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Master's Thesis
Academic Year 2018

The Establishment of Taiwanese Ideology in Ma
Chia-Ling Phenomenon:
Taiwanese Self-awareness and Approval of
Japanese Female Idol Culture in Taiwan

Keio University
Graduate School of Media Design

Hsin-Han Pai

A Master's Thesis
submitted to Keio University Graduate School of Media Design
in partial fulfillment of the requirements for the degree of
MASTER of Media Design

Hsin-Han Pai

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Abstract of Master's Thesis of Academic Year 2018

The Establishment of Taiwanese Ideology in Ma Chia-Ling
Phenomenon:
Taiwanese Self-awareness and Approval of Japanese Female
Idol Culture in Taiwan

Category: Social Science / Humanities

Summary

This thesis researches in the Ma Chia-Ling Phenomenon and its impact to the development of Japanese female idol culture in Taiwan. With Ma Chia-Ling's appearance and success in one of famous Japanese idol groups- AKB48, the spread of Japanese female idol culture in Taiwan with Taiwanese nationalistic feeling is measured and researched in this thesis. The purpose of this thesis is to find out the elements which affect the reception of Japanese female idol culture in Taiwan and to improve the condition of development of Japanese female idol culture in Taiwan by studying in Ma Chia-Ling phenomenon.

This thesis includes 3 experiments which indicate how do Taiwanese fans of Japanese female idol culture enjoy live shows in Taiwan nowadays and how did Ma Chia-Ling phenomenon affect Taiwanese masses. The target of experiments are the fans of Japanese female idol culture in Taiwan and Taiwanese masses according to different purpose in each experiment.

Based on references study and 3 experiments in this thesis, the different ideology to Japanese female idol culture in Japan and in Taiwan is researched. Meanwhile, the impact of Ma Chia-Ling Phenomenon to Taiwanese masses and the Japanese female idol industry in Taiwan is also discussed in this thesis. With reference study, fieldwork and 2 survey researches, the result in this thesis indicates that the possible elements which affect the reception of Japanese female idol culture in Taiwan, and the happening that Ma Chia-Ling's success in Japanese

ABSTRACT

female idol group in Japan enhanced Taiwanese national-awareness. Meanwhile, as a significant point, Ma Chia-Ling Phenomenon provided a chance for comprehending Japanese female idol culture in Taiwanese society.

Keywords:

Japanese Idol, Taiwanese Light, Ma Chia-Ling, Self-awareness, National Attribution

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Hsin-Han Pai

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In the film “海街 diary”, “By the smell of death, existence was affirmed”, director Koreeda said.

This thesis is dedicated to my grandma who past away when immediately after I entered KMD in 2016 fall. I still remembered that when I was still an elementary student, Grandma was telling about how she experience her youth, when was still in Japanese government period before the end of WWII. This is the origin for me with Japan.

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Table of Contents

Acknowledgements	iii
1 Introduction	1
1.1 Research Background	1
1.2 Aim and Objectives	4
1.3 Brief Description of Methodology	5
1.4 Thesis Outline	6
2 Literature Review	7
2.1 Brief Description of Idol Concept in Japan	7
2.2 Brief Description of Idol Concept in Taiwan	12
2.3 Ma Chia-Ling Phenomenon	17
2.3.1 New Wave of Japanese Idol culture in Taiwan	17
2.3.2 Taiwanese Light- Taiwanese Nationalism	18
2.3.3 Ma Chia-Ling	20
2.3.4 Ma Chia-Ling Phenomenon	22
3 Japanese Female Idol Shows in Taiwan Area	24
3.1 Introduction and Methodology	24
3.2 Analysis	26
3.3 Summary	27
4 Questionnaire Research	29
4.1 Taiwanese Fans of Japanese Female Idol Culture	29
4.1.1 Introduction and Methodology	29
4.1.2 Analysis	31
4.1.3 Summary	35
4.2 Taiwanese cognition toward Ma Chia-Ling Phenomenon	36
4.2.1 Introduction and Methodology	36
4.2.2 Analysis	37

TABLE OF CONTENTS

4.2.3	Summary	40
5	Finding and Conclusion	42
5.1	Findings	42
5.2	Conclusion and Discussion	44
5.3	Further Research	45
	References	46
	Appendix	49
A	The Other Opinion Researches in Questionnaire Research1	49
B	The Statistical Data in Questionnaire Research2	49

List of Figures

1.1	AKB48 Member Mayu Watanabe visited New-opened <i>AKB48 official shop and café</i> and caused boom in Ximen, Taipei in 2011	2
1.2	Ma Chia-Ling	3
1.3	The elected members of TPE48 Audition	4
2.1	Izumo no Okuni(Center)	8
2.2	AKB48	10
2.3	Momoiro Clover Z(ももいろクローバー Z)	10
2.4	Morning Musume(モーニング娘。)	11
2.5	Teresa Teng	12
2.6	Tokyo Love Story	14
2.7	Meteor Garden	15
2.8	Winter Sonata	15
2.9	Popu Lady	16
2.10	AKB48 promoted in Taiwan	18
2.11	Chien-Ming Wang	19
2.12	Ma Chia-Ling	20
2.13	Ma Chia-Ling is singing "Heavy Rotation"	21
2.14	Taiwanese Light- Ma Chia-Ling	23
2.15	Objects in Ma Chia-Ling Phenomenon	23
3.1	The Live Show <i>The Fantasy World</i> of STARMARIE in Taipei on January 14th, 2018	25
3.2	The distance between performers and fans	25
4.1	The homepage of ATC- AKB48 Tawian Clubs	30
4.2	The cover of questionnaire of Taiwanese Japanese female idol fans' shows experience	30
4.3	The questionnaire of Ma Chia-Ling phenomenon	37

List of Tables

3.1	Comparison of Japanese Female Idol Shows in Japan and in Taiwan	26
4.1	Demographic of Participants(Survey1)- Gender	32
4.2	Demographic of Participants(Survey1)- Age	32
4.3	Demographic of Participants(Survey1)- Japanese Language Level(JLPT)	32
4.4	Live Experience of Participants(Survey1)- Can you enjoy the shows exactly?	33
4.5	Live Experience of Participants(Survey1)- What affect you experience the shows?(multi-select question)	33
4.6	Demographic of Participants(Survey1)- How long have you been into Japanese Female Idol culture?	34
4.7	Live Experience of Participants(Survey1)- Region of Shows which ever participated	34
4.8	Demographic of Participants(Survey1)- Frequency of participating shows(Per year)	35
4.9	Adjective was Used in Questionnaire	38
4.10	Demographic of Participants(Survey2)- Gender	38
4.11	Demographic of Participants(Survey2)- Age	39
4.12	The converted score of questionnaire2(N=373)	39
4.13	The meaning score of adjective(N=373)	41
5.1	Attribution Theory	44
A.1	Opinion of Localization or Globalization of Japanese Female Idol Shows in Taiwan(N=354)	49
B.1	The statistical data of issue(i) in survey research 2 (N=373)(unit= people)	49
B.2	The statistical data of issue(ii) in survey research 2 (N=373)(unit= people)	50

LIST OF TABLES

B.3	The statistical data of issue(iii) in survey research 2 (N=373)(unit= people)	50
B.4	The statistical data of issue(iv) in survey research 2 (N=373)(unit= people)	51
B.5	The statistical data of issue(v) in survey research 2 (N=373)(unit= people)	51

Chapter 1

Introduction

1.1 Research Background

Since the second half of 2000s, Japanese female idol industry entered Sengoku Jidai of Idol, which is marked an era that has numerous Japanese female idol performers and idol groups. During this period, Japanese idols not only performed in Japan, but also aimed at overseas markets and started business to expand their market share for benefits. Aoyanagi(1996) stated this phenomenon is the communion of Asia-pacific by plebeian¹. Among all overseas markets, according to geographical location and unique culture background between Japan, Taiwan became an important foreign market of Japanese idol industry. Also, Li(2013) stated base on the cognition of masses was the community which was born in modern capitalism, by the comparison of cultural situation between different societies, the quality of history and society could be discussed². This research wants to discuss the variation of Taiwanese society under the impact and influence of Japanese female idol culture in the trend nowadays.

In this business trend in overseas development, one of the most famous Japanese idol groups -AKB48 group was describes as the most successful example of Japanese female idol groups' overseas business. AKB48 opened AKB48 official shop and café and the opening ceremony caused a grand occasion in Taipei in 2011. In 2012, AKB48 collaborated with the biggest convenience store company 7-11 in Taiwan for promoting campaign during Chinese new year period. Subsequently, AKB48's performance shows and representative events of Japanese female idol culture-

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- 1 青柳寛. (1996). 「アイドル・パフォーマンスとアジア太平洋共同体の意識形成 (環太平洋経済圏における産業・経営・会計の諸問題)」. 『産業経営研究』, 18, 43-58.(青柳寛 1996)
 - 2 李承機. (2013). 「植民地台湾における文字の文化と音声の文化: リテラシーの近代性を乗り越えたオラリティーの < 大衆」. 『言語社会』, 7, 47-62.(李承機 2013)

hand-shaking meetings were held periodically, and became the biggest Japanese female idol group in Taiwan.



(Credit: AKS Co., Ltd.)

Figure 1.1: AKB48 Member Mayu Watanabe visited New-opened *AKB48 official shop and café* and caused boom in Ximen, Taipei in 2011

However, the cultural elements of Japanese female idol, such as immaturity with growing story, *kawaii*, *wotagei* (dancing and cheering gestures which is performing by fans of Japanese idols) turned into moral issues such as underage employment issue, miniskirt peeping issue, antagonistic feelings against Otaku in Taiwan. According to several references that indicated that the critique, which was about the violence and sexual performance in Japanese contents was could not be accepted by Taiwanese morality, has existed before the the development of Japanese female idol culture in Taiwan (Would be discussed in Chapter 2). Because of the contents of Japanese female idol culture, the critique also caused impact and obstructive impression during cross-cultural communication of Japanese female idol and impeded Japanese female idol culture in Taiwan. At the same time, the critique toward Japanese female idol culture also limited the development of Japanese female idol culture.

Taiwanese AKB48 fans reaction of supporting idol was clipped and diffused

on SNS and Taiwanese masses ridicule those fans on a famous bbs(Bulletin Board System)- PPT in Taiwan with belittling comments. Moreover, AKB48 ceased carrying on business of AKB48 official shop and café, and transformed into on-line shop business suddenly in 2015.

AKS Co., Ltd., the operating company of AKB48, started to operate AKB Taiwan Audition. On December, 2015, as one of the first group of selected members, Ma Chia-Ling passed the audition. After the audition, she was appointed as an exchange member of AKB48 and assigned to Japan as the first and the only foreigner member so far in AKB48. In 2018, Ma became the first and the only foreign performing members in AKB48' s 51st single-Ja-ba-ja. Taiwanese mass media and audiences described Ma as a Taiwanese Light which meant Taiwanese pride in Mandarin and had not only admiring meaning but also a term that included Taiwanese nationalism(would be discussed in chapter 2). Otherwise, AKS restarted their business, which stopped in Taiwan in 2015, and established AKB48 new overseas branch- TPE48 Entertainment(Taipei 48). TPE48 had accomplished members audition and started various projects such as TPE village, which was a project by live-streaming from TPE48' s members' camp live, and joined AKB48' s election in 2018, etc,. According to Ma Chia-Ling phenomenon, Ma was drawing mass Taiwanese attention to not only itself but also Japanese female idol by arousing Taiwanese national awareness with the term of Taiwanese Light.



(Credit: AKS Co., Ltd.)

Figure 1.2: Ma Chia-Ling



(Credit: TPE48 Entertainment)

Figure 1.3: The elected members of TPE48 Audition

The purpose of this thesis is to find out the elements which affect the reception of Japanese female idol culture in Taiwan and improve the condition of development of Japanese female idol culture in Taiwan by studying in Ma Chia-Ling phenomenon for proposing feasible plans in future works.

1.2 Aim and Objectives

The research objective is (i)To investigate how Taiwanese fans of Japanese female idol culture receive and enjoy performance (ii)To examine if mass Taiwanese society recognize and accept Japanese female idol culture (iii)To verify that the Ma Chia-Ling phenomenon has affected mass Taiwanese and urged mass Taiwanese to understand Japanese idol culture.

1.3 Brief Description of Methodology

As for theoretical foundation, according to Sassen, S. (2008), the analysis of globalization could be divided into 4 dimensions: (i)Economics (ii)Political (iii)Social (iv)Cultural aspects³.In this thesis, 3 researches were used to evaluate research objectives in each dimension which was mentioned above:

(1) Through the collaboration with the operating team of a Japanese female idol group- STARMARIE, who had already hold 13 times official shows in Taiwan until April, 2018, to investigate the differences of Japanese female idol shows between Japan and Taiwan. Furthermore, interview with Taiwanese local promoters for understanding the current situation of Japanese female idol market in Taiwan.

(2) Through the collaboration with ATC-AKB Taiwan Clubs, which was the biggest Taiwanese fans club of AKB48 on the Internet, the recent construction, motivation, and experiences of Taiwanese AKB48 fans are evaluated by a questionnaire with random sampling which was distributed among 354 fans in ATC-AKB48 Taiwan Clubs.

(3) To investigate mass Taiwanese attitude toward Taiwanese light and Japanese female idol culture, a questionnaire with random sampling which was distributed among 373 Taiwanese cross whole Taiwan area through Facebook. The questionnaire was meant to measure how mass Taiwanese recognize the word Taiwanese light, Japanese idol culture, Japanese female idol culture, and the connection between Taiwanese light and Japanese female idol culture by Ma Chia-Ling phenomenon. These questions are designed by Likert 5-level Scale between 2 adjective words for measuring and comparing with testers' cognition toward each issue. The questionnaire also shows the demographics of testers such as gender, age, living area and occupation.

³ Sassen, S. (2008). Territory, authority, rights: From medieval to global assemblages. Princeton university press.(Sassen 2008)

1.4 Thesis Outline

The remainder of this work is organized as follows:

Chapter 2 presents a literature review the history and ideology of idol cultures changes in Japan and Taiwan, the concerning of the related concept of the word Taiwanese Light, the concept of Ma Chia-Ling Phenomenon. Chapter 3 presents fieldwork research that investigates the differences of Japanese female idol shows in Japan and in Taiwan. The introductions, analyses and results of 2 questionnaires are presented and discussed in Chapter 4. Chapter 5 contains the findings, discussion and conclusions of this thesis, which are followed by some suggestions for future research.

Chapter 2

Literature Review

2.1 Brief Description of Idol Concept in Japan

”What is Japanese idol?”, ”What is Japanese idol different with other idol culture?” which questions seem to be common questions to those people who contact with Japanese idol at first time. About the beginning of Japanese idol culture, there were various opinions exist. In those opinions, the most acceptable opinion to mass is also the beginning of Japanese traditional art- Kabuki.

The phenomenon of Japanese idol nowadays, I think the beginning is Izumo no Okuni.[...] Kabuki, which became the cornerstone of modern art, was begun by female Izumo no Okuni who dressed as male.¹

– Masahiro Shinoda

Izumo no Okuni, who was born in 1572, was the originator Kabuki. In 1603, She dressed like male actor and performed dance. In a short time, She became very popular and her performing became a cornerstone of female Kabuki later. According to Confucian thoughts which was promoted by Tokugawa government at Edo period(1603-1868), male-female art performance was prohibited. The concept of actress in Japan nowadays was began from Meiji period(1868-1912). It seems to be the reason which could explain that why there is always one-gender in Japanese idol group.

Besides, Buddhism in Japan was also considered as an important issue to modern Japanese idol culture. According to Nihon Shoki, Buddhism was imported 552

1 篠田正浩, 若山滋 (2014) 『アイドルはどこから 日本文化の深層をえぐる』現代書館 (篠田正浩 2014)



Figure 2.1: Izumo no Okuni(Center)

when in Asuka period in Japan. Then , it prevailed years by years and became the 2nd biggest religion in Japan nowadays. In Buddhism, statue of Buddha was known as an significant and important symbol to believers. Believers pray to the statue of Buddha for smoothing the suffering in reality by temporarily depart from the current situation spiritually. Equally, Japanese idol culture was seemed as a process that provided audiences a way for leaving reality temporary. At the same time, when seeing the suffering and pain during performers' growth process, the self-suffering feeling reflected to those idol mentally and engaged audiences or fans to cheer up performers for constructing self-awareness. In other word, Japanese idol culture was a product which was created by Japanese collective unconscious that was weaved in society, culture, cognition for centuries. In addition, Masayoshi(2014) indicated that Japanese idol was not only created by fans, but also if it was not created by fans then Japanese idol would not exist. Comparing to statue of Buddha, Japanese idol were with weakness. And the weakness motivated fans to support the idol performers. This mental pattern last until nowadays and made the growth story of idol tangible to fans in Japanese idol culture².

As for modern Japanese idol culture, the concept of idol was transforming. Masayoshi(2014) stated that about Japanese idol, as singers in 1960s-1970s, then

2 境真良 (2014) 『アイドル国富論』 東洋経済新報社 (境真良 2014)

prevailed in 1980s but entered "the winter of idol" in 1990s and idol disappeared in a short term until the appearance of Morning Musume(モーニング娘。) in 1997³. Furthermore, the rise and fall of idol industry in Japan was discovered that the period was inversely proportional to the economic situation. Masayoshi(2014) said in high-speed growing of Japanese economic, the younger was becoming in incompetence. Thus, non-strength style of idol attracted those people who felt good-for-nothing in the era. In this case, the opposite of result-based ideology and effort-based ideology was intensified. However, until the popularization of Internet around 2000, due to the rapid change of the revolution of digital that was never seen before, the opposite of result-based ideology and effort-based ideology gradually vanished. Instead, due to the rapid change of information and internationalize society, people's sense of belonging, which was mentioned in Maslow's hierarchy of needs(1943, 1954),⁴ was derived. In order to face the unstoppable trend of social revolution, people rebounded by finding the sense of belonging from idol culture.

Masayoshi(2014) stated the style of modern Japanese female idol groups could be divided into 3 kinds of style: (i) Fighting idol (ii) Encouraging idol (iii) Master idol.

In (i) Fighting idol group, most famous idol group is AKB48. For example, election events which elected by election tickets which could be gotten from membership or single CD. Multiple tickets which hold by one person that was allowed.⁵ Fans can join the compete game by supporting specify members and meanwhile encouraged with supported members' success⁶.

As for (ii) Encouraging idol, for example, Momoiro Clover Z(ももいろクローバーZ) used special characters of each members to encourage fans fully by dance or in lyrics of songs. The impression of their great effort urged their fans not to give up.

3 境真良 (2014) 『アイドル国富論』 東洋経済新報社 (境真良 2014)

4 Maslow, A. H. (1943). A theory of human motivation. Psychological review, 50(4), 370-390. Maslow, A. H. (1954). Personality and motivation. Harlow, England: Longman, 1, 987. (Maslow 1943)(Maslow 1954)

5 箕輪雅美 (2013) 「モーニング娘。と AKB48 のビジネスシステム: その生成プロセスと新奇性・競争優位性」. 『京都マネジメント・レビュー』, 22, 43-63. (箕輪雅美 et al. 2013)

6 さやわか (2013) 『AKB 商法とは何だったのか』 大洋図書 (さやわか 2013)



(Credit: AKS)

Figure 2.2: AKB48



(Credit: スターダストプロモーション)

Figure 2.3: Momoiro Clover Z(ももいろクローバー Z)

In third style (iii) Master idol, Morning Musume was the best example of this kind of idol. Idol performers delved into one or two performing skills. While appreciating their performance, fans would also grow, too. No matter what kind of styles of Japanese female idol culture, there was a commonality between each other that was performers grew with fans, and fans grew with performers together⁷.



(Credit: アップフロントプロモーション)

Figure 2.4: Morning Musume(モーニング娘。)

Moreover, Tsukada and Matsuda(2016) stated the concept of interiority and externality existed in the beginning of AKB48. The cover of AKB48's 12th *Ōgoe Diamond* was a new-coming member Matsui Jurina, who was yelling the other member Shinoda Mariko's name. This behavior was believed that broke the barrier between interiority and externality, which existed in original Japanese show business, and affect whole Japanese show business by recalling fans authority of participating the production of idol. Then, the creative destruction⁸ broke through

7 境真良 (2014) 『アイドル国富論』 東洋経済新報社 (境真良 2014)

8 Originally was a concept in economics which was provided by Joseph Alois Schumpeter. This word indicated the barrier ,that existed in original show business in Japan, was broke and create a new style of Japanese female idol culture.

a new style of Japanese female idol culture nowadays.⁹

2.2 Brief Description of Idol Concept in Taiwan



Figure 2.5: Teresa Teng

In the development of Taiwanese idol culture, Japanese pop culture stand an important role. Sun(1999) stated Taiwanese culture has a deep resemblance with Japanese culture because of some objective reasons such as history and geographic elements. According to geographic space, the distance between Taiwan and Japan, also because of the 50-years Japanese government by Japanese, Taiwan has high cultural similarity to Japan¹⁰. Kasai(2007) stated the from scheme of Japanese colonialism to cultural ideology, not only assimilation but also the violence of alienation was an important issue between the history of Taiwan and Japan¹¹. Since 1970s to 1990s, a boom of Taiwanese singer Teresa Teng hit not only Taiwan, but also China, Japan, Malaysia and Thailand by her sweet voice.

9 塚田修一, 松田聡平 (2016) 『アイドル論の教科書』 青弓社 (塚田修一 and 松田聡平 2016)

10 Sun Li-Chun(1999) "The influence of Japanese animation on youth culture and consumer culture" Department of Journalism, NCCU(Sun 1999)

11 葛西周. (2007). 「博覧会の舞踊にみる近代日本の植民地主義-琉球・台湾に焦点をあてて」. 『東洋音楽研究』, (73), 21-41.(葛西周 2007)

Similar to Japanese concept as mentioned by Masayoshi(2014), the term of idol was as a singer in 1960s-1970s. According to Teresa Teng's success in Asia, she was also known as a Taiwanese idol nowadays.

Besides, Wang(2010) stated "Taiwanese syndrome of Japan, which means various mental, cultural, social and political phenomenon caused due to "Japan" in Taiwan"¹². Chang(2011) indicated in different period and background, "Japanese" always exist in Taiwanese scheme in different forms¹³. Since 1993, the term "哈日"(Japanification), which means an action of craze for Japan or those people (哈日族) in Mandarin¹⁴, popularized in Taiwan. 哈日 was always a good research object for understanding Taiwanese cultural self-awareness. Through adoring Japanese culture, then transform into cultural identify. Usunier(2005) stated "There are 2 operating system of cultural identity: One is for self-awareness, which reflect the reproduction of mother-country. The other one is for exoticism, which reflect the escape from the restriction of self culture, trying to experience different lifestyle by different system of value."¹⁵ and Chang(2011) indicated the Japanese in Taiwanese culture, which was constructed in Japanese-governing period, revived via modern media technology and the development of capitalism. At the same time, it reflected the trend of desiring absorb foreign country after lifting restrictions. 哈日 prevailed since 1992 and last about 10 years. Generally, a Japanese drama "Tokyo Love Story"(東京ラブストーリー) was the igniter of the 哈日 boom. Soon after, not only those Japanese dramas, but also some famous singers of Japanese dramas such as Tetsuya Komuro, Namie Amuro, Hikaru Utada, Johnny's Idol Group caused a great boom of 哈日 in Taiwan consecutively.

During the wave of 哈日 in Taiwan, Taiwanese local idol TV drama appeared on screen. The first Taiwanese idol TV drama was "Idol No.1 Theater" which was broadcast on China Television Channel(CTV) on November ,1996 in Taiwan.

12 Wang, Horng-Luen(2010)"Taiwanese Syndrome of Japan"Linking Publishing(Wang 2010)

13 Chang, Cheng-Hung(2011)"Ayumi Hamasaki- An Unusual Idol: Exploring the Identity and Consumption of Japanese Pop Music Fans."Graduate Institute of Mass Communication College of Communication Fu Jen Catholic University(Chang 2011)

14 哈日杏子 (1999) 『我得了哈日症』,China Times(哈日杏子 1999)

15 Usunier, J. C., Lee, J. A., Lee, J. (2005). Marketing across cultures. Pearson Education.(Usunier et al. 2005)



(Credit: フジテレビ)

Figure 2.6: Tokyo Love Story

However, at that time, the genre of Idol Drama had not existed until a Taiwanese idol drama "Meteor Garden", which was adapted from Japanese comic "Boys over Flowers", broadcast on Chinese Television Channel (CTS) on 2001. "Meteor Garden" was not only prevalent in Taiwan, but also in Japan, Philippines, Korea, Indonesia, Thailand and was described the fast boom of idol drama in Asia. Meanwhile, "Meteor Garden" was widely considered to be the Taiwanese drama that launched the Taiwanese wave and the wave of learning Mandarin throughout Asia. Since Meteor Garden, the genre of Idol Drama was classified officially and a new explanation of term "Idol" appeared.

In 2002, a South Korean drama "Winter Sonata" created another boom. Because of "Winter Sonata", Korean entertainment, which was called 韓流 (Hallyu), started to popularized worldwide and also in Taiwan. Along with the rapid development of Korean entertainment, not only drama, but other popular culture such as music, movie, dance also created new boom. From Korean Language learning boom, increase of Korean restaurants to popular fashion coordination, Taiwanese pop culture was affected by Korean Wave, too. As mentioned, the new cultural identity from Korean Wave redefined Taiwanese pop culture.



(Credit: CTS)

Figure 2.7: Meteor Garden



(Credit: KBS)

Figure 2.8: Winter Sonata

Taiwanese idol culture experiences Japanese boom period, Taiwanese drama boom period and Korean boom period in these 30 years. These effects from each boom arose new idol culture in Taiwanese style. The biggest different between Korean-style and Japanese-style idol was the story. As mentioned, Masayoshi(2014) stated the weakness and immaturity is important to Japanese female idol culture. Fans participated in the production of Japanese female idol. Comparing to Japanese-style idol, Korean-style idol accepted various and serious training such as singing, dancing, performing before debut. In 2012, Taiwanese female idol groups, such as Popu Lady, Weather Girls, debut. However, the image of Taiwanese female groups as with more like Korean-style image such as sexy dressing and dancing than Japanese-style female idols. Nowadays, Taiwanese female idol groups still operating. Besides those indie Japanese-style underground female idol groups, the general image of the term "idol group" in Taiwan was different with Japanese idol and more close to the concept of Korean-style idol.



(Credit: The Straits Times)

Figure 2.9: Popu Lady

2.3 Ma Chia-Ling Phenomenon

2.3.1 New Wave of Japanese Idol culture in Taiwan

As mentioned, since 1990s, a great Japanese boom hit Taiwan. Tsao, Ming-Cheng(2001) stated in the 哈日 period, 1992-1994 was the period of explosion, 1995-1999 was the period of diffuseness and after 2000 was the period of moderation¹⁶. However, until 2008, which was known as the Sengoku period of Idol, Japanese female idol culture arose new wave not only in Japan, but also caused cultural globalization again. According to Hoskins, C., Mirus, R. (1988), due to similarity of culture, the cultural discount, which means decrease of cultural requirement, would happen¹⁷. In 2011, AKB48's operating company AKS opened official overseas shop and café in Taipei. AKB48 shop released Taiwan-limited products and assembled great reputation between Taiwanese fans. In early 2012, AKS collaborate with Taiwanese biggest convenience store for Chinese New Year promotion with AKB48. Until this event, AKB48 officially was well-known by Taiwanese society¹⁸. Ishii(2003) indicated that the modern Japanese pop culture was close to American pop culture than the meaning of "Japanese" and ancient Japanese culture to Taiwanese masses¹⁹. Furthermore, Ishii(2001) stated comparing to "Japanese", the cognition of Taiwanese toward Japanese pop culture was more like brand and there were lots of common points between brand of Japanese and western²⁰. Thus, it could be inferred that Taiwanese attitude toward the new wave of Japanese female idol culture was a new cultural result due to new cultural identity of Taiwanese masses. Moreover, according to Taiwanese open attitude toward foreign culture which was indicated by Ishii(2003), Japanese female idol culture diffused rapidly in Taiwan than other areas in Asia. Meanwhile, besides mainstreamed idol groups such as AKB48, lots of indie Japanese female

16 Tsao, Ming-Cheng(2001). Research on Mediated Representations of Japanese Video Entertainment Offerings. Graduate Institute of Journalism, Chinese Culture University(Tsao 2001)

17 Hoskins, C., Mirus, R. (1988). Reasons for the US dominance of the international trade in television programmes. *Media, Culture and Society*, 10(4), 499-515.(Hoskins and Mirus 1988)

18 <https://youtu.be/rdrLaPiiv5Y>

19 石井健一. (2003). 「東アジアにおける日本大衆文化の浸透とその要因」.(石井健一 2003)

20 石井健一 (2001) 『東アジアの日本大衆文化』. 蒼蒼社.(石井健一 2001)



(Credit: Uni-President Enterprises Corporation)

Figure 2.10: AKB48 promoted in Taiwan

idol groups began holding official shows in Taiwan regularly or irregularly in live house or in traveling fairs, comics and animation exhibitions in Taiwan.

However, there was an exception during the diffusion of Japanese female idol wave in Taiwan. Ishii(2003) stated in Taiwan, a critique about the violence and sexual performance in Japanese contents was could not be accepted by Taiwanese morality. Also, Japanese female idol culture was included in this critique during the wave. This critique was also widely considered as the reason that obstructs the development of Japanese female idol industry in Taiwan. On July, 2015, AKB48 official shop and café stopped business and transformed to on-line shop for selling only goods or event tickets. Establishing project of AKS's Taiwan branch-TPE48 was also postponed several times. Until late 2015, AKB48 Taiwan Audition restarted the business and TPE48 audition was held in 2018. A local Taiwanese Japanese-style female idol group was born officially.

2.3.2 Taiwanese Light- Taiwanese Nationalism

According to Gong(2014), the term of "Taiwanese Light " appeared on Taiwanese newspaper first time in 2001. However, the usage amount of term "Tai-

wanese Light” increased substantially in 2005 and 2006 due to an outstanding performance of a Taiwanese major league player- Chien-Ming Wang. Also, the



(Credit:RealGM Baseball)

Figure 2.11: Chien-Ming Wang

phenomenon of Chien-Ming Wang represented that the rise of the term "Taiwanese Light"²¹. The term of Taiwanese light was used to described Taiwanese who has outstanding accomplishment internationally. Since Chien-Ming Wang's success, lots of Taiwanese were also described as Taiwanese light such as a film director, Ann Lee, a costume designer, Jason Wu, and a American-born-Taiwanese NBA player, Jeremy Lin. Yong(2017) stated that the reason of the substantial usage of Taiwanese light by mass media was led by the special political circumstances and diplomatic situation in Taiwan. The term of Taiwanese light provides a image of Taiwanese nationalistic feelings for smoothing the conflict in political circumstance and establishing the brand of Taiwan to Taiwanese²². Thus, the term of Taiwanese light was not just a word but was considered that included

21 Gong, Juan-Wei(2014)"The light of Taiwan": A Baudrillardian Manifestation.Graduate Institute of Sociology,NCCU(Gong 2014)

22 Yong, Wen-Jui(2017)The Construction of Nationalism in the Usage of " Taiwan' s Glory " on Taiwanese Media. Graduate Institute of Journalism, Tzu Chi University(Yong 2017)

political meaning for recall Taiwanese nationalist feelings by reporting those outstanding Taiwanese who were not from politics or diplomacy.

In addition, Yong(2017) also stated that the extensive usage of term of Taiwanese light was because of Taiwanese complicated governing history. Taiwan was governed by the Netherlands, Spain, Kingdom of Tungning, Qing dynasty, and Japan. These different government caused multi-furcate diversifying culture. Then, after World War II ended, a more complicated self-awareness of Taiwanese society caused by the conflicting political competition between Kuomintang and Democratic Progressive Party, which are 2 biggest political parties in Taiwan. With non-recognition as a nation by UN, Taiwanese national awareness was always a suspend symbol to Taiwanese people.

2.3.3 Ma Chia-Ling



(Credit: AKS)

Figure 2.12: Ma Chia-Ling

Ma Chia-Ling is the first and the only foreigner member in AKB48. Ma Chia-Ling was born in Kaohsiung, Taiwan in 1996 and was never ever living in Japan until entered AKB48 as an exchange member initially. Ma Chia-Ling passed AKB48 Taiwan Audition on 6th August, 2015 and became one of 17 elected

Taiwanese members²³. On December, 16th, 2015, Ma Chia-Ling debuted and appeared on the stage of AKB48 Kouhaku Uta Gassen²⁴ with singing one of AKB48's most famous songs- Heavy Rotation in Mandarin and Japanese language surprisingly. Since February, 2017, Ma Chia-Ling joined AKB48 in Japan officially and became the only foreigner member all over groups in Japan. In 2018, Ma Chia-Ling selected as one of the senbatsu members²⁵ and became the first Taiwanese senbatsu member ever.



(Credit: Tokyo Sports Shinbunsha)

Figure 2.13: Ma Chia-Ling is singing "Heavy Rotation"

23 A K B、台湾で海外初オーディション 17 人合格,Nikkan Sports<https://www.nikkansports.com/entertainment/akb48/news/1519683.html>

24 AKB48 Kouhaku Uta Gassen, which is an live event that is produced by AKB48 groups. An annual music show by imitating NHK Kouhaku Uta Gassen, which is an annual music show on New-Year's Eve that is produced by Japanese public broadcaster NHK. All members are divided into 2 teams and perform orderly. The winner is elected by judges and audiences.

25 Senbatsu member, the main performing members of each AKB48's single CD. Senbatsu members were selected from all members of AKB48 groups by operating team or other events, such as Election by fans or Morra.

2.3.4 Ma Chia-Ling Phenomenon

On February 2018, Ma Chia-Ling was selected as senbatsu member of AKB48's 51st single CD "JyaaBaaJaa" as a first foreign member in AKB48. Taiwanese mass media described Ma as Taiwanese Light. Meanwhile, the news of Taiwanese Light spread in Japan by Japanese media²⁶. Taiwanese masses began having favorable impression toward Japanese female idol culture which could be understood by the words in reports or news of Taiwanese mass media. In chapter 2.3.2, we discussed that the term of Taiwanese Light has its nationalism meaning to Taiwanese masses. Also, as mentioned in chapter 2.3.1, Ishii(2003) stated in Taiwan, a critique about the violence and sexual performance in Japanese contents was could not be accepted by Taiwanese morality²⁷ and also happened in Japanese female idol culture. However, according to Ma Chia-Ling's success, the critique of Taiwanese society toward Japanese female idol culture turned from negative into positive by using the term of Taiwanese Light to describe Ma Chia-Ling and her belonged group which was criticized by Taiwanese society. Author defined this position changing and the process of variation of Taiwanese masses' attitude in this case as Ma Chia-Ling phenomenon.

26 <https://www.j-cast.com/2018/01/22319251.html?p=all>

27 石井健一. (2003). 「東アジアにおける日本大衆文化の浸透とその要因」.(石井健一 2003)



(Credit: J-Cast News)

Figure 2.14: Taiwanese Light- Ma Chia-Ling

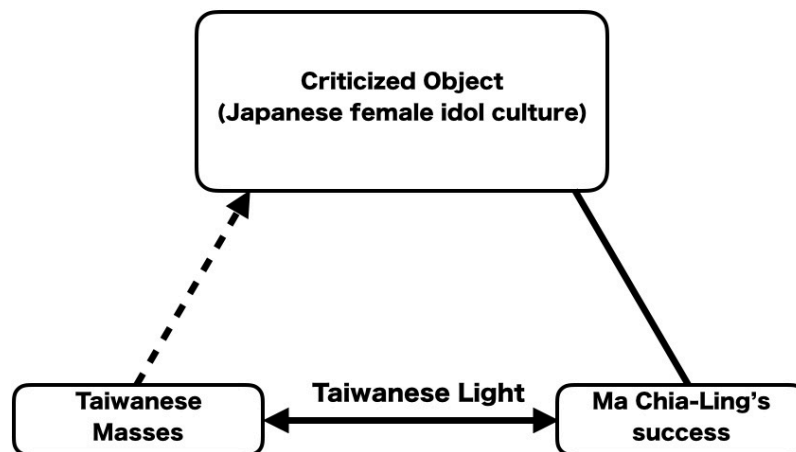


Figure 2.15: Objects in Ma Chia-Ling Phenomenon

Chapter 3

Japanese Female Idol Shows in Taiwan Area

3.1 Introduction and Methodology

This fieldwork aimed at the differences between Japanese female idol shows in Japan and in Taiwan. According to different performance, arrangement and style of shows, mass audiences in each area might have different sense of entertainment. Otherwise, this fieldwork aimed at finding out the current situation of Japanese female idol shows in Taiwan. With field observation and short interviews in Taiwan, this fieldwork presented the current situation of Japanese female idol shows in Taiwan and compared to Japanese female idol shows in Japan¹.

Through the collaboration with the operating team of a Japanese female idol group- STARMARIE, the subjects were participants of the live shows, which was hold at Sunrise Plaza in Nakano, Japan on December, 26th, 2016, December, 24th, 2017 and in PIPE Live music in Taipei on February 5th, 2017, January 14th, 2018. The method to carry out this study was using observation, which included sense of distance between performers and fans, content of show, schedule arrangement, and ticket system. Also, with short interviews of Japanese staffs and Taiwanese local promoter of these events, this research probed into the current marketing situation of Japanese female idol industry in Taiwan.

1 西山敏樹, 常盤拓司, 鈴木亮子 (2015) 『実地調査入門: 社会調査の第一歩』慶應義塾大学出版会 (西山敏樹 2015)



(Credit: author)

Figure 3.1: The Live Show *The Fantasy World* of STARMARIE in Taipei on January 14th, 2018



(Credit: STARMARIE)

Figure 3.2: The distance between performers and fans

3.2 Analysis

According to various macro differences between Japan's female idol market and Taiwan's Japanese female idol market such as bankroll, reputation, scale of market etc., the form of Japanese female idol shows are also different in Japan and in Taiwan.

Table 3.1: Comparison of Japanese Female Idol Shows in Japan and in Taiwan

	Japan	Taiwan
Sense of distance between performers and fans	Estranged	Closer
Content of Shows	Sometimes with hand-shaking meeting after show	With hand-shaking meeting, photo-shooting meeting in one package
Schedule of Shows	Same stage if have plural performing days	Traveling festival, musical festival and individual live in consecutive days
Tickets system	Advance sale and walk-up tickets(only for show)	Buying all tickets is available (include every events)

The carry-out of this study was induced 4 items: (i)Sense of distance between performers and fans (ii)Content of Shows (iii)Schedule of Shows (iv)Tickets operating system.

(i) In the dimension of Sense of distance between performers and fans, according to the different scale of stage, purpose of shows and different bankroll, the sense of distance between performers and fans in shows is obviously different. In Taiwan, Japanese female idol groups usually choose music live house as performing stage. Sometimes, Japanese female idol group are invited by Taiwanese local company for performing in traveling fairs or comic and animation exhibition. The physical distance between idol performers and fans can be really close. Furthermore, the purpose of shows in Taiwan are meant to improve reputation for increasing overseas fans. The content of shows is also more various and closer

to fans.

(ii) About contents of shows, due to limited time in Taiwan, the operating team condenses content of shows, events from individual into an all-in-one show. For example, in Japanese female idol culture, hand-shaking meeting is prevailing in nowadays and became a necessary part in Japanese female idol culture. Moreover, photo-shooting meeting is also rare and precious to fans. In Taiwan, besides official shows, hand-shaking and photo-shooting meeting are also hold right after show performing and condensed in hours.

(iii) As mentioned, according to the operating team condenses schedule for limited time for staying in Taiwan, fans in Taiwan can experience tight performances in specific area in days. Usually the official shows are arranged near the date of traveling fair or comic and animation exhibition in Taiwan.

(iv) According to the purpose of performing in Taiwan is to improve reputation, some deregulation, which is nearly rare situation, is allowed in Taiwan. Such as fans can have unlimited loop for photo-shooting meeting as long as buying tickets on the spot during the events.

3.3 Summary

This research indicated that besides common points, there are several differences in Japanese female idol shows between in Japan and in Taiwan. Along with the development of Japanese female idol culture in Taiwan, the industry grew up to a new localized way for its existence. However, even though the industry change its operating methods for accommodating to Taiwanese local market, Japanese female idol culture in Taiwan still remain its specialty, such as idol growth story, and the value of kawaii like everywhere in Japan².

Also, according to the differences of Japanese female idol shows in Japan and Taiwan, it is important to understand how do Taiwanese fans of Japanese female

2 工藤保則 (2015) 『カワイイ社会・学: 成熟の先をデザインする』 関西学院大学出版会 (工藤保則 2015)

idol culture accept and enjoy shows and this culture. In the next chapter, a questionnaire, which was designed for understanding the demographics and construction of fans of Japanese female idol culture, will be showed and discussed.

Chapter 4

Questionnaire Research

4.1 Taiwanese Fans of Japanese Female Idol Culture

4.1.1 Introduction and Methodology

This research aims to investigate that how do Taiwanese fans of Japanese female idol culture experience the contents of performing shows. The method to carry out this study was using a survey, which included questions and statements to which the participants were expected to respond anonymously. All question in this survey was assigned in Mandarin language. Thought the collaboration with ATC-AKB48 Taiwan Clubs¹, which is the biggest Taiwanese fans group on Facebook. The participants in this study were 354 members in the group. Subjects were recruited through posted Google survey on the group bulletin on Facebook. In this experience, participants were asked to fill out and ask all questions. This questionnaire was distributed on May, 2017 in 5 days.

In this questionnaire, questions are divided into 4 parts. The first part of this questionnaire included participant' s demographic, which included gender, age, the language level of Japanese language. The second of this questionnaire part included participant' s information of Japanese idol culture, which included the question of how long have you been into Japanese idol culture, the question of how many Japanese female idol groups do you know besides AKB48 groups, the question of please list up the name of Japanese female idol group whom you know. The third part of this questionnaire included participant' s experience of

1 <https://www.facebook.com/groups/RC4437839/?fref=nf>



(Date of screenshot: 12nd/Jun/2018)

Figure 4.1: The homepage of ATC- AKB48 Tawian Clubs



(Credit: author)

Figure 4.2: The cover of questionnaire of Taiwanese Japanese female idol fans' shows experience

Japanese female idol shows in Taiwan and in Japan. Each questions of the participant' s experience in Taiwan and in Japan included the question of do you have or have not ever experience Japanese female idol show before, the type of the shows, frequency of going the shows, and the question of what engage you to going to the shows. The forth part of this questionnaire included the fans' cognition toward Japanese female idol shows. The questions in this part included the question of do you think that can you really enjoy the shows, the question of what do you think that affects you for enjoying the shows, the question of do you prefer localized Japanese female idol culture or original Japanese style female idol shows.

The analysis used method of deduction in logic and inferred to calculations and conclusions of this research. This research was designed with random sampling which was distributed among 354 fans in ATC-AKB48 Taiwan Club. The estimating desired sample sizes was calculated by the formula of sampling inference which was provided by Don A. Dillman in 2007². The number of this questionnaire was calculated under 95% credibility, $z=1.96$, error was set as plus and minus 5%.

$$Ns = \frac{(Np)(p)(1-p)}{(Np-1)(B/C)^2 + (p)(1-p)} \quad (4.1)$$

Ns is the totally number of ATC- AKB48 Taiwan Clubs is about 30000 members when this questionnaire was distributed. $p=0.5$, $B=0.05$ (which means that error is plus and minus 5%). $C=1.96$ (which means the Z number under 95% credibility).

4.1.2 Analysis

This questionnaire was divides into 4 parts: (i)Participants demographics (ii)Participant' s information of Japanese idol culture (iii)Participant' s experience of Japanese female idol shows in Taiwan and in Japan (iv)Fans' cognition toward Japanese female idol shows.

In Table 4.1, the ratio of participants in this questionnaire are demonstrated about 50% to 50%, which was different with that the impression of the main

2 Vaske, Jerry J (2008), "Survey research and analysis: Applications in parks, recreation and human dimensions" pp. 180-181, Venture Publ. (Vaske 2008)

Table 4.1: Demographic of Participants(Survey1)- Gender

	Male	Female
Number	171	183
Percentage	48.3%	51.7%

Table 4.2: Demographic of Participants(Survey1)- Age

Years Old	Number	Percentage
11-19	124	35%
20-29	182	51.4%
30-39	35	9.9%
40-49	12	3.4%
50-59	1	0.3%

gender of fans of Japanese female idol culture was male. Even female participant was more than male participants by a minute disparity. Moreover, we can find out the most age of participants was in the level of 20-29 years old with 51.4% in Table 4.2. The next level was 11-19 years old with 35% and 30-49 with totally 13.3%. Thus, we can infer that the gender of Taiwanese fans of Japanese female idol culture was in equality. And the main group of age was from 11-29 years old.

Table 4.3: Demographic of Participants(Survey1)- Japanese Language Level(JLPT)

Level	Number	Percentage
N1	24	6.8%
N2	39	11%
N3	40	11.3%
N4	19	5.4%
N5	25	7.1%
None	207	58.5%

In Table 4.3, the Japanese language ability of Taiwanese fans of Japanese female idol culture was presented. The Japanese language was evaluated by

Table 4.4: Live Experience of Participants(Survey1)- Can you enjoy the shows exactly?

Level	Number	Percentage
Exactly Yes	198	55.9%
Yes	111	31.4%
Neutral	41	11.6%
No	2	0.6%
Exactly No	2	0.6%

Table 4.5: Live Experience of Participants(Survey1)- What affect you experience the shows?(multi-select question)

Item	Number	Percentage
Atmosphere(Performers)	292	83.7%
Atmosphere(Fans)	246	70.5%
Interests	189	54.2%
The contents of shows	126	36.1%
Language	81	23.2%
Others(Seat Position)	1	0.3%

JLPT³(Japanese Language Proficiency Test)⁴, which was the most popular test of Japanese language ability for Japanese language learners all over the world. JLPT was divided into 5 levels that was from the beginner(N5) to the native level(N1). We can find out that about 58.5% of participants have no certification of JLPT and up to 82.3% of participants (N3 and above) are not proficient in Japanese language. However, comparing with Table 4.4, up to 87.3% of participants said that they can enjoy the Japanese female idol shows. Moreover, we can understand that the elements, which affects participants to experience Japanese female idol shows, in Table 4.5. Up to 83.7% of participants showed atmosphere of idol performers and 70.5% participants showed the atmosphere of other fans

3 "The Japanese-Language Proficiency Test (JLPT) under joint organization of the Japan Foundation and Japan Educational Exchanges and Services (previously Association of International Education, Japan) started in 1984 as a test to measure and certify the Japanese-language proficiency of those whose native language is not Japanese."

4 <https://www.jlpt.jp/e/about/message.html>

was important to them in the experience of Japanese female idol shows. In addition, 54.2% of participants said whether they are interested in the idol groups or not and 36.1% of participants said the contents of shows affect them also. Especially, the element of Language was answered by 23.2% of participants. Although up to 82.3% of participants can not understand Japanese language exactly, only 23.2% said the element of language affected them to enjoy the Japanese female idol shows. This result represented that when most of Taiwanese fans of Japanese female idol culture go to the shows, they can enjoy the show by the atmosphere rather than that if they can understand what the performers said or what they sing on stage. In the other word, it can be inferred that the language gap between Japanese and Mandarin was not the effective barrier to Taiwanese fans for enjoying Japanese-language idol shows.

Table 4.6: Demographic of Participants(Survey1)- How long have you been into Japanese Female Idol culture?

Period	Number	Percentage
under 1 year	17	4.9%
1-2 years	54	15.3%
3-4 years	98	27.7%
5-6 years	92	25.9%
7-8 years	44	12.4%
Above 9 years	49	13.8%

According to Table 4.6, most of participants answered the question(How long have you been into Japanese Female Idol culture?) was around 3-4 years(27.7%) and 5-6 years(25.9%). The answer of under 6 years was 73.8% of participants. Based on this questionnaire, we can find that the most of participants are interested in Japanese female idol culture in around 2011, exactly the year that AKB48 expanded overseas business in Taiwan, by inferring backwards.

Table 4.7: Live Experience of Participants(Survey1)- Region of Shows which ever participated

Region	Yes	No
Japan	111 (31.4%)	243 (68.6%)
Taiwan	164 (46.3%)	190 (53.7%)

Table 4.8: Demographic of Participants(Survey1)- Frequency of participating shows(Per year)

Frequency	Taiwan	Japan
3 and less	136	81
4-6	17	17
7-9	7	5
10 and above	4	8

In Table 4.7 and Table 4.8, the result provided Taiwanese fans who ever participated Japanese female idol shows in Japan was about 31.4% of all participants and in Taiwan was about 46.3% of all participants of this questionnaire. Furthermore, the question of frequency of the participants who answered Yes(have been to participate Japanese female idol shows) showed most of participants go to shows 3 and less times per year both in Taiwan and in Japan. However, the number of the participants, who answered 10 and more times, that participated in shows in Japan are 4 people more than in Taiwan. Also, it has higher ratio(about 7%) of all participants who answered Japan than Taiwan(about 2.5%). Comparing with these 2 question, we can find that (i) About 15% participants went to shows in Taiwan than in Japan. (ii) Due to the disparity of the times of Japanese female idol shows between in Taiwan and in Japan, we can not infer that those participants who went to the shows in Japan might be severe fans by evaluating the ratio of more times of participating in the shows in Japan was higher than in Taiwan. (iii) Besides participating in Japanese female idol shows personally, about half and more participants were using other methods for receiving the informations from Japanese female idol culture such as videos, news, pictures or fans' information websites, etc.,.

4.1.3 Summary

According to this questionnaire research, we can understand and infer some conclusions as followed: (i) The main group of fans' age was from 11-29 years old.(ii) Most of Taiwanese fans of Japanese female idol were not proficient in Japanese language, however, they still can enjoy the shows according to its atmosphere, which was constructed by both of performers and other fans. Besides,it was also conclusive that whether fan was interested in the idol group and the contents of the shows.(iii) 2011 was the important year that most of Taiwanese

fans knew Japanese female idol culture. It could be related to the beginning of AKB48's new business in Taiwan.(iv) In addition to Japanese female idol's love shows, Taiwanese fans used other methods, such as fans' information websites, for researching and getting or exchanging fans' information.

4.2 Taiwanese cognition toward Ma Chia-Ling Phenomenon

4.2.1 Introduction and Methodology

This research aims to investigate (i) Did the word of Taiwanese light really affect Taiwanese people? (ii) How did Taiwanese people recognize the word of Taiwanese light? (iii) Was it really related between Taiwanese light and Ma Chia-Ling in Taiwanese people's cognition? (iv) Did the relation between Taiwanese light and Ma Chia-Ling really reflect to the Taiwanese people's cognition of Japanese female idol culture?

For reach the goals above, this questionnaire was designed on Google survey platform. The method to carry out this study was using a survey which included questions and statements to which the participants were expected to respond anonymously. The participants in this study were 373 Taiwanese mass people. Subjects were recruited through posts on Facebook and by word of mouth. In this questionnaire, 3 parts of questions were designed: (i) demographics of participants (ii) Cognition research of the word of Taiwanese light (iii) Cognition research of Japanese female idol culture and Ma Chia-Ling phenomenon. The data collection sessions lasted 24 hours and were conducted roughly 2 weeks. The methodology and analysis used Likert 5-level Scale between 2 adjective words for measuring and comparing with testers' cognition toward each issue and were evaluated by Semantic Differential Scale. According to Table 4.9, 11 questions toward each issue were anchored by 22(11 groups) same adjectives for comparison differences. Totally, 5 issues were included in this questionnaire: (i) Cognition toward mass the term of Taiwanese light (ii) Personal meaning toward the term of Taiwanese light (iii) Personal attitude toward Japanese idol culture (iv) Personal attitude toward Japanese female idol culture (v) Personal attitude toward the connection between Taiwanese light and Ma Chia-Ling phenomenon.



Figure 4.3: The questionnaire of Ma Chia-Ling phenomenon

4.2.2 Analysis

The demographics of participants presented:

According to Department of Statistics, Ministry of Interior in Taiwan, the sex ratio in Taiwan is male 49.7% to Female 50.3%. In this questionnaire, the sex ration(Table 4.10) presented in a minute disparity with official report. Besides, the peak age of this questionnaire presented the participants who is under 23 with 63.9%.

Also, as for living area in Taiwan, 58.7% in Northern Taiwan(Taipei City, New Taipei City, Keelung City, Hsinchu City, Taoyuan City, Hsinchu County ,and Yi-lan County), 22.5% in Southern Taiwan(Kaohsiung City, Tainan City, Chiayi City, Chiayi County, Pingtung County,and Penghu County), 15.3% in Central Taiwan(Taichung City, Miaoli County, Changhua County, Nantou County and Yunlin County) and 3.5% in other area.The education background of participants was college/University with 55%, High School with 27.5%, Master and Doctor with 12.9% and others with 4.5%. Among all participants, the occupation of Student were the most with 67.3%.

According to the horizontal comparison to each answer in each issue, the cog-

Table 4.9: Adjective was Used in Questionnaire

Number	Adjective1	Adjective2
1	National	Personal
2	National	International
3	Mass-oriented	Specific
4	Adult	Childish
5	Self-confidential	Self-abased
6	Proud	Shameless
7	Erotic	Pure
8	Positive	Negative
9	Closed	Alienated
10	Successful	Failed
11	Affirmative	Rejective

Table 4.10: Demographic of Participants(Survey2)- Gender

	Male	Female
Number	176	197
Percentage	46.9%	52.5%

nitions of Taiwanese was inferred from the differences or common sense toward each issue. The score of each question was converted into average in Table 4.12 by equation 4.2 , which was rounded off to two decimal places, for analysis. n is the number of answers in each question⁵.

$$score : \bar{X} = \frac{\sum_{i=1}^5 (x_i * n)}{373} \quad (4.2)$$

$$score : D_{(i)...(v)} = Score_{Q1} - Score_{Q2} \quad (4.3)$$

5 山内光哉. (2009). 『心理・教育のための統計法』. サイエンス社.(山内光哉 2009)

Table 4.11: Demographic of Participants(Survey2)- Age

Years Old	Number	Percentage
Under 18	86	23.1%
18-23	152	40.8%
24-29	35	9.9%
30-39	44	11.8%
40-49	2	0.5%
50-59	3	0.8%
Above 60	1	0.3%

Table 4.12: The converted score of questionnaire2(N=373)

score=1	issue(i)	issue(ii)	issue(iii)	issue(iv)	issue(v)	score=5
National	2.41	2.86	3.05	3.01	3.53	Personal
National	2.72	3.20	3.07	2.85	2.58	International
Mass-oriented	3.27	3.23	2.73	2.51	3.21	Specific
Adult	2.41	2.60	2.47	2.39	2.48	Childish
Self-confidential	1.65	1.54	1.70	1.68	1.80	Self-abased
Proud	1.59	1.59	1.74	1.80	1.84	Shameless
Erotic	3.82	3.68	3.45	3.35	3.73	Pure
Positive	1.64	1.50	1.74	1.77	1.67	Negative
Closed	2.64	2.22	2.08	2.14	2.32	Alienated
Successful	1.60	1.52	1.66	1.68	1.71	Failed
Affirmative	1.57	1.46	1.58	1.64	1.60	Rejective

At first, in question no.1(National v.s. Personal) and question no.2(National v.s. International),the D number of each issue presented $D_i=-0.31$, $D_{ii}=-0.34$, $D_{iii}=-0.02$, $D_{iv}=0.16$, $D_v=0.95$. This result indicated that when the answer of National was anchored, "can the answer of International in question 2 affected the result more than the answer of personal in question1?" was tested. This test showed that about issue(ii) Personal meaning toward the term of Taiwanese light and issue(i) Cognition toward mass the term of Taiwanese light placed disproportionate emphasis on "International" than "Personal". However, comparing to the social cognition of the term of Taiwanese Light which was showed closer to "National", personal cognition was showed moderated between "National" and "International". Furthermore, in issue(iii) Personal attitude toward Japanese idol

culture, Diii only showed a minute difference(-0.02), which means the cognition toward Japanese idol culture, moderated cognition between "International" and "Personal" was widely admitted. Also, the score presents in each question showed around 3 which means moderation to each adjective in each question. Besides, although there is a moderated opinion to "National" and "Personal" in issue(iv) Personal attitude toward Japanese female idol culture, the result placed disproportionation on "National" rather than "International" by a minute difference. According to the D number of issue(v) were separately 0.16 and 0.95, the result placed disproportionate emphasis on "Personal" than "International" in issue(v) Personal attitude toward the connection between Taiwanese light and Ma Chia-Ling phenomenon and more "National" than "International".

In question no.3(Mass-oriented v.s. Specific), the score of issue(iii) and issue(iv) showed more mass-oriented than specific. However, with the score in issue(i), issue(ii), and issue(v) which all issue was related to the term of Taiwanese Light, the result presented more specific than mass-oriented with the average number 3.24, which means that the cognition was prone to specific lightly. In question no.4(Adult v.s. Childish), in every issue showed very near score and the average number of 2.47 which indicated the cognition toward question no.4 in each issue was prone to "Adult" than "Childish" lightly.

Besides question no.1, question no.2, question no.3 and question no.4, the other questions were divided into 2 types of questions: positive-direction questions(question no.5, no.6, no.8 , no.10, no.11) and Negative question(question no.7), which was for confirming and checking the significance of participants' answers. For calculating, the score in question no.7 was subtracted by full marks 5 for getting a new score. Then, calculating average score in Table 4.13.

4.2.3 Summary

In the second questionnaire research, the result indicated:

- (i) The mass concept of Taiwanese Light was more International than personal, more national than international.
- (ii) Personal concept of Taiwanese Light was more international than national, more national than personal.
- (iii) more moderated toward Japanese idol culture but more national than inter-

Table 4.13: The meaning score of adjective(N=373)

Positive	issue(i)	issue(ii)	issue(iii)	issue(iv)	issue(v)	Negative
Self-confidential	1.65	1.54	1.70	1.68	1.80	Self-abased
Proud	1.59	1.59	1.74	1.80	1.84	Shameless
Pure	1.18	1.32	1.55	1.65	1.27	Erotic
Positive	1.64	1.50	1.74	1.77	1.67	Negative
Closed	2.64	2.22	2.08	2.14	2.32	Alienated
Successful	1.60	1.52	1.66	1.68	1.71	Failed
Affirmative	1.57	1.46	1.58	1.64	1.60	Rejective
Average Score	1.70	1.59	1.72	1.77	1.74	

national toward Japanese female idol culture.

(iv) As for Ma Chia-Ling's success was more personal than national, more national than international, which was measured by the D score analysis which was used to test the cognition toward the concept of "National", "Personal", and "International".

According to question no.3 and question no.4,

(i) As long as with the concept of Taiwanese Light, it was more specific than mass-oriented.

(ii) It was prone to Adult than childish in the concept of Taiwanese Light, Japanese idol culture, Japanese female idol culture, and Ma Chia-Ling's success. was concluded.

The average score in Table 4.13 indicated

(i) Comparing to the mass cognition toward the term of Taiwanese Light, personal cognition toward the term of Taiwanese Light was more positive.

(ii) The opinion toward Japanese female idol culture was more negative than the opinion toward Japanese idol culture.

(iii) Ma Chia-Ling's achievement affected Taiwanese mass cognition toward Japanese female idol culture which could be inferred by the effect of Taiwanese Light.

Chapter 5

Finding and Conclusion

5.1 Findings

In chapter 3, we understood that the differences of the Japanese female idol shows between in Taiwan and in Japan. We also understood that although the performing member was the same, the live experience and show concepts was provided differently to fans between in Japan and in Taiwan and the different operating method in Japan and in Taiwan.

In addition, 2 questionnaire researches were introduced in chapter 4. The first survey research was for understanding that how did Taiwanese fans experience the Japanese female idol lives in Taiwan and in Japan, what did they focus on during the shows, and how did fans gather informations of Japanese female idols. The second survey research presented that how do the mass Taiwanese nationalism term- Taiwanese Light affect Taiwanese cognition toward Japanese female idol culture, Ma Chia-Ling's success and test the Ma Chia-Ling's phenomenon.

The summaries in each experience were listed as followed:

1. Along with the development of Japanese female idol culture in Taiwan, the industry grew up to a new localized way for its existence. However, even though the industry change its operating methods for accommodating to Taiwanese local market, Japanese female idol culture in Taiwan still remain its specialty.

2. The main group of fans' age was from 11-29 years old.

3. Most of Taiwanese fans of Japanese female idol were not proficient in Japanese language, however, they still could enjoy the shows according to its at-

mosphere, which was constructed by both of performers and other fans. Besides, it was also conclusive that whether fan was interested in the idol group and the contents of the shows.

4. 2011 was the important year that most of Taiwanese fans knew Japanese female idol culture. It could be related to the beginning of AKB48's new business in Taiwan.

5. In addition to Japanese female idol's love shows, Taiwanese fans used other methods, such as fans' information websites, for researching and getting or exchanging fans' information.

6. The mass concept of Taiwanese Light was more International than personal, more national than international.

7. Personal concept of Taiwanese Light was more international than national, more national than personal.

(iii) more moderated toward Japanese idol culture but more national than international toward Japanese female idol culture.

8. As for Ma Chia-Ling's success was more personal than national, more national than international.

,according to the D score analysis which was used to test the cognition toward the concept of "National", "Personal", and "International".

9. As long as with the concept of Taiwanese Light, it was more specific than mass-oriented.

10. It was prone to Adult than childish in the concept of Taiwanese Light, Japanese idol culture, Japanese female idol culture, and Ma Chia-Ling's success.

11. Comparing to the mass cognition toward the term of Taiwanese Light, personal cognition toward the term of Taiwanese Light was more positive.

12. The opinion toward Japanese female idol culture was more negative than the opinion toward Japanese idol culture.

13. Ma Chia-Ling's achievement affected Taiwanese mass cognition toward Japanese female idol culture which could be inferred by the effect of Taiwanese Light.

5.2 Conclusion and Discussion

In the book of Social Psychology which was arranged by Endō(2009)¹, Tsutako Mori stated in the begging of the chapter which discussed about Attribution theories,

人はどのように他者や世界を理解しているか？

人の思考や判断にはどのような特徴があるか？

which means how do people understand others and this world? and what is the characteristic of people's thinking and decision?. According to Attribution Theory which prevented by Weiner(1985), it explained how people determine and infer personally and socially².

Table 5.1: Attribution Theory

	Internal Locus	External Locus
Stable	Ability	Task Difficulty
Unstable	Motivation	Luck

Along with the cross-cultural communication is happening in everyday all over the world, how do people recognize and accept other culture became the most important issue to human being. According to Ryan(2015), the AKB48's overseas branch-JKT48(Jakarta 48) impacted and affected on Indonesian society and pop

1 遠藤由美 (2009) 『社会心理学—社会で生きる人のいとなみを探る』 ミネルヴァ書房 (遠藤由美 2009)

2 Weiner, B. (1985). An attributional theory of achievement motivation and emotion. Psychological review, 92(4), 548.(Weiner 1985)

culture which has its unique religious and cultural background³. Although it faced lots of troubles, Japanese female idol culture affected Indonesian society deeper and deeper nowadays. In Taiwan, because of its history and cultural background, the opened and multi-culture caused the diversity of Taiwanese society. However, also because of its history and cultural even economical background of Taiwan, the Taiwanese self-awareness were widely considered as an complicated issue. In this thesis, we found besides political and diplomatic area, Taiwanese established national esteem and self-awareness through the outstanding Taiwanese people who was active on the international stage. Maybe this is an insoluble problem to Taiwanese people, however, meanwhile this might be the reason that caused Taiwanese character kept optimistic and always welcomed to embraced other culture.

As one of numerous cases within cross-cultural communication in Taiwanese society, Ma Chia-Ling's Phenomenon was an significant happening of Japanese female idol culture to Taiwanese masses by discovering the feasible solvent for Japanese female idol culture in Taiwan and meanwhile establishing and growing Taiwanese nationalistic feelings and self-awareness.

5.3 Further Research

In the AKB48 world Election in 2018, Ma Chia-Ling was selected in Top 100 of AKB48 groups all over the world. According to the rapid variation of entertainment business and the variation of information revolution nowadays, consecutive observation and analysis is necessary in this issue.

Also, as in technological aspect, due to its low-cost and convenience, live-streaming show appeared rapidly worldwide in these years. As a method of promotion and advertisement of Japanese female idol culture, the analysis toward trend of live-streaming show of Japanese female idol culture is extremely valuable. For understanding cross-cultural communication and influence in Japanese female idol culture of Taiwanese fans, it is important to study in the live-streaming platform which was used widely in Japanese female idol groups.

3 Ryan(2015)"JKT48 as a new pop-culture phenomenon in Indonesia: the emergence and influence of idol culture in Jakarta Area", 慶應義塾大学大学院メディアデザイン研究科横浜 (Ryan 2015)

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Appendix

A The Other Opinion Researches in Questionnaire Research1

Table A.1: Opinion of Localization or Globalization of Japanese Female Idol Shows in Taiwan(N=354)

	YES	No
Number of Answers	251	103
Percentage	71%	29%

B The Statistical Data in Questionnaire Research2

Table B.1: The statistical data of issue(i) in survey research 2 (N=373)(unit= people)

	1	2	3	4	5	
National	123	110	50	44	46	Personal
National	99	96	45	76	57	International
Mass-oriented	60	61	62	97	93	Specific
Adult	70	81	220	2	0	Childish
Self-confidential	200	116	48	5	4	Self-abased
Proud	210	112	47	1	3	Shameless
Erotic	1	2	164	104	102	Pure
Positive	205	108	53	5	2	Negative
Closed	74	86	142	44	27	Alienated
Successful	205	117	49	0	2	Failed
Affirmative	215	108	48	0	2	Rejective

Table B.2: The statistical data of issue(ii) in survey research 2 (N=373)(unit= people)

	1	2	3	4	5	
National	83	73	99	48	70	Personal
National	68	59	79	66	101	International
Mass-oriented	56	60	91	74	92	Specific
Adult	45	42	282	3	1	Childish
Self-confidential	218	109	45	1	0	Self-abased
Proud	216	98	56	3	0	Shameless
Erotic	3	3	198	74	95	Pure
Positive	233	95	43	1	1	Negative
Closed	117	85	150	14	7	Alienated
Successful	228	98	45	1	1	Failed
Affirmative	244	90	38	0	1	Rejective

Table B.3: The statistical data of issue(iii) in survey research 2 (N=373)(unit= people)

	1	2	3	4	5	
National	76	66	79	69	83	Personal
National	65	72	82	79	75	International
Mass-oriented	102	85	59	65	62	Specific
Adult	54	96	218	3	2	Childish
Self-confidential	181	129	58	5	0	Self-abased
Proud	169	135	67	2	0	Shameless
Erotic	5	25	204	75	64	Pure
Positive	166	143	61	4	0	Negative
Closed	135	115	87	30	6	Alienated
Successful	187	130	52	3	1	Failed
Affirmative	206	119	47	1	0	Rejective

Table B.4: The statistical data of issue(iv) in survey research 2 (N=373)(unit= people)

	1	2	3	4	5	
National	65	68	100	77	63	Personal
National	74	83	90	76	50	International
Mass-oriented	108	100	73	51	41	Specific
Adult	61	116	186	10	0	Childish
Self-confidential	181	136	50	6	0	Self-abased
Proud	166	121	82	3	1	Shameless
Erotic	8	31	209	71	54	Pure
Positive	167	130	72	3	1	Negative
Closed	122	118	99	26	8	Alienated
Successful	183	133	52	4	1	Failed
Affirmative	195	120	57	0	1	Rejective

Table B.5: The statistical data of issue(v) in survey research 2 (N=373)(unit= people)

	1	2	3	4	5	
National	38	56	60	108	111	Personal
National	76	107	114	50	26	International
Mass-oriented	63	56	68	112	74	Specific
Adult	55	98	206	13	1	Childish
Self-confidential	161	139	64	6	3	Self-abased
Proud	159	118	93	1	2	Shameless
Erotic	2	6	176	96	93	Pure
Positive	186	128	56	2	1	Negative
Closed	113	95	115	34	16	Alienated
Successful	178	127	66	1	1	Failed
Affirmative	204	120	46	2	1	Rejective