items used in daily life — items created by anonymous craftspeople. At the same time, they extolled the importance of various aspects of everyday culture in Japan and other parts of East Asia, and developed a new arts movement through the communal activities of the public, artists, and thinkers. This art, called "folk craft," referred to the various handicrafts of regional society, which were steadily disappearing amid modernization.

We believe that the folk craft movement could be of great value in developing forms of citizens' media expression rooted in everyday life. As Soetsu Yanagi has said:

"Development from an arts culture to a crafts culture must be the direction of the future. 'Craft culture' as I am using it refers to a culture rooted in the synthesis of beauty and living. For this reason, purpose is very significant... Deeply beautiful art must of necessity be transformed into public beauty, or possess the qualities of crafts. In this way, the personal becomes the public<sup>(5)</sup>."

The folk craft movement is a type of marginal art as referred to by philosopher Shun'suke Tsurumi. Soetsu Yanagi was influenced by Walt Whitman, and his movement can be seen to overlap significantly with William Morris's arts and crafts movement.

We believe that perhaps citizens' media expression activities should be seen as an extension of the folk craft activities that flow continuously through the history of Japan and East Asia. *Keitai* should not just be seen as a convenient tool provided by advanced technology in a unidirectional manner. Rather, its form and uses should come from our everyday living. From this perspective, media literacy and media expression are a type of folk craft movement for the digital age. As part of this movement, the communal, public form of *keitai* is likely to become very important in the future.

**From Personal/Commercial to Communal:  
Citizens' Media Expression by Keitai as a new digital "Mingei movement"**

**Notes:**

(1) Refer to the following concerning the MoDe Project: Shin Mizukoshi, "Critical Media Practice" on Culture and Literacy of Mobile Media in Japan, Mobile Communication and Social Change: 2004 International Conference on Mobile Communication, October, 2004.

(2) In 1972, the Federal Communications Commission (FCC) in the United States began requiring cable television providers to provide public-access channels in the areas they serve, and to give local residents the right to show programs on these channels. Masao Tsuda, Chihiro Hiratsuka, eds. Public Access wo Manabu Hito no Tame ni ("For Students of Public Access"). Sekaishisoshia, 2002.

(3) III students are unique in that they consist of students in their second or higher year at the University of Tokyo and other universities and junior colleges, as well as working people and other members of the general public. When III's predecessor, the Institute of Journalism and Communication Studies, was established in 1949, it was a type of training program for journalists. Today, III functions as an institution for teaching basic knowledge and experimental techniques concerning fields such as media communications, journalism, and the information society. As no similar system is apparent at any national universities in Japan, from time to time staff and students have difficulty describing why the program is so unique. It is for this reason that we selected for this workshop the theme of introducing the program's students.

(4) Aske Dam. Media, Art, Communication: Hokuo to Nihon, Media no Yume ("Media, Art, Communication: Media Dreams in Northern Europe and Japan") (translated by Akiko Ogawa). Shin Mizukoshi, Toshiya Yoshimi, ed. Media Practice: Baitai wo Tsukutte Sekai wo Kaeru ("Media Practice: Changing the World by Creating Media"). Serica Shobo, 2003, pp. 97-112.

(5) Muneyoshi Yanagi. Mingei Undo ha Nani wo Kiyo shita ka? ("What Contributions has the Folk Craft Movement Made?"). Yanagi Muneyoshi Zen'shu Chosakuhen Daijukan ("The Collected Works of Muneyoshi Yanagi, Vol. 10"). Chikuma Shobo, 1982. Although 'Muneyoshi' is a real name of Yanagi, we called him 'Soestu' in this paper since it is more common in foreign countries.