FEARFUL FUTURES:

Cultural Studies and the Question of Agency in the Twenty-First Century

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The Development of Traditional Tourism to Inherit Cultures and Local Wisdom of Ethnicity Groups in Kanchanaburi Province, Thailand

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Abstract

This research aimed to study the identities of the ethnicity groups in Kanchanaburi province in order to define the recommendations for inheriting cultures and local wisdom. Moreover, to guideline for the development of traditional tourism to support the quality of life of the local community. Sangkhlaburi district and Thong Pha Phum district were defined to be the study area. Data collection of this qualitative research were observation and semi-structured interviewing from 40 key informants who were chosen by snowball sampling. The key informants consisted of the headman of two villages, local people who lived within the area more than 10 years, tour agencies and entrepreneurs, tourists and visitors. The result found that there are two tribes of ethnicities, which effected to cultural tourism and community-based tourism, are the Mon and the Karen (Sgaw Karen). Nowadays, two districts in Kanchanaburi province are known as one of tourist attractions. Both Thong Pha Phum district and Sangkhlaaburi district, people made their living naturally from surrounding and natural resources which benefited the local communities such as agriculture, fishery, and forest utilization. The culture of Mon's food was similar to the Karen that their living always relied on the biodiversity of nature. It was a crucial factor which benefited the communities for inheriting their culture and local wisdom from their ancestors. However, some feature identities of two tribes were also be the important factors to support traditional tourism or community-based tourism as well. The development of traditional tourism was also the important process that can encourage both local community and visitors to increase their awareness through tourist activitie.

Keywords: Traditional tourism, Ethnicity, Kachanaburi (Thailand)

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Introduction

Thailand is a land of multicutural societies especial the boundary area between the neighbor country. Kanchanaburi province is one of the important area locating in the western part of Thailand nearby the boundary between Thai and Burma, where has a plenty of cultural and natural resources. Kanchanaburi province consisted of five districts (Amphoe) nearby the boundary between Burma as Sangkhalburi, Dan Makhamtia, Thong Pha Phum, Sai Yok, and Muang. With the surrounding of the area, there are numerous mountainous landscape, greenery forest and also there is the river to be the borderline between Thai and the southern part of Burma. When the summer came, the river was waterless, therefore, people could walk across the river between two countries. For these reasons, The cultural influences of populations in Kanchanaburi province was affected by the diversity of ethnicities for example traditional clothes, folks, traditional food and local wisdom, vernacular houses, and ways of life (Deepadung,et. al., 1998).

Nowadays, the original cultures of local people are faded by many factors. Some young generations want to immigrate to the city such as Bangkok or civilized city. Meanwhile, the growth of tourism is widely spreading and Kanchanaburi is also the primary destination of tourists. One of the kind of favorite tourism is traditional tourism or ethnic tourism in Sangkhlaburi district where is the Mon community and Thong Pha Phum district where is the Karen community especially Ban E-Tong. Therefore, the study of the identities of the authentic cultures and local wisdom of ethnicity groups in Kanchanaburi is so crucial to encourage an awareness of local people and push the uniqueness of cultures and local wisdom of the minorities to become the feature tourism resources for developing the route of cultural and traditional tourism.

Terms of Definition

- Traditional tourism: One of types of tourism which attracts visitors to come a tourism destination by putting the feature tradition and unique cultures or events in marketing plan (Gurniwan et.al., 2016).

- Mon: The ethnicity group existed in Southern Burma and Thailand. The Mon settled in many regions of Thailand such as Bangkok, Samut Sakorn, Lopburi. Uthaithani, Ratchburi provinces including smaller groups are found in Samut Songkhram, Petchburi, Chachoengsao, Kanchanaburi et. al. Today, Mon in Sangkhlaburi district at Kanchanaburi province attract visitors to visit their community and Sangkhlaburi is known as one landmark of tourist places of Kanchanaburi's destinations.

- Karen (Pwo Karen):Pwo Karen are the Karen people who live in Burma and Thailand. They mainly live on both sides of the Thai-Burmese borderline along the Tanen Range (a.k.a Daen Lao or Loi Lar) and the Dawna Range. This includes several Northern and Western provinces of Thailand especially Kanchanaburi province.

The Study Area

The study area of this research are Sangkhlaburi and Thong Pha Phum (two districts of Kanchanaburi where is located in the western part of Thailand and nearby the boundary between Thai and Burma).
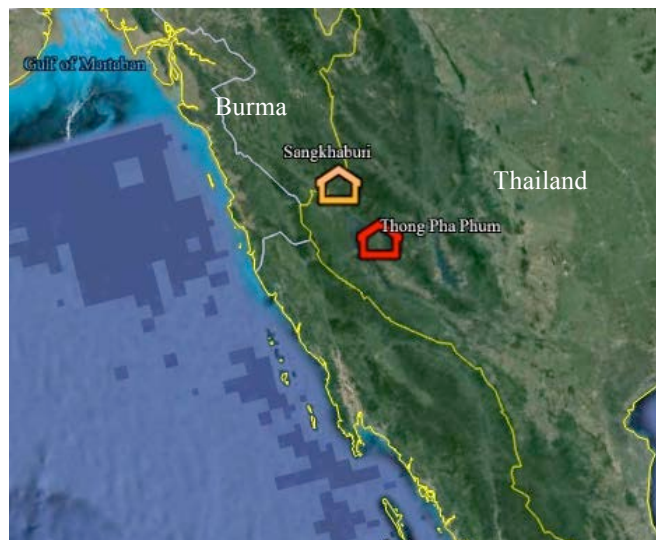
Figure 1: Locations of the study area

The sample populations

The researcher defines the populations of key informants from the ethnicity groups within the study area (Burusphat, et.al., 2011 & NSO, 2017). They consist of Thais (the most population - approximately 90% of all), Karen, Mon, Lao Krang and Lao Viang. This research focuses on two main groups of ethnicities as Mon and Karen because they play an important role in tourist resources to attract visitors. The snowball sampling is used for the sampling technique. Therefore, 40 key informants consist of the ethnicity groups such as Karen and Mon who live in the study area for more 10 years, the headman of two sites, local entrepreneurs, and visitors

Methodology

The ethnographic methodology is the main method of this study. There are three modes of data collection in ethnography: observation, interviewing and archival research (Angrosino, 2007):

- Observation: Participant observation is unique in that it combines the researcher's participation in the lives of the people under study while also maintaining a professional distance (Fetterman, 2010). According to Angrosino (2007), observation is the act of perceiving the activities and interrelationships of people in the field setting.

- Interviewing: Interviewing is the process of directing a conversation to collect information (Angrosino, 2007) by using semi-structured interviewing forms. For in-depth interviewing, informants were selected from Mon and Karen people within the communities such as the headman of the villages, local sages, stakeholder groups,

including Karen population within the villages by using mixed sampling techniques as a snowball sampling and a homogenous sampling. A total of 40 qualitative interviews were conducted. On the same time, the observation also undertaken as always both participatory and non – participatory observation. All data collection will involve the older and newer generation. The main topic of interviewing is about the identities of tribes both the Mon and the Sgaw Karen within Kanchanaburi province. Furthermore, the information about the development of traditional tourism, cultural tourism, and community-based tourism are also mentioned in the process. The period of observed time is in July, 2017.

For the data analysis, after gathering all data, the main analysis technique is a content analysis. The output of this analysis primarily took the form of verbal descriptions and explanations.

Results

The results of this study can summarize into three main topics as 1) the surrounding of the study area 2) the identities between the ethnicities within the study area, and 3) recommendations for the development of traditional tourism. For each issue will display as below:

1. The context of the ethnicities within the study area

- Sangkhlaburi district

The area is the land where comprises multicultural races such as Thai, Mon, Lao, and Karen (Sgaw Karen).The Mon in Kanchanaburi province especially Wangka village, which visitors perceive as Burmese Mon', differ from other regions in Thailand for example language, a way of life, and traditional clothes. Wangka village is a semi-permanent Mon settlement located in the Thai borderlands. Members of this community migrated into Thailand after World War II because of political conflicts among various ethnic insurgents (Dhienpanya et. al, 2004). Most villagers in Wangka are engaged in small tourism business, labor, trading or fishing. With the difference of cultural geography, the Mon within Sangkhlaburi district also live in harmony with the river living (e.g. floating houses and fishery in the river) and make their living with natural resources. The main occupations of local community in Sangkhlaburi district are agriculture, fishery, and forest utilization. However, a number of young generations of the Mon are hired as migrant work men in the industrial provinces located on the periphery of Bangkok (Wongpolganan, 2007). Although there are many ethnicities in Sangkhlaburi district, the Mon have become the most unique group and the dominant segment of the population in the village which effect to the development and generating incomes for the area because people perceive that the Mon community in Sangkhlaburi is the stunning tourist attraction. From the statistic information about the quantity of tourists visiting Sangkhlaburi, there are many tourists for each year. Many tourists are interested in Mon's living and want to take their leisure time with the river and mountainous scenery.

Moreover, Wat Wangka Wiwaikaram, which was founded by venerable Abbot Luang Pho Uttama, a Mon monk who has many influences for the Mon populations. Because of Luang Pho Uttama, his religious followers in Thailand Both Thais and Mons

donated and supported his attention to build a bridge for connecting the relationship between Mons in Kanchaburi and Mons in Wangka villages known as 'Mon Bridge or Sapan Mon in Thai'. Nowadays, the Mon Bridge is one of the most attractive landmarks of Sangkhlaburi which visitors define it is the main destination to visit there.

Figure 2: Mon Bridge

-Thong Pha Phum district

Thong Pha Phum district covers an area of 3,655 km^2. It is located in the Tanao Sri mountain range and bounded on the north by Sangkhlaburi district of Kanchanaburi province. Within the area, there are a plenty of natural resources because it covers one of the parts of the western complex forest of Thailand. The important water resource is the Khwae Noi River. Moreover, there are also Thong Pha Phum, Lam Khlong Ngu, Khuean Srinagarindra, and Khao Laem National Parks found in the area. Therefore, the dominant surrounding of Thong Pha Phum district is the village in the midst of greenery complex forest.

Karen (Pwo Karen) is the most population within the area. By traditional, the Karen are subsistence farmers, so Karen in Kanchanaburi learn to adapt their way of life for tourism.

2) The identities between the ethnicities within the study area

Table 1: The differences between the ethnic identities

The identities	Sangkhlaburi	Thong Pha Phum
1. Tribe	Thai, Mon, Lao Viang, and Lao Krang	Thai and Karen
2. Surrounding	There are three rivers flowing through the village which are the Chongkaria, Bikli, and Runtee river.	Mountainous landscape and evergreen forest
3. Attraction	Mon bridge and Mon cultures	Foggy village of Karen and local community enclosed with the evergreen forest
4. Occupation	Fishery, tourism entrepreneur, and selling souvenirs	Tourism entrepreneur, selling souvenirs, agriculture, and laborer
5. Religious	Buddhist or Christian	Buddhist, Christian, or Animism
6. The uniqueness of costume	Mon: using Tanaka for face cosmetics	Traditional clothes (color and adornments)
7. Vernacular house	- Floated bamboo house - Wooden house - Modern mortar houses and homestay	- Wooden house - Mortar house and homestay
8. Food and local products	- Curry noodle in Mon style - White water fish products - Desserts which are made from peanut and sesame - Tanaka powder - Traditional clothes	- Agricultural products such as peanut, sesame, and upland rice - Forest products such as bamboo shoots, mushroom, and herbs
9. Ways of life	Related to the river living	Related to forest utilization
10. Tradition	SongKran Mon (New Year Ceremony) at Wat Wangka Wiwekkkaram on April	Karen New Year on April

Figure 3: The difference between Mon (left) and Karen (right)'s clothes and dressing

Figure 4: The surrounding of Sangkhlaburi (left) and Thong Pha Phum (right) districts

3) Recommendations for the development of traditional tourism

Traditions or festivals become an important role in attracting visitors to come a tourism destination, as many destinations put the uniqueness of traditions and festivals on the marketing plan in forms of promotion and advertising. There are many benefits of the identity for the local community such as economic, infrastructure, and cultural development (Getz, 2008). Cultural tradition and events are usually taken place in a landscape or natural setting of the local community. The cultural landscape includes the tangibles value and intangible value associated with natural places (Zeppel, 2010). Inheriting the culture and local wisdom could be motivated by developing and participating in cultural events or local way of life.

As for inheriting cultures and local wisdom for the next generation should have conducted in the family first. Based on the interviews, young generation are quite not concerned their cultures and want to make more money from other occupations more than making a living within the area. Therefore, it is so important to start at the local young generation.

How to develop traditional tourism in the study area

- encourage the awareness of local people through training about the values of their cultural heritage- create an tourism activity to increase the participation between local people and tourists

- develop tourism products to get the qualification and international standard

- offer supported budgets to improve the ethnicity accommodation and environment

- promote the valuable culture and the feature tradition as the annual activities

- develop human resources of tourism industry by supporting local community to be the interpreter their cultures and local wisdom by themselves

- should put traditional tourism activities such as Songkran of Mon festival or Karen New Year ceremony in a marketing plan of the national tourism policy or local government

Conclusion

The identities of cultures is one of the attractive tourism resources. Generally, tourism management plan put them in terms of tourism resource management, however, tradition, local festivals, and events could be used as the source of tourism potential because they have many abilities to attract visitors. Cultural inheritance is not a duty of local people or community only but includes visitors, government, entrepreneurs, and all related stakeholders.

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Creating Peace: Contemplative Practices as an Agency for Peace

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Abstract

Encounters with beauty can serve as an engaging and powerful agency for peace. Over the past few decades, the interest in the contemplative practices of world wisdom traditions has been expanding. Higher education has also incorporated these "inner sciences", as they are often called. Contemplative practices foster a more compassionate understanding of the behavior and values of others, especially those who are unlike us. They are transformational practices and open ways to improve intercultural understanding. Transcending the limits of a traditional classroom, they offer a new dimension to contemporary learners. As students from different cultural backgrounds cross paths while studying in other countries, intercultural learning becomes an additional focus of their study abroad. An increasing interest from international as well as Canadian students in contemplative practices offers an opportunity to expand existing courses, to connect curriculum with real life, to go beyond the curriculum to offer all students a common shared experience. Getting students physically and emotionally involved in the learning process gives them better spatial and temporal awareness as well as awareness of each other. Sensory engagement offers students the therapeutic effects of cultural experience as well as better understanding of the subject. Research confirms that contemplative forms of inquiry can offset the constant distractions of our modern cultural environment. Thus, creative teaching and learning methods that integrate the ancient practice of contemplation innovatively meet the particular needs of today's students and teachers by assuaging their fear of the future by focusing on the present.

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Introduction

Over the past five decades the interest in the contemplative practices of world wisdom traditions has been steadily expanding (blossoming) all through the Western culture. According to the 2003 survey on transformative and spiritual dimensions of higher education conducted by the Fetzer Institute, 90% of respondents from a wide range of post secondary institutions, stated that contemplative and spiritual dimensions of learning are "important" or "very important". Contemplative practices foster a more compassionate understanding of the behavior and values of others, especially those who are unlike us. They are transformational practices and open ways to improve intercultural understanding. The rapid development of communication technology in recent years, the extreme hike in the so called "click-mentality" and the high dependence on social media and the internet among young people has resulted in the lack of actual human communication and their inability to successfully use their body-mind and fully engage all their senses. Under these circumstances, the importance of additional ways of learning for younger people is obvious and we, as educators, need to open up the walls of a traditional classroom to innovative methods and strategies.

Contemplative practices in higher education

Over the past two decades, interest in the contemplative practices of world wisdom traditions has been steadily blossoming in the West. Though partially rooted in world religions, such practices as mindfulness, meditation, and awareness are being used as secular, pan-spiritual forms of activity. They are rather connected to the fact that we are all humans rather than to the fact that we all belong to different cultural, religious and language backgrounds. Contemplation can be seen as a spiritual experience, however, it is not constrained by it and can have an entirely secular tone. So rather than separate us, contemplative practices bring people of different backgrounds to understanding their similarities and offer connecting bridges to our collective mind. There is vast amount of evidence that contemplative practices help to alleviate stress and increase productivity, self-respect, confidence and overall wellbeing. That's why executives in many fields and disciplines recognize the potential of contemplative practice for their employees, and thu for the success of their businesses. Duerr points out that contemplative practices have an even greater potential. "At a time when there is widespread inability to respond effectively to situations that seem overwhelmingly large and complex, a cadre of leaders is conducting an inquiry – often inspired by the insights gained from their own meditative practice – into how more sustainable forms of change might evolve out of environments where contemplative awareness is nurtured."(Duerr, 2004) According to the 2003 survey on transformative and spiritual dimensions of higher education conducted by the Fetzer Institute, 90% of respondents from a wide range of post secondary institutions, stated that the contemplative and spiritual dimensions of learning are "important" or "very important". (www.fetzer.org) This is an important number, overwhelmingly stating the need for contemplative opportunities for students, not only as extracurricular activities but also right at the core of the course. Contemplative practices help students to develop better attention and to alleviate fear. They also offer additional ways to deal with anxiety, to increase motivation and to help to build self-confidence. Attention need not necessarily focus on just one thing. Even though we are told that multitasking is virtually impossible since the human brain can only focus on one thing at the time,

humans are multifunctional organisms that breath, walk, think, smell, taste, hear and see, often at the same time. Mindful attention constitutes panoramic awareness of space and time within and without.

Teaching in Eastern traditions is often compared to "pointing to the moon". All the teacher can do is to point the way but it is up to the student himself/herself to learn. The teacher is simply the one who guides the students to the sources of knowledge. Relations between teacher and student are likened to the one between a chick still in the egg and the mother hen pecking the egg to help the chick break out. The hen can peck all over the egg with no result and so can the chick. Only when and if their efforts coincide from both sides of the shell at one place, can the chick get out of the shell and begin a new life.

Mindfulness as a teaching and learning competency

Contemplative practices could be included as methods of teaching in practically any discipline since they foster focus, presence and multiple awareness. Contemplative methods of learning are fully applicable to other areas of learning. Learning through observation and inquiry-based discovery is fundamental. Learners are responsible for their knowledge and are regarded as co-creators of knowledge, where the teacher is a guide but also a co-inquirer. Contemplative practices offer a well-tested foundation for the development of contemplative pedagogical methods fully applicable to any area of learning and teaching, including curriculum studies. These teaching methods cultivate deepened awareness, focus, concentration and insight. Contemplation helps to discover other ways of knowing, experiencing and being. It complements traditional methods of liberal arts education. As Tobin Hart states, "Inviting the contemplative simply includes the natural human capacity for knowing through silence, looking inward, pondering deeply, beholding, witnessing the contents of our consciousness…. These approaches cultivate an inner technology of knowing…."(Hart, 2009) Contemplative pedagogy aims to cultivate deepened awareness, to stop the habitual noise of the mind and to open the inner sources of self. They nurture mindfulness as a way to relate to the reality. Contemplative reading, reflective aesthetics, cultivation of compassion, panoramic awareness, spontaneity, refined perception, multi-sensorial learning awaken the natural capacity of using one's mind by re-establishing connection with the inner landscape. Contemplative forms of inquiry go beyond particular learning context and are especially useful today to balance dispersed attention needed to deal with the modern digital culture. Contemplative arts-based teaching methods innovatively meet the essential needs of learners of today.

Mindfulness can be considered another important competency for both teachers and learners. According to Ted Aoki, teachers exist in the "zone of between" (Aoki, 2005, p. 161). They are constantly building bridges between the two curriculum worlds that created on paper outside the actual classroom and the one that unfolds in the presence of the students in real life. They are bridging this gap and at the same time they maintain awareness of the constant gap between the two. Moreover, they expand this space by entering the state of "not knowing" and expanding learning beyond knowing and into experiencing and simply being. They transform the classroom into a community of learners.

Contemplation as "another way of knowing" has been recognized across time, cultures and disciplines as essential to the pursuit of knowledge and wisdom. Students from the widest spectrum of disciplines across the university have a great interest in contemplative practices. The inclusion of mindfulness expands existing courses beyond-curricular activities that offer the common experience aimed to connect curriculum with real life.

Contemplative practices in the classroom: students' response

My experience in including contemplation directly in the classroom activities consist of courses on Japanese language and culture I teach at Saint Mary's University in Halifax, Canada. While I include some language into my culture courses and some culture into my language courses, they are distinctly different classes, though complementary. Interestingly, one student noted that I was "a completely different person" in these two different subjects. After analyzing students' responses to including elements of contemplation into the learning process, I realized that students particularly appreciated the opportunity to participate, to have hands-on learning opportunities, to be able to foster "the ability to observe details carefully", to learn by experience, and to "gradually learn how to engage all senses".

"I felt like I was actually taking something out of the course for me, not just my degree."

"I feel like I've incorporated new aspects/ideals into my life that'll remain with me forever."

"The idea of truly seeing each moment and not wasting time thinking of what is to come was very useful for my life… It showed me that there is more to things that one can see on the surface… It is an amazing experience, and one that should be taken advantage of."

Conclusions

While contemplative practices are directed inward, they also inspire curiosity and expand inter-cultural understanding. They help to develop a more compassionate view of the behavior and values of others, especially of those who are unlike us. They facilitate acceptance of and compassion towards the other. In turn awareness of the other and of the world also cultivates insight and inward exploration. When we are mindful we view situation from different perspectives, see information presented as fresh, new; we attend to the context and finally create new categories through which this information can be understood.

Research confirms that these contemplative forms of inquiry can offset the constant distractions of our multi-tasking, multi-media cultural environment. Thus, creative teaching methods that integrate the ancient practice of contemplation innovatively meet the particular needs of today's students and teachers.

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Cultural Waves, Cultural Tourism and Cultural Integration in East Asia

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Abstract
Cultural integration can contribute to substantially reducing international conflicts. In this study, we examine how popular cultural waves and tourism (or cultural tourism in particular) in Japan, Korea and Taiwan have been facilitating multi-cultural integration in East Asia during the last two decades. Japan's popular culture was the first wave to gain momentum in this region during the 1980s and 1990s. Then since the late 1990s, the Korean pop culture has become the major wave through the 2000s. Taiwan and the rest of Greater China are emerging as the next wave generator. The four countries comprising Northeast Asia, including China, have steadily increased tourism and cultural exchanges. These cultural exchanges are extended to Southeast Asia and other regions across the world. However, their intensity and degrees have been somewhat different from each other. Recently, research and discourse about a new East Asian form of cultural regionalism have been proliferating from multiple disciplines. Based on extensive research, we conclude and propose four facilitators or conditions should be met for maximizing benefits of all nations and people involved in these exchanges: well-developed and easy-to-use cyber/social networks, free trade among the involved countries, sustained growth of the middle class, no serious political conflicts among or between the involved countries. In this context, this paper examines the possibility and conditions of cultural hybridization resulting from cultural integration. Several hybrid Asian Waves can emerge if current trends continue, and co-production of cultural products substantially increases as cultural imperialism is collectively avoided.

Keywords: cultural integration, popular cultural wave, East Asia, hybridization, Asian Wave

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Cultural Integration for Reducing Conflicts

Ethnic groups, societies, and states with different cultures, may often be in a serious conflict if the cultural values they have are extremely different from each other, or beyond the point of tolerance. Conflicts result not only from cultural factors, but also by political, economic, ideological factors, and so on. However, culture affects these other factors directly or indirectly so that culture can be regarded as the most influential cause of conflicts.

Surprisingly for some, cultures can also be the main player of conflict resolution. If the cultures are peace-oriented, cultural conflicts are minimized and they contribute as a mediation player for those conflicts that were resulted by non-cultural factors. If the difference between cultures is minor or different cultures are accepted as a beneficial factor to enrich another's culture, or coexistence is possible, conflicts would be minimal.

Through its history, like other regions in the world, East Asia[1] has experienced many inter-state and intra-state conflicts. In recent periods, during the cold war period in particular, the region observed many serious conflicts. As countries in East Asia have successfully achieved economic development, substantial reduction of inter-state conflicts and ethnic conflicts have been observed.

Regional integration mainly strives for economic co-prosperity among the countries in the region, political stability and peace. In East Asia, there have been many attempts to institutionalize regional integration. However, the ASEAN seems to be the only successful institution for Southeast Asians currently. Although there have been proliferating FTAs, these are hardly regarded as encompassing regional institutions, but only piecemeal institutions from the viewpoint of the region as a whole.

The conflict between South Korea and North Korea, Senkaku Islands (Daoyu Dao) Dispute, Dokdo (Liancourt Rocks) Dispute, and the South China Sea Dispute are just a few examples of current inter-state conflicts. As migration of foreign workers and international marriages are increasing, cultural conflicts among different ethnic groups have been increasing in many countries. In spite of diversified religions in the region, religious conflicts are limited.

With this background, this paper discusses cultural regionalism in East Asia. The fundamental issue we pursue here is whether East Asia can realize a modern type of **cultural integration**. If it can, then how? To explore the issue, first, we clarify the concept of culture adequate for our discussion purpose. Second, we discuss approaches to cultural integration. Third, popular cultural waves and cultural tourism, two on-going phenomena, are reviewed for their roles in cultural integration occurring

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[1] In this paper we define East Asia differently than conventional geographic usage. We define East Asia as the sum of Northeast Asia and South East Asia, where Northeast Asia consists of China, Mongolia, Korea, Japan and Taiwan. In this paper, Korea means Korea as a whole or South Korea only, depending on the context. If necessary, instead of Korea, South Korea is used.

in the region. Finally, considerations for the facilitation of cultural integration by these forces are pointed out.

Culture is a difficult concept to define as indicated by the existence of more than 100 conceptual definitions (Spencer-Oatey, 2012). Thus, the concept we present here may not necessarily be the best but nevertheless useful for our discussion in this paper. Culture is: A set of intangible and tangible views of the world and interpretations of life, based on which the principles of living are derived, taught, inherited and shared by a group of people. Different groups of people may have different cultures. Depending on the nature of their culture, different cultures may cause conflicts or harmony between them.

The process and result of the confluence of different cultures is called cultural integration in the broad sense. There are three distinguished phenomena in terms of cultural integration: Cultural integration in the narrow sense, multiculturalism, and cultural hybridization. Cultural integration in the narrow sense is the exchange of cultures or interaction between cultures without losing the essence of each one's own culture. Multiculturalism is the coexisting of different cultures within a society as they are. Multiculturalism is similar to cultural integration, but different in that cultures are not necessarily exchanged. Cultural hybridization involves the mixing of cultures so that a new hybrid culture emerges, while some elements of the original culture are lost and new elements are added or created.

Like water, cultures are fluid and moving with persistent molecular and large scale interactions within the culture itself and with outside cultures. Cultural hybridization requires a cultural mixing or mingling much like the flows of rivers sometimes merge. When cultures overlap like rivers merging, resistance or barriers to external flows may exist. If they are not powerful enough to completely block external flows while protecting local culturees from being overwhelmed by external contacts, cultural hybrid or cultural mixing occurs (Hassi & Storti, 2012). It is often observed that inter-regional cultural hybridization is a byproduct of globalization, where external and internal flows of cultures interact to create a third kind of hybrid culture.

This paper focuses on the implications of East Asia's pop-culture waves and cultural tourism on its recent cultural integration. It is assumed that with all other things being equal, increasing consumption of a foreign popular culture or inbound cultural tourism from another culture implies that the foreign culture is well accepted by the local people, which means that acculturalization may be greater than any sense of xenophobia or cultural conflicts by these local people against the foreign culture.

A fundamental question occurs. Will these spread of popular cultural waves eventually result in a popular cultural hybridization in East Asia? The same question arose for the cultural tourism industry in East Asia. We examine how pop culture waves and tourism in general, and cultural tourism in particular in Japan, Korea and Taiwan, have been facilitating multi-cultural hybridization in East Asia during the last two decades.

Waves of Popular Culture and Cultural Integration

Although Japanese pop culture swept over East Asia in the 1980s, nowadays other waves of popular culture such as Taiwan Wave (Tairyu), the Korean Wave (Hallyu), Hong Kong Wave, etc. are also spreading over East Asia. Among these, the Korean Wave is the most peculiar one.

During the 1980s and 1990s, Japan's popular culture gained momentum as the first wave in East Asia. Even before this period, it had already been rapidly and widely spreading over the region and beyond. Hong Kong and Taiwan also gained high popularity in the 1980s and 1990s, respectively. Since the late 1990s, Korean pop culture has become the major wave through the 2000s. Including the earlier starters, Hong Kong and Taiwan, Greater China could be the next wave generator. The four countries comprising Northeast Asia, including China, have steadily increased cultural exchanges and tourism among themselves. In particular, these cultural exchanges have been extended to Southeast Asia and other regions across the world.

Recently, research and discourse about East Asian cultural regionalism have been proliferating in the literature. Shim introduced the discourse of the role of the Korean Wave as a cultural hybridization facilitator in East Asia (Shim, 2006, 2011, Yum & Shim, 2016). In particular, Shim (2017) claims that the Korean Wave phenomenon has been offering an alternative to Western cultural imperialism across Southeast Asia. According to Shim, this was possible thanks to such factors as cultural proximity and appearances between Korean and Asian peoples. Korean pop culture has gradually spread over Southeast Asia and Korean cultural products contributed to the regional cultural hybridization through "complex cultural processes and practices", making people aware of their sociocultural conditions and their hidden potential.

Ryoo (2009) claims that the Korean wave is an indication of new global and local cultural transformations. "This phenomenon especially signifies a regionalization of transnational cultural flows as it entails Asian countries' increasing acceptance of cultural production and consumption from neighboring countries that share similar historical and cultural backgrounds, rather than from politically and economically powerful others".

Otmazgin is perhaps the most active contributor to the literature of cultural regionalism in the context of East Asia (Otmazgin, 2013, 2014, 2016). His view is summarized as follows:

- Urban middle class people in East Asian countries are the main consumers of popular cultural products.
- Producers of cultural products and the media in the region are increasing collaboration.
- The majority of the people in the region share similar cultural values
- Cultural assimilation, confluence and hybridization in popular culture have been increasing
- Cultural regionalism should be highlighted.

Hong & Chen (2017) have a broader and deeper view on cultural regionalism in East Asia than Otmazgin. They explored whether an integrated Asian popular culture that

emerges from the interactions between supply and consumption of cultural products, will eventually form a new East Asian cultural space. They claim that East Asia, based on its region-wide successful economic development and cultural interactions, will form a new transnational cultural space, sharing common values for the coming age. Interaction or circular reinforcement between regional economic integration and regional cultural integration is also emphasized. The essential view is that the hybridization of popular culture will deepen and intensify the development of the cultural integration in the region. In this process, the role of cultural entrepreneurs and learning are emphasized.

The influence of a pop culture wave is not confined to popular culture only. In fact, it encourages the consumption of related cultural and non-cultural products and services, such as tourism and so on. For example, a Korean daily newspaper, Choi (2017, December 1) reported the following: In Japan, the third largest cosmetics market in the world, the wind of K-Beauty blows strongly. In 2016 Japan imported 182.65 million USD of color and skincare cosmetics from Korea, the highest amount from Korea in Japanese history. In 2017, over a 10 percent increase was expected. A Japanese newspaper reported that this is the third Korean Wave invasion to Japan since the first K-Drama boom in 2003 and K-Pop boom by SNSD and Big Bang in 2010. These phenomena are not only for Japan, but for East Asia as a whole.

Of course, there are criticisms, worries and negative repercussions about the Korean Wave, just like the Japanese Wave before. Korean performers and producers are well aware of these, and are careful not to upset the sensitivities of local people. Especially, producers try to adjust content to the local situation and culture, by remaking a co-production with local producers and performers, and other kinds of collaboration. As a typical means of cultural hybridization, co-production in the popular culture has been increasing in East Asia. The authors Otmazgin & Ben-Ari (2013) report various co-production cases of films, dramas, pop songs, etc., in the region. Cultural entrepreneurs who combine aesthetic values with economic values are the core players in collaboration through interaction, networking and learning for market creation and expansion.

The fact that the popularity of the Korean Wave continues to increase implies that the positive effects far exceed the negative effects. In this paper we reemphasize that the phenomena happening in the popular culture in the region are not confined in the popular culture only. It represents the phenomena happening to the East Asian culture as a whole. For example, in tourism the similar phenomena are happening. Popular culture and tourism, for example, are reinforcing each other in the region.

The role of media and information and communication technology (ICT) is crucial for cultural hybridization. We may even say they are the most important facilitators. Through an interview survey of foreign students studying in Korea, Kim, Yun & Yoon (2009) found that "the Internet has become the hybridized space where, without synthesizing differences, the students could manage complex interactions of cultural norms and values and could carry out an uninhibited cultural navigation amid the distinct yet connected zones".

Cultural Tourism and Cultural Integration

Tourism is one of the most important industries in the 21st century. According to the World Tourism Organization (UNWTO, 2010), over the past six decades, tourism has experienced continued expansion and diversification to become one of the largest and fastest growing economic sectors in the world. East Asia and the Pacific have been particularly fast in the world's emerging regions, with a rapid 6% average annual growth since 2000. This observation is also applicable to the more recent period.

The world tourism model has shifted from recreational tourism, to cultural tourism, to creative tourism, while they are not mutually exclusive. As the subset of recreational tourism, cultural tourism is concerned with a traveler's engagement with a country or region's culture -- specifically the lifestyle and history of the people, their art, architecture, religions, and other elements that shape their way of life.

Recreational tourism in general, and cultural tourism in particular, increases the understanding and interaction with other cultures. Often there are cultural conflicts between tourists and the local hosts and residents. However, in the Case of cultural tourists, they generally respect the destination's culture and the local people's way of living, so that cultural conflicts are minimized compared to recreational tourists. Furthermore, cultural tourism facilitates cultural exchanges and learning, which is favorable for cultural harmonization and even for cultural hybridization.

Empirical literature on the favorable effect of cultural tourism on cultural integration is scarce. We simply assume here that *ceteris paribus*, the positive effects on cultural exchange or acculturalization result in increasing trends of tourism. Statistically controlling the effects of other factors such as increasing income and political factors, however, is very difficult, if not impossible.

The degree of cultural hybridization by tourism between the three countries - Korea, Taiwan and Japan - is hard to measure statistically. During the period from 2009-2017, the trends of inbound tourists between these countries have shown steady increases as indicated in Table 1, although there were some temporal disruptions.

Table 1. Trends in Inbound Visitors by Country (Thousand person)

	Japan		Korea		Taiwan	
	Korean	Taiwanese	Japanese	Taiwanese	Japanese	Korean
2007	2,600.7	1,385.3	2,236.0	140.1	1,164.4	222.3
2008	2,382.4	1,390.2	2,378.1	320.2	1,084.9	247.8
2009	1,586.8	1,024.3	3,053.3	380.6	999.0	164.2
2010	2,439.8	1,268.3	3,023.0	406.4	1,078.5	213.8
2011	1,658.1	994.0	3,289.1	408.2	1,293.0	239.7
2012	2,042.8	1,465.8	3,518.8	548.2	1,432.3	259.1
2013	2,456.2	2,210.8	2,747.8	544.7	1,420.1	348.1
2014	2,755.3	2,829.8	2,280.4	643.7	1,633.6	525.0
2015	4,002.1	3,677.1	1,837.8	518.2	1,625.9	655.9
2016	5,090.3	4,167.5	2,297.9	833.5	1,894.2	881.2
2017	7,140.2	4,564.1	2,311.4	925.6	1,898.9	1,054.7

Sources: Arranged by the authors from the following original sources: Japan Tourism Agency, Tourism Whitepaper, Korea Tourism Organization, Taiwan Tourism Agency

The disruptions in 2008 to 2010 in Japan and Taiwan seem due to the global financial crisis and disruptions in 2011 and 2012 in Japan are due to the Great East Japan Earthquake in March 1, 2011 in Japan. The setback of tourists from Japan to Korea since 2013 seems due to diplomatic disputes between Korea and Japan's Abe Government, although there is a weak sign of recovery. The minor fall of the tourist number from Taiwan to Korea in 2013 and 2015 seem due to economic factors in Taiwan. The tourist numbers as outliers are shown with gray marks in the table.

Unfortunately, we cannot distinguish the number of cultural tourists out in the table. All that we can say is that, with the assumption of *ceteris paribus* and that the growth rate of cultural tourists is at least the same as or higher than the growth rate of the total tourists, we can say the trends in cultural tourists between these three countries have been increasing. This may imply cultural tourism has been affecting more positively than negatively in cultural interactions between tourists and locals.

Waves of popular culture have a positive influence on cultural tourism, and vice versa. According to a poll conducted by the Korea Tourism Organization in 2017 (Bernama, 2017, November 2)), more than half of 3,199 foreign tourists from China, Japan, the United States, Hong Kong, Taiwan, Thailand, Malaysia and Singapore to South Korea chose their destination for the influence of the Korean Wave. Allowing multiple choices, 55.6 percent of the tourists picked South Korea after watching TV dramas and films. Another 36.8 percent said they chose South Korea after watching travel programs on TV. The poll also said 28.4 percent made their decision based on postings on social networking services, while 26.5 percent chose South Korea by recommendations of their acquaintances. Introductions and reviews on travel-related internet sites influenced 24.4 percent of the visitors. After arriving in South Korea, 67.2 percent of people indulged in shopping. 52.1 percent enjoyed food-related activities, 51.3 percent visited cultural and historic sites, followed by nature-related activities at 36.4 percent, relaxation at 20.8 percent, festivals and performances at 11.7 percent and the Korean Wave-related activities at 11.5 percent. This poll vividly shows the influence of a popular culture on tourism. Not only in the Korean case, but

also many reports confirm the influence of cultural experience on tourism activities and the increasing popularity of cultural tourism (OECD, 2009).

There are also negative effects of leisure tourism in general, and cultural tourism in particular, on local cultures. The cultural products on the markets are often not authentic but disguised. Local cultural heritages may lose authenticity. However, genuine cultural tourists tend to enjoy authentic cultures and the positive effects far exceeding the negative effects in most cases. In East Asia, there have been many cultural conflicts. Especially the ratio of internal cultural conflicts have been much higher than that of other areas and the ratio of inter-state (i.e. international) cultural conflicts have been much lower than other areas in the world except for the Cold War period (Croissant & Trinn, 2009). This observation implies that in order for cultural tourism in East Asia to contribute to conflict resolution in the region, it should not trigger intra-stae cultural conflicts.

Necessity and Direction of East Asian Cultural Integration

We are concerned with the form of cultural integration going on in East Asia, whether it is a just cultural integration in the narrow sense, or multiculturalism or cultural hybridization. All three forms seem to be happening, but the axis is gradually moving toward the last, i.e., cultural hybridization. Several reason for this are pointed out:

- Cultural change is dynamic and hybridization is the most dynamic form.
- East Asia is a dynamic region, changing fast in many dimensions. Culture is one of them.
- Changes are interactive and reinforcing. Culture is not an exception.
- East Asia shares a wide range of similar cultural values already.
- Asian people in general and East Asian people in particular have the aspiration to be regarded as having a non-inferior culture, if not a superior one in the world.
- Cultural regionalism based on a cultural hybridization is interactively reinforcing other kinds of institutional regionalism.

The case of ASEAN renders many useful implications. ASEAN is the only comprehensive institution for regional integration in East Asia, although it covers only South East Asian nations and invites three East Asian countries - China, Japan and Korea - as observers in the name of ASEAN plus Three (APT). Its grand plan towards 2020 includes the ASEAN Socio-Cultural Community Plan, which shows the goal and reliability of ASEAN cultural regionalism as well as East Asian cultural regionalism (Vejjajiva, 2015).

What are the expected benefits of the cultural hybridization in the region? First of all, it can reduce culture-based conflicts and other kinds of conflicts as well in the region. It is a well-known fact that under one culture, less conflicts are happening than multi cultures because similar cultural values are shared among the constituency. Second, it will enhance the soft power of East Asia as a whole in the world. Third, it will also increase the economic benefits to the region.

If the social costs of cultural conflicts are outweighed by the benefits of cultural integration, as we pointed out in Section I, it is safely said that cultural regionalism in

the form of hybridization is a desirable course in East Asia. However, there are several conditions that need to be satisfied for the achievement. Four facilitators or conditions should be met for maximizing benefits of all nations and people involved in this process.

First, well-developed and easy-to-use cyber/social networks and media should be provided. Although we focused on the role of cultural wave and cultural tourism in this paper, in fact, we should also acknowledge that the role of media and information and communication technology (ICT) is crucial for cultural dissemination and hybridization. In fact, without these, popular cultural waves in East Asia could not have spread so fast in and beyond the region. Thus, their role should be strengthened. Some countries in the region need rapid improvement of ICT infrastructure.

Second, more free trade among the involved countries facilitates cultural integration. For example, FTAs include agreements on IPRs, which facilitate technological transfer and cultural transfer as well. The same observations are also applicable to tourism. Economic regionalism and cultural regionalism are interactively reinforcing each other.

Third, not only the growth of the middle class should be sustained, but also the income of people should be more equitable in each country. Cultural exchange or hybridization among only urban middle classes can be a cause of cultural conflicts within a country, in addition to economic conflicts. The spillover effects are effectively working when the income level among groups in a country is relatively equal.

Fourth, no serious political conflicts should discourage cultural interactions between involved countries. Political intervention can have positive influence as well as negative influence on the cultural hybridization and development of cultural regionalism. The recent THAAD-related conflicts between South Korea and China are a typical case for this.[2]

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[2]   As an economic threat against South Korea's deployment of the US THAAD (Terminal High Altitude Area Defense), China blocked market access of major South Korean entertainment activities and business such as popular products and tourism. Some examples are as follows, but not limited to:

- Entertainment:
  Shortly after the THAAD announcement, several events featuring South Korean pop music and actors were suspended or cancelled without any explanation. CCTV banned the airring of popular South Korean TV shows. Other blockings followed suit.

- Consumer Products: In January 2017, China banned sales or imports of some South Korean products such as foods and entire shopping mall sales, especially the sale of products at Lotte Marts in China because Lotte provided the South Korean government with the base land for the deployment of THAAD. Korean car producers in China saw a drastic drop of car sales.

- Tourism: Package tours to South Korea were banned by the Chinese government, which resulted in a significant blow to Korea's tourism. For example, only 254,930 Chinese tourists visited, down from 758,534 in June 2016, a 66 percent drop compared to the previous year. (Meick & Salidjanova, 2017, based on news reports)

Fifth, no cultural imperialism is allowed to emerge. Today, culture is the main element of soft power of a country. Competition among cultures, especially popular cultures may be desirable, but domination of one culture or hegemony is dangerous and harmful to destroy harmonious cultural integration. As discussed by Hong & Chen (2017), considering different abilities and endowments among countries, it is possible that a leader country or a group of leading countries for the venture may emerge. Two contrasting approaches are conceivable: the dominant cultural wave approach and the strategic collaboration approach. In other words, because the distribution of cultural power among countries in the region is asymmetric and skewed, there is a possibility that a dominant player will emerge. If the dominant player would be tempted to exercise cultural imperialism, the nature and process of the new EA cultural regionalism would be problematic. Thus, the formation of strong strategic alliances among countries is the key success factor, although it may require a longer time.

Asia is known for a region where many conflicts occurred in the past. It is obvious that recently cultural regionalism has been solidifying in East Asia. Encouraged by this, we may consider the possibility of cultural integration in the region in the long run, if cultural imperialism is collectively avoided.

Conclusion

This paper has examined the possibility and conditions of cultural hybridization resulting from cultural interaction in East Asia. Culture is like a double-edged sword. It can be a source of cultural conflict, and it can be a driver of cultural harmonization. Since culture is the basis of social life, it can contribute not only to cultural conflict resolution, but also other kind of conflict resolutions. It can be observed that international cultural harmonization through hybridization can contribute to substantially reducing international conflicts.

Three cases of cultural harmonization (peaceful coexistence of different cultures) are conceivable: cultural integration in the narrow sense, multiculturalism, and cultural hybridization. Cultural integration in the narrow sense is the exchange of cultures without losing own cultural elements. Multiculturalism is the coexistence of multiple cultures within a society or a nation. Cultural hybridization is the mixing or mingling of different cultures. In the process of hybridization, some of one's own cultural elements are lost and new elements are obtained. Among these three, cultural hybridization is more effective for cultural harmonization.

However, there are several conditions to be satisfied for the achievement of harmonious cultural hybridization or integration in the broad sense. Based on extensive review and research, we propose five facilitators or conditions for maximizing the benefits of nations and people involved in the cultural integration in the broad sense:

1. Well-developed and easy-to-use cyber/social networks
2. Free trade among the involved countries
3. Sustained growth of the middle class and equitable income distribution
4. No serious political conflicts among or between countries
5. No cultural imperialism or pursuing hegemonic cultural power.

Even if these conditions are met, needless to say, cultural integration in East Asia or cultural regionalism in general, has a long way to go. We never know what would happen in the process, but the history of the last several decades indicates that an optimistic prospect of the future is more plausible.

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Dominican Churches in the Cagayan Valley. Town Building in the Mountains: A Travelogue

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Abstract
Located in the northeastern most part of the Philippines, the valley is between the Cordillera and Sierra Madre Mountain Range, the longest mountain ranges of the country. The valley is crossed by the country's longest river which the Spaniards named as the Rio Grande de Cagayan. The Dominican friars worked hand in hand with the Spanish soldiers in the colonization of place. Perseverance, bravery, industriousness and sheer luck gradually chipped the resistance of the native population who were nomadic and headhunters. Initially made of available light materials, Churches were constructed along strategic areas. These were later replaced with durable stones and adobe and were constructed by the native population. The trail of the Dominican churches built is also a narrative of the building of towns, following the colonial rule, *reduccion*, along the banks of the river. Using a travelogue, this shows how the population accepted Catholicism, settled down, and engaged in agriculture and trade. Lands were claimed from the forests for agriculture, crops were introduced for food and export, schools and government institutions were established, literacy is high, migration from other parts of the country increased the population, roads, bridges and other infrastructures are constantly built. Cagayan Valley today is a progressive place, a manifestation of the great labor of the Dominican Order hand in hand with the native population as they strive towards progress.

Keywords: reduccion, friars, travelogue

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Introduction

The objective of this paper is the presentation of the active participation of the native Filipinos in the making of their history. Common to Southeast Asian experience is a significant length of time of western colonization, in the case of the Philippines, this started in 1565 that lasted until June 12, 1898. Though all of the countries of the region attained their independence, but in most literatures, it is always the activities of the colonizers that is narrated, usually justifying their colonization and dishing out to the readers the achievements of the colonizers. The presence and the activities of the natives are totally silenced, ignored or presented as undesirable, something that has to be suppressed or a disturbance to the civilized society (Dery, 2006). In presenting the Catholic churches, built during the Spanish colonization to glorify another colonial tool – Roman Catholicism, what the researcher desires to present is that these churches were built by the natives. From the time the native population heeded the call of the Spanish friar to start construction, the building and rebuilding of the edifices until its present form, using the abundant local materials and using the bountiful native labor, these are the manifestations of their religiosity, these were creations of the ordinary Filipinos. In doing so, the activities of the ordinary, colonized Filipinos during the Spanish colonization is given a voice, a space to be known.

Geography

From Google maps

Located in the northeastern most part of the Philippines, Cagayan Valley is surrounded by the Sierra Madre Mountains on the east and the Cordillera Mountains on the west while the valley is crossed by the country's longest river, Cagayan River (Salgado, 1997).

Spanish Conquest

The area were populated by tribal people who were fiercely independent of each other. There were as many dialects spoken in the area as there were tribal groups, examples are the Kalingas, Gaddangs, Isinayes, Itawes, Kianganes, Ibalois and others (Fernandez, 1975).

The successful evangelization of the province is always pointed out as one of the greatest achievements of the Dominicans which was was achieved after very long perseverance, bravery, industriousness, sacrifices, death, sometimes sheer luck and good timing on the part of the missionaries. The number of various dialects, the nomadic lifestyle, their propensity for headhunting, the rugged and unknown geographic terrain all posed seemingly unconquerable hurdles to the young, European missionaries. Even the great *conquistadore*, Capt. Juan Salcedo, facing the rugged coasts, the vast mountains thickly covered with impenetrable forests, he chose to skip the area and did not undertake the conquest of the land (Malumbres, 1918).

It was another *conquistadore*, Juan Pablo Carrion, who was ordered to expel the Japanese pirates who built forts at the mouth of the Ibanag River. He successfully expelled the Japanese pirates and undertook the arduous conquest of the inhospitable lands. He later brought the province of Cagayan Valley under Spanish conquest (Aduarte, 1693). Initially assigned to the Augustinian Order, it was the Dominican friars who patiently coaxed the people of Cagayan to live peacefully among themselves, give up their arms, practice agriculture and submit to the Catholic faith.

The Spaniards built *reduccion* in identified areas. To attain peace and order in the conquered territories, the Laws of the Indies was implemented. The houses were ordered constructed within the hearing distance of the bell. The natives were ordered to go to church and their children to go to school. The Spanish administrators, usually a soldier or an official were allowed to collect tribute. In the identified settlements, streets were specifically identified, each house had a space for garden and a space for animals. Natives were forcibly transferred in the Spanish selected areas to enforce political, economic and social supervision (Reed,. 1978). These settlements are called *reduccion*.

Natives were passive, indifferent, some were curious, lukewarm in their reception of the gospel, some native rose in arms, so many Spanish soldiers and friars were killed but gradually, the people were convinced of the goodness of the Dominican priests. Churches made of bamboo and nipa or whatever native materials were used for construction. The patience, perseverance and goodness of the early missionaries brought conversion to the natives, gradually establishing mission areas.

Churches were constructed in the *reduccion* sites by the native population, using the native labor and natural resources, towns gradually grew around these churches.

Since the trip undertaken started from Manila, the narrative of this travelogue starts from the southern most part of the Cagayan Valley.

Spanish Churches of Cagayan Valley

Dupax del Sur Church, San Vicente, an 18th c. Baroque Church located at Barangay Dopaj, Dupax, Nueva Vizcaya, Philippines. Dupax started as a mission by the Dominican priests to convert the Isinays in 1602 (Hornedo, 2002). Picture from Google images.

In the next two slides, arrival was nighttime, the market, public school, government offices, like any *reduccion*, surrounded the church.

Personal pictures

The Santa Catalina and St. Dominic Churches It was September 8, 1739 when a group of Dominican missionaries landed in Turayong, a barangay of this town which was later named Cauayan. From the very start of their mission work, the missionaries managed to convert to the Christian Faith some 140 Gaddangs, the pioneer inhabitants of this city (Hornedo, 2002).

It was September 8, 1739 when a group of Dominican missionaries landed in Turayong, a barangay of this town which was later named Cauayan. From the very start of their mission work, the missionaries managed to convert to the Christian Faith some 140 Gaddangs, the pioneer inhabitants of this city (Hornedo, 2002). Pictures from Google images.

Parish of Our Lady of Atocha, Alicia, Isabela. In Spain, Atocha was a place of imprisonment of Christians during the Moorish rule. Even at that time, Atocha was a Dominican parish in Madrid, Spain. This place was assigned to the Dominicans, its original name was Angaran. Its original site was in the Magat River, a strategic place where the conquestadores staged their attacks against the Ilongots. The Dominican missionaries decided to build the Angaran town in 1745 on this site. In 1885, a brick

church was constructed to serve as refuge for the natives against the Ifugaos. Data from the Our Lady of Atocha Church. Personal pictures.

In 1741, Dominicans in Manila declared Cauayan, Isabela a parish, Our Lady of the Pillar.

The Gaddangs and other migrants made Cauayan their homes. The initial constructed was completed in 1843. Data from the parish church. Personal pictures.

Nuestra Señora del Pilar, Cauayan, Isabela

Schools, government offices, commercial establishments surround the Church. Personal pictures.

San Matias Parish Church, found in Tumauini, Isabela. Built in 1783, this church of stone has a cylindrical bell tower (Hornedo, 2002). Personal pictures.

Schools, government offices, residential homes and commercial establishments surround the Tumaiuni Church. Personal Pictures.

The Ruins of the Church of San Pablo.

The Church of San Pablo, Isabela, this was built in 1624 has a very tall, six layers bell tower. It is a church in ruins but there is another church built within the ruins.

The Church of San Pablo, Isabela, this was built in 1624 has a very tall, six layers bell tower. It is a church in ruins but there is another church built within the ruins. Government offices and residential houses surround the ruins (Hornedo, 2002). Personal pictures.

San Jacinto was originally a hermitage built by the Dominicans in 1604. The land and its surrounding areas were turned over to the Paulinian Sisters of Chartres to establish a Catholic school for girls in Cagayan Valley in 1907 (Hornedo, 2002). Personal pictures
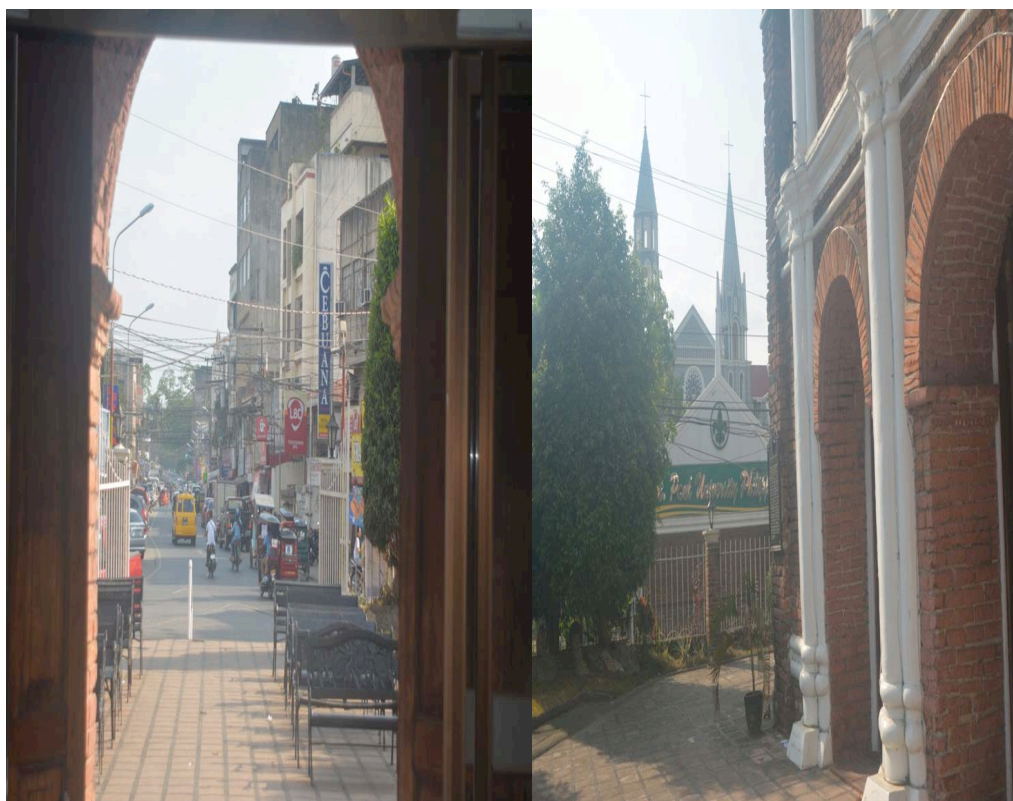
Tuguegarao Cathedral

Also known as the St. Peter Metropolitan Cathedral parish church. This is the biggest church in the Cagayan Valley. The Dominican priests arrived in the valley in 1600 and started evangelization. The Diocese of Nueva Segovia was created in 1595, Fr. Miguel de Benavides, O.P. was its first Bishop, the founder of the University of Santo Tomas (Fernandez, August 1975). Picture from Google images.

The St. Peter Metropolitan Cathedral parish church.
Personal pictures

Basilica Minore de Nuestra Señora de Piat

In 1604 the Dominicans brought the image of Our Lady of the Rosary from Macau. It was initially installed in Lallo, this image was later transferred to Piat in 1622. (Fernandez, 1975). Picture from Google images

In 1604 the Dominicans brought the image of Our Lady of the Rosary from Macau. It was initially installed in Lallo, this image was later transferred to Piat in 1622. Personal picture.

One of the oldest and remotest areas of evangelization, the Saint Raymund de Penafort, Church of Malaueg was administered by the Domincans in 1608. Construction of the Church started in 1617. (Fernandez, August 1975).

Personal pictures.

St. James the Apostle Church, Iguig

The Church in Iguig, St. James Apostle, located in an elevated land but right beside the river banks of the Cagayan River. Today, it has bigger than human life sculptures scattered at its backyard. Personal pictures.

St. Philomena Church, Alcala, Cagayan

Picture from Google images.

Shrine of Our Lady of the Rosary, Aparri, Cagayan

Personal picture

Spanish Capt. Juan de Salcedo reached Buguey. He found a very active and prosperous fishermen town of Ibanags. He continued with the conquest of Cagayan Province but left behind Dominican friars. The people built this church which was named St. Anne Church. Its convent was said to have the biggest library in the Dominican province of Cagayan but it was burned in 1732. (Data from St. Anne Church) Personal picture.
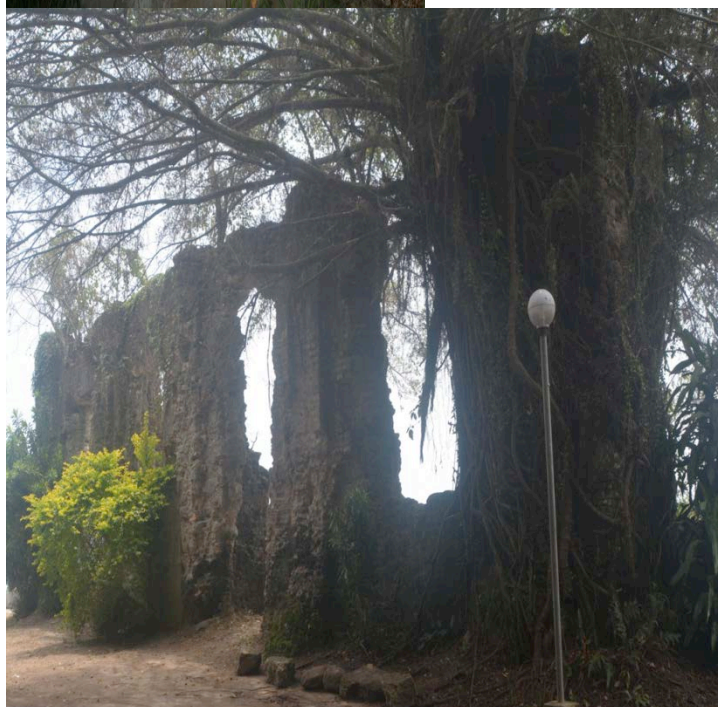
Ruins of San Jacinto de Polonio. These are on the banks of the Cagayan River. Personal pictures.

San Jacinto de Polonio. The Church was rebuilt but its bell tower is said to be the oldest, built in 1595. Bell towers were important not only for the announcement of religious rituals but also for warnings in cases of invasions. (Data from the San Jacinto de Polonio Church).

Lallo, Cagayan was the seat of the parish of Nueva Segovia. Initially, this was a Spanish military headquarters and was called Nueva Segovia, in honor of Segovia, Spain, the place of its conqueror, Juan Pablo Carron. Nueva Segovia became a Dominican mission in 1596. (Salgado, 1997). Picture from Google images.

At the back of the cross is the Cagayan River

The Dominicans planted this evangelical cross more than 400 years ago, this is found right in front of the Lallo Church.
Personal pictures.

Conclusion

The pilgrimage to the various centuries old Spanish Churches and the use of secondary sources, these two endeavors fulfill the objective of this paper which is to highlight the activities of the native Filipinos during the period of colonization. The Spaniards may have left, the *reduccion* is no longer practiced but there are towns that were built from the foundations of the *reduccion*, places which were built and populated by the native population. The Churches are still standing, these are still useful because, like the Spanish period, these were kept alive by the religiosity of the native population. These edifices are still relevant because Catholic celebrations are still held and are patronized by the Filipinos until today. The innate religiosity of the Filipinos caused the people to volunteer their services to build the Churches and the same religiosity keeps the relevance of these ancient buildings. Even the young people seek comfort and heartily participate in the activities of the Catholic Church, thus retaining the relevance not only of the edifice but also of the faith until today.

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Teaching Portuguese as a Host Language for Immigrants/Refugees in Situations of Social Vulnerability in Goias/Brazil

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Abstract

This paper aims at presenting a project held at Federal Institute of Education, Science and Technology of Goias (IFG), Brazil, which works with vulnerable immigrants/refugees in Goiania and surrounding cities. These people come to Goias in search of better conditions of life and depend on the Portuguese language as an instrument of social and labor insertion. For this reason, this project has two main goals: to provide college students (teachers-to-be) with teaching education and experience, and to improve the acquisition of Portuguese as a host language (PHL) by immigrants/refugees, i.e., as an instrument of mediation between immigrants/refugees and society, allied in the process of adaptation and belonging to the new environment. The team is composed of linguists, professionals from the fields of arts, health, human rights, psychology, hospitality and computer science and by under-graduate students of Portuguese and Dance. The activities are organized in three parts: (1) training workshops for the students on immigrant rights, health, culture, cultural conflicts, and teaching-learning theories of PHL, and (2) PHL and culture classes and for immigrants/refugees, taught by students under the supervision of linguists/teachers; (3) lectures and workshops for the participants on various topics. Immigrants living in Goias face significant difficulties in terms of integration, particularly regarding entry into the labor market. These difficulties translate into a high rate of unemployment, downward professional mobility and a process of loss of self-esteem and social exclusion. This project is relevant as an attempt to minimize these difficulties and help immigrants/refugees adaptation/integration process.

Keywords**:** immigrants, refugees, hosting, PHL, teaching-learning, teacher education.

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Introduction

This project, by means of a course of Portuguese as a Host Language (PHL), is aimed at immigrants in vulnerable situations, especially Haitians, who are based in Goiania (capital of Goias state, in Brazil) and surrounding cities. These people depend on language as an instrument of social and labor insertion. For this reason, the main objective of the project is to improve the acquisition of the Portuguese language, facilitating the integration of immigrants and improving life quality for these people. In addition, partnerships with other *campi* and community members provide workshops on health and civil and labor rights, as well as psychological support and cultural activities such as performing arts and dance.

The Portuguese course is based on the communicative approach of language teaching (ALMEIDA FILHO, 1993) and on Freire's Critical Pedagogy (FREIRE, 1970; 1982; 1995; 1997) and uses the methodology of language teaching for specific purposes (BRUNTON, 2009; CELANI, 1988, 2005a, 2005b, 2009a; HUTCHINSON; WATERS, 1987; RAMOS, 2005, 2009), since the main objective is to meet the urgent linguistic needs of participants in specific situations, such as job application, interaction in the work environment, medical appointments, commercial transactions, among other communicative contexts.

Although the number of immigrants residing in Goias is relatively small compared to other Brazilian states, this group faces significant difficulties in terms of integration, and in particular, entry into the labor market. Immigrants have a limited knowledge of the Portuguese language and are often victims of racism and discrimination. These difficulties translate into a high rate of unemployment among them, in downward mobility paths and in a process of loss of self-esteem and social exclusion, which has worsened over the years and which reflects in the society in which they are inserted. The relevance of this project is still due to the fact that other areas of knowledge are also included besides teaching PHL: arts, health, human rights, psychology, hospitality and information technology. For each of these areas, a professional hold lectures and workshops and, as the language of communication is Portuguese, the heart of the project, teaching PHL, assumes its main role, the host.

From this perspective, we hope, by the end of the project, that the participants will be able to communicate in Portuguese in specific situations of social interaction, making this language the means to assume their places in the society of Goias. We also believe that the participants may have a better life quality, since they will have acquired important knowledge to their daily lives in the country that received them, but that still lacks actions to actually welcome them.

In addition, this project offers students of Portuguese Language and Dance the opportunity to broaden the process of academic-pedagogical formation by experiencing didactic practice and expanding the scope of action as future teachers. For the Portuguese Language degree students, the teaching of PHL is already part of the curricular matrix of the degree course in at IFG. Thus, their participation in this project may enrich the theoretical curricular component of the course with the teaching in practice, helping them to legitimize knowledge and the integration between theory and practice.

Immigration and the relevance of PHL learning-teaching

Immigration is a natural and very old activity which has always been within humanity. Whether for economic, political, religious, social, cultural, gender reasons or even due to natural disasters, thousands of people have left their homeland in search of shelter in different countries. In recent decades, immigration figures in Brazil have significantly grown (BARRETO, 2010; SAO BERNARDO, 2016).

Usually, immigrants face, in addition to difficulties with language, local culture and customs, financial, emotional, health problems and prejudice. Not knowing the language is the biggest barrier to integration and integration into the host society. There are institutions throughout the country developing actions to meet the need to acquire the Portuguese language, even if they are not sufficient for the demand. Most of these actions are established by civil society and Brazilian public universities, since the government, although facilitating the entry of immigrants to the country, does not usually offer other types of support to these people, which makes it difficult for them to have access to language courses, due to the high prices and expenses.

In this way, when we refer to the target language as the host language, we go beyond the notion of a foreign language or a second language. For the adult public, newly immersed in a linguistic-cultural reality not previously experienced, the language use is linked to a various kinds of knowledge, such as knowing how to act and what to do, and the new linguistic-communicative tasks that must be carried out in that language, as well as the possibility of becoming a citizen of this place, culturally and politically conscious, participating as a subject of society. Grosso (2010, p. 71) explains the choice of the host language concept, defining the relationship between the language and the context to which it applies "action oriented, the host language has a know-how that contributes to a real interaction, everyday life, the conditions of life, social conventions and other things that can only be understood in a bidirectional relation".

The author also argues that "when the host language is operationalized in teaching-learning content, its scope goes far beyond the professional domain" (GROSSO, 2010, p.61), however, this level is extremely important for the integration of the individual to the new society. Thus, the communicative needs are linked to tasks and situations that diverge from the culture of origin and that permeate various sectors of life, such as education, work, health, housing, personal relationships etc. However, the concept of host language, as well as teaching and learning this language, to our understanding, also refers to

> the emotional and subjective prism of the language and the conflicting relationship in the initial contact of the immigrant with the host society, judging by the vulnerability that these people face when they arrive in a foreign country with the intention of staying in that place. Similarly, we refer to the role of the teacher, whose function in this context is to try to ease the initial conflict between learner and language, allowing him / her to begin to see it as an instrument of mediation between him and the society that receives him / her and perceive it as an ally in the process of adaptation and belonging to the new environment, which is not home. Still,

> language can be used as an instrument of fight and transgression. (SAO BERNARDO, 2016, p. 66)

Many cases have been reported in Brazil of immigrants working in conditions similar to slavery, and this is often due to lack of knowledge of the language and, consequently, they do not understand their civil and labor rights, which leads them to a situations of vulnerability. Silva (2017) attests the inhumane conditions of Bolivian immigrants living in the metropolitan region of Sao Paulo, especially in relation to housing, food and work. In this study, the lack of proficiency in the Portuguese language makes routine activities difficult, such as renting a place to live, seeking medical care, access to schools and, as mentioned, entering the job market. This situation is also observed by institutions such as the Immigrant Pastoral of Goiania and INTERREL, which serve vulnerable immigrants in Goias.

The project is designed to help participants develop intercultural communicative competence by acquiring linguistic competence and critical cultural awareness, evoking critical thinking and developing autonomy. The contents are chosen based on the themes of greater impact on the social insertion of these people. In this way, the purpose of the course is to help the participants understand how the host society is organized in relation to work, housing, health, gender relations, as well as to support them in the fight against oppression and cultural domination. The curriculum design is developed from a variety of authentic images and texts of different genres, related to the themes mentioned above as well as *You can enter: Brazilian Portuguese for refugees*, material designed by UNHCR (United Nations Agency for Refugees) and available for free.

The project

As already mentioned before, the project's main goal is to assist in the integration of immigrants in situations of vulnerability in the community of Goias state and to provide students under a degree in education with teaching experience. We also aim at:

- Improving the linguistic performance of the participants so that they can integrate more effectively in order to facilitate the search for employment, improve the relations in the work environment and in other social instances;
- Informing the participants about the rights and duties of immigrants in Brazil, guide them regarding documentation, labor rights and other legal needs;
- Informing the participants about how the Brazilian public (free) health system works, as well as on issues related to personal hygiene, diseases common to the region, among other subjects;
- Offering psychological support to the group, with the intention of minimizing cultural conflicts and problems of integration to the society that welcomes them;
- Promoting artistic and cultural integration between immigrants and the host society at times aimed at the development of activities that value the culture of origin of these people, as well as presenting cultural elements from Brazil and the state of Goias;
- Integrating the training in Portuguese Language and Dance courses to the classroom practice in a context of teaching PHL;

- Developing partnerships with members of the internal and external community aiming at the development of activities in a multidisciplinary perspective;
- Promoting artistic and cultural events that comprehend the culture of immigrants and the host society;
- Promoting and participating in academic, cultural and social events to publicize the project, the actions of the team and to encourage the immigrants to report their experiences, with presentation of papers and publications of articles and other academic genres.

The project team is formed by 15 members and is coordinated by the International Relations Bureau of IFG. The staff is divided into four groups:

1. Coordinator and assistant, who work at the International Relations Bureau and are also Professors of Linguistics and International Relations;
2. Professors from the Federal Institutes of Education, Science and Technology of Goias and Goiano, who all hold Master and/or PhD degrees in Linguists, Dance, Tourism and Hospitality, Arts, Law, International Relations and other fields;
3. Professionals form partner companies, such as psychologists, doctors, nurses, computer engineers and technicians etc.;
4. Students of the Portuguese Language and Dance degrees.

The project is structured into three phases: 1) an initial phase of training; 2) the PHL course itself; 3) lectures and workshops. Before the initial phase, the coordination took care of the administrative work such as designing and registering the project, contacting the Professors and partners, approaching the immigrants and the paper work attached to it.

In the initial phase, three students from the Portuguese Language degree and one student from the Dance degree have earned a scholarship. Other students are volunteers. All of them have received theoretical and practical training to be teachers of immigrants, the target audience of this project. Linguistics Professors work in the scope of theories and methodological approaches to language teaching, creation of teaching materials, assessment, culture(s) and diversity. The Arts Professors work with the application of the performing arts and dance in favor of the social insertion of the immigrants in Goias / Brazilian community, via artistic-cultural themes. The professors are also the students' tutors/counselors, accompanying both the preparation and the execution of the classes, as well as the learning process of the participants and the interrelations of this process with the improvement in social, cultural and affective skills in the community.

The PHL course is taught by the students of the Portuguese Language Course, whereas artistic and cultural activities are carried out by students of the Dance degree course. There are four groups of 30 students and the classes take place at the Goiania Campus of IFG twice a week. Classes last 1 hour and 40 minutes and happen in the evenings or on Saturdays. The total length of the PHL course is 240 hours, being it split in 4 groups with 60 hours of lessons each. The classes are taught by the students, in pairs, and accompanied by the Professors.

The scholarship students and volunteers coming from the Portuguese Language course were grouped in pairs. The Dance student does not have a specific partner. She

is always forming a trio, adding her work and expertise to the pair of Portuguese students.

This procedure aims to ensure that all 4 groups experience artistic and cultural activities during the course. The option of working in pairs relies on the perspective of building a pedagogical identity of partnership, in which a student-teacher supports and is supported by another student-teacher during the pedagogical practice, following the socio-constructive premises of authors such as Vygotsky (1998) and Figueiredo (2006).

As the PHL classes advance and the participants grow more capable and confident in the use of Portuguese to interact, lectures in areas of their interest are given by professionals from partner companies. In the fields of health, law, psychology, hospitality and computer science, there are lectures for the students and lectures and workshops for the immigrants, with specific approaches for each group considering the perspective of (in)forming and performing. The focus of the workshops and lectures is mainly on issues related to personal hygiene, diseases common in Goias, access to the Brazilian Public Health System card, vaccines; rights and duties of the immigrant, ranging from obtaining documents to themes such as slave labor; cultural conflicts, interpersonal and affective relations and qualification for the labor market in the field of hospitality. For the computer skills part, basic concepts are worked out, focusing on the use of three Microsoft applications: Word, Power Point and Excell.

At the moment

The first phase of the Project has already been concluded, i.e., all the students have gone under training and the activities and materials have been planned and created. the PHL course is undergoing and we have been able to notice great interest from the participants. Two cultural activities have occurred depicting traditional a Goias dance called "Catira" and a workshop on Brazilian traditional music and dance called "Ciranda". All these activities, including have been registered in photographs and/or video, as well as written reports. These registers and reports will later become research data.

As for the monitoring and data registering of the activities, some instruments and strategies have been implemented:

- By the coordinator and assistant:
    - a spreadsheet of actions and goals was created so that, at each stage, there is an evaluation by the coordination of what has been achieved;
    - frequent meetings with the team are held to care for the goals and actions which were not successful;
    - a descriptive written record of the actions developed is made, with the aid of photographic and/or audio and video record of the activities.

- By the Professors:
    - an initial questionnaire was designed by the Professors and applied to the students to identify the knowledge about immigrant communities, PHL teaching and interculturality;

- o a questionnaire for the participants was designed in their mother tongues (French, Creole or others) in order to obtain indications of how they live in Goias and their expectations regarding the PHL course;
- o training, classes, cultural activities, and reflective sessions have been audio and/or video recorded and photographed to analyze the progress of activities, generate data for cultural-academic events and use of this data for presentations and future publications, always respecting ethics in the collection and use of data.

- By the students:
  - o the questionnaire mentioned above was answered;
  - o a journal entry has been written about every class taught, to register actions, impressions, expectations, and reflections;
  - o reflective sessions, through stimulated recall, have been held in orientation meetings, recorded in audio, to promote critical reflection on teaching

- By the participants:
  - o an initial questionnaire was answered in their mother tongue;
  - o written reports have been written on the cultural activities and also on their impressions regarding the PHL course.

The chart below summarizes the phases of the project and what has already been done in order to monitor and collect data for future research.

Phase	Responsible	Actions
Pre-project	Coordination	Administrative work: design and register, contacts, paper work
Training	Coordination	Spreadsheet of actions and goals; meetings; written, photographic and video record
	Professors	Questionnaires for students; orientation and tutoring; written, photographic and video record
	Students	Training; material development
PHL course	Coordination	Spreadsheet of actions and goals; meetings; written, photographic and video record
	Professors	Questionnaires for participants; orientation and tutoring; written, photographic and video record
	Students	Classes; journal; reflective sessions
	Participants	Questionnaire; classes activities

Figure 1: Project phases and actions.

The project has been going on for about 8 months now and is planned to last for one more semester.

Next steps

The PHL course is planned to continue for about 3 more months. As the lessons advance and the participants' knowledge increases, the first workshop on civil an

immigrant rights is scheduled for the second semester, although some legal support has been provided to those who have asked for it. In the field of health, the participants have had some assistance in getting access to the public health system. The other lectures and workshops will probably take place in the following months too.

As for the monitoring and data registering of the activities, some instruments and strategies have been implemented:

- By the coordinator and assistant:
  - keep up with the spreadsheet of actions and goals;
  - continue with the team meetings;
  - keep recording data;
  - design and apply to the team members a questionnaire in the SWOT model to collect data about the good/bad aspects of the project;
  - SWOT analysis by the end of the semester;
  - Final evaluation by the end of the project.

- By the Professors:
  - keep up the tutoring;
  - maintain records and collect data;
  - design and apply a final questionnaire to students on their experience and impressions;
  - design a final questionnaire for the participants on their experiences and the good/bad aspects of the project;
  - answer the SWOT questionnaire;
  - participate in the midterm and final evaluation.

- By the partners:
  - desing and conduct lectures and workshops;
  - provide the participants with assistance and advice;
  - answer the SWOT questionnaire.

- By the students:
  - keep up the classes and reflective sessions;
  - answer the final questionnaire designed by the Professors;
  - answer the SWOT questionnaire;
  - apply the final questionnaire to the participants.

- By the participants:
  - continue writing reports and participating in all the activities;
  - answer the final questionnaire.

The chart below summarizes the phases of the project and what has already been done in order to monitor and collect data for future research.

Phase	Responsible	Actions
Lectures and workshops	Coordination	Spreadsheet of actions and goals; meetings; written, photographic and video record;
	Professors	Orientation and tutoring; written, photographic and video record
	Partners	Lectures and workshops; assistance
	Students	Classes; journal; reflective sessions
	Participants	Classes activities
Evaluation	Coordination	SWOT questionnaire; SWOT evaluation
	Professors	Questionnaires for students and participants; SWOT questionnaire; SWOT evaluation
	Partners	SWOT questionnaire
	Students	Final questionnaire; SWOT questionnaire
	Participants	Final questionnaire

Figure 2: Future phases and actions

Conclusion

Facing the gigantic refugee crisis that ravages the whole world is an urgent matter that every citizen from every country should be concerned with. It is not just a matter of placing people in a different region, but, first and most important, providing them with conditions to start over in a different culture. Migration is an activity as old as humanity. However, this may not be an excuse for a lack of interest and solidarity. Immigrants, especially refugees from poor and/or devastated communities, are human beings with all the rights to live in peace, this being not only the absence of war or misery. They also posses all the abilities to contribute to a better world and should be treated with the due respect and dignity. With this project, we intend to contribute, even if it is just a very small part, for the construction of social justice and equality.

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Policing the Others: Cultural Studies of Police Work in Relation to Human Rights Politics in Hong Kong

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Abstract

In contributing to the "reinvention of Cultural Studies" (Grossberg, 2006, p. 8), this paper makes an attempt in building up the linkage between human rights and Cultural Studies by analyzing the alleged human rights violation by police towards ethnic minorities in Hong Kong. This study focuses on the controversial Limbu Case, in which a Nepalese man named Dil Bahadur Limbu was shot dead by a police constable in Hong Kong on March 17, 2009 (court case codes: CCDI 298/2009, HCAL 85/2010, DCPI 570/2012). By conducting a court case analysis in conjunction with cultural theory and legal theory, this study employs critical race theory to decode the discourses of racialization and public order often found in racially biased cases of police abuse. Other than a combined cultural-legal analysis, this paper engages with the media representations of encounters between police officers and ethnic minorities in Hong Kong, especially the local newspaper portrayals of crime-related incidents in which South Asians are depicted to be involved in. The cultural-legal and representational analyses allow us to look into the highly-technical discourses in the legal system as well as to deconstruct representations in shaping the public discourse.

Keywords: Police, Race and ethnicity, Human rights, Hong Kong

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Problematizing Human Rights and Police

Human rights, as a notion which relates to every one of us in today's world, in many ways shields us from the exploitation of human dignity, inequality, and abuse of freedom. However, why is the discussion of human rights in relation to police significant in particular? Police, as known as the law enforcement, are the ones who act as the bridge between the criminal justice system and the people (Greene, 2010). For instance, if police arrest people arbitrarily, which suspends the arrestees' freedom of movement, the rights of the innocent civilians will be taken away. Therefore, given that police officers are granted more power in carrying out their tasks when compared to the civilians, doubts sometimes arise to question if there is a case of police abuse of power which endangers the civilians' enjoyment of rights.

By all accounts, criminologists, especially those with a legal and frontline police work experience background, have made attempts to outline the complexity, contradiction and blind spot in relation to the discussion of police and legality (e.g. Brown, 1927; Greene, 2010; Kleinig, 1998; McAdams, Dharmapala, & Garoupa, 2015; Skolnick, 2011). Although most of them do not address the politics between police and human rights directly, the groundwork done by these scholars provides us a spectacle to look into the setting of the tension when one makes a claim of police abuse of power which endangers the rights of civilians. While many works look into the cases of police abuse of power and the violation of due process, Skolnick (2011) makes an attempt to offer a more fundamental understanding of the relationship between police and law. He puts forward that there is a dilemma between rule of law and social order in police work. The rule of law which Skolnick (2011) refers to is, in general, the spirit of due process, impartiality, fairness and aims not to convict innocent people in the context of policing. It is contended that if police do not adhere to the principle of legality, the difficulties faced by them will be increased (Skolnick, 2011). It is because the law does not only serve as an instrument for the police to maintain the preferred public order, the law itself also does define the work of the police. As being called as "law enforcement", police power is granted by law and the police have to act in accordance to law, which offers them the authority to impose law by arresting the people who act against the law. In other words, police serve the law and at the same time their authority is given by law (in a technical aspect). Therefore, police have to be answerable to the law and their actions are expected to be within the law. It would be illegitimate for them to enforce the law while they act beyond the law. To put it in another way, police are required to maintain the social order under the condition that they are restrained by law, and civilians being under the protection of individuals' rights.

In the design of criminal law, one can discern the tension between the goal of social order and the constraint for law enforcement. It is in our knowledge that criminal law contains a collection of laws which aims to maintain the social order. This collection of law is known as the substantive part of the criminal law, while there is another part of the criminal law which monitors the conduct of the state agents in "processing citizens who are suspected, accused, or found guilty of crime" (Skolnick, 2011, p. 6). For that reason, the design of the criminal law suggests that the goal of social order maintenance is required to be achieved under the condition that civilians' rights and liberties being protected (Alexander & Ferzan, 2009; Cross, 2010; Skolnick, 2011). The contradiction faced by police—to exercise their extra power and at the same time restraining themselves is inserted by the lawmakers who observed the contradictory nature of law enforcement. In our everyday life, we always say the police function to maintain "law and order" of a community, creating an impression that law and order are coherent concepts in its nature—that through policing, the two concepts

can be proliferated together. Yet, the two parts of criminal law shows us the tension between law and order, that the criminal law functions to balance the two concepts. Moreover, to achieve either one of the concepts, the other one can be ignored (Skolnick, 2011). To achieve a preferred order from the perspective of the state, the "law" (or rule of law) is not necessarily an important instrument. In another way around, the respect of rule of law or legality does not necessarily bring us social order. In some states where the law enforcement and governments showing full respect to the spirit of rule of law does not guarantee them a preferred order. In view of this, the discussion of law and order, therefore, has to be articulated to the discourse of rights—how can the order be maintained however at the same time in respect of people's rights? In addition to this, does it mean that the goal of achieving order with the instrument of law enforcement in its nature exploiting human rights?[i]

As a result, given that the role of the police is to enforce laws in order to preserve social order, the observed violation of human rights is constructed into a reasonable act in which it serves the convenience of the maintenance of social order. It is also because of this, when there is an alleged case of police abuse of power which assaults civilians' human rights, there is always an obscurity in claiming there is actually a human rights assault. Rather, it is always claimed by the pro-police side that the cases of alleged human rights violation by police are merely "tough forms of policing" which are required to handle specific parties or individuals (Uildriks & van Reenen, 2001). Yet, the deterrent effect of the questionable police practices is doubtful, in which statistics and previous studies are unable to show that an increase in the number of cases of questionable police handling suspects or civilians would result in a decrease in crime rates (Bayley, 2002). Moreover, Bayley (2002) argues that the form of policing which contains seemingly human rights violations in many ways does no good to the legitimacy and the accountability of a police force, in which he points out that the root of crime has little to do with law enforcement but it is the social policy which creates social problems and as a result making people to violate the laws. In other words, no matter how hard police try, from his point of view, crimes cannot be reduced no matter how hard the law enforcement tries to make an impact via a so-called tougher law enforcement.

In the context of police, it appears that "human" rights, as rights which supposedly enjoyed by all "humans", can compromise when it encounters the consideration of public order. It is the temporary balance, or "temporary stabilities" (Grossberg, 2010, p. 41), which leads to the case of someone who is with a darker skin like Dil Bahadur Limbu was shot dead by a police officer. In which, I believe that a mixture of cultural-legal and representational approach can help us to make a step closer to understand the very unique conjuncture.

The Limbu Case

The Limbu Case is chosen to demonstrate the intertwined contestation between human rights, police practice, and race and ethnicity in Hong Kong. The incident triggered a hitherto largest number of ethnic minorities to go onto the street and to protest in Hong Kong (Lai, 2017). It was an afternoon on March 17, 2009, a woman complained about a man urinating on a hillside in Ho Man Tin, opposite to the estate Lok Man Sun Chuen there. It was reported that a police constable arrived at the scene on his own shortly after the complaint was made and met the man he was looking for, which was Dil Bahadur Limbu (Lo, 2009b). Then, the police constable stopped Limbu and tried to check his identity but it was told that Limbu said he did not have an identity card and attempted to leave (Lee, 2009a; Lo, 2009b). The police officer did not let Limbu go and it was disclosed that Limbu punched the officer so that he could escape from the hillside (Lo, 2009b). After that, the police constable claimed that he tried to

use his pepper spray to subdue Limbu but he failed and the whole bottle of spray was used up (however, in the coroner's inquest, it was found that half of the bottle of pepper spray had not been ejected), while Limbu picked up a wooden chair nearby and attempted to hit the officer (Lee, 2009b; Lo, 2009b). It was therefore reported that the policeman was forced to step back and fell on the ground when Limbu kept using the weapon to beat him (Lo, 2009b). At the same time, the baton of the police officer was dropped so the police lost his two weapons: the baton and the pepper spray. After that, the officer pulled his gun and fired two shots, the first missed and the second one got into Limbu's head (Lo, 2009a, 2009b; Lung, 2009). The police officer and Limbu were sent to the hospital. While the police constable had his arm and back injured, Limbu died six hours after being taken to the hospital (Lo, 2009a, 2009b; Lung, 2009).

Three courts were heard regarding the Limbu Case, namely the coroner's court (CCDI298/2009), high court (HCAL85/2010) and district court (DCPI570/2012). In this paper, the coroner's court case, which came with a lawful killing verdict will be analyzed. The jury came up with a verdict that Limbu was lawfully killed by police constable Hui, while they dismissed the other two options: a manslaughter and an open verdict. In the coroner's inquest, it was guided by the coroner that in arriving at a verdict of lawful killing, the jury must be sure that the police officer truly held the belief that he was facing an imminent danger and had to open fire in order to preserve his life or that of other individuals; and, the use of force must be proportionate and necessary. The concept of lawful killing can be made reference to Article 8 of Cap. 212 Offences against the Person Ordinance (OAPO), it states that there is an option as "excusable homicide", that "No punishment shall be incurred by any person who kills another by misfortune or in his own defence, or lawfully in any other manner." Jackson (2003, p. 560) puts it with different wording, that "in the lawful exercise of rights of self-defence or crime prevention, or as a matter or necessity, or as a lawful means of disciplining and correcting…" that a lawful killing verdict should stand. For this reason, to arrive at a verdict of lawful killing, the jury in the coroner inquest has to believe that police constable Hui truly "held the belief that he was facing an imminent danger and had to open fire in order to preserve his life or that of other individuals or that of others", and the firing was proportionate and necessary.

The Right to Life

Hence, being the deceased, Limbu's right to life was taken away by the police officer. In one of the most respected documents, the Universal Declaration of Human Rights (hereafter UDHR), the right to life is stated to be protected. Under UDHR Article 3, it defines the very basic right of the "human". The UDHR states it in a very plain and simple way (in terms of legal writing), which it writes "Everyone has the right to life, liberty and security of person". In addition to the UDHR, being one of the two sons of the UDHR, the International Covenant on Civil and Political Rights (hereafter ICCPR) Article 6[ii] further elaborates the spirit stated in the UDHR Article 3.

On a local level, the right to life is protected by local laws. The constitution of Hong Kong, the Hong Kong Basic Law Article 28[iii] and the Hong Kong Bill of Rights Ordinance Article 2[iv] cover the right to life of the Hong Kong residents. Since the right to life is granted, the Limbu case led to a coroner's inquest in order to look into whether the death of Limbu was an "arbitrary deprivation" of life.

Hong Kong Basic Law Article 28:
> The freedom of the person of Hong Kong residents shall be inviolable.
>
> No Hong Kong resident shall be subjected to arbitrary or unlawful arrest, detention or imprisonment. Arbitrary or unlawful search of the body of any resident or deprivation or restriction of the freedom of the person shall be prohibited. Torture of any resident or arbitrary or unlawful deprivation of the life of any resident shall be prohibited.

Yet, by looking closer to the legal writing of these articles which aim to safeguard the right to life, it is found that the right to life is put in black and white in a "negative" way. Rights can be categorized into positive rights and negative rights. While positive rights require the states to take measures actively to grant its citizens' rights, negative rights do not require the states to do anything actively to guarantee its citizens' negative rights (David, 2014; Piper, 2006). The right to life as a negative right, which means that the state does not have to do anything actively to safeguard that of the citizens. Also, the wording "no one", instead of drafting "everyone" in the article imposes a condition and a state of exception for the right to life. To put it in another way, the right to life of the citizens cannot be taken away "arbitrarily" as referred to the articles but rather, it can be taken away in a non-arbitrary and well-reasoned way in the judiciary.

As a consequence, the right to life is not a definite right, that it is granted in any situation. Corresponding to this, there is such a category of lawful killing, which is the verdict arrived by the jury in the coroner inquest of the Limbu Case. A killing to be categorized as a lawful killing when it is "in the lawful exercise of rights of self-defense or crime prevention, or as a matter of necessity, or as a lawful means of disciplining and correcting" (Jackson, 2003, p. 560). The act described as a lawful killing, therefore, is done for the purpose of self-defense or crime prevention, which aims to discipline and correct, and the act of lawful killing is seen as a right here, to be exercised by someone. To take someone's life under the definition of lawful killing is not merely an act but it is actually an exercise of rights.

The Court

In assessing the Limbu Case, the coroner guided the jury to arrive at one of the three verdicts, namely a lawful killing, a manslaughter and an open verdict. The jury thus had to carry out an exercise of necessity test and proportionality test, in which to look into whether the use of force by police constable Hui was necessary and proportionate during he confronted Limbu.

However, it is found that the way the coroner guided the jury was differently from other killing cases. Below is quoted from the summing up of the inquest:

> "Therefore, you must bear in mind that you have to judge police constable Hui's action based on what he believed the danger was. You also have to remember that you cannot expect a person to precisely measure the level of force to be applied when he is situated in an intense moment when he needs to protect himself. If the attack faced by him is more serious, his position would be more hard-pressed. If you determine that the person being attacked believes or might truly believe that he has to protect himself, and his act does not exceed what he truly and instinctively believes what he has to do, then these would be a very strong evidence—in showing that his use of

force is reasonable in terms of proportionality." (Summing up of CCDI298/2009, p.5, emphasis added) (translated by the author)[v]

In this quoted passage, the coroner required the jury to imagine the death of Limbu from the perspective of the police constable. Unlike other killing cases, it is discerned that the coroner put an emphasis on the notion of danger, which he assumed that the situation faced by the police constable was a dangerous one. Therefore, the coroner asked the jury to bear in mind that it was an extreme situation and that when a person is in such a situation, an inaccurate measurement of the level of force can be excused, as he put "you cannot expect a person precisely measure the level of force to be applied when he is situated in an intense moment when he needs to protect himself". That is, the situation is unimaginable for everyone except for the police constable himself. If the coroner guided the jury in such a logic, what was the reference point for the jury to judge whether the police constable's decision of shooting and the death of the deceased were in all a case of lawful killing? How is one expected to imagine the situation of another person, while one is told that the imagined situation is, in fact, unimaginable because it is an extremely dangerous situation, which means to imagine the unimaginable? It is for this reason, that the jury at the end decided not to dismiss the possibility that the firing was proportionate and necessary, and in other words, the death of Limbu was a "proportionate and necessary death".

The logic of hyper dangerous work environment of police officers legitimates a decision of shooting as if a shooting is proportionate and necessary. James Fyfe's (2015) notion of "split-second syndrome" offers us a critical understanding of the logic of arriving a judgment that "the decision of opening fire by police officers is reasonable". The split-second syndrome reveals the commonly asserted nature of police versus civilians confrontations, namely "urgent, involuntary and public relationship between police officers and clients", and these altogether create a high potential for violence (Fyfe, 2015, p. 525). In particular, police officers are usually situated in an urgent setting and are exposed to potential dangers, in which the police officers are involuntary in the sense that they are being called to the scene and they have no choice at all. Moreover, the public relationship between police officers and civilians always creates an antagonistic atmosphere for the confrontation, which leads to a high possibility of using violence. These factors in contributing to a nature of police work are contended to explain the use of violence by police officers.

However, looking into the reasoning of police shooting cases, the split-second syndrome uncovers the assumptions being held behind supporting the decision of police shooting. According to Fyfe (2015), there are mainly three assumptions held in such a legitimizing process:

1. Every case is a unique case and as a result, there are no comparable situations.
2. Due to the stresses and emergence, one should expect a high chance of inappropriate decisions
3. So long as a citizen has, no matter intentionally or otherwise provoked a police officer at the instant, he, rather than the police officer should be viewed as the cause of any injuries or damages"

The logic debunked by the split-second syndrome offers us an understanding of the Limbu Shooting Case. The meaning-making process of understanding shooting case is that the uniqueness of the situation has to be stressed and only police constable Hui should be held accountable for the decision of firing. Therefore, police officers in this sense are posited to a

vulnerable position in their everyday work, yet they are granted more power, which includes the use of deadly force, and are expected to protect the civilians. Since the state agents help us maintaining the public order, we are asked to understand the challenges faced by police officers, in which they risk their safety to protect us from dangers by throwing themselves into dangers. In terms of rights, the police officer's right to life is contested with the right to life of the deceased. And since the police officer has a feeling of being in danger, he can take someone's life, in which he did not intend to take someone's life but the deadly force used by him had the possibility of taking one's life for the "exercise of rights of self-defence or crime prevention, or as a matter or necessity" as accordance to the Article 8 of the Cap. 212 OAPO and Jackson (2003). All in all, the decision of shooting, given the assumption that police officers are always in extreme situations and the uniqueness of situations, the decision of shooting is thus an incontestable decision in this logic.

In the discussion of human rights, one cannot ignore the very notion of "human" in human rights. The famous notion of "the right to have rights" by Hannah Arendt (1986) reminds us of the making of the "natural man", who is being stripped of all other legal entitlements. Mr. Limbu, a born and raised ethnic Nepalese Hong Konger, however, with an unknown kind of status, where the right to life, the most fundamental right to enjoy any other right was being taken away.

Media Representations

In addition to doing a cultural-legal analysis, the media representations are also resources which provide us a part of the picture that how the conjuncture is formulated, to understand cases like the Limbu Case that a darker skinned person got killed by police take place in Hong Kong. In the portrayals of the Limbu Case, it is found that there are racialized depictions circulated in the mainstream media in Hong Kong. By putting forward racialization, it refers to assigning racial meanings to situations which race does not act as a basis or a determining condition of the event, or the process of appropriating fixed meanings to a specific race (Downing & Husband, 2005; Omi & Winant, 2015). For instance, there is a newspaper article published on the next day of Limbu's death, titled "The 'Curry Clan' Shows No Concern to Pepper Spray" (in Chinese 食咖喱一族當胡椒噴霧冇到). By drawing an association between the visible skin color of Limbu and curry, the newspaper article constructs the incident as a racial event. The article interviewed a police superintendent, who asserted that there are three types of people being immune to pepper spray, namely people with mental illness, drunk people and people who love eating spicy food ("The 'Curry Clan' Shows No Concern to Pepper Spray," 2009). Besides, the article interviewed a general practitioner who puts forward that South Asians' biological features resist the functions of pepper spray. These depictions take advantage of Limbu's race so as to construct a biological explanation for the escalation of force in the confrontation. This is exactly how racism was made into a mainstream discourse in the present days—through scientific knowledge, which in itself is a race project and creates a racial hierarchy.

Other than referring to the biological explanation, another newspaper article tries to correlate skin color and the public safety of the territory. An article titled "'Human Snake Bombs' Destroy the Public Safety of Hong Kong" (in Chinese 人蛇「炸彈」損港治安) can well demonstrate that. The article makes claims on the refugee issue in Hong Kong. The logic is to see all darker skinned people as refugees and jobless people, and therefore the burden of the city. The article does not look into the shooting case itself but to quickly identify Limbu as a refugee in the city and to put forward the concern of the presence of "refugees'" in the

territory, which may the public order of Hong Kong at risk (Chiu, 2009). These discourses altogether try to legitimize the decision of shooting via racializing Limbu by drawing the audience's negative imaginations of the South Asians in Hong Kong to a seemingly close danger in the audiences' everyday life. These discourses create an othering effect against the South Asians like Limbu in Hong Kong. In media representations, the case is made into a racial case, which all sorts of racialization happening in the circulation of meanings, while whether race was a determining factor was never raised in the court. It displays us with a disconnection in the circulation of meanings between the legal sphere and the media sphere. It can be a deracialized event somewhere and while it can also be a racialized event somewhere else.

Therefore, the Limbu case, in my mind, can demonstrate how an anti-essentialist approach would fall into the trap of misreading the problem by defining a case as a racial case whenever this is an ethnic minority involved. Rather, it might be the temporary balance of law and order, plus the media construction altogether be the temporary stabilities, which make it understandable that what form of policing is it in Hong Kong which leads to similar cases that a darker skinned person got killed by police.

Conclusion

A great deal of energy has been invested in analyzing the fact of police violation of human rights. These efforts, of course, are valuable in providing us the picture of the landscape of policing in different places. However, I believe that we have to first understand the fundamental relationship between police and human rights (or "law and order"). Through looking into the Limbu Case from the perspective of Cultural Studies, one should refuse to fall into the anti-essentialist position automatically (for instance, seeing race as the problem whenever there is a racial minority involved). Rather, we should seek the "anti-anti-essentialist" position, to craft and update the context, which in other words, to study the conjuncture (Grossberg, 2010, p. 22). And in this paper, it is my hope that through offering an analysis with the tool of rights imagination, it can help us to make a step closer to understand what kind of policing in Hong Kong that leads to incidents like the killing of a darker skinned person Limbu, which at the end being regarded as a lawful killing. However, this, of course, requires a multidimensional methodological inquiry, which is yet to be done.

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[i] Police abuse of power is not a phenomenon confined to only a particular region. And similar to how police rationalize their "tough policing strategies" in other parts of the world, police officers in Hong Kong find the notion of human rights as an obstacle in their day-to-day duties. Allan Jiao (2007) in his work "The Police in Hong Kong" provides an overview of different aspects of the police force in Hong Kong. In the chapter "Rights and Obligations", it looks into the enactment of the Hong Kong Bill of Rights, and its impacts on policing in Hong Kong. In order to have an empirical aspect of the influence of the Hong Kong Bill of Rights on police work, Jiao (2007) interviewed some police officers. One of the officers says:

> "Who need human rights? Criminals do. Do you need human rights? No, because you don't violate the law. Police deal with criminals, offenders… Citizens have rights and ask for explanations now. If arrest procedure is not right, offenders cannot be prosecuted." (p. 112)

The excerpt shows us an antagonistic attitude held by the officer towards people's right to claim rights. The claim of human rights is treated as an excuse of criminal activities and can be a way to escape from the punishment of the criminal justice system. Furthermore, the claim of rights also adds burdens on law enforcement that once an officer fails to follow due process, the suspect can be free from trials. It poses a worry that the spirit of legality might outweighs the goal of maintenance of social order which results in threatening the public safety.

ⁱⁱ ICCPR Article 6:

1. Every human being has the inherent right to life. This right shall be protected by law. No one shall be arbitrarily deprived of his life.
2. In countries which have not abolished the death penalty, sentence of death may be imposed only for the most serious crimes in accordance with the law in force at the time of the commission of the crime and not contrary to the provisions of the present Covenant and to the Convention on the Prevention and Punishment of the Crime of Genocide. This penalty can only be carried out pursuant to a final judgement rendered by a competent court.
3. When deprivation of life constitutes the crime of genocide, it is understood that nothing in this article shall authorize any State Party to the present Covenant to derogate in any way from any obligation assumed under the provisions of the Convention on the Prevention and Punishment of the Crime of Genocide.
4. Anyone sentenced to death shall have the right to seek pardon or commutation of the sentence. Amnesty, pardon or commutation of the sentence of death may be granted in all cases.
5. Sentence of death shall not be imposed for crimes committed by persons below eighteen years of age and shall not be carried out on pregnant women.
6. Nothing in this article shall be invoked to delay or to prevent the abolition of capital punishment by any State Party to the present Covenant.

ⁱⁱⁱ Hong Kong Basic Law Article 28:

The   freedom   of   the   person   of   Hong   Kong   residents   shall   be   inviolable.

No Hong Kong resident shall be subjected to arbitrary or unlawful arrest, detention or imprisonment. Arbitrary or unlawful search of the body of any resident or deprivation or restriction of the freedom of the person shall be prohibited. Torture of any resident or arbitrary or unlawful deprivation of the life of any resident shall be prohibited.

^{iv} Hong Kong Bill of Rights Ordinance Article 2:

Right to life

1. Every human being has the inherent right to life. This right shall be protected by law. No one shall be arbitrarily deprived of his life.
2. Sentence of death may be imposed only for the most serious crimes in accordance with the law in force at the time of the commission of the crime and not contrary to the provisions of this Bill of Rights and to the Convention on the Prevention and Punishment of the Crime of Genocide. This penalty can only be carried out pursuant to a final judgment rendered by a competent court.
3. When deprivation of life constitutes the crime of genocide, nothing in this article shall authorize the derogation in any way from any obligation assumed under the provisions of the Convention on the Prevention and Punishment of the Crime of Genocide.
4. Anyone sentenced to death shall have the right to seek pardon or commutation of the sentence. Amnesty, pardon or commutation of the sentence of death may be granted in all cases.
5. Sentence of death shall not be imposed for crimes committed by persons below 18 years of age and shall not be carried out on pregnant women.
6. Nothing in this article shall be invoked to delay or to prevent the abolition of capital punishment in Hong Kong.
[cf. ICCPR Art. 6]

^v Original text in Chinese:「所以你哋要謹記，你哋必須憑許警員真心相信佢有乜嘢危險，你判斷佢嘅行動。你哋亦要謹記唔可以期望一個人喺保護自己嘅激動時刻當中，仲可以精確咁樣衡量需要幾多武力才足以自衛，如果佢受到嘅襲擊係愈嚴重嘅，佢嘅處境就會變得係愈窘迫，如果你哋判斷受襲嘅人相信或者可能真心相信佢係必須保護自己嘅，而佢所做嘅亦唔超出佢真心和本能被認為係佢須要做嘅嘢，咁樣呢啲就係一個非常有力嘅證據，嚟顯示佢所用嘅武力喺程度上係合理嘅。」

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How Foreign Muslim Students Changed Their Attitude toward Japanese Academic Environment after a Culture Assimilator

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Abstract
The number of Muslim students from abroad is increasing after Japanese Government's plan launched in 2008 to accept around 300,000 international students in Japan. In this research, we aim to create "a culture assimilator", a kind of cross-cultural training consisting of questions, answers and commentaries, which is instructive for helping their religious practice and supporting their study in Japan. We conducted our culture assimilator for Malaysian Muslim students who had already started their study in Japan. We report the results of the analysis based on the survey. According to their answers, at most 30 % students did not know coping strategies in critical incidents suggested in our culture assimilator. This meant our culture assimilator was instructive enough to support them. We also found from their comments they did not compromise their study for their religious practice, on the contrary, coped with difficulties flexibly within the limits of their faith. Though they got high marks in our culture assimilator as a whole, they selected wrong answers concerning "obligation" to some questions. To investigate how our culture assimilator influenced their attitude toward Japanese academic environment, we executed the same questionnaires before and after conducting our culture assimilator. By comparing their responses, we found a new response category "About Religion" in the latter answers, which included negative remarks about Japanese people's attitude toward religion. They also learned to prefer easy communication like greetings to get along with Japanese people, and the ratio of "Apology" decreased dramatically in a category "Self-help" after our culture assimilator.

Keywords: Islam, foreign Muslim students, culture assimilator, coping strategies, difficulties, religious practice, flexibility, obligation, easy communication, apology

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Introduction

Because of the Japanese Government policy called "300,000 International Student Program", the number of international students studying in Japan has been increasing, and their countries of origin and culture background are diversifying. In particular, the number of international students from Islamic countries has continued to increase from 2013, and it exceeded 13,000 in 2017.
 (https://www.jasso.go.jp/about/statistics/intl_student_e/index/html)
Nakano, Okunishi and Tanaka (2015, pp. 137-151) pointed out that some Muslim international students felt difficulties in their social lives in Japan when they tried to adjust themselves to Japanese lifestyle and culture. In the adjustment, though there is a report (Tanaka and Straum, 2013, pp. 1-9) which shows Muslim international students can respond flexibly without pushing religious needs forcibly, another research (http://www.jaise.org/nj-dl.cgi?file=2016%92S%93%96%95%AA%89%C8%89%EF%95%F1%8D%90%8F%91.pdf) reports the ability of their assimilation and cooperation toward host societies has decreased than before.

Using critical incidents, which are cases caused by cultural differences, we developed and improved an intercultural training material "culture assimilator" (Fiedler et al., 1971, pp. 95-102) for Malaysian Muslim students. Today Malaysia is the second largest international student supplier for Japan in Islamic countries. In culture assimilator, critical incidents between different cultures are presented as episodes and appropriate interpretation for critical incidents are chosen from the prepared choices by answerers. The cause of misunderstanding and friction are examined by reading commentaries, and that deepens the understanding of both of the target culture and the self-culture. We let Malaysian Muslim students answer our culture assimilator and hope they make good use of our culture assimilator for helping their religious practice and supporting their study in Japan.

We are aware of one previous study by Nakano and Tanaka (2015, pp. 83-92), in which the authors developed a culture assimilator for Japanese students who accepted Muslim international students. Though the target of training "accepting and accepted" is opposite, the essential aim of their study and ours are the same. That is mature understanding and assimilation of Japanese university students and Muslim international students. Our culture assimilator seems to be the first study that helps Muslim international students studying in Japan.

Our research consists of five segments, the first phase is in which the prototype of our culture assimilator was made, the second phase is the implementation of the prototype of our culture assimilator, the third phase is in which our modified culture assimilator was made, the fourth phase is the implementation of our modified culture assimilator and the fifth phase is the evaluation of the investigation. In the present paper, only the last three phases are reported.

Method of Our Culture Assimilator

We had already conducted the prototype of our culture assimilator, e.g. trial culture assimilator, for Malaysian Muslim students in our previous work.

 (http://www.jaise.org/nj-
dl.cgi?file=2016%92S%93%96%95%AA%89%C8%89%EF%95%F1%8D%90%8F
%91.pdf). After the execution of the trial culture assimilator, 4 subjects were added as
new critical incidents to our modified culture assimilator, e.g.   "Taking a Bath",
"Terrorism", "Liquor" and "Assemble", based on the evaluation and recommendation
of Malaysian Muslim lecturers who had studied in Japan as international students. In
addition, contexts of wrong choices were diversified in order to let Muslim students
can choose the best answer among multiple choices from educational point of view.
Similar choices in contexts are puzzling and not similar choices in contexts will show
distinct differences in choices for answerers. The contexts of wrong choices were
divided into 4 categories, and wrong choices were placed not to be overlapped to each
other in terms of contexts if possible. Each category is shown at Table 1 below.

Table 1: 4 categories of wrong choices

Causal attribution toward mere personality
Causal attribution toward discrepancy between the actual religious practice and the knowledge on Japanese people, the culture of Japan or the culture of universities in Japan
Causal attribution toward discrepancy between the actual religious practice and the misjudging by Muslim international students on a situation
Causal attribution toward discrepancy between the actual religious practice and the Japanese ignorance of Islam which is understood mistakenly by Muslim international students

Albert (1983, pp. 186 - 217) pointed out that culture assimilator could cause
misunderstanding because it described questions and commentaries only by words.
Misumi (1997, pp. 75-95) thus generated her culture assimilator using videos for
those who were not able to read Japanese well and to understand the situation of the
questions clearly at words at a first glance. Answerers of the culture assimilator were
shown episodes by videos. Misumi also intended to show the cause and the
motivation of misunderstanding by videos in commentaries. Taken the above as
reference, one piece of illustration was added to each question as well as to each
commentary for better visualization of the scene condition in our modified culture
assimilator. The illustrations were made in order not to induce answerers to the
correct or wrong answers intentionally for fair experiment.

We reviewed all the expressions of questions and commentaries which were
succeeded in our modified culture assimilator after the execution of our trial culture
assimilator. We added more commentaries so that Muslim students can obtain as
many coping strategies as they can for their religious practice and study in Japan.

In order to prevent generating stereotypes of new prejudice by answering assimilator,
we did not limit only one absolute correct answer, but only showed one possibly
correct answer and referred to other possible answers. However, we designated only
one answer per each question to generate the model of thinking from the most
probable correct answer.

In addition, two newly added Japanese language teachers supervised Japanese
expressions for answerers' better understanding in our modified culture assimilator.
Furthermore, in the process of making our modified culture assimilator, the level of
Japanese grammar was restricted to below JLPT (Japanese-Language Proficiency

Test) N1 and N2 (N1 is the most difficult level and N5 is the easiest) and vocabularies with N3 level or below were used. Unknown vocabularies for students were attached with English translations.

Table 2 shows the subjects of each critical incident from Q1 to Q15, including the newly added Q12 to Q15 in our modified culture assimilator. The subjects from Q1 to Q11 remained the same as our trial culture assimilator. Each question was classified into either category A or B, those were "The occurrence of cultural friction due to the disharmony between Islamic religious practice and culture of Japanese and of universities in Japan" (Category A) and "The occurrence of cultural friction due to the Japanese ignorance of Islam" (Category B).

Table 2: Subjects of each critical incident from Q1 to 15 in our modified culture assimilators

Category A	Category B
Q1: Difference between Islamic-style toilet and Japanese-style toilet	Q7: Misunderstanding of fasting in Islam by Japanese
Q2: Correct method to clean oneself before praying	Q8: Celebrating the end of Ramadan (fasting month) ceremony
Q3: Time to pray and classes	Q9: Prohibition of body contact with unmarried women to men
Q4: When a seminar is set on Friday afternoon	Q10: Prohibited food consumed by Muslims
Q5: Opportunity to go on a pilgrimage in class days	Q11: Uploading casual dressing images of women through SNS apps
Q6: Attitude of Japanese university students toward religion conflict	Q12: Being naked in onsen (hot springs)
Q15: Relationship between Muslim assembly and local communities	Q13: Being called as a terrorist
	Q14: Unwilling to approach liquor

Besides our modified culture assimilator, the same free-comment questionnaires were conducted before and after our modified culture assimilator to compare how impressions and attitudes of Muslim international students toward Japanese university staffs and Japanese students changed by the execution of our modified culture assimilator.

We asked Malaysian Muslim international students in Japan to answer our modified culture assimilator. Students categorised in Batch A spent more than 1.5 years in Japan and students in Batch B more than 0.5 years. A total of 54 answers were received and analysed.

First, we explained the purpose of our modified culture assimilator to Malaysian Muslim international students and asked them cooperation of answering it through the email. They were invited to a website (composed in Google Form) according to URL attached to the email. The purpose of the research was explained in the website again. Then the free-comment questionnaires were performed there to survey the impressions and attitudes for Japanese university staffs and Japanese students. Execution of our modified culture assimilator was similar to the execution of the previous questionnaires survey. On the website the purpose of our modified culture

assimilator and how to answer it were explained, and then total of 15 questions were shown. A piece of illustration was added below each question to visualize the situation of the scene. A piece of illustration was also added to the page of answers and commentaries appeared in the next page of questions. In the end of each commentary, the answerers were asked to select "yes" or "no" to confirm whether they completely knew or did not know the coping strategies indicated in commentaries. Furthermore, they were asked to answer optional free comments. The interface of website of our modified culture assimilator is shown in Figure 1. After the execution of our modified culture assimilators, the free-comment questionnaires were performed once again.

Figure 1: Interface of our modified culture assimilator

Result and Analysis

Table 3 shows the correct answer rate for each question and the rate of whether there were any coping strategies not known to each commentary in our modified culture assimilator.

Table 3: Result of our modified culture assimilator

	Batch	Choice 1	Choice 2	Choice 3	Choice 4	any coping strategies not known	no coping strategies not known
Q1	A	0%	0%	**96%**	4%	4%	96%
	B	3%	0%	**97%**	0%	10%	90%
Q2	A	**96%**	0%	0%	4%	17%	83%
	B	**100%**	0%	0%	0%	3%	97%
Q3	A	0%	0%	0%	**100%**	13%	88%
	B	0%	0%	0%	**100%**	7%	90%
Q4	A	4%	**75%**	8%	13%	8%	92%
	B	3%	**93%**	0%	3%	13%	83%
Q5	A	0%	0%	**96%**	4%	13%	88%
	B	0%	0%	**100%**	0%	0%	97%
Q6	A	4%	**75%**	4%	13%	29%	67%
	B	0%	**90%**	3%	7%	13%	80%
Q7	A	0%	4%	**88%**	8%	8%	92%
	B	0%	0%	**97%**	3%	13%	83%
Q8	A	13%	**83%**	4%	0%	8%	92%
	B	3%	**93%**	0%	0%	0%	97%
Q9	A	**54%**	0%	0%	46%	25%	75%
	B	**57%**	0%	0%	43%	17%	80%
Q10	A	21%	**63%**	0%	17%	13%	88%
	B	13%	**60%**	0%	27%	17%	80%
Q11	A	4%	13%	**79%**	0%	8%	83%
	B	3%	17%	**80%**	0%	10%	87%
Q12	A	21%	**67%**	8%	0%	13%	83%
	B	3%	**97%**	0%	0%	10%	87%
Q13	A	4%	0%	**96%**	0%	13%	83%
	B	3%	0%	**93%**	0%	20%	70%
Q14	A	**46%**	8%	29%	17%	29%	71%
	B	**60%**	7%	23%	7%	30%	63%
Q15	A	0%	0%	0%	**96%**	17%	83%
	B	0%	0%	0%	**97%**	17%	77%

According to the results, the students got more than 80% correct answer rate in average for each batch except for Q9, 10 and 14. Therefore, it is likely that many of them understood appropriately the situations where critical incidents occurred and they can behave well in such situations as a whole. However, the correct answer rate for Q9 was not high. Wrong answers concentrated in Choice 4, "Because handshake is a normal way of greeting people in Japan.", as is the case in our trial culture assimilator. For Q10, both batches were not able to come to 80% in the correct answer rate, which was the same as in our trial culture assimilator. Wrong answers concentrated in Choice 4, "You have to receive presents in Japan.". For Q14, newly added to our modified culture assimilator, wrong answers concentrated in Choice 3, "You have to attend the party if you are invited." These three questions shared similarity with inducing answerers to wrong choices where they emphasized Japanese norm by mistake, in the way of expressing "You have to … in Japan" and "… normal

… in Japan". Even for Q11, wrong answers concentrated in Choice 2, "It is normal for Japanese to upload photos taken in any party on SNS.", where Japanese norm was emphasized mistakenly. This tendency was also seen in our trial culture assimilator. It is worth noting that answerers were induced to such wrong choices. The students, who did not spend long days in Japan, may pay so much attention to Japanese norm that they believed they had to adjust themselves excessively to the Japanese norm. For Q6, however the correct answer rate was only 60 % or below for each batch in our trial culture assimilator, it was much better in our modified culture assimilator. It is likely that the students understood the critical incident in Q6 after they experienced such situation as "Students in Japanese universities are not willing to talk about ethnic problems, politics or religious", or they learned such information without experiencing in Japan. It can be said that their experiences improved the correct answer rate.

In each commentary, some coping strategies were not known to answerers. The percentages of their existence ranged from 8% to 30%. This means there is a possibility that any commentary in our modified culture assimilator was instructive enough to support answerers. The rate, however, differed among each commentary, we should thus consider deleting questions and commentaries which had low rate for whether there were any coping strategies not known, and enriching commentaries which had high rate.

Looking at free-comment descriptions for each question, some students had already practiced the methods we proposed in our modified culture assimilator, e.g. Q1 commentary: Let's use water in a plastic bottle if you want to wash your body in toilet., we thus confirmed they improved the way of using toilet and wudu (performing ritual cleaning before prayers) in Japanese universities environment. Our modified culture assimilator is probably a measure where they are able to confirm their own practice. For Q3 and 5, when it was difficult for them to balance their religious practice with their classes in Japanese universities, they did not comprise their study for their religious practice, on the contrary, coped with difficulties within the limits of faith, e.g. "Islam does not force us to follow the religious practice" and "Islam encourages us to study". Q3 and 5 showed much higher correct answer rate than others, almost all Malaysian Muslim students in Japan may thus be able to resolve such unbalance in themselves cleverly. In addition, they were able to cope flexibly with difficulties when they faced conflicts between their religious practice and their study in Japanese universities, e.g. "If I trouble professors and my colleagues in going back to my country for Ramadan holidays, then I shall not go back to my country." and "If I am given non-haral foods, then I receive them firstly and think about the event later".

As a whole, the students never described it was difficult for them to select correct answers in our modified culture assimilator, which may suggest that diversification of context in wrong choices should be effective. The description "Japanese in commentaries is difficult" or "Japanese in commentaries is hard to understand" vanished completely from optional free comments in our trial culture assimilator and the description "Questions are easy to understand" emerged in our modified culture assimilator, which may also suggest that visualization by illustrations and reexamining Japanese should be effective to some extent for the students.

Analysis of Free-Comment Questionnaires before and after Our Modified Culture Assimilator

In this section, we analyze answers of both of the free-comment questionnaires before and after our modified culture assimilator. In order to investigate the change of Malaysian Muslim international students' impressions and attitudes toward staffs and students in Japanese universities, we performed the same questionnaires for them before and after our modified culture assimilator. By comparing both answers of the questionnaires, we intended to confirm the change before and after the execution of our modified culture assimilator. We made our questionnaires in reference to those in Nakano and Tanaka (2015, pp. 83-92). We replaced the word "Muslim" in questionnaires of Nakano and Tanaka (2015, pp. 83-92) by "Japanese" in our questionnaires because they developed a culture assimilator for Japanese students who accepted Muslim international students and we wanted to develop a culture assimilator for Muslim international students who studied in Japan.

Using KJ method (Kawakita, 1967), we classified the answers of the questionnaires by some categories. If an answer included multiple descriptions to be classified into different categories, then we divided the descriptions into proper pieces and classified them into proper categories. For example, an answer "The Japanese are very serious, but they are also shy" was decomposed into a category "Positive" (former part of the answer) and another one "Negative" (latter part of the answer). Table 4 below shows the questionnaires, the categories of answers and the ratio to each category.

Table 4: Questionnaires, categories of answers and ratio to each category

Q1: What do you think about Japanese people?	
Categories of answers <u>before</u> our modified culture assimilator	Categories of answers <u>after</u> our modified culture assimilator
Positive : 51%, Negative : 44%, Neutral : 5%	Positive : 38%, Negative : 33%, **About religion : 13%**, Neutral : 11%, Other : 5%
Q2: What is the best way to make a good relation with Japanese teachers and students in Japanese universities?	
Categories of answers <u>before</u> our modified culture assimilator	Categories of answers <u>after</u> our modified culture assimilator
Approach from myself : 84%, To act together : 6%, Taking action before the problem occurs : 6%, Other : 4%	**Approach from myself : 71%**, To act together : 15%, Taking action before the problem occurs : 6%, Other : 9%
Q3: What is the most important approach for troubles with Japanese teachers or students at Japanese universities?	
Categories of answers <u>before</u> our modified culture assimilator	Categories of answers <u>after</u> our modified culture assimilator
Consultation for solution : 69%, **Self-help effort : 25%**, Other : 6%	Consultation for solution : 56%, **Self-help effort : 33%**, Other : 11%

In Q1, a new category "About religion" appeared after our modified culture assimilator. Answers classified into the category were all negative remarks, e.g. "Japanese people are ignorant of Islam". This is probably because Muslim students have clearly recognized Japanese's ignorance of Islam through our modified culture

assimilator. It can be said that our modified culture assimilator played a role of letting them be conscious of the religious side of Japanese. On the other hand, they also believed that if they explained Islamic customs correctly, then Japanese people would understand them well.

In Q2, the proportion of simple communication answers such as "Speak", "Greeting" and "Showing Smile", which was categorized in the category "Approach from myself", was increased from 49% to 71% in the category "Approach from myself" after implementing our modified culture assimilator. This result probably shows Muslim international students started to consider simple communications were more effective for Japanese faculty, staffs and students to get along well after the execution of our modified culture assimilator.

In Q3, the most frequent answers in the category "Self-help efforts" before our modified culture assimilator were "apologize". After our modified culture assimilator, however, the answers were decreased to less than half of the same category "Self-help effort" though the proportion of "Self-help effort" increased from 25% to 33% slightly. Regarding this point, each explanation in our modified culture assimilator recommended "explain and talk" rather than "apologize" as a way to cope with trouble. It seems that the students were influenced by this fact. The same tendency was also seen in Q1 remarks.

Questionnaires for Japanese Lecturers

In the studies by Nakano, Okunishi and Tanaka (2015, pp. 137-151) and Nakano and Tanaka (2015, pp. 83-92), they summarized the results of their culture assimilator conducted for Japanese university students who had intercultural contact with Muslim international students. Their culture assimilator was generated from the past studies based on interviews with Muslim international students in Japan. In short, the Muslim students were informants. They gathered informants' difficult experiences and confusion faced in their daily lives so that the collected evidences were illustrative of the contents validity in their culture assimilator. Following their studies, we conducted free-comment questionnaires for Japanese lecturers who involved in education for Malaysian Muslim students both in Japan and Malaysia in order to get to know how they thought about difficult experiences and confusion caused by Muslim students. Using the results as a base, we examined the contents validity in our modified culture assimilator. Table 5 shows the details of questionnaires.

Table 5: Questionnaires for Japanese lecturers

Q1	Have you ever had any feeling of surprise, stress, discomfort, strangeness or difficulties with Islamic culture and behavior of Muslim students?
Q2	Have you ever faced any interpersonal difficulty with Muslim students? If you have, how did you cope with it?
Q3	Are you making any efforts to repress yourself against any difficulty with Muslim students or trying to adjust yourself to them?
Q4	Considering all the facts, are you satisfied with your relationship with Muslim students?

We obtained responses from 7 Japanese lecturers. Some of their responses showed similarity to some critical incidents in our modified culture assimilator as follows. For

Q1, "Mecca pilgrimage takes priority over school duty among Malaysian Muslim lecturers." and "Toilet is wet all the time." For Q3, "We avoid shaking hands with Muslim women.", "We avoid religious topics including mentioning Islam itself and comparing Islam with other religions" and "We avoid topics of foods and drinks during the fasting period." These references were also seen as critical incidents in our modified cuture assimilator, we can thus say that our modified culture assimilator contains Japanese lecturers' realistic difficulties and confusion in Malaysian Muslim environment. In this respect, it seems that our modified culture assimilator shows a valid approach to select critical incidents.

On the other hand, some responses included references which were not seen in critical incidents in our modified culture assimilator. For Q1, it was remarkable that lecturers were surprised at simple Muslim customs and traditions, e.g. "Muslim students are all very devout." and "They have a custom of eating with hands." For Q2, a lecturer introduced his shocking story, "A student excused himself from his cheating because of his God's instruction." For Q3, there was a lecturer who believed it was natural that we should adjust to other customs on intercultural communication. For Q4, "I set a boundary naturally between Malaysian Muslim students and us Japanese because there are great differences in customs." and "I feel thankful to Muslim students because they know very well about Japan and they do not take the taboo serious when I speak of it." These actual experiences and opinions received from Japanese lecturers can be the grounds for new modified culture assimilator and further discussion. We consider incorporating more appropriate critical incidents, questions and choices from the references.

Conclusion

In this research, we developed and improved our culture assimilator for Malaysian Muslim international students who studied at Japanese universities. We can say that the modification of our culture assimilator ensured the validity of the contents according to the results of our modified culture assimilator and of the questionnaires for Japanese lecturers. Free-comment questionnaires before and after our modified culture assimilator also revealed psychological changes in the students and how our culture assimilator affected the changes.

Our culture assimilator was designed only for Malaysian Muslim international students in Japan. Taking it into consideration that increasing and diversifying of Muslim international students in Japan are now on going, developing and improving culture assimilator for other Muslim international students will be useful for both Muslim students and Japanese academic staffs and students. In addition, students who got higher marks in a culture assimilator does not necessarily behave well in the actual situation. We will keep a follow-up survey for the students who answered our culture assimilator. Through this research and practice, we would like to contribute to mature understanding of Malaysian Muslim international students and Japanese university students with respect to Japanese university environment.

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Adaptation and/as Agency in Margaret Atwood's Hag-Seed (2016)

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Abstract

This paper probes the conflict between the past and present and the manifestations of agency in novelistic adaptations. The argument draws on Margaret Atwood's *Hag-Seed* (2016), which is an adaptation of Shakespeare's *The Tempest* (1610-1611). Marked by a shift in time, space and genre, *Hag-Seed* is postmodernist in its self-consciousness and intertextuality as it re-envisions, structurally and thematically, a prior work. *Hag-Seed* recounts the revenge orchestrated by the protagonist Felix, a playwright and director, who is ousted from his position by his rival Tony before his production of *The Tempest*. Twelve years after his forced retirement, Felix produces the play with a cast of prison inmates, laying a trap for Tony to extract revenge. While the theme of revenge driving *Hag-Seed*'s plot resembles Shakespeare's *Tempest*, the depiction of Miranda in Atwood's *Hag-Seed* departs from Shakespeare's. Felix's daughter is dead and appears as a spirit-child through the novel, an imprint of the past that is laid to rest only through a successful performance of *The Tempest* in the present. In the process, agency appears at points of tension, in the plot and novelistic structure, when the present/Self/novel reinvents itself using the past/Other/play as a point of reference. By extending the implications of *Hag-Seed*'s Miranda as a metaphor for the conflicting, fragile yet tenuous relationship between the past, present and future to the study of the novelistic adaptation of a 17th century English play in the 21st century, this paper considers the ways in which fictional representation mobilises agency.

Keywords: Adaptation, agency, intertextuality, representation.

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> [T]here must be something particularly appealing about
> adaptations *as adaptations*.
> Part of this pleasure, I want to argue, comes simply from
> repetition with variation, from the comfort of ritual combined
> with the piquancy of surprise. Recognition and remembrance
> are part of the pleasure (and risk) of experiencing an
> adaptation; so too is change.
> (Hutcheon 2006)

In 2015-2016, Hogarth Shakespeare Project invited a number of authors to choose a Shakespearean play and "revisit it in the form of a prose novel" (Atwood 2016) to commemorate William Shakespeare's 400th death anniversary. This brought together leading international authors like Anne Tyler, Howard Jakobson, Jeannette Winterson and Margaret Atwood, among others, to render novelistic adaptations of Shakespearean works. The nature of this commission clearly characterizes the novels as adaptations that draw on a prior text consciously and transfigure them to suit the contemporary contexts of their production.

This paper argues that novelistic adaptations enable agency when they retain dialogism in their structure. Dialogism promotes multiple interpretations by underscoring the heteroglossic possibilities contained in creative works. To examine the manifestations of agency in postmodernist novelistic adaptations, I study Margaret Atwood's *Hag-Seed* (2016) that is, as stated in the subtitle, "The Tempest Retold" in the 21st century. For the purpose of this paper, I approach agency as an act of individuality, originality and creative freedom that reflect, alike, in the structure and theme of the novel. *Hag-Seed* registers a spatio-temporal-generic shift, thereby problematizing the implications of agency within a culture that suspects claims to authenticity and originality in creative works.

This paper is divided into three parts. The first part explores the implications of overlaps with and departures from Shakespeare's 17th century play in *Hag-Seed*'s novelistic plot, within the context of adaptations. The second part reviews theoretical approaches to adaptations and intertextuality, drawing on the work of Linda Hutcheon, and focusing on one particular instance of re-presentation of a Shakespearean character in the novel. In the third part, I extend these discussions to novelistic representation and examine select narrative features to consider the way intertextuality heightens metafictionality and self-consciousness and enables agency at points of tension arising from multiple interpretations of the work.

Adaptation: On Convergences and Departures

Atwood's *Hag-Seed* is an explicitly stated retelling of Shakespeare's *The Tempest*. Shakespeare's *The Tempest* is set on a magical island, with Prospero, his daughter Miranda and his slave Caliban as its human residents. Following a gale started magically by a sprite Ariel that washes ashore Prospero's antagonist, Antonio and his crew, Prospero enacts a revenge to reclaim the dukedom from which he was forcefully evicted by Antonio. Prospero's daughter Miranda remains his sole reminder of the past and a tool that he uses to reclaim his lost dukedom.

Despite the spatio-temporal-generic shift in the novelistic plot, *Hag-Seed*'s reflection of the original play is reinforced in multiple ways – through the plot, through postmodernist narrative techniques and through paratexts – that lend the novel to a study of adaptation and agency. Felix, the Director of the Makeshiweg Theatre Festival, is an eccentric, imaginative and volatile personality with a quick temper, who re-envisions and directs Shakespearean plays in 21st century Canada. He is in the process of directing Shakespeare's *The Tempest*, which is, according to him, his best effort when he is ousted from his position by his aide Tony who takes over the company. A victim of power politics, Felix goes into exile under the name of F. Duke[1], and starts teaching Shakespeare to prison inmates as part of an adult literacy campaign called the Fletcher's Correctional Program. Here, he plans his revenge by directing and re-enacting his interrupted play, *The Tempest*, before his rivals Tony and Sal, imprisoning them through a play within a play, and extracting their promise to have him reinstated as the Director. In this respect, the theme of *Hag-Seed* resembles that of *The Tempest*, where a disinherited lord sent into exile uses the power of drama on a magical island to trap and seek revenge from his antagonists. The play and the novel end, alike, with the return of the lord to his throne. At the level of theme, *Hag-Seed* qualifies as an adaptation of *The Tempest*. The nature of its adaptation of the original play is, however, complex.

The influence of *The Tempest* is evident in many aspects of the novel, an instructive instance of which is characterisation. Felix has a late marriage and a young child, when his wife dies. Even as he mourns her death, he is attached to his daughter whom he names Miranda. Felix identifies with Prospero, the middle aged widower to a young infant. "Miranda: what else would he have named a motherless baby girl with a middle-aged doting father?" (Atwood, 2016, p. 14).

Like Prospero, further, Felix is immersed in his work and artistic endeavor of conjuring magical worlds through dramatization, words and visual extravaganza on stage. This depth of involvement however causes him to lose his daughter at three, when Miranda dies of meningitis. Consumed by grief and guilt, Felix is convinced that the only way to immortalize Miranda is through *The Tempest*. As an art form, the play would erase the past by making it a perpetual present, and resurrect Miranda every time it is performed. Felix envisions this as a tribute to his daughter, which results in his taking an interest in directing the play with renewed urgency.

> This *Tempest* would be brilliant: the best thing he'd ever done. . . . It was like the Taj Mahal, an ornate mausoleum raised in honour of a beloved shade, or a priceless jeweled casket containing ashes. But more than that, because inside the charmed bubble he was creating, his Miranda would live again. (Atwood, 2016, p. 17)

The connection between the past and the present is reinforced when Felix starts hallucinating, imagining Miranda growing up. Envisioning her thus requires Felix to construct her through his vision, juxtaposing the Miranda of the past with his requirements in the present. He remarks to himself, for instance, that Miranda is at an

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[1] There is a Shakespearean echo in Felix's choice of *nom de plume*. While the initial 'F' indicates his first name Felix, the last name 'Duke' references Prospero, the Duke of Naples who is overthrown and goes into exile. The parallels become more intense as we see Felix identify closely with Prospero as a middle-aged single father wronged by his subordinate.

awkward age of adolescence and yet remains sweet, pure and docile. This re-visioning is a self-conscious act, as Felix realizes that what he creates is not a real child but a representation. Miranda acts as a metaphor for what the past can mean in the present as a fragile yet irrevocable link. She functions, therefore, as an extended metaphor for what adaptations signify. There emerges, in the process, a tension between the current and the original artefact. This tension is visible in several instances in the novel as Shakespeare's play is adapted to the current conditions of its re-presentation.

Adaptation, Intertextuality and Possibilities: Interpreting Ariel

Adaptations are marked, according to Linda Hutcheon, by their ubiquity and "self-consciousness" where "art is derived from other art; stories are born of other stories" (Hutcheon, 2006, p. 2). Stories, when retold in different media, adopt the characteristics of that medium. Assuming that form and content of representations together contribute to meaning, adaptations present possibilities of sometimes significant deviations from the original. Herein lies one point of locating agency in adaptations, as prior content is remade within contemporary contexts. At the same time, moments of adaptations are also moments of tension where artistic agency is governed by an underlying fidelity to the prior text. Hutcheon says that

> the stories [adaptations] relate are taken from elsewhere, not invented anew. Like parodies, adaptations have an overt and defining relationship to prior texts, usually revealingly called "sources". Unlike parodies, however, adaptations usually openly announce this relationship. (Hutcheon, 2006, p. 3)

Not surprisingly, intertextuality characterizes adaptations. As adaptations travel across time and space they register a "repetition without replication" (Hutcheon, 2013, p. xvi) that correspondingly influence the meaning of the new story[2]. The poetics and politics of structuralist discourse correspondingly colour adaptations. Adaptations, it can be argued, derive from the parole of a prior text as they display local langues. Their structures contain within them an implicit differential of meaning as comparison with the original becomes inevitable.

Atwood's *Hag-Seed* confronts this paradox as it demonstrates, through its novelistic representation, avenues for agency within adaptations. Shakespeare becomes a motif through the novel, signposting intertextuality as an undercurrent in adaptation. Intertextuality in turn illustrates the principles of Bakhtinian dialogism whereby texts are constantly negotiating meaning with other texts within the novelistic structure. This entails polyphony and heteroglossia that makes the work dynamic.

A case in point is the interpretation of Ariel, an "elemental spirit" (Atwood, 2016, p. 102) in Shakespeare's *Tempest*, by the Fletcher Correctional Players. Initially, the players do not want to enact Ariel since he is, in their opinion, effeminate. Felix

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[2] In the Preface to the second edition of *The Theory of Adaptation* (2013), Hutcheon discusses the way new media and advancements in technology have promoted not simply wider dissemination of adapted works but also new ways for their creation and consumption. A result of this is that "'adaptation becomes a strategy of participation. Rather than develop wholly new works, audiences take ownership over existing media, adapting the stories, shows, and films that they most identify with'" (Moore, quoted in Hutcheon 2013, xxv). Democracy and dynamism, it can be argued, define the process of adaptations in contemporary culture and offer possibilities for agency.

anticipates their resistance and recasts the character within the cultural context of the 21st century in a manner that the inmate-actors identify with greater ease. As criminals in a culture driven by machismo, the Fletcher Correctional actors inhabit a space of exhibitionism and masculine prowess. Male bravado and toughness is integral to their self-perception as virile individuals. Felix's interpretation locates Shakespeare's Ariel within the cultural materialism of the present – of superheroes, aliens and vegans in the 21st century ("January – March 2013"), underscoring the play of Self/novel/present versus the Other/play/past dichotomies in the reconstruction.

Felix's de/re-construction proceeds through two steps. Felix first decontextualizes Ariel, viewing the character through his qualities and the functions he performs in Shakespeare's play. He tells his players:

> "So, before sticking on a label, let's list his qualities. What sort of a creature is he? First, he can be invisible. Second, he can fly. Third, he has superpowers, especially when it comes to thunder, wind and fire. Fourth, he's musical. But fifth, and most important." He pauses again. "Fifth: *he's not human*." He gazes around the room. . . . "Let's *suppose* that Ariel is real in some way," says Felix. . . . "*Suppose* you'd never heard of this play, and all you knew about this being called Ariel was what I told you about him. What kind of a creature have I just been describing?" (Atwood, 2016, p. 102, emphases mine)

Next, he requires the players to see Ariel as a "function" in the play. When he says,

> "In our play, then, Ariel is the character Ariel, but he's also the special effects," says Felix. "Lighting, sound, computer simulation. All of that. And Ariel needs a team, like the team of spirits he's in charge of in the play." Light is dawning: they love fooling with computers, on the rare occasions when it's possible for them (Atwood, 2016, p. 104)

Felix urges his students to widen their vision of the character by actively re-interpreting him.

Through the two step process, Felix links the past and the present in a manner similar to keeping the memory of Miranda alive. This process involves self-consciousness, acknowledging that a work is being transfigured. Subsequently, when Felix asks, "'"So who wants to be on Team Ariel?" . . . Every hand in the room goes up. Now that they grasp the *possibilities*, they all want to be on Team Ariel.' (Atwood, 2016, p. 105, emphasis mine)

Possibilities are signaled through the 'supposes' that open doors of dialogue. The Fletcher Correctional players and their director take ownership of the work as they restructure it for the contemporary audience. It is noteworthy that Felix is not merely transfiguring the Shakespearean character but also making the character *accessible* to his present audience since the play is being performed "now".

Adaptations in this respect depend on possible ranges of interpretations mobilised through re-conceptualisation, rather than correspondence, of meaning[3]. Hutcheon's observation in her Preface to the second edition to *The Theory of Adaptation* becomes relevant at this point where she notes that unlike the emphasis on fidelity that characterized debates on adaptations in the late 20th and early 21st century, contemporary cultures of mass media necessitate a change in criteria for evaluating success of adaptations. This could include "popularity, persistence, or even diversity and extent of dissemination for criteria of success" (Hutcheon, 2013, p. xxvi).

One consequence is that the adaptation becomes dynamic and leads to the creation of spaces of possibilities[4]. At the same time, dialogism with the past is accompanied by the awareness that the original source of the work cannot be totally disrupted. Consequently, acts of agency entail a) negotiating these tensions to articulate a current unique interpretation within a prior context and b) recognizing that one's interpretation is a perspective that cannot foreclose the possibility of alternative perspectives. This approach can mobilise dialogism, polyphony and heteroglossia in the process of adaptation.

Similar possibilities are signaled through fictional representation that deploys narrative techniques to mobilise dialogism and eschew closure.

Intertextuality and Dialogism: Possibilities in Novelistic Representation

In this section, I look at the possibilities signposted by the paratexts (the title, epigraphs, prologue and epilogue) and diegesis as fictional techniques that foreground intertextual possibilities in the novel.

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[3] Atwood, remarking on the creative process of writing the novel, says that she sets the plot in a town in Canada in 2013 where an annual Shakespeare Festival did take place. Her choice of setting it in prison was also because prison forms a pervasive trope in *The Tempest*. Further, Canadian prisons have correctional programs and literacy drives to equip the prisoners with skills to help them when they leave prison, as do prisons in UK, USA and Italy (Atwood 2016). Shakespeare, Atwood states, has been taught in some of these programs. The convergence of these facts enabled her to envision an adaptation that exploits the trope of imprisonment at multiple levels in the novel – of Felix bound to his past and the memory of his daughter; of Caliban and the inmates bound by legality and laws; of art and adaptations bound to a pre-existing past. Breaking these bonds and becoming free is one way of expressing agency. To be able to do this, dialogue and interpretation become critical and is signposted by *The Tempest*, which for Atwood is open-ended, concluding with more questions than neat resolutions.

[4] Dynamism arises through cultural exchange and collision of meanings across time and space. That literary texts are cultural artefacts is fundamental to Felix's understanding of Shakespeare, evident in his description of the way Shakespeare has been reconstructed through memory: "'He was simply an actor-manager trying to keep afloat. It's only due to luck that we *have* Shakespeare at all! Nothing was even published till he was gone! His old friends stuck the plays together out of scraps – bunch of clapped-out actors trying to remember what they'd said, after the guy was dead!'" (Atwood, 2016, p. 52, 53). The absence of a single original text keeps the Shakespearean works fluid and opens up the space of possibilities for future interpretations. As Felix muses during the course of a discussion with his students on the nature of the curse words used in the play, "Equally useless to tell them that "suck" in Shakespeare's time did not have the many derogatory meanings it has since acquired, *because it has those meanings now, and now is when they're putting on the play*." (Atwood, 2016, p. 102, emphases mine). Similarly, he tries to explain to them that tortoise was considered abusive in the 17th century since it referred to someone who is slow. The connotations have however changed in the last four centuries.

The Title

Gerard Genette, in his discussion of paratexts[5], suggests that a thoughtful use of title serves to enhance the layers of meaning within a text. Titles act as triggers of interpretation, since they are the entry points to the text for meaning making. Some titles are straightforward, like Flaubert's *Madame Bovary*, which directly signposts the theme of the novel. Others are cryptic, like Umberto Eco's *The Name of the Rose*. For Genette, a good title should "embroglio" (Eco, quoted in Genette, 1988, p. 720), teasing the reader and leading them towards an intellectual adventure, rather than barricading ideas.

Hag-Seed acts as a deceptive title, raising the readers' expectations only to disrupt them. The name "Hag-seed" is attributed to Caliban, Prospero's slave and the native of the magical island, in *The Tempest*. Using *Hag-Seed* as the title of a novel would suggest to the reader that the work is about Caliban. Perhaps a more adventurous reader may factor Prospero into their assumptions of the novelistic theme. The subtitle ("The Tempest Retold") reinforces this idea as it explicitly connects the novel with the play. Retelling at the same time suggests that the current work may not be an exact replication of its dramatic original but offers fresh constructions of meaning. The title raises expectations in the reader of what they might encounter in the work and acts as the first frame of interpretation, influencing readerly response in meaning making. *Hag-Seed* however disrupts these expectations since the novel deals, not with Caliban, but with Prospero/Felix. The pointed use of Caliban's name therefore performs several functions.

First, it establishes an implicit relationship with a prior text (*The Tempest*) thereby characterizing the novel as an adaptation. Second, it frames its relationship with the past as not derivative but disruptive, thereby underscoring the tension between the novel and Shakespeare's play. Third, the choice of title indicates agency, equally, at the authorial and audience levels. By naming the work after Caliban, the novel signals a deliberate choice by the text-external author. At the same time, the ensuing ambiguity in signification suggests that the reader must actively engage with the work to co-construct meaning.

Paratexts: The Epigraphs, Prologue and Epilogue

The dialogism between *Hag-Seed* and *The Tempest* is underscored through the three epigraphs, the Prologue ("Screening") and the Epilogue ("Set Me Free"). The three epigraphs in the novels are quotes from Sir Francis Bacon, Charles Dickens and Percy Bysshe Shelley. Bacon's quote from "On Revenge" reads, "'This is certain, that a man that studieth revenge,/ keeps his own wounds green, which otherwise/ would heal, and do well.'". Taken from Charles Dickens is the quote: "' . . . although there are nice people on the stage, there are some who would make your hair stand on end.'". The quote by Shelley are from "Lines Written Among the Euganean Hills": "Other flowering isles must be/ In the sea of Life and Agony:/ Other spirits float and flee/ O'er that gulf . . .". The epigraphs work dialogically as they highlight the theme

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[5] Genette defines the paratexts as those entities in a work that occupy the boundaries of the text. While they do not comprise the body of the work, they play a role in influencing meaning and interpretation of the work. Some examples of paratexts are the title, the epigraphs, dedications, prefaces, prologues and epilogues.

of revenge, keeping wounds open deliberately to allow festering of the sense of wrong, the motif of performance and representation as art constructs reality and the human condition of living in a state of agony and sorrow while questing for happiness and peace. These suggestive meanings shape the interpretation of the novel, supported by the Prologue and the Epilogue that frame the novelistic plot.

The Prologue[6] begins *in media res* and at a climactic moment, as the players at Fletcher Correctional capture the antagonists, Tony and Sal. The Epilogue, with its title "Set Me Free" that provides a synopsis of Shakespeare's *Tempest* aligns with the third epigraph from Shelley's work, signposting arrivals and freedom. "Set me free" are also the last three words uttered by Prospero in *The Tempest*, indicating freedom from bondage. The nature and position of the Epilogue in the novel urges the question: what is it that is set free through adaptations – the prior work with its ossified interpretations or the current work that is bound to the prior text as source? As a quest for spaces of freedom and creativity in a postmodern world, articulating the self is a self-conscious act of agency.

Intertextuality, reinforced by the title, epigraphs, prologue and epilogue, is sustained through narrative perspective within novelistic representation.

Diegesis: The Question of Perspective

The interplay of points of view, and the fluid use of second and third person narrative voice in the novelistic structure are two instances that foreground the metafictional nature of the work.

Consider the following passage for an interplay of perspective.

> The first few weeks were a little rough, granted. Felix and Shakespeare had needed to work their way uphill over some fairly thorny ground, and Felix discovered that he was less prepared for the conditions inside than he'd thought he would be. He'd had to assert his authority, draw a few lines in the sand. At one point he'd threatened to walk out. There'd been some quitters, but those who'd stayed had been serious, and in the event the Fletcher Correctional Shakespeare class was a hit. In its own modest way, it was cutting edge; it was also, *you could say* – and Felix did say it to his students, explaining the term carefully – avant-garde. It was cool. After the first season, guys lined up for it. (Atwood, 2016, p. 54, emphasis mine)

While the passage begins with the third person, signaling an omniscient narrator and an implied author, the use of the second person "you" indicates an implied audience or reader. This direct address to the reader as interpreter of the text infuses dynamism

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[6] According to J. A. Cuddon, the prologue is the "opening section of a work; a kind of introduction which is part of the work and not prefatory. It was common in drama in the 17th and 18th c., when it was often in verse. Occasionally found in novels. In plays the prologue is usually a Chorus (*q.v.*)" (Cuddon, 1999, p. 703). This definition places the beginning of the play within the frame of the plot. The link to drama is retained in *Hag-Seed* as we see the Fletcher Correctional Players sing the song of Caliban as they imprison Tony and Sal. Equally instructive is Cuddon's comment that the prologue is part of the work. One of the functions the prologue performs in *Hag-Seed* is to provide a critical lense for viewing the events that unfold in the plot. Since the prologue is a play depicted *in media res*, it serves the additional purpose of reinforcing the intertextuality of the novel.

in meaning making by evoking a sense of performance. At the same, it introduces a tension in the act of interpretation. Conventionally, third person omniscient narrators control the meaning of the text, evident most strongly in the Victorian novels. An omniscient, omnipotent narrator possesses God-like power and remains the sole determinant of meaning in the novel. Postmodernist novels challenge this discourse by suggesting that omniscience is not always infallible. The use of a second person perspective disrupts the authority of the third person narrative. As the dominant voice in oral traditions, the second person perspective invites audience's involvement as co-creators of the story with the storyteller. In this instance, the deliberate use of the phrase "you could say" encourages the reader to form an opinion on Felix's projection of his plays as avant-garde. While the reader may or may not agree with this interpretation, enabling the reader to take decisions undermines the authority of the omniscient narrator as the sole determinant of meaning and establishes subjectivity of the narrative.

Another technique used to effect dynamism in the narrative is through an interplay of the intradiegetic and extradiegetic narrative voices. Extradiegetic narratives register an omniscient external narrative voice, while intradiegetic narratives are those told through characters within the novel. The shift between the intradiegetic and the extradiegetic narrative voices in the plot causes shifts in focalization, taking us in and out of the thoughts of characters. This problematises absolute meanings and underscores the role of perspective in representation. The description of the death of Felix's three-year-old daughter Miranda is a case in point.

> So he was on his own with his newborn daughter, Miranda. Miranda; what else would he have named a motherless baby girl with a middle-aged, doting father? She was what had kept him from sinking down into chaos . . . But then, at the age of three . . . High fever. Meningitis. They'd tried to reach him, the women, but he'd been in rehearsal with strict orders not to be interrupted and they hadn't known what to do. When he finally got home, there were frantic tears, and then the drive to the hospital, but it too late, too late. (Atwood, 2016, p. 14-15).

The narrative is in third person but moves from an external to an internal focalization, giving a glimpse of Felix's thoughts. His reasons for naming his daughter Miranda, his despair over her loss come across with immediacy as he grapples with two successive personal tragedies, first losing his wife and then his daughter. Shifting the narrative perspective to his thoughts and actions personalizes representation. At the same time, by shifting between intra- and extra-diegesis, the novelistic structure becomes dynamic and metafictional, enabling (inter)textual play that performs critical functions in meaning making. How do these metafictional devices enhance the dialogism of the text? Bakhtin's statements on the novelistic structure become relevant at this point.

In *The Dialogic Imagination*, Bakhtin argues that the novel, as a form, is inherently dialogic because the discourse of the novel always begins *in media res*. As a newly emergent form that compares and contrasts with the epic (and other traditional genres of writing), the novel intervenes in pre-existing discourses on the literary imagination. As a result, any form of representation exists as a dialogue between the new and the

pre-existing discourse, making them intertextual. Multiple meanings, or heteroglossia, and multiple voices, or polyphony, characterize the dialogic imagination of the novel.

Some Concluding Remarks: Adaptation and/as Agency

Adaptation presupposes an original work that influences the construction of the work and its interpretation by the reader. If we define agency as an act of individuality, originality and creative freedom, then agency in an adapted work presents a challenge. *Hag-Seed* offers an instructive insight into the way adaptations can enable agency through dialogism where interpretative acts create possibilities of meaning making and reject closure.

Tension characterizes possibilities in adaptation: between perceptions of the past and present, the spatio-temporal and generic shifts. Dialogue is located within these tensions of constructing and critiquing meaning. Like Felix's Miranda who holds the threads of the past and the present by remaining alive in/because of his imagination, present acts of adaptation depict the current vision of their creator as a dialogic acknowledgement of their debt to the past. Agency can be located within the negotiations that accompany these textual encounters in adaptations.

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Malasakit: The Filipino Face of God's Mercy

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Abstract

This paper explores the relationship between the inclusive attitude of Jesus as the face of God's mercy in the gospels and the Filipino cultural value *Malasakit*. God's mercy is fully revealed and expressed in Jesus' inclusive love among the outcasts during His time. *Malasakit*, a Filipino core value, embodies the Filipino's outmost concern for others manifested in the Filipino social and cultural concept of kapwa. Employing Chupungco's Dynamic Equivalence, this paper argues that the inclusive attitude of Jesus in the Gospels, which Pope Francis highlighted in his Apostolic Exhortation on Joy of Love (*Amoris Laetitia*), finds its dynamic equivalent in the Filipino cultural value *Malasakit*. It claims further that the Pope's teaching on God's Mercy, and, in particular, the principle of inclusivity is a challenge to the Catholic Church, Filipinos and other nations to become inclusive communities, sharing *Malasakit* to all and thus becoming God's face of Mercy.

Keywords: Malasakit, Mercy, inclusive love, Amoris Laetitia, irregular situations

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Introduction

To regard someone as merciful implies that the person is loving, compassionate, forgiving, selfless and caring. Being merciful is the best compliment a person could ever receive from others. On the other hand, someone is "merciless" if the person demonstrates brutality, revenge, hatred and evil desires on others.

In the Gospel of Luke it says "be merciful just as your Father also is merciful"[1] As God's children, Christians are called to be merciful by being kind, humble, meek and patient…all these reflect who God is.

Pope Francis, as the Vicar of Christ on earth, always emphasizes mercy as he speaks on behalf of the whole Catholic Church. He asserts that mercy allows Christians to understand God and themselves better and this will prompt them to recognize and help those who are most in need. His message in *Amoris Laetitia* (joy of love) is to make everyone know that, in spite of the fact that couples in irregular situations have fallen outside the bounds of a valid sacramental marriage, they must be recognized as God's children, must be loved and helped by the Church.

Last 2016, when the Pope visited the Philippines with the theme "Mercy and compassion", the Filipinos recognized him as articulated by Archbishop Socrates Villegas, the former CBCP President as "Our compassionate shepherd who comes to show his deep concern for our people who have gone through devastating calamities, especially in the Visayas. He comes to confirm us in our faith as we face the challenges of witnessing the Joy of the Gospel in the midst of our trials. This is an eloquent way of showing mercy and compassion." His presence to all Filipinos especially to those in Visayas was truly God's merciful presence.

As a nation, the Filipinos have experienced great trials. But their faith is always strengthened by their innate ability to recognize the presence of God in the face of such. Herewith, the cultural value "*malasakit*" becomes a compendium if not a second nature that Filipinos always find handy in dealing with pressing events of daily life.

Although "*malasakit*" has no exact translation in the English language, Filipinos can interpret it in a number of ways based on how it is used. For instance, *malasakit* means showing sincere care, concern, compassion, or empathy. They can also regard *malasakit* to their strong close family ties. Filipinos treat others as if they are members of the family. This 'others' is what they call *kapwa*.

Root of *Malasakit*

Being concerned for others is rooted in the Christian thought that "God's mercy transforms human hearts; it enables them, through the experience of a faithful love, to become merciful in return"[2] What is it about God's mercy that makes Filipinos more merciful in return? In human relationships, when person knows that "s/he is loved and others offered mercy to him or her by others, it will really manifest in the way they

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[1] Luke 6:36
[2] Pope Francis. Message for Lent 2016 "I Desire Mercy, And Not Sacrifice"

relate with others as well. This is a universal truth on human relationships and this truth perhaps can also be applied in their relationship with God and fellow Filipinos.

Malasakit is the Filipino Face of God's mercy. There are many Filipino cultural values that can describe Filipinos as a people but the author chooses *malasakit* as their outstanding value that can best concretize God's mercy not only to their fellow Filipinos but to the whole world.

God's mercy…God having a heart for the miserable

St. Augustine understands the Latin origin of mercy (*misericordia*) as "God's grace that moves every human person from a *miseria ad misericordiam* (from misery to mercy). *Misericordia*, two words with a singular meaning, *miser* miserable and *cor-cordis* is heart. Thus, mercy or *misericordia* is "having a heart for the miserable."[3]. Therefore, mercy is nothing less than love's response to misery. God's loving heart breaks into every man's story and He redeems them from a life of pain and suffering.

God is "the Father of mercies and the God of all consolation"[4] and He is "rich in mercy"[5]. It has in it the compassionate grace from the source of all goodness which is given to an undeserving person. God's love is shown in the misery of human life.

Jesus' inclusive love, the Face of God's mercy

The Christian bible attests that Jesus incarnates God as the merciful Father. Pope Francis writes: "Mercy finds its most noble and complete expression in the Incarnate Word. Jesus reveals the face of the Father who is rich in mercy."[6] In Jesus of Nazareth, mercy has become living and visible. Jesus' entire life and "His person is nothing but love, a love given gratuitously…. The signs He works, especially in the face of sinners, the poor, the marginalized, the sick, and the suffering, are all meant to teach mercy. Everything in Him speaks of mercy. Nothing in Him is devoid of compassion"[7] In Jesus' preaching using parables, he tells stories about God's infinite mercy: "The Prodigal Son" [8]; "The Lost Sheep" [9]; "The Lost Coin"[10] These parables deal with 'lost', and 'found', and the joyful celebration at the end of each parable that reflects the great joy of God. These parables contain the message of repentance and conversion. It speaks who God is. It is an invitation to enter into the mind of God who seek those who have lost their way to God because of sin. At the same time a call to repent and return to God.

In Jesus' dealing with His people, He was often seen seating at the table with the sinners and outcasts. An opposite attitude was seen among the religious Jewish leaders, the Pharisees. Their rigid observance of purity, their own sense of what God demands of them and the fear of exposing themselves with the affairs of the world,

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[3] Stravinskas, P. (2016)."First grace of mercy is the grace of conversion"
[4] 2 Corinthians 1:3
[5] Ephesians 2:4
[6] Pope Francis, Message For World Mission Day 2016 "Missionary Church, Witness Of Mercy"
[7] Pope Francis, (2015 December 8). *Misericordiae Vultus*
[8] Luke 15:11-32
[9] Luke 15:1-7
[10] Luke 15:8-10

made them to close their doors to those who are impure and critique those who relate to them. Jesus is often judged of eating with them.[11]. He defends Himself saying: "It is not the healthy who need a doctor, but the sick. I have not come to call the righteous, but sinners to repentance."[12] Jesus, the Son of the merciful God knows that every human person is weak and vulnerable. He is aware that they are prone to errors and mistakes. He is aware that they are bound to commit sin. He knows that they can get sick and that they can fall down. God's mercy is shown in the realities of life most often filled with human weaknesses. The many encounters of Jesus with those presented as "outcasts" have a common message: they are welcome in the Lord's Table. The experience of meeting Christ gives them the joy and peace that only the mercy of the Lord can offer. Jesus is the good news given to the broken hearted, He is the face of the Father's mercy to those who are thirsty and hungry of God's love. He is the good Shepherd who looks at them with love, listens to them with love and leads them to the truth with love. It is a comforting joy to realize that "no one is excluded from the joy brought by the Lord"[13].

Malasakit as a Filipino expression of God's mercy

The Filipinos are known for their strong family ties. This family-centeredness provides an important understanding of sense of belonging, stability and security. It is from their families that the Filipinos instinctively tie their sense of self-identity. Three local big television networks named their televiewers as *kapatid* (sibling/brother/sister), *kapuso* (one heart), *kapamilya* (one family).

Challenges to *Malasakit*

This closeness to their families moves them to be person oriented but this orientation at times is based on oneself and one's kin. It enables them to be personal in relationship, loyal to their family, humane and considerate, respectful and polite. Although it is a positive value, still it makes a Filipino difficult in making judgment. In choosing good from evil, one has the tendency to consider what would this decision bring him or her in return. Also there is an emphasis on whom you know and who knows you rather than a person does. Those who are not within the "family" are strangers and should be regarded with suspicion and care. This highlights the Filipinos' tendency to be regionalistic as expressed in "*kanya-kanya*; *atin-atin*; *kayo-kayo*" mentality (self-serving attitude that generates feeling of envy and competitiveness towards others). A possible influence of having close family ties, regionalistic attitude is evident in the way they relate with others. In most cases, the Filipinos give their trust to those they know, a certain feeling of security comes as one relates more with classmates, co workers, neighbors and to those belonging to one's own region. This can be the reason why as a nation its difficult for them to be united. A tendency to be influenced by own kin's or family's decision is also a glaring reality. In spite of their weakness to have inclination to accommodate only those who belong to their group, still, it shows how Filipinos are basically a relational people. For Jocano, providence or *bahala na* attitude in Filipino context in its negative sense has been condemned as a sign of the pessimistic attitude among the Filipino people. Providence seems to be understood as *kapalaran* (fate), and *swerte*

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[11] Matthew 11:19
[12] Luke 5:31-32
[13] Pope Paul VI (1975, May 9). *Gaudate Domino*

(lucky). This attitude is a passive resignation to the will of God. On the other hand, Jose de Mesa affirms *bahala in* its positive sense as an "attitude of hopeful risk-taking as an expression of human freedom to choose its future. He says that *bahala na* which is a passive attitude can be offset by genuine caring effort, *malasakit* which is for Jo de mesa refers to the kind of concern that exerts painful efforts to achieve its purpose. This value can communicate God's care and concern to today's Filipinos"[14]

Extensions of *Malasakit*

The Filipino value of *makatao* or personalism is visibly expressed in Filipinos' choice for services and concerns with personal touch. It is noted that good personal relationships done in the spirit of dialogue can solve any problem immediately."[15] This is visible in any group or community to which they belong.

Filipinos are also known for their being *maawain* (compasionate). As a people, they are generally aware of their history and real life situations. Thus, they think subjectively and is easily affected by the unfortunate situation of others. This explains the Filipino's tendencies to side with the 'underdogs' (anybody who is considered a victim) according to their own perceptions of being a victim.

Another trait that is exceptional among the Filipinos is their hospitality. It shows the people's capacity to love and accept their visitors at their homes even if the nation's history of colonization was very painful for them.

Bayanihan highlights the care of Filipinos for one another and their willingness to serve the community[16] This *Bayanihan* spirit manifests Filipinos' concept of extending help to others in moments of need. Furthermore, the *bayanihan* spirit is still alive and has been showed in many ways, such as when natural calamities strike. Filipinos will go out of their way to help their *kababayans* (fellow men) in need.

Furthermore, in studying *Malasakit* one should take note of *kapwa* " other" as its foundational concept which is literally translated as "other person". Filipinos use this word to refer not only for strangers but to all relatives, next- door neighbors, and friends. It is a word that embraces all relationships. That's why they say 'kapwa-tao' fellow human being, 'kapwa manggagawa' fellow worker, 'kapwa estudyante' fellow student. As noted, Filipinos love their family and this love is extended to friends, and other people they considered *hindi na iba* or strangers to them. It defines the Filipinos as naturally compassionate. It empowers them to support others without asking for anything in return. In general, Filipinos are known for their heartfelt concern, nurturing spirit and caring touch. The demands for the overseas workers are one concrete example of these traits.

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[14] Jocano, Asal p.11
[15] Jocano, Asal p 11
[16] The concept of *Bayanihan* is traced back to in the Philippine
tradition which can be observed in rural areas, wherein the town's people were asked especially the men to lend a hand to a family who will move into a new place. The relocation does not only involves moving the family's personal belongings but most importantly it concerns the transfer of the family's entire house to a new location. A traditional Filipino house (*Bahay Kubo*) is made of indigenous materials such as bamboo and *nipa/anahaw* leaves.

Besides the different studies on Filipino cultural traits by different Anthropologists and Psychologists, an observation was recognized and confirmed by Dr. Roberto Mayorga, a former ambassador of Chile to the Philippines. Concern for others is a noble quality to give Filipinos "strength in times of crisis, a resilient and hopeful spirit and human compassion that prompts them to reach out to *kapwa* during times of calamities."[17]

Malasakit the Dynamic Equivalent of God's mercy

Anscar Chupungco, OSB, an expert in "serving God with public and communal worship"[18] (liturgy), asserts that there is a "dynamic equivalence between faith and culture"[19] Dynamic equivalence is one of the methods of liturgical inculturation used in the translation of the bible and liturgical inculturation. It "re-expresses the living language of a local community by replacing the elements of the gospel value that has an equal value in the culture of the people, and hence can suitably transmit the message intended by the gospel"[20] It asserts that there are elements of Jesus' inclusive love as face of God's mercy and *malasakit* that cultivate self emptying love, communion and personal accountability. Therefore, Filipino Catholic Christians, by depicting from the richness of their culture, can be authentic messengers of God's mercy from the examples of Jesus' inclusive attitude.

The closest equivalent Filipino words for mercy are *awa* and   *habag*. Both are everyday human experiences where the heart is touched from within. Where *awa* and *habag* are states of high emotions, there is a better cultural trait where mercy is not fleeting and triggers the heart towards action. Mercy runs deeper than a personal feeling of pity. Mercy, therefore, finds concrete expression in the Filipino cultural value *Malasakit.* It is defined by Jocano as a Filipino's solicitous concern and selfless service to others. It is a combination of the two Filipino words *sakit* and *malasin. Sakit* pertains to any physical, emotional or mental pain or disease. *Malasin* on the other hand means to notice or to look at it intently. Anyone who has *malasakit* towards others, then, is one who worries over somebody else's sorrow, grief and pain and does something to take them away. This person has this sense of responsibility towards others.[21] The question is when does the person begin to have *malasakit* towards others*?* It happens when the person begins to identify himself with others and set aside his own personal interests for someone else's well-being, needs and concerns. As a relational people, Filipinos drawn their *malasakit* to others from their own personal experiences of *malasakit.*

Indeed, *malasakit* begets *malasakit* It presupposes a proactive response of self to another.

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[17] Canares-Yamsuan, C. (2015, December 2). "Concern for others is an outstanding Filipino trait–and this book is out to prove it"

[18] Maxwell-Stewart, C. Fr. (1996, July). *Faith Magazine* "Liturgy: What Does It Mean?"

[19] Anscar, Chupunco, OSB, "Filipino Religious Culture and Liturgical Inculturation" in *Liturgy for the Filipino Church: A Collection of Talks of Anscar J. Chupungco, OSB given at the National Meeting of Diocesan Directors of Liturgy (1986-2004)*, 10

[20] Anscar J. Chupungco, OSB, (2016, September). "*LITURGICAL INCULTURATION The Future That Awaits Us"*

[21] Phildom. (2017, August) 'Dominican Mission Month'.

As a lived cultural value of God's mercy, *malasakit* wears many different faces. Lack of opportunities and poverty are the main drivers why many Filipino leave their families and work abroad. The desire to secure a better future for their children drives many parents to put their own lives at risk in the hands of unscrupulous, illegal recruitment agencies, and abusive foreign employers. The same goes with workers or employees who are willing to work extra hours to finish the responsibility given to them and would exercise prudence in their decisions in the use of company resources in cash or in kind.

Jesus' table fellowship is a fellowship of welcoming people. There is an element of care and concern for those who regarded as outcasts and sinners in the society. In *malasakit*, an OFW who gives the concern identifies himself or herself to their loved ones who are in need of financial support, thus the 'other' person is not actually the 'other' but an extension of oneself. The Filipino overseas workers best exemplify the best of Filipino culture which is the face of mercy Christ wears.

Moreover, the downpour of of assistance and support to affected families after typhoon Yolanda or storm Haiyan is another face of mercy where Filipinos from all walks of life, and from other countries, stood hand in hand, shoulder to shoulder to give beyond what they have. This is indeed a realization that nobody is too poor to have nothing to share.

The attitude of *malasakit* moves the person to do something to alleviate the person from his or her present difficult situation, Jesus' words of inviting people to dine with him is the first step to affirm their uniqueness as a person and their willingness to receive His grace. *Malasakit* mirrors Jesus' attitude of care and concern for those who are in need. It is the Filipino's way of saying God cares[22]. This care manifests itself in God's Divine providence. Therefore*, malasakit* is a grace from God that enables a Filipino to act with *malasakit* on others. The source and origin and initiative of *malasakit* is God. It cultivates self-emptying love like Jesus who reached out to the outcasts, being one with others recognizing them as children of God also and an exercise of freedom to make a choice to offer and receive help and therefore a personal accountability. In this way, the cultural value *malasakit* becomes a Christian value as well.

CONCLUSION

It is without doubt that God's mercy is fully revealed in Jesus' inclusive love. Jesus indeed is the face of God's mercy. Any encounter with Jesus then, is and, always will be, an experience of inclusive love. Therefore, only a love that gives oneself like Jesus can make *malasakit* a true cultural value that bears the face of God's mercy. It is Divine love in action.

In the final words of Jean Valjean in Les Miserables, he said: "To love another person is to see the face of God".

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Interior Environmental Design Conveying Local Socio-Cultural Identity

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Abstract

Interior Environmental Design Conveying Local Socio-cultural Identity explains the importance of local identity linked to society and way of life in the past which is a heritage of remaining faith. Especially, reflecting the plan can be transferred to the interior environment design process and pattern allowing for communicating the emotion and unique atmosphere of the local culture. This study aimed to study the Local Socio-cultural Identity elements can reflect the interior environmental design, the related features of the interior environment and Local Socio-cultural Identity. A case of Tourist Accommodation, the perceptual factors affect the interior environment conveying the Local Socio-cultural Identity, and guide design elements of the interior environment expressing the Local Socio-cultural Identity. Moreover, this research advocates the philosophy that businesses must develop marketing strategies that not only address the needs of consumers but also safeguard the local identity. Preservation and study of such resources contribute to overall social wellbeing through understanding and appreciation of the past within a social context and environment. By mean of the organisation of the space, time, interaction, communication, and cue. Especially noteworthy are explaining the importance of local identity linked to society and way of life in the past which is a heritage of faith reflected in the plan which transferred to the design process and pattern. The point of view has the goal creative integrate the interior environment and how to design development from local identity for historical and culture that inherited through the designing process.

Keywords: Sufficiency Economy, Cultural heritage management, Local Socio-Cultural Identity, Interior Environmental Design

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Introduction

The importance of Thai cultural heritage management is an intellect that combines the architecture conservation, community conservation, heritage, tradition and culture. All focus on the knowledge integration of inheritance and preservation to improve the position and capability of the people in the country. It also creates a valuable knowledge base which can be applied and develop the appropriate technology into various areas of the country. In particular, how to learning and enhancement of the local wisdom of the people in that area that become the commercial and public benefit. Including, development of quality of life wherewith using resources and local area networks effectively. All that said is the ability to develop the economy including the development of knowledge and local wisdom to be the basis for community economic development. It also focuses on the development of industrial productivity and service. It covers tourism by developing sustainable tourism resources, eco-tourism and creative tourism. It based on the philosophy of Sufficiency Economy that is balanced and sustainable development. Thailand has an environment with the various natural attractions and abundant history. For instance, Ban Chiang community in Nong Han district, Udon Thani Province, northeastern Thailand which town is UNESCO registered as a World Heritage. The archaeological site of Ban Chiang has been a world heritage site since 1992. It settled from the Neolithic to the Iron Age. It is most famous for its red painted pottery etc. Many places of Thailand are an ancient civilisation of the community in the ASEAN neighbourhood. The environment also has the resources of religion, art, culture, and tradition that make the unique of place or community. The result is more spatial tourism in Thailand and effects the economic development of the community as well.

Figure 1: Avocation of Nong Han Native

Figure 2: Patterns Identity on Ban Chiang pottery

However, from such development is found that there are problems and obstacles in the concept development of the identity of the place where tourism developed within the local community. Probably from changes of the living way is unbalanced that be the cause of cultural and social changes of people in the community. As a result, the social model is changing; both are objects and not objects. In other words, can call a lack of Local Socio-cultural identity. These things affect the process of understanding and how to convey the importance of culture to the public. Concerning expressing meaning to represent the value of what is local identity and it also needs to fulfil the needs of users. Both roles may have conflicts with each other. It is, therefore, necessary to find a balanced approach between the different parts of the two objectives. This concept integrates multifaceted aspects of design and Local Socio-Cultural Identity contributing the quality and identity of the community. Design management efforts involve long-term work in the background and involve different Environmental Design Conveying Local Socio-Cultural Identity as one of the significant competitive priorities for increasing the value and get a better image, and support the community image attaining. From a quality management perspective, the speed of design and the Interior Environmental Design indicates the importance of designing quality into inheritance and conservation issues. Because of design efforts often have inherent drivers for people's perception through an optimising design.

Literature Review

Human is different from other namely the brain development for think, analyse and identify. Especially, creating and learning what responsive to their needs from the environment like an appropriate settlement. Through creating a style of their housing that responds to usability and appropriate to the local climate from the integrating creative, usability style, cultural faith and tradition that expressed through architecture. From the earliest vernacular traditions, we learned that local architecture and native urbanism could offer the best and integrated solution towards human needs in their relationship with nature, social, and supra-natural environments. It is the medium for human survival in both moral and spiritual worlds, for reconciling the power of nature and the desires of the human being. Architecture is a synthesis of material culture, spiritual culture and behavioural culture. Understanding and recognising the distinctive elements of this culture is a critical basis to promote traditional values. (Hoang Manh Nguyen, 2013) As a result, the Local Socio-cultural Identity is different in each region of the world, and also there are beautiful and invaluable local heritages consistent with the local context.

Conservation and enhancement of the local heritage environment are typically viewed as a desirable undertaking. Preservation and study of such resources contribute to overall social wellbeing through an understanding and appreciation of the past within social context and the environment by the organisation of the space, time, interactive, communication, cue and activities. Especially, explaining the importance of local identity linked to society and way of life in the past which is a heritage of faith reflecting the plan can transfer to the design process and pattern. Design conveying Local Socio-cultural Identity involves the creation of a vision for the community and then the application of techniques – incentives and controls – to achieve that vision. Found that there are many research studies on climate and design, and culture and design but many designs have been based on an individual architect or designer's vision.

To create Local Socio-cultural Identity to the interior environment, studies on architectural design need to take into account some crucial elements of the context of social, cultural and physical environment and should also truly understand the Local Socio-cultural Identity in that region. From the past, the issue of cultural identity in the contemporary interior environment has had a pivotal role in creating own and local characteristics in a competitive environment at the global level. Many countries have begun to check the unique culture by studying the traditional rules and values. This process has had the impact on the work of contemporary interior environmental design. Interior environment in each region gives us precious lessons of the perception, behaviour and specific solutions to the natural environment which formed the regional specific culture.

Derived from the literature review, theoretical basis as a foundation of the research framework found the social environment, social context, sociocultural context, or milieu, refers to the immediate physical and social setting in which people live or in which something happens or develops. It includes the culture that the individual was educated or lives in and the people and institutions with whom they interact. The interaction may be in person or through communication media that the meaning of many built environments generated through personalisation which is inherited. Aside from these, there are more methods of study people concerning the built environment. In architecture, the built environment understood to mean a human-made landscape, as distinguished from the natural environment; for example, traditional housing is a built environment that has a symbolic meaning. This context is one of these environmental factors that influence lifestyles as an element in the physical environment that has been created by humans, for example, material, style and orientation. The literature demonstrates that these can facilitate lifestyles. The study of people relating and reacting to their physical environments (i.e., Interior Environmental Design) expressing the Local Socio-cultural Identity is a focus of this research. There are many methods to study. Including observation, interviews and questionnaires, analysing historical, cross-cultural examples and tracing patterns, regularities and consistencies in human social behaviour. The types of physical environments affect behaviour or social as well as objective (actual) or subjective (perceived). The environment can be a particularly strong behavioural determinant for behaviours that directly shaped by environmental constraints and supports. Therefore, designers are in a dominant position to affect the physical environmental aspects of the physical environments they design. Design that considers the environment is necessary to sustain life. In traditional architecture, the constructors and users share

the same culture, and they make designs that are coherent with this culture to create structures that are respectful of people and the environment.
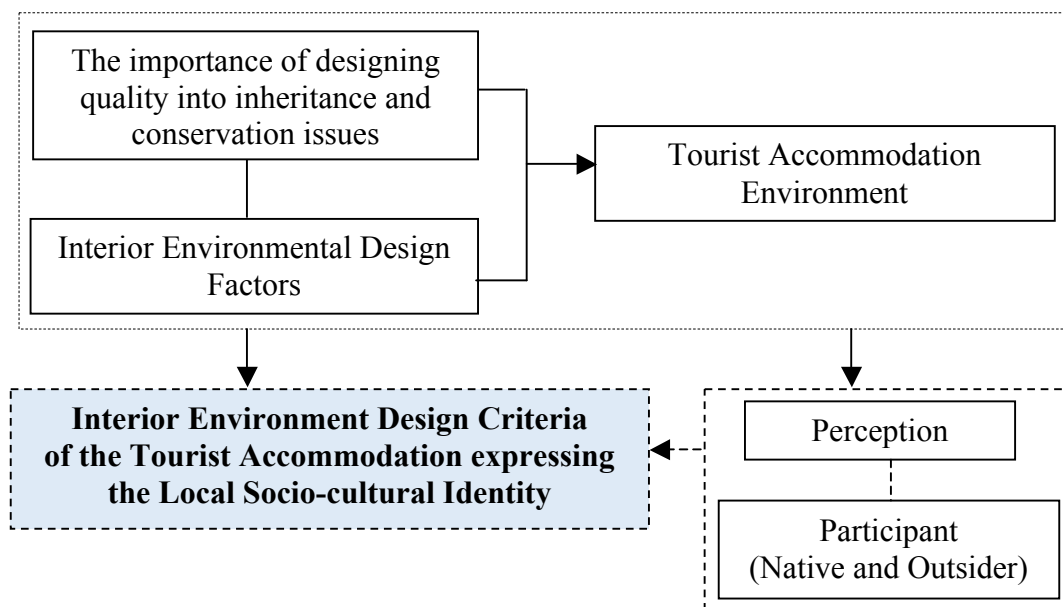
Figure 3: Conceptual Framework of the Research

The Purpose of the Research

The objective of this paper is to study the Local Socio-cultural Identity elements can reflect the interior environmental design, the related features of the interior environment and Local Socio-cultural Identity. A case of Tourist Accommodation, the perceptual factors affect the interior environment conveying the Local Socio-cultural Identity, and guide design elements of the interior environment expressing the Local Socio-cultural Identity.

The Hypothesis of the Research

Interior Environmental Design Conveying Local Socio-Cultural Identity based on the design criteria of Tourist Accommodation can make people in the community (Native), and tourists (Outsider) recognise the value of Local Socio-Cultural Identity. This concept will result in a sustainable community of tourism as it is capable of transferring cultural knowledge significantly at 0.5

Research Methodology

This study aims to evaluate the interior environment expressing the Local Socio-cultural Identity effect to the mutual perception of the native and outsider. Its primary objective is to propose contemporary design alternatives of the interior environment expressing the Local Socio-cultural Identity. This proposal demonstrates how the elements of the Local Socio-cultural Identity would be applied to design process the interior environment attributes where communicates ideas about the Local Socio-cultural Identity to native and outsider of community.

(a) Review of literature, concepts and theories of Traditional architectural design. There are the traditional rules and values, elements of the environment, economics and social, and the Local Socio-Cultural Identity.

(b) Survey of the Local Socio-Cultural Identity which has the interior environment (e.g., traditions, custom, culture, rules, values and lifestyle) in a case of Home-stay Tourist Accommodation by traditional values of the community to interior environmental design. In other words, interior environmental design needs to take into account some crucial elements of the context of the social, cultural and physical environment. (As well as the approaches to design and strategy).

(c) Delphi testing about the Local Socio-Cultural Identity with Specialists and Native.

(d) Converting the Local Socio-Cultural Identity of the community expresses through Interior Environmental Design.

(e) Setting the interior environmental simulations (3D) and design questionnaire for examining the design elements through the design process by 5-Level Likert-type scale (rating from 1=not at all to 5=very much) with Specialists.

(f) Examine perception of native and outsider (Tourist)

(g) Conclusion and Guide the interior environmental design elements of interior environment expressing the Local Socio-cultural Identity.

Figure 4: Converting the Local Socio-Cultural Identity of the community expresses through Interior Environmental Design as the research tool

Figure 5: Converting the Local Socio-Cultural Identity of the community expresses through Interior Environmental Design as the research tool

Expectation of the research

This research has to desire the importance of design process of the interior environmental design elements expressing the identity of Local Socio-cultural. This concept advocates the philosophy that an interior designer must develop the approaches to design and innovation that not only address the needs of people but also safeguard the local identity. Interior Environment Design Criteria of the Tourist Accommodation expressing the Local Socio-cultural Identity can make people in the community (Native), and tourists (Outsider) recognise the value of Local Socio-Cultural Identity. This concept will result in a sustainable community of tourism as it is capable of transferring cultural knowledge.

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The Changing Lighting of Classroom for the Different Learners' Background

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Abstract

The purpose of this research is to study and compare different lighting design factors affect learners' learning behaviours. The research hypothesis is that different lighting design factors affect learners' learning efficiency within classrooms. They enhance the ability to learn and support or promote learners' learning and stimulate the interest of the students. The research method was exploratory and interviews of learner's popularity with the use of lighting in the classroom. The research instruments used were interviewing form and classroom physical environment modelling by different lighting issues. Through controlling other design factors (an unadorned environment) to reduce the attention of interview respondents and no stimulated of their feeling. The questionnaires were used to collect two issues. There are the personal data of 50 non-artistic learners or designers and 50 artistic learners or designers, totalling 100 people, and the data of the correlation of perception between the two groups' and response of learner groups; friendly, relieve, privacy, excitement, niceness of classroom and overall satisfaction. These all reaction to classroom environment with different lighting in 3 main factors; light pattern, colour temperature and type of light. The results found that the diffuse-lighting is more suited to classroom design than the point-lighting.

Keywords: learners' background, Perception, learning style, lighting factor

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Introduction

The classroom and work environment of school or university is changing more rapidly. Technological innovation is empowering educational organisations and individuals to explore new improved ways of design to develop and improve that place. Cause the users of workplaces of the classroom are essential. The designer is therefore obliged to accept the challenge to deal with all aspects to achieve optimum efficiency and minimise physical and mental stress and strain on users. The lighting factor is also an important issue in designing the environment. Especially the factors of light conditions that affect the behaviour both regarding uniform brightness and light pattern. The designer has to think the efficient use of light energy, and lighting technology varies by area or area of use, the temperature of the light and the colour of light. Therefore, proper lighting design there is a difference in the physical requirements such as work or study, where lighting has a significant effect on the behaviour of the user. This concept is a significant challenge for architects and designers to take into account during the physical design process to enhance the efficiency of work.

The extensive research upon which this paper-based, concentrated on classroom environment with different lighting in 3 main factors; light pattern, colour temperature and type of light that contribute towards the perception and response of learner groups. The main theme of the research emerged from interior design and lighting design, while the research questions and research variables stem from interrelated disciplines such as work psychology, social psychology of work, behaviour and environment. The research designed in stages with varied methodological options and the data of a survey with a random sample of 100 classroom users using a visual questionnaire. The results were analysed using SPSS (Statistical Package for Social Sciences). This paper only reflects the data analysis pertinent to different lighting, as expressed by classroom users, are non-artistic learners or designers and artistic learners or designers, which would offer guidelines for interior designers and facilities managers.

Literature background

Lighting technologies differ along multiple dimensions such as light pattern, colour temperature and type of light. Lighting can also vary based on physical specifications such as functionality, and ease of use. Lighting serves the fundamental aim of supporting the human vision, and different factors, for example, light pattern and colour temperature have been shown to affect operator perception, cognition and mood state. Though there has been considerable research into the lighting, relatively research has considered how the lighting might affect human performance. Humans work in lighted environments on a daily basis, and many environmental factors combine to affect them both physiologically and psychologically. The importance of lighting for the human vision, indeed it is difficult to imagine performing many daily tasks without sufficient lighting. A recent survey of the existing research influences on human performance revealed that the majority of the lighting literature examines effects on human physiology. That review found many studies on lighting effects on circadian rhythm, with discovery such as insufficient light exposure causes sleep fragmentation. Also, there is research showing that exposure to full spectrum lighting can improve seasonal affective disorder, a disorder can cause depression-like

symptoms during months of less sunlight. Considering these effects of lighting on human physiology, increasing studies have examined how varied lighting conditions might further alter more psychological processes, such as mood, memory, and processing speed.

Mood, or emotional state, can generally be divided into two bipolar and theoretically orthogonal constructs: valence and arousal. Valence describes the negative (e.g., sadness) to positive (e.g., happiness) dimension, and arousal describes the high (e.g., excitement) to low (e.g., sleepiness) arousal dimension. Some have shown that people are positively appreciative of enhanced lighting settings, though only a handful of recent studies have demonstrated effects of lighting colour temperature on participant mood states. Colour temperature typically described in units of absolute temperature. In general, higher colour temperatures are bluish white and typically referred to as cooler colours, whereas lower colour temperature is yellowish red and typically referred to as warmer colours. Knez and Kers (2000) demonstrated that younger adults preserve negative mood in warm relative to cool fluorescent lighting while working on cognitive tasks. Mills et al. (2007) presented that very high colour temperature workplace lighting could enhance worker alertness, reduce worker exhaustion, and increase work productivity similar to Hoffmann et al. (2008) found enhanced levels of activity/arousal and concentration.

More experimental designs with multiple and carefully controlled lighting parameters and highly sensitive cognitive tasks might show different results. There is a reason to believe that under such carefully-controlled conditions, lighting can alter environmental conditions enough to increase positive mood, decrease exhaustion, and improve cognitive performance. In point of fact, there is theoretical support in experimental social psychology to support the notion that positive moods can benefit memory and other cognitive tasks such as problem-solving. In the cognitive research demonstrates that negative low arousal states can slow task performance, and there is some evidence that low colour temperatures might promote fatigue and negative mood states (Breanne et al., 2012).

The purpose of this research is to study and compare different lighting design factors affect learners' learning behaviours. We hypothesize that different lighting design factors affect learners' learning efficiency within classrooms. They enhance the ability to learn and support or promote learners' learning and stimulate the interest of the students.

Method

1. Subjects

In this research method was exploratory and interviews of the classroom user's popularity. The research instruments used were interviewing form and classroom physical environment modelling by different lighting issues. Through controlling other design factors (an unadorned environment) to reduce the attention of interview respondents and no stimulated of their feeling. The questionnaires were used to collect two issues. There are the personal data of 50 non-artistic learners or designers and 50 artistic learners or designers, totalling 100 people, and the data of the

correlation of perception between the two groups' and response of learner groups; friendly, relax, privacy, excitement, niceness of classroom and overall satisfaction.

Figure 1: Example of Stimuli (3D) (an unadorned environment) as Tool

2. Experimental Tool

The research tool divided into 2: interview forms design and modelling the physical environment in different lighting issues. Interview design, in this section, we set the questions to be divided into two groups; artistic education group and no-artistic education group to find the relationship between the two groups' awareness levels and the sensory response to the physical environment of the light. The indicators for evaluating the design approach of light selection in the classroom are three types of light; light pattern, colour temperature and type of light. The interview forms constructed as a comparison between the left image and the right image to compare attitudes and satisfaction of the classroom users. By experimenting with Stimuli (3D) in a related classroom environment with different lighting. By each side has five levels of popularity.
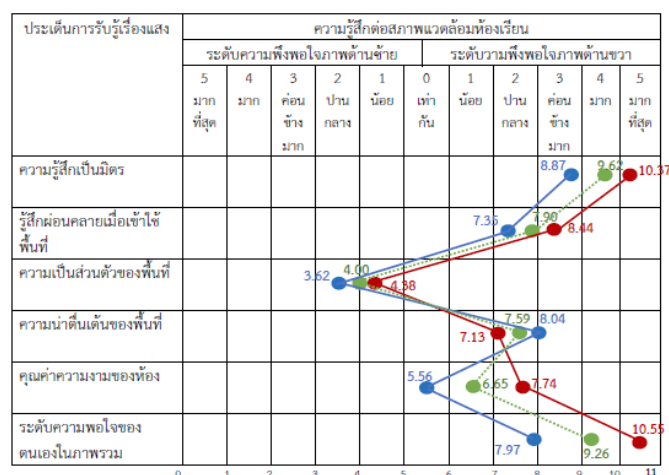

Figure 2: Interview forms constructed as a comparison between the left and right image

3. Lighting factors

In this part, we choose classroom environment with different lighting in 3 main factors; light pattern, colour temperature and type of light. The subjects are as follows.

- Light pattern:
  - Spot-lighting (*S*) and Diffuse-lighting (*D*)
- Colour temperature:
  - Warm lighting (*WL*) and Daylighting (*DL*);
  - Spot-Warm lighting (*SWL*) and Diffuse-Warm lighting (*DWL*);
  - Spot-Daylighting (*SDL*) and Diffuse-Daylighting (*DDL*);
  - Spot-Warm lighting and Daylighting (*SWDL*) and Diffuse-Warm lighting and Daylighting (*DWDL*)
- Type of light:
  - Artificial lighting (*A*) and Natural lighting (*N*);
  - Mix Natural-Diffuse-Warm lighting (*MixNDWL*) and Mix Natural-Diffuse-Daylighting (*MixNDDL*);
  - Mix Natural-Spot-Warm lighting (*MixNSWL*) and Mix Natural-Spot-Daylighting (*MixNSDL*);
  - Mix Natural-Spot-Warm and Daylighting (*MixNSWDL*) and Mix Natural-Diffuse-Warm lighting and Daylighting (*MixNDWDL*)

The results and conclusion

The results of the analysis of the data divided into two groups. The first group, 50 of 100 people are an artistic group who are the art students of the undergraduate level as the representative of the group. Another group is a non-artistic group who is the student of the undergraduate level without art or design background. We assigned this sample to be the undergraduate student in other subjects. All participant are an average age of 20 years. There are 45 residents of Bangkok and 55 residents of other provinces, respectively, with an average income of 5,225 Thai Baht. The results of the popularity level analysis are detailing below.

1. Light pattern

1.1 Comparison of Spot-lighting (S) and Diffuse-lighting (D)
Overall satisfaction of both groups is *D*. There is a trend in the popularity of light patterns in almost the same feeling of both groups. The only subject is excitement that both groups have a different feeling. Artistic group think the *S* light patterns that are exciting whereas non-artistic group think that *D* light patterns are exciting.

Figure 3: Comparison of Spot-lighting (S) and Diffuse-lighting (D)

2. Colour temperature

2.1 Comparison of Warm lighting (WL) and Daylighting (DL)

The popularity of colour temperature of both groups is almost the same feeling. The only subject is niceness of classroom that both groups have a different feeling. Artistic group think the *DL* that are niceness whereas non-artistic group think that *DL* and *WL* are the same feelings. Howsoever, overall satisfaction of both groups is DL.

Figure 4: Comparison of Warm lighting (WL) and Daylighting (DL)

2.2 Comparison of Spot-Warm lighting (SWL) and Diffuse-Warm lighting (DWL)
The popularity of colour temperature of both groups is the same feeling. Both groups favor *DWL* in the subject as friendly, relax and niceness of classroom.

Figure 5: Comparison of Spot-Warm lighting (SWL) and Diffuse-Warm lighting (DWL)

2.3 Comparison of Spot-Daylighting (SDL) and Diffuse-Daylighting (DDL)
Overall satisfaction of both groups is *DDL*. The popularity of colour temperature of both groups is almost the same feeling. The only subject is niceness of classroom that both groups have a different feeling. Artistic group think the *SDL* that is niceness whereas non-artistic group think that *DDL* and *SDL* are the same feelings.

Figure 6: Comparison of Spot-Daylighting (SDL) and Diffuse-Daylighting (DDL)

2.4 Comparison of Spot-Warm lighting and Daylighting (SWDL) and Diffuse-Warm lighting and Daylighting (DWDL)

The popularity of colour temperature of both groups is different in all subjects. Artistic group favour *DWDL* in all subject, on the other hand, non-artistic group favour *SWDL* and *DWDL*. Overall satisfaction of both groups is DWDL.

Figure 7: Comparison of Spot-Warm lighting and Daylighting (SWDL) and Diffuse-Warm lighting and Daylighting (DWDL)

3. Type of light

3.1 Comparison of Artificial lighting (A) and Natural lighting (N)

However, when we compared the Artificial lighting and Natural lighting, we found the difference. Both groups favour *N* more than *A*. The popularity of the type of light of both groups is the same feeling in all subjects. Both groups favor N in the subject as friendly, relax, privacy, excitement and niceness of classroom.

Figure 8: Comparison of Artificial lighting (A) and Natural lighting (N)

3.2 Comparison of Mix Natural-Diffuse-Warm lighting (MixNDWL) and Mix Natural-Diffuse-Daylighting (MixNDDL)

The popularity of the type of light of both groups is the same feeling in all subjects. Both groups favour *MixNDDL* in three subjects as friendly, relax, and niceness of classroom. In the privacy, both groups favour *MixNDDL* and *MixNDWL* as same. However, both groups favour *MixNDWL* in the excitement subject.

Figure 9: Comparison of Mix Natural-Diffuse-Warm lighting (MixNDWL) and Mix Natural-Diffuse-Daylighting (MixNDDL)

3.3 Comparison of Mix Natural-Spot-Warm lighting (MixNSWL) and Mix Natural-Spot-Daylighting (MixNSDL)

Overall satisfaction of both groups is *MixNSDL* and *MixNSWL* as same in almost subject. Nevertheless, there is only subject that both groups have a different that Artistic group think *MixNSDL* that relax whereas non-artistic group think that *MixNSWL* is relaxed in three subjects as privacy, excitement, and niceness of classroom.

Figure 10: Mix Natural-Spot-Warm lighting (MixNSWL) and Mix Natural-Spot-Daylighting (MixNSDL)

3.4 Comparison of Mix Natural-Spot-Warm and Daylighting (MixNSWDL) and Mix Natural-Diffuse-Warm lighting and Daylighting (MixNDWDL)

The popularity of the type of light of both groups is different in all subjects. Artistic group favour *MixNDWDL* in all subject, on the other hand, non-artistic group favour *MixNSWDL* in all subject.

Figure 11: Mix Natural-Spot-Warm lighting (MixNSWL) and Mix Natural-Spot-Daylighting (MixNSDL)

In conclusion, the results found that Diffuse-lighting is more suited to classroom design than Spot-lighting. Colour temperature of the light found that Daylighting can

feel relax and excite when the learner is using area, and also promote niceness of the classroom. In the classroom design, if the designer uses Warm lighting, it will respond to the privacy rather than Daylighting. Diffuse-Daylighting is more appropriate for classroom design than Spot-Daylighting. Wherewith can respond to the needs of the learner, contribute to the ability to learn, support or promote learners' learning and stimulate the interest of the learner. Due to Diffuse-Daylighting build the sentiment as friendly and relax when the learners use the classroom. However, if the designer wants to design a classroom that emphasises privacy, exciting and enriching the niceness, they should choose Spot-Daylighting.

Figure 12: Diffuse-lighting as Overall satisfaction for classroom design

Suggestion and future research

This research has been carried out according to the research process to answer the research hypothesis for a limited time. However, if this results of the study used, there must be a similar context. Also, should have an in-depth study of other factors such as learning objectives and learning activities. Including research tools should also be developed like the environment mockup model, if there is capital. These factors may analyse the more rational relationship that will lead to further development of knowledge. The essence of designers should take into account in their design namely the different of characteristics between area user groups and specific features of the user. So designers should focus on the sense of place as though the necessary theory. It can be beneficial to the design and develop the design research possible. All these are the suggestion for future research.

Acknowledgement

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The Cultural Heritage Architecture of Luang Prabang: The Role in Tourism and Preservation Sectors

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Abstract

When Luang Prabang was announced by UNESCO in 1955 as a world heritage, the role of the cultural architecture of Luang Prabang was changed from the past. The preservation of cultural architecture of Luang Prabang, it has many sectors. The objective of the research is to explore 1) the role of the cultural architecture of Luang Prabang in tourism and 2) the preservation sectors and their role in cultural architecture preservation. The research studied by non-participation observation, notice the trace and interview key informants. The results of research, the role of the cultural architecture of Luang Prabang in tourism have 4 roles that are 1) the place for visitor to visit for experience with cultural in Luang Prabang 2) The place for daily life of people in Luang Prabang 3) the place to collect cultural objects and 4) the place for business to serve tourists. The preservation sectors and their role, they have 4 sectors. 1) The sector is government sector that has roles to control, to supervise about building renovation and to manage income from entrance fee that they get from tourists. 2) Education sectors, they have the role to educate the new generation of Laos for preservation system. 3) Traditional material industry sector they have a role to produce traditional material. The traditional material industry sector is the local industry. And 4) foreigner sectors such as an international organization or embassy of other countries. They have the role to support preservation cultural heritage architecture by funding and development program.

Keywords: Cultural management, Luang Prabang, Cultural tourism**,** Cultural Architecture

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Introduction

Luang Prabang is the world heritage city which announced by UNESCO on 1955. Luang Prabang is the former capital of Laos which on the period of the kingdom of Lan Xang. Luang Prabang was established by the king name "Kun Lor" on around 757 C.E. When Laos became a French colony, Luang Prabang is also important as the main city of the northern part. From the historical context, Luang Prabang is a city which full of unique architecture. The architecture of Luang Prabang consists of traditional Laos and colonial style, which creates a beautiful city landscape. Nowadays, Luang Prabang is one of the most popular tourist destinations in Southeast Asia. Luang Prabang's architecture in the past was originally a place for living of Laos's people which create upon Lao traditional culture. When the city was announced to world heritage city, the contexts of a city change that influences the role of architecture change from the past. The conservation of architecture in Luang Prabang is importantly considered to preserve the identity of tourism. This study draws attention to these issues in order to understand the phenomenon.

The area of world heritage site of Luang Prabang is limited in the old town area, according to the map of the World Heritage Site of Luang Prabang that around 10 km^2. The protected area, the department of world heritage Luang Prabang is divided into 4 zones that are a) ZPP-Ua (Preservation Zone) b) ZPP-Ub (Protection Zone) c) ZPP-N (Natural and Scenery Zone) and d) ZPP-M (Monasteries Zone)
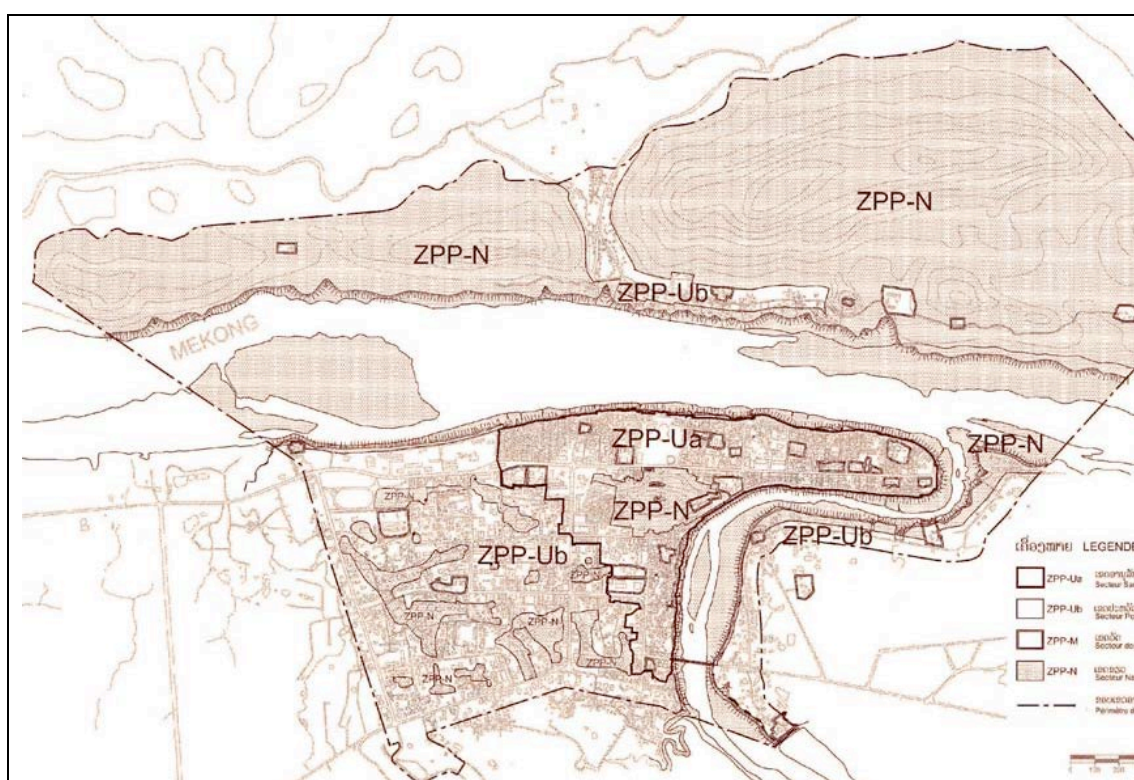

Figure 1: Zoning of protected area in Luang Prabang.

The architecture in the protected zone has been registered by the department of World Heritage Luang Prabang, there are 37 monasteries. However, all 37 monasteries are not the same age, because each temple was built at different times. The highlight temple of Luang Prabang and there is evidence about build time is Xing-Thong Temple. The Xing-Thong Temple was built in 1558 on the Chai Chetthathirat King period, so the temple is not less than 450 years old. There are 443 public buildings and dwellings registered for preservation. The public buildings and dwellings are scatter located in Luang Prabang old town. The conservation building is located densely on the main road of the city, namely Sisavangvong road, Khem Khong road and Kingkitsarath road.

Figure 2: Xing Thong temple the highlight destination in Luang Prabang.

Research Objective

The objective of the research is to explore 1) the role of the cultural architecture of Luang Prabang in tourism and 2) The stakeholder and their role in cultural architecture preservation.

Research scope

This research was collected data by field study at Luang Prabang on twice time in the period of December 2016 and June 2017. Each time in a field study, the researcher has stayed in Luang Prabang for about 5 days.

Research methodology

The study was used as a qualitative method by field study at world heritage city, Luang Prabang, Lao People's Democratic Republic. The data collections were used as many tools to collect data such as:

1) Non-participant observations will be conducted during December 2016 and June 2017. The data will be collected for a period of 10 days.
2) Observation from the appearance in the field, between December 2016 and June 2017. The observation was used in digital cameras to collect traces.
3) Interview 10 key informant person that is government officer who is conservators, people who involved in conservation.

The data analysis process, the study was organized information from all tools. The study was analyzed and interpreted the data to summarize.

The role of the cultural architecture of Luang Prabang in tourism

In the past, Luang Prabang's architecture played a role in the traditional way of Luang Prabang. When Luang Prabang was declared as a world heritage city, it resulted in changes in the way of life of people in Luang Prabang. The tourists from around the world pay more attention to Luang Prabang. And from that phenomenon, the cultural architecture of Luang Prabang, that has a new role from tourism such as;

1) The role as a place for visitors to visit and experience with the art of Luang Prabang. This issue is the direct role of cultural architecture, because of the architectural style that appears in Luang Prabang is unique and it is a different character from the architecture nearby such as Bangkok or Chiang Mai. These architectures are preserved by a good system so it leads to architectural value and uniqueness that attract to the attention of tourists.

Figure 3: Guide map for tourist show all destination in Luang Prabang.

2) The role as the place for activities according to people's culture or daily life in Luang Prabang. The cultural architecture of Luang Prabang, even though it is over 100 years old, but due to good care so it is still in use. The cultural architecture of Luang Prabang is still to use for daily life and according to the cultural way such as the monasteries, they still use for religious activities. The daily life and cultural activities, there is a good experience for tourist which to touch the authentic culture of Luang Prabang.
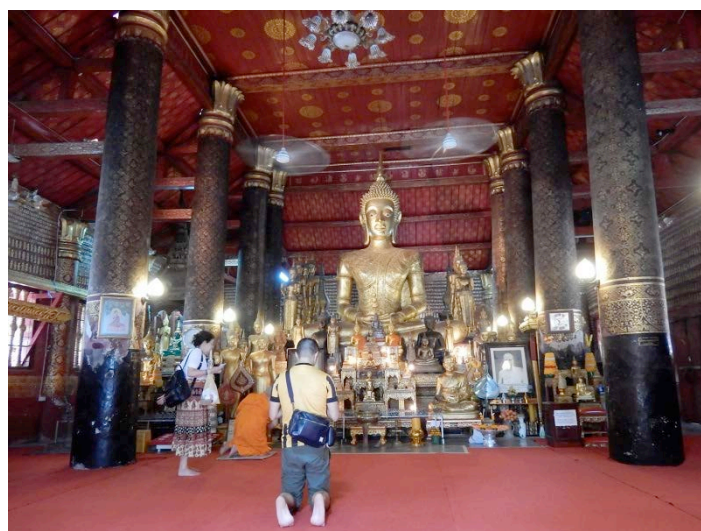

Figure 4: Tourist and their visiting at Mai Suvanpumara temple in Luang Prabang.

3) The role as the place to keep tangible cultural objects of Luang Prabang. Although some architecture is not being used according to the utility of the original function of a building, it is also used as a place to store important cultural objects of

Luang Prabang. The architecture that plays this role, the palace of the king, nowadays it has been transformed into National Museum of Luang Prabang. It is the important roles in the use of cultural architecture in tourism. Because of cultural objects in the past, when time goes on, it will be lost. Collecting in one place is a good way to preserve the heritage of the past to new generations to learn and to apply for the current lifestyle.

Figure 5: Tourist and their visiting at Mai Suvanpumara temple in Luang Prabang.

4)The role as the place to service in tourism business activities for tourist. The cultural architecture of the Luang Prabang has been preserved so they still have good condition. Investors and entrepreneurs have renovated these buildings to serve tourists such as restaurant, hostel, and spa. Visitors who visit Luang Prabang have the cultural atmosphere of Luang Prabang, but at the same time, it gets comfortable. At the time of building all architecture, the lifestyle and activities of those who use the building have characteristic as the traditional way of life. Nodaway, these buildings have been renovated to match the current lifestyle and tourism activities. As observed by the researchers, investors and entrepreneurs have tried to decorate these buildings in a colonial style; however, it can also provide services and comfort to tourists.

Figure 6: The cultural architecture in Luang Prabang was renovated for a modern restaurant.

The current state of cultural architecture has found that the role of these buildings is still used, but when tourism arrives in Luang Prabang, the role of these buildings has changed from the past. The original roles of these buildings were the residential, shops or religious places. But nowadays, for tourism, these buildings have been adapted, although traditional roles are still present, they play an increasingly important role.

The stakeholder and their role in cultural architecture preservation

In preserving valuable architecture in Luang Prabang, there are many parties. Each sector has a different role, but also to support each of those architectures still remains and valuable. Based on the field data collected, the researchers found that there are sectors involved in preserving the architecture.

Government sector. The government sectors that play a role in preserving the unique architecture of Luang Prabang is composed of two divisions. First, that is Department of Luang Prabang World Heritage, DPL, which department is under Ministry of Information, Culture, and Tourism. And the second, the local government sector, that is Department of Information, Culture, and Tourism which department is under Luang Prabang city.

These two departments have clearly divided the role of maintaining the cultural architecture of Luang Prabang. This cultural architecture or registered architectures were published in a document called Inventory of protected heritage.
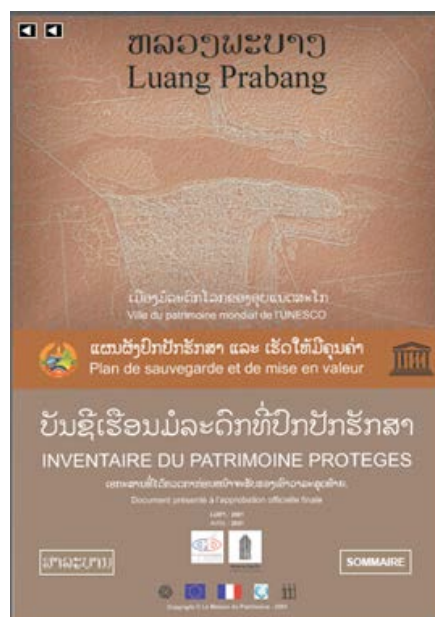
Figure 7: The Inventory of protected heritage

Department of Luang Prabang World Heritage and Department of Information, Culture, and Tourism have different roles and functions. The Department of Luang Prabang World Heritage will be responsible for seeking funds for the repair and conservation. In other roles of The DPL that supervise and approve the repair and construction of the building in accordance with the law to preserve the landscape and architectural condition, especially in preservation areas, to remain in good condition. The Department of Information, Culture, and Tourism have a role in construction to repair and supervise in craft and art of building.

In addition to the conservation, repair, and construction, the management of cultural sites in Luang Prabang is a role of the Department of Information, Culture, and Tourism. Management of ticket sales to earn money for a cultural site is a duty of the Department of Information, Culture, and Tourism. The tickets system is one ticket for one attraction and the admission fee for each place is not equal. Ticket sales are handled by people in the local community at the venue and deliver revenue to the department. Revenue from the sale of tickets will be used to pay for the maintenance of the building and to be the income of the local government.

1)Education sector. The education sector plays a role in preparing personnel for repairs and maintenance the unique architecture of Luang Prabang. Architects and craftsmen who will be involved in the repair are also important. Although there is a funding to repair if the lack of architects and craftsmen to repair it has an impact on the unique architectural value. Cultural architecture is a technique derived from the wisdom of the local people. Therefore, it cannot be taken from outside society. This differs from modern architecture by using universal construction techniques, which may be requested by architects or technicians from other sources. The researcher has been observing and interviewing the educational sector that produces architectural and artistic personnel in Luang Prabang that are Faculty of Architecture at Supanuwong University, Luang Prabang Folk Art College and Luang Prabang Technical and Vocational College.

By observations and interviews with faculty members in the Faculty of Architecture, Supanuwong University found that the Faculty of Architecture, Supanuwong University has 3 programs: 1) Architecture 2) Interior Architecture and 3) Construction management. The teaching of the Faculty of Architecture are a focus on the modern architecture, do not have the courses or teachings of the Lao traditional architecture. However, there are activities in teaching in some subjects that have benefited from the university's location in the world heritage site by learning about traditional Lao architecture such as drawing,
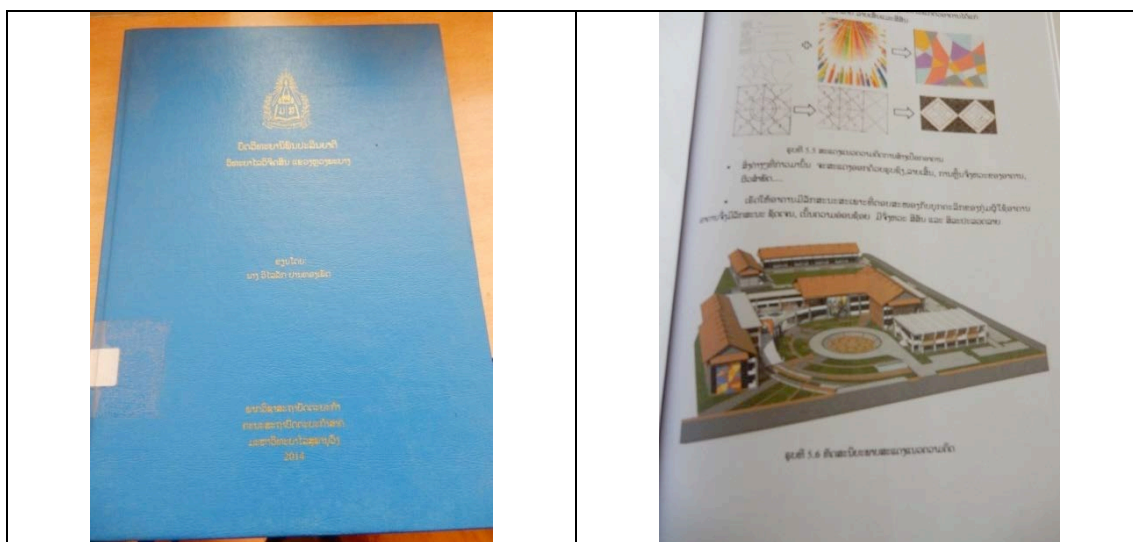

Figure 8: Thesis for graduates of Faculty of Architecture, Supanuwong University
(Photo by Researcher 26 December 2016)

Art education, such as painting, sculpture, is also important in the conversation because graduated will become experts in the preservation of conservation architecture. The researcher observed at the Luang Prabang Folk Art College. It is taught at the undergraduate level and is taught in 3 fields: painting, sculpture, and print. Most of the work done by the students is a work of art in Laos, but using modern materials and techniques. For example, the paintings that students draw will reflect the way of life and the environment of Luang Prabang, especially the architecture, but the techniques used in the presentation will be oil or acrylic techniques. Sculpture works will create a traditional shape, such as the Buddha image, Naga, but using modern sculpting techniques. From interviews instructor in the Luang Prabang Folk Art College, students graduate from college work in part that involved in the repair and conservation of architectural and artistic tradition in Luang Prabang. Many graduates go to work in the field of handicrafts for sale to tourists.

Another college that offers vocational education to the new generation in Luang Prabang is the Luang Prabang Technical and Vocational College. is the Luang Prabang Technical and Vocational College offer undergraduate programs which programs are a concern with architecture and tourism are construction technique and tourism and hospitality.

From the field study, researchers have searched books and texts related to traditional architecture in Luang Prabang. The researcher found a book collecting architectural information about Luang Prabang, namely "Luang Phabang: an architectural journey".

It is written jointly by several writers including Somsanouk Mixay, Pierre-Bernard Lafont and illustrates drawings by Francois Greck, Jean-Baptiste Lagier, and his team, published in 2004. The other book is a textbook to teach the pattern of art in Laos, it is a book called "Laos art of the first sector", which is a book that teaches Lao's ornament.

From the fielded study, the researcher found in the education sector of architectural and traditional arts preservation in Luang Prabang does not have a course that teaches traditional architecture and arts. However, the learners used the architectural and environment of the city to practice in drawing and painting.

1) Traditional construction material industry sector. Maintaining the unique architecture of Luang Prabang, maintenance funds, architects, and artisans are important, but one important aspect is traditional materials for repair. Most of the buildings and houses of Luang Prabang are constructed with the techniques of bricklaying and roofing with clay tiles. This is a unique feature that makes physical environment of Luang Prabang is unique. The researchers found that the source of these materials was produced outside of the Luang Prabang city area where located on the other side of the river bank. This brick factory has been producing brick, roofing and floor tiles for 30 years. The raw soil is the soil that is excavated from land in the factory itself, not from other areas. This brick factory was contacted by the Department of Luang Prabang World Heritage, DPL as a manufacturer of repair materials. But the factory owners have declined because of the inadequate production capacity.

In addition to interviewing the owner of the brick factory, the researcher has the opportunity to observe the traditional house repair project, its name Ruenchan resident. Ruenchan resident is a wooden house that is Laos's traditional style building. The age of natural wood is limited by the time of use and maintenance. The repairers use synthetic wood made from gypsum at some point in the house because of the rare natural wood and the cost of them.

Figure 9: The owner of the brick factory there was produced traditional material for traditional style building. (Photo by Researcher 11 June 2017)

In summary, the traditional construction materials industry sector is an important sector of supporting the preservation of preserved architecture. However, by social change and the change of way of people's lives in modern times, the traditional construction materials manufacturers are less and may be discontinued in the future. It will affect the conservation of the unique architecture of Luang Prabang in the future.

2)The international organization sector. The architectural preservation of the Luang Prabang could not be denied that was support by the foreign sector. This sector is an important part of supporting both funding and technical support to the World Heritage Sites of Luang Prabang. The researchers found that within the Luang Prabang World Heritage Site, there was a display of funding information from foreign agencies. The information in the display indicates the source of funds and the amount received. In addition to funding, international organizations have also established the training center for people who interested in enhancing knowledge and skills. Such as, UNESCO Training Center for Laotian Traditional Arts and Building Crafts Luang Prabang at Xieng Muan Temple that was established by UNESCO under The Cultural Survival Project Luangprabang. The project received a grant of $ 150,000 from UNESCO in 2000-2007 and during 2016-2017, it received a grant of 45,000 USD from the World Education Lao to educate and rehabilitate artisanal skills in painting, carving, and casting.

Figure 10: Information board that displays about sponsored by the foreign sector.

Figure 11: UNESCO Training Center for Laotian Traditional Arts and Building Crafts Luang Prabang.

Conclusion

The existence, preservation, and preservation of the identity of the World Heritage Site of Luang Prabang, Lao People's Democratic Republic, responds to tourism in globalization. Identity in the architecture of the past of Luang Prabang is clear and a major focus of Luang Prabang. Luang Prabang has been registered as a World Heritage Site because of the city has many ancient temples and houses, which are unique in colonial style. These valuable architectures have changed their roles from the role of the local religious or residential. The new roles of the valuable architectures are the place for tourism, the place to store cultural objects and the place of business to support tourism.

The sectors contribute to the existence of the cultural architecture identity of Luang Prabang are the government sector and the international organization sector. The government sectors play a role in regulating and controlling, as well as seeking fund and revenue management to be able to have money to maintain the cultural site. The foreign sector is quite important in supporting the process of preserving and

preserving the cultural identity of Luang Prabang either in form of funding either in monetary form or through various projects. Education is an important part of contributes a new generation who have skilled or knowledgeable people for conservation. Knowledge is considered part of the intangible cultural heritage. Traditional artistic and traditional construction techniques instruction can be regarded as the preservation of cultural heritage. In the city, there are no formal education programs taught in traditional arts to the new generation which will result in future they not have a new generation to know and to understand of traditional arts. However, the process of supporting and promoting the existence of the cultural identity of Luang Prabang, it has interesting styles and leads to important phenomena. The Luang Prabang is still able to maintain the cultural identity of them.

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Texts in the Open — The Gezi Parki Protests in Istanbul

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Abstract
Are graffitis tracing the call for human rights? The Istanbul Gezi Parki protests were an outlet that left writings in public spaces expressing discontent, but also represent the thoughts of the protesters at their most radical core. By analyzing and interpreting images of the protests taken by the researcher the protests should be able to be interpreted in a way that in the same time distances itself from the subject by taking the stance of the observer and immerses itself by trying to build a common understanding. With a hermeneutic approach of interpretation those texts were put into a historical context and interpreted while relying on the researchers experiences and photographs and supported by three interviews with contemporary Turkish and Dutch artists which occupy a key role with their status as intermediate subjects connecting cultures as active agents. The results show clearly the non-localness of the texts. With the close reading network structures are revealed that imply the globality of the conflicts.

Keywords: Istanbul, Turkey, Gezi Park, Protests, Graffiti

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Introduction

Are graffitis tracing the call for human rights? This general question leads to the concrete empirical example of my experience while documenting the Gezi Park protests and following interviews with artist as part of a bigger project to analyze the artworld of Istanbul. Five years passed since the tipping point of political resistance happened. Since then a new process of de-politicization has been put into motion. Often an economically rationalised view of the world is constructed by the people in the artworld. As a Turkish artist puts it:

> The government is not supporting art. The galleries receive support from their own families, or through banks. In reality a lot of banks are supporting many a beautiful galleries.[1]

But if there is an economic determination even this just happens through the political structure and culture as a structuring system that is much more basic. The place of the protests and of the galleries is Beyoğlu, one of the main districts of Istanbul.

Graffitis in general are spatial markers of territory. If they are in another language they stand in for a lost representation. They suture the lack in the environment. the excluded becomes included by signing the space. The paper examines a French language text that is suturing exactly that lack. We should not forget the known propaganda effect of those sprayed words, used as a propaganda method in 2000 the spray paint for the graffitis by the rebels against Milosevic in Belgrade. Paid by USAID and the National Endowment for Democracy (Herrera 2014, "Cyberdissident Diplomacy").

Methods

To start the conversation between the texts and letting them speak in an academic context one has to understand in an iterative approach. Taking one text after another and placing it in a context, while keep asking questions. This is the hermeneutic approach of deep interpretation. With the help of photographs by the author and his own experiences the events are described and interpreted.

The interpretation of graffitis is also based on interviews with artists as part of a bigger research, precisely one Dutch and two Turkish artists. They represent active agents in a global network where Gezi Parkı as an *event*[2] as an archetype still reverbs. One artists describes the event of Gezi Parkı as a always reverbing background tone. The artists are important for contextualization because they create meaning in the milieu of the creative sector. And as a generalization the events around Gezi Parkı can be used to describe the Turkish post-industrial society that is still in the making. At this time contemporary art was competing with the Istanbul Biennial of 2013. An example is the Standing Man, a performance piece of a man that stands for hours on the Taksim Square intensely staring at the Atatürk Cultural Centre. The reach of the publication in social media and the many different interpretations are showing the

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[1] "Çünkü devlet desteklemiyor sanatı. Galeriler kendi aileleri tarafından destekleniyorlar ya da bankalar tarafından yani buradaki bir sürü güzel galeri aslında bankalar tarafından destekleniyor."
[2] In the sense of Badiou 2007, 174, that after the *event* things appear to be transformed, even of the past.

success in the same way contemporary art tries to disrupt, but is not able to achieve because of the inner conflict between the commercial marketability of the art piece as a product and the institutional prefiltering. The point is underlined by the number of visitors of both the event and the media presence of non-governmental media. As well as the spatial presence with the government securing of Beyoğlus, that produces a fundamentally different view of the space, this event created a physicality of consciously occupying space that the event of contemporary art can't. Even though the concept of the Biennial is to be present all around Istanbul.

In the same way that the gallery is the professional platform per se, the graffiti is the defining institution of the protest event, putting the art to the street in a way that traditional outlets can't. In the event of Gezi Park there is a self-image of being *La poésie dans la rue*, 'the poetry in the streets'. When analyzing the text is transformed from a sign the own culture to a representation of that culture. So with the first interpretative step of understanding a new meaning is attached. For the next steps each element will be links to the interpreted cultural system that sustains them and their relation to protest and art.

Interpretation of Figure 1

Figure 1 shows a construction area and a truck. The signs of an already begun deconstruction that was initiating the protests. On the truck the words *KATİL* 'murderer' are written. Detached in the background stands a person. Many different people can be seen in the background. They are close to some buildings, some with a glass facade. A big part of the picture is taken over by the Turkish flag. Different signs show that the protests are ongoing. The left trucks shows that the reconstruction of the park was in the making. But then were stopped because of the protests. There is a lonely person that stands in the middle of the construction area shows that at least in this way the protests were successful.The construction could be stopped. The word *KATİL* 'murderer' means that some demonstrators were killed. It shows at the same time that it was possible for the protestors to *sign* the tools of the assumed 'murderers'.

Figure 1: Construction area around the Gezi Park

The execution on the truck, the tools of the government as medium, shows the expression in a society where it is getting harder to take certain decisions into their own hands, concerning their environment. The public space is actively changed through them. The subversion of the ruling ideology is one of the fundamental properties of art. But a working definition of what constitutes art is the integration into the art world. But those texts don't integrate into the art world as that would be a limiting factor that could also put in danger the anonymity of the texts. Free expression is part of the human rights[3] (Article 19), but is limited by the property rights, which save the property from vandalization.

The vandalization, especially the protests are confronting against the production and consumption cycle, the fear of the shopping mall that could replace the park, that brings the people to the street.

In the same image there is the Turkish flag. That national symbol shows the influence of republican values contrasting conservative as part of an ongoing national conflict. The event of the founding of the republic was initiating this rift. The Tanzimat reforms were the first steps towards a break between progressive and regressive powers. But just the break from Ottoman Empire created the foundational event that constitutes the republic. In that way the Turkish flag represents the introduction, and today's maintenance of the project of modernity in Turkey. Graffiti here is a tool to

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[3] United Nations, 1948

express this ideology in the physical environment. The build environment comes first as actively designed, and being a sign of the opposition leading to deeper interpretations.

Let's look at Figure 2.

Figure 2: Graffiti on the French Cultural Institute

The text is sprayed on the door of the French Cultural Institute of Istanbul in Taksim *LA POESİ DANS LA RUE 1 JUIN 2013* 'Poetry is in the streets, 1. June 2013'. In the foreground there is a man. A foreign institution is chosen as the medium for the expression. The foreign country being France could be interpreted as the ideal country where the ideals of the protestors could be realised. Here the image, the perceived reality is important. The first thing to recognise is the dotted capital *İ* that shows that a person with a Turkish language background sprayed it. It is not common in French orthography to make a difference between *I* und *İ* because the latter letter does not exist in the French alphabet.

The slogan is most likely emprunted from the British band *The 1975* that published videos with those words. On 20. February 2013 the video *Chocolate* appeared on Youtube with the English words *POETRY IS IN THE STREETS IN FULL LIVING COLOUR*. Then the text reappeared in the final from one month before the graffiti was sprayed on 25. April 2013 in the song *The City* with the text *LA POÉSIE EST DANS LA RUE* in the form of a tattoo. The usage of a French slogan by a British pop

group sprayed by a Turkish protestar shows the tightly knitted net of different cultures and different cultural elements. The text creates a meaning across three cultural boundaries. Each enhanced by a new context to create a deeper meaning. A historical deeper view shows that the slogan was also used in 13. May 1968 in France. But if in the mode of anonymous creation, the original usage can't be known, as the inner motivation of the author remains unknown. It shows how culture is connected in such an open way. Counter culture of 1968 and following pop culture is connected to European culture where Turkey forms a part of, especially regarding the created communicative space.

The spatial characteristics may be extended to a global counter culture, but cannot be seen here. Borders that are assumed by mainstream culture in the example of France as a political not so close country to Turkey, especially after the question of putting the word *genocide* for the death of the Armenian Turks, are unimportant for the counterculture. There is a certain similarity in the way of thinking of this subgroup that an interviewed Dutch artist called *contemporary thinking*. Artists and activists actively use signs from different sources and interpret them in this space creatively anew. Foreign signs are owned through their application in the local meaning. They are making sense through the own lived world and accustom an own liveliness, ready to turn back to the original context in a new richer sense. On of the things that happened to European modernity when being extended to the reappearance of the project of modernity in the Turkish nation. New creative ideas can be created especially in a borderline space that oscillates between the new and the accustomed. They are not just in the flow of material objects, but are also feed back to the individual, that is actively changed and brought into a recursive (affecting itself) conflict.

In the same time the political space cannot be excluded. The spatial dimension works in the background *deep undertone*, as mentioned by the Dutch artist. Thereby local political space functions as an element of the city. That has a certain fascination on its own for observers. See here the statement of the Dutch artists interviewed:

> Like in Istanbul definitely some deep undertones of the city that seem to come out. Really rough, rumbling kind of earth shaking stuff. That is, you know, the suppressed frustration. You could never talk about Istanbul without feeling some kind of a suppression, right?

When we analyze the text in the same way as we did with the photographs, first human emotions are assigned to the city. Suppression is a key word in the quotation. What that means is censorship as an important factor to be interpreted. Because in all of the interviews it is never directly addressed. We can only interpret the desire to express this thought by how the consciousness about the situation at hand is structured and how unconscious processes turn into motion in the interview process. It is in the quote a "feeling", "some kind of suppression".

Another Turkish artist talks about it in that way:

> For example I mean my paintings are mostly fantastic or whatever. And somebody could say, when they look back at it. Maybe it's a reaction to

political oppression in Turkey. To turn it into a fantasy world in times of political risk.

Here the word *maybe* qualifies it. But mostly it is in this context a hypothetical interpretation of the artists own work. The person does not commit to this statement as a definite motive for creating the artwork.

Graffitis are signs of the radical core of protests

Are graffitis tracing the call for human rights? Graffitis are an expression of the radical core in the Istanbul Gezi Parki protests. Because if one takes the risk to write those texts, one has to have a strong motivation. This conviction has to be expressed in a fast distilled message, because of the material circumstances. Spraying it fast to not be discovered. While risky and not rich in meaning, the medium itself has become a main form to govern a broadcast communication in public space. It has the power to undermine the economical or governmental sanctioned messages by countering it in the same space. A means that can never be achieved by digital media, that have also the power to undermine the master narrative. Because of the break in the medium, and the spatial distance. It is therefore a way to discover in the most direct way thought and meaning of the protest. When graffitis are seen as a cultural element, they belong to the category of consciously created ones as a communicative action to leave a message. They challenge contemporary art with not assuming this status and avoiding the art market, or the integration into the art market.

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Comparison on Effective of Outlining Material in Batik Painting Between Paraffin Wax-Resist and Gel Wax-Resist Technique

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Abstract

Comparison of the performance of outlining material in Batik painting between paraffin and gel wax-resist technique, the researcher invented the non-heat resist dyeing gel instead of the traditional process. The traditional Batik uses paraffin wax to avoid color in some area before painting the unique design of Batik. Therefore, Batik creation required a highly skilled worker. For Batik rookie, there is a problem of controlling wax-resist outlining shape because of the inappropriate wax temperature. Moreover, using Tjanting needles require a lot of practice specific way to hold. This study focuses on the performance comparison between Paraffin Wax-Resist and Gel Wax-Resist including Batik equipment, the process of work, fast production process, technique, cost and convenience. The result shows that Gel Wax-Resist is very comfortable to use and also be able to separate color with excellent quality. Use of Gel Wax-Resist is easy to control the direction of pattern writing. The pen head size changed to a size that suitable for use. It can facilitate those who do not have the basics of Batik writing. Anyone without Batik practice can write Batik immediately for the first time. Besides it is easy to clean and detach from the fabric. It also reduces the process, the materials and equipment. It is necessary that the new method still exposes the uniqueness of the traditional one. By using the new writing process, the Batik workpiece is crafty. The candle flare is equivalent to the traditional writing process and may be better in sharp contrast.

Keywords: Paraffin Wax-Resist, Gel Wax-Resist, Batik Painting, Batik Resist

Introduction

The method of Batik painting begins with using resist material on fabric before color painting. Traditional resist material was mud, wax or starch. In Thailand, most of the resist material made from bee wax mixes with plant resin or paraffin (Pinkul, 2002). Many instruments and materials used in Batik painting including paraffin or wax pen, wire, paraffin wax boiling set, cloth, dye, brushes, wood frame, wood frame stand, coating solution, boiling set, and a pen-like instrument called Tjanting (Hongsuwan, 2002) that is an important instrument for Batik drawing. Tjanting made of copper or brass. It is used to carry paraffin wax to draw dots or lines on fabric according to the pattern. As Rojjanaudomsart (1993) mentioned that drawing pattern on Batik cloth by using Tjanting was the best method for Batik drawing because it could generate small lines resulting in the very detailed pattern.

Batik or Pateh is one of the clothes made with a unique technique. It made by drawing on the fabric with paraffin wax to cover the area that does not want to dye incorporate with painting in the specific area (Rojjanaudomsart, 1993). There are many instruments for doing Batik depending on characteristics of Batik. Draw-type Batik needs to use Tjanting to draw patterns on fabric. Its handle made from wood. There is a reservoir on the top of Tjanting to hold the resist material (hot paraffin wax). Resist material passes through the small channel of the Tjanting and make lines or dots on the fabric. Due to a unique characteristic of Tjanting different from another pen, a new painter may be in trouble to draw a line with it. Additionally, Tjanting is likely to be stuffed with dust from paraffin wax. Hot paraffin wax also could not be drawn on thick fabric because the hot paraffin wax becomes cold and hard before get through the other side. Therefore, it could not be a good border of dyes. Regarding melting paraffin wax, heat is a need, and this causes smoke and disturbs the working area and may be harmful to the workers (Rojjanaudomsart, 1993 and Pinkul, 2002). The limitation of making Batik with Tjanting is the control the temperature of hot paraffin wax. A too high temperature of melt paraffin wax causes diffusion of the lines, and also the low temperature of warm paraffin wax causes paraffin wax does not get through the other side of the fabric. Moreover, melt paraffin wax may drop from the reservoir to the fabric and cause a defect. Therefore, a new Batik painter is not able to draw a good line and needs to practice on drawing with Tjanting because Tjanting is so different from a standard pen (Thumthong, 2002; Simsiri, 2003).

Frequently, Batik painting needs three different sizes of Tjanting including small, medium and large. They require use resist material, which is the mixture of paraffin wax, plant resin, plant or animal fat. The crucial issue of resist material is melting into liquid wax. Therefore, it needs to use with other instruments including stove and pot for boiling. Previously, Batik painting was done by only using paraffin wax melted with heat. In Europe, recently a new resist material has been used. It is not paraffin wax but has paraffin wax characteristics without using heat. The new resist material is liquid and could be a border for dyes like paraffin wax (Concha, 2001). This resist material does not need heat to melt and is used in some groups in Thailand to make Batik, but it is costly. However, new resist material has been developed to substitute traditionally natural resist material, such as rice, soy or konjac starch, but it could not draw a distinct line like paraffin wax, and it needs to wait for drying those materials. Therefore, the process of making Batik consumes more time. Moreover, this new resist material could not make the same quality of Batik. Efficacy comparison

between paraffin wax and gel wax as the resist material in Batik painting begins with researcher discovers resist material, which does not need heat to melt. It is gel-like characteristic and could be used to draw line and pattern instead of former paraffin wax technique. The new liquid gel resist material is contained in a specific pen, there are 23 different sizes of the needle tip as appropriate in different pattern and also use instead of the original paraffin wax Batik painting without having to wait until dry. (see Figure 2) It also reduces the process, the materials and equipment for Batik painting. Anyone without Batik painting experience can write Batik pattern more easily. Including compare quality of traditional uniqueness of Batik cloth from traditional paraffin wax technique with new gel wax technique. As Srisawat (2003) states: The invention of the new product must preserve the layout of the original art or culture. And also, this research has changed some Batik process and tools used in production. All the same the researcher still focus on the Batik characteristics that is inherited from the past lead to the basis for comparative study. In order to take that information into the benefits associated with effectiveness use in Batik painting.
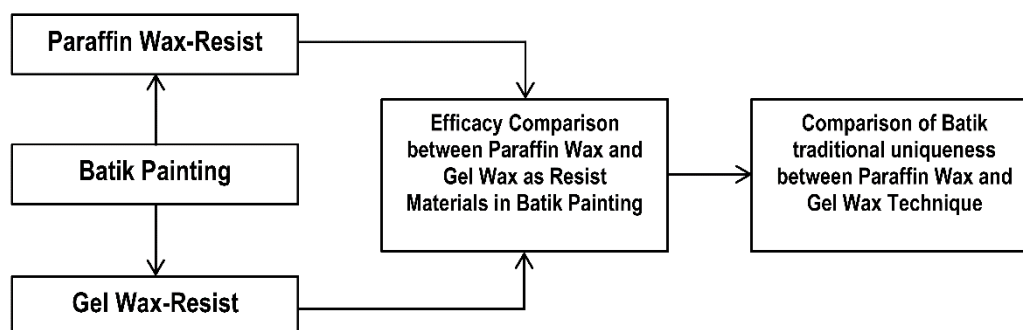
Figure 1: Conceptual Framework

The Purpose of the Research

This study focuses on the performance comparison between Paraffin Wax-Resist and Gel Wax-Resist including Batik equipment, the process of work, fast process technology, cost and convenience. The objective of this paper is to investigate characteristics of gel wax resist material in Batik painting by comparing the efficacy of Batik painting made with paraffin wax technique and gel wax technique including compare traditional uniqueness of Batik cloth from paraffin wax technique and gel wax technique. The result may be a guideline to use and benefit the Batik industry in the future.

Research Methodology

This research is qualitative research to investigate the facts under theory and framework of research. The target group specified with the systematically scientific method. Data was collected from the questionnaire and statistically analyzed to explain characteristics and correlations between factors according to objectives. Specific characteristics of gel wax resist material and paraffin wax resist material was investigated and compared in these following aspects such as, (1) Efficacy on being a good border for different dyes (2) Efficacy on being a border with constant thickness (3) Control direction of drawing (4) Change of size pen (5) Size of pen is suitable for each work (6) No strong odor (7) No needed heat (8) Resist material does not leak or

drop from reservoir down to fabric (9) Easy to draw different patterns (10) Easy to draw different patterns (11) Easy to refill resist material (12) Easy to remove from fabric(13) Easy to clean the tip of Tjanting and (14) Tip of Tjanting is not clogged. The characteristics of Batik cloth made with paraffin wax and gel wax also was compared in these following aspects for example (1) Lines are distinct (2) Lines are fragile and detailed (3) Brightness of colors (4) Shades of colors (5) Neat of colors (6) Cleanliness of cloth (7) Neat of cloth and (8) Uniqueness of Batik

Aspects of this research were from the literature review. Statistical analysis was used to analyze rating numbered data from the questionnaire. These number data analyzed with Likert scales, which is a method to estimate the minimum to the maximum. Two different groups in this research were convenience or accidentally sampling. Participation in this study was anybody who was willing to be a part of this study in giving information. The first sample group was Batik painter from Suan Dusit University (n=52). They were asked to do Batik with both paraffin wax and gel wax, start from Batik resist writing to Batik cleaning process. Then they were asked to compare their efficacy. The second sample group was consumers visiting the One Tambon One Product (OTOP) at Impact Arena Mueang Thong Thani (n=103). All the participants were asked to evaluate Batik cloth made from paraffin wax and gel wax.

Results

The unique characteristics of gel wax resist material is in liquid form when it is in the pen-like instrument, and it becomes harder and solid when exposing to the air. It could be used with natural and synthetic fabric. The painting could be done right after drawing lines on the fabric with this gel wax resist material. The painter does not need to wait for drying of the resist material like the paraffin wax resist material.

Figure 2: Paraffin Wax resist against with Gel Wax resist - Batik equipment

The result shows different satisfactions from paraffin wax resist material users in different aspects as follows. Users gave high satisfaction on the quality of the pen-like instrument, easiness of filling the resist material. The users gave medium satisfaction on the efficacy of resist material on bordering different dyes, the distinctness of the lines, consistency of the lines, easiness of direction control and draw, the size of pen-

like instrument, no leak or drop of resist material from the instrument on the fabric, easiness of removing resist material from fabric, easiness of cleaning the pen tip. Regarding the odor of the resist material, the flow of material from the pen tip was lesser satisfaction and being able to change the size of the pen tip and safety from heat were the least satisfaction. see Figure 3 to 6.
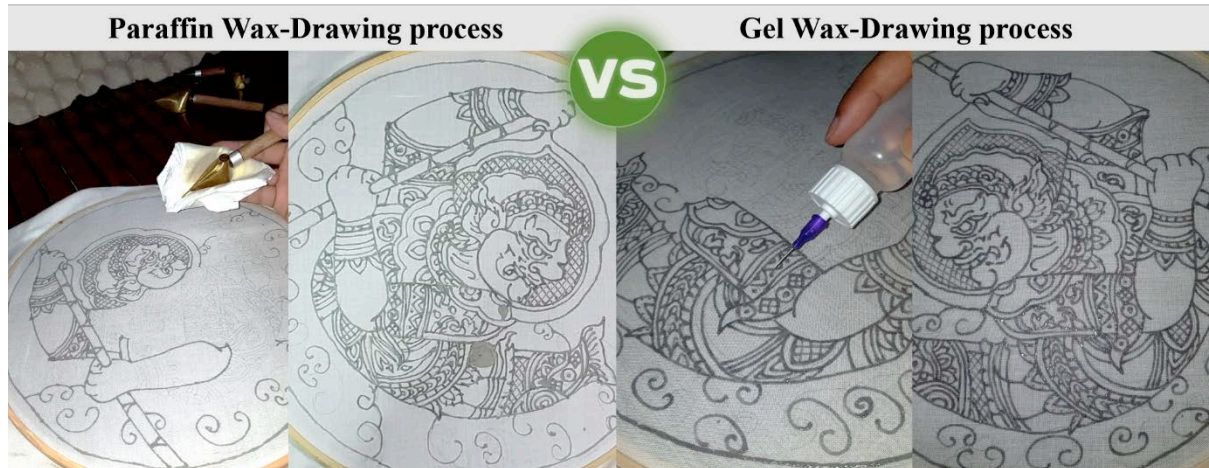

Figure 3: Paraffin Wax resist against with Gel Wax resist - Drawing process

Figure 4: Paraffin Wax resist against with Gel Wax resist - Painting process

Figure 5: Paraffin Wax resist against with Gel Wax resist - Cleaning process

Figure 6: Paraffin Wax resist against with Gel Wax resist - Product result

The result shows different satisfactions from gel wax resist material users in different aspects as follows. Regarding being able to change the size of pen tips, safety from heat, and easiness of drawing was given the highest satisfaction. The aspects that were given the high satisfaction were resisted material could be a good border for different dyes, the distinctness of the lines, consistency of the lines, the size of pen tip, the quality of pen-like instrument, no leak or drop of resist material on the fabric, easiness of removing resist material from fabric, easiness of filling resist material and cleaning pen tip. Regarding no strong odor and the flow of material from the pen tip were given medium satisfaction. The result shows different satisfactions from gel wax resist material users (subjects) in different aspects as following. In terms of being able to change size of pen tips, safety from heat, and easiness of drawing were given the highest satisfaction. The aspects that were given the high satisfaction were resist material could be a good border for different dyes, the distinctness of the lines, consistency of the lines, the size of pen tip, the quality of pen-like instrument, no leak or drop of resist material on the fabric, easiness of removing resist material from

fabric, easiness of filling resist material and cleaning pen tip. In terms of no strong odor and the flow of material from the pen tip were given medium satisfaction. see Table 1

Table 1. Efficacy Comparison between Paraffin Wax and Gel Wax as Resist Materials

No.	Item	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
1	Efficacy on being a good border for different dyes	sig.				
2	Efficacy on being a border with constant thickness	sig.				
3	Control direction of drawing	sig.				
4	Change of size Batik pen	sig.				
5	Size of Batik pen is suitable for each work	sig.				
6	No strong odor	sig.				
7	No needed heat	sig.				
8	Resist material does not leak down to fabric	sig.				
9	The Batik pen is strong					
10	Easy to draw different patterns	sig.				
11	Easy to refill resist material					
12	Easy to remove from fabric	sig.				
13	Easy to clean the tip of Batik pen	sig.				
14	Tip of Batik pen is not clogged	sig.				

● = Paraffin Wax   ○ = Gel Wax   sig. = significant at the 5% level.

From Table 1. The results about efficacy of paraffin wax and gel wax resist material shows that these two materials are different in these following aspects - the distinctness of lines, the consistency of lines, the easiness of direction control, being able to change size of pen tips, the size for pen tip, odor, safety from heat, leaking or dropping of resist material from the instrument on the fabric, easiness of drawing, easiness of removing material from fabric, easiness of cleaning pen tip, and flow of material from pen tip. The means of the opinion on this efficacy from users using gel wax resist material were higher than the those of users using paraffin wax resist material with statistically significant ($p<0.05$). Only two aspects – the quality of the instrument and the easiness of filling the material – were not significantly different ($p>0.05$).

Besides, the result regarded to traditional unique characteristics of Batik cloth made from paraffin wax resist material showed that the beautifulness and the uniqueness of Batik cloth were the highest. Regarding distinctness, smoothness, and detail of lines, brightness and shades of colors, cleanliness and neat of Batik cloth were high. While the traditional unique characteristics of Batik cloth made with gel wax resist material regarding beautifulness was the highest. The quality of Batik cloth made with both paraffin wax and gel wax resist materials were high regarding distinctness, smoothness, and detailed of lines, brightness and shades of colors, cleanliness and neat of the Batik cloth.

The comparison result of the unique characteristics of Batik cloth made from paraffin wax and gel wax showed that they were different in terms on the distinctness, smoothness, brightness, and detailed of lines, as well as cleanliness of Batik cloth. The results showed that the mean of those characteristics of Batik cloth made with gel wax resist material was statistically significantly higher than those of Batik cloth

made with paraffin wax resist material ($p<0.05$). Only three aspects that both Batik cloth were not significantly different – shades of colors, neat and beautifulness of cloth ($p>0.05$). see Table 2.

Table 2. Comparison of Batik traditional uniqueness between Paraffin and Gel Technique

No.	Item	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
1	Lines are distinct	sig.			● ○	
2	Lines are fragile and detailed	sig.			● ○	
3	Brightness of colors	sig.			● ○	
4	Shades of colors				● ○	
5	Neat of colors	sig.			● ○	
6	Cleanliness of cloth	sig.			● ○	
7	Neat of cloth				● ○	
8	Uniqueness of Batik				○	

● = **Paraffin Wax**   ○ = **Gel Wax**   **sig.** = significant at the 5% level.

Conclusion

Gel wax resists material is suitable to use in Batik painting on all-natural fabric. It could lower expenses related to instrument, energy and process. Gel wax resists material is easy to remove from fabric with the use of detergent and without the need to boil. Gel wax resists material could substitute paraffin wax resist material in drawing lines and dots for Batik painting. However, gel wax resists material still has a few limitations because the characteristic of gel wax that is more elastic than paraffin wax. Therefore, gel wax resists material is more suitable for only drawing lines and being borders for different dyes. The pen-like instrument for containing gel wax resist material could be the change for different types between size 8 to 30 (total 23 sizes). This is the major reason that the lines made from gel wax resist material is different from paraffin wax resist material regarding the distinctness and smoothness of lines compared to paraffin wax resist material. Moreover, the sizes of pen tip that could be used with gel wax resist material are boarder than the sizes of paraffin wax resist material. Gel wax resists material could also be used with the pen with two tube or three tube tips.

Overall of Batik making with gel wax resist material is more convenient, and the lines are good borders for different dyes, consistent, easy for direction control, able to change the size of pen tips, the size is suitable for the work and a new user, as well as easy to clean and remove from fabric. Moreover, the use of it could reduce the process, material and instrument in Batik making. Importantly, the Batik cloth made from gel wax resist material could conserve the special unique characteristics of Batik cloth compare to the traditional technique. This new technique also produces the smooth, detailed of lines as good as the traditional technique and better regarding producing distinct lines.

Suggestions

The research is qualitative research which used systematically scientific equipment and data collection resulting in the qualitative responses that could be analyzed. The limitation of this study was the data collected from specific groups. Therefore, the result may be different from other group's responses. The researcher suggests that this data may apply only particular group.

Future research should do with different groups with different experiences in Batik painting. Such as the study should do with an expert in Batik expert and new Batik maker to compare their responses on the efficacy of gel wax resist material to get more information to improve or apply to Batik or related products in the future.

The researcher would like to suggest the future study to solve the limitations of gel wax resist material. 1) Gel wax could not make the crack like paraffin wax. 2) A strong odor of gel wax. All the improvement would help gel wax to be a good resist material work well like traditional paraffin wax and produce good quality of Batik cloth.

In terms of the physical limitations of soft gel wax resist. It is not possible to make a broken candle technique just like using a traditional paraffin wax resist. And still have a bad smell while working. In the next research, should study the development the Batik resist material to make a broken line pattern technique or color line just like using a traditional process. In order to preserve the culture of Batik painting continue to exist.

Acknowledgements

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The Analysis of Japanese Youth and Their Perspectives on National Identity on Twitter: #韓国人になりたい #I want to be Korean

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Abstract

This study explored the identity and national sentiment of Japanese youth after the official debut of a Korean girl group, TWICE, through social media platforms. Japan is known as one of the nations where nationalism has been the core of the society; previous post-war generations of Japanese may not condone the younger generation's tweet messages and pictures with #韓国人になりたい (#I want to be Korean). What happened to these young Japanese? Are these youngsters giving up their Japanese identity and national sentiment? The sudden rise of this trend on Twitter is owing to three native Japanese members of TWICE: Mina-chan, Momo-chan, and Sana-chan. This study adopted the digital ethnographic approach and the analysis of the content that has been posted on Twitter. This data was collected after the official debut of TWICE, 28 June 2017 until 28 February 2018 with the mentioned hashtag above. The online interview was conducted with purposive sampling techniques to seek the reasons why participants want to be Korean, what elements of Korean style they subscribe to, and to investigate the decline of the national sentiment among the young Japanese. This research will be a relevant example for researchers who would like to conduct studies on the relationship between youth and nationalism.

Keywords: nationalism, #I want to be Korean, twitter

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Introduction

Japan is one of the well-known nations for its strong nationalism. To explain the expansion of Japanese troops, nationalism is often associated with political power that motivates the formation of arm force (Tønnesson, 2016). Tracing back to Second world war period, nationalist ideology and patriotism drove the Empire of Japan to colonise in many places in the Asian region, including Korea. Annexation of Korea (1910-1945) was one of the great victories of Japanese Empire; presenting its power and military abilities to other nations. During occupation period, Korean people were forced to assimilate with Japanese from adopting Japanese names to showing respect to the Japanese emperor. "Korea and Japan as one body" was a slogan that pushes every Korean to register and attend any ceremonies at Shinto shrines, a Japanese native religion. Later 1939, the Name Order compelled Korean people to use Japanese names and 84% of Koreans were reported to adopt Japanese names in 1940 (Seth, 2016). To be highlighted, Japanese culture was favoured by some Koreans, particularly, educated and upper-class Koreans were fond of Japanese literature, music, and movies (Seth, 2016). Whereas, Korean culture and literature were oppressed and restricted as Korean edition newspapers and Korean book publishers were ceased; Korean language was restricted in schools (Seth, 2016). The flood of foreign culture, American culture, in particular, devastated Japanese society after the surrender of Imperial Japan in 1945 (Matsushima, 2017).

Former of Japanese colony, South Korea, gradually becomes the cultural producer and competitor in Japan. Korean wave (韓流) arrived in Japan around the mid-2000s, *Winter Sonata* was broadcast in 2004 and became the starting point of Korean Wave's history in Japan (Matsushima, 2017). Later, there are more and more Korean idols who made their ways to be accepted by Japanese fans. For instance, Boa, Tohoshinki, FT Island, Big Bang, Girls' Generation, BTS, and recently TWICE. The office debut of TWICE, a girl group, on 28 June 2017 in Japan led to a great change in Japanese K-pop fandom. Since there are three native Japanese members in the group: Mina-chan, Mono-chan, and Sana-chan, they might play a great role in influencing young Japanese girls, in particular. After their debut, the hashtag #韓国人になりたい (#I want to be Korean) slowly popped up on Instagram and Twitter. Currently, there are more than ten-thousand posts on Instagram and over two-thousand tweets on Twitter with the hashtag #韓国人になりたい (#I want to be Korean). This paper aims to obtain a better understanding of nationalism among Japanese youth on Twitter behind the influence of the Korean Wave.

Research objectives

1. To find the actual meanings behind the hashtag #韓国人になりたい (#I want to be Korean)
2. To study the elements of Korea-ness that young Japanese people are fond of
3. To investigate the sense of nationalism among Japanese people on Twitter

Research questions

RQ1: Why do Japanese people put hashtag of #韓国人になりたい (#I want to be Korean) on Twitter?
RQ2: What do Japanese teenagers like about Korea?
RQ3: How do Japanese people react to this hashtag?
RQ4: Does this hashtag indicate the decline of nationalism among Japanese youth?
RQ5: What is the major factor that drives young Japanese to want to be Koreans?

Literature Review

K-pop and Twitter

Kim, Heo, Choi, and Park (2014) explored the communication patterns and structures from the trend of *#kpop* hashtag on Twitter, one of the online communication platforms. Their research combined the data collection method on Twitter from 9 November 2011 to 15 February 2012 under the framework of the duality of media along with the webometric method. Among 16,788 Twitter users who put the *#Kpop*, this study was able to identify the location of 10,197 users. Japan was in the second place where the mentioned hashtag was used; there were 2,744 Indonesian users and 2,470 Japanese users. The result of this research indicated that Japanese Twitter users were likely female high school students and 32 percent of total tweets by Japanese users were about Korea/Korean wave and 29.6 percent were about Korean singers.

Korean wave in Japan

Mori (2008) examined Korean cultural practices by middle-aged women in Japan. *Winter Sonata* built three different aspects of Japan – Korea relationship: 1) reconsidering the cultural relationship between two countries 2) Japanese women were cultural agency 3) establishing social and cultural practices and initiating interest in Korean culture. The popularity of *Winter Sonata* demonstrated how Japanese people changed their views of Korea and Korean people. Importantly, *Winter Sonata* fans were seen as a wealthy middle-aged housewives who fell in love with Bae Yong-joon. This Korean drama did not only portray the new Korea and Koreans to Japanese, but also reflected the thoughts on colonialism. In short, *Winter Sonata* allowed the transational capability of middle-aged women's politics in the globalisation era.

Lie (2012) investigated the origins of K-pop's commercial triumph along with South Korean society and culture. K-pop is likely the largest cultural products of South Korea, but there is no vibrant independent music scene like in Japan. More importantly, relevant aspects of 'Korean' is missing in K-pop when relating it to the traditional cultural aspects. K-pop, therefore, is a part of commercial products under a Brand (South) Korea. Also, the traditional Korean aesthetic and figure are annihilated in K-pop industry; tall and skinny are the most important key not the traditional beauty of round face and chubby body. Certainly, the Confucian notion of valuing one's body as parents' gift no longer exists since the plastic surgery and the current beauty standard are widely appreciated as a norm. In brief, 'Korean culture' is still questionable and unfilled in the contemporary cultural studies as the Korean Wave or K-pop is rather a naked commercial than the traditional values.

Matsushima (2017) studied the Hate Korean Wave and national identity in Japan. After the end of the Second World War, Japan's identity was deconstructed due to the loss of political control, economic stabilisation and cultural sphere. Additionally, Korean Wave or *Hallyu* has been stirring around Asian region since the mid-1990s, nevertheless, it had not hit Japanese shore until the mid-2000s. Owing to a Korean drama *Winter Sonata* in 2004 and a male protagonist Bae Yong-joon, Japanese middle-aged women embraced the arrival of Korean Wave. However, this popular cultural phenomenon brought the Anti-Korean Wave campaign as well. The Hate Korean Wave or *Kenkanryu* was driven by a 'cyberspace right wing' or '*netouyo*' group, a majority of '*netouyo*' are young Japanese people who actively criticise Korean Wave on the internet. The *Kenkanryu* series began to publish online as a webcomic by Yamano Sharin in the early 2000s, then the first printed book was released in 2005 and made the sale record of 450,000 copies. Despite the author, Yamano, stated that his comic book tried to establish the real friendship between the two nations, the content denounced Korea and Koreans. Yamano also argued that Japanese media did not show the real nature of Korea, Koreans, and resident Koreans in Japan. Takaoka Sosuke, a Japanese actor, tweeted on 23 July 2011 on how Fuji Television Network attempted to brainwash Japanese people by broadcasting Korean TV programmes and K-pop. *Netouyo* like Yamano claimed that Japanese media covered a real Korea and praised Korean popular culture, while Yamano believed that Korea stole Japanese culture. In the *Kenkanryu* series, one character wondered why Korean people did not understand how one felt when his culture was stolen, and other two characters said that they could not understand because there was no Korean culture that Koreans could be proud of. Yamano emphasised that Korean culture was Japanese culture's inferior twin.

Japanese and Korean beauty trends

Maynard and Taylor (1999) analysed girlish images that targeted young girls in Japanese and the United States magazines without political context. The objective of this research was to comprehend the concept of girlishness in advertising that of societal and media levels. This could also indicate the formation of a girl's self-image. Their study shows the high tendency of the presented images reflects the 'self' of young readers. The imagines of female girls were portrayed in girlish poses or spoke in girlish manners. One example from Japanese *Seventeen* January 1996 issue, VO5 shampoo advertisement was featured with a girl smiled and faced to the camera that conveyed a friendly message to the readers. Importantly, numerous of Japanese ads depicted a cheerful childlike image, whereas American one portrayed the image of independence and defiance. Indeed, a particular group of popular culture in Japan can lead to the philosophical issues of an individual or a group cultural acceptation, but these various cultures allowed their members to form their identity within their society.

Võ (2016) studied the multi-dimensional and diversified social agency that influenced young Asian American girls in consumption of beauty products. Drawing attention to the consumption of circle contact lenses among the subcultural groups in Japan, *gyaru* or *kogyaru* is an English loanword that equals to 'gals'. This subcultural group in Japan could be a case that demonstrated how Japanese youth demanded their freedom of fashion choices. *Gyaru* style required heavy makeup and other beauty products,

circle contact lenses were a must, in order to achieve the big-round-eye look. Additionally, *Ulzzang* style became another beauty style in South Korean. *Ulzzang* can be translated as 'best face' or 'good-looking'. The popularity of *Ulzzang* look was owing to the rise of the Korean Wave. Again, circle contact lenses were the key item to achieve the *Ulzzang* look. Although both styles initiated the large consumption of circle lenses, they had some distinctions as *Gyaru* style was rather sexy, while *Ulzzang* was rather childlike innocence. Due to the advent of the internet and borderless communication, both looks were adopted by many Asian American females. For instance, Michelle Phan, a beauty Youtuber, produced many makeup tutorial videos of these two styles and of course she wore the circle coloured contact lenses to achieve these looks. This phenomenon reflected the transnational consumption and the influence of Asian popular culture among Asian American girls.

Nationalism in Japan

Tønnesson (2016) states that nationalist ideology has not faded away in East Asian nations. He explains that nationalist ideology can raise only at a particular stage of socioeconomic development and disappeared when the societies engaged with globalised culture and economy. In this case, Japanese culture has not be globalised; therefore, the nationalist ideology has been gone away from Japan.

Nagy (2014) studied on nationalism in the twenty-first century and believed that nationalism might not motivate war and it would continuously strengthen and weaken at different periods of time. Under the lead of Priminister Shinzo Abe, the idea of nationalism was brought up in Abenomics. Utilising nationalism would pull Japan out of the economic decline as well as gain the political goal.

According to Professor Brown, there are three factors that strengthen national sentiment in Japan: the State Shinto cults, the political implication of Confucianism and Buddhism, and the pressures of other nations (Jones, 1955). By the eighth century, the cult of State Shinto was acknowledged and secured the inherit ruler of the Yamato kingdom (Jones, 1955). In addition, Buddhism and Confucianism were the means of political control as they nourish the importance of monarchism; the idea of nationalism, in fact, gradually began in Tokugawa era (Jones, 1955). Importantly, Japanese nationalism fully developed in the nineteenth century, when Japan re-opened its state to the West; as Japanese people were afraid of the Western interventions, so they stated to raise national consciousness in order to protect their traditions (Jones, 1955).

Machida (2016) conducted a study on Japanese people's attitudes toward the boosted of military defence against China in regard to the Senkaku Island dispute. In his research, 'national identity' was divided into two elements of nationalism and patriotism. He defined 'nationalism' as a sense of one's nation was superior to others, whereas 'patriotism' was not. His hypothesis was nationalism rather than patriotism as a national pride of Japanese citizens would increase and stimulate military actions. To examine the given hypothesis, Machida made an internet-based survey in Japan and analysed the association between nationalism or patriotism and public support for the rise of defence against China. According to his research, those who had the strong sense of nationalism were likely to support the idea of military defence as the dispute of the Senkaku Island was considered by Japanese citizens as a topic of national pride.

However, the growth of nationalism among Japanese people did not imply that this would lead to a war between the two nations.

Fukuoka (2017) explored the banal nationalism and the nature of Japanese youth nationalism through the national symbols. Japan's official national and flag are called the *Kimigayo* anthem and the *Hinomaru* flag respectively. These two are the representatives of Japanese imperialism, Pan-Asianism, and Asian encroachment in the pre-war time. In 2009, the Tokyo board of Education proclaimed that the *Kimigayo* anthem must be sung and the *Hinomaru* flag must be saluted in public schools. Unarguably, national anthems and flags are the explicit and ultimate symbols of national identity as they eminently differentiate one nation from others. Many scholars utilised state-centred approaches and studied various kinds of Japanese nationalism; for instance, ethnic nationalism, economic nationalism, techno-nationalism, and cultural nationalism. However, the research on the sentiments of young Japanese is neglected. Fukuoka reviewed the neo-nationalist discourse and the previous studies on Japan's youth nationalism. His methodology was exploratory that based on the surveys and interviews with Japanese students. According to the surveys and interviews conducted by Fukuoka, it can be said that young Japanese still have the sense of national pride, but they are not ethnocentrism as the interviewees felt apological for the past events. In addition, the interviewees found difficulties in giving the proud events of Japan, while they could name many negative past events. When mentioning the role of the *Hinomaru* flag, the interviewees did not see any political meanings behind the national flag and they were apathetic as the *Hinomaru* only symbolised Japan as a country not the Japanese imperial in the 1930s.

Transcultural and Transnational studies

Welsch (1999) attempted to clarify the existence of 'transculturality' and there is no longer the ideal of single cultures in the present world. The traditional concept of single cultures is referring to social homogenisation, ethnic consolidation, and intercultural delimitation. He argued that modern societies should be fitted with the concepts of interculturality and multiculturality rather than the traditional concepts. To describe the characteristics of the present culture, Welsch emphasised on 'hybridisation' since every culture likely became satellites in every level. Then, the concept of 'transculturality' was stressed as cultures were interrelated and associated with each other, nothing was foreign in the society as modern lifestyles went beyond the national cultural borders. Transculturality is established when a culture is formed. It should be not that cultural identity is not national identity. Importantly, when an individual cultivated distinct cultural interests that should be when his identity was formed.

Iwabuchi (2008) explored the transnational intersects between the postcolonial and the multicultural. The rise of Korean Wave in Japan is built on the contemporary recognition of its cultural neighbour and this is likely a positive signal of bilateral cultural exchange after the colonial period. The Seoul Olympics in 1998 could possibly be the very first sight of South Korea that changed Japanese people's views on Korea and Koreans, from an undeveloped nation to an urbanised modern nation. Therefore, the late 1990s should be noted as the beginning of the bilateral relationship between the two nations. Later, the development of popular cultural exchange between Japan and South Korea is a significant step of the relevance of cultural

diplomacy to East Asia region. The exchange of popular culture led to the discovery of similarities between Japanese and Korean people and the charm of their cultural elements. Although there are more Japanese people who warmly welcome the Korean Wave, the social discrimination and dissimilarities remain unchanged.

Methodology

Method and approach

This study adopted the digital ethnographic approach including observation and online interview with purposive sampling techniques. Similar to the ethnography approach, digital ethnography is based on the anthropological idea that aims to understand a specific society and culture in the 2.0 world where communities are constructed on the internet (Varis, 2016). The analysis of the content was utilised to explore and comprehend young Japanese Twitter users. This research applied the seven building blocks of social media from (Kietzmann, Hermkens, McCarthy, & Silvestre, 2011) to explain the reason why Twitter was used as a data pool. Social media platforms consist of seven functional aspects: identity, conversations, sharing, presence, relationships, reputation, and groups. Definitions and functions of each aspect are provided framework below (see Figure 1) (Kietzmann et al., 2011).
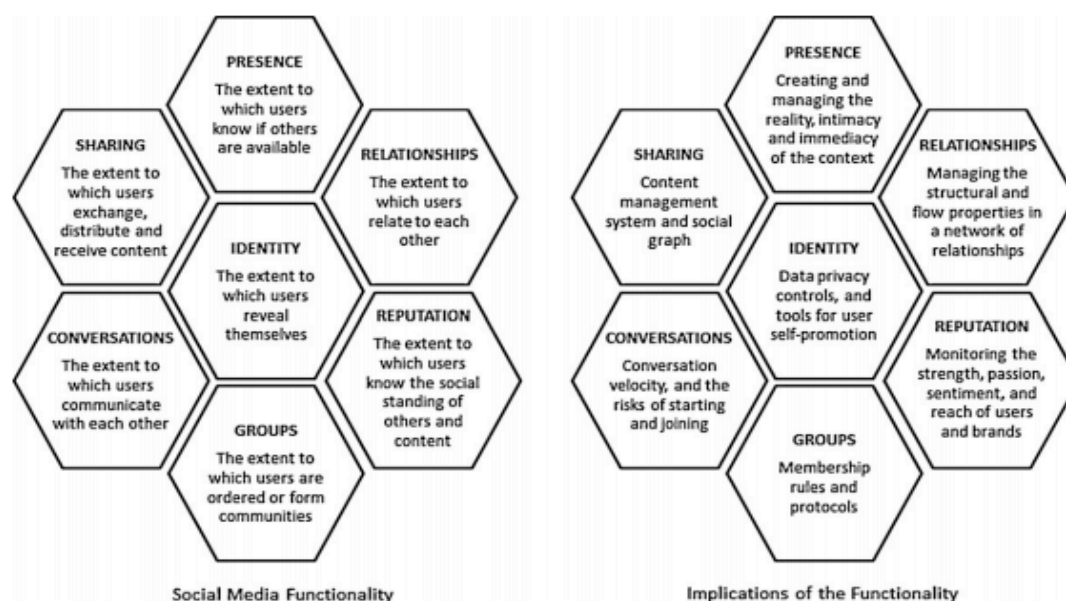

Figure 1: The honeycomb of social media

Figure 2: Twitter
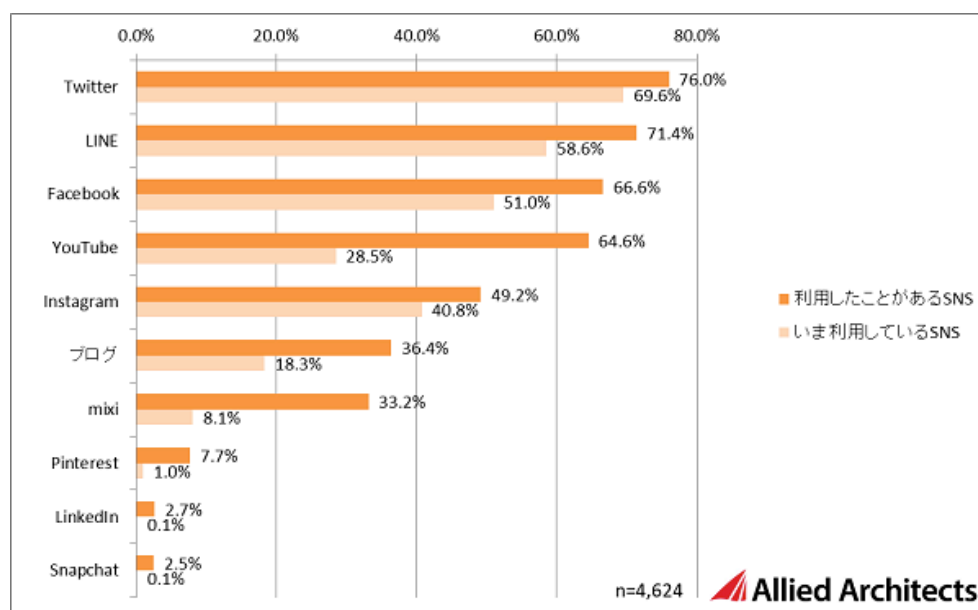
Figure 3: Social media users in Japan
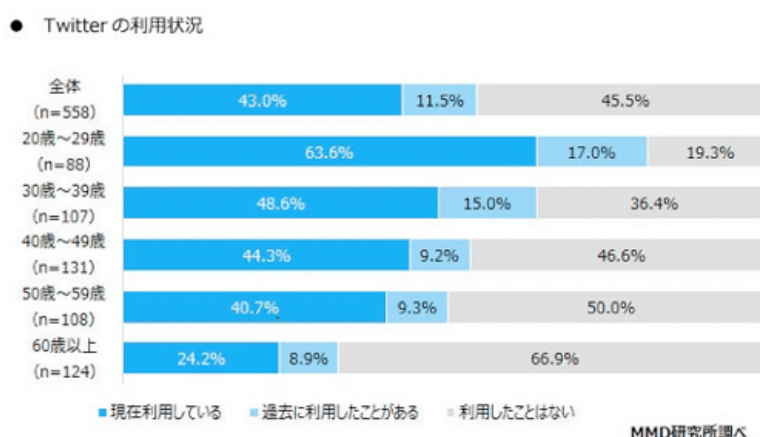
Figure 4: Twitter users in Japan
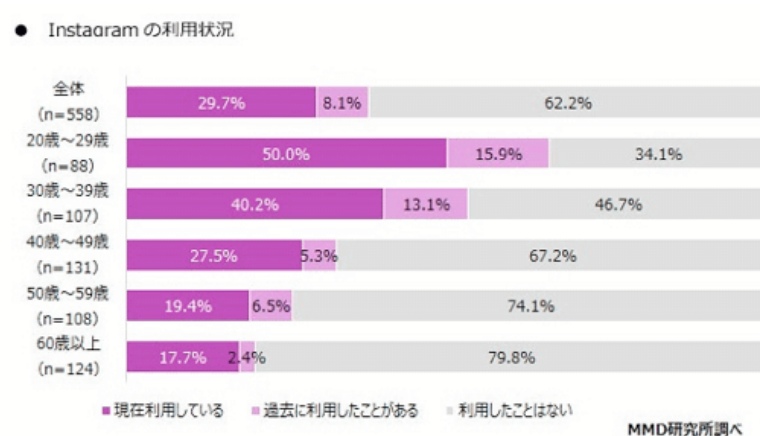
Figure 5: Instagram users in Japan

According to this concept of functionalities, Twitter appears to serve mainly for the function of *sharing* then *conversations, presence, identity, and reputation* along with *relationships* and *groups* (see Figure 2). Indeed, Twitter is a social media platform that users can share opinions, news and comments on various matters, while Instagram mainly serves the purpose of sharing pictures rather than opinions. Importantly, Twitter is the most used social media platform among Japanese people (see Figure 3) as 76% of the survey participants have ever used Twitter and 69.9% of participants still use Twitter at present (Careerconnection, 2018). Again, almost 64% of Japanese social media users (see Figure 4) who are below 30-year-old currently use Twitter, whereas 50% of Japanese social media users (see Figure 5) of the matched same age group currently use Instagram (Kawata, 2018).

Data collection, sampling, and coding

Data was collected after the official debut of TWICE, 28 June 2017 until 28 February 2018 with the hashtag #韓国人になりたい (#I want to be Korean). I would like to disclose that the top tweets were collected by 7 April 2018, as the top tweets may change over the period of time. In order to explore the usage of #韓国人になりたい and purposes behind, I have collected 569 top tweets over six months. The collected tweets were posted by Japanese users, I discarded the tweets that were posted by none

Japanese users. Additionally, I did single coding to find the frequency of tweets posted and placed them into seven categories (see Table1).

1. K-pop idols – messages and pictures of K-pop idols such as BTS, TWICE, and Big Bang
2. Korean fashion and makeup look – any posts that Twitter users posted their selfie photos
3. Interests – any posts about Korean cultural elements, Korean language, finding friends, looking for Korean boyfriends/girlfriends, marriage, dance, and food
4. Negative critiques – criticise harshly about this hashtag
5. Defence against the negative critiques – respond to the bad criticism
6. News – news links about the trend of this hashtag, negative news about Korea such as suicidal rate and food poison, news that criticised how bad South Korea was as a host for Pyeongchang 2018 Olympic winter games, and Senkaku Island dispute news
7. Advertisements – Skincare products, clothing, and beauty book

Furthermore, the double coding was utilised to explore the common aspects of Korea and Koreans when Japanese users tweeted with the mentioned hashtag (see Table 5).

Results

Table 1: Tweets by categories

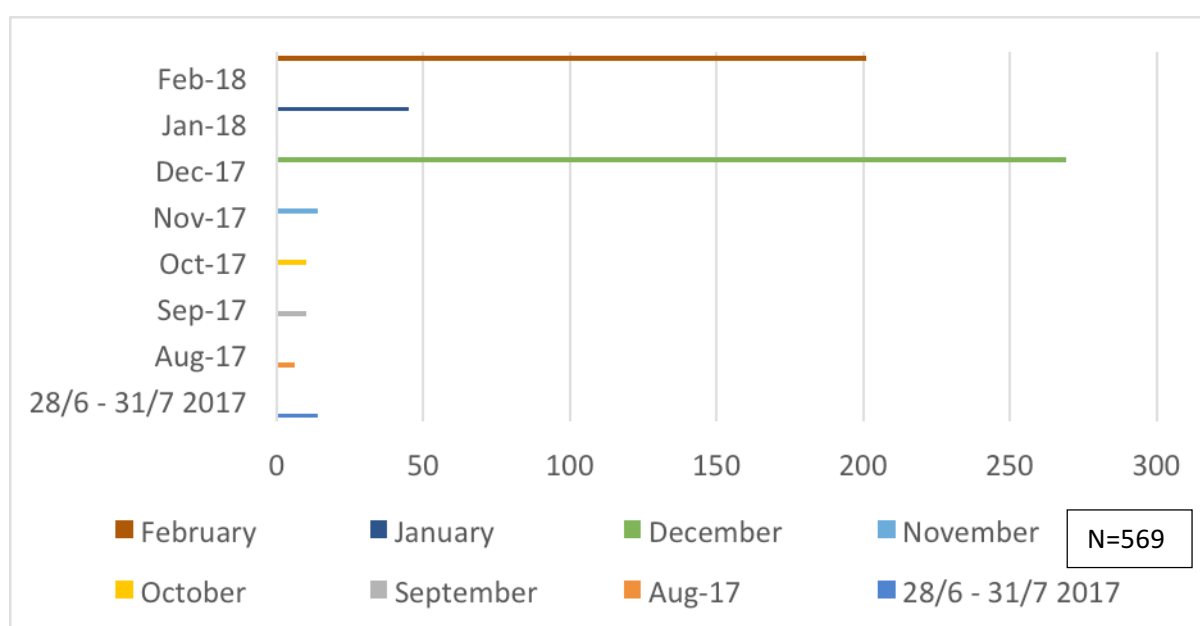| **Categories**	**Frequency**	**%**	**Related to**
K-pop idols	21	3.7	RQ1, RQ2, and RQ4
Korean fashion and makeup look	138	24.2	RQ1, RQ2, and RQ4
Interests	28	4.9	RQ1, RQ2, and RQ4
Negative critiques	170	29.9	RQ1 and RQ3
Defence against bad critiques	21	3.7	RQ1 and RQ4
News	170	29.9	RQ1 and RQ3
Advertisement	21	3.7	RQ1
Total	569	100%	

Table 2: Number of tweets by months

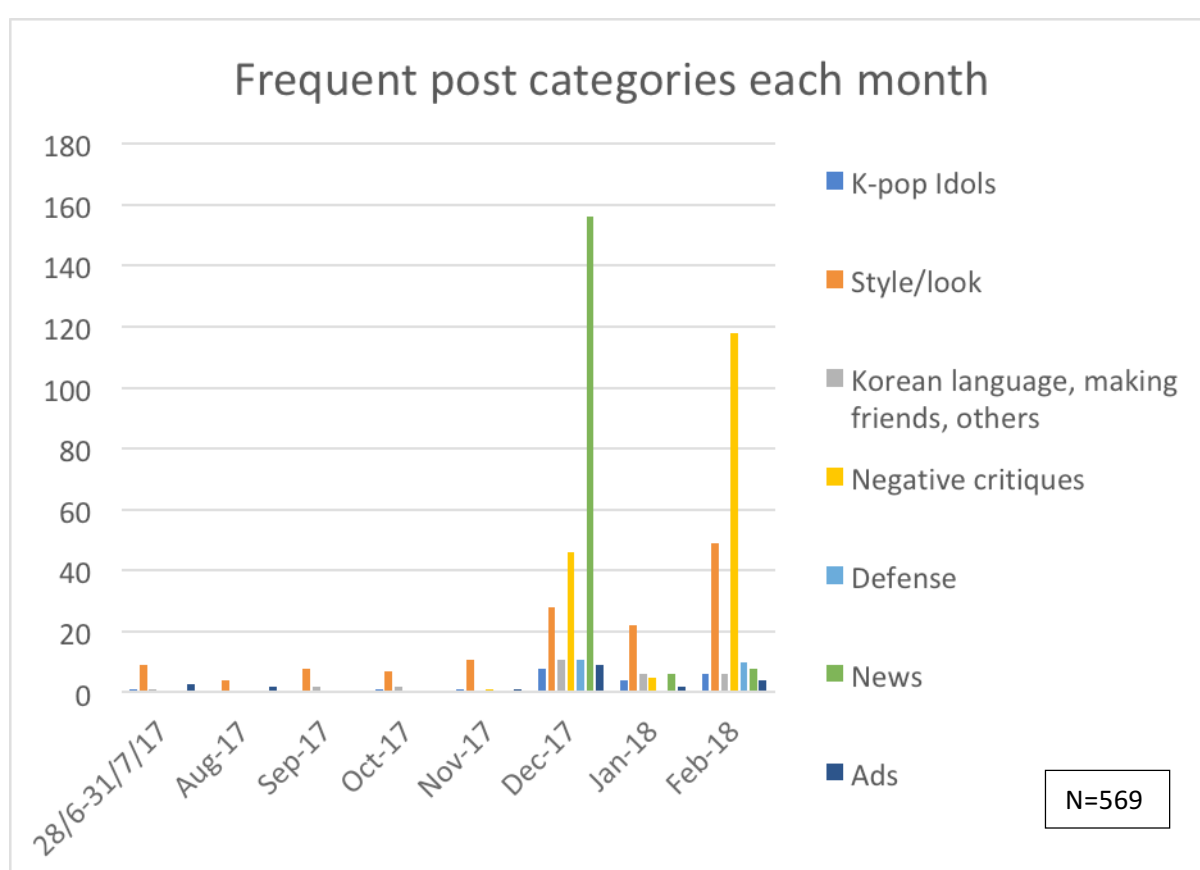Table 3: Frequent categories by months

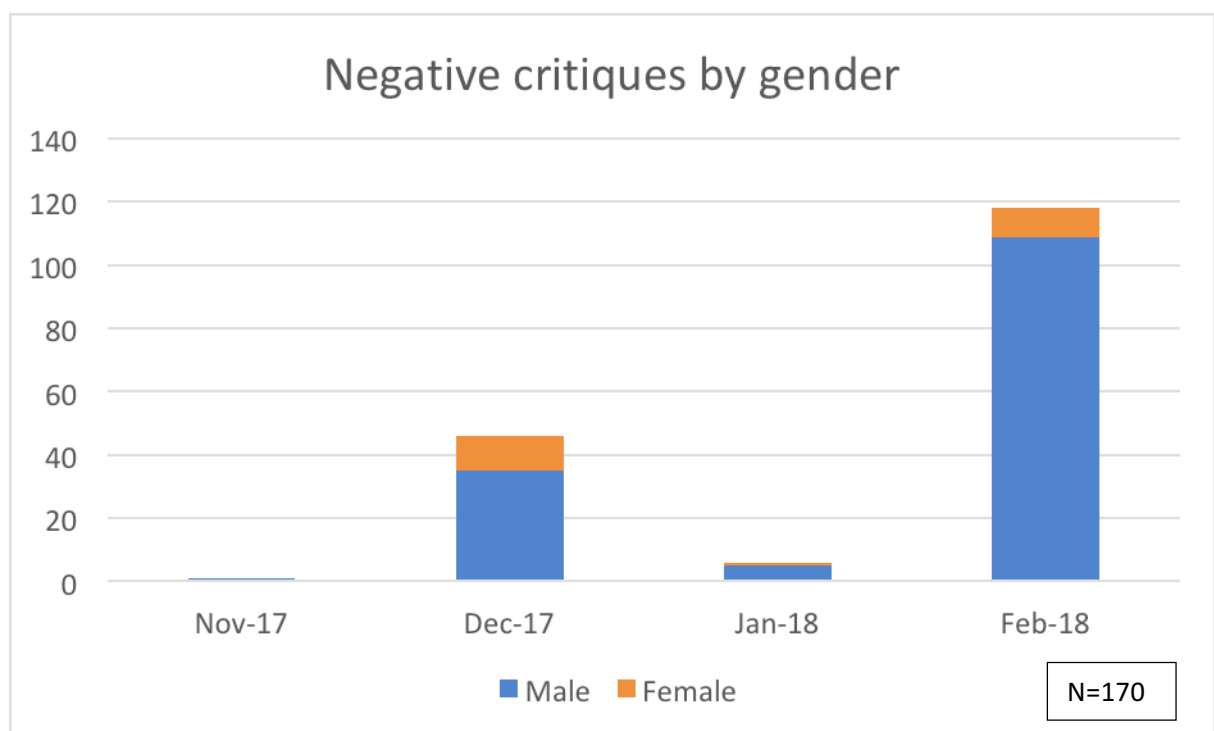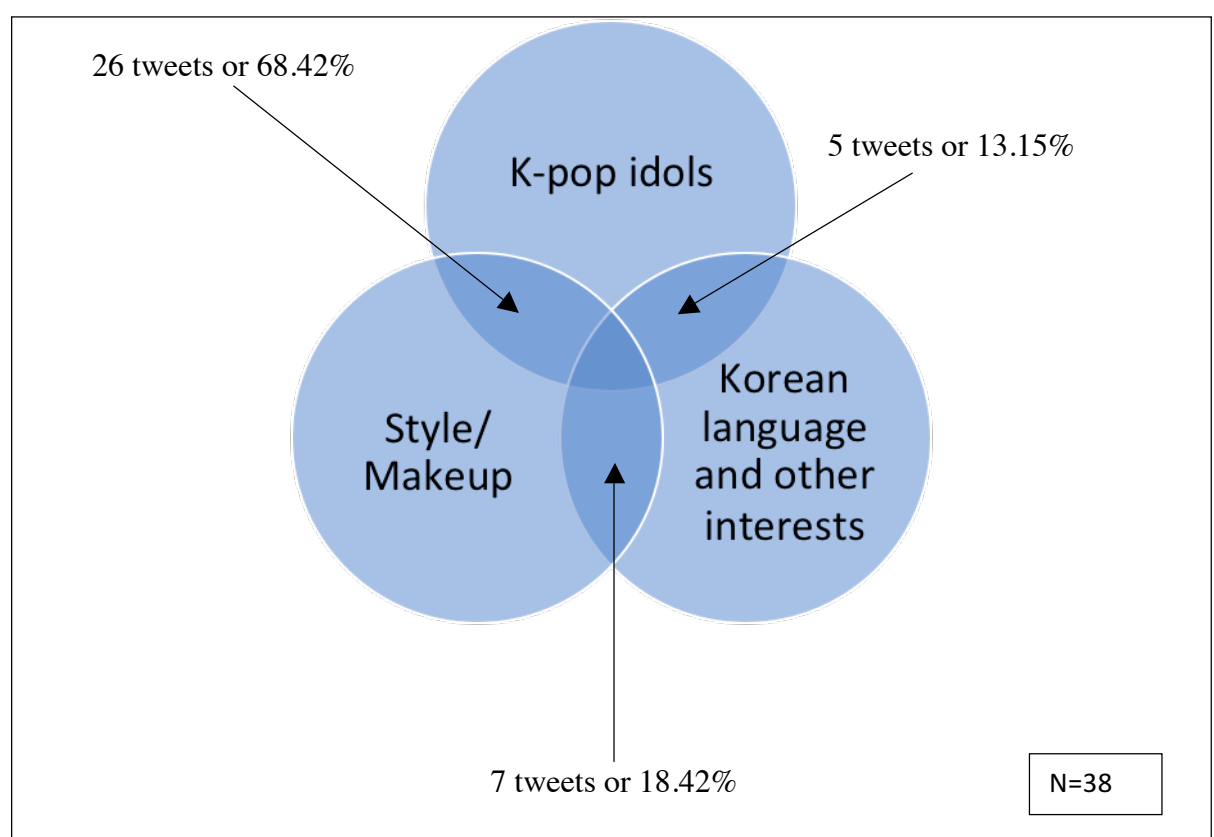Table 4: Negative critiques by gender

Table 5: Double coding result

Discussion

Japanese nationalism and #I want to be Korean on Twitter

I observed the tweets with the hashtag #韓国人になりたい over a six-month period and collected 569 top tweets. To answer the RQ1, I would like to divide the collected data into two types. First, the positive tweet posted with this hashtag was used to show one selfie photos of Korean style or makeup look (n=138, 24.2%), interests (n=28, 4.9%), their favourite Korean idols (n=21, 3.7%), defence against the criticism (n=21, 3.7%) and advertise beauty products (n=21, 3.7%). Second, the negative tweets that are of news (n=170, 29.9%) and criticism (n=170, 29.9%). The positive tweets also correspond to RQ2 since data clearly shows that Japanese youth are fond of Korean fashion, K-pop idols, and other interest such as Korean language and finding friends who also wanted to be Korean. While, the negative tweets demonstrate the reactions of Japanese people on Twitter that respond to RQ3. Indeed, this hashtag was not unordinary until one online article インスタ女子の間で「#韓国人になりたい」流行中の意外と深イイ理由 (In-depth reasons why #I want to be Korean is a trend among female Instagram users) was published on 6 December 2017 and Japanese people started to share and comment on this topic. Hence, there was the highest number of tweets in December 2017 (see Table 2) and 156 tweets were the links to that article and several other news about Korea (see Table 3). Later, this hashtag went viral again in February as it was concurrent with PyeongChang 2018 Olympic Winter Games, negative critiques on Korea and Koreans significantly rose to 118 tweets (see Table 3).

#韓国人になりたい (#I want to be Korean) indicates some degree of deterioration of nationalism among Japanese girls. It is important to highlight that those Japanese girls who put #I want to be Korean are between teenagers and young adult. In this study, Japanese girls refer to Twitter users who are in the age group between 13 and 25 years old. Also, the significant group of young Japanese females who posted #I want to be Korean, the Instagram posts were largely made by young Japanese females aged between 10s and 20s (Kuwahata, 2017). As they embrace the Korean Wave and other aspects of Korea especially Korean style and makeup trend as well as Korean language. When I was collecting the data, I came across with many Japanese youths who generated their Japanese names to *Hangul* or Korean alphabet. For instance, あゆみ (Ayumi) became 아유미 (Ayumi) in *Hangul*. In contrast, negative criticism was tweeted mostly by males and a small number of female *netouyo* or cyberspace right wing (see Table 4) and there was limited number of Korean style tweets posted by males (n=28) comparing to the total Korean style tweets of 138.

To explain, nationalists are those who highly love their nations with antagonism toward other nations, while patriots love their countries without hatred toward other countries (Kosterman & Feshbach, 1989). It is important to be highlighted that the female interviewees (n=4), all of them said that they wanted to look like Koreans because they liked Korean idols, fashion, and makeup. Three interviewees stated that they would not want to change their nationality, but they appreciated how pretty Koreans were. However, one interviewee avoided talking about the nationalist issue. Importantly, four interviewees agreed that Korean idols such BTS and TWICE were the great influence in making them want to look like Koreans. The double coding

result of the total number of 38 tweets shows that 68.42% of tweets were K-pop stars posted along with the selfie pictures of the users (see Table 5). Although popular culture is beyond the national boundaries, a broader transnational receiving in the region and constructed the relationship among young people in East Asia (Iwabuchi, 2008). Certainly, these Japanese youth, female particularly, might be a great example for the 'transculturality', but they also show the decline of Japanese nationalism, while remaining patriotists.

Conclusion

The use of #韓国人になりたい (#I want to be Korean) among Japanese people on Twitter was varied. This hashtag was first used to indicate what they liked about Korean fashion and K-pop idols as well as looking for friends who share similar interests. However, this hashtag was used to criticise those Japanese teens who wanted to be Koreans and denounce how awful Korea was as a host for the Winter Olympic Games along with other aspects of Korea and Koreans. Undoubtedly, Japanese youth are fond of K-pop, Korean fashion and makeup, and other Korea related elements. These are also the key reasons why they want to be (like) Koreans. Notwithstanding, this phenomenon can be taken as the 'transculturality' since Japanese girls received and accepted the specific culture and developed as their cultural identity while their national identity is still the same. However, this indicates that young Japanese females are losing the sense of nationalism as they want to look like Koreans as well as adopted *Hangul* for their Twitter usernames. It is important to note that Japanese nationalists are mostly males. To conclude, #韓国人になりたい shows the fall of nationalism among Japanese girls who are in their 10s and 20s, while guys are likely to have a strong Japanese national sentiment.

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Bangkok Graphic Design Culture Communication

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Abstract

This research propose the graphic design to promote the Landmarks in Bangkok, Thailand. The idea is to design an illustration that can support the image of the community in each area that can use as a key to communication. Data collection process was the fondness of young people between the ages of 18-21, about the style and composition of the most favorite image from the highlight of the community and the culture of each district. Through convey the content as graphics or illustrations in the design. The research results obtained from the analysis can be adapted and applied as a design guideline in different situations. And the important is tell the historical story about each community, and also promote local culture and create the local identity.

Keywords: Culture, Promote, Image, Districts, Local, Community

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Introduction

This research introduce the conception of design for promote Bangkok, Thailand. The image is visual design apply to illustration design for souvenir or products design. Design use to promote culture of districts in community. Emphasis on visual landmark of the community are known to make even more. The image will be use to create form follow concept, work to customize illustrations design and graphic design with a computer technique to be applied to products design and souvenir. For release to community it also can be used as a guideline for other communities further goods and products to broader community benefit.

Process of Research

The image is a type of design has form and principles of graphics use to their creativity make the people remember things. Imagine that can be made information to promote culture any location in local community. Might be that the image memorial in each situation different, locations will provide information. The messages like to communicate. What to whom, communication allows people and groups. Who have understanding about art, design, cultural, local and traditions of this group in country from somewhere to somewhere, its different location. In each group, whether it is a small community. Family as a small group in communications. Is not only the language alone. Communication convey arts and traditions of their culture, it is considered a leading communications design works of each country to be published. It also helps to connect people of different ethnicity to understand each other. Includes a group of people with a passion for the same thing. Access to various groups of people. The idea is to be able to help. Site new looking to communicate and convey to them more easily.

Bangkok, that can be used as a model capital city. It create a branding for image other cities present themselves through graphics in the new design creative work. Graphic design will have a very active and exotic offerings do not stop making it. Contributions are highly competitive as well. Studies and research for creative design such is indeed a new way. To help can make a difference and multiple options. And to consumers which many will help develop your skills in decision making. Effective entrepreneurs, designers, and most importantly, consumers can improve quality of life. For themselves, their families and the people around you as well. Graphic design illustration by promoting this image, Bangkok will collect and analyze data to design. 10 areas of popular destinations and is a popular operating principles and underlying theory. Design including the design of each of the accepted science and graphic design, product design, architecture, handicrafts and so on to design the research. This research is an illustration of the traffic that promote the image of the Bangkok-based portfolio. Imagination can be used to present the knowledge in the design to those seen very well also. Prototype to create a new image as well. The research aims to explore the concept of Bangkok to promote. The illustrated design guidelines to create novelty to the graphic design. The image of the illustration design promote especially in urban. Easy communication and telling the stories local and culture in the city.

Population used in this research was the work of a student of graphic and Multimedia Design Year 1 and 2 with the academic teaching photography. The

study of the photography samples used in the research. Portfolio of graphic design students age between 18-20 years, of whom 50 under the perspective of today's teens about Bangkok. Concept of the age difference and novelty in other ages. Characteristics of the comparable criteria compared photos and illustrations provided to analyze the design and composition. More locations and principles of graphic design and illustration in a whole new way create and monitor research tools u sing research tools. The researcher used tools compare the design of the sample and the actual photo. By comparison, according to the criteria principles of graphic design and illustration. The selection of photographs and modern graphic style, can be applied to suit the design by creating illustrations Bangkok. Data collection tools and the design principles of samples to be compared with. Highlights of each selection and create a new one. This is an important topic for the performance comparison table to compare and select the best samples and check. Principles composition tool than the three principles to determine the topics that has come from. Creating tools that can describe and interpret the desired image matching or similar communication. Most of the data collection are exploring space with photos and gather data. Sources other images collected by dividing the data into the document. A real study of the field and media divided the study on the basis of information and knowledge in the design is to summarize the data. All Including research related to the data obtained from the study. Include elements of media the nearby existing media be compared and analyzed to find the bug and put away. Application and secondary education sector information related design, illustrations and information that has come to summarize all the data to be collated and analyzed for use in the design of the actual location. The case study analysis sample was studied and analyzed. The composition of matter selected sample of 10 nearby to compare. Samples with various design principles and analyze data from photos contains general. About illustration information design principles information about the new graphics Analyze data to the results of the query. To find the results applied to the design of attractive illustrations exotic variety available. Process is gathering information from the target teenagers. Between 18-21 years, with a presentation of photos about Bangkok from various locations in the image. Each field and creative photos with interesting techniques to compare the use of illustrations. The target group then analyzed data to compare the sample to be concluded for image composition.

Analysis: SWOT

The researchers were able to bring the information used to design and compare the advantages and limitations. Weaknesses of each sample was used for the illustrations as well as promote more visuals. Virtual presentation yard many forms. Help promote tourism and also provide an interesting picture. Strengths to be optimized or the other. To be aware of the weaknesses and improve that. It's weird to be unacceptable. May be not supported by the group, which has a number. Less to a limitation in the presentation. The choice of the image must be in accordance with the content. Which may sometimes convey difficult and less story. Because of the detail in some souvenirs. The issue of limited opportunities and hurdles that used to be design illustrations. This novelty will quickly recognize viral popularity has easy access has been achieved. Popular demand a particular kind or variety. In addition to analyzing the market situation above, the design of the theory. Is based on the theoretical principles guiding the design of their designs

by applying the appropriate style needs. Target group experience of each, this works most productivity is thought to have originated from the basic design principles and develop a model theory of thought into the design process is going on, in fact the next pattern analysis. This design uses the basic principle of comparing the work each student has the same problem. The creative work of an individual to decide illustrated design guidelines and criteria to consider.

1. Most beautiful is when see composition is perfect.
2. Technique is skill to use for computer design.
3. Presentation is the design and appeal.
4. Principle is theory and composition apply.
5. Exotic and unique presentations. Have a good design.

Theoretical analysis by comparing the performance of students in accordance with the above considerations. Made aware of analysis aesthetic teens in this group will look beautiful only partially. Often use a variety of techniques. Into the job and not the job. Work that has come out looking so beautiful as they should. How to present a perspective. Unusual interest differences make a point to find the principle used in various applications. Difference is whether the space over the size, color balance, focus, etc. But to take advantage of. Various design theories and principles. Those are not fully If a development model in some presentations. Will make the job more completely. From the above model that uses images place. In using computer-aided techniques to decorate. Choose a unique point of view than a normal presentation. Various techniques the design principle of a new image with the following interesting.

Photos of the pick from the elements and concepts are presented in an interesting novelty was analyzed with consideration of the principles of design and composition. By selecting nearby the sample such as element 15 in the categories of 5 each selected illustrations below.

1. The illustrations regard to art.
2. The illustrations are clear.
3. The illustrations are realistic.
4. The illustrations are sharp.
5. Stimulate creativity towards morality.
6. The illustrations are communication stories.

Considerations

1. Equilibrium is depicted as a beautiful balance.
2. Harmony is the skin's appearance.
3. The difference is within the image. In a good way.
4. Ratio is the proportion for each other.
5. Rhythm and pacing, and movement within the picture.
6. Highlighting the main focus attract good design.

Analysis: Case Study

The analysis of the sample data, designed, keeping in mind that the form. That will be used in design emphasize the use of light and shadow to the appeal letter to find the meaning of the images used. Place the text and accompanying photo or graphics to offer a place to view exotic interest. Both two- dimensional and three-dimensional assemblies, refer to the virtual main details. Most other components the least made more attractive and create questions of the witness. The difference in the use of color to a new exotic harmony rationality that. Relationship and use storytelling techniques visual storytelling makes it easy to understand.

Results of the Analysis to the Design

The analysis of all possible design illustrations promote a virtual visuals presented by the yard many forms. It also helps promote tourism, provide an interesting picture to be optimized. Takes time to accept something new. Or may be supported by specific which amounted to at least. Restrictions presentation the selection of images need to be corresponds to the content. Which can sometimes be difficult to convey. The story was less because of the some details of the memorial service. But the novelty will quickly recognize viral popularity has easy access. Has been a popular demand is particularly unique. Adolescents in this group some look just beautiful. Often use a variety of techniques, both on the job and not on the way. Present a unique perspective that makes a point of interest to find the different principles used in various applications. Difference is whether the balance point iteration space size, color etc. The theme is a place in Bangkok. Using computer-aided techniques to decorate. Choose a unique point of view than a normal presentation.

Sample design keeping in mind that the format that will be used in the design. The use of light and shadow to the appeal letter to find the meaning of the images, and placement. Accompanying text, photos or graphics place to offer an extraordinary view. Do both two-dimensional and three- dimensional assemblies, see virtual. Details of the most notable. Other components the least made more attractive and create questions of the witness. The difference in the color of a novelty to see a harmony causal relationship. Technique, storytelling and visual narrative makes it easier to comprehend.

From concept illustration of student presentations. Illustrations and examples make different patterns to create a line of different places in each mind. Central Bangkok was presented with the story lines and characters, both black and white households. The river story which is known to the general public on the rivers, canals and architecture. History of Bangkok make various drafts the product use as a prototype. Adoption, each divided into color or black and white products such as plates, cups, pens, bags and notebooks, etc. It can be used as a model to create work. Other end of the trade is divided according to the draft.

The results of the analysis made for graphic design, illustration, promote the city within the character. And retouching techniques used. They can be applied illustration design guideline from research to products easy.

Through convey the content as graphics or illustrations in the design. The research results obtained from the analysis can be adapted and applied as a design guideline in different situations. And the important is tell the historical story about each community, and also promote local culture and create the local identity.

Fig. 1 Ex.Picture of the landmark in Bangkok.

Fig. 2 Ex.Illustration of Wat Sakat.(Poo-Khao-Thong)Black & White

Fig. 3 Ex.Illustration of Wat Sakat. (P o o - K h a o - T h o n g) C o l o r

Fig. 4 Ex.Illustration of Giant Swing. (S a o - C h i n g - C h a)

Sample design keeping in mind that the format that will be used in the design. The use of light and shadow to the appeal letter to find the meaning of the images, and placement. Accompanying text, photos or graphics place to offer an extraordinary view. Do both two-dimensional and three-dimensional assemblies, see virtual. Details of the most notable. Other components the least made more attractive and create questions of the witness. The difference in the color of a novelty to see a harmony causal relationship. Technique, storytelling and visual narrative makes it easier to comprehend.

Conclusion

The results made for graphic design, illustration design and products design promote the landmark in Bangkok. And retouching techniques use for anything about visual art. So they can be applied to design easy.

Appendix

University Encourages research to increase the number of research available to more and demonstrate the potential of the personal of the agency with the ability to create work

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Deep Demand Study of Taipei's Healthy Breakfast Eaters

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Abstract
Taipei is one of the high-tech metropolis in the world. Their many advantages aside, high-tech cities are also likely to cause the problem of "social McDonaldization." The standardization and homogenization of the food industry ensures that people do not need to cook three meals a day. Relying on instant food is increasingly becoming the norm. The current lack of transparency with regard to the ingredients used and the food manufacturing process employed, however, trigger varied problems related to food safety and diet. This study takes Taipei breakfast foods as its subject. Urban residents living in Taipei mostly buy their breakfast from chain fast-food restaurants. Stores that offer this service are low priced, easy to find, quick, and convenient. The breakfast foods sold at these stores are manufactured in factories that use chemicals and are frozen and then reheated for consumption. Breakfast beverages generally comprise chemically improved milk, tea, or fruit juices made from concentrate. Frustrated city dwellers are now beginning to become aware of healthy diets and to ascertain the needs and wants of healthy breakfast eaters; this study conducted interviews of six people in Taipei who were conscious about their well-being. The purpose of this study was to discover the nutrition requirements of healthy food eaters in Taipei so as to contribute to the future development of breakfast restaurants that serve wholesome and nourishing meals. The findings of this study could be used as reference for future breakfast store owners.

Keywords: Social McDonaldization, standardization, homogenization

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Introduction: The McDonaldization of Diet

As the fast-food chain industry has become increasingly popular, the McDonald business model has been applied in various forms. With its focus on the standardization of processes, the McDonald business model has sought to homogenize the taste of offered food items across the world and to accurately calculate the grams of each ingredient and the required heating time. This business model has made it possible for consumers to find the unchanging taste of an item they remember wherever they are in the world. The taste of the food, its appearance, the basic layout of the stores, and the behavior of employees are made consistent around the globe. The business model operates like a mechanized production line in a factory. Workers do not need to have the specialized skills of chefs. They only need to "assemble" foods. The low cost and high efficiency of this business model, paired with the ubiquity of the stores, make fast food extremely accessible (Ritzer, 2012).

The demand for meals is highest at peak times such as breakfast, lunch, and dinner. The chains tend to avoid perishable food and offer pre-handled or pre-cooked options (Kanyan, Ngana, & Voon, 2016). The McDonald's restaurant model uses technology to control manpower and extremely rational methods to control production and sales. As a result, the food loses its uniqueness. Thus, people should ask themselves, are these fast-food restaurants using local ingredients? Is the food healthy? Is the meal nutritious? These concerns, in fact, do not appear to be the most important considerations for consumers. Perhaps this is because the service and products provided by the chain fast-food restaurants are so fast, inexpensive, and delicious that people are willing to turn a blind eye toward the chemical additives that they are consuming. Urban residents are often willing to compromise their health for these conveniences (Ritzer, 2012).

Problems with Taipei Breakfast Options

In 2012, Common Health Magazine surveyed the five big breakfast store chains in Taiwan. These brands included My Warm Day (麥味登), Ruilin Mei & Mei (瑞麟美而美), Good Morning (早安美芝城), Hongya Hamburger (弘爺漢堡), and Julin Mei & Mei (巨林美而美). According to the surveys conducted at three of each brand's breakfast outlets, 100% of the workers display habits that point to poor hygiene. For example, the workers do not wash their hands before touching the food ingredients or they work on making the food while also tending to the cash register. 40% of the workers mixed cooked food with uncooked food, causing bacterial contamination. A sample of the forty-six most commonly sold items was examined, and 40% of the foods were found to have high levels of microbes. Nine of the tested articles of food contained high levels of *E. coli* bacteria.(林慧淳，民 101)

In addition to food safety issues, Common Health Magazine also investigated the nutritional balance of the meals on offer. The results showed that the most frequently purchased meals for consumers were too greasy, the amounts of fruits and vegetables were too small, and protein-based foods were also insufficient. Foods such as ham, bacon, chicken nuggets, and hamburgers were high in sodium content. One meal could yield as much as half of a recommended daily serving of sodium. Beverages were generally high in sugar content and mixed with chemical additives that inhibit

the body's ability to balance and absorb nutrients, creating an additional burden. (林慧淳，民 101)

User Research

By utilizing observation techniques to understand the behaviors, needs, and motivation of consumers, user research yields better mental models. It can grant a more thorough understanding of the problems of users and can display the gaps between reality and requirements (Dagbagli and Araujo, 2015). Thus, user research can become a starting point to finding a solution that prioritizes features and help us to clarify which characteristics are most important and which can wait. It is now used in many creative industries and serves to bring to the surface the hidden demands of consumers.

An important information from users that is generally ignored can be learned from their narratives and non-verbal cues in response to pictorial prompts in image interviews. A user research method created by Zaltman, named the "Zaltman Metaphor Elicitation Technique (ZMET)," accord investigators the opportunity to understand the opinions, behaviors, and feelings of consumers in relation to a particular service. This research methodology assists ameliorated communication between users and providers. Service providers can thus develop tailored offerings with their users in mind (Zaltman & Coulter, 1995).

Research Subjects

Previous research has demonstrated that the eaters with low health consciousness are less motivated to choose healthy food for their body. They prefer to choose emotional edibles that let them feel happy (Buhrau & Ozturk, 2018). In this study, the researchers eliminated the group of users who exhibited this behavior. Among the respondents who were currently living in Taipei, two engaged in regular fitness exercises. The intake of various nutrients is related to physical exercise. Excessive oil and sugar intake will cause the body to store excess fat. Therefore, it is best to adhere strictly to a healthy diet of three meals per day. Two of the chosen respondents were accustomed to eating healthy breakfast meals prepared by their mothers at home and paid attention to the choice and quantity of ingredients and seasoning. Thus, the respondents that consumed fast food infrequently were generally not accustomed to the heavy taste of fast food. One of respondents was affected by the news and by health-related information and paid attention to diet and nutritional intake so as to avoid future diseases. The respondent was more likely to select more balanced meals and was reminded about the importance of eating nutritious meals when observing people with unhealthy diets. One of the respondents had suffered from serious skin disease because of long-term consumption of high-oil, high-sugar, and high-starch food, coupled with the accumulation of daily stress. These individuals hoped that by adjusting their modes of living and their diet they could improve their physical health in Taipei. The demographic information pertaining to the selected respondents is presented in the table below:

Table 1. Demographic information of respondents

Respondent	Gender	Age	The reason to become Healthy Breakfast eater	Being a Healthy Breakfast eater
01	Feminine	23	Affected by family eating habits	23 years
02	Masculine	24	Affected by family eating habits	2 years
03	Feminine	24	Affected by the news and by health-related information	3 months
04	Feminine	25	Suffered from serious skin disease	3 months
05	Feminine	25	Regular fitness exercises	3 years
06	Masculine	27	Regular fitness exercises	5 months

Research Methods

The authors interviewed six high health consciousness eaters by using the ZMET to map their underlying demands. Respondents were required to provide 15 to 20 photos of their definition of a "healthy breakfast diet" and to provide a narrative describing their own perspectives and experience with regard to eating a wholesome breakfast. To ensure that the interviews were comprehensive, the researchers asked questions to prompt the interviewees. The participants responded to questions in an one-on-one interview. In this way, the researchers were able to clarify the needs of people with healthy diets with regard to breakfast.

The steps of the interview were as follows: (1) Storytelling: The respondents narrated their story based on the pictures they selected; (2) Extended storytelling: The interviewer asked if there was a concept or idea related to healthy eating that could not be expressed through the picture collection; (3) Sorting: Respondents re-categorized the pictures by themselves and named the categories using tags to establish a structure; (4) Representative pictures: Respondents extracted the most important pictures based on their personal needs; (5) Comparison of images and ideas: Respondents thought about the differences between their ideas about healthy eating and their own pictures while comparing and contrasting the two; (6) Sensory description: Respondents described what it felt like to consume healthy foods using their five senses; and (7) Summarizing images and stories: Respondents reviewed and edited the most pertinent ideas related to healthy eating. They created an image that could be used to summarize their ideas from the pictures they selected and wrote a hundred-word essay summarizing the meaning of this image (胡惠君, 2015).

Analyzing the Features of a Healthy Breakfast Diet

After the interview of ZMET, the authors collated the major points of consensus arrived at through the participant responses. Separated the features into three categories: attributes, consequence, and value with regard to a healthy breakfast diet. The authors only recorded features that were mentioned by three or more participants. This information is provided in the table below:

Table 2. Features of healthy breakfast diet and the number of respondents (A)

Code	Features of Healthy Breakfast diet	Number of Respondents
Attributes		
A01	Paying attention to the quality of ingredients	5
A02	Appropriate serving sizes	5
A03	Taking healthy diet seriously	3
A04	Not succumbing to temptation	3
A05	Eating Un-stimulating foods	4
A06	Recognizing the food items	4
A07	Whole foods	6
A08	Attaching importance to the food materials	3
A09	Eating natural foods	6
A10	Flexibility choose of meals	4
A11	Protecting the body	4
A12	Being influenced by others	4
A13	Understanding the functions of food	4
A14	Focusing on the food one is eating	3
A15	Finding one's own way to eat	3
A16	Refusing unhealthy food	5
A17	Eating balanced meals	6
A18	Being influenced by research	3
A19	Paying attention to the way the food is cooked	5
A20	Knowing the metabolic cycle	3
A21	Being alert to bad experiences	4
A22	Eating meals simply flavored and without chemical additives	6
A23	Creating one's own definition of diet	4
A24	Body balance	4
A25	Recovering from illness	3
A26	Being attracted to the food	3
A27	Easy to implement	4
A28	Eating proportionally	4
A29	Commercial exploitation	3
A30	Being in touch with the people	3
A31	Personal habits	4
A32	Eating food that is clearly described	3
A33	Helping consumers clearly understand the ingredients	5
A34	Refined foods	3
A35	Eating foods with nutrients that the body can absorb	4
A36	Providing full energy foods	5
A37	Tremendous	4
A38	A low body burden	3

Table 3. Features of healthy breakfast diet and the numbers of respondents (C)

Code	Features of Healthy Breakfast diet	Number of Respondents
Consequence		
C01	Caring for body nutrition	4
C02	Helpless obedience	3
C03	Envying someone	3
C04	Afraid of unhealthy cooking method	5
C05	Having a doubt	3
C06	Eating an unhealthy meal because of the lack of time	4
C07	Capacity for independent thinking	3
C08	Providing healthy foods that help consumers start the day	5
C09	Foods that can be prepared by hand	6
C10	Eating too much because one does not want to waste	4
C11	Doubting how others can absorb the food they eat	3
C12	Poor physical condition	4
C13	Eating at the right time	4
C14	Focusing on the body's perception of food	5
C15	Estimating the characteristics of the food	3
C16	Enabling consumers to reflect by themselves	5
C17	Sense of satisfaction	3
C18	Providing foods that consumers love	5
C19	Comparing foods	4
C20	Eating to make up for a deficiency	3
C21	Eating to feel relieved	4
C22	Tasty food	4
C23	Providing an environment or method that can teach consumers about the ways other people eat	5
C24	Expectations from the meal	3
C25	Self-projection	4
C26	Meeting others' needs	3
C27	Worrying about eating too much	3
C28	Meals to help develop healthy eating habits	6
C29	Relaxing	4
C30	Inner peace	3
C31	Trusting the food	3

Table 4. Features of healthy breakfast diet and the numbers of respondents (V)

Code	Features of Healthy Breakfast diet	Number of Respondents
Value		
V01	Meeting the basic demand (satiety)	3
V02	Making consumers feel willing to experiment and try new meals	5
V03	Providing micro-customized services	5

V04	Self-judgment	4
V05	Understanding one's body	4
V06	Allowing consumers to decide on their own whether or not the food is healthy	5
V07	Self-persistence	4
V08	Eating foods that can control the intake of dietary nutrients	6
V09	Self-actualizing	3
V10	Self-examination	4
V11	Experiencing oneself	3
V12	Self -motivation	4

Table 2 elucidates that healthy breakfast eaters and breakfast shops should pay special attention to the provision of whole foods and natural foods in a balanced and adequate meal. The meal should be based on simple and natural flavors without chemical additives. Healthy breakfast eaters want to eat high-quality foods that provide body energy. They will refuse unhealthy foods and would like to know the food ingredients and the way the meals are prepared.

The consequences recorded in Table 3 demonstrate some abstract features. Healthy breakfast eaters are afraid of harmful cooking methods and prefer handmade foods. The food allows them to reflect on themselves. Although they care about the body's absorption of the food, their eating also depends on whether they like the taste. A healthy meal can develop good eating habits and can provide a good beginning to a day. The way other people eat is also something people imitate.

In terms of value as registered in Table 4, most respondents mentioned foods that can control the intake of dietary nutrients. Healthy breakfast eaters and breakfast shops need to find or provide foods that can make people willing to experiment. They should provide some micro-customized services and allow consumers to decide on their own whether or not the food is healthy.

Conclusions

Analyzing the results, the authors suggest some options for healthy breakfast store owners: (1) food quality (2) natural foods (3) balanced diet (4) transparency in ingredients and cooking methods. Healthy breakfast eaters focus on foods that are good for their body, but they also want to feel good when they eat the food. A balanced meal they can trust is also important to them. It is recommended that shops provide a way to let customers know about their business model, where their foods come from, and how they cook these foods. Considering the aspect of special services, stores should provide a multitude of options for consumers with different preferences and needs so that their patrons can try a variety of healthy eating methods and are gradually able to develop the habit of healthy eating.

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Reading Girls' Agency: The Pillow Book and Flower Tales, Past and Future

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Abstract

The topic of this paper emerged from a deceptively simple question: when and why did the linkage between girlhood and same-sex love emerge in Japanese culture? Ostensibly, the answer is clear. *Flower Tales* (*Hana Monogatari*) (1916–1924) was a serialized girls' magazine by the popular Japanese writer Yoshiya Nobuko; the novel featured flowers and romantic same-sex friendships coupled with Nobuko's depictions of a mutual crush. Dubbed as "S" (meaning sisterhood), such relationships captured the imagination of Japanese schoolgirls. Yoshiya claims, rather anachronistically, that it is often overlooked that that the tradition of girlish sentiments that unfold in *Flower Tales* originates in *The Pillow Book* by Sei Shonagon during the 10th century. In fact, at the time of her writing during the 1910s and 1920s, Sei Shonagon was reevaluated—or devaluated—as a "new woman" in literary circles, whereas Lady Murasaki was universally celebrated as a good female writer. This paper reconsiders the cultural work of *Flower Tales* by situating it across space and time. I argue that the linkage between flowers and lesbianism in *Flower Tales* emerged not simply as a reaction to patriarchal heterosexism or the new science of sexology but was informed by a female rereading of *The Pillow Book*. Thus, *Flower Tales* reshapes the past in a way that it reshapes the future. Moreover, I will discuss the crucial role that horticultural education and science education played in the lives of Japanese schoolgirls, to explore the function of flowers in *Flower Tales*.

Keywords: Gender Studies, Girlhood Studies, Japanese Literature

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Introduction

The topic of this essay emerged from a deceptively simple question: when and why did the linkage between girlhood and same-sex love emerge in Japanese culture, where a romantic female friendship or romance became associated with the "lily" flower? The answer to this question is clear; it was due to *Hana Monogatari* (Flower Tales) (1916–1924), a serialized girls' novel by the Japanese popular writer Yoshiya Nobuko, which featured flowers and romantic same-sex friendships coupled with Nobuko's depictions of a mutual crush. Dubbed as "S," (meaning sisterhood), the relationships depicted in the novel captured schoolgirls' imagination at the time[1] (Iwabuchi, Kan, Kume, & Hasegawa, 2015). Certainly, the association between flowers and female bonding, particularly lilies, continues to exert a profound influence on Japanese girls' culture. The modern Japanese magazine *Comic Yuri Hime* (Comic Lily Princess), launched in 2005, carries stories of romance and sexual intimacy between girls.[2] Along these lines, Michiko Suzuki in her study, *Becoming Modern Women: Love and Female Identity in Prewar Japanese Literature and Culture* (2009), brilliantly discusses how the girls' fiction genre, particularly *Flower Tales,* shaped the Japanese understanding of same-sex love. However, according to Yoshiya, what is often overlooked is that the tradition of girlish sentiments unfolding in *Flower Tales* originates in *Makura no Soshi* (*The Pillow Book*) written by Sei Shonagon in the 10th century. *The Pillow Book* is Japan's oldest collection of essays and is a record of the life of Sei Shonagon with Empress Teishi and Sei Shonagon's colleagues. In fact, during the time Yoshiya was writing, in the 1910s and 1920s, Sei Shonagon was reevaluated—or devaluated—as a "new woman" in literary circles, whereas Lady Murasaki, the author of *Genji Monogatari* (The Tale of Genji) (1008) was universally celebrated as a good female writer, as discussed below.

This essay reconsiders the cultural work o*f Flower Tales* by situating it across space and time. I argue that the linkage between flowers and lesbianism in *Flower Tales* emerged not simply as a reaction and resistance to patriarchal heterosexism, or the new science of sexology during the 1910s and 1920s,[3] but was significantly informed

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[1] Nobuko Yoshiya's *Hana Monogatari* [Flower Tales] was widely regarded as the earliest successful girls' novel and was intermittently serialized in the magazine *Shojo Gaho* (Girls' Pictorial) from 1916 to 1924. Three installments of the series were also serialized in *Girls' Club* (Shojo Club) from July 1925 to 1926. The stories were subsequently collected and published in book form in 1920. Recent girlhood studies in Japan position *Hana Monogatari* as a monumental epitome of girls' novels, a genre marked by sentimentalism and flowery sentences. Hana Monogatari has 54 sections and the titles of these sections are flowers names (Lily of the Valley, Evening Primrose, Shirahagi, Wild Chrysanthemum, Sasanqua, Narcissus, Yellow Cherry Blossoms, Forget-Ne-Not Grass, Iris …). The flower in the section title becomes the key item of the story in each section.

[2] *Comic Yuri Hime* (Comic Lily Princess) is a monthly magazine published by Ichijin-sha: http://www.ichijinsha.co.jp/yurihime/

[3] Komashaku Kimi pointed out that *Hana Monogatari* entirely obliterated the couple fantasy derived from heterosexual love. Instead, it foregrounds a fraternal relationship between girls enabled by the modern girls' school.

by a female rereading of *The Pillow Book* (Komashaku & Yoshiya, 1994). Thus, *Flower Tales* reshaped the past as it reshaped the future. Moreover, this essay will discuss the crucial role that horticultural education and science education played in the lives of Japanese schoolgirls to understand the function of flowers in *Flower Tales*.

Girls' Relationships and Flowers

Today, an intimate relationship between girls is called *Yuri* (lily). Interestingly, the term was first used in *Bara-Zoku* (Rose Tribe) (1971), a magazine that catered to male homosexuals in the 1970s, carrying the name of another flower—roses. Gay boys were associated with roses, and the magazine first used lilies to refer to its female readers. Eventually, "lily" became the codename for lesbians.

What ensued was the asymmetrical development of men and women in relation to flowers. During the 1970s, male homosexuality was symbolized by roses, but today, this association has lost its power. Gay boys and men gained new names such as *Yaoi, Homo,* and *BL.* However, lilies, originally coined in the gay magazine *Rose Tribe*, remain an icon for lesbian girls. However, the question is as to why does the link continue to capture girls' imagination?

I would suggest that it is because the cultural association between flowers and romantic friendships already existed in women's culture—a tradition that goes back to the publication of *Flower Tales*. The novel depicted beautiful and sentimental friendships between girls and created a contagious fever among schoolgirls. While Suzuki (2010, p. 36) points out that romantic friendship existed between girls in 19th-century Western literature, Yoshiya's narrative is more closely linked to 10th-century Japanese literature, namely *The Pillow Book.*

The Pillow Book is typically read as an *okashi* work, a Japanese term to mean charming, delightful, or amusing. In the history of Japanese literature, it is paired with an *aware* pathos that Lady Murasaki also depicted in *The Tale of Genji. Flower Tales* is a serialized novel featuring a romantic and sentimental relationship between girls depicting sisterhood, which is dubbed "S." Thematically, and in terms of genre, it seems closer to *The Tale of Genji* than *The Pillow Book,* but *The Pillow Book* and *Flower Tales* share an important theme. Both the texts depict female-centered rather than heterosexual life, as I will discuss below.

The Pillow Book **and** *Flower Tales*

Although it is not acknowledged as often as it should be, *The Pillow Book* reads as a story of female bonding between the author and Empress Teishi whose beauty she admires. Empress Teishi and Sei Shonagon are both intelligent women. The reader often encounters descriptions of Sei Shonagon and Empress Teishi's mutual and high regard. As Komori (1998, p. 18) suggested, scenes where two women interact with each other and discuss their knowledge of Chinese classics, regarded as men's academic subject, illustrate Sei Shonagon's attempts to move beyond gender and social status frameworks. Two women of a different status cross two social barriers (gender and class) by playing with the Chinese classics.

Interestingly enough, Sei Shonagon as the author is obsessive about "tense" in the text. Empress Teishi died young, and after the loss of her beloved, Sei Shonagon was unhappy. In *The Pillow Book*, her happy days with Empress Teishi are vividly depicted, but they were in fact written after these days were forever lost. From the structure of *The Pillow Book*, Tsushima (2014) suggests that the author thoroughly eliminated unhappy signs at the time of her writing and did not write about the "present" without Teishi. Shonagon persistently returns to the past that was happy. Her forever lost "past" is thus expressed in the "present" tense. Tsushima calls it "attachment to the present" by which he means sticking to the "present" tense.

With striking similarity, *Flower Tales* also depicts relationships between girls as ephemeral and temporary. Their love is almost always drawn as "past." During the Meiji era, having an "S" (sisterhood) relationship was becoming popular among school girls. "S" was different from the relationship between best friends because one of the couple had to be a senior. It is not clear how many girls actually had an "S" relationship in reality, but "S" certainly existed in girls' novels. In *Flower Tales*, the fraternity between girls is depicted in every section. The main heroine adores an elder girl or woman whose appearance and dresses she admires. Love between girls never remains forever. It is a relationship that develops only during school days, and it has no future because love between girls never goes on forever. The mutual female gaze and admiration in *Flower Tales* overlaps with that in *The Pillow Book*. Both the works depict a female-centered life, often circumscribed by men and marriage.

The Pillow Book and "New Woman"

As mentioned earlier, Sei Shonagon has been compared to Lady Murasaki, the author of *The Tale of Genji,* as both are pioneer female writers in Japanese literary history. However, during the Meiji era, Sei Shonagon alone was rediscovered or reinvented as a prototype of the "new woman," namely feminists, who possess equal knowledge and the desired equal rights to men in society. The male evaluation of Sei Shonagon during the Meiji period was unfairly low because she reminded Japanese male scholars about modern "new women." As Miyazaki (1998, pp. 1-16) observed, the Meiji era was an era of "suffering" for *The Pillow Book* and Sei Shonagon.

A case in point was the scholar Umezawa Waken who devoted one chapter of his book *Sei Shonagon and Lady Murasaki* (1912) to downplay Sei Shonagon. He defined Sei Shonagon as a precursor to "new women," by which he meant women who wanted education, with a propensity to cultivate the new, without performing the old gender roles. Similarly, Fujioka (1977, pp. 68-82) evaluated Sei Shonagon as "arrogant" in his study *History of National Literature* and accused her of being an unwomanly woman.

What I would like to draw attention here, however, is that unlike *The Pillow Book, Flower Tales* was never read as a story associated with the "new woman" or as a threat to men during the Meiji era. I suggest that this threat was significantly displaced by the flower motif and by a sentimental ending that bids farewell to dear friends in each tale, all of which reach closure with the separation of the two girlfriends by death or misfortune.

Functions of Flowers

In *Flower Tales*, flowers function as devices to recall the loss of loved ones and the transitory nature of girlhood. For example, the section titled "Yellow Cherry Blossoms" reads as follows: "If spring comes, cherry blossoms will bloom beside the dormitory, but an adorable person will never show up under those cherry blossoms. No matter how many times spring comes, it is a vain desire to wish she appears under the tree" (Yoshiya, 2009, pp. 107-124). Here, the heroine overlaps the girl she adores with cherry blossoms and faces the fact that the former is forever lost to her. To the heroine, cherry blossoms serve as a medium to remember her lost girlfriend whose memory never dies but repeatedly blooms.

In this way, flowers are used to depict romantic friendships between girls that are always incomplete and lost. Flowers also stand in for a girlfriend whom the protagonist admires but cannot be with. Flowers symbolize the temporary nature of these relationships between girls. The transitional quality depicted in *Flower Tales* stands in marked contrast to marriage, which presupposes sexual union and procreation. Flowers as a motif foreclose such a possibility. School girls read flowers in that way, which was also made possible by the horticultural education at school at the time, as discussed below.

Flowers and Girls

To school girls during the Meiji era, flowers became increasingly important as Western horticultural culture was imported. Watanabe (2007, p. 158) observes that growing flowers came to be regarded as an act appropriate for girls during the Meiji period.

Educational materials on flowers also appeared in girls' magazines. The fact that school girls had opportunities to make real contact with various flowers, both domestic and Western, played an important role in reading *Flower Tales* and identifying with the novel's characters. A column of the same name helped to introduce flowers to readers of *Flower Tales*. From 1912 to 1913, the column was serialized every month while sometimes changing the title from "Flower Tales" to "Flower's Languages (Hanakotoba)." The column introduced not only Japanese flowers but also foreign flowers. Even a cursory look at the *Shojo Gaho* (Girls Pictorial) magazine reveals photographs of gardening lessons in girls' schools and the degree to which gardening culture took root in girlhood culture. It is in this context that Yoshiya's *Flower Tales* became legible for school girls.

Yoshiya reconnected school girlhood with modernity and flowers by using Western flowers (the freesia, rose, daria, hyacinth, heliotrope, and sweet pea). Some chapters in *Flower Tales* deal with flowers imported from the west. Scenes of gardening lessons are drawn during the chapter on the sweet pea (Yoshiya, 2009, pp. 226-267). The chapter on the primula (Yoshiya, 2009, pp. 27-36) implicitly criticizes the act of plucking flowers or taking plants, and the chapter on the gentian (Yoshiya, 2009, pp. 151-169) depicts the power of flowers to regenerate even if stepped on. Readers surely learned that flowers should be regarded not as mere objects of beauty but as living beings to be cherished.

The threat of a new woman posed by *The Pillow Book* is displaced by representations of flowers and modern horticultural education. Thus, Yoshiya successfully co-opted the "new woman" into the framework of "girls."

Conclusion

As I have discussed, flowers and romantic friendships between girls characterized girlhood culture during the Meiji era. It may have been a temporary fad at the time, but today, the name of the lily flower has transcended its impermanence and audaciously speaks of what was once previously unspeakable.

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Unveiling and Activating the "Uncertain Heritage" of Chinese Knotting

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Abstract

In the cultural heritage determination processes, something identified and designated as a heritage and important to preserve usually based on the society, the related people, and the natural environment, which guided the documentation and conservation measures. However, in this new industrial society, some of the heritage with hidden and forgotten values seems uncertain to be defined as heritage nor to be guided innovation development. Such as Chinese knotting, even if the craft acknowledges, it has no national definition as a heritage and faces an urgent situation to transform the traditional skill into new terms of practice. Base on this context, design looks promising to lower the craft's uncertainty through unveiling the potential values and activating the craft with the stakeholders. Thus, the paper using the case of Chinese knotting to discuss what are the parameters to describe traditional craftsmanship's heritage value in design research, what makes it uncertain, and how design has the potential unveiling and activating the traditional crafts' knowledge and skills.

Keywords: Chinese knotting, Traditional craftsmanship, Textile arts and craft, Uncertain heritage

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Introduction

There is no doubt that in the field of heritage study, design has the potential in defining fresh meanings, visualizing ways to disseminate the heritage, and makes it more accessible in the new society. As part of the intangible cultural heritage, traditional craftsmanship is not only including the tangible evidence but also holding the intangible knowledge and skills values that makes it more complex to preserve and innovate (Lupo & Guinta, 2016). That means, in the design process of saving a traditional craftsmanship, both material artifact and immaterial heritage values should be integrated considered.

According to the case study described on UNESCO document (published in 2005), the preliminary activities of reviving a traditional craft through design method should consider to *1) discover the background knowledge; 2) database compiled on the region, crafts and artisans; 3) explore the possibility of the communities, skills, materials, crafts, product applications, and project structure and approach; 4) Identify a local nongovernmental organization to undertake the responsibility.*

Inspired by this design practice, the research about Chinese knotting start finding the values of this crafts and the uncertainty situation through 1) discover the Chinese knotting's cultural context; 2) evaluate the craft's design-based parameter of heritage values and analyze the uncertain reasons; 3) identify the related craft community; 4) example the promising cases.

The name of Chinese Knotting

"Few realize the importance that knots and cordage have played in the world's history, but if it had not been for these simple and every-day things, which as a rule are given far too little consideration, the human race could never have developed beyond savages." This was written by Verrill and McCann in 1944, however, during the 1980s there is a knot art named as the original country, Chinese knot was then well-known in the world. Just like they mentioned, Chinese knots played an important role in Chinese history from the begging of the civilization to the turbulent period of the Republic of China.

The technique of Chinese knots is defined as decorative handicraft art (Chang & Li, 2006) that can be tied using one cord (usually about one meter in length) to make up a knot body with two layers of cords sandwiching empty space; hence, the three-dimensional, symmetrical body is tight enough to stay in shape when suspended. There are more than 14 basic knots under the category of Chinese knot. Every basic knot is named according to its distinctive shape, meaning, and pronunciation. The techniques require the cord intertwined by hands or supported by other auxiliary tools such as needles, hook and soft board. The chosen cord or rope should be flexible and have the appropriate thickness to achieve the desired dimension and figure, whether it knotted as a ritual item for royal temple or an exquisite piece of decorating hang on the small object.

From the early times, knotting was one of the most basic skills to record information and convey messages before people started to write in China. As an art of craftsmanship, Chinese people used knots for fastening traditional garment instead of

the button on or as good luck decorating the traditional Chinese clothing and the interior. Unfortunately, there are only rare examples of prehistoric Chinese knots exist today because of the natural materials used to tie knots and fewer research compared to other crafts related to textile and costume. Moreover, due to the effects of industrialization and the Cultural Revolution in China, the art of Chinese knotting was almost lost with many other traditional crafts and arts. The change begun when the craft and art of macramé became popular in the West during the 1970s, there was a simultaneous revival of interest in Chinese knots radiation from Taiwan to Mainland China (Chen, 2007).

It was not named as Chinese knotting before Xiasheng Chen's research. In the 1980s, Xiasheng Chen (English named as Lydia Chen, funded the Chinese knotting Promotion Centre) cooperated with Echo magazine sought out the few remaining keepers of the knotting tradition and recorded their work in a series of articles and books. She named these knotting crafts as Chinese knots and assembling practical manuals to disseminate the art of Chinese knotting to a broader audience (Chen, 2007).

The Evolution of Knotting in China

Through the Chinese history, we can find many clues from documents such as historical records and poetry, and cultural relics such as stone carving and painting that were mentioned or even directly described knots. In this paper, the author arranged the evolution of knotting in China as five periods.

1. The first period is before 476 BCE. Similar like Inca Quipu, the knots were as recording and rule method of Chinese ancient times. According to 'Zhouyi·Xici' (周易·系辞下)[1], the initiate of *'The Book of Change'* (易经) was from the ancient times of *Baoxi* era which period using knots to record and govern the community.[2] In a commentary by an early scholar Xuan Zheng, on the annotated edition of *'The Book of Changes'*, he said that *'Big events were recorded with complicated knots, and small events were recorded with simple knots.'* Moreover, the chapter of *Tubo* in the *'New Book of Tang'* (A.D. 960 - 1127) recorded that *'the government makes the agreement by tie cords due to lack of writing'*. According to Chen's research, the only artifact evidence of using knots to record is on a *high stem small square pot* in Spring and Autumn Period (770-476 BCE), now displayed in Shanxi Museum.

2. In the second period, instead of using knot as a tool for recording or ruling method, knots became an ancient totem before the CE 220. In the ancient time, Chinese people with a wealth of imagination on the auspicious things brought knots a lot of good meanings from the pictograms, quasi-sound, to the totem worship. For example, the double coin knots painting on the T-shape fabric discovered by archaeologists in *Zhui Xin's* tomb (206 BCE – CE 9). The pattern is in the form of intertwined dragons and the intertwined ancient deities *Fuxi* 伏羲 and *Nüwa* 女娲. (it now displayed in Hunan

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[1]Xici (系辞) or Zhouyi•Xici (周易•系辞), Pre-Qin Confucian Epistemology and Methodology, an edition that summarized the The Book of Changes' meaning
[2]上古结绳而治，后世圣人易之以书契: In the remotest antiquity, the government was carried on successfully by the use of knotted cords (to preserve the memory of things). In subsequent ages, the sages substituted written character and bonds for them.

Provincial Museum). Furthermore, *Fuxi* and *Nüwa* are also the initiator of marriage in China which brings the double coin knot an extended meaning, the knot of love.

3. The decorative function of Chinese knots gradually became a distinctive decorative art in China, deriving the third period of *Lao Zi* 络子 culture. The word *Lao* 络 is the ancient appellation in China of the knot, and it was a tradition to tie a knot at the waist by silk or cotton ribbon. It peaked during the Sui and Tang Dynasties (581-906), when numbers basic knots, such as Sauvastika and Round brocade, generated the *Lao zi* vogue on the garments and the common folk art in the palace and home. Thus, knots were cherished not only as symbols but also as an essential part of everyday life to decorate and express thoughts and feelings.

In the traditional wedding custom, a Concentric knot[3] 同心结 or the knot made like a Concentric knot was necessary to be held by the bride and groom (Meng, 1127; Wu, 1274). As a result, the love-based knot is a unique element in many of the poem, novel, and painting. In the possible resources searching, there are 37 ancient poems are mentioned the Concentric knot to portray love (e.g. Binwang Luo: *'Knot the ribbon as the Concentric knot, interlock the love as the clothes'*, poem in Tang Dynasty), 43 ancient poems applied the knot with silk/cotton ribbon (e.g. Tingjian Huang: *'We had a time knotting together, loving as the ribbon tied'*, poem in Song Dynasty), and 29 ancient poems used the related word 'knot the love' (the most famous one is 'Knotting love' written by Jiao Meng in Tang Dynasty).

In Song and Yuan Dynasties (960-1368), Pan Chang knot, today's most recognizable Chinese knot started popularly. Although there is not much evidence showed the knots adorning everyday objects in Ming Dynasty (1368-1644), the culture of *Lao Zi* caught a second peak during the period of Qing Dynasty (1644-1911). At that time, all basic knots became widely used to grace objects such as Ruyi, sachets, wallets, fan tassels, spectacle cases, and rosaries, in daily use, and extended the single knot technique into complicated knots. According to the famous Chinese classical novel *Dream of the Red Chamber* (Cao. X, 1791), we can see how the *Lao Zi* culture developed and spread between the middle and higher hierarchy as a love and lucky keepsake in family members, lovers, and friends in Qing Dynasty. During that period, it was also a distinct and honorable craftsmanship studied and created by maids in the Imperial Palace. "*When knotting, the maids amusing for Ci Xi were able to quickly produce objects of various kinds proficient.*" (Jin & Shen, 1992) Through the words, this kind of knot technique was similar like macramé which named as Flat knot 平结 or Lark's Head knot 雀头结 now in China.

4. Although the tradition of *Lao Zi* culture declined in the period of the Republic of China, it still impacted the fashion trend from traditional costume to a modern Chinese style. Without intricate and over decorative, the crafts of knotting simplify as few buttons ornament on the Qi Pao (i.e. Cheongsam). In the fourth period, this typical knotting ornament designed for Qi Pao was then named Pan Kou. Untill the Cultural Revolution in China, knotting activities were a common part of many women's everyday lives and the artifact that was produced visible in homes and apparels of different social hierarchy.

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[3] Another argument is to call this knot Loopless Buddha knot due to the commonly used in Buddhism.

5. During the recent three decades, after Chen's research of Chinese knotting and the related books disseminated, Chinese knotting became a popular symbol and souvenirs in the festival and commodity market.

Chinese knotting as an *"Uncertain heritage"*

Rely on archaeology, sociology, and ancient art study, although it is hard to dig the tangible prehistory evidence, in the long history of ancient China, it is not hard to find that knotting activities were a common part of many women's everyday lives and the artifact that was produced visible in homes and apparels of different social hierarchy.

However, this craft is in a dubious situation in current society. On the one hand, Chinese knot is one of the most famous symbols of China which makes it popular in design to illustrate something traditional and/or typical Chinese, such as the logo of China Unicom. Due to the cheap price in the market, it is also a favorable gift for people to convey lucky meanings. On the other hand, the use of Chinese knotting seems locking in the decoration function. Simultaneously, the shapes and techniques are less innovating in both knotting craft community and design practices. As a result, even though Chinese knotting had a flourishing history and recognizable all over the world, it is still a craftsmanship being neglected by Chinese and low price in the market.

When something holds the heritage characters but seems not sufficient to regarded as a heritage item, a definition of "Uncertain heritage" could be used to describe this kind of thing. The topic "Uncertain heritage" is firstly introduced by Swedish scholars to describe the objects and phenomena that are new in the cultural context or remain in an uncertain position (i.e. to be undervalued or invisible). Chinese knotting, since it is acknowledged craft without national confirm as a heritage, could be described as an "uncertain heritage". But what makes it uncertain is still not clear. In this research, it is necessary to unveiling the certain and uncertain heritage values to understand the opportunities and challenges for activating this kind of crafts.

The basic parameters to evaluate something is heritage or not are usually the cultural context, social impact, geographical reason, and temporal span. In craft and design fields, craftspeople and designers are both paying attention in the aesthetic value no matter the traditional beauty of the craft or the new form aesthetic.

In the UNESCO case, *"revitalizing a craft tradition includes skill upgrading, documentation, and revival of traditional motifs, designs, and techniques; introduction of new kinds of raw material; adoption of principles of costing, quality control, and production planning; and the introduction of effective marketing and promotional strategies."*. It seems that activating a craft is more like reuse the craft as the commodity. The economic intervention is effective for reviving traditional craftsmanship, but for some traditional crafts like Chinese knotting are still underdeveloped in the market. In spite of that, economic value is necessary for stimulating craftspeople's creative power. It is valuable when the craft is handmade or even more, can only be made by hand. To update a craft's knowledge and skill, the technique is an essential parameter, not only the skill by hand, but also the extendable capability of the craft. Moreover, new digital and technology are leading the development of our society nowadays, to think about a craft's intellectual possibility

can also help us searching a way to transform the traditional knowledge into new terms of practices.

To sum up, all the essential parameters to measure a craft whether heritage or uncertain heritage in design research, that are Cultural, Social, Geographical, Temporal, Economic, Aesthetic, Technical, and Intellectual. In this way, we can discuss separately the issue of what makes Chinese knotting uncertainty.

The cultural: No matter the use of recording information in ancient time or the *Lao Zi* culture, there is no doubt to say Chinese knotting has the certain cultural value. Despite lots of the evidence is second-hand from sculpture, stone carving, paintings, and poetry. The main reason that Chinese look down this crafts is a historical issue that since the Imperial China period, Chinese believing 'the philosophy is the way, and all others are just tools', and this is still affecting today.

The social: Combine the cultural value, Chinese knotting was an essential part of people's everyday life for decorating and express thoughts and feelings. However, after late modern age, traditional craftsmanship in China did not come to be impacted by the "Arts and crafts movement" between 1880 and 1920. And many traditional culture, artifacts, and activities suffered devastating damage, as they were thought to be at the root of "old ways of thinking" during the Cultural Revolution from 1966 until 1976. Its social value declined as the change in contemporary society.

The geographical: During the research of Chinese knot, there is no archaeologist clear-cut the craft's origin location in China. The craftsmanship more like an activity spontaneous developing in many places in China. The precise origin is a crucial element to confirm a craftsmanship as a heritage in national and international scales, although Chinese knotting had been defined as the intangible cultural heritage of Xicheng District in Beijing in 2012, due to the craftspeople's unremitting efforts.

The Temporal: To consider the passing time, knotting technique can trace back to prehistoric times. But The earlier decorative knot-making tradition in China needs to be further explored.

The Economic: It is not clear that the Chinese knotting had much economical value before Qing Dynasty, but the knots made by Imperial palace maid were considered as higher crafts that more expensive than other textile arts and crafts (Jin & Shen, 1992). The uncertainty connected to Chinese knotting in a heritage context is mainly about the effects of after 1978 the policy of Chinese economic reform, Chinese manufacturing is impacted by industrial production and mass-produce, craft by hand can no longer be effective survival skills. Moreover, connotation to cheap and synthetic material and unprofessional careless work for quick money causes the embarrassingly low price status when people consider about Chinese knots now.

The aesthetic: The appearance of Chinese knots conform to Chinese symmetrical aesthetic, and the using colours also considered to the Chinese Five elements (五行). It did (especially the symmetric red Pan Chang knot) serve as the icon that arouses the association expected of China and Chinese, but the knots very often used in the similar form of expression tradition and "Chinese" in film, theatre or traditional festive. In addition, as a result of economic and historical perspective emerging the

craftspeople making without thinking, as well as the amateurs who are interested in study Chinese knotting, are less creativity in broke the traditional aesthetic.

The technical: The knotting techniques preferred were those considered to be 'traditional' and 'authentic'. Base on the 14 basic Chinese knotting techniques summarized by Chen, the knots can be mix-and-matched as a new pattern of knot (with or without the three-dimensional structure). Furthermore, the craftspeople who famous in this craftsmanship is developing new technique regarding the traditional knowledge. But many of the knots are not easy to practice by only hands or even supply for other auxiliary working. One little mistake could cause failure when knotting a typical Chinese knot in progress. Besides, with the "over" traditional cogitation, the prevalent meaning-making aspect of Chinese knots can be annoying and problematic for changing the shape and use, even though remaining the technique and handmade procedure.

The intellectual: As the world moves into the 21st century, heritage, as well as the traditional craftsmanship, are meeting the needs of technological affecting. This means the intellectual value should also be considered as one resilient element for activating the craft. There is few practices Chinese knotting through digital or smart technology, but the people who interested in this craft are actively sharing their thoughts and knowledge on the digital platform no matter the millennial generation or the 40s.

Activating knotting crafts

In the process of activating traditional craftsmanship, designers and artists are considering as a bridge between the craftspeople's know-how and their knowledge of how to innovate/vision the craft. Design and art activities can stimulate the craft in various aspects, for example, artistic vision of exhibiting the craft, cultural intensive product lines, and embed appropriate technologies.

Design and Art approach
Chinese knots imply variety meanings including Chinese, Asian style, traditional, and tourist are experienced as narrow and fixed, the crafts are also charged with meanings that can indeed be used in artistic creation.

Different from the situation in China, knotting arts and crafts have been more mature developing in Japan and Korea. There are several contemporary knots cases in Japan and Korea indicate that traditional knotting, as well as contemporary art and design, could all blend together interpret into a fresh term of Asian arts and products.

One of the good example is the collection "BIG RED KNOTS" created by the textile artist Yuni Kim Lang, who was born in Korea and brought up in China. She inspired from Chinese knots, using her contemporary artistic taste transform the knot art as the new accessory design and visual art. This example shows that how design and art transform the Chinese knotting into contemporary visual art. The designer/artist using the modern style interpret the aesthetic figure and the red stereotype knot into new art of craftsmanship.

In fashion and accessory design process, knotting is more like a technique than cultural product. However, today's consumption is not only the simple possession of a specific product, but the experience and the background story are the values that the customer willing to find within the artefact. In the process of designing the knotting craft, another example is to interpret the knots within the cultural ritual. The culture of worship in *jinja*, or shrine is Japanese indigenous religion from a long time ago. Omamori as one kind of luck charms can be easily found in a shrine which always tied a traditional knot on it. Base on this shrine culture and the culture of knotting love, the Kawagoe Hikawa shrine[4] set up a knotting theme café named Musubi[5] Café. In this café, you can find different knotting products and Omamori for good marriage and lovers' happiness. Although the café provides a lot of Western cuisine, believers and tourists can immerse in the Asian traditional culture from the logo design to the end products. The latest knot design and the related storyboard are also presenting on social media such as Facebook and Twitter, to keep a long-term dissemination and promotion to the world.

Technological approach

Except practicing knots in the design and art fields, there are, also practitioners who treat the technique and structure of Chinese knotting in a technology approach. Neglect the authentic value of hand-making, Andrew Lee and Brandon M. Wang who studied Computer Science Division in University of California designed a program called Knotty, 'a method for the automatic generation of a single-string Chinese-style knot that resembles an arbitrary input 3D model'. Furthermore, as the traditional Chinese knots have the sequence, another hypothesis of produce Chinese knots is parametric design.

While we considering the Hi-tech knotting products, cultural and social values seem less important than the value of the craft's technique. As the trend of new technology influences our society, craft's technique can provide innovative thinking and the new way to reuse the traditional technique in other ambits.

Sharing community approach

Even though, Chinese knotting as a traditional craft has many uncertainties, people who love this craft spontaneous organized a non-governmental organization in China together with experts and amateurs. Affected by Chen's work, the group-member of knotting experts and amateurs in Chinese knotting radiate from Taiwan to Mainland. Except the initiator located in Taiwan, the fellowship also flourishing clustered in Beijing, Shanghai, Tianjin, Liaoning Province, Hebei Province, Jiangsu Province, Zhejiang Province, Guangdong Province, Chengdu Province, Xi'an Province in Mainland of China and also abroad. They gather together to create the biggest online website (http://www.zhongguojie.org/) including smartphone application and a new media subscription in Wechat. The platforms containing almost all the information about Chinese knotting and projects related to knot work. Until now, the number of the registered member on this website is 705,332. With digital platforms, the group of

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[4] It is located in Tokyo known as a 'love shrine'.
[5] The Japanese god of love and marriage, also known as Musubi-no-Kami. Coordinate terms: Red Thread of Fate.

knotting craft is highly consociated by sharing each other's knotting experiences and honored the origin cultural of knotting arts.

The website gives the communicating opportunity by performing every amateur's and master's knots work. It sets with a cultural modular that sharing the uncovered knotting history in China and newly discovered artifact evidence from different museum and collection all over the world, an education part for studying traditional and newer knotting skills, a transaction area that can purchase tools, raw materials and finished knotting products. Surprisingly, there is also a section for examining authentic Chinese knotting skills with the meticulous procedure of grading audit by this non-governmental board on the website.

Reference to "Chinese knotting grading assessment model" in Taiwan, the assessment procedure in Mainland separate in three different ways to submit the appropriate application according to the level. The assessment procedure is followed as the flowchart (Chart 1) and people who pass the tests can be officially recorded on the database and as an authenticated Chinese knotting craftspeople active on this website.

1) If you call for a primary level attest, you should submit the Chinese knot object made by yourself as the required topic through the coordinator of local fellowship, or directly on the concrete part of the website or deliver to the central jury. 2) After you acquired the primary certificate, one can be accessed applying the middle level attest by also the same way as primary level. 3) However, the high-level certificate can only be applied by mail to the central jury and the qualification must be the one who has already gain the last two level's certificates.
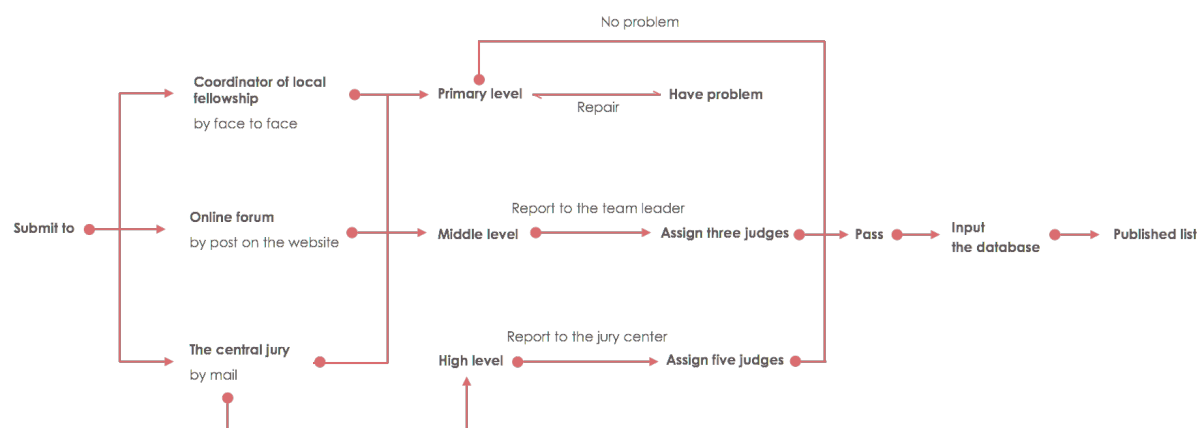

Chart 1: The assessment procedure summarized and translated from the website

Due to the Chinese knotting master Li Ting and other members' efforts, in 2012, Beijing Xicheng District announced that Chinese knotting is an intangible cultural heritage in this district.

Conclusion

Chinese knotting is a traditional craftsmanship with a long history and culture, as the cultural gap and the scattered origin craft community in China, it is difficult to define as part of the intangible cultural heritage in national and international scales. Besides, in the Mainland China, Craftspeople depressed their imagination by the traditional

notion which makes them lack of creativity and the spirit of broke tradition. However, in the practicing and remaining the authentic handmade technique, there are also lots positive values worth other textile arts and crafts to learn, for example, craftspeople actively sharing their knowledge on the digital platforms, the authentic technique assessment system, and the experiment of new knot pattern. As a result, Chinese knotting knowledge is widely spread in China in these few years.

Today knotting as new technology and creative expression has received a boost that helped to unlock the traditional thinking of using and enjoying knotting. In conclusion, Chinese knotting is a good example to describe one kind of "uncertain heritage" craft. It is important for designers to consider about how to reuse the origin context, how to involve more stakeholders, how to perform a traditional craft, and how to transform the craft's "negative" point into the positive situation.

Acknowledgements

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