



## 研究成果（英語）

Research Result（English）

**2-1** 論文  
Thesis

**2-2** 発表資料  
Presentation Materials

**2-3** ワークショップ実践概要  
Workshop Abstracts

# 2-1

論文 / Thesis

## The “media exprimo” Project : New Horizons in Citizen Media Expression and Information Design

Shin Mizukoshi  
Takeshi Sunaga  
Koichi Hori  
Takuichi Nishimura

*This essay was published as a declaration of the “media exprimo” on its website <<http://www.mediaexprimo.jp/english/>> and its brochure at March 11, 2006. You can find the Japanese version at the same website.*

### 1. Japan’s media society: wealthy yet impoverished

Since the mid-1990s Japan has seen a rapid diffusion of digital media such as the Internet and the mobile telephone. During the first years of the 21st century people have increasingly used blogs, social networking services (SNS), video cameras and the like to express themselves or to give narrative and visual expression to the communities they live in. Today anyone -- not only the mass media -- can engage in media expression and information transmission. But is this seemingly abundant “media society” in which we live today really all that rich in its diversity? Let us take a closer look.

Japan now has over 100 million mobile phones in circulation, but these are used less and less for actual conversation, and increasingly for text-message exchanges among a close circle of friends. Though the devices now come equipped with a wealth of features, few of these are actually put to use. Hence a wide gap exists between mobile phone technology and the mobile phone users’ culture. Blogs and SNSs have proliferated, but here too an “information gap” has emerged between users and non-users, particularly disparities in age, region, and educational background. In other countries, people are utilizing such services to connect with others sharing their concerns and initiate new kinds of social movements, but in Japan they are used primarily to communicate with one’s friends. Commercial services such as Internet shopping, auctions and ticket purchases also occupy a large share of Internet traffic, whether via personal computers or mobile phone services such as i-mode and ezweb. Meanwhile, instances

of Internet libel and abuse, invasions of privacy, and mobile phone-related crime continue to grow unabated.

Although it is said that conventional mass media such as newspapers and television are being hard pressed by these new digital media, they continue to enjoy tremendous power and stability in Japan, perhaps more than in other developed countries. However, the concentration of media in Tokyo and the “convoy system” of government protection of a few large enterprises that have prevailed in these industries for the past half-century are ill-suited to the new media environment. With one case after another of fraud and fakery in the mass media coming to light, they are now hounded by criticism from both the government and the citizenry.

One might say that the Japanese media “ecosystem” remains under the sway of the mass media and therefore retains a strong mass-market, mass-consumption orientation. Within that framework, one can see a proliferation of “private” communications on the one hand and of commercial services on the other. However, the same cannot be said of “public” communications -- that is, those involving community revitalization initiatives, volunteer and nonprofit activities, education, welfare, the environment, international exchanges and other citizen activities, as well as regionally-based journalism and citizen-initiated arts events, performances, festivals and so on. Despite the fact that public communications are a linchpin of individual identity and community in our media-dominated society, and are crucial to the sustenance and growth of a democratic society, they are far from prominent in the media landscape today.

In short, Japan has single-mindedly pursued the development of information technology but has failed to achieve a healthy balance among private, commercial, and public communications.

## 2. From an information-saturated to an “expression-interweaving” society

To reiterate, Japan’s media society is currently saturated with private and commercial information. The technological environment is in place for ease of media expression and information dissemination by anyone interested. But this environment has yet to give birth to media that are easy to use, culturally meaningful, and designed to make effective use of all this technology. The many cyberspace or online communities springing up today are designed to be closed, private affairs for small, tight-knit groups of people, and moreover function as purveyors of commercial services that treat users as consumers or customers. They are not adequately designed to empower people to create locally-based public networks through which they can become media initiators and express their own thoughts and views.

What is needed, it seems clear, is to transform Japan’s media society from its current chaotic environment, one overwhelmed by waves of random information, into one that empowers people to create their own autonomous networks, express a diversity of narratives, and weave those narratives together in cooperative endeavors. Moreover, this transformation is not something to be left in the hands of government authorities or experts, but should be effected through active citizen participation. In a nutshell, we need to move from an information-saturated society to an “expression-interweaving” society.

Needless to say, such a transformation also requires top-down action in the form of studies and reforms in the areas of law, industry and economics. But our intention here is to present proposals for bottom-up measures. Specifically, we propose to utilize the power of information design to develop technology systems and cultural programs that empower ordinary citizens to express themselves and create networks in

the context of their daily lives. These systems and programs should be designed with a built-in flexibility that permits revision and adaptation by citizen users according to their objectives and community circumstances.

We believe that by interacting in a complementary relationship with top-down strategies involving the legal system and the industrial-economic sector, this bottom-up strategy will provide the key to creating a more diverse and more enriching media society.

### 3. The launching of “media expremo”

As a first concrete step toward developing a bottom-up strategy we have launched media expremo, an interdisciplinary research project that aims to help enrich and sustain citizen media expression. The name “media expremo” will also represent the technology systems and cultural programs we intend to produce in the near future.

The media expremo project includes four different research groups that collaborate in a cross-disciplinary manner: a core group engaged in information design research and groups engaged in interface and SNS engineering research, artificial intelligence and knowledge support system research, and humanities- and social science-oriented media studies. The goal of this collaborative effort is the research and development of digital information technology systems to support a new citizen-generated media expression environment, and cultural programs that foster media literacy and expression using these systems.

The overall objectives of media expremo can be identified as follows:

- (1) Develop technology systems to serve as a platform for an “expression-interweaving” society and supply the necessary information design.
- (2) Develop cultural programs to support and

sustain an “expression-interweaving” society and supply the necessary information design.

- (3) Design the forms and modes required for the functioning of an “expression-interweaving” society.

The functions and objectives of the four research groups are as follows:

**Nishimura Group** (real-world-oriented interface and computer-supported collaboration research)

- (1) Create a network system that makes visible the connections among media creators and their works.
- (2) Create devices for tracking and reviewing the media expression process.

**Hori Group** (artificial intelligence and knowledge support system research)

- (1) Create a knowledge science-based “intelligent engine” for constructing (i.e., crystallizing/network-forming) narratives from collections of individual media expressions, as well as for deconstructing (i.e. liquefying/fragmentizing) existing narratives.
- (2) Create a system capable of automatic narrative generation as well as enabling manual narrative generation by users.

**Mizukoshi Group** (socio-media studies)

- (1) Create a media reception literacy program to heighten the capacity for critical awareness of the problems of today’s media society.
- (2) Create venues that encourage people to engage in media expression as well as a media expression literacy program for this purpose.
- (3) Construct a theoretical and philosophical framework for the overall objectives of media expremo.

**Sunaga Group** (information design research)

- (1) Design and package the technology systems developed by the Nishimura and Hori Groups into easy-to-use tools for expression; create an interface that makes the expression process visible.



- (2) Design modes for the use of these tools for expressive purposes by users.
- (3) Provide a comprehensive design for the output of media exprimo.

#### 4. Basic methodology and practice

The four groups making up media exprimo will collaborate in “critical media practice” by selecting public venues in which citizens are actually engaging in media expression activities and using these for a type of social experimentation. Let us explain what we mean by “critical media practice” and elaborate on the nature of this practice and experimentation.

##### (1) Critical media practice through workshops

A workshop is normally defined as a participatory framework for learning or creation in which a group of people produce something or learn something in a game-like program format. Workshops are frequently used today to study or produce results in fields that cannot be readily mastered from lectures or reading alone. Examples include community revitalization, corporate training, environmental design, regional planning, and media arts.

The workshops envisioned by media exprimo share these conventional objectives and functions of group activity for learning or creation. However, we will utilize the “cultural probe” methodology employed in design research in Europe to expand and diversify the functions of the workshop in practice. This entails the experimental application of the technology systems and cultural programs developed by media exprimo members under real conditions in society, and critical analysis and evaluation of their efficacy under these conditions. The workshop is thus a venue for experimentation and evaluation as well as for actual media creation by participating citizens. This more broadly defined, multifaceted concept of the

workshop and the media activities that derive from it are what we mean by critical media practice.

The workshop we envision for critical media practice will function as follows. We will design a technology system to facilitate citizen media expression, plan a workshop (i.e., a type of cultural program, to use the term introduced above) to implement the system, and hold this workshop at a specific time and place. We will then analyze and evaluate the results of the workshop, based on which we will develop an improved system design and workshop plan. By repeating this cycle, we will incrementally improve the performance of both the technology system and the cultural program. Up to this point the program functions like a conventional workshop.

So far our scenario has been described from the standpoint of the developers or facilitators. From the participants' viewpoint, their role is to participate in this prearranged workshop and express or create something there. The latter half of this “practice” stage will be set aside for review of the expression/creation process to solidify participants' understanding and mastery of the process. Participants can then act as facilitators themselves by designing and planning workshops on their own, improving the technology system, and devising ways to manipulate it more effectively. Critical media practice is thus an open methodology that places priority on active participation.

These two forms of workshop participation, as observers/developers and as observees/participants, are closely linked and mutually interactive, precisely because the research process and the learning process are themselves interdependent.

We can think of this multifaceted “critical media practice” workshop as an intelligent engine on which the various groups in media exprimo will

engage in joint research, each with a particular role to play. The Nishimura and Hori Groups are responsible for R&D on the technology system; the Mizukoshi Group for R&D on the cultural program; and the Sunaga Group for overall information design. The cycle of repeated and improved workshops should provide the momentum for further research and development by media exprimo.

## (2) Public practice via local broadcasters and museums

The public sector embraces a wide variety of activities and institutions. Since media exprimo aims to develop technology systems and cultural programs with as broad a range of application as possible, we must deal with real situations and resolve specific problems if we are to develop a general-purpose package. In other words, we must deal with the specific to achieve the general.

With this in mind, at the initial stages of our project we intend to focus on the activities of local community broadcasting stations and museums. Public cultural facilities such as these can function as incubators of media expression by local citizens. By networking with these facilities, media exprimo will lay the groundwork for its critical media practice. In the first half of 2007 the Mizukoshi Group will undertake surveys of different localities with the aim of selecting regional cities of various sizes for comparative experiments with Tokyo and other large metropolitan areas.

It is also the desire of media exprimo to work with research partners outside of Japan, for example in Europe, North America and elsewhere in East Asia. Rather than confine our critical media practice activities to Japan, we wish to identify the Japan-specific characteristics in our systems and programs and find ways to overcome them so as to make these activities globally applicable.

## 5. Results from “media exprimo”

The actual fruits of media exprimo's efforts should make themselves apparent through practical application at public cultural facilities in local communities as we have described above. The users of the systems and programs we develop will be ordinary people. Unlike professional artists, researchers, or corporate engineers, these users are generally not seeking access to specialized technologies geared to limited objectives. They are citizens concerned about current problems in their own lives, their communities, or society at large, who wish to express themselves through media in a variety of ways. The mission of media exprimo is to develop systems and programs that facilitate this expression; indeed, that is what makes media exprimo a unique and interesting project.

With this mission in mind, we can perhaps define four potential results of the media exprimo project:

### (1) Online collaboration system using a “deconstruction engine”

Using an expression support system based on the “deconstruction engine” developed by the Hori Group, the Nishimura Group is developing an online system that will enable media creators at remote locations to collectively archive records and memories and to dynamically edit documents and other products of their collaboration. The Sunaga Group will create the interface design for this system, which will have plug-in capability enabling connections to “personal” services, e.g. via mobile phone, as well as to large portal sites, SNSs and other commercial services.

### (2) Expressive media with intuitive interfaces

Based on technology developed by the Nishimura Group, the Sunaga Group will design devices for tracking and reviewing the media expression

process, providing an input system for image creation and editing readily accessible to ordinary citizens.

(3) Cultural programs to foster media expression and literacy

Simply having information technology and media in place does not guarantee the development of an “expression-interweaving” society. Just as essential is a cultural program that will foster and disseminate the media literacy and media-expression knowhow that citizens need to utilize these technologies and media to create, maintain, and expand venues for the expression of self or community. The Mizukoshi and Sunaga Groups will collaborate on research and development of such programs.

(4) Systematization of transdisciplinary knowledge on citizen media expression and information design

The Sunaga and Mizukoshi Groups will work together to systematize transdisciplinary concepts and theories supporting the development of the technology systems and cultural programs required to further citizen media expression and information design.

# Reconsideration of a one-way communication with mobile- phone :

**The uses of "the collaborative reflection" on media  
literacy**

Jun Abe  
Shin Mizukoshi

"Enhancing ICT in Education for global society", ICoME 2008  
(International Conference for Media in Education) , Kansai  
University, pp.228-235.

## Reconsideration of a one-way communication with mobile-phone: The uses of "the collaborative reflection" on media literacy

Jun Abe

The University of Tokyo, Japan  
qq56203@iii.u-tokyo.ac.jp

Shin Mizukoshi

The University of Tokyo, Japan  
shin@iii.u-tokyo.ac.jp

**Abstract:** *This study aims to understand the significance of using mobile-phone for reconsidering one-way communication, analyzing the media workshops held at a Musashi University's Media Literacy class of hundreds students. By using mobile-phone in the workshop, students were able to express and share their perspectives. Furthermore, the workshop also influenced their views about the mobile-phone itself and the mobile media society. By conducting a contents analysis of the students' papers, we found that their motivations were changed after each reflection. By showing their works in a classroom using a projection screen, we were able to promote their "public" expressions and this led to the education of media literacy. We call this "collaborative reflection". The purpose of this presentation is to review possibilities and limitations of "mobile-phone literacy", especially focusing on the usefulness of a "collaborative reflection" by contents analysis of students' paper.*

### Introduction

Recently, the increasing demand for media literacy has evolved. According to *Information White Paper 2007* regarding Japanese high school education, the most important thing for an "information course" is to encourage students to learn by themselves by communicating with teachers, friends or neighbors rather than by using traditional ways, lecture only. In the multimedia society, normally students have basic IT skills such as using software or connecting to the internet and so on. Therefore, the objectives of many information courses tend to foster student's attitude towards IT societies. In our perspectives, this is a proper tendency for university classes and should be maintained and developed further on media literacy class also. Especially what we want to discuss here is about mobile phone or "keitai" in Japanese. In Japan, there are more than 103,000,000 keitai holders in May 2008 (Telecommunications Carriers Associations, 2008). It is remarkable that Japanese people prefer to use keitai for sending E-mail rather than calling. For Japanese people, keitai is very personal and

intimate device. Due to the rapid growth in the numbers of keitai holders, several problems regarding “keitai literacy” occurred. Unlike TV or computer, keitai has its own characteristics of being a personal media with a small screen and palm-sized model. Thus, we cannot apply the same media literacy for public media to media literacy for personal media like keitai. Furthermore, due to the increase of keitai holder in a short time, media literacy for keitai has not been able to be developed sufficiently. In order to develop what we call “keitai literacy,” we had begun research called MoDe project (Mobiling & Designing Project) from 2004 as a practical research for keitai literacy (Mizukoshi, 2007). Through this project, we realized that we have to reconsider keitai literacy in order to reinvigorate public communication and nurture public media literacy on mobile media. For these purposes, we designed a media literacy educational program with keitai.

In several previous studies, researchers tried to utilize keitai in classrooms. For example, keitai was used to send pictures that students took and shared those pictures with others (Ohkubo, et al. 2004). Moreover, in one case, teacher urged students to answer a questionnaire related to class contents via keitai (Noiri, 2008). Additionally, Kageyama and Amemiya, who attempted to use keitai in order to share students’ comments in their class, suggested that keitai has a possibility of bringing students to communicate online. According to these papers, sharing students’ comments or works became easier when they used keitai. Another researcher found that by using blog system it was possible to make mass-collaborative condition in a university class (Saito, et al. 2008).

In some cases, Media Literacy classes in Japanese Universities have hundreds of students. As a result lectures are taught in a style of one-way communication. Therefore, we have attempted to reconsider keitai literacy again by conducting media workshop (below; WS) in a university’s Media Literacy class, and critically reconstructing the class by series of WSs using keitai. We conducted the class every week and held practical classes in alternate weeks. The class is designed to provide students with both learning about media society theoretically and learning about *media by media*. In the practical class, we pursued interactive communication among students and teachers. Our main purpose was that after finishing this class, students could become aware of modern media society.

## **Outline of this Workshop**

### **Methodology**

Respondents are 250 students who enrolled in “Media Literacy” class at Musashi University. Most of the respondents participating in these workshops were freshman and the rest were sophomore students. Their majors were sociology or media sociology. The study carried out media workshops using keitai in three sessions of the class in 2007. All respondents had their keitai and almost all could send photo mails without any help. In all media WSs, we asked to send photo mails to us. For the first and second WSs, we used g-mail as a mail

server for receiving photo mails. In the last WS, we prepared our online system for displaying and arranging students' photo mails. Table. 1 is our syllabus of Media Literacy class.

Table.1 a syllabus of "Media Literacy" in 2007 at Musashi University					
1	Orientation	lecture	7	WS2 reflection	lecture
2	What is media literacy?	lecture	8	keitai culture and literacy(1)	lecture
3	WS1	workshop	9	keitai culture and literacy(2)	lecture
4	WS1 reflection	lecture	10	WS3	workshop
5	Several projects of media literacy(1)	lecture	11	WS3 reflection	lecture
6	Several projects of media literacy(2)	lecture	12	Summary	lecture
	Announcement: WS2 report (home work)	workshop		Announcement: last paper	

### WS 1: “Be a keitai journalist! ”

In the first WS, we asked 230 students to become “keitai journalists” reporting instant news in the class. On that day, we invited Ms. Minerva Terrades from Spain who is now a master’s degree student at the University of Tokyo as a guest. She made a speech about mobile-phone culture in Spain about 30 minutes. We asked the keitai journalists to send a photo mail reporting on “what’s happened in this class? ” or “what is the most interesting and important things in today’s speech? ” before the end of the class. During the speech, students were permitted to take photos with their keitai and freely walked around the classroom to report “accurately”.

In the beginning, students hesitated to take photos as they have never been allowed to use keitai in class until now. Consequently, when we permitted them to use keitai in the class, they regarded it as “unnatural act”. After 5 minutes passed, a few students started walking near the front screen and taking vertical or horizontal photos. When the keitai shutter sounds had rung in the classroom, most of other students also began to take their keitai photos while sitting. Then, the guest speaker moved from the podium and walked around students’ seats. When students tried to take photos of Minerva Terrades, she glanced at him/her and posed as a model. During that time, the classroom turned into a festival with non-stop melodies of keitai camera shutters, and bustling with students.

### Result 1

Table.2 demonstrates the details of pictures sent in WS 1. Most of them are pictures of the guest speaker, followed by the pictures of journalists themselves which are quite interesting results. In our opinion, most students were not familiar with using keitai in the class. Moreover, they have never experienced taking photos with keitai simultaneously in a group. Some of texts submitted with a photo, were like personal messages

or a message for friends. For instance, there are just short message like “sleepy~” only or using *kao-moji* (face emoticon) such as (^0^).

According to the result, we found these expressions as one character of keitai; however, we cannot assure that whether student had thought these expressions are suitable for public media or not. The following week, teaching assistant presented the result of WS 1 and showed photos and comments sent by students. In this reflection, we pointed out that there is a formal framework for broadcasting reports and the journalists’ works are not personal but public. Moreover, we mentioned that there were some comments including keitai languages such as kao-moji also.

Table.2 categories of pictures sent in WS1 (N=225)

Speaker	87
Type (1) stands on the platform	50
Type (2) walks around a classroom	37
keitai journalists themselves	70
presentation slides	31
people around	17
Ordinary scenes; sleeping/chatting	12
a whole classroom	4
photo of keitai photo mail	4



One of pictures sent by students

## WS 2: “Explore the image of Musashi represented by mass media! ”

In WS 2, we requested students to report the image of Musashi University represented by mass media as their homework. This WS aimed at raising awareness of stereotype images that people have about their university in general. However, the outcome turned out unexpectedly. Many students misunderstood this question and submitted their own images of their university, rather than the stereotyped images from mass media. For example, most of pictures sent us were the rich greenery of their campus with comments like “Musashi is in urban but there are a lot of places surrounded by green! ” The WS 2 enabled us to recognize the mass communication-like situation of the class again. Even if we were in the same place and time and listened to the same announcement from one source, we may interpret it differently.

## Result 2

Through WS 2, we divide the results into 2 points. One is the expected result in which students became



aware of stereotyped images made by the mass media. Among the submitted pictures, there were few images of Musashi University, most of which were advertising on the train or in Egota town where their University is located, and several other images were from university guidebooks usually used by examinees. It is significant that there is a large gap between their images of “greenery” Musashi and the image represented by mass media.

Another one is unexpected outcome that the student misinterpreted our question. After WS 2 we presented the reflection and compared the classroom situation with a mass communication where even though everyone listens to the same message, they can interpret in various meanings depending on their backgrounds. Besides, in WS 2 reports no one used typical keitai language like WS 1. We assumed that since in the reflection of WS 1 we had mentioned about the using of kao-moji; the WS 2 reports changed to be more public than WS 1.

### **WS 3: “keitai photo documentary of Musashi University”**

In the last WS, student made Musashi stories with three keitai photos and comments. In short, they must hand in photo mail 3 times and arrange 3 photos as a series. We requested them to walk around their campus or Egota town to take pictures and submit them in 2 hours. Furthermore, unlike WS 1 and WS 2 reflection, in which we presented their works with only initial of their names so that the reporter were somewhat anonymous, in WS3 we addressed to the students that we would show their works with full names and without edition in the reflection.

While making documentaries, we chose several groups randomly to record their behavior with video cameras. One student walking around the campus said to us that he wants his work to be chosen by facilitators in next reflection. Since they gained experiences from former WSs and collaborative reflections, we assumed that their minds for media expressions changed from passive to be more active and their aspirations for public expression have gradually enhanced. These are some comments from the students. “I think that in my work I have to use kao-moji...”, “this picture, itself might be presented?” or “when everyone sees this photo for the first time, they will understand what this is? It is too difficult to do so.” Students became aware of public expressions and their desire to show their work publicly, has emerged. We assumed that this was mainly due to our announcement that we would show their works with their names.

### **Result 3**

We could see many types of students’ keitai stories. Without our advices about making stories, students spontaneously thought about each proper method for expressing their messages about their universities. Table.3 shows categories of stories. Most of the themes were *Doubts of Musashi University* they have thought. For example; not meaningful signs, many types of dust boxes, a river as the margin between Musashi high school and their university and so on. Walking around campus, they seemed to have discovered new points. Up

to now, they tended to see macro scope “greenery Musashi”; however, in WS 3 there were some works using micro perspectives; several tiles, keyholes and focusing on only one literature of a sign. It was surprising for us that students tried to find new ways for expressing themselves in only 2 hours. One student wrote in a comment sheet that she wanted to use a digital camera because she could take nicer photos than keitai camera. This is a reasonable comment and shows us the limitation of keitai expressions. Students began to be aware of keitai literacy including potentials and limitations of keitai media.

Table.3 categories of Keitai documentaries sent in WS3 (N=234) O: object, R:rhetoric					
interesting / unknown places (pl.)	95	picture stories show for one thing	85	greenery scenes	54
O: 3 objects at random	32	O: daily life	22		
O: new findings	16	O: rules / signs	21	kao-moji / icon	9
R: interesting angles	10	O: town	11		
O: dust box, O: river	8	R: irony	6		
O: rest rooms	7	O: locations of TV dramas	6		
O: chairs	4	O: characters, O: smoking place, O: restaurant	3		
R: sepia	3	O: elevator, R: like CM			
R: with catchwords, R: Haiku	2	O: column, O: window, O: barrier free	1		
O: tiles	1	R: like a game			

Analysis

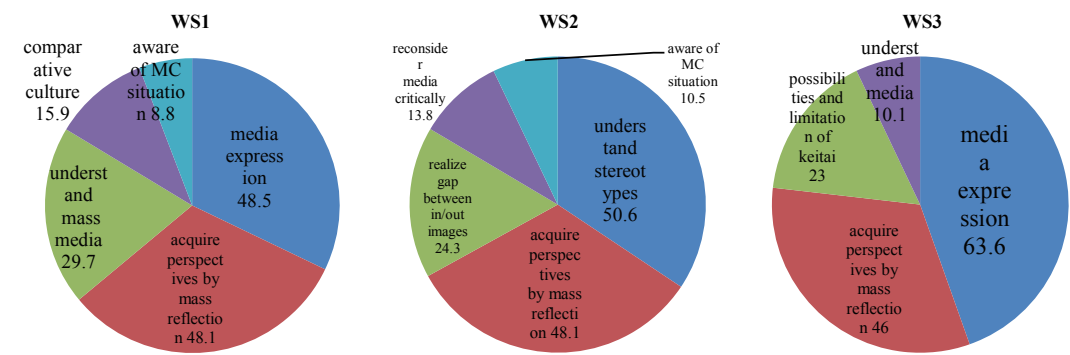


Chart 1: purposes of WS thought by students (Open questions, %/N=242)

While WS 1 and WS 3 are creative practices, WS 2 is a survey. Because each WS has its own

purpose, comparing one WS to another may not be an accurate method. Therefore, we chose Category Analysis in order to reconsider the validity of a series of WSs in this curriculum. We obtained the data from final reports written by students describing what teacher think of the meaning of each WS. Based on the analysis of this report, we recognize the outcome of this media literacy class. Chart 1 above demonstrates the results of this analysis from all WS. According to pie charts of WS 1 and WS 3, it is clear that most students consider media expression as the purposes of this class (48.5% and 63.6%). In WS 2, the pie chart shows that around half of students (50.6%) think stereotype is the main point of this WS. The interesting result is that in every WS, the second highest comment is the topics related-to mass reflection. There are some comments from WS 1 that students were aware of classmates' perspectives as their works were projected on screen in a public place and they felt like their works differed from the one submitted before. Then, in WS 2 the representations of their university collected by students connected with their self reflection and were shared by a projection. In the last WS, some students' comments stated that when people try to express opinion to the public, they have to consider not only senders, themselves, but also the receiver. This viewpoint emphasizes on the presence of receivers or other people which is the essential point of media literacy. We suppose that the students initiatively acquired ideas in media expression from their comments as follow; "we need more senses of humor", "not enough time to make" or "I realize that it is fantastic that a mobile-phone has a function of photo media! "

From these results, we could assume that our curriculum of Media Literacy including keitai media expression was effective for students. Furthermore we could see that the utilization of collaborative reflection led to mass-like reflection which has continual effects on media expression. Moreover, one student said that "we communicate with other people with keitai everyday; I think that we have already done something like "expression" for receivers. I want to apply these daily expressions to public with various media not limited only keitai." From this comment, we realize that students practically understood characters and limitations of keitai through a series of WSs and acquired the consideration of media literacy connecting to everyday acts.

## Conclusion

In the beginning of this paper, we mentioned that we have to teach not only theories but also several practices on Media Literacy education. Generally it is difficult to communicate between students and teachers or even among the classmates in a large class. In this case, we utilized a large class as mock mass media situation and shared the issues of media representation by a series of students' practices in common.

Normally, when we do creative WSs with audio-visual media, we need a numbers of facilitators to teach the respondents about how to use the media. However, for keitai, participants are already familiar with the device and there is no need for facilitator to teach how to use it, especially among the student generation. Owing to keitai, hundreds of people can communicate in real time with only few facilitators. Furthermore by using keitai,

students showed that it was easier for them to express and share their perspectives. In the process, they could learn media expressions naturally or as "Everyday Acts", which is regarded as the most important point for media literacy in which daily sense connects to critical and sustainable attitudes. Last but not least, the results also demonstrated that these WSs influenced students' views of keitai and the mobile media society.

## Notes

These WSs were done as a part of cultural programs launched by "Media Exprimo", a research group of CREST (Core Research for Evolutional Science and Technology), Japan Science and Technology Agency (JST). In WS3 we used online system for receiving keitai mails and displaying them made by "Media Exprimo".

## References

- Haig, E. (1994). Strategies for Large Classes, *Journal of Nagoya Women's University, Humanities • social science*40,181-192.
- Japan Information Processing Development Corporation. (2007). *Informatization White Paper 2007*. 92-93.  
Tokyo: Japan Information Processing Development Corporation.
- Kageyama, Y. & Amemiya, Y. (2007). A Study of Cell-Phone Usage in University Classrooms –What Do Students Think? –, *The annual report of physical education, Japan Women's College of Physical Education Bulletin.*, 38, 81-89.  
Suppl., 189-192.
- Mizukoshi, S. (2007). *Komyunaru na Keitai (Communal Keitai: Reweaving the Mobile Media Society)*, Tokyo: Iwanami Shoten.
- Mori, H., & Sugie, A. (2006). Media Literacy Education through the Use of Camera Phones, *Nagoya Bunri University Bulletin.*,6, 71-78.
- Noiri, N. (1999). The Use of Students' Comments in a Class and Interactive Communication in a Large Class, *Research Report: Self Improvement of University Teaching and Learning-Case Studies in 1997-*, vol.7, 61-72.
- Ohkubo, M., Inagaki, S., Takenaka, M., Kuroda, H., & Doi, S. (2004). Development and Evaluation of a System Supporting Collaborative Learning Using Camera-Equipped Mobile Phones, *Japan Journal of Educational Technology*, 28
- Ozawa, S. (2006). A Trial of the Practical Usage of Camera Phone in Information Design Education, *Japan Journal of Educational Technology*, 30(3), 239-248.
- Saito, A., Moriya, K., Nagaoka, T., & Onoda, T. (2008). Constructing a Participatory Environment for Interactive Learning in Higher Education, *Sanno College bulletin*. 28(2), 23-40.
- Telecommunications Carriers Associations (TCA). (2008, May 31). Number of subscribers by Carriers, *Telecommunications Carriers Associations (TCA)*, Retrieved June 30, 2008, from <http://www.tca.or.jp/eng/database/daisu/yymm/0805matu.html>

## Reconsideration of a one-way communication with mobile-phone:

The uses of "the collaborative reflection" on media literacy

ICoME2008 @ Kansai Univ. 26/8/08

Jun ABE \*1, \*2,  
Shin MIZUKOSHI \*2, \*3

\*1 The Univ. of Tokyo, the Graduate School of Interdisciplinary Information Studies  
\*2 Media Exprimio, JST, CREST  
\*3 The Univ. of Tokyo, the Interfaculty Initiative in Information Studies

1

We attempted to apply **keitai** to tools for supporting students' expressions and learning media literacy.

5

## Overview of today's presentation

- **Introduction:**  
Using **mobile phone (keitai)** in media literacy class
- **Outline of our keitai workshops (WS) :**  
WS 1 : Be a keitai journalist !  
WS 2 : Explore the image of Musashi represented by mass media!  
WS 3 : Keitai photo documentary of Musashi University
- **The uses of applying a large class to the effective mass reflection**
- **Reconsideration of possibilities of keitai**

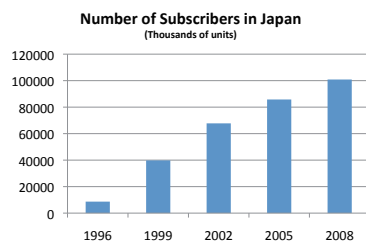
2

## Outline

- **Media workshops using keitai in 3 sessions of "Media Literacy" class at Musashi University**  
WS 1 (Oct. 10 2007), WS 2 (Nov. 2 ), WS 3 (Dec. 6)
- 250 students whose majors were **sociology** or **media sociology** (80% freshman)

6

## Using keitai in media literacy class



Telecommunications Carriers Associations (TCA). Number of subscribers by Carriers  
From <http://www.tca.or.jp/cgi/tcagraph.cgi>

3



## How can we use keitai media in a class?

As the communication tool

- For sending pictures that students took and sharing those pictures with others (Ohkubo, et al. 2004) and for encouraging online communication among students (Kageyama and Amemiya, 2007)
- For collecting a questionnaire related to class contents (Noiri, 2008).

The necessity of reconsidering keitai itself in a class??

4

## Musashi Keitai Workshop

a syllabus of "Media Literacy" in 2007 at Musashi University

1	orientation	Lecture	7	WS2 reflection	Lecture
2	what is media literacy?	Lecture	8	about keitai culture and literacy(1)	Lecture
3	WS1	WS	9	about keitai culture and literacy(2)	Lecture
4	WS1 reflection	Lecture	10	WS3	WS
5	about several projects of media literacy(1)	Lecture	11	WS3 reflection	Lecture
6	about several projects of media literacy(2)	Lecture	12	summary announcement: last paper	Lecture
	announcment: WS2 report (home work)	WS			

9

## Musashi Keitai Workshop 1

### • “Be a keitai journalist!”

We asked 230 students to become “keitai journalists” reporting instant news with keitai photo & texts.

Ms. Minerva Terrades from Spain was a guest.  
She made a speech about mobile phone culture in Spain about 30 minutes.

9

## Musashi Keitai Workshop 1

### “Be a keitai journalist!”

Personal? / Public?

Categories of pictures sent in WS1	(N=225)
Speaker	87
:stands on the platform	(50)
:walks around a classroom	(37)
keitai journalists themselves	70
presentation slides	31
people around	17
ordinary scenes; sleeping/ chatting	12
a whole classroom	4
photo of keitai photo mail	4

13



10

## Musashi Keitai Workshop 2

### • “Explore the image of Musashi represented by mass media!”

We requested students to report the image of Musashi University represented by mass media as their homework with keitai.

14



Dance?!

11



advertising board

15



Where is a speaker??


12



brochure, Univ. bus, HP,  
“Musashi Magazine”


16





“Greenery of Musashi”??

17



普段はあまり意識しない学校の地面のタイルについて紹介したいと思います。これは1号館と8号館の間のタイルです。

次に、この写真は図書館前のタイルです。レンガのようなタイルが、図書館の入口の周辺に敷き詰められています。

最後に、6号館下のタイルの写真です。この他にも様々な形のタイルを見つけました。このことから、武蔵大学には沢山の種類のタイルが使われていることが分かります。

(M.N)
21


### Musashi Keitai Workshop 2

“Explore the image of Musashi represented by mass media!”

Many students **misunderstood** this question and submitted their **own** images of their univ.

Categories of pictures sent in WS2	(N=199)
advertisements in a train & station	31
posters of Musashi Festival	18
brochures & HP of Musashi	16
brochures of Musashi from prep schools	12
bus for Musashi students	8
misunderstanding photo mail	114

18



二つに別れた道からそれぞれ女の子が歩いてきます。

道が交差するところで二人はぶつかってしまいました…危ない。

右下をよく見たら「この先歩行者注意」の看板が。ここは危ないところだったんだねー。でも大学内でたいてい危なくない道にこの看板があるのはなんでだろう？面白くてとってしまいました。

(I.M)
22

### Musashi Keitai Workshop 2

“Explore the image of Musashi represented by mass media!”

Many students **misunderstood** this question and submitted their **own** images of their univ.

WS 2 enabled us to recognize the mass communication-like situation of the class (unexpectedly !!)

Categories of pictures sent in WS2	(N=199)
advertisements in a train & station	31
posters of Musashi Festival	18
brochures & HP of Musashi	16
brochures of Musashi from prep schools	12
bus for Musashi students	8
misunderstanding photo mail	114

19

### Musashi Keitai Workshop 3

“keitai photo documentary of Musashi University”

Students spontaneously thought about each proper method for expressing their messages about their universities.



23

### Musashi Keitai Workshop 3

- “keitai photo documentary of Musashi University”

Students made Musashi stories with 3 keitai photos and comments as a series.

(walk around their campus or Egota town to take pictures)

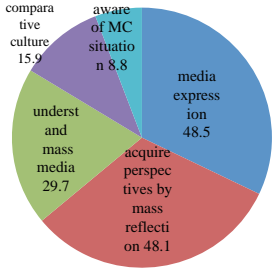
We addressed to the students that **we would show their works with full names.**

20

### WS1 Analysis

WS 1 : Students were aware of classmates’ perspectives as their works were projected on screen in and they felt like their works differed from the one submitted before.

→ aware of “publishing” = expression to the public



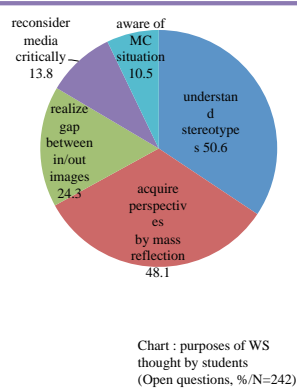
Purpose	Percentage (%)
media expression	48.5
acquire perspectives by mass reflection	48.1
understand mass media	29.7
comparative culture	15.9
aware of MC situation	8.8

Chart : purposes of WS thought by students (Open questions, %/N=242)

24

## WS2 Analysis

WS 2 : The representations of their university collected by students connected with their self reflection.  
→ aware of the “bias” from mass media

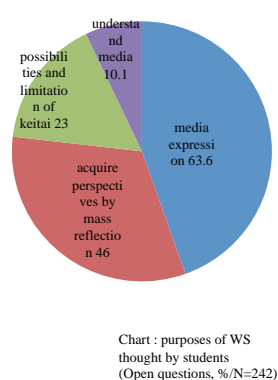


## Reconsideration of possibilities of keitai

- Giving a chance to broaden their ideas not only for keitai but also other media through WSs
- In the future, if we can develop the online system , we will be able to cooperate works and thoughts with students every time for WSs.

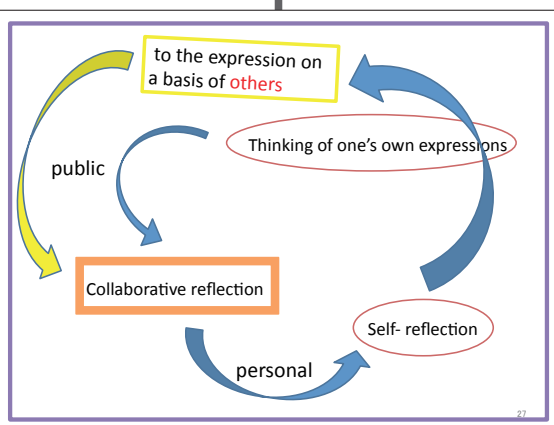
## WS3 Analysis

WS 3 : Students initiatively acquired ideas in media expression through a series of WSs.  
→ aware of “the presence of receivers”, not in special conditions but also in everyday acts.



## References

- Haig, E. (1994). Strategies for Large Classes, Journal of Nagoya Women's University, Humanities・social science40,181-192.
- Japan Information Processing Development Corporation. (2007). Informatization White Paper 2007. 92-93. Tokyo: Japan Information Processing Development Corporation.
- Kageyama, Y. & Amemiya, Y. (2007). A Study of Cell-Phone Usage in University Classrooms-What Do Students Think? -, The annual report of physical education, Japan Women's College of Physical Education Bulletin, 35, 81-89-Suppl., 189-192.
- Mizukoshi, S. (2007). Komyunaru na Keitai (Communal Keitai: Reweaving the Mobile Media Society), Tokyo: Iwanami Shoten.
- Mori, H., & Sugie, A. (2006). Media Literacy Educaion through the Use of Camera Phones, Nagoya Bunri University Bulletin, 6, 71-78.
- Noiri, N. (1999). The Use of Students' Comments in a Class and Interactive Communication in a Large Class, Research Report: Self Improvement of University Teaching and Learning-Case Studies in 1997-, vol.7, 61-72.
- Ohkubo, M., Inagaki, S., Takenaka, M., Kuroda, H., & Doi, S. (2004). Development and Evaluation of a System Supporting Collaborative Learning Using Camera-Equipped Mobile Phones, Japan Journal of Educational Technology, 28.
- Ozawa, S. (2006). A Trial of the Practical Usage of Camera Phone in Information Design Education, Japan Journal of Educational Technology, 30(3), 239-248.
- Saito, A., Moriya, K., Nagaoka, T., & Onoda, T. (2008). Constructing a Participatory Environment for Interactive Learning in Higher Education, Sanno College bulletin. 28(2), 23-40.



## Reconsideration of possibilities of keitai

- Utilizing a large class as mock mass media situation and shared the issues of media representation by a series of WSs.
- Owing to keitai, hundreds of people can communicate in real time with only few facilitators.
- Students could learn media expressions naturally or as "Everyday Acts"



## Collaborative Narratives in the Digital Age :

**An Analysis of "Keitai Trail! -Mobile Video  
Workshop-"**

Kiyoko Toriumi  
Jun Abe

Annual Workshop for Digital Communication Theme of the 2009  
Workshop: Narratives in the Digital Age, College of Communication  
National Chengchi University, Taipei Taiwan, January 8-9, 2009.

9. JAN 11:10-12:00

## Collaborative Narratives in the Digital Age:

**An Analysis of "Keitai Trail!  
-Mobile Video Workshop-"**

Jun Abe  
qq56203@iii.u-tokyo.ac.jp  
Kiyoko Toriumi  
toriumi.kiyoko@iii.u-tokyo.ac.jp

The University of Tokyo, Japan

## Abstract

In this study, we aim to examine our mobile media workshop: "Keitai Trail! -Mobile Video Workshop" (keitai is the Japanese term for mobile phone) held at one of the most popular media art festivals, "Ars Electronica 2008" in Linz city, Austria. This workshop is one of the research efforts conducted by "Media Exprimo": an interdisciplinary research project for designing new platforms for general people's media expressions in today's information-saturated society.

In consideration of narratives in the digital age, we have to think about the existence of silent majority, people who are rich information consumers but not expressionists. We have developed a new cultural form of media association game for people's sustainable media expression: making chained messages among people using keitai movie function and visualizing them by the Internet and knowledge support systems. Keitai Trail Workshop was successful in evoking narratives from general people in a playful way. Through the analysis of participants' mobile movie messages and gestures, we found that we were able to bring them opportunities to deconstruct their everyday narratives, to network themselves with others loosely and to critically rethink about the concept of "mobile".

The purpose of this article is to examine possibilities and limitations of media design for citizens' media expression, especially focusing on the usefulness of collaborative narratives by content analysis of collected mobile movies from Keitai Trail Workshop.

### 1. Japan's media society: wealthy yet impoverished

Since the mid-1990s Japan has seen a rapid diffusion of digital media such as the Internet and the keitai (the Japanese term for mobile phone). During the first years of the 21st century, people have increasingly used blogs, social networking services (SNS), video cameras and the likes to express themselves or to give narrative and visual expression to the communities they live in. Today anyone -- not only the mass media -- can engage in media expression and digital narrative. But is this seemingly abundant "media society" in which we live today really all that rich in its diversity?

Let us take a closer look. Japan now has over 100 million keitais in circulation, but these are used less and less for actual conversation, and increasingly for text-message exchanges among a close circle of friends. Though the devices now come equipped with a wealth of features, few of these are actually put to use. That is, a wide gap exists between mobile phone technology and the keitai users' culture. Blogs and SNSs have proliferated, but here too an "information gap" has emerged between users and non-users, particularly disparities in age, region, and educational background. Commercial services such as Internet shopping, auctions and ticket purchases also occupy a large share of Internet traffic, whether via personal computers or mobile phone services. Meanwhile, instances of Internet libel and abuse, invasions of privacy, and keitai-related crime continue to grow unabated.

In 2008, there were two symbolic incidents related to the keitai occurred in Japan. One is the Akihabara indiscriminate murder incident: Seven people died and 10 others were injured by 25 year old temp staff worker named Kato on broad daylight Sunday on a street in Tokyo's Akihabara district: an international mecca for fans of digital game, Japanimations, and electronic devices. He has posted about 3,000 messages on the mobile website from several days earlier to which



nobody replied. Everything including Kato's warning messages, 119 calls, video-shootings of the incident by people and rumor among people had been mediated by the keitai and the Internet. Second incident is that a government advisory board on education proposed restricting the use of keitais by elementary and junior high school students to prevent them from accessing what the panel regards as harmful information. Two incidents symbolize the keitai's contradictory situation among policy, technology and culture. That is, some people depended too much on keitai as it is an only media to transmit information to be connected with others. On the other hand, politics is just thinking that a regulation can solve the problem without knowing today's reality of media environment and usage of the people.

One might say that the Japanese media "ecosystem" remains under the sway of mass media and therefore retains a strong mass-market, mass-consumption orientation. Within that framework, one can see a proliferation of "private" communications on the one hand and of commercial services on the other. However, the same cannot be said of "public" communications -- that is, those involving community revitalization initiatives, volunteer and nonprofit activities, education, welfare, environment, international exchanges and other citizen activities, as well as regionally-based journalism and citizen-initiated arts events, performances, festivals and so on. Despite the fact that public communications are a linchpin of individual identity and community in our media-dominated society, and are crucial to the sustenance and growth of a democratic society, they are far from prominent in the media landscape today. In short, Japan has single-mindedly pursued the development of information technology but has failed to achieve a healthy balance among private, commercial, and public communications.

## 2. From an information-saturated to an "expression-interweaving" society:

### The launching of "Media Exprimo"

To reiterate, Japan's media society is currently saturated with private and commercial information. The technology itself enables anyone to express himself/herself or disseminate information. But the reality has yet to give birth to media that are easy to use, culturally meaningful, and designed to make effective use of all the technologies. The many cyberspace or online communities springing up today are designed to be closed, private affairs for small, tight-knit groups of people, and moreover function as purveyors of commercial services that treat users as consumers or customers. They are not adequately designed to empower people to create locally-based public networks through which they can become media initiators and express their own thoughts and views. Most people in Japan remain as silent majority or as domesticated consumers.

What is needed, it seems clear, is to transform Japan's media society from its current chaotic environment, overwhelmed by waves of random information, into one that empowers people to create their own autonomous networks, express a diversity of narratives, and weave those narratives together in cooperative endeavors. Moreover, this transformation is not something to be left in the hands of government authorities or experts, but should be effected through active citizen participation. In a nutshell, we need to move from an information-saturated society to an "expression-interweaving" society.

Such a transformation can be done by top-down actions in the form of studies and reforms in the areas of law, industry and economics. But our intention here is to present a bottom-up approach. Specifically, we propose to utilize the power of media studies with a design mind to



develop technological systems and cultural programs that empower ordinary citizens to express themselves and create networks in context of their everyday lives. These systems and programs should be designed with a built-in flexibility that permits revision and adaptation by citizen users according to their objectives and community circumstances.

As a first concrete step toward developing a bottom-up strategy we have launched "Media Exprimo (1)" in October 2006, an interdisciplinary research project that aims to help enrich and sustain citizen media expression. The name "Media Exprimo" will also represent the technology systems and cultural programs we intend to produce in the near future. The "Media Exprimo" project includes four different research groups that collaborate in a cross-disciplinary manner: a core group engaged in information design research and groups engaged in interface and SNS engineering research, artificial intelligence and knowledge support system research, and humanities- and social science-oriented media studies. The goal of this collaborative effort is the research and development of digital information technology systems to support a new citizen-generated media expression environment, and cultural programs that foster media literacy and expression using these systems. The overall objectives of "Media Exprimo" can be identified as follows:

- (1) Develop a technology system to serve as a platform for an "expression-interweaving" society and supply the necessary information design.
- (2) Develop cultural programs to support and sustain an "expression-interweaving" society and supply the necessary information design.
- (3) Design the forms and modes required for the functioning of an "expression-interweaving" society.

According to these objectives, we have been developing several workshops including:

- Musashi Keitai Literacy Workshop: New media literacy curriculum for undergraduate classes of hundred students, aimed at giving students a chance to reconsider their perceptions on media, communication and society.
- A-I-U-E-O Gabun (Photo-Attached Acrostic): Media play for community people to reflect their everyday lives in a collaborative and creative way, combining analogue cultural program and digital technology system.
- Media Conte: Collaborative digital storytelling workshops among Japanese University students and foreign people in rural community in Japan.

In this article, we will examine "Keitai Trail! – Mobile Video Workshop-", our digital narrative workshop that aims at evoking media expressions and digital narratives among general citizens.

### 3. Keitai Trail! –Mobile Video Workshop-

"KeitaiTrail! –Mobile Video Workshop-" was carried out from September 4th to 9th of 2008. It took place in Linz, Austria where one of the most popular media art festivals, "Ars Electronica (2)" is held annually. In this year's "Ars Electronica", University of Tokyo organized "campus exhibition (3)" and our workshop took a part as a participatory activity among other very high-technical art works in the exhibition.

In this workshop, "keitai" movie messages from participants were collected, and they were shown on collaborative displays of website and screens in the workshop room. The movie messages were collected by "keitai movie shooting" team wearing Japanese traditional travel clothes asking for people to participate and be video-shooted.



### 3-1. Purpose

"Keitai" has been changing dramatically from an information transmitting machine to people's media expression tool in recent years in Japan. From historical perspective, mobile items used in people's travel, such as notebook, brush pen kit, and lunch box, have highly developed in Japanese society from around 18th century of Edo period.

To respect Japan's traditional traveling and mobiling culture, we wore costumes of popular travelers of a famous travel literature in Edo era; YAJI-KITA (Mr.Yajirobe and Kitahachi). This workshop was a YAJI-KITA journey to investigate and amuse various people to hear the story of "mobile".

The purposes of this workshop are shown below as the first one is a main goal of "Media Exprimio".

- (1) To discover possibilities of collaborative media expressions among general people.
- (2) To connect people and media artists not only inside Ars Electronica events but also in the city of Linz and many cities in Japan.
- (3) To explore a new way of mobile phone usage from an information transmitting machine to people's media expression.
- (4) To investigate and amuse people by a kind of media association game and by mobile movie shootings by themselves.
- (5) To create opportunities for people to critically rethink about the concept of "mobile" via the presentations (screen projections and a website) of "mobile movie messages".



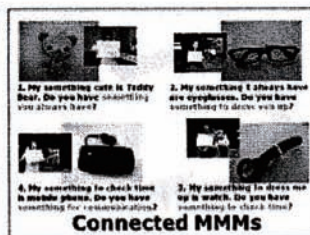
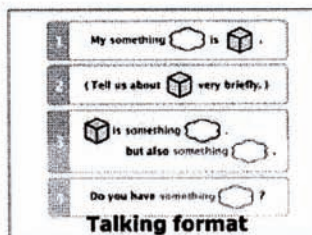
### 3-2. How to Participate

#### Process of Participation

Participants were either coming to the workshop room (Salon at 1st floor, Kunstuniversität Hauptplatz) or asked by "keitai movie shooting" team (YAJI-KITA) in outside, center area of Linz city. (1)YAJI-KITA give you a question, "Do you have something \*\*\* ?" (\*\*\*) changes every time) (2)Participants look for their "something \*\*\*" among things they have at the time, and talk about the story of it in front of mobile movie kit.



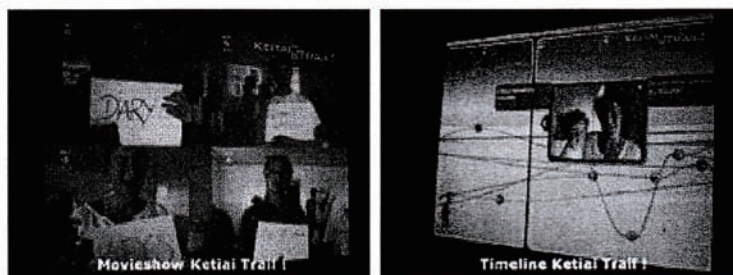
The story talked by participants was called "mobile movie message (MMM)". It contained a question to the next participant; therefore the MMMs became a kind of message chain or relay. This was the "talking format" prepared for participants' storytelling. Diagram on the right shows examples of the connected MMMs.



### Screen Projections and Website

There were two projected screens in the room. One was called "Movieshow Keitai Trail!" which showed simply the thumbnails of "something \*\*\*" and MMMs on the screen divided in four. The other was called "Timeline Keitai Trail!" which showed the trail or connection of MMMs. You could browse and search your MMM by date to trace how your MMM was connected with other participants.

Since "Timeline Keitai Trail!" was controllable in the room, you could choose one of MMMs that you want to connect and be movie-shooted to participate by the assistance of YAJI-KITA.



You could also find your MMM on website called "Online Keitai Trail!". It was only for browsing and you could not upload a new MMM on the website ([www.mediaexprimo.jp/keitaitrail/](http://www.mediaexprimo.jp/keitaitrail/)).

### 3-3. Result

"Campus exhibition" opened from 10:00 to 18:00 during the festival. Although this workshop welcomed participants intermittently throughout the festival days, we had announced "movie-shooting time" in the room to attract people's attention.

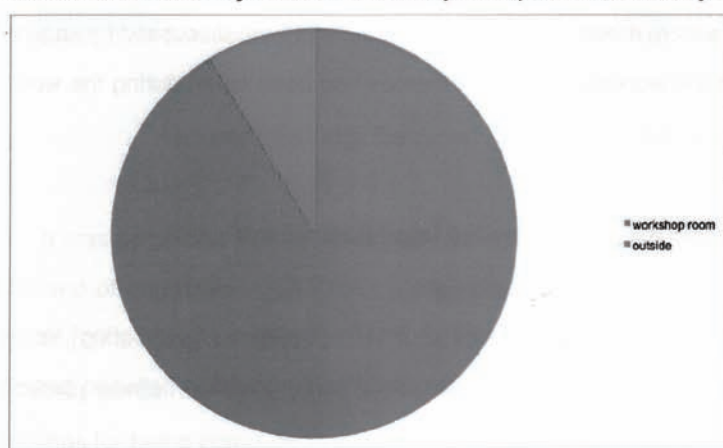


The time for movie-shooting in the outside depended on day, weather, and the formation of our members. There were 4 regular members throughout the 7days of festival week, and 4 irregular ones for being YAJI-KITA rotationally to facilitate this workshop.

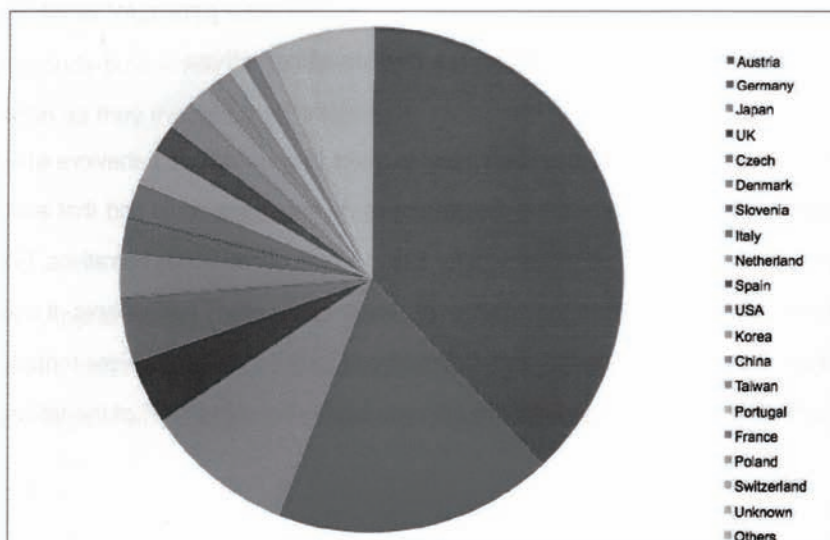
YAJI-KITA were always consisted of three people for outside movie-shooting. For the workshop room, YAJI-KITA needed to perform in the high flexibility with 1to 5 people using 2 sets of mobile movie kit.

#### Numbers of MMM by date, time ("movie-shooting time") and place

Date	MMM	Room	Outside	Note
Sept. 3,	5	x	x	Before official
Wed	39	13:30-15:30	10:30-12:00	opening
Sept. 4,	24	13:00-14:30	10:30-12:00	Starting Festival
Thu	41	13:30-14:30,	x	
Sept. 5,	22	16:00-18:00	15:00-16:00	
Fri	41	13:30-14:30	x	
Sept. 6,	46	13:30-14:30	15:30-17:00	
Sat	Total	13:30-14:30		Closing Festival
Sept. 7,	218			
Sun				
Sept. 8,				
Mon				
Sept. 9,				
Tue				

**Numbers of MMM by movie-shooted place (in the workshop room or outside)****Numbers of MMM by participants' residence**

Participants' residences placed in 29 Countries. "Others" includes one each MMM from Scotland, Belgium, Hungary, Sweden, Holland, India, Ireland, Australia, Finland, Israel and Canada.



### 3-4. Analysis

Six important findings below were mainly pointed out. The findings were discussed by analyzing MMMs, recorded videos of the workshop, and text memos had been taken during the workshop days.

#### Encountering YAJI-KITA: Invited into "festiveness"

Several communication patterns and formations of YAJI-KITA ("keitai movie shooting" team) for inviting people to participate were developed. The process of communication between participants and YAJI-KITA needed to be flexible for each situation.

YAJI-KITA being conspicuous due to the strange appearance needed to perform playfully but also carefully. They asked people to participate step by step. Makimono (picture scroll) showing the example of trail of MMMs was specially made to explain the workshop rules. Participants were not dragged into the WS's "festiveness" from their everyday life but rather gradually stepped in.

#### Letting words out by body: Making a rhythm of narratives

Most of participants were nervous when they were trying to make their narratives; behaviors while they were narrating were very awkward. From the awkwardness, however, we could find that each participant was improvising an own physical movement for letting words out to create narratives. For instance, moving a part of body was to keep their rhythm of narratives for many participants. It was not only a part of body, but also "something \*\*\*" and a sketchbook they had in hands were remarkably shaken by approximately 12% of the participants. "Do you have something \*\*\*?" of the talking



format was the line which participants especially showed the change of the movements.

Also, it should be emphasized that approximately 12% of the participants had started their narratives with their own "cue words" such as "ok", "so", "well", "hello" or "one two three".

#### **Awkward Ending: Between inside and outside of camera frame**

It was surprising that approximately 23% participants laughed, smiled, grinned or giggled at the end of narratives. YAJI-KITA counted down 5 seconds at the end of each movie-shooting. Participants being narrative mode had to return to normal mode of everyday life in the 5 seconds. In other words, the smiling can be considered as reflecting participants' awkwardness or funny feelings for being compelled out of their expression to usual mode.

Besides smiling, 5% participants made a pose at the ending. Moreover, the awkwardness being between the expressive narrative mode and normal everyday mode was seen in actions which participants spoke to friends around (who is not in the camera frame), and some even spoke to YAJI-KITA who were movie shooting them to confirm if they did well or not before 15 seconds-time ends. Also, there were some participants started to walk out of camera frame as soon as they thought they finished.

#### **Mistakes and Misunderstandings: Adjusting by doing**

Approximately 15% of the participants made mistakes to accomplish the narratives, which was a less number than we had expected. The maximum shooting time was five times by a male participant who struggled to finish narrating in 15 seconds.

There were also a few participants who made mistakes because they started to narrate before he/she fully understood the rule of the workshop. They were too eager to participate that they did not pay much attention to the explanation by YAJI-KITA.

Participants who made a mistake in the first try tended to have a shorter narrative in the second time. The second line of the "talking format" which was to explain freely about participant's "something \*\*\*\*" was skipped by many participants because it was too difficult to think in a short time. However, the narratives were creative when the line was chosen to talk.

#### **Trails of people and curiosity: Resonation with workshop**

Resonation with workshop was seen by many participants in several ways. Some helped YAJI-KITA by holding the "talking format" to show it to the talking participant. Some voluntarily started to explain to people around them about what was going on in this workshop, taking a role of YAJI-KITA.

Furthermore, some participants were more aggressive to solicitate a next participant who would answer the question from them. That is, they invited strangers to be the next participant as soon as they finished. There were also many participants who came back to the workshop room with their friends to have them experience this workshop. During the outdoor movie-shooting, it was interesting that people including children were very curious about what was going on with YAJI-KITA and the person on the street, so that they were gazing at us and some people slowly approach us to look closer.



### Ignore and rejection: Intervening in an everyday life

Ignorance and rejection toward the participation to the workshop in the outside was beyond imagination. First of all, we should have investigated more about the language situation in Linz; the language barrier of German became very big problem to carry out the workshop in the outside. In many cases, YAJI-KITA could not even communicate well with people on the street.

However, it was not only the language problem. Speaking to people in the outside was clearly a sudden intervening in their everyday lives. The unexpected intervention should have been a better-designed communication process which was actually difficult for us without visiting Linz before the workshop.

## 4. Discussion

### 4-1. Participation, collaboration and reflection toward critical media expressions

In this chapter, we presented a media practice which has the potential for reconstructing today's condition of information society. The aims of the Keitai Trail Workshop were to connect people's media expressions and to create opportunities for people to critically rethink about the concept of "mobile.". We will discuss the aims of the workshop from the perspectives of participation, collaboration and reflection toward media expressions. The workshop solicited diverse number of people from many different countries, that is 218 people from 29 countries. However, there are several limitations we have found during the workshop.



First, it seemed to be difficult for participants to understand the way to participate and also the concept of Keitai Trail Workshop. To explain the background and the process of the workshop, we had prepared several media such as projections in a room, fliers and video clips of past workshops held in Japan. However it can be presumed that the provided media did not function effectively as planned. It was because these media might not be sufficient for encourage participants to find these collaborative expressions. In order to solve this problem, we need to enhance the activities of the workshop so that participants can better understand the relation between themselves and others. For example, if "Timeline Keitai Trail!" was online and the participants could look up their MMMs anytime they want, they might be able to have the bird's-eye view of the workshop better.

Second, even though we had set up our workshop purpose as "to explore a new way of mobile phone usage", we only used a movie camera function rather than using the keitai as a tool of information transmitting machine. It was because it is still difficult to send/receive movie mail via keitai in Austria and even in Japan. Therefore, there were high potential that participants might take a movie without thinking the essential matters of keitai that we are interested in. Nonetheless, the workshop served as a trigger for the participants to reconstruct their perceptions towards keitai from mainly a phone to a movie camera. If we can use keitai as a device for transmitting movie mail in our future workshops, participants would send their movie mails from several places away from workshop rooms. And they will create a more complicated trail map expanding to the unexpected articulations where, for example, even participants' friends who did not take part in the workshop could be seen. Furthermore, we would rethink keitai not only as private media but also as public media more critically.

Third, language became big obstacle for us during this workshop. We explained the concepts of workshop to all participants in English inside the Ars Electronica. They could understand English quite well but several people talked in German in front of a keitai camera from time to time. However, for people outside the Ars Electronica, English was a big barrier to take part in the workshop. We tried to resolve this matter by preparing a talking format in German with help from "info trainer" friends in Austria. We have noted that further pre-arrangements of language materials including website should be conducted to make it suitable for a worldwide practice.

Our workshop was successful in creating collaborative expressions. We have noticed that the interesting point of Keitai Trail Workshop is the mechanism of exchanging people's messages. Participants in the workshop were instructed to response to former person's question and make a question to the unknown next person. Thus, a relay was formed between people's mobile items by weaving the differences of key words or phrases. Through communication like this, individual expressions naturally shifted to collaborative expression. The word deconstruction game was played in the workshop, but it also happens in our every day communications. We believed that participants would become aware of connecting and editing their daily communication from their own experience or other people's experience via playing this game. Moreover, we intended to make people aware that our communication can always expand to several articulations.

In our workshop, some people were interested in connecting to unknown people and expanding from their everyday lives to the other person's item. We noticed that most participants came back to our workshop room again to check their next person. In our perspectives, it is necessary to define that people acquired realization of connecting through the Keitai Trail using the different meanings of words. Hence, this "Timeline Keitai Trail!" concerning our mobile items can be considered as a huge cognitive map for people living in the current digital age.



The last point that requires clarification is the design of reflection. In the light of the second point, "collaborative expressions", it would be necessary to design workshop spaces or presentations for participants that can encourage them to realize these collaborations. In a workshop room, there were several people who could recognize a workshop space for collaborative creation with unknown people and tried to find a way to connect in other ways. They said to us, "Many people have already selected mobile phone as their mobile items, so I'll choose the other one", "This question may confuse the next person. I'd better give the easier keyword" and so on.

The essential point concerning the significance of doing a workshop is how we can sustainably expand the sense of media deconstruction to people's everyday lives. In this workshop, there were two presentations which showed the connected MMMs in the room, however because they were not connected to the internet participants could not check the connection of the MMMs from their homes or offices. Additionally, for more critical reflection, we should improve the online projection by adding several functions to show how individual MMMs are connected; for instance, by making MMMs or comments can be put on "Timeline Keitai Trail!" presentation from outside freely. Then the participants can be able to join in Keitai Trail Workshop again from several places, furthermore, the MMMs which also mean "narratives" may become more various without an assistance of YAJI-KITA.

#### 4-2. "Nankai Trail": our next trial for collaborative media practice with keitai

As the second version of Keitai Trail Workshop, we have launched "Nankai Trail" with keitai from October 2008 in Matsuyama city (in Ehime prefecture of the Shikoku Island, West of Japan), which is still running now. National Association of Commercial Broadcasters in Japan (NAB) is an incorporated organization whose membership consists of commercial broadcasters in Japan. NAB serves as a collaboration for learning media literacy in Nankai Broadcasting with high school students in Ehime Prefecture.

In this workshop, students are asked to produce contents for a radio program called "Mahorama-daiichi-gakuen", through shooting mobile movies of citizens in Matsuyama city with keitai, almost the same way as Keitai Trail Workshop in Ars Electronica. Mobile movies taken by students are not only introduced by the DJ in the radio program but also are uploaded on their website. Moreover, everyone can attach messages to each movie from their keitai with QR code. By connecting and sharing people with unlimited spaces, we believe that it may be possible to make collaborative expression more articulated than "Timeline Keitai Trail!". Finally, we predict that as means to analyze this workshop, we also may have to further explore the potential of digital media technology.

#### 4-3. Analyze of reciprocal workshop processes

Throughout the discussion on this chapter, it is clear that Keitai Trail Workshop did not have sufficient communication design for participants to reflect their experiences, which we are trying to add in "Nankai Trail". Keitai Trail Workshop was a trial to make diverse participants from different countries and cultures to be involved in the media expressions (See Diagram1).

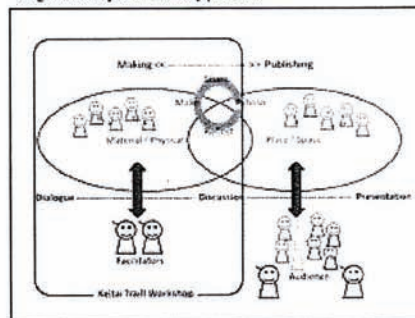
We especially wanted to investigate how we could solicitate people who usually do not participate in activities of media expressions; therefore, the focus was given to make people step into the workshop. The "talking format" and all other tools were developed for making the workshop look easy, playful, funny and comfortable for people. Moreover, it was very important to note that dialogue between the participant and YAJI-KITA was not only the communication process to invite them to the workshop but also, the process of creating the narratives together. YAJI-KITA were taking a role of drawing out the narratives from participants through the ritual dialogue.



The phase of making people step into the workshop and create their own narratives is illustrated on the left side of diagram1. On the right side, however, the phase of publishing and reflecting is also important for participants to look back their expressions and also learn from watching others'. In other words, the reflecting phase can be worth experience for participants to become aware of the meaning of what they did in more broad perspective.

We had been aware of the importance for designing the publishing and reflecting phase. However, this workshop had a limited situation, except for making the website and projections in the room, for preparing the phase because of technological difficulties, time period and place in abroad.

Diagram1: Reciprocal workshop processes



## 5. Conclusion

Rethinking narratives in the digital age is similar to creating new media practices in workshops. In order to survive in today's information-saturated society, we have to reconsider not to block the usage of media like keitai but to find out how to live close together on the premise that there are several hybrid information media. Therefore, we would like to affirm our assumption that we have to think from the cultural and technical perspectives on how we use media and what we can achieve from the media.

The form and density of media communication are changed by the usage of society and people in that era. Our narratives have altered to the stage of more "collaborative individual" in contrast to the texture and original sense of material. This leads us to presume that there are opportunities for "weaving communication." It can be said that there are already a new type of "interactive mass" communication in addition to a one-way mass communication. Hence, we used keitai which is highly popularized as the playing tool for creating more public narratives. We supposed that our workshop can serve as a new game consistently deconstructing media usage in our digital age.

As we have pointed out in section 4, there are several issues that need to be improved in our Keitai Trail Workshop. However, even in this short practice, there were also several significant hints for rethinking the future media expressions; for example, participants' gestures in front of keitai camera. Although we believe that we are managing several information or media by ourselves, the way to use and understand media has been historically and culturally consisted. We are unintentionally learning and flexibly using media in different situations of our everyday lives, thinking about others to communicate. In this workshop, participants also imagined unknown next participant while they were creating their narratives. How are people's bodies intervened in their messages? This issue was raised as a new question which is connected to people's essential behaviors of everyday lives.

As the first step for reconsidering our media including our bodies, we are conducting media practice workshops as the means for supporting more collaborative senses with personal media. Consequently, it is important to let people make diverse communication routes crossing media and people. Creating platform for media expression like Keitai Trail Workshop is a range of "Media Exprimo" research. Media workshops such as Keitai Trail Workshop and Nankai Trail are effective in getting the "silent majority" involved in the media expressions.



Then, the festive public spaces where traditional festivals take place have significant connections with our practices since media expression are hidden in our everyday lives. Therefore, on the basis of reconstructing our framework of the digital media society, we have been and will continue to design several different platforms for weaving media expressions, such as Keitai Trail Workshop, Nankai Trail, Media Conte and so on. We expect that the outcome of our present workshops will support our collaborative narratives and expressions in the near future.

## Notes

**(1)** "Media Exprimo" is a contract research of CREST (Core Research for Evolutional Science and Technology), Japan Science and Technology Agency (JST) for five and half year from October 2006. This is one of the research teams of "Foundation of Technology Supporting the Creation of Digital Media Contents" set by JST in 2004. The formal title of "Media Exprimo" is "Platform Design for Emerging 'People's Art.'"

**(2)** Ars Electronica festival in 2008: <http://www.aec.at/en/festival2008/index.asp>

**(3)** campus 08: [http://www.aec.at/en/festival2008/program/content\\_event\\_projects.asp?iParentID=14383](http://www.aec.at/en/festival2008/program/content_event_projects.asp?iParentID=14383)

-----  
This workshop was done as a part of cultural programs launched by "Media Exprimo", a research group of CREST (Core research for Evolutional Science and Technology), Japan Science and Technology Agency (JST).



## References

- Brandt, K. (2007). *Kingdom of Beauty: Mingei and the Politics of Folk Art in Imperial Japan*. North Carolina: Duke University Press.
- Goffman, E. (1963). *Behavior in public places : notes on the social organization of gatherings*. New York: The Free Press. [translated by Maruki, K. & Honna, N.. Tokyo: Seishin Shobo. 1980.]
- Hori, K. (2004). Organic Perspectives of Knowledge Management : Knowledge Evolution through a Cycle of Knowledge Liquidization and Crystallization. *Journal of Universal Computer Science*, Vol.10, No.3, pp. 252-261.
- McLuhan, M. (1964). *Understanding media: the extensions of man*. New York: McGraw-Hill, London: Routledge and Kegan Paul. [translated by Kurihara, Y. & Koumoto, N.. Tokyo: Misuzu shobo. 1987.]
- Mizukoshi, S. (2007). *Komyunaru na Keitai [Communal Keitai: Reweaving the Mobile Media Society]*. Tokyo: Iwanami Shoten.
- Mizukoshi, S. & Yoshimi, S. (2003). *Media Practice: baitai wo tsukutte sekai wo kaeru. [Media Practice: creating media for changing a world.]*. Tokyo: Serica Shobo.
- Ong, W. J. (1982). *Orality and literacy : the technologizing of the word*. London: Methuen. [translated by Sakurai, N., Hayash, M. & Kasuya, K.. Fujiwara Shoten 1991.]
- Tsurumi, S. (1999). *Genkai geijyutsu-ron. [Marginal arts.]*. Tokyo: Chikuma Shobo. 1999.