ECAH2019

The 7th European Conference on Arts & Humanities

RECLAIMING THE FUTURE

OFFICIAL CONFERENCE PROCEEDINGS

ISSN: 2188-1111

Organised by The International Academic Forum (IAFOR) in association with the IAFOR Research Centre at Osaka University and IAFOR's Global University Partners

JULY 12–13, 2019 | BRIGHTON, UK

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The European Conference on Arts & Humanities 2019

Official Conference Proceedings

ISSN: 2188-1111

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The International Academic Forum (IAFOR)
Sakae 1-16-26-201
Naka Ward, Nagoya, Aichi
Japan 460-0008
ww.iafor.org

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Resisting Precariousness, Reclaiming Community: Contemporary Art, 'Unitary Urbanism' and Urban Futures

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The European Conference on Arts & Humanities 2019
Official Conference Proceedings

Abstract
This paper examines instances of contemporary art shaped by the socio-spatial urgencies of capitalist-urbanism, which frequently steer urban communities into precarious conditions such as, exclusionary development, gentrification and housing expropriation. Such works have demonstrated art's potential to assist communities in acquiring agency over urban futures – even in the context of neo-liberalism's significant inflammation of said urgencies. This urban-embedded, socially engaged art practice often involves the macro-level discourse of urban regeneration being creatively poached from private, economic interest and handed over to communities. The aim of this paper, however, is not to provide an exhaustive description of this practice, but rather to argue that the Situationist International's concept of 'unitary urbanism' may be repurposed into a critical framework and vocabulary with which it may be examined. The debates of 'public' / 'new genre public art', 'street art' and 'site-specific art', for example, have disputably failed to establish a specialised framework for examining contemporary art's responses to the displacing, expropriating forces of capitalism-urbanism, exacerbated by neo-liberal production. Therefore, this paper proposes that the Situationist's leftist transmutation of urbanism could function as a potential repository for a qualified theoretical framework and lexicon. The Situationists were a 20th century avant-garde collective who had aimed to critique advanced capitalism and transform the city – two unified objectives, as they had recognised the capitalism-urbanism nexus. In opposition to official urbanism's dispossessing and displacing dynamics, unitary urbanism had proposed principles (participation, use-value, unity and détournement), which could assist communities in reclaiming urban futures.

Keywords: Capitalist-Urbanism, Neo-Liberal, Regeneration, Situationist, Unitary Urbanism

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Introduction

The capitalist-urbanism nexus of the West is a locus of socio-spatial urgencies, which embody the precariousness of our contemporary urban moment. Indeed, central to this nexus between capitalist production and urbanism, are the socio-spatial urgencies of urban regeneration such as, exclusionary development, gentrification and housing expropriation, which, of course, frequently steer communities into precarious conditions. The deregulatory, privatising forces of neo-liberalism and its municipal counterpart, urban entrepreneurialism, have inflamed said urgencies to striking levels. In the late 1980's it had become increasingly apparent that neo-liberalism had contributed to the rise of an entrepreneurial urban governance form. As Harvey (1989) had described, urban entrepreneurialism prioritises "investment and economic development with the speculative construction of place rather than the amelioration of conditions within a particular territory as its immediate (though by no means exclusive) political and economic goal" (Harvey, 1989, p.8). This amplified prioritisation of cities as economic growth machines had therefore intensified urban regeneration's status as a vehicle for capitalist accumulation. Neo-liberal production and its correspondent form of urban governance have consequently exacerbated the precarious nature of urban living. However, in this urban neo-liberal landscape, contemporary art has emerged as a key site of resistance. This paper will examine instances of contemporary art, which have responded to the urgencies of neo-liberal regeneration through urban-embedded forms of socially engaged art. The purpose of this paper, however, is not to provide an exhaustive description of this practice, but rather, to argue that it currently lacks a qualified framework for examination.

The existing debates of 'public' / 'new genre public art', 'street art' and 'site-specific art', have disputably failed to establish specialised analyses for this urban-embedded work. Therefore, this paper's aim is to argue that the Situationist International's idea of 'unitary urbanism' may be repurposed into a critical framework and lexicon for examining contemporary art's responses to neo-liberal urban regeneration. Undoubtedly, production has developed enormously since the Situationists. Nevertheless, this paper will demonstrate that, even in our present era of neo-liberal production and urban entrepreneurialism, unitary urbanism remains a vital repository of urban-centric art theory, invaluable to the works addressed. The Situationists were a predominantly European organisation of artists and social revolutionaries whose work had aimed to contest advanced capitalism and transform the city – two unified objectives, as they had recognised urbanism's crucial status as a spatial extension of capitalist production (Debord, 1967/2014, p.90). From their post-Marxist perspective, urban space was considered a site from which capitalist ideologies were exerted at the most insidious level. Via their concept of unitary urbanism they had imagined a spatial programme alternative to that of the Western capitalist city (Kotányi & Vaneigem, 1961/2006, pp.86-89). Admittedly, the Situationists had existed amongst many other experimental post-war groups, whose debates were also opposed to the ubiquitous capitalist culture of the cold war years. Avant-garde groups such as the Happenings, Fluxus and GRAV had similarly offered experimental contestations towards the inherent contradictions of capitalist-urbanism. Nevertheless, the Situationist's conception of unitary urbanism offers a decidedly urban-centric toolkit of artistic lexicon and theory, which is simply unavailable in the other post-war avant-garde.

Unitary urbanism can be succinctly defined as the Situationist's distinctive critique of official urbanism, as well as their provisional terms and conditions for an alternative model. Their resentment of urbanism being a spatial extension of capitalist production had birthed a set of principles for a leftist, 'alter-urbanism' (Kotányi & Vaneigem, 1961/2006, pp.86-89). Unitary urbanism's key principles were (yet not limited to) the following:

- Participation: The city's spaces and its architecture would be inclusive of the desires and needs of its common publics.
- Use-Value: The social use-value of urban space would be favoured over its conversion into quantifiable exchange-values.
- Unity: Rigid separations prescribed by capitalist urban planning would be negated in favour of a more 'unified' environment.
- Détournement: In the context of unitary urbanism, the Situationist's acclaimed concept of détournement had suggested the tactical subversion of the narratives and operations embedded in urban space.

Contemporary Art, 'Unitary Urbanism' and Urban Futures

For the purposes of this paper, only a selection of unitary urbanism's most vital tenets are outlined. This paper by no means aims to represent a total overview of the Situationist's proposal for reforming urbanism. The tenets outlined above are arguably the most qualified for the works, which will be discussed – contemporary, urban-embedded practice shaped by the socio-spatial urgencies of neo-liberal regeneration. Arguably, these principles for a radical, leftist transmutation of urbanism form a qualified framework for examining works such as Harbour Edge Association's *Park Fiction* (1994 – Ongoing). When developers made a bid on a riverbank property in St. Pauli, Hamburg, locals risked losing their only remaining space for public use (Park Fiction, "Park Fiction Introduction", 2013). Instead of protesting against the gentrification and validating the developers' influence, locals began picnicking on the site as if it was already a public park (Park Fiction, "Park Fiction Introduction", 2013). Demonstrating the power of 'direct action' over 'protest', these picnicking activities kick-started a community-led planning process, which eventually deterred the developers' plans. Micro-level actions of locals had infiltrated urban regeneration's macro-level discourse, infusing it with participatory values. According to the Situationists, urban planning reiterated the non-participatory nature of what they had called the spectacle (Kotányi & Vaneigem, 1961/2006, p.87). The spectacle is a late capitalist economy in which our lives are no longer primarily defined by consumption, but by the passive reception of images that the media-economy alliance broadcasts to us in a unidirectional stream (Debord, 1967/2014). Representing something in which participation appeared impossible, urban planning therefore reaffirmed the spectacle's 'unidirectional discourse'.

Situationist texts such as *New Babylon* (1974/1997) and *Formulary for a New Urbanism* (1953/2006) feature explicit demands for a city in which pedestrians would able to modify architectural forms and urban ambiences. The participatory characteristics of these imagined urban utopias had served to critique and counter the non-participatory nature of official urban planning. *Park Fiction* had namely reiterated unitary urbanism's demand for participation though its development of special tools, which made the planning process accessible to the whole community,

such as a plasticine office, an 'archive of desires', questionnaires, maps and a telephone hotline with answering machine for those get creative at night (Park Fiction, "Park Fiction Introduction", 2013). The planning process was therefore rendered game-like, negating urban regeneration's exclusionary thematics. Acclaimed Situationist Guy Debord (1957/2006) had stated, "…the most pertinent revolutionary experiments in culture have sought to break the spectator's psychological identification with the hero, so as to draw them into the activity" (Debord, 1957/2006, pp.40-41). Actualising this statement, Harbour Edge Association had handed out a game board, displaying all of the playful ways that locals could get involved (Park Fiction, "Park Fiction Introduction", 2013). *Park Fiction's* tools had therefore shattered the community's identification with the so-called 'heroes' of urban governance, highlighting that they could become active agents of the city.

Modernism's functional and rational approach to urban planning was largely criticised by the Situationists, as much akin to capitalist regeneration, its standardised designs had suggested an oppressive collectivism, which ignored individual needs and desires. Unitary urbanism's principle of participation had therefore specifically proposed a collectivism, which not only responded to common social urgencies, but had also promoted the expression of individual identities (Sadler, 1999, p.7). Similarly, in *Park Fiction*, whilst the project's co-producers worked towards the common goal of resisting gentrification, they had simultaneously enabled individual locals to fulfill their own unique needs and interests. For example, a drawing made by a local boy in 1997 had inspired the site's now iconic artificial palm tree island (Park Fiction, "Park Fiction Introduction", 2013). Countering gentrification's separating forces, the project had also reiterated unitary urbanism's aim to create conditions of unity. As locals were united through collective, playful planning activities, the project therefore mitigated gentrification's socially fragmenting effects. Also analogous to unitary urbanism, was *Park Fiction's* favouring of the lived, use-value of space over capitalism's 'spectacle' of space. Urban regeneration prioritises space's exchange-values, transforming it into a mere 'image-commodity', that is mostly 'looked at', being it privatised, or caught in the machinations of speculative capital. *Park Fiction* had therefore opposed the spectacle of urban regeneration, with directly lived activities. 'Spectatorship' was replaced with 'direct action'. Speculative exchange-values were undermined by social, community-centred use-values.

Granby Four Streets (1998–Ongoing) had also actualised unitary urbanism's favouring of space's use-values, but with a particular focus on housing struggles. This project had responded to a community's twenty-year struggle against the local government's attempts to expropriate and demolish their homes (Granby Four Streets CLT, "History of the Four Streets", 2015). This socially engaged art project had enabled residents of a neglected inner city area to develop a thriving urban community outside of the housing profit motive. Remarkably, Granby residents had initiated the project themselves. It was only in more recent years that artist collective, Assemble, supplemented the creative groundwork that locals had produced (Assemble Collective, "Granby Four Streets", 2013). Therefore, again, we witness a true mirror of unitary urbanism's core value of participation – non-artists 'commanding art for their community'. Around the mid-2000's, Granby locals began forming their everyday, creative methods of gentrification resistance. Residents began planting greenery, occupying the streets through social activities, redecorating boarded up buildings and, most vitally, developing knowledge of housing and property laws.

Much akin to *Park Fiction,* this project reiterates unitary urbanism's participatory tenet via its use of quotidian activities as tools for aesthetic activism. However, by reinstating housing's use-values and negating its irrational position as a 'cash cow' for speculative capital, *Granby Four Streets* is, first most, an underscoring of unitary urbanism's rejection of urban space's exchange-values. The houses in Granby would not be demolished (the more profitable solution), they would be restored and inhabited by locals who would naturally reinstate their use-values as 'homes' – as repositories of shelter, security and community.

Nuria Güell's *Intervention* Series (2012) had also responded to the urban housing crisis in the West. This series of work made visible the legal strategies used by banks in Spain and Italy to expropriate housing from the state and, most vitally, urban communities. In Spain thousands of evictions were conducted in 2011 and a significant majority of these were caused by real estate speculation from the *Mediterranean Savings Bank* (Arte Útil Archive, "Intervention #1 – Archive Entry", n.d.). Güell specifically responded to this situation in her piece *Intervention #1* (2012). In this piece, the artist had set up a cooperative, and through this cooperative, she had contracted a construction worker to remove doors from expropriated properties (Arte Útil Archive, "Intervention #1 – Archive Entry", n.d.). As the process was implemented through a legal entity, this prevented the construction worker from being legally viable and also, of course, enabled the formerly displaced residents to re-access properties. Much akin to unitary urbanism, Güell criticises how urban space is irrationally reduced to exchange-values at the expense of basic social needs. As Güell's intervention had opened up enclosed, expropriated space, it had boldly dismantled the principles of private property and had also brought to life unitary urbanism's aim to abolish separations in favour of a unified environment. In other words, *Intervention #1* had reinstated unitary urbanism's value of 'unity' over categorical separations. Capitalism is characterised by separations – divisions of labour, specialisation and class. As Debord (1967/2014) had claimed, "separation is the alpha and omega of the spectacle" (Debord, 1967/2014, p.8). Unsurprisingly, this tendency is also continued throughout urban space, as it is fragmented and divided according to function and, in the worst case, according to the economic standing of urban communities.

Poverty and social urgencies are often moved into more peripheral zones away from the sumptuous, upmarket areas of the city (Savage, Warde & Ward, 2003, p.72). Güell had not only exposed the separating forces of capitalist production in the urban sphere, but more vitally, had directly problematised them. Finding loopholes in the legal system, which disrupt the expropriation of urban space could be understood as a form of détournement. Situationist détournement was an activity in which one radically altered or misappropriated the meanings of capitalist cultural forms (Maxwell, 2015, p.288). Capitalistic media would be turned against itself or have its significations negated altogether so that new, subversive meanings could be produced. Güell's legal interventions demonstrate how even non-artists can, in their modest, everyday experiences of the city, actively subvert existing conditions in their favour. *Intervention #1* was a tactical manoeuvre in the enemy's territory, using its own apparatus against itself. Güell had demonstrated how the imposed system of real estate speculation does not have to be passively accepted. Rather, via détournements of the laws governing urban space, it can be radically problematised. As *Granby Four Streets* had encouraged activities not usually undertaken in spaces planned for

demolition and redevelopment, it had also arguably produced spatial détournements. Likewise, in *Park Fiction*, modest picnicking activities on a site planned for redevelopment were fantastically transformed into a means of occupation, which ultimately prevented gentrification. The Situationists had characterised détournement as "a real means of proletariat artistic education…" (Debord & Wolman, 1956/2006, p.18). Correspondingly, in all of the works addressed, the détournement of urban space was an accessible artistic strategy – a tool with which even non-artists could resist gentrification and housing expropriation. Quotidian, micro-level activities have, in all cases, by virtue of their imaginative and creative employments, become détournements of the seemingly untouchable meta-narrative that is neo-liberal urban regeneration.

Conclusion

The key principles of unitary urbanism (participation, use-value, unity and détournement) illuminate a common and vital thread of all the works addressed – giving communities the tools to transform urban living conditions themselves. Urban communities are not 'shown' or 'told' what to do; rather, they are guided towards their own potential for radical agency. As Guy Debord (1961/2006) had claimed, "revolution is not 'showing' life to people, but bringing them to life. A revolutionary organisation must always remember that its aim is not getting its adherents to listen to its convincing talks by expert leaders, but getting them to speak for themselves…" (Debord, 1961/2006, p.396). Repurposing unitary urbanism has highlighted how the works addressed have, in every circumstance, encouraged communities to work on their own terms. This arguably reaffirms the value of repurposing unitary urbanism – it not only functions as valuable critical framework and lexicon, but also effectively illuminates the major continuities in the works addressed. To conclude, this paper has contended that, unlike existing debates, unitary urbanism offers a qualified framework and lexicon for examining contemporary art, shaped by the socio-spatial urgencies of urban regeneration. In spite of the Situationist's dissolution in 1972, it is clear that unitary urbanism's radical aesthetic activism lives on through instances of contemporary art, which resist precariousness and reclaim community in the context of neo-liberal urban regeneration.

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Women and Spirituality: The Case of Yoruba Indigenous Orò Cult and Pentecostalism

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The European Conference on Arts & Humanities 2019
Official Conference Proceedings

Abstract
This paper is a comparative investigation of the *Orò* cult and the Ikoyi Pentecostal prayer mountain, both in Southwest Nigeria. Among the indigenous Yoruba of Southwest Nigeria, women are not allowed to be part of *Orò* cult and the attendant rituals. Women are not also allowed access to partake of the spiritual activities on the top of Ikoyi prayer mountain. This striking semblance of practice between the two traditions motivates a comparative study of the two traditions. The paper, therefore, investigates spirituality and its disruption in the two traditions. It investigates the practice of alienating women from revered roles in the religious practices of the two traditions. The study adopts both comparative and ethnographic methods of investigation, hence scholarly works on Yoruba indigenous religion and Pentecostalism were consulted; the paper makes use of archival materials on the indigenous Yoruba *Orò* cult and the origin and practice of Pentecostalism in Nigeria; quantitative data were used, in this context fifty people responded to questionnaire and twenty people responded to interview. The study was carried out in four stages: planning and desk work; base line survey; writing; revision of draft and demonstration. The findings, presented through simple descriptive method of data analysis, shows an amazing similarity in the believe of the two traditions on spirituality. Both believe in alienating women from revered roles in religious practices

Keywords: Women, Spirituality, Comparative, Pentecostalism, Indigenous, Prayers, Traditions

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1. Introduction

'Women and spirituality: The case of Yoruba *Orò* cult and Pentecostalism' is a study that was necessitated by a long time experience among the Yoruba, both as an indigenous Yoruba man and also as a scholar with keen interest in the study of both African religion and Pentecostalism. The study embarked on a comparative appraisal of the concepts of spirituality and its disruption in the indigenous Yoruba Oro cult and Pentecostalism. It investigated the practice of alienating women from revered roles in the religious practices of the two traditions. Seemingly striking semblance of practice in the two traditions was interrogated. The study, therefore, purposed to contribute to the global scholarly discourse on spirituality and women.

The Oro cult in Ifetedo, and the Ikoyi prayer mountain in Ikoyi, both in Osun state, southwest Nigeria were investigated. The research questions are: What constitute spirituality in the two traditions? To what extent are women a disruption to spirituality in Pentecostalism? To what extent are women a disruption to spirituality in the indigenous Yoruba *Orò* cult? To what extent are women allowed revered roles on the top of Ikoyi Prayer Mountain? To what extent are women allowed revered roles in the *Orò* cult among the Yoruba? To what extent is gender significant to the practice of Pentecostalism? To what extent is gender significant to religious practice in the Yoruba *Orò* cult?

The first question, 'What constitute spirituality in the two traditions?' was interrogated through personal interview while both questionnaire and personal interview were adopted in examining the remaining research questions. These research questions served as area of focus in the study. It has to be stated outright that not much has, so far, been documented on *Orò* cult among the Yoruba; hence, this study depended largely on primary sources of information on that aspect of work. Fifty persons responded to questionnaire on the two traditions while twenty persons responded to interviews. Scholarly works and archival materials were duly consulted. The study adopted both ethnographic and comparative approaches in arriving at its findings. The findings of the research were projected using simple descriptive method of analysis.

2. Review of related literature

2.1 Oro in the indigenous Yoruba literature:

It could be averred from the review of related literature that much have not been written in the scholarly circle on the Yoruba *Orò* cult. This study, therefore, fills the gap of inadequate information on the theme of study. That notwithstanding, little piece here and there, in some cases, disjointed form of information, are available. *Orò* is a secret cult among the Yoruba. When one received death sentence for wrong doing in the society, it was the *Orò* society that would carry out the sentence. In that context, the Yoruba will say *Orò gbe,* meaning *Orò* has carried him or her into the spirit world. They say further that, *akì írí àjekù Orò*, meaning no one see the remains of *Orò* victim (Awolalu and Dopamu 1979). The visible instrument or representation of *Orò* is the bull-roarer. This is usually a perforated bamboo or a wooden lath with a hole. The seize varies depending on the sound that it is meant to produce. The instrument has a high shrill note. The large bull-roarer has a deep, guttural note.

Whether a small or big *Orò* instrument, the sound produced could be strange and awe inspiring. The sound from *Orò*, during their nocturnal outing, or during the day suggests an impression that the air is impregnated with doomed and aggrieved spirits. The instrument function when a string is passed through the hole on the bamboo and with it, the bamboo or wooden lath is swung round and round, producing terrible sound. Women are forbidden to witness the ceremonies or outing of *Orò*. The *Orò* has its shrine or cult in the grove (Awolalu and Dopamu 1979).

Aderibigbe and Laguda confirm the opinion of Awolalu and Dopamu cited above when they write that the *Orò* secret society were usually regarded as the traditional cultic police; that *Orò* cults are found in different forms in most part of Yoruba land; that they kill and consume their victims, who are mostly non-initiates that refuse to abide by the restrictions placed on the society and community during socio-cultural, political and economic ritual festivals. A popular dictum among the Yoruba that *akìi rí àjekù Orò,* meaning no one sees the remains of *Orò* victim already quoted above confirm the dastardly act of killing victims by members of the *Orò* cult. Aderibigbe and Laguda clarifies on this Yoruba dictum that the dictum does not implies that the members of *Orò* secret society are carnivorous or cannibalistic. They only execute the decision of the society when it comes to capital punishment (Aderibigbe and Laguda 2015).

In a society where women's role is limited to that of child-bearing, it becomes imperative for the female sex to put up offensive and defensive strategies so as to counter psycho-social and political lop-sidedness, hence the involvement of women in witchcraft (Ibitokun, 1993). Further, in Yoruba societies, there are important religious ceremonies such as *Orò* and *Egúngún*, in which women play either no roles or significant ones. Men's predominance in the cultic responsibilities of the community seems to establish an unwarranted male dominance. Hence, it is confirmed that the men's predominance in the cultic responsibilities is a reason why women are not allowed to see *Orò* (Ibitokun, 1993, Omoyajuowo, 1998). Idowu (1973) is optimistic that the cults of *Orò* and *Egúngún* and what in Benin is called *Agwe* prefixes an ancestral festival. *Orò* or Egungun represent either the fact of the spirit-ancestors in general or a particular ancestor.

Olademo (2015) reiterates women in the context of spirituality. She avers that women spirituality essentially could be linked with motherhood. In that perspective, all women are mothers; they are linked with *awon iya mi cult,* meaning the cult of our mothers. *Awon iya mi* is a popular appellation for witches in Yoruba land. The mothers are, therefore, respected for their natural role as mothers and for their powers which the society perceive to be inherently associated with witchcraft. They could not be underestimated because of the powers which the society believe they hold. She posits further that the ban on menstrual blood in Yoruba ritual space is due to respect for our mothers as they are fondly called. The Yoruba very much believe that blood is a conveyor of life and power, thus it is banned to avoid a clash of powers.

2.2 Pentecostalism:

Pentecostalism and the indigenous African religion in Nigeria provides elucidation on Pentecostal practice in Nigeria. The editors assert that Pentecostalism is popularly regarded as the fastest growing stream of Christianity in the world today. In Nigeria, Pentecostalism is reshaping Christianity through various trends like born again

experience and the pneumatic phenomena such as speaking in tongue, exorcism, prophecies and miracles. These phenomena have come to be accepted, valued and encouraged by Christians in the country irrespective of denomination affiliations. Apart from the forays of classical Pentecostalism brand which was exported from the west to Nigeria, there are the indigenous spirit experiences and encounters which led to the emergence of indigenous Pentecostal Churches such as the Christ Apostolic Church World Wide with origin in Nigeria (Asaju and Babalola, 2016). Archival material further substantiates the foregoing claim, especially at the onset of Christ apostolic Church, when the foremost apostle of the Church, J. A. Babalola demonstrated healing virtues (National Archive).

Alabi opines that the founding fathers of Pentecostalism in Nigeria took a cue from the indigenous traditionalists by establishing prayer mountains in various places in Nigeria. This is to seek the face of God in an exclusive manner to receive healings and miracles from God. These prayer mountains are given various name such as Akinkemi prayer mountain in Olorunkole village, Ikoyi prayer mountain, Erio prayer mountain and more. Christians retreat to such prayer mountains to pray. They believe that through the prayer on the mountain, their spiritual powers, insight and performance would be renewed (Alabi, 2016). It is interesting to note that in most of these prayer mountains, only men are in attendance. Apart from this, 2018 pastors' conference proceedings of Christ Apostolic Church reveals that the entire 17000 thousand pastors of the Church are all men (pastors' conference, 2018).

Oduyoye's reminiscence of late professor E. B Idowu is of great value to this study. It hinges on the unrecognized role of women in African world view. She recollected her encounter with the late professor as follows: as a member of the academic staff of the Department of Religious Studies, Idowu, the head of the Department, who was on the panel that interviewed me for the position requested two things of me, both of which I refused. On both occasion I found a way of refusing without being rude. He was older and we are both Africans. The first time it was, 'could you bring tea for me?' The second time he met me on the corridor, stopped me and asked, 'could you type some papers for me?' The cultural basis of these requests was that of African women being at the service of African men… Idowu was an African man with traditional view of what African women are good for. The third instance, it was me, an African woman, a younger person and in the University hierarchy a junior, asking him to do something for me. I went to him with a request to deliver the keynote address to a conference of women in theology… Idowu looked at me, amused and said something to the effect that there were no theologians (meaning men) in Africa (Abogunrin, S. O. and Ayegboyin, I. D.: 2014).

Akintunde, writing on the position of women in Pentecostal Churches in Nigeria maintains that women are often restricted from certain areas of ministry that have to do with speaking and leadership. She distinguished between the indigenous Pentecostal Churches such as Christ Apostolic Church who remain orthodox in their disposition to what they think the role of women should be in the Church and the new Pentecostal Churches such as the Living Faith Church who allow more roles to women. According to her, some of these new Pentecostal Churches even ordain women into priesthood. She observes that, generally, women are allowed roles such as prophesying and teaching during Church services (Akintunde, 2015). Spirituality and its disruption in the two traditions (Pentecostalism represented by the Ikoyi prayer

mountain and African indigenous religion represented by the indigenous Yoruba *Orò* cult) is a major gap which this study seeks to fill. The concept seems vague in the literature. This study, therefore, depends majorly on the field work for its findings.

3. 1 Field work on Yoruba *Orò* cult and Ikoyi prayer mountain

Presented below is the report of the field work conducted on both *Orò* and Ikoyi prayer Mountain. Ikoyi prayer mountain is in Ikire, Osun State of Nigeria. *Orò* cult is in Ifetedo, also in Osun State of Nigeria. They are two hundred kilometres apart from each other. Primary data were gathered through field work on both traditions. Fifty people responded to questionnaire and twenty people responded to interviews on both traditions, making a total of seventy respondents to both questionnaire and interviews.

3.2.1 *Orò* cult among the indigenous Yoruba

Myth of Existence:
First, it is of ultimate importance to note that *Orò* is an indigenous religious practice that is prevalent throughout the southwest Nigeria. Second, it is worthy of note that there appears to be a common myth of origin of the concepts of *Ògbóni* fraternity; Masquerade and *Orò* among the Yoruba. A myth which is not commonly reported, traces the root or origin of the three concepts. The myth has it that a woman, Ajibola by name, in Iseyin, Oke Ogun region of southwest Nigeria went far into the forest to fetch fire woods for her domestic use. The woman had a sick husband at home whose name seems to be lost in antiquity. The myth has it that the woman was sexually assaulted by an ape in the forest. Shortly afterward, the husband of the woman died and the woman conceived as a result of the union with the ape. The child delivered by the woman was later crowned as the king of the land. The town went into crisis after his coronation

The elders of the town therefore inquire from the oracle on the issue. The oracle proclaimed that the king should perform certain rituals at the tomb of his father. The king did exactly what the oracle instructed, but of course, at the tomb of a wrong person. The man he knew as his father was not the biological father. The crises went on unabated in the town. The elders went back to the oracle for further consultation. The oracle now told the elders to call Ajibola, the king's mother to questioning about the hidden history of the king. She related the story to the elders. The biological source of the king was an abomination. The subjects must not hear about the story and the king must perform ritual at the tomb of his biological father who remains the ape in the forest. The elders agree to make good the advice of the oracle but this must be done in outmost secrecy. To make it a secret, they use the mensuration flow of Ajibola coupled with some other items to make a potent curse inflicted on whoever reveal the secret. That is why it is, till today, a common invocative saying that *Ajíbólá ló bí* àse, meaning Ajibola originated ase, a very potent curse. This statement remains in the cultic circle to trace the origin of curse. The curse and the secret to be kept by the elders is the origin of *Ògbóni* fraternity. *Ògbóni* literally means elders or aged people who are in the custody of secret. The elders also made the robe that today is the symbol of the Masquerade. They also made a wooden instrument which when swung, will produce a strange sound.

All these were in preparation to go into the forest to bring the ape, who originally, is the biological father of the king. They (the elders) went into the forest in the company of hunters, in search for the ape. The ape was captured and brought home. There were three categories of the group that went into the forest – the elders, a group of initiates that put on the masquerade robes and another group of initiates that were to swing the wooden instruments. On the way back to the town, the elders were chanting incantations, the initiates in the robe which now represent the masquerades were making sound through their noses and the other initiates who swung the wooden instrument to produce strange sound. This was to create fear in the heart of the people so that nobody would come out to see the clothed ape that was brought into the town. The myth has it further that the ape was treated really like human being and accorded fatherly respect for a period of three Months before it was killed and accorded full funeral ceremony. Then the rituals commanded by the Ifa oracle was performed by the king at the tomb of the ape (biological source of the king). Ever since, the town of Iseyin was at peace.

Summary of report *on Orò* cult in Ifetedo:

Ifetedo is a town in Osun State, Southwest Nigeria. *Orò* is one of the deities being worship by the people of Ifetedo. Other deities include Aluku, Masquerade and Ogun deities. The Ayanyemi family was selected as a place for the conduct of the field work. This was because the family is the custodian of *Orò* cult in Ifetedo. Akintunde Ayanyemi, Basiru Ayanyemi, Abayomi Adesigbin and Moses Ayanyemi were the family members who responded to interviews. It was gathered during interviews that the worship of *Orò* as a deity, among the people of Ifetedo was age long, deep down in antiquity. It was an ancient practice among the people (Ayanyemi, Personal Interview). Our team of researcher were not allowed into the premises of the cult which is within the family compound either to view it or to take any picture. According to Ayanyemi, the chief priest of the cult, only the initiates can be allowed access to the place.

The bamboo instrument which represent the *Orò* deity was, however, brought out for our view. The picture is, hereby presented: Figure A is the *Orò* chief priest with the instrument representing the *Orò* deity. Figure B is the wooden instrument that represent the *Orò* deity. No woman sees the *Orò* in action, during *Orò* celebration.

Figure 1: Oro bamboo instrument with the chief priest

Figure 2: Oro bamboo instrument

Orò festival begins with worship at the family *Orò* alter during the day time. The priest and the elders of the family, exclusively males, will gather at the alter within the enclosure where *Orò* deity is housed (*Orò* cult). Alcohol and kola nuts will be brought to the cult. The instruments representing the *Orò* deity will be assembled at the cult (see figure 2 above). The chief priest will embark on divination and conjuration to invoke the spirit of *Orò* deity. During this process, it was claimed that messages would be received from the deity. It might be messages of hope on some particular desires of the family and the town generally. It might be message of warning against an impending danger to an individual, the family or the town. It might be messages that have to do with directives on certain issues that have to do with the peace and wellbeing of the family or the town at large. The only role of women during this period is to cook the food for *Orò* celebration.

In the night, *Orò* proceeding round the town will commence. *Orò* festival is done for seven days, but the proceedings will only be during the first, third and the seventh days. During this proceedings, no woman is allowed to witness the happenings. They must stay indoors. To guide against any ugly situation, the king's town crier would have gone through out the town to sound warning of restriction to women. Spirituality of the *Orò* has to do with the Prayers said at the cult for the family and the town. Every requests of the family and the town will be made known to the *Orò* deity through prayers. Again, it was affirmed that character is an essential part of spirituality in the worship of *Orò*. Hence, the people say *ìwà lèsìn,* meaning character is synonymous to spirituality (Adesigbin). The chief priest, when asked whether women constitute disruption to spirituality, answer in the affirmative. His response was supported by every member of the family been interrogated. Their reason was that in the realm of spiritual power, there is a level that one could only attain to if such a person abstains from sexual relationship. In *Orò* cult, women constitute a serious taboo (Akinyinka). According to Bashiru (Personal Interview), when asked the

consequence if a woman see *Orò*, he said it could be very devastating. In the first instance, the woman may never be able to menstruate again in life. Again, if such a woman is caught, the consequence is death. She would be killed. Apart from the interview conducted within Ayanyemi compound some other people were also interviewed in Ifetedo town.

3.2.2 Ikoyi prayer mountain: a Pentecostal prayer resort

Ikoyi prayer mountain in Osun State, Southwest Nigeria is one of the prayer mountains owned by Christ Apostolic Church, the pioneer Pentecostal Christian Church in Nigeria. History has it that the prayer mountain was discovered by late prophet Joshua Olaoluwa Alalade; that evangelist D. O. Babajide, the second General Evangelist of the Christ Apostolic Church had his initial evangelical ministry on Ikoyi mountain and that the mountain was officially inaugurated as a prayer mountain for the use of Christ apostolic church and other Christians by Apostle J. A. Babalola, the first General Evangelist of Christ Apostolic Church in 1936; that at the beginning, the prayer mountain was opened to the use of both men and women. Later women were banned from getting to the top of the mountain. The reasons, according to Adeyinka, have to do with women's menstruation and that women could easily make men who came for prayer on the mountain to fall into the sin of adultery and fornication.

Activities on the mountain top are majorly continuous prayers, worship and at times, prophetic consultations. Deep personal religious activities are encouraged. There are buildings on the mountain for worships and prayer gathering. The prayers centre around issues that are exclusively pertaining to men. Such prayers go together with discussions on women and the damage they can do to men and their ministries; hence, they emphasize caution in dealing with women. It is a known fact that women are not allowed to get to the top of Ikoyi prayer mountain. A very germane question is that why are women not allowed to the top of Ikoyi prayer mountain? Women are only allowed to pray at the bottom of the mountain. Alalade Jnr. (Personal interview) has it that women will infect the mountain with impurity; that women could be diabolic; and also that they are not far from involvement with witchcraft. To him, women could be considered disruption to spirituality and their presence will affect the spirituality of the atmosphere on the prayer mountain.

On gender as a consideration in apportioning very revered religious roles such as ordination into the office of a pastor to women, Alalade Jnr. thinks that women could easily sink under the yoke of such roles. To him, this is so because of the very emotional nature of women. He has it further that women need the support of men to succeed in the Christian ministerial appointments such as pastoring. Many of the men interviewed on the top of Ikoyi mountain are of the opinion that there are prayers that must be said in utmost secrecy on matters that have to do with men; hence, the need to dissuade the presence of women on the mountain. On the top of ikoyi mountain, those who came for prayer when our team of researchers visited the mountain were all men.

Figure 3. Ikoyi mountain: distant view from the ground

Figure 4: Exterior view of the buildings on the mountain top

Figure 5**:** Interior view of Church auditorium

Figure 6**:** Sacred spot on the mountain top

3.3 Report on respondents to questionnaire

Responses to the research questions:
Fifty questionnaire were administered. Only six questions were asked. Figure seven to twelve below show the questions and the graphs of responses.

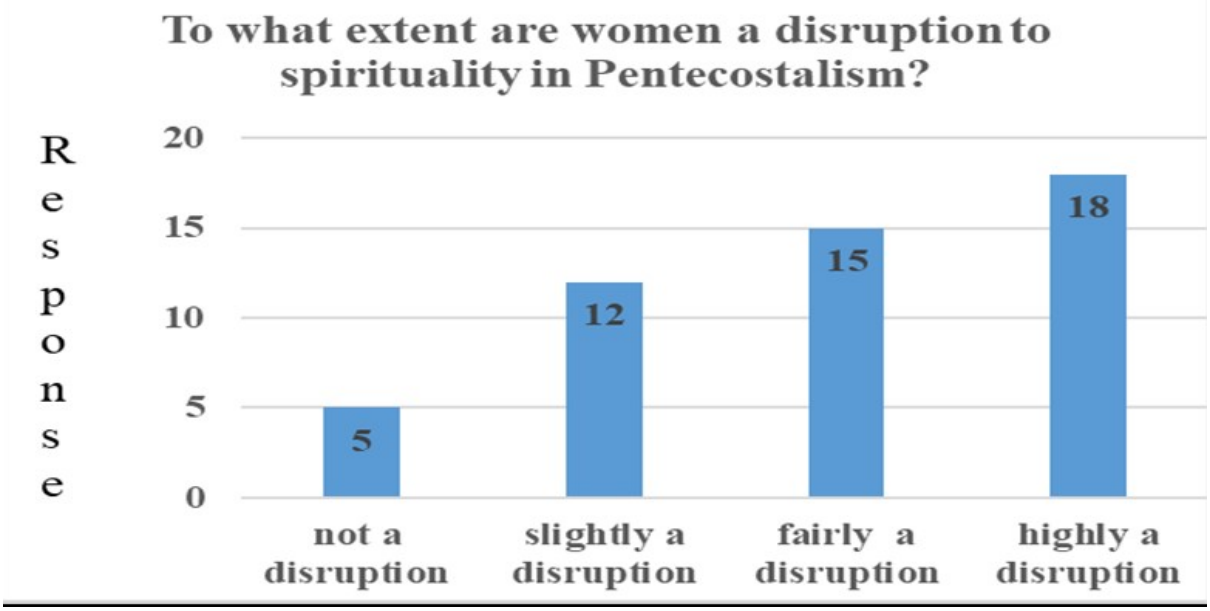

Figure 7

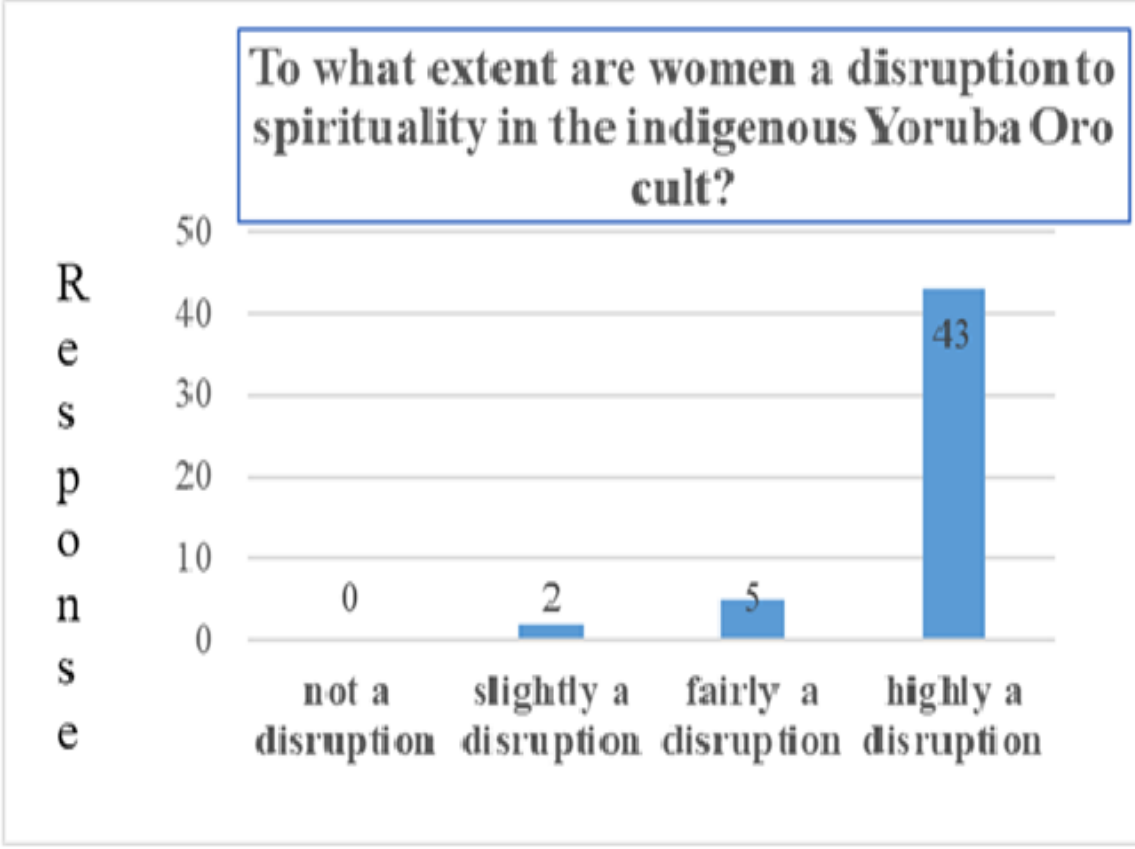

Figure 8

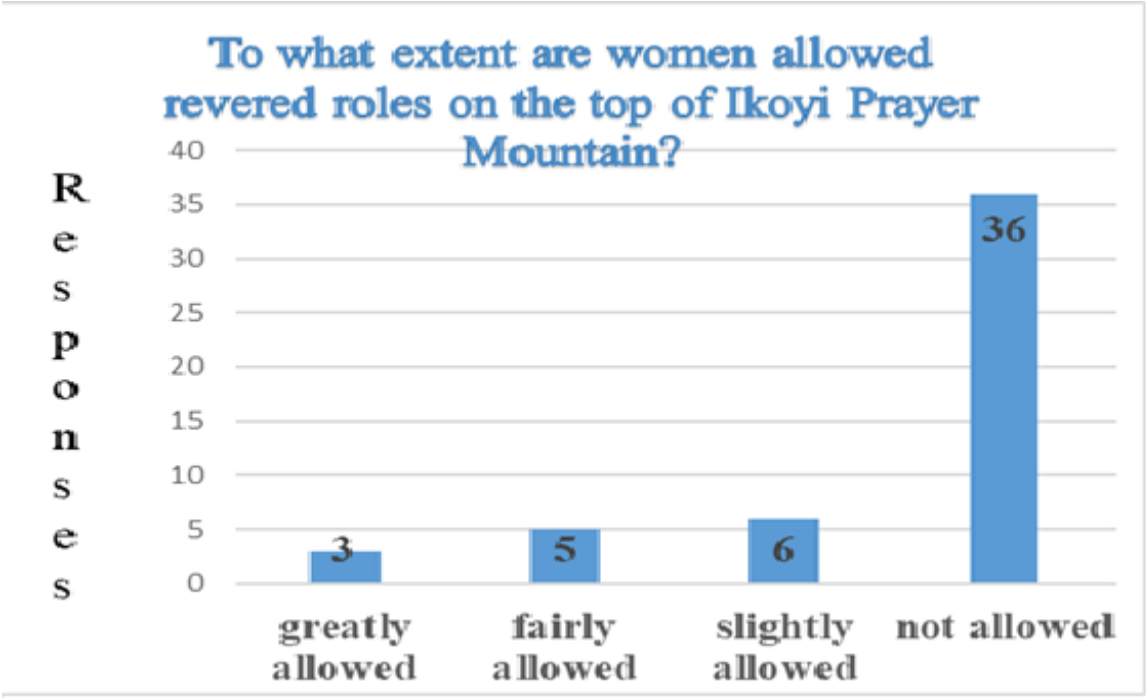

Figure 9

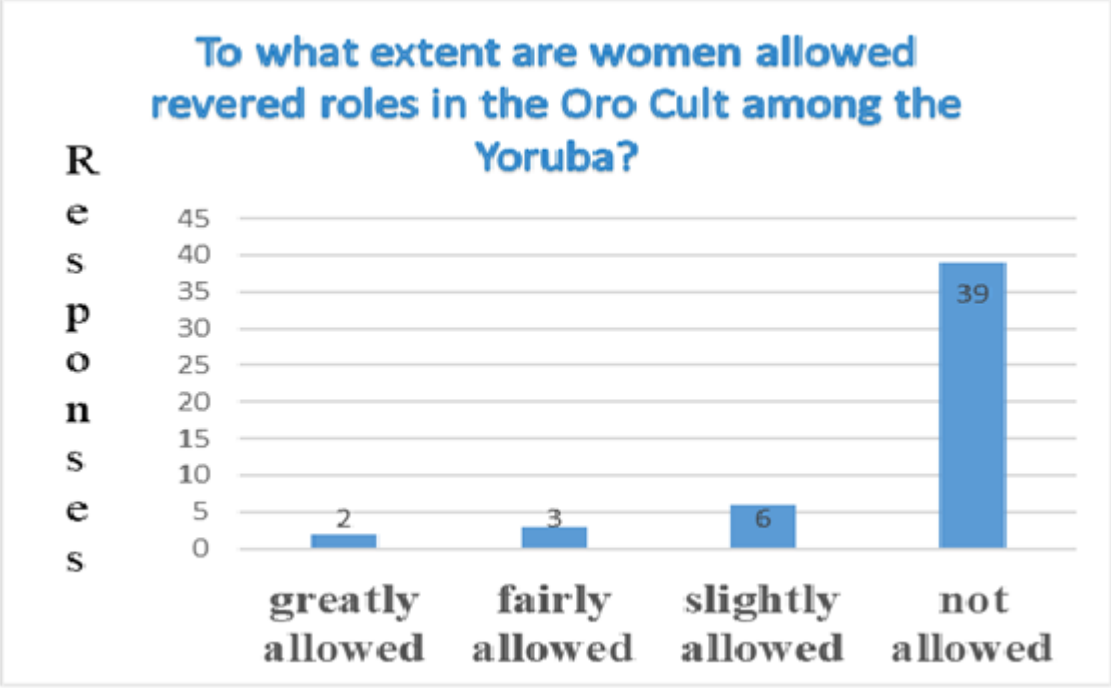

Figure 10

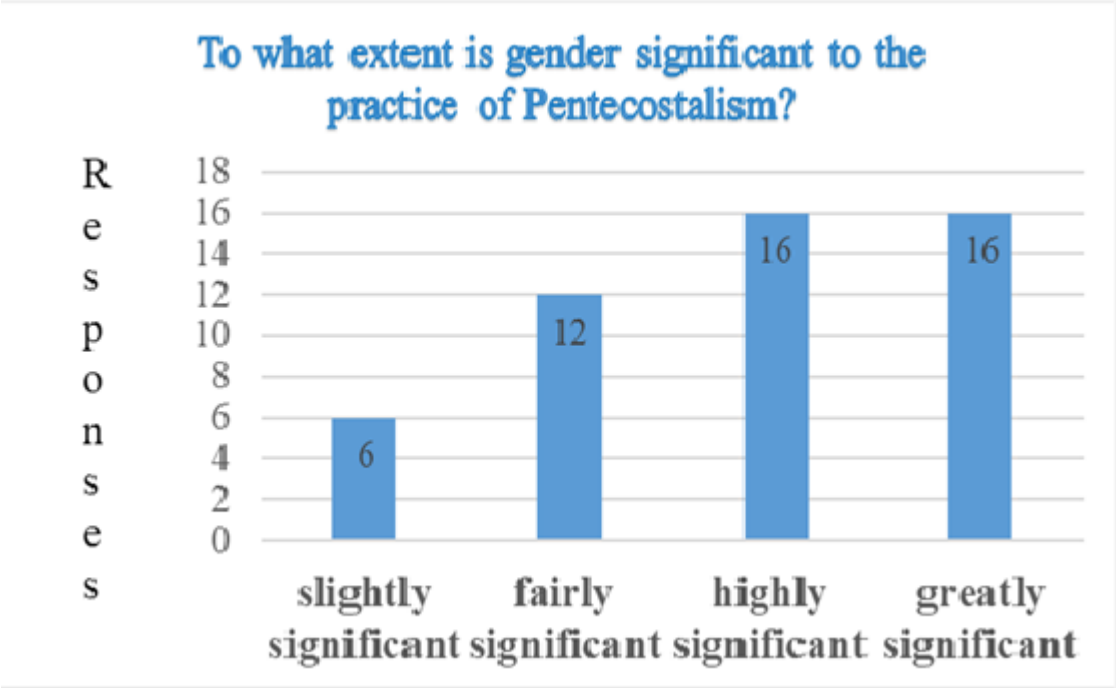

Figure 11

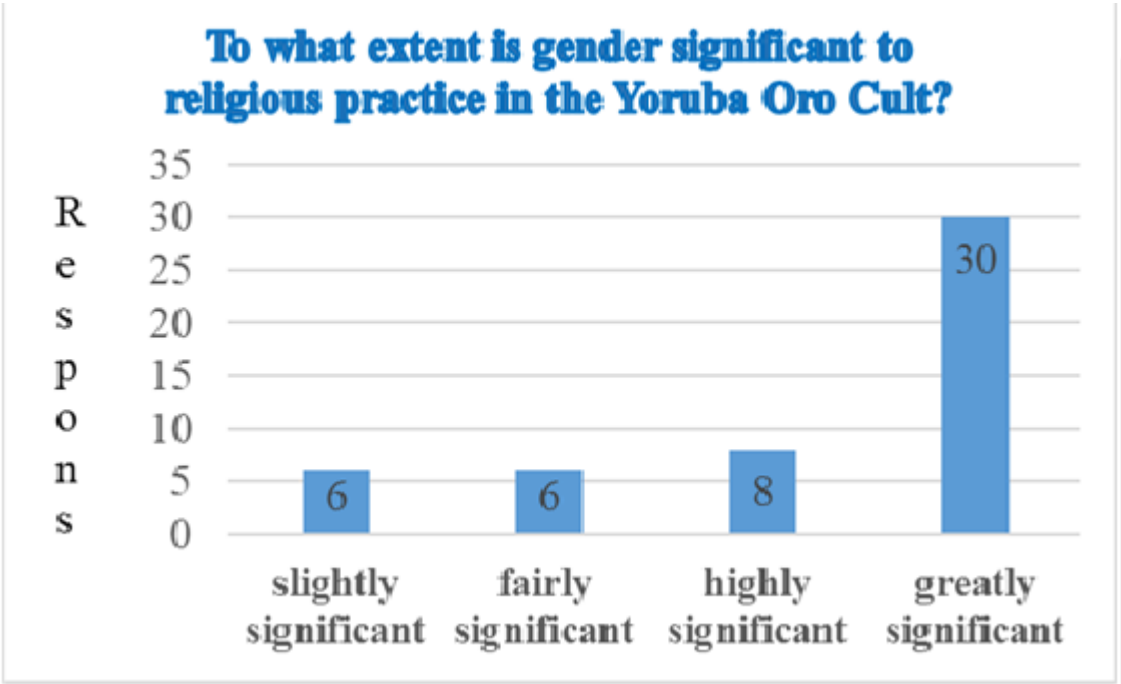

Figure 12

4.1 Women and spirituality in Yoruba indigenous Oro cult and on Ikoyi prayer mountain: comparison

Spirituality

The concept of spirituality is germane to the two traditions. The two traditions however discuss spirituality differently. In the Oro cult, Ayanyemi, the priest of Orò cult in Ifetedo town, in a personal interview, affirmed that character constitute spirituality to the worshippers of Oro. In his words, it is a believable thesis that character is synonymous to religious practice. He has it further that there are other things that constitute spirituality such as regular worship attendance, prayer, unity and intimacy with the gods and ancestors, but good character is of utmost priority. His views were supported by Akinyinka, Adesigbin and Amodu, during personal interview. On Ikoyi prayer mountain, spirituality has to do with abstinence from women; the use of prayer water for healing; in-depth study of the word of God; prophetic intervention to solve human problems and more. This is supported by the archival materials of Christ Apostolic Church that owns the prayer mountain. (Nigerian national archive report: file 1146, Alokan 2017).

Women and spirituality:

In the two traditions, women are not allowed to participate in their activities. In the indigenous Orò cult in Ifetedo town, the only way women participate is to cook the meal for the festivity. At Ikoyi mountain, women are only allowed a portion at the bottom of the mountain. Why this alienation against women? The two traditions are of the opinion that women constitute a disruption to spirituality. In the practice of *Orò*, respondents' opinion reveal almost a total disruption of women in the cult's practice and rituals. (figure 8 above). In Ikoyi prayer mountain, respondents' opinions reveal women as disruption to spirituality in various degrees (figure 7 above). This is further discussed in the latter part of this study.

4.2 A critical discourse of spirituality in both traditions:

The two traditions, Ikoyi prayer mountain, a Pentecostal front of Christ Apostolic Church and the indigenous *Orò* Cult of the Yoruba, have definite concepts about women and spirituality. In the positive aspect, the practitioners of *Orò* cult among the Yoruba attach the relevance of women in the worship of *Orò* to cooking food for the festival. See figure ten with only eleven respondents out of fifty, holding the opinion that women are allowed revered roles in the *Orò* Cult. They simply refer to the useful roles of cooking during the *Orò* festival.

Figure nine shows that only fourteen out of fifty respondents are optimistic that women are allowed revered roles on Ikoyi mountain. The fourteen respondents are simply referring to the fact that women are allowed a portion at the bottommost part of the mountain. They are not allowed to reach the top of the mountain. In the negative perspective, figures seven to ten show that respondents are sceptical of women when it comes to the concept of spirituality. The fact that women are not allowed revered roles in the practice of both traditions show the people's negativity to women as far as spirituality is concerned.

In the actual fact, to a large extent, both traditions consider women to be a disruption to spirituality. Although, opinion varied on this in many Pentecostal circles. In the indigenous Oro Cult, the opinion is almost an absolute negativity as far as women and spirituality is concerned. Figure eight shows that forty-seven out of fifty respondents believe that women constitute a disruption to spirituality. The respondents in figure seven (about women in Pentecostal circle) show that women constitute disruption to spiritualty in various degrees. Five respondents believe that women are not a disruption to spirituality; twelve respondents believe that they slightly constitute a disruption; fifteen respondents hold the opinion that women constitute a fair disruption to spirituality and eighteen respondents have the opinion that women are highly a disruption to spirituality.

Why this varied opinions, expressed by respondents concerning women and spirituality in the research on Ikoyi prayer mountain? The majority of people who attend Ikoyi mountain are from Christ Apostolic Church, Nigeria. In the Church, women are allowed some roles which are not considered mostly important. Women, for instances, serve as prophetesses, evangelists and teachers in the Church. They are, however, not ordained as Church assembly pastors, consequently, they are not allowed any position in the top hierarchy of the Church. Again, in the Executive Council and in the General Executive Council of Christ Apostolic Church, women are not allowed any position. The 1964 and 1966 general executive council meetings of the church which expounded the membership of the church executive council excluded women (Alokan, 2014).

Why are women considered a disruption to spiritual activities on Ikoyi mountain and by extension, Christ Apostolic Church? In a personal interview with Oshun, it was gathered that right from the beginning of Christ Apostolic Church, the owner of Ikoyi prayer mountain, the founding fathers have great fear for women. This fear, in his opinion, is partly a function of the carryover of their perception of women in African religion which is the religious root of Africans generally. In African religion, it is widely believed that women are very much connected with witchcraft. Omoyajuowo a professor of Religion (1998: 320), has it that it is generally believed in Africa that witches are predominantly women… flying about at night. He expressed his opinion further that women get involved in witchcraft to enable them fight the dominance of men in the African society. The relegated role which women are subjected to in the African society is simply abhorring and they need to fight and regain their esteem. This perception of women in African world-view is what Oshun refers to in the personal interview.

Again, there is a profound believe among the Pentecostals of Christ Apostolic Church that women could be dangerous in that they could fall into the sin of adultery through them. In essence, the founding fathers of the Church have deep phobia about women. Oshun discussed further that the inclusion of women in high committee of the Church in the 1988 draft constitution met with failure due to this same phobia. Many in the church are, therefore, of the opinion that women may not be trusted to justify inclusion at the very revered position in the Church hierarchy where they will sit side by side with men.

To the same question, why are women considered a disruption to spirituality in the practice of the Yoruba indigenous Oro? Mr. Akintade Ayanyemi, in a personal

interview maintain that in the spiritual sphere, women constitute a great disruption. He believes that there is a level of power that one may never attain to if he continues to have sexual intercourse with women. It is also the opinion of many that menstruation is a disruption to spirituality.

5. Conclusion/Finding

The two traditions, Pentecostalism and African Indigenous Oro Cult have different opinions on what constitute spirituality in religious practice. Both traditions also believe that women constitute a disruption to spirituality. This study reveals that the believe of women as a disruption to spiritualty is peculiar to the two traditions.

An important finding of this study however is that among the Pentecostal Christians who patronizes Ikoyi prayer mountain however, the claim of women as disruption to spirituality is based on the premises of fear – fear of witchcraft which is prevalent in their religious and social world-views. So far, there is no any empirical study that concludes to the fact that women constitute a disruption to spirituality, either in African religion or in Pentecostalism. This study may, however not be used to generalize on the practice of Pentecostalism and African indigenous religion as a whole.

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Respondents to personal interviews

Respondent	Town	Date
E. O. Alalade,	Christ apostolic church, Ikoyi prayer mountain, Ikire	18/1/2019
C. O. Oshun,	Christ apostolic church, LASU Ojoo, Lagos	22/1/2019
T. Adeyinka	Christ apostolic church Baakun, Ipetumodu	12/1/2019
D. O. Alabi	Ikeji-Arakeji	12/1/2019
B. Olagundoye,	Ikeji-Arakeji	12/1/2019
A. Ayanyemi,	Ayanyemi compound, Ifetedo	10/1/2019
B. Ayanyemi,	Ayanyemi compound, Ifetedo	10/1/2019
A. Adesigbin,	Ayanyemi compound, Ifetedo	10/1/2019
Yinusa Amodu,	Ayanyemi compound, Ifetedo	11/1/2019

Note: Only nine of the respondents to interviews could be listed here because the rest pleaded anonymity.

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Ruby Chishti's Free Hugs: Claiming Spaces Through Utopian Feminist Futures

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The European Conference on Arts & Humanities 2019
Official Conference Proceedings

Abstract
This paper focuses on Chishti's artwork entitled Free Hugs (2002), a three-dimensional installation consisting of ten half life-size female fabric sculptures holding each other in what seems like an empathetic embrace. Using textile residues and discards to shape the bodies, this installation creates a unified female experience of unknown futures, grief, loss, and love. Exhibited on the shores of the Hudson River in a public space, these soft sculptures are extremely multivalent. The large sized women of various color not only evoke a transnational feminist experience but also creates a surreal ambiance using the reflection of New York's state of the art skyline in the waters of the Hudson River. The reflection creates a background against which these austere figures made of rags and discarded textile material emphasize the need for claiming spaces through a transnational feminist alliance, respecting nuanced-complexity of female existence against various forms of patriarchal imperialism, capitalism, and neo-colonialism. Extending Spivak's concept of effaced itinerary of third world- female subaltern subject in "Can a Subaltern Speak" (1986), this paper argues that Ruby Chishti's work "free hugs" binds women within a universal but nuanced experience of being silenced within the patriarchal socio-cultural spectrum and calls for a transnational feminist empathy based on respect and equality, and acceptance of cultural, religious and racial differences.

Keywords: Gender, Decolonial Feminism, Feminist Futures

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Introduction

The paper argues that Ruby Chishti's artwork *Free Hugs* (2002) binds women within a universal but nuanced experience of being silenced within the larger patriarchal socio-cultural spectrum and calls for new radical feminist futures. The paper critically re-evaluates the historical center/periphery feminist discourse and reimagines an alternative Utopian feminist liaison, forming a new trajectory that drifts from periphery to center rather than the center to periphery – as it always has been.

The paper utilizes decolonial theory which allows "radically distinct perspectives and possibilities that displace Western rationality as the only framework and possibility of existence," (Mignolo, & Walsh, 2018). This method is further applied to reinvestigate the "doubly effaced itinerary" of gendered colonial subaltern in Spivak's canonical essay, "Can the Subaltern Speak." Applying this methodology on three high profile examples of gendered sexual crime related cases represented in the US media, the paper argues that the nuances of silenced gendered subaltern in Spivak's text can be extended universally

Context and Significance

White feminism euphemistically known as mainstream feminism, throughout history has observed documented, and represented periphery/colonial women as universally oppressed, marginalized, and homogenized victims of cultural/religious and familial oppression.

Antoinette Burton In *Burdens of History: British Feminists, Indian Women, and Imperial Culture 1865-1915 (1994)* looks at the historical *image* construction of British feminists in subcontinent, as the saviors and role models for the underprivileged, subjugated and victimized female Indian subjects. Despite the rhetoric of universal sisterhood, the British women in India represented themselves as the mothers of Indian women, hence endorsing the ontological motivations of imperial projects and creating an epistemological hierarchy between them and the "other women" (Burton,1994).

Many post-colonial feminists criticized this image construction of the "other women" as Eurocentric, disregarding periphery women's social cultural and historical disadvantages and difference. And also, white women's inability to acknowledge what Bolivian decolonial feminist Aymara Parades call plural patriarchies or patriarchal *entroque* or junction: that is when imperialist patriarchy comes in contact with pre-existing regional patriarchies" (Mignolo, & Walsh, 2018).

Indian post-colonial feminist Tapenade[1] calls this method of the production of the third-world woman as singular monolithic subject, *Analytic Reductivism*, which according to her "is a directly political practice to reinforce the hegemonic euro-centric colonial discourse that exists specifically within a relation of power" (Talpande, 1986).

[1] A method that implies collection of large number of fragmented examples to add up to a universal fact.

I argue that the method that produces a singular monolithic gendered periphery woman also generates a residue or a surplus – Construction of a another somewhat homogenized subjectivity – a completely emancipated, free and empowered white gendered body who does not need to be saved. These imagined women pretty much exist in comparison with each other. Making the method counterproductive for both the gendered subject and the subjected.

The rai·son d'ê·tre behind this paper is not to mitigate White feminism and its genuine unprecedent struggle against patriarchy. But to highlight that when white feminists engage with women of colour, they categorically disconnect themselves from their own struggle. As the strength of the chain is measured from its weakest link, the aim of the paper is to propose a common ground for utopian feminist future which validates cultural, religious and racial differences, yet create a universal connection.

I situate myself in this paper as a gendered post-colonial academic in North-America. Negotiating my post-colonial gendered subjectivity against the colonial myth of a universally and somewhat homogenized empowered/ emancipated white woman. Without much of a historical president, in this paper, I position myself as an investigative subject instead of the investigated. Hence, this paper does not analyse the adversity of women of colour but aims to destabilize, contest and complicate the surplus myth surrounding the white gendered subjectivity, in order to challenge Western modern/imperial/colonial and hierarchical cultural constructs.

Intrigued by the 2016 US elections in which 44% white college graduate women voted for a candidate who, at the very least, had a questionable relationship with their gender,[2] I questioned that what if white women silenced themselves to support racism, disregarding sexism due to the internalization of hierarchy of gender-interests within politics?

Theoretical framework

I like to frame the voluntary or involuntary silencing of these gendered bodies theoretically, before I give three examples of silenced white gendered bodies to support my methodology. Using decolonial concepts, I reinterpret Spivak's thesis – "doubly effaced itinerary of gendered colonial subject" in her canonical essay: Can the subaltern speak," to construct my argument.

Firstly, Spivak defines the levels of class-hierarchy within colonial subjects. She places the subaltern class at the very end hence universalizing subaltern class into a destitute economic category. However, to conceptualize the silencing of gendered subaltern she uses three examples within colonial historiography as well as revisionist insurgent history:

1-The immolated *Rani*s, wives of Rajput maharaja's who died in wars and conflicts, and their unethical documentation within colonial historiography. She uses example of Edward Thompson's book *Suttee (1928),* she writes:

[2] The only rationale in this case happens to be that in conflict of interest between gender and race, historically, have women been aligning themselves with men due to the internalization of centuries of hierarchy within gender interests? However, this is a topic for another paper.

In his romanticized ideological production of victims, the identity of the burnt widows of the "Rajas" are almost as lost as the lower-class widows from Bengal where this ritual was most practiced (Spivak, 96).

2-The economically destitute Bengali immolated widows who remain nameless not only with in colonial historiography but also revisionist history.

3- The complete absence of presence of representation around the suicide of a middle-class freedom fighter, a 17-year-old Bengali girl Bhuvaneswari Bhaduri's within revisionist Indian insurgent history.

I argue that Spivak's gendered subaltern has a nuanced existence and nuanced silencing, she can be a *Rani* (princess) and given certain circumstances turn into a subaltern or she can be a freedom fighter and be misrepresented or silenced within her own history. Extending the argument, we can argue that women are more susceptible to silencing in every economic category and/or at least the ethics of their representations are always questionable due to the universal patriarchal nature of the societies.

Spivak concludes "within an effaced itinerary of a colonial subject the figure of a woman is more deeply in shadow," If we extend this concept, we can conclude that due to the universally patriarchal nature of societies when certain conditions are created to silence subjectivities, women's itinerary would always be more effaced

Examples: Universal Culture of Gender Silencing

I briefly analyse three mainstream media examples to explore the universal culture of victim shaming or victim silencing around gendered sexual related crimes and how epistemic violence[3] failed white women by completely silencing them in North-America (here specifically the US), especially when the opponent is white privileged male.

1. Brock Turner vs Emily Doe

Brock Turner and Emily Doe is a very high-profile gender-crime related case. Two men riding bicycles on campus about 1 a.m. saw Turner on top of an unconscious woman who had been stripped naked. The most disturbing aspect of this case was the letter Turner's father wrote to the judge. In the letter he calls the indictment of his son on a rape charge "steep price to pay for 20 minutes of action." (Fantz, 2016) This statement gives us a glimpse into a certain male mindset that considers rape a collateral damage for female freedom. A country where activism can get you up to 10 years in jail there was 6-month sentence for Brock Turner. In the newspaper Emily Doe was repeatedly referred to as the 'unconscious intoxicated woman,' 10 syllables, and nothing more, whereas almost all information about Brock Turner starts with "The Star Stanford swimmer," (Sprankles, 2016) the nature of the case by no means required a list of collegiate extracurriculars.

[3] Institutionalized violence.

2. Judge Kavanaugh vs Christine Blasely Ford

The famous case of Professor Christine Blasely Ford's harassment accusation against Republican candidate Brett Kavanaugh. Right after her accusations were made public Dr. Ford became the target of vicious harassment, character assassination, and even death threats especially on social media. As a result of these kind of threats, her family was forced to relocate out of their home (Durkin, 2018).

3. Conversations with a Killer: The Ted Bundy Tapes (Netflix, 2019)

Last but not the least the unethical documentation of 34 raped and murdered young women during the 70s. The Netflix documentary series (2019) – from Bundy's charismatic profile shots, to the absence of any investigative journalism towards victims' perspective, to the sentence of the judge – is an epitome of white male-hero worship and unethical representations that surround gendered crimes.

The examples above reflect the inclination of social/ media and institutional silencing of white women who under ordinary circumstances would be considered empowered. The paper argues that this the nuanced existence of subalternity locks Chishti's women in an empathetic embrace.

Free Hugs: Feminist Futures – Case Study

Chishti (b.1964) is a Pakistani born diasporic artist settled in New York since 2002. *Free-Hugs* (2002) (Figure 1) is a three-dimensional installation consisting of ten half life-size female fabric sculptures perched on austere wooden planks. These sculptures hold each other in what seems like an empathetic embrace.

I argue, through a visual and contextual analyses of Chishti's *Free hugs,* that this ephemeral installation, photographed at the shores of the Hudson River, is extremely multivalent and open to wide spectrum of interpretations. These soft, colourful and large-bodied rag dolls create a unified female experience of silenced pasts, yet new futures of shared grief, loss, and love.

Chishti uses textile residues and fabric discards to shape the bodies of her fabric sculptures, skillfully crafting the contours of her large rag-dolls made of colourful discarded fabrics with different colour of hair made from wool.

My work offers the link between the tradition of doll making (in the subcontinent) and the contemporary sculpture. To me sewing, mending, tying seems a process of hope and a satisfaction of the desire to repair the scars that time leaves behind (Chishti, 2002).

Firstly, her skillfully stitched figurative sculptures are made of fragile, ephemeral, delicate and light materials that are traditionally used by women within households. It challenges the historically used canonical sculptural methods and materials (hard, permanent, solid heavy, and hence masculine). Further her large female forms subvert the masculine romance of sensual female forms within Western as well as Eastern art history –The goddess and the temptress, recipient of the male gaze!

Figure1: Ruby Chishti, Free *Hugs* (2002), mix media, measurements variable

Chishti's women locked in a compassionate embrace do not allow a space for a male glaze, it creates an ephemeral female experience where the male gaze becomes redundant. Rather these women with their large colourful bodies claim their physical space in the world and demand to be seen not looked at.

Her technique comes from the century's old tradition of rag-doll-making technique used by women in the subcontinent. However, creation of rag dolls has almost been a universal female expression, a universal language and every civilization has had its own version (Figure 2).

Figure 2: A montage of Rag-doll making from different cultures. Retrieved from various websites

To be more specific the earliest example of rag doll is dated: 1st CE-5th CE (Figure 3), made from linen stuffed with rags and papyrus, and was found Egypt, Oxyrhynchus. The presence of a small blue glass bead attached to the proper left side of the head even suggests a hair ornament.

I argue that Chishti's work crates a feminist language that is extremely peripheral, and regionally grounded in South Asian cultural heritage, yet transcends time and space, creating a new universal language in art that is regionally imbedded but creates a transnational feminist semiotic.

Figure 3: Retrieved from https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=400067&partId=1

Furthermore, in the light of a recent scholarly concept known as Capitalocene, which argues that Capitalism, and not humanity, is at root of our universal ecological crisis, the upcycling of old rags and textile discards to create her massive artwork, Christi's sculptures take on yet another universal meaning.

Opening up to symbolic and metaphoric referents, her interest in working in such materials raises the question of permanence as well as refer to transience of life, and points at the society's obsession with material consumption. Especially, keeping in mind that the catastrophic environmental hazards, climate change, floods, draughts, and other undeniable markers as the result of Anthropocene and Capitalocene, makes women threefold at the risk of being dislocated.[4]

Chishti creates this surreal contrast of an empathetic, sustainable feminist world in foreground of what seems like the reflection of a city skyline in the river waters, indicating to the modern manmade world. She states "*Today when world is at war, I look for my material, a bandage…. or dressing"* (Chishti, 2002).

[4] UN figures indicate that 80% of people displaced by climate change are women, but the average representation of women in national and global climate negotiating bodies is below 30% (Halton, 2018).

Conclusion

Using decolonial methodology to reinterpret universality within Spivak's concept of "doubly effaced itinerary," of a gendered subaltern, this paper aspired to subvert the canonical white feminist methodology of racial hierarchy within feminism in favour of an alternative feminist alliance. By using three gendered crime cases in the US, and the absence of ethical representations of these gendered white bodies, the paper argued that Cishtis's artwork *free hugs (2002)* unifies women in a universal but nuanced experience of being silenced. Further, the paper proposed the creation a new form of alliance based not on racial gendered hierarchy but on equality, compassion, empathy, and respect.

In the words of one of the most influential 20th century white feminist, Adrienne Rich:

The connections between and among women are the most feared. The most problematic, and the most potentially transforming force on the planet.

However, this paper argues that these feminist connections need to be revised and decolonized, in order to reimagine feminist futures that instead of authorizing patriarchal/racial imperialism and economic colonization, destabilize it. And in the words of Sobonfu Somé, one of the foremost voices in African spirituality, "Making the world a sustainable place is deeply connected to our ability to grieve together" (Somé, n.d). I conclude Christi's grieving women destabilizes the world that was created by men for men and makes us want to strive for new feminist futures: the creation of new sustainable inter-cultural feminist worlds.

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Reclaiming the Future of Undergraduates from the Challenges of Social Media: Elizade University, Ilara Mokin in Analysis

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The European Conference on Arts & Humanities 2019
Official Conference Proceedings

Abstract
Utterances can be classified structurally and functionally to state, question, request and exclaim. Functions such as stating, questioning, requesting, and exclaiming can be performed by languages especially, English language. This Social Media had done a lot of evil than good globally. This has in a great way affected the future of the youths. Many youths spend a lot of time chatting, posting, pinging, following hence, precious time was wasted doing unfruitful ventures. This study examines how the future of the undergraduates can be reclaimed from the menace of social media and how digital age affects language use among undergraduates in Elizade University, Ilara Mokin. Hence, the study answered the questions: What is the relationship between language structures and socially constructed message coding in *WhatsApp* conversations among undergraduates in Elizade University? How can the future of our undergraduates be reclaimed from destruction by Social Media? Six *WhatsApp* messages were forwarded from six respondents to the researcher's phone after their consents have been given. Halliday's experiential function of language revealed the actions that represent happenings outside the world (reality). On the other hand, the logical function of language revealed connectivity and relationship between clauses and clause types. Smileys and emoji functions were also revealed. This study recommends that: introverted students' discussions can be done on *WhatsApp* between lecturers and students. Time wastage by undergraduates on *WhatsApp* and other social media will be minimized if educational purposes/usages are fulfilled.

Keywords: Social Media, *WhatsApp*, Transitivity, Communication, Undergraduates

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Introduction

Conversation is a way of using language socially together with other interlocutors. The function of conversation is "creating an 'ambience'; a context in which, the conversationalists are able to pursue their 'overt' or hidden goals. (Mey 2006, p. 137). A conversationalist is good when he or she is an expert and is virtuous. According to Leech (1983, p. 83) some illocutions (for instance, orders) are inherently impolite, and others (for instance, offers) are inherently polite. It is not good to be always polite due to the fact that the social position of a speaker may indicate different politeness values or individual cases.

Sociolinguistics investigates the field of language and society. Holmes (2013) is of the opinion that sociolinguists' aim is to move towards a theory which provides a motivated account of the way language is used in a community, and of the choices people make when they use language (p. 16). Language is a dynamic resource and we cannot but contribute to it. What people say is as important as how they say it.

WhatsApp was created by Brian Acton and Jan Koum in 2009. The main objective behind its creation is to make communication and the distribution of multimedia easier and faster than short message service (SMS). It is cheaper; all that is needed is user's subscription. The data for this study are the *WhatsApp* conversations on iPhones of undergraduates from Elizade University, Ilara Mokin, Ondo State, Nigeria**.**

Emojis are small digital images or icon used to express an idea or emotion in electronic communication. It livens up your text messages with tiny smiley faces. Dictionary.com (retrieved 4/4/17) gives the meaning of emoticon as symbols used in electronic mail and text messaging to indicate the state of mind of the writer. The smiley faces vary from elated to angry. Otemuyiwa (2017) opined that smileys were used to indicate the body language applied in conversations.

There are some pieces of literature that emphasize the various functions that language performs. For instance, Halliday (1970) discusses three major functions of language as textual, ideational and interpersonal functions. The need to investigate how the future of the undergraduates can be reclaimed from the menace of social media and how one of the social media used in this digital age affects language use among undergraduates in Elizade University, Ilara Mokin calls for this study. Hence, the study answered the questions: How can the future of our undergraduates be reclaimed from destruction made by Social Media? What is the relationship between language structures and socially constructed message coding in *WhatsApp* conversations among undergraduates in Elizade University? Halliday's theoretical framework (experiential function) revealed the actions that represent happenings outside the world (reality). On the other hand, the logical function of language revealed connectivity and relationship between clauses and clause types.

The Problem

Many scholars have worked on various effects that social media has on the users. There are both positive and negative effects as found out by some scholars. Spunout (2017), is of the opinion that social media has effects on the mental health of users. Health issues like depression, anxiety, poor sleep quality, dissatisfaction with body

image and cyber-bullying. New learningtimes.com reiterates that social media has effect on students' performance in learning listening and reading comprehension. (https://newlearningtimes.com>article>e). Other scholars are of the opinion that some users get addicted that they strain their eyes, withdraw from social activities and even resist sleep just to be on the social platform. (http://sysomos.com>2016/10/27>can.) On the other hand, European research suggests that using Facebook, snapchat, Instagram has minimal effects on academic performance. (https://www.thestar.com.my>2018/02/22). This study examines how the future of the undergraduates can be reclaimed from the menace of social media; explore how one of the social media used in this digital age affects language use in *WhatsApp* conversations among undergraduates in Elizade University, Ilara Mokin and identify the emojis used and their implications. Halliday's theoretical framework (experiential function) revealed the actions that represent happenings outside the world (reality). On the other hand, the logical function of language revealed connectivity and relationship between clauses and clause types. Smileys and emoji functions were also revealed.

Methodology

The data for this study were drawn from the *WhatsApp* conversations of undergraduates from the Elizade University, Ilara Mokin, Ondo State. Six conversations were randomly collected from six students (one conversation from an undergraduate) from Elizade University and after the consent of the subjects had been sought and given, the selected conversations on the participants' *WhatsApp* pages were screenshot and forwarded to the researcher's phone. Descriptive qualitative and quantitative approaches were used for the analysis of the collected *WhatsApp* conversations. First four strings in each datum were analysed. The structure of language use in terms of process types, and the language function types in the selected *WhatsApp* conversations among undergraduates in Elizade University were identified and structurally analysed.

Below is the model with which the analysis was carried out.

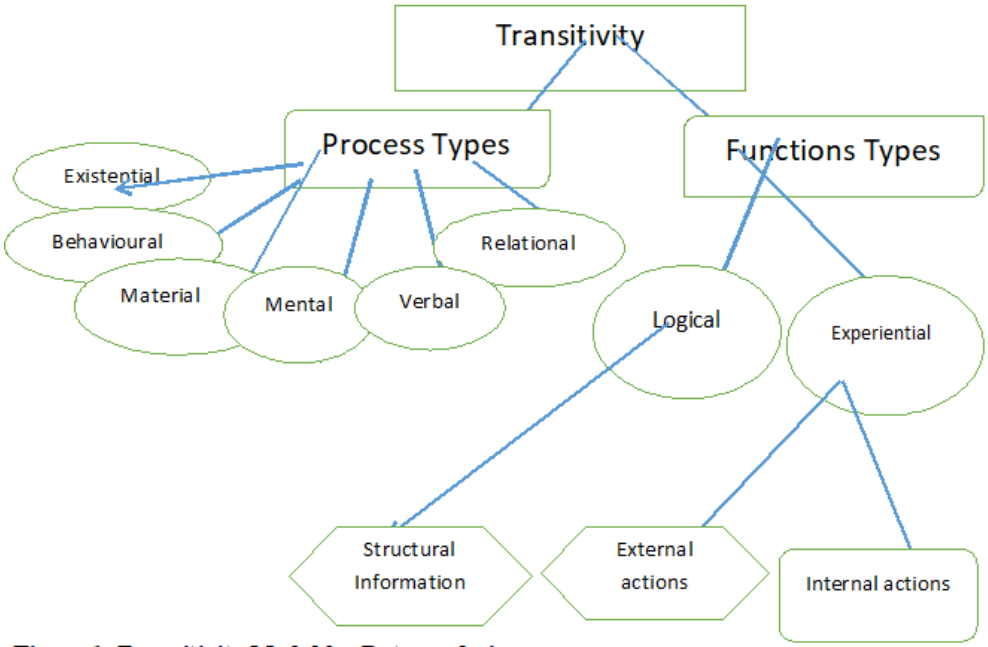


Figure 1: Transitivity Model for Data analysis
Source: Otemuyiwa Abosede Adebola

This model was used to investigate the relationship between language structures and socially constructed message-coding in the selected *WhatsApp* conversations of undergraduates. The process and the function types were considered. The function types were revealed through the process types or verbs used in the conversations; this led the researcher to find out type of the structures in the selected conversations.

Theoretical Framework

Linguistic choices are influenced by social contexts. Our talk is adapted to suit our audience and people talk differently to children, customers and colleagues. Language is used differently in formal and casual contexts. The purpose of talk also affects its form. Systemic Functional Linguistics theory by Halliday (1970) who worked on the metafunctions was used for analysis in this study.

Systemic Functional Linguistics

Halliday wrote "the value of theory lies in the use that can be made of it", and Halliday has always considered a theory of language to be essentially consumer-oriented (Halliday, 1985a, p.7). SFL is the study of the relationship between language and its functions in social settings. SFL treats grammar as a meaning-making resource and insists on the interaction of form and meaning. It considers language to have evolved under the pressure of the particular functions that the language system has to serve. Functions are therefore taken to have left their mark on the structure and organization of language at all levels which is said to be achieved via metafunctions. Language is functional; it reflects the attitudes, opinions and the ideology of the users (Halliday, 1985a). Halliday (1985) identified three major functions of language which he tagged 'metafunctions' of language (p. 40). The ideational function (expresses the speakers experience to the real world including the inner world of his own consciousness), the Interpersonal function (establishes and maintain social relations by expression of social roles played by individuals and groups in the society) and the Textual function of language (expresses how language provides link with itself and with features of the situation in which it is used).

Functional grammarians do not stop at describing a language in its grammatical terms, rather they move on to the functions that language performs. (Martin, 1997, p. 22) The theory behind functional grammar is systemic. In systemic grammar, language is a part of a system of society while functional grammar is about how to use language for metafunction. Functional linguistics talks about context of language use. Functional Grammar provides the system of transitivity choices operative at the clause level. It further deals with the representation of our experience of the external world (that lies about us) and that of our internal world (that of our imagination).

Transitivity

The analysis and interpretation of the transitivity systems of the clause of a certain language is concerned with the phenomenon of how that particular clause is structured in terms of processes, participants and circumstances. The clause is a multifunctional construct consisting of three metafunctional lines of meaning (Halliday & Matthiessen, 2004, p. 168). Transitivity is the third mode of meaning in the

organization of the clause and it is also referred to as the experiential line of organization. According to Halliday (2004), the clause; "construes a quantum of change as a figure or configuration of a process, participants involved in it and any other attendant circumstances" (p. 169). In the transitivity or ideational function, the clause construes a relationship of signification between a word and its meaning. Transitivity comprises of three elements, namely; i) participants involved in the process of meaning (token and value) in the relationship of signification, ii) the process of meaning, which is realized by the verb marked for tense (present, past and future), and iii) Circumstances associated with the process (time, space, cause, and manner.

Process

Process is central to transitivity (Gerot & Wingnell 1994, p. 54). Different processes make different meaning from the actions in the world around and within us. The process types can be identified through conformity between the goings-on and the grammar. For instance, participants are realized by nominal groups; person, place or an object (Thompson 1996, p. 77). The circumstances are realized by adverbial groups and prepositional groups. Ideational meanings are about meanings phenomena; about things (living and non-living, abstract and concrete), things going on and the circumstances surrounding these happenings and doings (Gerot & Wignell 1994 p. 12). For one to understand the ideational meaning of the clause, the process types must be understood, the participants involved in the process and the circumstances, that is the time, cause, to mention but a few. Thompson (1996, p.76) stated that language reflects our view of the world as consisting of "goings-on" (verbs) involving things (noun) which may have attribute (adjectives) and place, time, manner (adverbials). Processes are realized by verbs (doing words).

Types of Processes

Halliday and Mattheissen (2004) gave four types of processes as **material, mental, verbal, and relational** (p. 13). When one is termed to be experienced, it means there has been flow of events. Haliday and Matthiessen (1999) are of the opinion that the flow of events is chunked into quanta of change by the grammar of the clause and that each quantum of change is modeled as a figure (p. 70). The figure refers to happening, doing, sensing, saying, being or having. Halliday and Matthiessen (1999) observed that there is a difference between what goes on around us and what goes on within us (consciousness) (p. 170). Within us, perception, emotion and imagination take place. The choice of process for what happens around us is different from the process pointing to what happens within us. Those actions performed by our senses are the mental processes. The third type of process identifies and classifies. They are called relational processes. For instance, in a statement such as "The largest city in Africa is Ibadan" is a classifying relational clause while "Among all the boys in the class, Segun is the most brilliant" is an example of an identifying clause. There are other shades or categories of processes located at the three boundaries between 'material' and 'mental' processes which are the 'behavioural' processes. According to Halliday and Matthiessen (2004) the behavioural processes represent the outside manifestation of the inner workings, consciousness and physiological state (p. 171). For instance, "People are wailing", "They are dancing" respectively. In between 'mental' and 'relational' processes are the 'verbal' processes. The verbal processes are relationship

construed in human consciousness enacted in the form of language, like 'saying' and 'meaning'. On the boarders between the relational and the material processes are the existential processes. These processes are concerned with existence.

Transitivity as Language Function

Ideational metafunction is that function of language that expresses ideas at the experiential and logical involvement or intrusion into a situation. One can see language functions as something taking place in the reality and can clearly be revealed through the lens of the various process types. Transitivity function of language is divided into experiential and logical functions.

Experiential function

Experiential function represents processes in the outside world and processes that take place in the internal world of unconsciousness. For instance, "The boy eats on the table" is an example of an experience of the outside world. "The boy" and "the table" are the participants while "eats" is the process. It is a physical process. Processes can represent abstract and concrete things.

Logical Function

Sometimes experiences can be represented by linking clauses with words such as "and", "if", "so" and "but". Logical function helps to connect and link. Ideational metafunction is language for expressing ideas and language for connecting ideas. Between these two clauses, "He loved her but does she loves him"? The two clauses in this compound sentence are joined by the subordinating conjunction "but". There is a logical relationship of subordination between the two clauses, hence logical function is performed. Another example is "students will pass examinations if they can read". Here, there is also a logical relationship between the first clause and the second clause which is that of condition. So, a logical function is performed by language.

The Systemic Functional Linguistics (SFL) is good for this study because it is a purely descriptive model for linguistic analysis and focuses on social context of a text. Bloor & Bloor (2004) opine that SFL is a system meaning.

Studies on Transitivity

Ogunsiji (2005) worked on apposition and transitivity as narrative strategies in Soyinka's Ake, Isara and Ibadan. He concluded in the study that with the use of transitivity, Soyinka makes the texts sound philosophical and that the three processes of transitivity: material, mental and relational processes interact meaningfully. Darani (2014) worked on persuasive style and its realization through transitivity analysis: A SFL perspective. The study revealed that the high frequency of material process types revealed that the characters in the novel *Animal Farm* certainly did not what they were told to. They concluded that in one's daily life, the language encountered can influence one's perceptions and attitudes with regards to people, places and events. Eggins (2000) is of the opinion that ideational analysis relates to; who initiates, what kinds of actions and who responds to those actions and how (p. 330). Umani (2007) considered type of processes found in the Jakarta post news in the topic of Tsunami in

Aceh: A transitivity analysis. The study discovered five types of processes – material, verbal, relational and existential processes. Also, that the material process has the highest level of occurrence in the excerpts analysed.

Studies on *WhatsApp*

Zachariadis (2014), opines that *WhatsApp* has everything Facebook needs to survive. The study revealed that *WhatsApp* users are more engaged with the application than the average user of Facebook. Also, the study reported that Mark Zuckerberg sees Facebook as a mobile company and since its internal efforts have been so dismal. Potdar (2016) investigated on *WhatsApp* as being a great idea for mates but a terrible one for Ministers. The study reported that *WhatsApp* is not all that good for government officials' usage in passing important information but that it is good among friends and families. The study condemns *WhatsApp* as prone to all web's security threats. Finally, the study mentioned the advantages of *WhatsApp* and other instant messaging services as promising and useful. Ernawati (2017) examined speech acts of war in the film – Platoon. A socio-pragmatic approach was used. The study discovers that out of the five types of speech acts proposed by Yule (1996), only three types of speech acts were found in the film; the representatives, the directives and the commissives. It is also discovered that most of the speech acts were expressed in declarative styles not interrogative. It also discovered that speech acts are performed mostly in positive statements. The study concluded that military speech acts are typically rigid and as a result, not complicated with metaphorical constructions.

Analysis and discussions of Elizade University undergraduates' *WhatsApp* conversations

This section further emphasized the relatedness between the function of language with reality through the different processes of material, mental, relational, verbal, behavioural and existential processes in the *WhatsApp* data collected from Elizade University undergraduates. The six conversations collected from the undergraduates of Elizade consist of sixty-eight (68) strings out of which twenty-four were analysed. The four strings analysed were represented on each table which makes the tables to be six in number.

Table 5.1: Elizade University Conversation One

S/N	**Conversations**	**Transitivity Processes**					
	Conversations Strings	**Material**	**Mental**	**Relational**	**Verbal**	**Behavioural**	**Existential**
	Conversation One						
A.	Bolaji	✓					
B	Ha				✓		
B	My brother	✓					
B	How are you			✓			

String One:
Process = Material process
Function of Language = Experimental

Bolaji

String Two:
Process = Verbal process.
Function of Language =Experiential

Ha

String Three:
Process = Material process
Language Function = Experiential

My brother

String Four:
Process = Relational process.
Function of language = Experiential

"How are you".

Table 5.2: Elizade University Conversation Two

S/N	Conversations	Transitivity Processes					
	Conversations Strings	**Material**	**mental**	**Relational**	**Verbal**	**Behavioural**	**Existential**
	Conversation Two						
A	App Sunday			✓			
B	Same to you			✓			
A	Where u dey				✓		
B	Hustel	✓					

String One:
Process = Relational process.
Function of language = Experiential.

App Sunday

String Two:
Process = Relational process.
Language Function = Experiential.

same to you

String Three:
Process = Verbal process.
Language function = Experiential

"Where u dey"

String four:
Process = Material process.
Language Function = Experiential

Hustel

Table 5.3: Elizade University Conversation Three

S/N	**Conversations**	**Transitivity Processes**					
	Conversations Strings	Material	Mental	Relational	Verbal	Behavioural	Existential
	Conversation Two						
1	Morin				✓		
2	If kisses were water, I will give you the sea. If hugs were leaves, I will give you the forest. If friendship was life, I will give you mine. Quite simply, I love you. This is family week. Post this to your family and friends and me. If 3 comes back … it means you are adorable, 5 means you're loved. I LOVE YOU … Distance makes me miss you. I may not always stay in touch but I care about you very much. I may not always stop by to say hi, but I hope never to have.			✓			

String One
Process = Verbal
Language Function = Experiential

Morin

String Two:

If kisses were water, I will give you the sea. If hugs were leaves, I will give you the forest. If friendship was life, I will give you mine. This is family week. Post this to your family and friends and me. If 3 comes back … it means you are adorable, 5 means you're loved. I LOVE YOU … Distance makes me miss you. I may not always stay in touch but I care about you very much. I may not always stop by to say hi, but I hope never to have.

Process = Relational
Language Function = Logical and Experiential

Eighteen *emojis* and smileys were used in the second string which was an expression of lovely emotions.

The string has ten sentences of about twelve clauses.
Two conjunctions were used; "and" a coordinating conjunction revealed in "Post this message to your family and friends and me".
One subordinating conjunction was used twice 'but'.
This was revealed in "I may not always stay in touch but I care about you very much" and in "I may not always stop by to say hi, but I hope never to have."
A conditional clause "if" was also used in the expression of love. This was revealed in "if 3 comes back… you're adorable, 5 means you were loved".
The language function in this string was both logical and experiential.

The emojis were used to represent the following words:

1)

Source: mouth fokiss.png

'Kisses" represented by a picture of mouth.

2)

Source: royalty free water splashes.com

'Water" represented by splashes of water picture.

3)

Source:http://learnenglishteens.britishcouncil.org/skills/listen

Source:http://lernenglishteens.britishcouncil.org/skills/listening-skills-practice/interview swimmer

"Sea" represented by a swimmer in the sea.

4)

Source: emojibase

"Hugs" represented by two Japanese dolls closely knit together.

5)

Source: Shrubsstock.com

"Leaves" represented by a shrub picture.

Source:http://lernenglishteens.britishcouncil.org/skills/listening-skills-practice/interview swimmer

6)

Source: shrubs stock.com

"Forest" represented by a picture two trees.

7)

Source: aliexpress.com

"Friendship" represented by two baby dolls.

8)

Source: printest.com

"Mine" represented by two pink hearts smiley.

9)

Source: emojipedia.org

"Love and affection" represented by yellow heart smiley

10)

Source: http://wwwyin778.com/group/picture-of-a-family

"Family" represented by a picture of a father, a mother and children.

11)

"Friends" represented by two baby heads with love signs.

12)

Source: amazon.com

"Me" represented by a doll picture

13)

Source: istockphoto.com

"I LOVE YOU" represented by a love sign and a smiley with squint eyes

14)

Source: toysrus.com

"Care" represented by two baby dolls (male and female).

15)

Source: iemoji.com

"Hi" represented by a grinning smiley showing good mood.

Table 5.4: Elizade University Conversation Four

S/N	**Conversations**	**Transitivity Processes**					
	Conversations Strings	Material	mental	relational	Verbal	Behavioural	Existential
	Conversation Four						
A	Maybe I should give you space den				✓		
B	Waz d space issue				✓		
B	If u want space				✓		
B	No problem den				✓		

String One:
Process = Verbal process
Language Function =Experiential

"May be I should give you space den"

String Two:
Process = verbal.
Function of language =Experiential.

"Waz d space issue"

String Three:
Process = Verbal process.
Language Function =Experiential.

"If you want space"

String Four:
Process = Verbal process.
Function of language = Experiential.

"No problem den"

Table 5.5: Elizade University Conversation Five

S/N	Conversations	Transitivity Processes					
	Conversations Strings	Material	mental	relational	Verbal	Behavioural	Existential
	Conversation Five						
A	Omo same here mehn			✓			
A	Thank God for life				✓		
A	Una don dey on holz?				✓		
B	Yes ooo				✓		

String One:
Process = Relational process.
Language Function = Experiential

Omo same here mehn

String Two:
Process = Verbal
The language function =Experiential

Thank God for life

String Three:
Process = Verbal process
Language Function =Experiential

Una don dey on holz?

String Four:
Process = Verbal process.
Function of language = Experiential

Yes ooo

Table 5.6: Elizade University Conversation Six

S/N	Conversations	Transitivity Processes					
	Conversations Strings	Material	Mental	Relational	Verbal	Behavioural	Existential
	Conversation Six						
A	Hello dear			✓			
A	Can you please send me #200 airtime? It's rainy heavily here so I can't go out	✓					
B	MTN or GLO?				✓		
A	MTN dear			✓			

String One:
Process = Relational process
Function of language =Experiential

Hello dear

String Two:
Process =Relational process.
Language Function =Logical

"Can you please send me #200 airtime? It's rainy heavily here so I can't go out.

String Three:
Process = Verbal process
Language Function = Logical

"MTN or GLO?"

String Four:
Process = Relational.
Language Function =Experiential.

"MTN dear"

Findings on the analysis of Elizade University undergraduates' *WhatsApp* conversations

The section explains the frequency of the process types in the Transitivity analysis of Elizade University undergraduates' *WhatsApp* conversations.
Quantitative formula used:

$$\text{Process Type} = \frac{\text{Total no of occurrences of process type} \times 100}{\text{Total no of strings} \times 1}$$

$$\text{Material process} = \frac{4 \times 100}{24 \times 1} = 17\%$$

$$\text{Relational process} = \frac{8 \times 100}{24 \times 1} = 33.3\%$$

$$\text{Verbal process} = \frac{11 \times 100}{24 \times 1} = 46\%$$

$$\text{Behavioural process} = \frac{1 \times 100}{24 \times 1} = 4.2\%$$

Language Functions workings

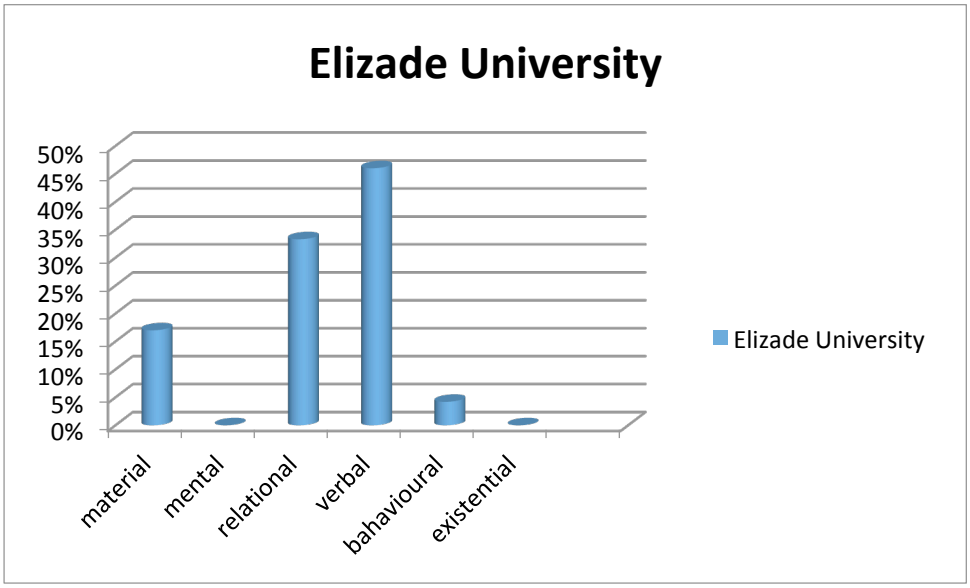
$$\text{Logical Function} = \frac{22 \times 100}{24 \times 1} = 92\%$$

$$\text{Experiential Function} = \frac{2 \times 100}{24 \times 1} = 8.3\%$$

Table 6.1: Elizade University frequency table of Process types

	Elizade University
Material	17%
Mental	0%
Relational	33.30%
Verbal	46%
Bahavioural	4.2%
Existential	0%

Figure 6.1: Transitivity Analysis of the *WhatsApp* conversations of Elizade University undergraduates



Conclusions

In the use of processes in the *WhatsApp* conversations of Elizade University undergraduates, verbal process carried the highest percentage of 46%. This implied that most of the clauses were declarative and interrogative clauses; information giving clauses and information seeking ones. This made the clauses activity packed. The relational process carried 33.3% of the whole analysis, which implied that; it revealed the level of relationship that existed among the conversationalists in the selected data from Elizade University undergraduates.

The material process had 17%, this revealed that the actions were intentional and spontaneous by the actors that were either visible or not visible (as in imperatives).

The behavioural was just 4.2%. It was found in the "sigh" of the addresser in conversation three of this University's data. It revealed the psychological behaviour of the addresser because Halliday 1985, p. 128 mentioned that behaviours like greetings, coughing, smiling, dreaming and steering were behavioural process. Lastly, the existential process had 0%.

In this University's data, the experiential function of language carried 92% while the logical function of the language carried 8.3%. Experiential result implies that most of

the actions that took place in this data are those of actions that represent happenings outside the world. They were actions that emphasized reality.

On the other hand, the logical function of language that carried 8.3% implied that i) few of the data have words that connect clauses together. (ii) few clauses were compound or complex clauses in the *WhatsApp* conversations of the undergraduates of Elizade University, Ilara Mokin, Ondo State. However, in spite of the low percentage of the logical function, the data were highly representative of the context of the conversations.

On how to reclaim the undergraduates' future, there is the need to expose the undergraduates to positive use of the social media. Though, if time is not well managed on the social media, it can lead to disastrous end such as not being successful in their academics nevertheless, social media is cost effective, popular, reaches all ages, encourages two-way communication, makes people active, helps to get useful information for students, helps to connect with learning groups, helps students and institution with multiple opportunities to improve learning methods, and has wider and faster means of circulating information. When undergraduates use the media wisely, they will definitely get the positive reward in all ways.

It revealed that conversation is context-bound through the use of *emojis* in *WhatsApp* conversations. Eighteen emojis were used in data 3 all revealing love, affection, friendship, ownership (possession), greenness of love, family, kisses, hugs, freshness, care and good mood.

It was also discovered that once a change is initiated by a single individual (for whatever reason) its subsequent spread throughout a language community occur and to the extent that it is imitated by other speakers. For instance, that was why there was widespread of slang, coinages, short forms and abbreviations usage in the *WhatsApp* conversations collected as the data for this study. This is due to the fact that *WhatsApp* is a viral application. This can be referred to as the role of imitation in Sociolinguistics. It revealed the use of short forms by the undergraduates from Elizade University. The use of smartphones applications had contributed immensely to the development of individuals in various ways like academic, business and in maintaining relationships. Based on the findings and conclusions, this study recommends that:

Systemic Functional Linguistics should be made compulsory for analysis in given assignments to the undergraduates in the universities; this will go a long way to improve their communication and analytical skills among peers, lecturers, family and friends.

Lecturers should be encouraged to give more attention to morphology and syntax so that undergraduates will be more versatile in their sentence constructions.

Lecturers should discourage the use of short-forms in note-making but encourage it in note- taking. *WhatsApp* platform should be encouraged to give assignments and quizzes to the undergraduates and used for some other academic purposes. This will also help in solving time wastage by undergraduates on *WhatsApp* specifically and other social media, generally.

Since it serves as an alternative to introvert students, discussions can be done on *WhatsApp* application between lecturers and students.

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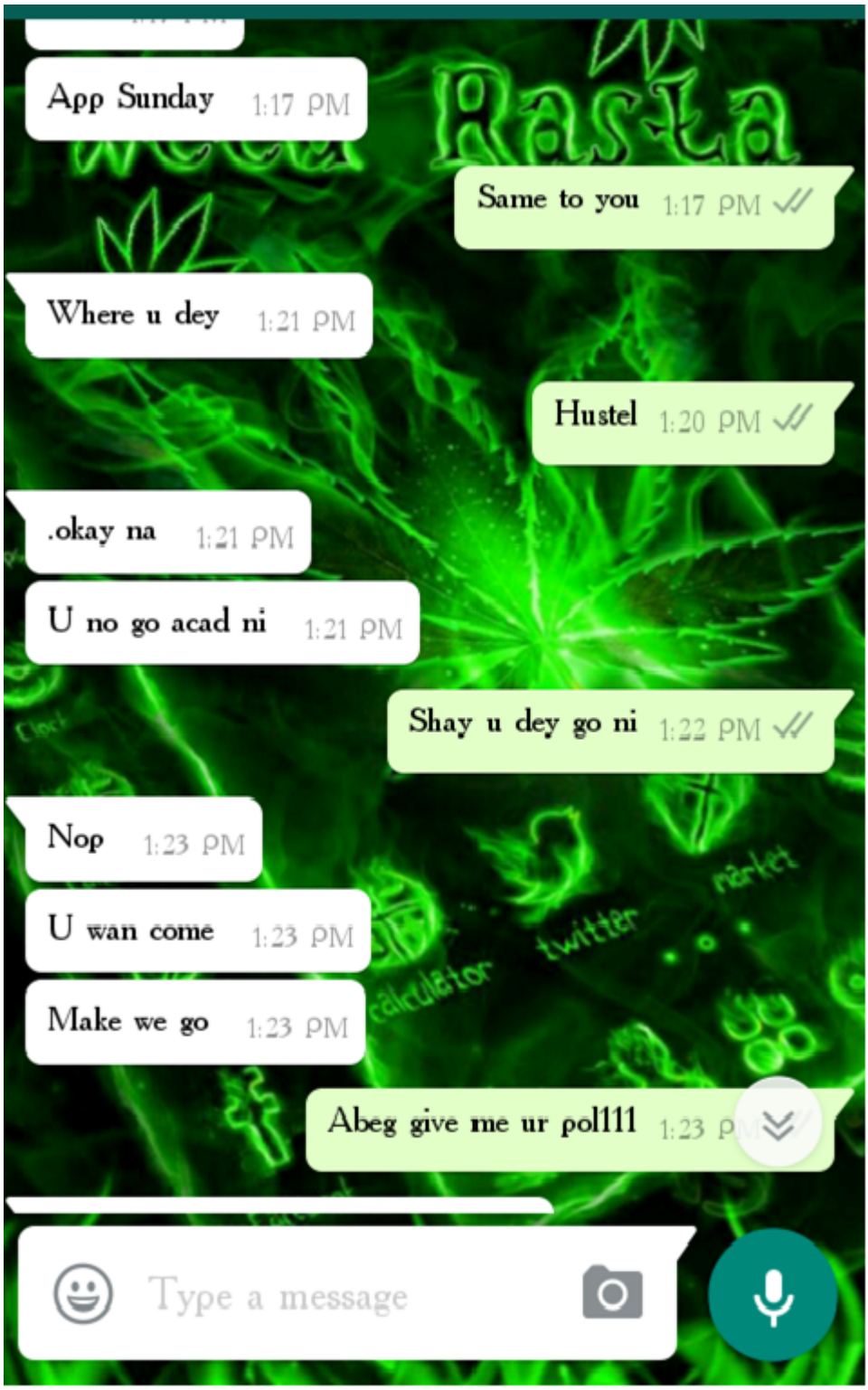
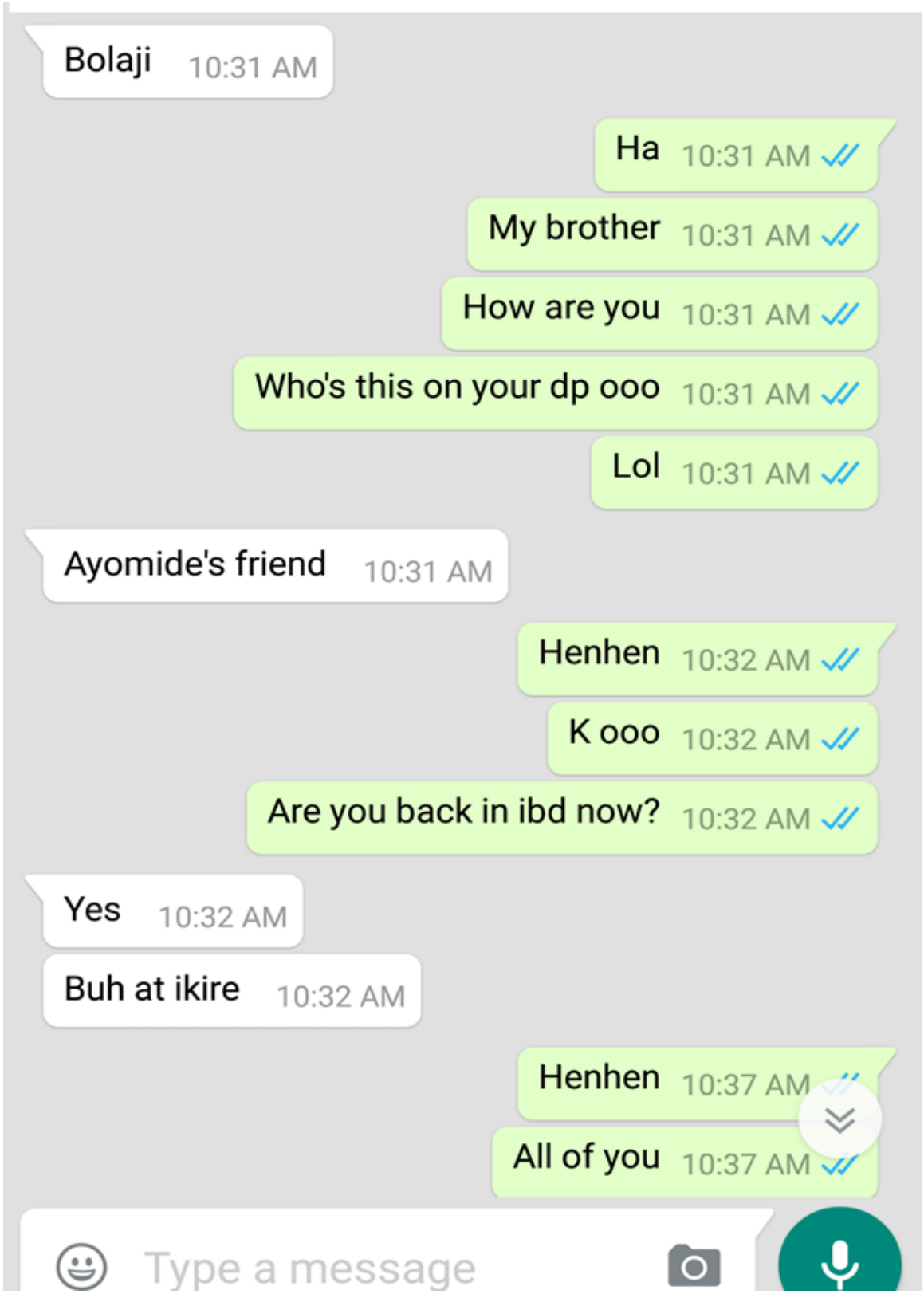
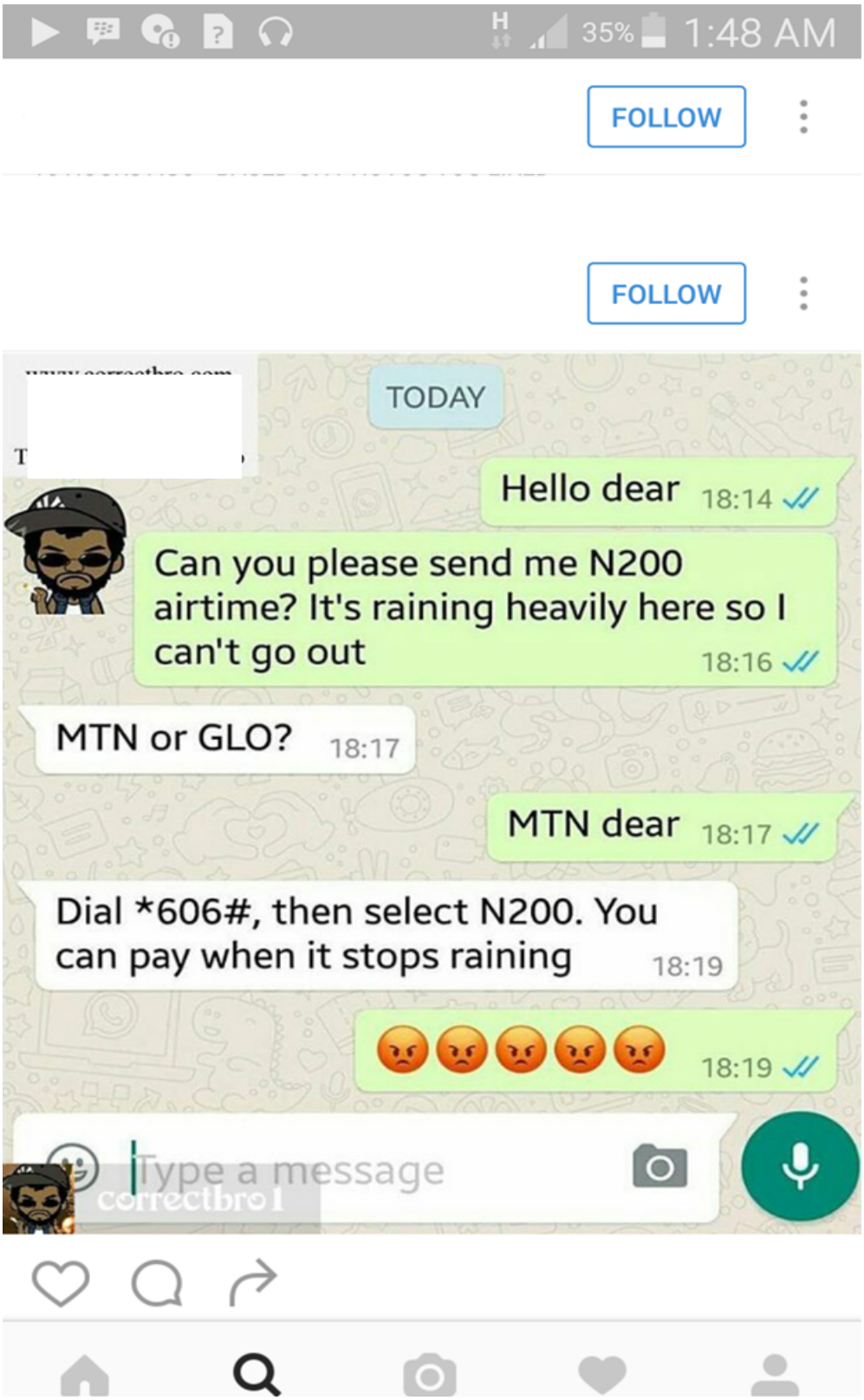
APPENDIX

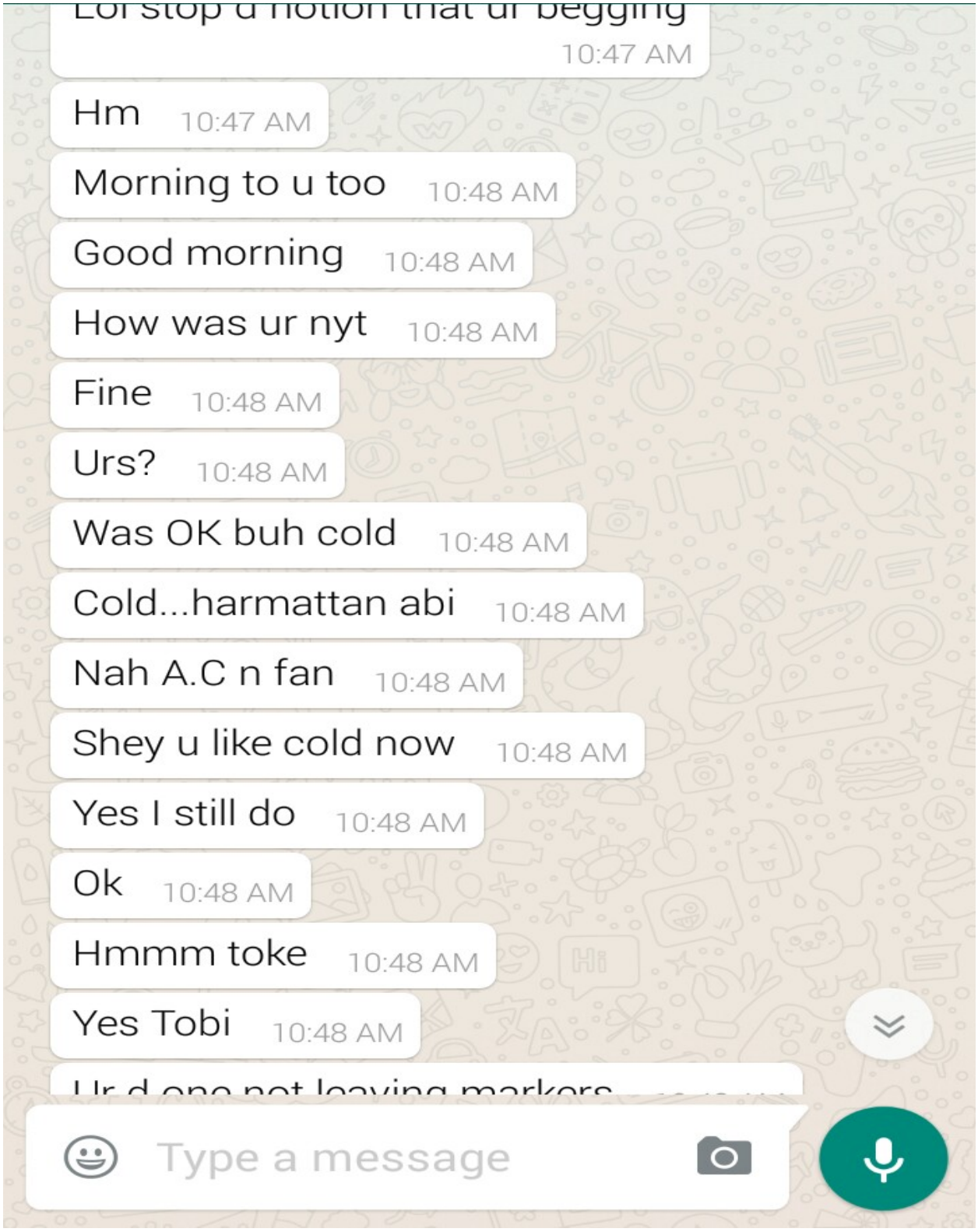
Omo same here mehn 3:30 AM
Thank God for life 3:30 AM
Una don dey on holz? 3:30 AM
Yes ooo 7:48 AM
Don dey ibd sef 7:49 AM
Oshey bad boi 8:15 AM
U and ur babe chill?? 8:15 AM
Yes nah 8:26 AM
But she Don go back 8:26 AM
I Don dey my anty side shaa 8:26 AM
OK nice one 10:26 AM
How ibd na? 10:26 AM
Ibd they ooo 10:27 AM
WE just they manage 10:27 AM
Type a message

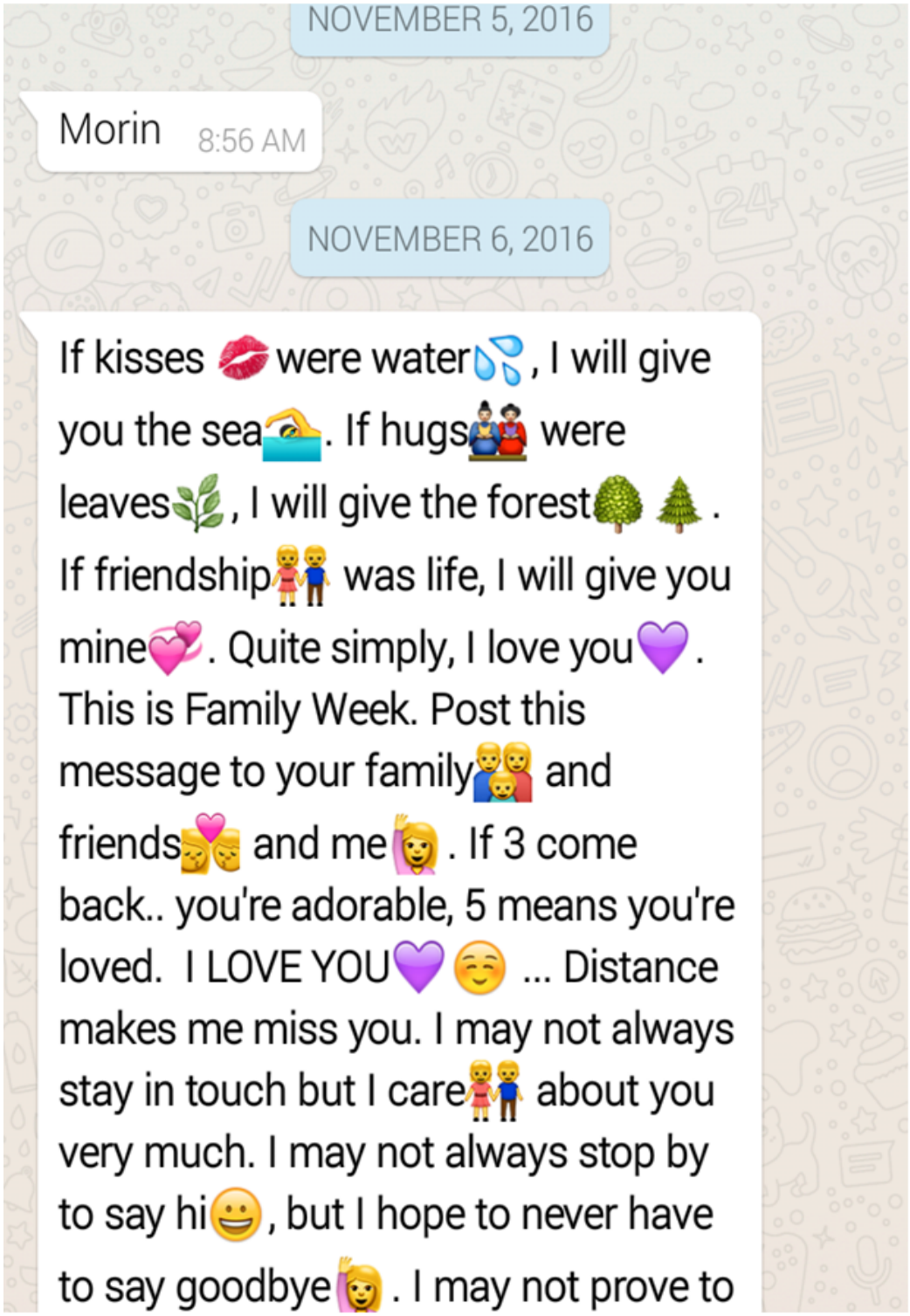
WhatsApp
22:36
5 messages from 5 chats
Maybe I should give you space den
21:26
Waz d space issue 21:27
If u want space 21:27
No problem den 21:27
Let us try nd sort dis out 21:29
It pains me slot seeing you getting hurt
21:29
I no u really care about me 21:29
I taught u want space 21:38
Timi don't get me wrong 21:39
If today of days is wen u need space u will definitely get it
22:22
Type a message


App Sunday 1:17 PM
Same to you 1:17 PM
Where u dey 1:21 PM
Hustel 1:20 PM
.okay na 1:21 PM
U no go acad ni 1:21 PM
Shay u dey go ni 1:22 PM
Nop 1:23 PM
U wan come 1:23 PM
Make we go 1:23 PM
Abeg give me ur pol111 1:23
Type a message


Bolaji 10:31 AM
Ha 10:31 AM
My brother 10:31 AM
How are you 10:31 AM
Who's this on your dp ooo 10:31 AM
Lol 10:31 AM
Ayomide's friend 10:31 AM
Henhen 10:32 AM
K ooo 10:32 AM
Are you back in ibd now? 10:32 AM
Yes 10:32 AM
Buh at ikire 10:32 AM
Henhen 10:37 AM
All of you 10:37 AM
Type a message


35% 1:48 AM
FOLLOW
FOLLOW
TODAY
Hello dear 18:14
Can you please send me N200 airtime? It's raining heavily here so I can't go out 18:16
MTN or GLO? 18:17
MTN dear 18:17
Dial *606#, then select N200. You can pay when it stops raining 18:19
18:19
Type a message
correctbro I


Lol stop d notion that ur begging
10:47 AM
Hm 10:47 AM
Morning to u too 10:48 AM
Good morning 10:48 AM
How was ur nyt 10:48 AM
Fine 10:48 AM
Urs? 10:48 AM
Was OK buh cold 10:48 AM
Cold...harmattan abi 10:48 AM
Nah A.C n fan 10:48 AM
Shey u like cold now 10:48 AM
Yes I still do 10:48 AM
Ok 10:48 AM
Hmmm toke 10:48 AM
Yes Tobi 10:48 AM
Ur d one not leaving markers
Type a message


NOVEMBER 5, 2016
Morin 8:56 AM
NOVEMBER 6, 2016
If kisses 💋 were water💦, I will give you the sea🏊. If hugs👫 were leaves🌿, I will give the forest🌳🌲. If friendship👫 was life, I will give you mine💞. Quite simply, I love you💜. This is Family Week. Post this message to your family👨‍👩‍👧‍👦 and friends💏 and me👩. If 3 come back.. you're adorable, 5 means you're loved. I LOVE YOU💜☺️ ... Distance makes me miss you. I may not always stay in touch but I care👫 about you very much. I may not always stop by to say hi😀, but I hope to never have to say goodbye👩. I may not prove to

Dance and the Future: Sustainable Contemporary Practices for the 21st Century

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The European Conference on Arts & Humanities 2019
Official Conference Proceedings

Abstract
Arts and cultural organisations today need to have relevance in order for participants and their audiences to survive economic, environmental, social and technological changes (Kaiser, 2015, p. 36). Sustainability is an important consideration for all future businesses in the context of contemporary disruptive trends, and has become increasingly integral to doing business in any industry (Bertels, Papania, & Papania, 2010, p. 8). As an interdisciplinary art form (Brannigan, 2010, p. 2) underpinned by co-creative processes that value 'reciprocity, inclusion and collaboration' (Fitzgerald, 2017, p. 1) for creators, participants and audiences, dance is well positioned to drive substantial change in 21st Century thinking and practices. Many disciplines utilise dance theories and practices to explore movement and social connections (Biehl-Missal & Springborg, 2015, p. 3), however challenges continue to be observed regarding cohesiveness, legitimacy and stability for the long-term sustainability of the arts organisation (Brannigan, 2010, p. 6). This research project explores how and to what effect the term 'sustainability' is currently being used in arts practice and organisations' business models. Three themes including sustainability, socially engaged practice, and cultural entrepreneurship underpin the research methodology which utilises a grounded theory and reflective practice approach through the lens of sustainability's three pillars model: social, economic, and environmental (Throsby, 2017, p. 135). The project is focused on discovering new ways to embed sustainability into arts practice and business models, which seek to elevate a dance organisation's resilience to internal and external changes (Clancy, 2014, p. 180).

Keywords: Dance, Sustainability, Sustainable Development

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Introduction

This practice-based research project investigates how the term sustainability is defined and used in arts practice, across individual and organisational business models, with particular focus on the dance sector. The field of dance competes with other art forms and physical activity in Australia and is often supported by those 'in the know' (Silby, 2011, p. 1); however, increased participation in recent years across a range of practitioner initiatives is challenging performance boundaries leading to new opportunities for the art form. The evolving shift suggests dance can be an important resource in raising awareness about sustainability to others (Waldman, 2013, p. 4), and an opportune time to explore broader authentic and cultural experiences (Cronshaw & Tullin, 2012, p. 27) that offer benefits for the sector across the many definitions of sustainability. Embedding sustainable practices into businesses that are valued, reinforced, and respect personal values while seeking to improve systematic productivity (Bertels et al., 2010, p. 10), can leverage support for using dance as a powerful resource to impact social change (Waldman, 2013, p. 6). Dance is not only considered as an art form, as it is also recognised for its broad range of social and health benefits (Biehl-Missal & Springborg, 2015, p. 1). The sector continues to show adaptability in a time of economic uncertainty, extremism and gender imbalances (Bond, 2019, p. 7) and research from the *Connecting Australians: Results of the National Arts Participation Survey Executive Summary* report, shows participation in dance across multiple dance genres has grown from 8% in 2013 to 13% in 2017 (Australia Council for the Arts, 2017, p. 17). However, the future benefits of the Australian sector may be limited to how social and economic concerns are perceived and acted on in the present (Throsby, 2017, p. 138), across Australia's eight states.

At the 2nd Joint Dance Congress of Dance and the Child International and World Dance Alliance *Panpapanpalya* held in Adelaide in 2018, central themes identified as areas of growth for the dance sector included: sustainability, access to networks, leadership cultivation in business, and embracing activism (McGeevey-Nichols, 2018, p. 26). These themes align with this research to find new ways to embed sustainable practices into arts practice and business models for greater efficiencies, and to make dance sustainable within cultural systems. Some components of sustainable development relevant here include; "difference, valuing diversity, cultural values, people-centrism, economic value, translation, value creation, sustainability" (George, Grosser, & Gavin, 2014, p. 167). Fischhoff recognised that if many components of a sector are doing similar things then that is the likely direction for the future of the sector (Fischhoff, 2018, pp. 5-6). However, consideration of existing issues and complexity of the dance sector, may challenge that view, if new ways of embedding sustainable practices into business are identified, tested, successful, and can be adopted. One way might be to bring in movements of change to operating dance spaces (Dawson, 2018), across organisation, planning, communication and digital perspectives, that support a sustainable approach. Recent research on the Brisbane independent dance sector identified four barriers to growth 'visibility, spaces, platforms' and increased competition between independent dance creators and dance artists for resources and infrastructure (Vilmanis, 2017, p. 56). Other presenting issues to consider include: financial sustainability, communication, space design and access, visibility of the sector, professional development, touring costs, and ongoing sector investment (Van Ulzen, 2019, p. 1).

The research seeks to discover insights about sustainability from leaders and artists across dance and arts organisations, and compare this with the discourse around sustainability, introduced over two decades ago (Throsby, 2017, p. 136), and the United Nation's Sustainable Development Goals which "are a universal call to action to end poverty, the planet, and to ensure that all people enjoy peace and prosperity" (United Nations Development Programme, 2018). The insights gained will compliment efforts to enhance tools and approaches to embedding sustainable practices into business and opening up opportunities. This may challenge accepted norms, and open up ways to communicate sustainability in a more visible and accessible way for the dance organisation (Robertson, 2019, p. 7), in addition to encouraging refreshed responsible citizenship (Cronshaw & Tullin, 2012, p. 36). The Network for Business Sustainability's 2010 report identified 59 practical strategies for embedding sustainability into the business through formal, non-formal, innovative, and fulfilling practices (Bertels et al., 2010, p. 12), which supports investigating how the dance sector approaches, plans, and embeds sustainability into daily practices. A working definition of sustainability is; "Sustainability means enduring into the long-term future. It refers to systems and processes that are able to operate and persist on their own over long periods of time" (Robertson, 2019, p. 4).

Although there is a body of increasing literature on sustainability in business, there is little research about how this specifically relates to the dance sector. The three pillars represent the investigative scope to discover new ways to support dance to sustain its identity (Brannigan, 2010, p. 6). Robertson states "sustainability will depend on having informed, ecologically literate citizens working toward healthy ecosystems, genuine social inclusion, and equitable distribution of resources" (Robertson, 2019, p. 5). In this context, and given the importance of integrating sustainable practices in daily operations, there remains a lack of clarity in how to define sustainability and its use with interchangeable terminology (Bertels et al., 2010, p. 9). For the dance organisation and arts practitioner, the long-term challenges are even greater given limited funding avenues for growth and high costs to make, perform, and tour work in the expansive landscape in Australia. A consequence of this may be that a dance organisation or arts practitioner is likely to some degree to be driven by external factors as influencers, rather than driving their own sustainable agenda.

There are many excellent examples of professional dance work, and dance companies around the world, and growing participation in meaningful dance experiences (Fitzgerald, 2017, p. 4), however, there are challenges in cohesiveness and stability for long term sustainability of the dance organisation (Brannigan, 2010, p. 2). Dance has been observed to struggle to sustain its identity as a discipline in a world dominated by language (Brannigan, 2010, p. 6), yet grown in popularity through a broadening of collaboration with other art forms. Many dance organisations today foster a collaborative culture offering a range of performance, education, professional development and community engagement experiences (Queensland Ballet, 2017). In addition, there are increasing pre-performance and post-performance activities for audiences designed to inform, yet also perhaps to enhance the overall watching experience (Visch, 2017, p. 48). It has been observed, however, that contemporary practice and performance focus mainly on elite performance outcomes perhaps at the expense of sustaining creativity and artistic expression (Street, 2009, p. 20). Creativity has various meanings in different contexts for dance which seek to foster

environments to 'learn, create, play and work together towards collective action' (Booth, 2015, p. 153). In addition, when considering participatory activities as part of the core business, it is important to recognise that they "promote particular learning skills, create outputs that are useable to others, and promote the institution as a social place" (Simon, 2010, p. 16). In this context, the study recognises the situation of practice is complex, moveable and demands an acceptance of adaptability (Schon, 1983, p. 15). In addition, personal sustainability is relevant to this study through personal inquiry of the "emotional, personal and subjective concerns" of industry leaders, arts practitioners and personal practice (Barrett & Bolt, 2007, p. 4).

Kaiser discusses how healthy organisations thrive in generating visibility for their art among audiences by communicating a clear organisation vision and mission, developing strong program and marketing campaigns, and clarity of roles and responsibilities, bringing a sense of inclusiveness in the organisation (Kaiser & Egan, 2013, p. 8). Hence, rethinking approaches to increase the visibility of the dance sector within traditional and existing platforms, will include sustainable practices that are easy to interpret and understand, and contribute to the sector's growth for the future. In this context, the term sustainability is used in several contexts across social, environmental, and economical perspectives, with consideration of known definitions such as "Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs" (Brundtland, 1987, p. 41).

Conclusions

Sustainability is an important consideration for all future businesses in the context of disruptive trends, and a pillar of the study. Stage One, a web-based survey explored the contemporary landscape of the dance sector in Australia, connecting with individuals who are influencers and leaders across dance organisations, and knowledge experts driving innovations in their field. The emerging findings are outlined in this section with particular focus on the sustainability pillar of the research. A snapshot of Stage Two interviews is provided at the end of this paper to demonstrate to the reader where the research is heading. It is important to note that the research does not focus on the types of arts practice, or approaches to making, developing, and presenting dance work.

The web-based survey was distributed to over 110 artists, organisations, and networks with a 44% response rate. Stage Two had a 93% response rate and involved 10 face-to-face interviews. Working across a broad range of roles, 87.1% of the participants were based in Australia and 12.9% from the United Kingdom and Singapore. Over half the participants have been working in the dance, or arts industries for more than 20 years which tells a story about sustained knowledge and personal passion, and commitment overtime. Across the dance sector there are different types of business formats, ranging sizes, and resources. Of the survey participants, over 80% have between one and ten employees which is significant in showing the diversity and complex nature of businesses operating in the sector, especially in small organisations. The researcher found it challenging to identify all these organisations online with different business formats operating and varying levels of promotion and communication. This observation may present a visibility issue for people seeking to find out more about the dance sector beyond the major performing arts organisations. Hence, looking at ways to make information more collectively visible (Robertson,

2019, p. 7) across the whole system is desirable, to compliment a vibrant, creatively diverse, and healthy artistic dance sector in Australia.

The web-based survey posed 30 questions about the role, and nature of sustainability in daily business practices, and took 10 minutes to complete. Participants were asked to rate the importance of nine identified issues for the dance sector (1 low - 9 high) shown in Table 1.

Table 1
Web-Based Survey Results - Issues for Dance Organisations in the Future

Rate the following issues for dance organisations in the future		
Issue Description	*Result %*	*Issue Importance Rating*[1]
Diversifying income streams	70.97%	9
Sustainability	61.29%	9
Government funding	54.84%	9
Cultural investment	51.61%	9
Access to space	41.94%	9
Sector interconnectedness	41.94%	9
Society changes	35.48%	9
Skills shortage	29.03%	7
Increased competition	28.81%	6

The results show that the top three issues for dance organisations in the future are: diversifying income streams 70.97%; sustainability 61.29%; and government funding 54.84%. The inclusion of sustainability as a major issue for the dance organisation in the future confirms the approach to consider the term in strategic planning across the sector, albeit in various different forms of definition, response, and action. Important to note, in addition to the top three issues, four of the nine also rated very high for importance and included: cultural investment; access to space; sector interconnectedness; and society changes. According to recent research, societal changes are continuing to impact at a fast rate, with the spread of information, and access to knowledge in the digital space, and geographical shifts in social and economic structures (Australia Council for the Arts, 2017, p. 7). Thereby, the dance organisation's responsiveness to these societal changes and any divisions that may arise, is important when considering innovations in business modelling, and may provide an advantage for the sector's sustainable growth.

Focusing upon how the term sustainability is being defined in dance organisations and by dance practitioners, the survey asked participants to consider a series of sustainability statements and describe what the term means to them. Table 2 shows the results, with participants strongly agreeing the environment must be protected. It is important to note that peoples' perceptions of sustainability generally tend to differ, however in this case, the responses indicated 90% agreement with the statement that a healthy environment, economic prosperity and social justice, will ensure well-being and quality of life for present and future generations. Furthermore, 87% of participants believe they do have time, and can contribute to sustainability in smaller businesses. The final statement also presented mixed results regarding sustainability having to come from the top, with 25.81% disagreeing, 29.03% neutral, and 45.17% agreeing. This is interesting, but not conclusive, with a number of variables to consider that might include leadership style, size and organisation resources, and business model type.

[1] Issue importance rating – 1 (very low) to 9 (very high).

Table 2

Participant Responses to Sustainability Statements

Which sustainability statements do you agree with?					
Goods and services should not be produced in ways that do not use resources that cannot be replaced and do not damage the environment.	*Strong Disagree*	*Disagree*	*Neutral*	*Agree*	*Strongly Agree*
	3.23% 1[2]	0% 0	25.81% 8	35.48% 11	35.48% 11
Sustainability does not pay back in business.	32.26% 10	29.03% 9	29.03% 9	9.68% 3	0% 0
The ability to continue activities for a certain period of time.	3.23% 1	3.23% 1	35.48% 11	35.48% 11	22.58% 7
The environment must be protected.	3.23% 1	0% 0	0% 0	25.48% 11	61.29% 19
Small organisations don't have time to worry about sustainability.	45.16% 14	38.71% 12	6.45% 2	9.68% 3	0% 0
A healthy environment, economic prosperity and social justice ensure well-being and quality of life for present and future generations.	3.23% 1	0% 0	6.45% 2	29.03% 9	61.29% 19
Sustainability has to come from the top.	16.13% 16.13%	9.68% 3	29.03% 9	19.36% 6	25.81% 8

The dance sector's advantage here could be its alignment, relevance, and activism, as long as the work being produced is in response to demand from society. Research shows the value of arts for people in Australia is increasingly acknowledged to have a positive impact on wellbeing, personal expression, and creativity (Australia Council for the Arts, 2017, p. 9); thereby, helping the dance sector to leverage practical efforts, and be socially sustainable.

Other findings demonstrate that the majority agree that sustainability is the ability to continue activities for a certain period of time (58.06% agree, 35.48% neutral), the environment needs to be protected (87% agree), and goods and services must be produced using sustainable resources that do not negatively impact on the environment (70.96% agree). This shows broad acceptance of the various interpretations of the term sustainability for the individual participant. Participants were also asked to describe what sustainability means to them in the context of their work, and personal view. The responses reflect a growing awareness in the importance of sustainability, as not only an underlying consideration across daily life choices, but an area that warrants more attention, respect, and meaningful action. A selection of participant descriptions of sustainability is shown in Table 3 and emerging words that the participants used in response to this question provided in Figure 1, showing connectivity in thinking across social, economic, and environmental perspectives.

[2] Number represents participant number response for each indicator.

Figure 1. Participant Sustainability Words

The purposeful intention was to seek participant commentary on the interpretation and practice of sustainability in their business, to ascertain insights, and to enable knowledge consolidation around sustainability as it relates to dance. The result supports a foundation for developing a defining statement for sustainability, as it relates to the individual working in the dance sector, and more broadly across the arts eco system.

Table 3

Participant Descriptions of Sustainability from Web-Based Survey

Describe what does the term sustainability means to you?
Vision, strategy and long-term planning to maintain and increase an ability to "get things done".
The ability to thrive now and into the future within a welcoming community that is resilient to the ebb and flow of change.
Longevity. Being able to continue working, living, producing, and consuming in the long-term. It should encompass environmental, social, business, and personal wellbeing.
Being able to continue the organisation into the future, socially, financially and ethically.
Initiatives that have significant duration.
To be able to continue and progress with a holistic vision, caring for each other and the environment.
Sustainability of artistic practice and resources – sustainability of career.
Practices that are kind to the environment. Practices that sustain longevity of the body and mind.
In my work it means two things. Legacy, making sure things are left behind for future users. And replenishment – being able to constantly replenish the pool of dance workers and artists – being on top of future changes.
Sustainability is the ability to continue to exist.

Waldman suggests that "dance cultivates body, knowledge, connection and communication, and in these ways is a crucial resource in the struggle for

sustainability" (Waldman, 2013, p. 4). As such, the dance art form is well positioned to consider new approaches to embedding sustainability in business, through the adoption of sustainable practices that; affect values and behaviours, establish rules and procedures, move the organisation forward in a sustainable way, and deliver on sustainable commitments (Bertels et al., 2010, p. 14).

Discussing the practical benefits of embedding sustainable practices into business, the survey asked participants to comment on a range of approaches across, social, economic, and environmental perspectives. Eleven sustainable approaches were identified: heating and cooling, equipment, lighting, waste, staff involvement, staff volunteering, recruitment and retaining staff, donation to community, social and environmental activity, communication, and selling products. The results, shown in Table 4, highlight various levels of action across respective approaches, with over 50% of participants taking action across waste, staff involvement, communication with internal and external groups, and donating to the community. Split between action and minimal action, the participants identified heating and cooling, equipment, lighting, and staff volunteering. Selling creative products that are socially and environmentally responsible was the weakest response on no action, suggesting either the product does not align with social and environmentally responsible perspectives, or, the communication strategy doesn't include this focus. Having said this, an equal number of participants indicated action on this area, so further inquiry into how dance organisations and practitioners are selling their products, may be useful.

Table 4

Sustainable Approaches for the Dance Organisation and/or Practitioner

Which of the following sustainable approaches applies to your practice and/or organisation?			
Heating and cooling	*No Action*	*Minimal Action*	*Action*
	22.58% 7	51.61% 16	25.81% 8
Equipment	16.13% 5	41.94% 13	41.94% 13
Lighting	12.9% 4	45.16% 14	41.94% 13
Waste	9.68% 3	38.71% 12	51.61% 16
Staff involvement (i.e. communication, workplace improvements).	12.9% 4	32.26% 10	54.84% 17
Staff volunteering support	22.58% 7	41.94% 13	35.48% 11
Recruit and retain diverse staff	22.58% 7	35.48% 11	41.94% 13
Offer and promote health and wellbeing initiatives for staff	12.9% 4	38.71% 12	48.39% 15
Donate to the community	9.68% 3	38.71% 12	51.61% 16
Communicate social and environmental activity to staff and stakeholders	9.68% 3	38/71% 12	51.61% 16
Sell 'creations' that are socially and environmentally responsible	88.71% 12	29.03% 9	32.26% 10

Among the participants, 77% spend between ten and forty per cent on annual sustainability planning, and 65% agree a guiding framework with a set of incentives, may support adoption of sustainable practices in dance organisations. The results also indicate other commentary on potential incentives ranging from they would not be needed if a great framework existed, to more practical concerns, that include: time and funds to be able to care; funding assessment criteria; land rights; time off to learn; training; business savings; voluntarism; and recognition as a leader in sustainability. Overall, 80.65% agree that the dance and arts industry can do more to embed sustainable approaches into business. Further investigation of the right mix of incentives for the dance sector is recommended, however, the results indicate rich insights to start building a developing framework for the dance sector to consider. The web-based survey results on sustainable planning are outlined in Table 5 for the readers' information.

Table 5

Web-Based Survey Results – Sustainability Planning and Incentives

How much time do you spend on sustainability planning each year?					
10-20%	48.39%		15		
20-40%	29.03%		9		
40-60%	9.68%		3		
60-80%	9.68%		3		
80-100%	3.23%		1		
Would access to a guiding framework incorporating incentives program support adoption of sustainable practices in your business?					
	Strongly Disagree	*Disagree*	*Neutral*	*Agree*	*Strongly Agree*
	3.23% 1	12.9% 4	19.36% 6	51.61% 16	12.9% 4
What type of incentives may support adoption of sustainable approaches in dance organisations?					
Cash bonus	45.16%		14		
Privilege rewards	19.36%		6		
Points system	6.45%		2		
Competitions	16.13%		5		
Don't know No incentives - time/funds Funding assessment criteria No incentives needed if great framework existed Land rights Time off to learn Self-motivation as opposed to competition Training as opposed to rewards Badge or logo Business savings Voluntarism	48.39%		15		

Although sustainability can mean different things to different people (MacGregor, 2012, p. ix), the survey shows there are similarities in personal expressions, and various levels of sustainable activity happening across dance organisations. However, it is clear that an accepted definition remains elusive for the dance sector, along with a clear set of coordinated sustainable practices that add value and positively impact the dance organisation and practitioner's business. Navigating a way to overcome this challenge, the existing levels of activity in dance organisations and for dance practitioners, may be enhanced if greater visibility of efforts can be achieved. In addition, advocating for a definition of sustainability for the sector, a coordinated approach to embedding sustainable practices, and ideas for measuring impact, may help towards long-term growth.

This paper has provided an overview of the sustainability pillar of this research as it relates to the dance organisation and practitioner working in the sector. The web-based survey also sought commentary and insights on participants' societal perception of the dance sector, cultural entrepreneurship perspectives, and space considerations; however, these results are not covered in this paper. On reflection, the inclusion of more descriptive specificity for some questions relating to the term sustainability may have provided further clarity for participants understanding. Nevertheless, the range of responses provided rich insights into personal perceptions, and avenues for consideration. The primary limitation was time, to complete all the interviews and a decision was taken to prioritise 10 interviews within the study timeframe. A total of 27 participants responded who were interested in being interviewed about this subject. Overall, 71% agree that there is scope for provision of more services for a professional and non-professional mix for the dance sector. As such, the dance organisation and practitioner's focus on innovating the business model, which includes digital developments, can be considered a key area of focus. In addition, when participants were asked to comment on how they felt about the economic prospects for the dance sector over the next five years shown in Figure 2, 48.39% felt positive and 38.71% felt negative. The mixed response supports an opportunity to provide more clarity around the sector's direction and collective focus for the future.

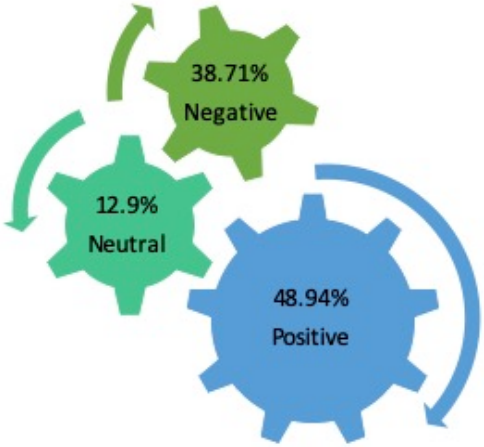

Figure 2. The Next Five Years – Dance Sector Economic Prospects

A snapshot of Stage Two emerging findings is provided in Figure 3 and shows opportunities for consideration across five key areas: organisational, planning, communication, digital, and infrastructure.

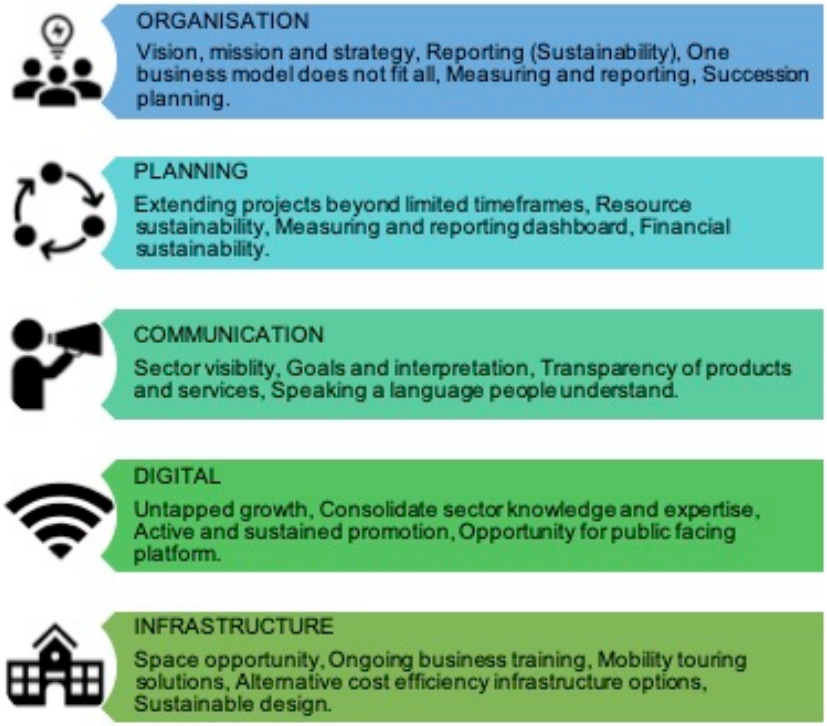

Figure 3. Snapshot of Stage Two Interviews Emerging Findings

The research continues to investigate how the term sustainability is understood and embedded into daily practices, and seeks to contribute to sector developments that strengthen the dance organisation's resilience to internal and external changes (Clancy, 2014, p. 180). Some research states that dance is often isolated in its quest to belong with other art forms, yet traditions and a rich history have fostered a climate of resilience and collaboration (Brannigan, 2010, pp. 5-9). Synthesized with commentary on sustainability's place and value within existing business models, and considering the dance sector's challenges, this positions the research as timely, relevant, and responsive to sector needs.

Acknowledgements

I would like to thank my Supervisors, Professor Gene Moyle, Associate Dean International and Advancement (QUT), and Ms Avril Huddy, Dance Lecturer (QUT) for their time and support of my research, and their valuable advice, guidance, and patience.

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Contributions of Knowledge from Past Generations in Current Contexts of Arts Education

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The European Conference on Arts & Humanities 2019
Official Conference Proceedings

Abstract
This study stems from the analysis of the professional life and work of Portuguese scholars, researchers and artists graduated at the School of Fine Arts of Porto during the 1960s and 1970s. It is considered that the testimonies of these generations are an asset for current educational contexts in these areas, but often there seems to be a lack of a framework that can accommodate and enhance this knowledge and experience.
Research in art and design has only recently been validated as a scientific discipline. So we can argue that the available scientific heritage precedes the formalization of these disciplines, residing in an older generation of scholars, researchers and artists. Given the fundamentally empirical nature of this experience and knowledge, we believe this heritage has remained largely outside the validated work content in current higher education and research on art and design. Therefore, this generation of scholars, researchers and artists is often confronted with the lack of a framework that welcomes and enhances their professional experience and testimonies beyond curricular requirements and project solicitation. In the present study, developed within the framework of the project *Wisdom Transfer: towards the scientific inscription of individual legacies in contexts of retirement from art and design higher education and research*, we aim at devising possible ways of framing these experiences and knowledge of an older generation of scholars, researchers and artists within current learning contexts.

Keywords: Art; Design; School of Fine Arts of Porto; Wisdom Transfer; Life stories, Silver Generation.

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Introduction

The present study is focused on academic experiences of the School of Fine Arts of Porto (currently Faculty of Fine Arts, University of Porto), in Portugal. It stems from the analysis of the professional life and work of Portuguese scholars, researchers and artists, graduated at this school during the 1960s and 1970s, a period surrounding the political, social and cultural Revolution of 25 April 1974.

This study, carried out within the framework of the project *Wisdom Transfer: towards the scientific inscription of individual legacies in contexts of retirement from art and design higher education and research* (POCI-01-0145-FEDER-029038), arises from the evidence that there is insufficient inscription and use of individual knowledge and experience of ageing and retired art and design professors and researchers and aims to recover a set of teaching experiences characterized by manual skills, interpersonal connections and the "learning by doing" and integrate these in current creative context. It is our goal to contribute to the inscription of these experiences and testimonies, believing that many of these practices, largely developed in faculty-student-class interpersonal relationships and characterized by handcrafting processes, can be relevant to the current context of Art and Design courses and research.

In Portugal, research in art and design has only recently been validated as a scientific subject. This is in line with international trends. It can thus be argued that the available scientific heritage precedes the formalization of these subjects and consequently lies in an older generation of researchers who led a first moment of transition of creative activity from practice to academia. Given its fundamentally empirical nature, this heritage has largely remained outside the validated work content of current higher education and research in art and design: this generation of art and design faculty is often confronted with the lack of a framework that welcomes and enhances their professional experience and testimony beyond curricular requirements and project solicitation. In this study, we focus on academic experiences of the Painting Course of the School of Fine Arts of Porto, highlighting the subject of Graphic Arts that would later give rise to the Design Course.

In the absence of written documents pertaining to the context of study, the contributions were mostly obtained through ethnographic interviews carried out with informants who attended this school during the 1960s and 1970s. This period was especially notable in this school, not only for the pedagogical practices adopted that differentiated it from other similar ones, attracting art students from all over the country, but also for the political and social scenario lived in the country that resulted in the Revolution of 25 April 1974, which led to several Educational reforms and, in the case of the Fine Arts School, several pedagogical experiences including the emergence of design as a course.

Most informants later became artists and professors in the School of Fine Arts of Porto and though currently retired, they still maintain their artistic activity. Therefore, whenever possible, interviews were carried out in their studios providing means to obtain a set of exclusive observations within the interviewees' testimonies (Banks & Zeitlyn, 2015), and the opportunity to witness first-hand, some of the practices that characterized their creative process and were integral to the methodologies they presented to their students (figure 1).

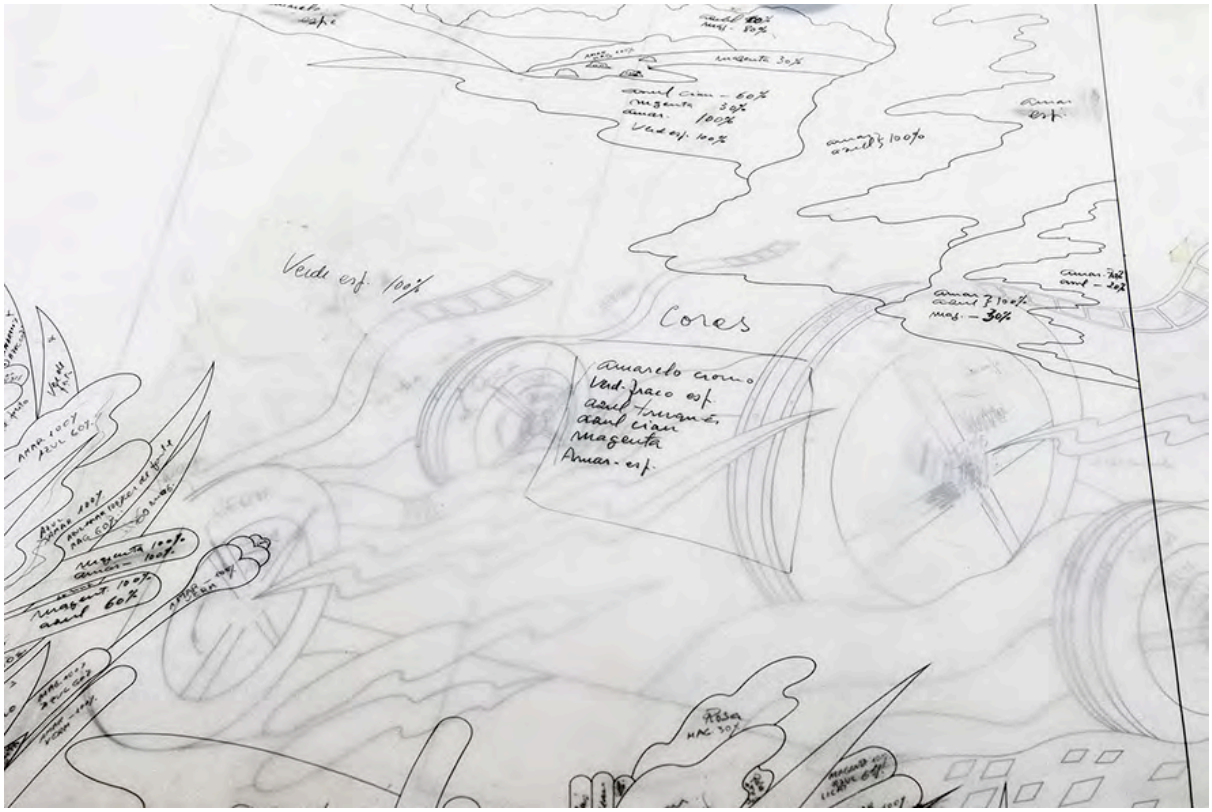

Figure 1: Poster drawings with references of color percentages by João Machado. Photography @Cláudia Lima.

Since December 2018 we have done 30 interviews to former students of the Fine Arts School of Porto divided mostly across the disciplines of sculpting and painting, alongside the current director of the Faculty of Fine Arts, University of Porto. It was considered she was a person of interest for this project not only because she is currently the director of this school, but also because she has done several studies on painters and sculptors graduated in the School of Fine Arts of Porto, so she has a deep knowledge on the subject. The lack of individuals with a formation in design is due to the fact that the Design Course at the school commenced in 1976, and its graduating batch falls outside the scope of the project's intended timeframe (Table 1). Nonetheless, we located and interviewed 2 informants who attended this course in its beginnings, in 1976. Our group of informants, most of them graduated in Painting and Sculpting, allowed us to verify the origins of the Design Course, which began as a discipline of Graphic Arts within the Painting Course back in 1962.

Table 1: List of interviewees.

Name	**Course**	**Start**	**End**	**Date of the interview**
Ana Campos	Communication Design/Graphic Arts	1976	1981	27th June 2019
António Mendanha	Painting	1979	1986	10th January 2019
António Quadros Ferreira	Painting	1966	1971	12th April 2019
Armando Alves	Painting	1957	1962	5th December 2018
Carlos Barreira	Sculpture	1968	1973	8th January 2019
Carlos Carreiro	Painting	1967	1972	16th January 2019
Carlos Marques	Sculpture	1967	1975	11th December 2018
Elvira Leite	Painting	1957	1962	15th January 2019
Graça Morais	Painting	1966	1971	31st January 2019
Haydée De=Francesco	Sculpture	1956	1961	21st January 2019
Helena Abreu e Lima	Painting	1963	1968	23rd January 2019
Helena Almeida Santos	Painting	1961	1966	7th January 2019
Isabel Cabral	Painting	1967	1973	28th December 2019
João Machado	Sculpture	1963	1968	1st March 2019
João Nunes	Communication Design/Graphic Arts	1976	1981	26th February 2019
Jorge Pinheiro	Painting	1955	1963	16th April 2019
José Paiva	Painting	1968	1986	19th December 2019
Leonilde Santos	Painting	1981	1986	14th December 2019
Lima de Carvalho	Painting	1967	1972	31st January 2019
Lúcia Matos				24th January 2019
Manuela Bronze	Painting	1975	1981	4th January 2019
Maria José Aguiar	Painting	1967	1972	14th January 2019
Maria José Valente	Painting	1968	1977	22nd January 2019
Mário Américo	Painting	1962	1972	25th January 2019
Paula Soares	Painting	1973	1978	8th April 2019
Pedro Rocha	Painting	1967	1972	30th January 2019
Purificação Fontes	Sculpture	1964	1972	22th January 2019
Rodrigo Cabral	Painting	1968	1973	28th December 2019
Sobral Centeno	Painting	1969	1978	20th December 2019
Zulmiro de Carvalho	Sculpture	1963	1968	7th January 2019

For the interviews we used a script with open-ended questions (Quivy & Campnhoudt 2008) focusing on the artists' experiences as students and teachers, curricular and extracurricular relations, foreign associations, influences and impacts of the political landscape on their work.

All interviews were photographed, filmed and audio recorded, allowing the creation of documents to support investigators' recollection further down the research process. At the beginning of each interview, participants were asked to authorize the collection of images and sound, through a document signed by them, and explained the purpose of these materials.

Experiences from the Painting Course between the 1960's and 70's

In the 1960's and subsequent decades, the School of Fine Arts of Porto was nationally recognized due to the pedagogical practices adopted that differentiated it from other art schools of Portugal, attracting students from all over the country. It was known for having its own style and being more liberal and less theoretical when compared with the School of Fine Arts of Lisbon (the alternative one in Portuguese higher education), known as more academic and repressive in relation to contemporary art forms, such as abstract art. The appreciated pedagogical practices of the School of Fine Arts of Porto were partly due to its Director, Carlos Ramos, according to then-students, a modernist in his generation opened to the evolution and transformation of art. He encouraged the proximity of all school community (students-faculty-staff), believing this would foster the sharing of knowledge and the understanding of different manifestations of art. Studio classes were common and a more experimental approach was practiced. Drawing disciplines (e.g. Statue Drawing and Model Drawing) played a decisive role, traversing all school courses (Architecture, Painting and Sculpture). Furthermore, this school had a faculty of distinguished Portuguese artists, among them Dórdio Gomes, Augusto Gomes, Barata Feyo, Júlio Resende, Lagoa Henriques and Ângelo de Sousa. All these factors led students from distant geographical areas to travel to Porto and graduate at this school.

The pre revolution period (1960's and 1970's) shows a significant prevalence of men over women in the faculty of this school. In fact, according to our informants, there was no evidence of the presence of female teachers before a public tender was opened in 1975, one year after the Revolution of 25 April 1974. Indeed, according to faculty records of this school (Barros 2015), female teachers integrated the faculty only in 1977 with the admission of 3 teachers.

On the other hand, a significant prevalence of women over men among the students was verified, especially since the reform of 1957, but some of our female informants reported a discriminatory behavior by male teachers described in sexist comments, suggesting that the Fine Arts were then seen as a more male-oriented area.

The 1st year in this school was common to all courses allowing acquaintances with different backgrounds and art interests, and only in the 2nd year did students choose their vocational area. If in the 1st and 2nd year of the Painting Course the approach to subjects assumed a more traditional route with the presence of a lecturer to minister the programmatic contents, in the years that followed the disciplines, namely the practical ones, worked very much in a regime of a painting studio, allowing the

students a more experimental approach. With no closed-door classroom rigidity, the relationship and interaction between students and lecturers was close, with the faculty often teaching and accompanying students who had not formally signed up for their classes. On this, Sobral Centeno, e.g., stated that Júlio Resende was one of the faculty with whom he was most connected, despite never having been his formal student. Armando Alves also refers to Resende's legacy, though he was never his professor. Isabel Cabral recalls Augusto Gomes as an exceptional professor, although she never signed up for his classes. And João Machado recalls the sessions of painting given by Lagoa Henriques in the attic of the school at night. These sessions were open to the community of Porto, bringing together fine arts students and guests from different fields of knowledge, such as medicine, law and humanities, who shared an interest in painting. Theoretical subjects on art were then discussed and several practices of drawing and painting were undertaken in these sessions.

The proximity between students and faculty was indeed beyond the context of class, or even school. In certain cases, relations of friendship were established between faculty and students, with professors opening the doors of their homes and studios to students. Several students recalled, e.g., the parties given by Lagoa Henriques at his home. Outside the school, subjects were discussed in a broader way and without constraints, knowledge was shared and ideas were argued, allowing to understand aspects of art that were not possible at school.

Café de São Lázaro, a café near the school, was also mentioned as a meeting place for students and faculty. On this Lima de Carvalho, recalls he was invited to paint a mural there while still a student. Furthermore, he recalls the day he told his professor Júlio Resende he was going to do this artwork and the spontaneous offer by the professor to help him, effectively reversing the roles of master-student. Other "satellite spaces" of the community where students and teachers used to meet and engage in debates were mentioned, namely Teatro Experimental do Porto and Café Piolho.

These experiences and coexistences were practiced by faculty, even from further generations. By the end of the 1970's, Carlos Carreiro, professor in the 1st year of the Painting Course, used to provide a moment of conviviality at the beginning of the school year that allowed students, often from different provenances, to get to know each other and to establish a closer relationship between themselves and with the professor. He used to invite students to his home studio (figure 2) where he showed the space and painting materials he still uses in his work as a painter. He provided blank canvases and, along with the students, experimented with acrylic technique. At the end of this practical experience of painting in his studio, he offered a snack at his home, providing a moment of greater conviviality.

Figure 2: Home studio of Carlos Carreiro. Photography @Cláudia Lima.

The fact that the number of students in the classes in the 1960's and 1970's was reduced — for example, in the year of 1968, there were 13 students applied to the Painting course; currently there are almost 100 students — allowed a closer interaction between faculty and students as well as an intergenerational friendship, according to common interests in the field of art, politics and culture, often extending beyond the school space. The experience that existed in the School of Fine Arts, as mentioned by then-students, constituted a learning process in itself, based on the shared construction of knowledge. Students learned from faculty, and learned from each other.

This proximity and conviviality between students, faculty and staff was also due to the school's Director, Carlos Ramos, as previously mentioned. Referred to as a fundamental personality to what these artists consider the golden age of School of Fine Arts of Porto, he was referred to as an open minded architect that came from Lisbon to direct this school. Despite his position and the social political environment of these decades that encouraged to a certain extent rigid institutional demarcation, Ramos was quite accessible to the school community. With no office of his own, he spent part of his time walking around the School and garden, so anyone who wanted to talk to him would and easily find him. In order to encourage further interaction and bonding between teachers and students, he promoted several events, such as the acclaimed Magustos with bonfires jumps, singing and dancing (figure 3), the Magna Exhibitions, an annual event open to all the community of Porto, where the students' artworks from all courses were exhibited, and Extra-curricular Exhibitions where artworks carried out by students outside the school were also exhibited.

Figure 3: Magusto, 1961: Bonfire Jump. Photography ©Elvira Leite.

Furthermore, the fact that access to information was limited also provided the conditions for a closer relationship between those who attended the school. The access to information and artworks was partly done through the school's library which was small and did not have a large variety of bibliography. As reported, the books were mostly related to past art forms (such as Romanticism) failing contemporary art references. There were mainly works of Art History and Anatomy, usually in French. The reproductions of paintings in these books were often of poor quality and in black and white. Students could also resort to the city bookstores, but the books of art sold there were few and quite expensive. In this sense, it was common for professors to take their own bibliography to show and even lend to students. José Paiva recalls the example of Joaquim Matos Chaves, who not only brought his books to school but promoted discussions often "in the convivial ground outside class" (personal communication, December 19, 2018). Carlos Carreiro recalls the postcards with reproductions of Morandi that Ângelo de Sousa took to class. And Manuela Bronze remembers seeing "with passion the slide passages" presented by teachers with works of art she had never seen before (personal communication, January 4, 2019).

Though several interviewees mentioned the proximity, and even friendship, between students and faculty, it was also mentioned that not all students were part of these circles of close relationships. Several interviewees reported a certain distance from the faculty, whom they treated as *Masters* as a kind of character's glorification. On this, one of the interviewees stated, e.g., Ângelo de Sousa "was not distant from the students, he was distant from *some* students", reinforcing the idea that these circles of friendship were limited by the sharing of common interests. While some interviewees referred to Júlio Resende as an excellent professor who encourage them in their

artistic activity, others reported he did not teach much, being very vague in his comments.

As a general rule, there were no exchanges with other schools, with lectures mostly confined to the School of Fine Arts of Porto. As an exception, visits to the Anatomic Theatre in Hospital de São João were made within the context of Artistic Anatomy, constituting valuable learning resources for the visual representation of the human body, whether in Painting or Sculpture. This was highly appreciated by students. Artistic Anatomy was then lectured by a doctor, who gave them notions about bones, joints and muscle mass. As reported, the contact with the corpse in the Anatomic Theatre helped to understand the fittings of bones and joints. It was not intended a very deep lecture in the study of the corpse, but the knowledge of the anatomy through drawing. This learning experience was especially important for those who chose the Sculpture Course, since the practice of human body sculpture was an essential part of the program and of the Aggregation Exam for those who aspire to become teachers of this course (figure 4).

Figure 4: Sculpture by Carlos Barreira for the Aggregation Exam of the Sculpture Course in 1973. Photography ©Cláudia Lima.

Opinions about learning methods tend to diverge, but there is a set of common information that allows to determine certain teaching characteristics in this school. The absence of professors for the entire period of the lesson was mentioned: they left early or arrived late. It was common for teachers to talk about painting in conceptual terms, without further explanations on techniques and practices. Teachers would walk around the classroom while students work and if a student was not correctly performing a technique, they would mention that was not correct, yet failing to explain how to do it properly. On this, one of the interviewees mentioned he had

never had a professor of Painting Technology who explained to him the technique or pointed out poorly executed procedures. Their comments were usually vague, described in statements such as "try to give more quality to the painting" or "give another flavor to the color".

Nonetheless, appreciated approaches, names of professors and academic practices that were remarkable in the Painting Course were also referred. One of the faculty most frequently mentioned was Augusto Gomes, referred even by students who never signed up for his classes. Names such as Ângelo de Sousa, José Rodrigues or Jorge Pinheiro were referred to as knowledgeable faculty members. Jorge Pinheiro, in particular, was referred to as a master in teaching notions of color and described as a very organized and meticulous person who encouraged each one to find his/her own creativity. Abel Mendes, professor of Initiation to Painting, was also recalled by the way he used to stimulate the study and reflection on subjects, encouraging students to think and talk about their artworks and allowing them a better understanding of what they were doing.

The staff of the School of Fine Arts of Porto was also remembered by students with some nostalgia, recognizing the important role they had in academic activity. On this, one of the students recalls she used to feel a great need to be painting continuously because she was never satisfied with her work, therefore staying at school painting and trying to overcome her dissatisfaction as much time as she could. According to her, the staff was very understanding by letting her stay in the classroom by herself until they had to leave and close the school doors.

These experiences in the School of Fine Arts described by students (a significant part of whom would later become part of this school faculty), were reflected in the very way in which they understood the space of the school and its role in formation. As they relied on learnings from their experiences as students, they either reproduced what they considered good practices or counteracted the methods they found dysfunctional. Therefore, the teaching models they later developed were derived from research processes that were based on empirical evidence, resulting from observation, interpretation and transfer of active/passive experiences. As an example, we highlight the perspective of José Paiva who considers that his role as a professor is not so much to pass on the knowledge he has, but to build together with the students the knowledge he does not have; therefore, he largely rejects the lecturing mode and, through discussion and sharing of experiences, he continuously seeks a shared construction of knowledge.

Graphic Arts as an emerging discipline of Painting

In Portugal, the profession of designer is relatively recent and precedes in several decades the existence of a degree in this field. The design courses in Portuguese higher education were created within the context of the Educational Reforms resulted from the Revolution of 25 April 1974. The course of Communication and Equipment Design was created in the School of Fine Arts of Lisbon in 1975 (Fragoso 2012) and the course of Communication Design/Graphic Arts commenced in 1976 at the School of Fine Arts of Porto (Nunes 2016). The design and educational activity in this scope was often performed by artists graduated in Painting, such as Armando Alves or Amândio Silva, or in Sculpture, such as João Machado.

At the School of Fine Arts of Porto, before the course of Communication Design/Graphic Arts, there was a discipline of Graphic Arts, created in 1962 by Armando Alves within the context of the Painting course. After graduating in Painting in this school, Alves was appointed Assistant Professor assuming the discipline of Decorative Painting. This subject, whose name dated back to the 19th Century, was of little interest to him in face of the artistic reality of the time. Therefore, after a year of lecturing it, he proposed to the school's Director Carlos Ramos a discipline of initiation to the Graphic Arts as an alternative subject. The first year would be experimental and then, depending on the results obtained, the viability of its continuation would be evaluated by the Director.

From his time as a student, Alves worked in the field of design. Back then, while attendee of the Painting Course, he was asked by the School's Director Carlos Ramos to design the posters and catalogs for the great exhibitions carried out at the school: the Magna Exhibitions and the Extra-curricular Exhibitions. Furthermore, after his graduation, alongside his academic and painting activities, he did several works of design, especially in the field of editorial design. Thus, in addition to the interest in this field, he already had significant experience and a portfolio of recognized merit.

When the Graphic Arts discipline was created there was no written syllabus to follow but an idea of the type of work that could be developed. Hence Alves defined the ethos and structure of the discipline as a rather artisanal approach, making use of existing materials, including magazines such as *Marie Claire* or *Paris Match* considered, in his words, “of great importance and great graphic quality” (personal communication, December 5, 2018). These materials, which were brought to school, were analyzed in class, cut out and archived, becoming part of a library of images and types comparable, according to Alves, to those provided by current computers. Later, the collected materials (clippings of titles, texts or photographs) were reused in a “cut and glue” handcrafted process, giving rise to new graphic compositions such as album, film and book covers, often fictitious.

In fact, in a generalized scarcity of access to information, references were found in bibliography and existing work. Although bibliography in Portugal was limited (and in particular in the school library for which no interviewee referred the existence of design books), it was through this that students had contact with what was being done in national and international design circles. Works and authors of reference were analyzed, such as Sebastião Rodrigues, a well known Portuguese designer of the time and, according to Alves, one of his main references in the field, highlighting his remarkable work for *Almanaque* magazine. Furthermore, English and Italian Schools were also references in this field.

At the end of the year, the works carried out in the Graphic Arts discipline were exhibited at the Magna Exhibition. These works were highly appreciated by the academic community and this discipline, initiated on an experimental basis, became part of the Painting Course curricular structure, being taught for one year. Later, recognizing the growing value of graphic arts, this discipline was unfolded in two years, giving rise to Graphic Arts 1 and Graphic Arts 2, lectured in the 3rd and 4th years of the Painting Course by Alves and Amândio Silva, a scholar also graduated in Painting and working in the field of design alongside his academic activity.

Both years of the Graphic Arts discipline were project subjects in which the approach resembled the studio environment. Access to materials such as cameras was limited or non-existent. The proposals were handcrafted, mostly using drawing, cutting and gluing techniques. Sometimes works took on a more experimental and artistic character, partly due to the nature of the Painting Course and the school in which these disciplines were taught. In this context, Rodrigo Cabral (personal communication, December 28, 2018), who attended these disciplines in the early 1970's, recalls a poster he developed, which he named as “sculpture object”, featuring removable and rotating parts, a project that was more in the artistic and conceptual domain and not as much in the design tradition of functionality.

Indeed, the fact that the subject of Graphic Arts was born in the context of the Painting Course at a time when bibliographic and material resources were limited, influenced the approach of faculty to the discipline to a certain extent, motivating how students understood its practice and carried out the projects. This approach alongside the handcrafting processes practiced remained even when the discipline became itself a course independent of the Painting Course.

In 1976, the Design Course was established in the School of Fine Arts of Porto without much equipment and with teachers migrating from the area of painting, such as Amândio Silva or Dario Alves (who had worked for several Portuguese design studios), the area of sculpture, such as João Machado (who had a recognizable portfolio of illustrations for the Portuguese Tele-school and for children books), or the area of architecture. The first year of the course was common to courses of Painting and Sculpture and then students would opt for this vocational area. Technical resources were very limited with the design works done mainly through handcrafting processes: drawing, use of instruments such as compass, ruler and square, gouache painting, cutting and gluing. The classes were much based on experimental processes carried out in an environment similar to the studio regime adopted in the other courses of this school. This approach that initially characterized the discipline of Graphic Arts and, later, the Design Course, became effectively a distinctive element of Design learning methodologies of this school when compared to those practiced in other similar schools around the country, a differentiating element that shaped the identity of the Design Course of the School of Fine Arts of Porto.

Wisdom Transfer: from Past Generations to current Higher Education

With the materials collected several actions are being promoted aiming at the sharing of knowledge and experiences between the silver generation and the younger generations.

The dissemination of interviews through printed and online media has allowed a reconstruction of the history of design education at the School of Fine Arts of Porto which, to date, lacked of written documentation. Furthermore, best practice communication templates are being prepared for continued societal contribution of further generations: an aggregation of individual knowledge and experience that can be of further use, applicability and replicability.

Classroom workshops are being carried out in a set of northern schools with Art and Design Higher Education based on the interpretation of the artistic, biographical and

interview archives created. Art and Design students are being invited to explore new visual repertoires that offer a critical eye of this new generation on the heritage of knowledge of retired art and design professors through illustrated essays, typographic works, graphic novels, among other graphic approaches. In these workshops a set of the most valued pedagogical methodologies practiced in the 1960s and 1970s are being recovered, among them, the studio regime; the combination of students from different artistic fields and with different backgrounds; an experimental approach to the proposals with the combination of handcrafting processes and current digital media (figure 5).

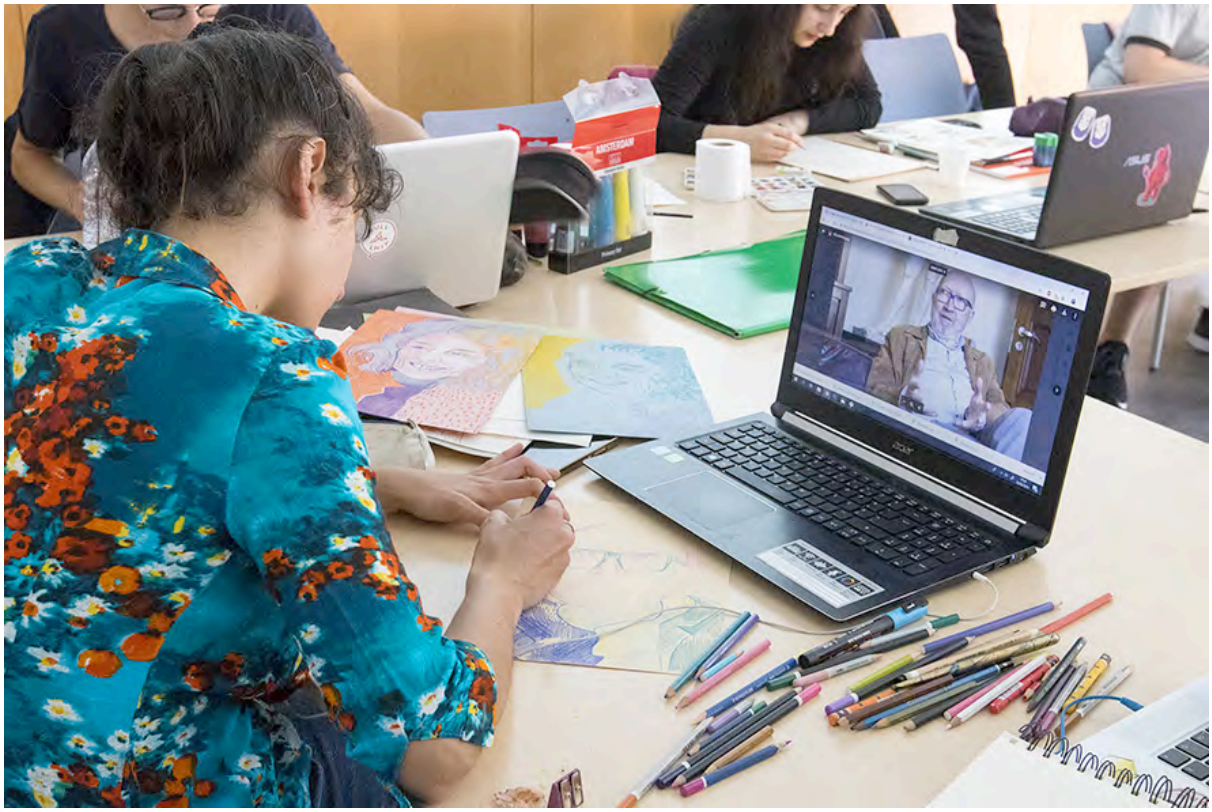

Figure 5: Classroom workshop carried out at the School of Fine Arts of Porto, June 2019. Photography ©Cláudia Lima.

Furthermore, several events are being programmed in order to disseminate the findings of this research, materials collected and graphic works produced by students attendees of the classroom workshops, the first one on October 2019 in the School of Fine Arts of Porto. This event will be open to public, similar to what happened in the Magna Exhibitions, and is one of several actions aimed at establishing the groundwork for a paradigm shift in the acknowledgment, communication and activation of relevant contributions to knowledge, culture and the social fabric that art and design academics may provide in their own name.

Conclusion

The learning methodologies in art practiced at the School of Fine Arts of Porto in the pre-revolution period became an element of differentiation of this school, attracting students from all over the country. These learning methodologies were largely influenced by experimental teaching based on cross-fertilization between the school

community. The studio classes with open doors and the possibility of students to visit and attend classes they had not signed up for proved to be very enriching as they could benefit from the contact and knowledge of several faculty as well as a wider sharing of experiences among colleagues.

Given the lack of internationalization of the time, local references and the artists of the school were the angles of orientation for the students. The result was paradoxical, on the one hand creating a distance between master and apprentice, but on the other an ideological proximity. Indeed, we found a close proximity between the school community (students-faculty-staff), which in many cases resulted in a richer educational experience, both theoretically (through discussions and debates about arts in extra-curricular spaces) and at a practical level (for example, through the evening sessions of painting). This conviviality was done mainly in the perimeter of the school, though other specific "satellite spaces" were also mentioned as meeting places. Although this proximity and socializing meetings outside the school were highly appreciated by several interviewees, these friendly circles turned out to be restricted.

The learning of graphic arts emerged within the Painting Course at the proposal of a professor without pedagogical training in this scope, but with professional experience. It was an experimental discipline whose works were carried out in a fairly rudimentary and artisanal way. This experimental discipline gave rise to the first Design Course in Porto's higher education 17 years later, a course taught by professors without academic training in the field of design, most of them graduated in Painting or Sculpture but with professional experience as designers.

This group of artists and teachers that represent the pre-revolution generation to whom manual skills, debates and interpersonal relationships were of paramount importance defined the pedagogical practices of the Fine Arts School of Porto. And although this was done in a very empirical way — with no syllabus to follow they either reproduced the good practices observed or counteracted the methods they considered dysfunctional — it determined the very particular orientation in the teaching of Art and Design.

The wisdom transfer, that gives name to this project, started in the moment the interviews took place and this data has been the drive to dissemination across different outputs, articles, web presence, publications and public events.

Acknowledgements

The authors wish to thank the Foundation for Science and Technology for the financial support of the *Wisdom Transfer* project (POCI-01-0145-FEDER-029038).

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The Emergence of Change Through Embracing Freedom: Agent Art

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The European Conference on Arts & Humanities 2019
Official Conference Proceedings

Abstract
Contemporary art may not be formulated as one thing, however, instead of generating new propositions, its reproduction and aestheticization of social reality and identities can be spotted. Conversely, aspiring for positive change, the aim of this paper is to propose an alternative way of existence and conception of social reality through the approach of *agent art*. Sartre explains that even if we try to refuse to take the responsibility of our choices "we are condemned to be free." However, since our freedom designates our responsibility in our choices, we resist accepting being free and the changeability of our identities and social reality, even though we *know* that they are our constructions. With this notion, *agent art* aims to reveal and depict viewers' resistance to change and to their freedom. Since viewers *know* that the social reality and identities are their constructions and they are the ones responsible of pursuing them, *agent art* abolishes the hierarchic patronising position of the artist over the viewer in the sense that artist presents something that is not known. This statement indicates the equality between the artist and the viewer in *knowing*. Consequently, *equality,* rather than an object of desire that will come in the future, hence, will never come, is comprehended as *here and now*, just as freedom is. Accordingly, *agent art* abolishes the constructed hierarchic dualities between the artist and the viewer, such as educator-learner, demonstrator-spectator, talented-untalented and so on. This comprehension arises the capacity to change, thus, the future becomes now.

Keywords: Reality, change, agent art, freedom, equality, capacity

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Introduction

This paper is based on one of the focuses of my Ph.D. thesis titled *Agent Art: Freedom of Nothingness* (2013). The research question of the thesis is, 'how would art not reproduce social reality, and rather change it?' For artists and viewers who would like to change their perspectives towards social reality rather than reproducing it, the answer is founded on "reclaiming the future" through embracing *freedom,* which is already at present, now. For this task, in this paper, the hierarchies between unchangeability-changeability, conditional freedom-existential freedom, art-agent art, inequality-equality, inability-ability, talent-capacity will be questioned, and these hierarchies, which are established through transferring the responsibilities, will be replaced with the notion of everyone having the capacity to change.

Unchangeability – Changeability

As humans living in this existing social reality, we are not pleased with its every aspect. As a part of the social community, artists and viewers also want to change many things in terms of how the system works and how we operate within it. Even though we want things to change, at the same time we do not want to accept that change is possible, particularly change in our perception and our identity. Therefore, the greatest obstacle for change appears to rest on *not wanting to change*, choosing to stay in a safe, unresponsible position. This statement is existentially regarding demolishing our illusionary perception of social reality and our identity.

> […] the illusion is not on the side of knowledge, it is already on the side of reality itself, of what the people are doing. What they do not know is that their social reality itself, their activity, is guided by an illusion, by a fetishistic inversion. What they overlook, what they misrecognize, is not the reality but the illusion which is structuring their reality, their real social activity. They know very well how things really are, but still they are doing it as if they did not know. The illusion is therefore double: it consists in overlooking the illusion which is structuring our real, effective relationship to reality. (Žižek, 2008, p. 29-30).

Even though we try to overlook, we all *know* that this reality is our construction. We find it ready when we are born but at the same time by pursuing it as it is, we comply with it, as if it is absolute, meaning unchangeable. When we consent on its unchangeability, we release ourselves from the fact that our identity being also a construction. However, we build our identity, our self through making choices. By avoiding this fact, we consider our identity absolute, as if we are born with an essence that makes it absolute. However, we *know* that we actually construct, make our self. Jean-Paul Sartre makes the distinction between *to be* and *to make itself* (1992, p.568) and explains essence as a project constantly being constructed, making itself, not something we are born with. Emphasising on both the reality and identity being a construction, thus something that can be reconstructed, means that they are changeable.

Conditional Freedom – Existential Freedom

Since reality, our identity and our perception about them can be changed; the question now would be how? According to Sartre, the answer would be through freedom. Because, all the choices we make, either conscious or unconscious, are because of our existential freedom. Here, the distinction between *existential freedom* and what I call *conditional freedom* needs to be pointed out. While the conditional freedom is based on social limitations and focuses on obtaining what is wished, existential freedom is, as Sartre explains, about oneself, determining oneself to wish, choose, act (1992, p. 621-22). Since everyone chooses, acts, wishes, then everyone is existentially free. Therefore we are responsible for all our choices. We cannot transfer the responsibility of our choices to the institutions within social reality, such as; state, law, family, religion, art and such. Because of that, we try to refuse our freedom. However, Sartre explains, even when we refuse to be free, we are condemned to be free (1992, p. 567), because even the act of this refusal requires a free being.

Since 'they know that, in their activity, they are following an illusion, but still, they are doing it', then they are making a choice, thus, they are free. This is the very reason why they choose to pursue activities that will chain themselves. The people who choose to chain themselves with the notion of reality have to be free to do so and therefore created this 'reality' chain as for their escape strategy from being free (Selmanpakoğlu, 2014, p. 218).

Art – Agent Art

If a person chooses to reckon with this escape strategy, they need to choose to embrace their freedom with its responsibilities. When adopting this notion to art, and the artist-viewer relation, the agenda of agent art that is to abolish the transference of responsibility and the hierarchies between artist and viewer will be discussed. Agent art finds its foundation on existential freedom and changeability of social reality and identity.

Contemporary art may not be formulated as one thing, however, instead of generating new propositions, its reproduction and aestheticization of social reality and identities can be spotted. Art has always been a reflector of its era even when it was not yet called art and also today. Art is a reflector, when it reveals, displays or reproduces our perceptions or what takes place. Art is not free from the social structure; always interacts with it, and takes position depending on the courses. Agent art is paradoxically indifferent to its era. It does not take its position depending on the productions of its era. Since freedom is not determined by a certain period, time and space, the operation of agent art, which is not directed at a certain time and culture, never ends. Accordingly, the agent art does not operate through the notion of utopia, that is, the field of possibilities not yet here, the future that will come, in other words, constantly in the state of coming; all meaning will never come. Contrarily, agent art focuses on freedom, which is always present, here and now. So, utopia's postponed future is relocated, and therefore it becomes always possible here and now.

Possession of Change

The performance of viewing –gazing- comprises two standpoints: one is the position of the conveyor, the artist, and the other is the position of the receiver, perceiver that is, the viewer. They both assume each other.

The viewers can only engage with an artwork, which they understand and communicate with, thus conceptually possess it. "[…] to possess is to wish to possess the world across a particular object" (Sartre, 1992, p.762). Even though what they understand, discover or reminded of is something they resist, their resistance shows a reverse possession. "[…] being-in-the-world is a project of possessing this world […]" (Sartre, 1992, p. 763). Their resistance would indicate their possession of the object of their resistance. What agent art presents is something everyone already existentially has; that is freedom, but it is also what everyone tries to escape, resist. Thus, the agent art does not promise to present to the viewer something that they do not have: it aims to show that, trying to reject freedom, thus responsibility, is also rejecting change and consequently the joy of being anything/everything. Everyone can determine oneself to wish to be everything. Everyone possesses the potential to change.

Inequality – Equality: Inability – Ability

If the possibility of change is always present through the acceptance of freedom, now, the question would be on the 'ability' to change. We usually transfer our responsibility on abilities, as if some are able and some are not. However, since everyone is free to act, there must be an equality principle. If everyone is equal then everyone must be able to change, has the ability to change, both the artist and the viewer. Rancière explains that "teaching or playing, speaking, writing, making art or looking at it", meaning "what our performances […] verify is […] the capacity of anonymous people, the capacity that makes everyone equal to everyone else" (Rancière, 2009, p. 17). Therefore, the ability is associated with capacity. Everyone is equal in terms of capacity; has the capacity to be able to make art or look at it.

Irrelevant to being successful, everybody has the capacity to be able, both the artist and the viewer. If we put a hierarchy between the artist and the viewer, that would be similar to the teacher-student relationship, where inability is promoted. Rancière explains the pedagogical logic of teacher-student relationship, which Joseph Jacotot (1770-1840) calls "stultification", where the student is ignorant and "does not know what she does not know or how to know it" (Rancière, 2009, p. 8). Accordingly, "The first thing it teaches her is her own inability. In its activity, it thereby constantly confirms its own presuppositions: the inequality of intelligence" (Rancière, 2009, p. 9). Therefore, knowledge becomes a position of power. Since it is a position, this position can change hands. Rancière explains that Jacotot puts intellectual emancipation as the practice of "verification of the equality of intelligence" against "stultification" (Rancière, 2009, p. 10).

Inequality – Equality: Talent – Capacity

When the viewer approaches an artwork focusing on the artist's ability rather than their own, they also promote inequality. This hierarchic activity between teacher and

student, artist and viewer, postpones equality to the future, which turns it into an object of desire. Hence, equality becomes something that will never come, even though it is always here. But we want it to be an object of desire, something that will come in the future, moreover will not come, so that we could avoid the responsibility of our choices, thus freedom. However, if our performances verify our capacity, thus equality, then we are also equally capable in terms of intelligence. Therefore, we understand that equality is not something that will happen in the future; rather it is already present.

Considering art through the concept of 'talent' also supports the hierarchy between the artist and the viewer. Placing artist in the position of talent also brings the role of depicting the 'sublime' or conveying the truth. Just like the role of the teacher. Knowledge and intelligence become the property of the teacher, and talent, depiction, conveyance of truth become the property of the artist. Such externalizations of the viewer serve them to transfer their responsibility by promoting their own incompetence. The viewer legitimise theirs seek for guidance, meaning transference of their responsibility through promoting their incompetence.

Determining to Transform: Change

On the contrary to this declaration of incompetence, the performance between the artwork and the viewer can be described as a correspondence: inasmuch as what the viewer writes –interprets- becomes their property. "'The signifier' is the writer's domain, but it is everybody else's too. And if the signifier is subdivided according to its local modes of action, and thought of as a competitive interplay between the two 'slopes' […], it becomes still more plainly a piece of public property over which the writer has no special rights" (Bowie, 1993, p. 68). Rancière explains this performance through the viewers' act of refashioning and connects it to emancipation:

> Emancipation begins when we challenge the opposition between viewing and acting; when we understand that the self-evident facts that structure the relations between saying, seeing and doing themselves belong to the structure of domination and subjection. It begins when we understand that viewing is also an action that confirms or transforms this distribution of positions. The spectator also acts, like the pupil or scholar. She observes, selects, compares, interprets. She links what she sees to a host of other things that she has seen on other stages, in other kinds of place. She composes her own poem with the elements of the poem before her. She participates in the performance by refashioning it in her own way […] (Rancière, 2009, p. 13).

Subsequently, viewers already observe, select, compare and interpret the artwork by linking it with their prior knowledge, experience and so on. In both cases –in conveying and receiving- both the artist and the viewer act on prior knowledge, assumption, attribution. The artist establishes the intellectual context of what they want to convey through these assumptions and truths, and the viewer interprets what they see based on their own assumptions. When the viewers embrace their freedom, equality, intelligence and capacity, then they would start *consciously* refashioning what is before them: they could alter reality and their identity altogether. What agent art aims to depict is this potential, this capacity.

Clearly, the same principle is applied for the artist, i.e. agent artist. Agent artist does not depict existing social reality, the fantasy identities and whatever enables their pursuance. Agent artist abolishes the transference mechanism and focuses on human's resistance to freedom and potential to change. In order to do that, first, the agent artist must embrace their freedom and take the responsibility of their choices to put their thoughts forward and towards change. In order to talk about the art viewer, initially, an artwork must be placed before them. But not to reproduce the hierarchy between the artist and the viewer, in this paper, a reverse strategy has been followed and the position of the viewer is analysed. Both the artist and the viewer can determine to change their identity, their perception about social reality and its operation simultaneously, here and now, since it will be absurd to wait for something that is already potentially here. This decision and determination need to be made intellectually and aesthetically.

Conclusion

It is understood that the hierarchies between the artist and the viewer is predominantly laid on the notions of ability and talent. Viewers, as a means to transfer their responsibility, attribute the ability and talent capacity to the artist. This practice nourishes from the inequality conception, moreover from sponsoring the conditional freedom in place of the existential freedom. When the viewers position themselves in an unable, incapacitated, unequal place, what they actually do is resisting to their freedom and to change. However, since everyone can act, choose and wish, everyone is equal in terms of freedom, in other words, has the capacity to change. Ultimately, in order to change and embrace our equal capacities to transform, a decision and determination are required. As Foucault points, the "transformation of one's self by one's own knowledge is, […] something rather close to the aesthetic experience. Why should a painter work if he is not transformed by his own painting?" (Foucault, 1997, p. 131).

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The Changing Residential Districts of Lagos: How the Past Has Created the Present and What Can Be Done about It

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The European Conference on Arts & Humanities 2019
Official Conference Proceedings

Abstract
The position of Lagos as Nigeria's economic centre is entrenched in its colonial past. This legacy continues to influence its residential areas today. The research work provides an analysis of the complexity surrounding low-income residential areas of Lagos since 1960, based on the work of Professor Akin Mabogunje, who had surveyed 605 properties in 21 communities across Lagos. Based on existing housing amenities, he had classified them as high grade, medium grade, lower grade and low grade residential areas. This research asks: In terms of quality of neighbourhood amenities, to what extent has the character of these neighbourhoods changed from their 1960 low grade classification? This research is necessary because these communities represent the inner slums of Lagos, and in order to proffer solutions to inherent problems, it is important to understand how colonial land policies brought about the slum origins of these communities. Lessons for the future can then become clearer. The study is based on a mixed methods approach suitable for multidisciplinary inquires. Quantitative data is gathered through a survey of the communities; with findings from historical records and in-depth interviews with residents to provide the qualitative research. This paper documents the work done so far, with focus on six districts. Preliminary findings indicate that in most cases, although they have undergone significant changes from being residential areas to mixed commercial-residential districts, these districts still remain in the same physically deplorable state as they were in 1968.

Keywords: Colonial Lagos, Residential Lagos, Slums

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Background

Lagos State, perhaps more than any other state in Nigeria today, epitomises the legacy of deliberate economic and social colonial policies. From its position as the city with the most population, to its high density status and its designation as Nigeria's nerve centre, Lagos today reflects what Colonial Lagos was over 50 years ago: the nucleus of urbanization, a strong pull factor for youths in rural areas, a land of refuge and opportunity for the discerning, innovativeness in governance and infrastructure, a cacophony of interest groups advocating for rights over space and self-determination, a burst of real estate market with transactions firmly encased in both the formal and informal land markets.

The rental and capital values of real estate in general, represents a measure of the various factors such as design, room size, utilities and facilities that makes it desirable to potential owners or occupants. These factors coalesce at the larger scale to include accessibility to infrastructure and basic services, accessibility to basic requirements for work, school and leisure, drainage and commerce and so on, all of which combine to determine property values at the neighbourhood scale. Using these measures, the study carried out quantitative analysis of the current neighbourhood/housing conditions in six medium and low income residential areas in Lagos. It also reports on qualitative analysis of the state of the communities in the immediate post-colonial period, and compared it with the state of the communities today. Building on the work of Professor Akin L Mabogunje which classified 21 communities into four grades of high, medium, lower medium and low, based on neighbourhood amenities, this research will determine whether and to what extent low grade neighbourhoods have remained poor and proffer policy intervention to facilitate upgrades. This study is important because as Lagos continues to grow in population and spatial width, capturing peri-urban lands in neighbouring Ogun State, informal communities inhabited by low-income people continue to emerge. Expectedly, the inner city communities that had existed as low-income 'low grade' communities risk greater levels of deplorable condition if attention is not paid to them.

In subsequent sections of the paper, we provide a brief literature review surrounding the Key text used in our study (Urbanization in Nigeria by Professor Akin L. Mabogunje), within this section, a brief discussion on land policy in Colonial Lagos is presented, followed by a description of the residential districts of Lagos in 1968 as provided by Akin L. Mabogunje. In the section titled 'the current study' and thereafter provide the findings established so far on six of the residential districts that we have carried out. The final section concludes with an outlay of on-going work to complete the study.

Literature Review

A few academics have taken cognisance of the key role colonial land policies played in redefining rights of land ownerships in Lagos, which they identified with process and civilization and essential to the growth of Lagos economy, however this has not been sufficiently traced to the current state of the city's residential areas, which currently face problems of over-crowding and lack of physical and social amenities. For instance, Cole (1975) provided a narrative of the socio-political history of Lagos in the colonial period, with very little reference to land policy and economic

development. Akinola and Alao's work (1991) studied the industrial development of Lagos in the post-colonial period; Davies (2009) examined the various land policies of the colonial government and their impact on the development of Lagos as an urban city. Animashaun (2011) focussed on land in Lagos, examining the extent to which the colonial government, through its land acquisition policies affected indigenous settlement on Iru-land. Okuntola's (Forthcoming) paper on the European business community and colonial land policy in Lagos sheds light on the delineation of some parts of Lagos as low or high income neighbourhood, the differential provisions of socio-economic infrastructures in Lagos and the role of the colonial business group in the expansion of commercial orbits of Lagos. She observes how these emerging developments continued to affect the history of Lagos up till date. She argues that the underdevelopment of the areas occupied by indigenous people in Lagos up till now can be understood against the background of these government-business relations. Despite these recent works, our study seeks to develop on the seminal work of Akin L Mabogunje, titled 'Urbanization in Nigeria' published in 1968**.** The book is composed of twelve chapters, inclusive of introductory and conclusive chapters. It traced the history of urbanization in Northern and Southern Nigeria from before colonialization to the current (then, 1968). It establishes the impact of colonial policies and laws on urban configuration and ultimately dwelt on two key south-western Nigeria cities: Ibadan and Lagos as case studies of varying policy outcomes. While Ibadan, the sprawling historical city of warriors, local slave merchants and cottage craftsmanship epitomised a legacy of a Nigerian 'traditional metropolis', Lagos with its coastal location was seen as the 'most spectacular' of the modern cities which emerged from European influence and subsequent colonial administration.

In focussing two chapters on Lagos, Mabogunje presented a narrative that provides a deep overview of the rise of Lagos as a colonial outlier, its growth as a Port city and how, with the abolition of slave trade, the city grew on legitimate commerce and manufacturing to create major pull factors for peoples of Yoruba origin from other parts of western Nigeria, other Nigerians, freed slaves from Sierra Leone to Brazil, merchants and of course, the colonial government. A most profound section examines the residential districts of Lagos and presents his grades of residential districts. This is the focus of our work will be examined more thoroughly in subsequent sections.

Since our study dwells on the colonial legacy of the residential districts of Lagos, and examines through qualitative and quantitative means, how the past land allocation decisions have remained influential today, how changes have emanated and the implication of this for the future spatial allocation of Lagos; It is important, to first set this discussion in context, so a brief narrative of land matters in Pre-Colonial Lagos is presented.

Land Policy in Colonial Lagos

What is today called Lagos State emerged from Lagos Island. The Island itself started as a fishing ground for the Awori, the earliest settlers in the pre-colonial period, but it gradually and systematically became the hub of the new international trade from 1850s onwards. Before then, it was largely lagoons, creeks and river estuaries rather than its swampy lands that stimulated the economic development of the Island. The lagoons were themselves valuable economic asset as their waterways linked with the hinterland Rivers, particularly the Ogun enabled effective inter- group socio-

economic and cultural relations between the *Awori* and the other Yoruba communities in the hinterland. Lagos' geographical location made it an ideal port for overseas trade on West African coast and its inland waterways provided accessibility to other parts of yorubaland (Harunah 1987; Agiri 1987).

The same pull-factor brought in the liberated Africans, the Saro and Amaros from Sierra-Leone in search of trade for survival. They also found the emerging overseas commerce in palm oil on West African coast suitable, and Lagos and its immediate hinterland attractive and conducive for settlement. Some ex-slaves or commoners also gained access into overseas trade and made accumulation of land in Lagos as part of their wealth. As middlemen in produce trade, they also made demand for land either from the Lagos Oba or chiefs for housing and commercial purposes. Many European merchants in the early days of produce trade satisfied their demand for land for factories, ware houses and living quarters from leases on land in the Marina, partly from the Chiefs or indigenous traders. The resulting contestation for land amongst such diverse stakeholder (Government, European traders, Immigrants and indigenous owners) has far-reaching impact on Lagos today.

Amidst this competition for land, there were attempts by government to dictate the ownership and use of land. The first of such became possible with The 1861 Treaty of Cession of Lagos to the British Crown, which first abrogated all private rights of property to the Crown, which in the opinion of the colonial government was to "render them more valuable to the natives". The Treaty of Cession stipulated that all lands in the Island of Lagos were subject to Crown grants, which conveyed to the Crown:
The Port and Island of Lagos, with all its rights profits, territories and appurtenances whatsoever thereunto belonging and as well the profits and revenue as the direct full and absolute dominion and sovereignty of the said port, island and premises with all the royalties thereof fully entirely and absolutely. The inhabitants, however, "being still suffered to live there.

The first land area of interest to the European ruling class was the Eastern district of the Lagos Island such as Iru, Palma, Lekki and the strip of the beach between the lagoons and the sea from Lagos to Iddo Island, which were also ceded to the Crown (Animashaun,1911:28). While the Marina became the site for commercial premises, land in Ikoyi was considered suitable as residential area for colonial administrators, missionaries and merchants, being the off-shore land close to the Marina. Marina and its environs gradually became the hub of commerce, banking and shipping on West African coast from where the business community established their branches into the hinterland. In the 1860s Governor John Glover acquired 1,690 acres from Chief Onikoyi out of the 2,600 acres of land. The acquired land became the nucleus of the European residential settlement in Ikoyi. Between 1911 and 1927 the colonial government had taken over the bulk of Oniru landed properties in Victoria Island as far as the Alamakun village. The abrogation of all private rights of property ensured that land could be appropriated by the government for various uses.
The end of the First World War ushered in trade boom and the commercial community, foreign and African seized the opportunity to enlarge their business frontiers. The need for expansion put more pressure on land for residential and commercial premises by all the stakeholders. Shortly before the War, the European business community had been worried about the need to improve the socio-economic

infrastructures at the Lagos port and the need for more land for residential use. This they know would entail acquiring more land from the indigenes. In 1928, government enacted another Public Lands Acquisition Ordinance, which not only coordinated the pre-War land policies, but also enlarged the land under the Crown grants.

The implication of these land appropriations for residential districts in Lagos today is the focus of the research on which this paper is based.

Mabogunje's Classification of the Residential Districts of Lagos.

Mabogunje (1968) classified 21 communities into four grades of high, medium, lower medium and low, based on neighbourhood amenities and rental values. He classified residential districts where more than 50% of the homes were let at a monthly rent of 2pounds or more per room as medium grade. Districts where only 50% of the homes or less than were let at a monthly rent of 2 pounds or more were graded as low to medium low. However, he was able to come up with the following classifications based on these indices:

High Grade Residential Districts: Nine districts fell under this category and had the common characteristics of being well planned residential layouts. They are also the product of direct Government land appropriation for residential use-age by the government, government agencies and European entrepreneurs.

Identified Residential Districts: East Marina and Victoria Island, Ikoyi, Apapa, The 'Railway Compound', North Yaba, Itire Estate, Palm Grove Estate, Maryland and Ikeja Reservation and Housing Estate.

Income Class: These areas catered for the top political elites, top classes in commerce and industry.

Dating from the 1850s when the British Council established the Consulate here, this district today accommodates the political leaders of the Federation. Here is the Governor's Lodge, the Prime Minister's Lodge and the lodges of a few other high-ranking ministers of State. The remaining members of the political elite as well as most of the top civil servants are to be found in the Ikoyi Reservation. ….' (Mabogunje 1968:300).

Physical Layout: These areas are built to low density, with adequate set-backs and lawns.

The Density of housing is generally much lower than the average for Lagos and most houses stand in the midst of well-kept lawns surrounded by neatly trimmed hedges…generally single family homes' (Mabogunje 1968:300).

Medium Grade Residential Districts: These are neighbourhoods that have been planned and laid out during the colonial period.

Identified Residential Districts: Surulere Estate, Yaba, Ebute Metta East, and North Eastern Lagos: Lafiaji, Brazilian Quarters, Oke Suna and Araromi.

Income Class: These areas were majorly occupied by 'landlords' in the professional classes with tenants in 'white collar' employment of government and commerce who wanted to be close to their places of work on the Marina. The communities were fairly distinctive in character, with Yaba attracting more of the white collar employees and Ebute Metta attracting people on lower socio-economic scale and houses laid out in grid iron pattern. Surulere housed people of middle income, usually tenants of families who had been located to the district from the 1956 slum clearance of Central Lagos and who let out their homes to augment their home repayment plan of the houses allocated to them at the Surulere Estate.

Physical Layout: The density of housing was generally about 12 to 16 per acre. There are very few houses with gardens and fewer still with garages. Majority of the houses are modest, small size bungalows which show an 'almost continuous wallage with hardly any interruption between the houses'.

Lower Medium Grade Residential Districts: These are districts though planned, started out as slum areas. These districts

'constitute an oasis of planned layouts in a wilderness of confused housing,…with Idumagbo Avenue a wide street of which the traffic flow has considerably reduced by the crowd of petty traders lining it on both sides with their movable 'counters'.'

Identified Residential Districts: Western Mainland-Ebute Metta West, Ojuelegba; Central Lagos-Isale gangan and Oko-Owo; Obalende.

Income Class: Some of these areas were attractive to traders, immigrants from Ghana and Togo (for example, Obalende).

Physical Layout: These areas started out as unplanned, but by 1930, they were declared town-planning areas with re-planning after the second world war; consisting of speculative buildings of large, storied houses with numerous rooms for hire to immigrants coming into Lagos at this time.

Low Grade Residential Districts

Identified Residential Districts: **These are areas that have never been planned, and**

With their narrow, confused lanes and generally poor housing conditions, they represent the oldest parts of residential Lagos that have not received town planning attention.

Identified Residential Districts: Old Lagos: Faji, Idumashagbe, Idumota-Alakoro, Idumagbo, Ereko-Agarawu, Olowogbowo, Offin-Itolo and Ebute Ero; North Central Lagos: Okepopo, Epetedo; Mushin, Yaba East, Somolu and Ajegunle-Ajeromi.

Income Class: Basically low income people and indigenous residents

The Current Study

As this conference presentation is part of a larger study which is still in progress, we present early assessments from qualitative studies carried out so far on 8 of these communities selected predominantly from the lower medium and low grade residential districts. The 8 residential districts are: Mushin, Yaba East, Obalende, Ojuelegba, Ebute Metta West, Ebute Ero and Somolu. These were selected on the basis of later classifications as slum areas by reports such as the SNC Lavallin Report of 1995, which identified 42 slum communities in Lagos. The 8 selected residential areas were included in this report. Obalende, Mushin, Somolu and Ajegunle-Ajeromi were distinctively identified in the report, while larger swathes of Yaba East, Ebute Metta West and Ebute Ero were broken down into smaller communities identified as slums in the report.

Qualitative assessment included in-depth interviews with residents and observation with evidence captured with photographs. Undergraduate students studying this area with the co-authors also developed a 15minute documentary (as a pedagogical exercise) from these.

We present excerpts of what was found to be the condition of six identified slum communities today, with the notion of providing detailed findings on causality to the colonial land policies in other research platforms as appropriate after study completion.

The Situation Today

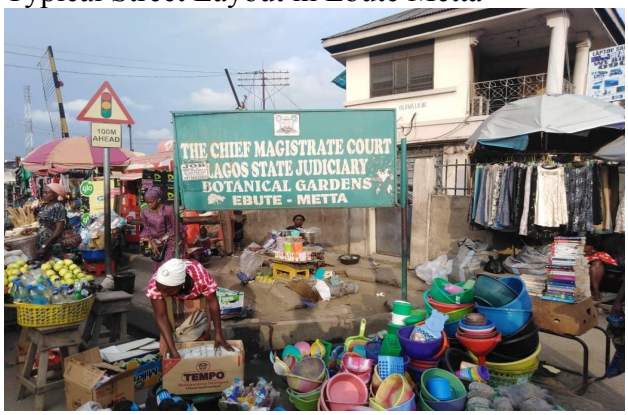
Lower-Medium Grade Residential Districts: **Ebute Metta West, Ojuelegba and Obalende.**

Ebute-Metta West today still retains similar characteristics as made it attractive to immigrants in the colonial period, which is accessibility to locations on the Island and Mainland. However, access to amenities such as water supply is still challenging, as the picture shows. The Main street is characterized by street trading, the nature of informal economy that lends an air of disorganization to street aesthetics and contributes to solid waste generation in the area, reflecting in part, Mabogunge's stereotypical description of it being an area descriptive of slums not for lack of infrastructure but on account of being inhabited by the 'type of people who tend to make the area return to slum conditions after it has been planned.'

Getting Water in Ebute Metta

Photo credits: Department of Estate Management, 2019

Typical Street Layout in Ebute Metta



Similar narratives can be made about the current state of Obalende and Ojuelegba. Obalende, which had been a residential outposts for people of various tribal backgrounds. Obalende now hosts various commercial activities and a few institutional buildings such as High Courts. The presence of the High Court has influenced retail trading in the adjoining neighbourhoods as many shops sell only legal retinues to complement the law courts. Nevertheless, there is a high predominance of street trading and other informal sector activities in Obalende. Its old residential buildings are being converted into commercial and mixed use buildings to accommodate the influx of new small scale business activities. The area however still suffers from physical obsolescence with lack of drainage being evident. Similarly, although Ojuelegba still remains predominantly residential, spatial expansion into the commercial zones in Yaba projects an area fast becoming commercial, with buildings fronting on major access roads being sold off or being reconstructed into more modern mixed use buildings. The retail commercial activities here are diverse, from eateries, to bars, vehicle spare parts dealerships, bookshops and clothes stores. Residents report that water supply is predominantly from private boreholes dug in individual houses, and in some areas, water is accessed through public taps. A few streets also benefited from a Government sponsored metered water supply which is now defunct.

Lower Grade Residential Districts: Idumagbo, Mushin and Somolu.

Mabogunje's description of Idumagbo was of a residential area, but the area has now changed to reflect both commercial and residential land uses, and from a mono-cultural area with predominantly Yorubas, mixed with traders of Ibo origin who come to trade but find living quarters close to their shops. Buildings are predominantly

mixed used, with retail shops taking the ground floor, upper floors being used for warehousing goods and for residential purposes. Newer buildings such as banking halls are also evident to complement the intense commercial activities taking place here.

Idumagbo Road

Nnamdi Azikiwe Street

Photo credits: Department of Estate Management, 2019

Mushin is interesting in its diversity which changes almost from street to street. It is a residential area that has large areas of traditional open markets such as Idi-Oro, Oloosa and Ojuwoye. The residential buildings in the adjoining areas to these markets have over the years, also been turned to mixed-use buildings, with commercial activities typically on first two floors and residential on the last two floors. The waste generated by these markets often flow to adjoin access routes, giving the newcomer an air of untidiness. The residential areas of Mushin are also differentiated almost by the streets, with swathes of closely built traditional houses with narrow streets and no drainages, to houses recently rebuilt. On its part, Fola Agoro is a residential district in Shomolu, serving the need for accommodation of several important tertiary institutions in Lagos; for example, the University of Lagos, The Yaba College of Technology and the Federal Technical College. It is a high density residential area, highly characterized by its fairly good, clean and well connected motor able roads as well as drainage systems and drainage channels. The youthful population it serves has influenced the commercial activities attracted to this area with night clubs, eateries, clothing stores, predominating. As with other residential districts, most of the buildings close to the major roads are being daily sold off and reconverted to mixed use commercial and residential spaces.

Housing typologies in Fola Agoro

Photo credits: Department of Estate Management, 2019

Conclusion

The work that has been done so far presents reflections of current social, economic and physical state of six lower medium and low grade residential districts of Lagos. It is underpinned by a concern to understand whether (and to what extent) residential districts in Lagos have retained the physical outlook that characterised them in the immediate post-colonial period. The qualitative aspect of the work, done through observation and pictorial analyses, reveal that although there have been changes, these have predominantly been towards commercialisation of erstwhile residential areas into mixed use communities, with the dominant activity being retail commercials, most of which is firmly located in the informal sector. Erstwhile traditional homesteads continue to be rapidly redeveloped into mixed use commercial-residential buildings, with the ground floor being devoted to retail/trading, second floors being used as stores/warehouses and last floors being given over to residential uses. The influx of retail entrepreneurs to Lagos contributes to this densities. However, physical infrastructure have not been seen to keep up with the pace of change, therefore the districts still retain their dismal outlook. The research work will proceed to quantitative analysis of this change, measured from household surveys on the physical, economic and social facilities, rental index creation and analysis and also an examination of government's intervention in these communities over the years. The final outcome of research could help establish a linkage between colonial land policies and the present; and what can be done to ameliorate the negative changes. The findings from the work will therefore form the basis for policy advice on appropriate methods and process of intervention in these communities.

Acknowledgements

The authors would like to acknowledge the 2018/2019 and 2017/2018 final year classes of the Department of Estate Management who took part in the field work for this study.

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Anti-Amnesia: The Viability of Millenary Weaving in a World of Acceleration

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The European Conference on Arts & Humanities 2019
Official Conference Proceedings

Abstract
This paper presents a design research mediation process towards the sustenance of ancient weaving techniques in the Portuguese region of Almalaguês. It focuses on identity, traditions, knowledge and economic viability; actions comprise ethnography, archiving, design practices, and media and business strategies. The project subscribes to the need to "consider the ways in which we contextualise and process the past" (ECAH 2019), a duty to re-inscribe and re-purpose material, narrative and processual heritage in a World often geared towards dictated obsolescence. The case study at hand, Almalaguês, is a unique form of handweaving dating back close to a millennium. It embodies deep-rooted historical significance within deceptively modest aesthetics. Greco-Roman and flora/fauna motifs have been made into exceptionally durable tapestry and bedding material, often passed down through generations as heirlooms, mirroring a continuity of knowledge systems as well as material, human and social narratives defining the cultural landscape. However, this ancient craft faces an uncertain future beyond its current generation of aging practitioners: for decades now, it has seen a steady decline of markets and practice base, as artisans are ill-equipped to cope with the commercial realities of modern business. As a consequence, a wealth of traditional know-how is at risk of permanent loss. The project is thus working in ongoing close contact with Almalaguês practitioners in order to consensually explore and develop ways to calibrate the above ecosystem into viable and beneficial cultural, narrative and business stands. Furthermore, a model will be drafted for testing and implementation in further contexts.

Keywords: Design for Recovery, Industrial Ethnography, Heritage Crafts

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Introduction: Contextualizing Media and Ageing in Contemporaneity vs. Convention

This paper presents a design research mediation process towards the sustenance of ancient weaving techniques in the Portuguese region of Almalaguês. It occurs within the scope of research project Anti-Amnesia: Design research as an agent for narrative and material regeneration and reinvention of vanishing Portuguese manufacturing cultures and techniques. This project is currently engaging with four case studies, all tied within the dilemma of tradition and contemporaneity, and as such, thus reflecting the broader motto of its host research unit, Unexpected Media Lab (LUME).

The primary aim of LUME is to recalibrate contemporary and traditional media towards attaining viability and common good. Its objectives are based on the understanding that technological progress is in requirement of a greater degree of critical inquiry and interpretation, and as such needs to be regulated and implemented more mindfully. The research unit, correspondingly, addresses a set of paradoxes and perplexities linked to the very concept of media, and envisions potentially unforeseen socio-cultural impacts and consequences of contemporary expressions while proposing new roles for dead and obsolete media within modern-day culture and society.

LUME argues that it is possible to etymologically decipher the term Media in relation to the term Heritage, with respect to preservation, inscription and intermediation. It is pertinent to note here that certain other terms such as Medium (as a course for materiality) and Mediation equally share this etymological origin. In the context of its research interventions, LUME accordingly leverages such inherent multidisciplinarity of the term Media to its advantage, and articulates strategies based on its utilisation as an interface for action-research endeavours including digital design and preservation, inter-mediation processes, resource enquiries, and remediation.

In a related manner, another key area of concern for the research unit is the perception of Ageing as a phenomenon. While a current scientific agenda tends to read Ageing as primarily physiological – as can be clearly evidenced from the plethora of contemporary exercises that regard the phenomenon as a technological challenge focused on human functionality – LUME's take on the subject is that just as the human body ages, so do societies, paradigms, technologies, aesthetics, and collective memories. Likewise, just as the body itself perishes, cultural heritage and know-how may disappear irreversibly.

In this respect, LUME perceives design research as having a crucial role to play in contributing towards the preservation and reinvention of repertoires, sources, media and skills that have fallen prey to obsolescence. The incorporation of intuitive exploratory and interpretative intervention as key research constituents can additionally help recover and renew context and meaning amidst the ongoing blitz of technological advancement.

LUME thus outlines the following courses of action as its framework of engagement with the discourse:

- Deciphering and interpreting paradoxes and perplexities associated with contemporary social, cultural and folkloric manifestations.

- Capacitating citizens in their relational ambivalence with the vertigo of contemporary culture.
- Legitimising marginalised value systems and cultural/material production models.
- Calibrating contemporary media through project-based interventions that involve factors of accessibility, horizontality, expectation, geometry, narrative, speculation, and oneirism.
- Harmonising the occurring contextuality between the axiomatic aspects of design and their current relationship with unpredictable paradigm shifts.
- Developing active pedagogy into the study of multiple forms of wealth.

Project Anti-Amnesia - Towards the recovery and reactivation of traditional knowledge

Anti-Amnesia, one of LUME's principal public funded research interventions in the field, is a design-based mediation process that is dedicated to the auscultation of the variety of challenges faced by purveyors of traditional knowledge and culture in the contemporary universe. The sustenance and viability of traditional making is perceivably in question at a time rife with volatility in economic, social and technological spheres, and amidst debates raging the world over on dilemmas between convention and contemporaneity, the slow but steady dissipation of associated communities and systems of knowledge bears a sense of impasse for those concerned.

In conjunction, the project observes that traditional making, in the form of small scale industries and artisanal cultures in Northern and Central Portugal may face extinction: on the one hand due to paradigm shifts on a global scale in terms of commerce and manufacturing, and on the other, as a result of relatively subjacent factors such as modern marketing strategies and a heightened rate of change of consumer preferences. In this respect, the project comprehends that any meaningful intervention cannot solely rely on arbitrary 'blanket' measures for the reactivation of the traditional knowledge in these contexts. Approaches have to be built upon on-the-ground intelligence that can help clarify the various tiers of complexity involved and reveal the associated sensitivities and apprehensions.

The project's vantage points, respectively, are four traditional industry and craft practices that are typical to the North and Central regions of Portugal, namely: shoemaking, tilemaking, letterpress typography and handweaving. These particular industrial contexts have been selected in order to cover a broad spectrum of risk factors that may emerge as being associated with the ongoing capitulation of traditional making. As case studies, they synchronically depict a precarious current reality defined by an incompatibility with modern manufacturing protocols, however, they are also representative of inherent creative human enterprise whose value as a specialised art (and activity) is irreplaceable and enduring. In prospection, therefore, the project believes that this element forms an important quotient of the potential attributable to these practices and can ultimately help the industrial cultures transcend prevailing circumstances of adversity. The scenario thereby presents design research an opportunity to play an active role in orienting the traditional practices to carve out a distinctive niche in the landscape of modern-day industries. The corresponding

model of collaboration, if calibrated to be replicable and customisable, can inform other traditional entities similarly seeking reactivation.

Almalaguês - Millenary weaving in times of planned obsolescence

Despite its enduring longevity as a practice since the 11th Century (Gomes, 2018), the hand weaving textile craft of Almalaguês has remained fairly obscure beyond its traditional bastions of the villages of Almalaguês – its namesake and likely provenance – and neighbouring Anagueis, both of which are situated on the outskirts of the town of Coimbra in Central Portugal.

Gomes (2016, 2018), on the origins of this ancient practice, observes that the surrounding environs have in perpetuum held influence over its entity, affording suitable conditions for a weaving culture to come up and prosper. The region is known for its fertile river valleys and adjoining plains that once had a thriving production of linen and wool, and the craft's proximity to established trade routes, both riverine and overland, brought new materials and cultural impresses, particularly to Coimbra, the region's trade center.

Almalaguês, however, has had scarce cultural scrutiny in its history, a standing that is non-justifiable from the quality of workmanship, or the level of localised proliferation as evident. Gomes (2018) attributes this impassivity to the chaste aesthetics of the yarn whose raw tinge and texture can appear as withdrawing emphasis from the finer details of the weave, and instead, highlighting the fabric's functional aspects. As a result, the craft has been conventionally designated as rural and quotidian, and thus marginalised by wealthier clientele (de Almeida, Chatterjee and Gomes, 2017), who would typically provide the cultural traction to other, more florid forms of tapestry, such as Persian rugs. Additional factors including the deeply folkloric nature, and a quintessential home industry identity may have also contributed to a locally circumscribed footprint, however, such perceptible divergence can be similarly held responsible for the craft's distinctiveness in terms of features that act as cornerstones to its unique identity.

Almalaguês's genuine antiquity can be gauged from its ancient motifs; however, the machinations of the rustic looms provide a starker evidence. Typically, Almalaguês handlooms have been configured to ensure weave robustness, a crucial selling features of the produced fabric. The manner in which the weave structure is arranged is simplistic and compact, however there is enough give for the weavers to apply their characteristic adornments known as 'pulls'. Such nuanced warp and weft manipulations manifest in a stratiform where geometric, jacquard-like motifs rise over a regular two-ply base. To perceptive observers of the design of textile, Almalaguês's proprietary approach to handweaving gives cues to times of simplex munditiis in terms of making and industries.

Products made from Almalaguês fabric, typically mats, rugs and bed cover, intrinsically relay an idea of endurance, which is central to the craft's being. These are made to endure generations of use, an aspect of the craft that mirrors another enduring intergenerational hand over - that of Almalaguês's customs and traditions between the women of a household. Although geographically limited, the microcosmic regional prevalence of the craft and its inseparable relationship with surrounding society and

environment showcases the transition of Almalaguês weaving from a vocation to an institution.

In current times, however, this millenary craftform has been facing an unprecedented situation of uncertainty. In recent decades, the weaving culture has suffered critical setbacks due to the effects of modernisation, with the influx of cheaper foreign-made mass produced goods decimating Almalaguês's traditional markets. Consequently, the long-term economic viability of the practice has been called into question by younger generations of the weaving community, who were expected to have been perpetuating the craft, but have been forced to abdicate and pursue alternative sources of subsistence. Thus, the obligation to the continuity of Almalaguês's historical, cultural, and technical legacy rests with the remaining generation of active practitioners, at a time when its importance to the regional cultural landscape is finally coming to light.

Conclusion: Design Research as a mediation process for the reactivation of traditional knowledge

Project Anti-Amnesia is working in ongoing close contact with Almalaguês practitioners in order to consensually explore and develop ways to calibrate this unique ecosystem into viable and beneficial cultural, narrative and business stands. Its integrated reanimation strategy operates on the inference that a design research based approach that leverages advantages as presented by contemporary Media related tools, can become a crucial mediating interface between the old and the new, towards ensuring a dignified recovery and reinstatement of elements associated with traditional practices such as *Almalaguês*. The concept of Media thus gains functionality in the form of:

- Means to rescue materials, documents, testimonies, and historical facts that may otherwise be lost or forgotten;
- A globally accessible platform for acknowledging the processes and protagonists of traditional industrial practices as heritage in themselves;
- A communication medium to relay the allegorical and historical values that are intrinsic to these contexts, towards arguing for their distinctive uniqueness in present times;
- Conditions for the prototyping exploratory designs aimed at the hybridisation of materials and aesthetics from the several study contexts towards obtaining new product and market prospects.
- A connecting thread between the protagonists of traditional industries, and universities, administrative bodies and *start-up* culture, within an environment collaboratively geared towards support and innovation.

The project's conducted research, in this regard, is *channelled* to undergo a reversion of its various outcomes, on an ongoing basis, into multiple contexts of related socio-cultural appropriation through a "build-measure-learn" loop, a significant extent of which is attained by means of active pedagogy. The project incorporates curricular participation by students of graphic and multimedia design, wherein the participants get an opportunity to engage directly with the project's objectives through impact-focused workshops and project-oriented curricular work. The main activities associated with such curricular integration are:

- Ethnographic studies with the specific communities of practice;
- Supporting multi-disciplinary actions related to the recovery and restoration of unique materials and testimonies;
- New product and packaging design
- Building and maintaining the research's various online access points;
- Supporting the public dissemination of proceedings via community radio.

The project additionally recognises the need to reconsider the concept of "Wealth" as embedded in the material culture and human narratives surrounding the traditional industrial contexts. Much like in the case of the term "ageing", above, it can be argued that the term "wealth" has undergone a reductive semantic process of signification, brought to tacitly invoke profit on a rather strict, if underwritten basis.

However, and as much as financial viability is likely the primary factor in the longevity of traditional industries and crafts, we argue for a polysemic re-inscription of the term, whereby "Wealth" is just as appropriate a term to invoke historical legacies, empirical wisdom, practical skills, interpersonal acknowledgment and existential resolution.

As researchers, we have witnessed these dimensions at work among the above case studies (and attempted to foster them according to the desirable inputs of design research): we are thus able to vouch for their equal decisiveness in said processes of reactivation. The expression "to be valued" may bring us back to the issue of etymology, as the term "value" may point to the term "profit" just as it may point to the term "acknowledgment". As design researchers, we believe the key lies in the harmonisation of both.

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The Use of English on Social Media: Deviation of Variation

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The European Conference on Arts & Humanities 2019
Official Conference Proceedings

Abstract
This study examined the use of English on social media with a view to assessing the extent to which the language of social media conforms to the standard English usage. The theoretical framework adopted for this study is constructed homophony. The data for the study were drawn from selected messages and posts on Facebook, Whatsapp and SMS. Thirty (30) texts were randomly selected from the data gathered and analysised textually within the framework of constructed homophony. The study revealed that the non-conforming social media use of English appears at the grammatical level; sentences, phrases and words are condensed to series of letters, figures and signs that somehow correlate with English orthography and structural patterns. Orthographically, some words are misspelt probably to speed up the rate of communication and lexically, there is reappropriation of existing words; new words are literally created and new meaning given to existing words. The study concluded that since the rules and conventions of word and sentence patterns in English cannot complied with by social media users, then there is deviation. Thus, since the description and codification of social media linguistic features and the provision of conducive linguistic, educational and political environments for its popularity and use have not been established, it could not be regarded as a variety of English. Hence, users of social media should always be conscious of not transferring the linguistic features of social media language to the formal use of English to preserve the standard of the language.

Keywords: English, Social Media, Deviation, Variation

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Introduction

Social media have increasingly become integral part of our everyday lives in today's globalised world. Recent developments in technology have given social media a prominent position in human intellectual developments and social cultural interactions across the globe. Social media provide a context where people across the world can communicate, exchange, messages, share knowledge, and interact with each other regardless of the distance that separates them (Sawyer 2011). In other words, social media is built on the idea of how people know and interact with each other regardless of their social cultural values and differences. It gives people the power to share, making the world more open and connected with each other (Raut and Patil 2016).

Mworia (2015) defines social media as a group of software applications facilitated by the internet on devices such as computer and phones for the purpose of socialization and communication between people globally, enabling people to send and receive messages, upload and download pictures and video among other things.

Basically, social media is hinged on how people share their feelings, ideas, thought, principles, culture etc through the internet. Most people, especially students have integrated the social media tools into their daily routine. It is also found to be helpful in every field of life such as politics, commerce, industry, health and education. The most popular social media and their various applications available for users across the world to share new forms of textual and visual information are Facebook, Twitter, You Tube, Linkedin and WhatsApp.

The use of these social networking sites is on the increase in the field of education in both developed and developing countries. Critically examined, social media have a lot of positive impacts in the field of education because we have more information, more knowledge and better opportunities to put them into use. By spending time working on the social servicing tools, students get more familiar with computers and develop other technical skills in other electronic devices. The development of these skills could provide them with much needed confidence to take decision on the type of career they way want to pursue.

Statement of the Problem

It should be noted that one important function of social media is that it enables us to communicate with a much larger number of people on a global scale in a way than we could ordinarily through other means. The result is an ever increasing speed of communication. The popularity of social media and the speed at which information is published has created a lax attitude towards the use of English (being the language of social media) especially, at the lexical, morphological and grammatical levels. The aim of this study, therefore, is to examine the use of English on social media with a view to determining whether the language of social media is a deviation or variation from the standard English.

Concepts of Standard English, Language Variation and Deviation

Standard English

According to Wallwork (1985) the terms Standard English and Received Pronunciation are generally used to indicate a way of using English which conforms to the natural or acquired habits of educated people whose speech or writing gives no indication of their regional origins. Wallwork (1985) however posits that neither Standard English (in reference to word usage and grammatical forms), or R.P (in reference to speech sounds) can have any absolute values since every individual speaker of a language uses that language in a way unique to him/herself. Even within standard, there are enough variations to enable us to identify an individual from his/her writing or speech. There is, however, a certain body of relatively homogeneous usage which marks the speech, or word usage and grammatical forms of members of educated people alike, which is referred to as Received Pronunciation or Standard English.

Thus, Standard English is a dialect of English used by the upper classes of South-East English, or more specifically of the London area. It is a variety of English which draws a wide range of attention to itself over the widest area across the globe through the widest range of usage. Different varieties of English are used throughout the world. Kachru (1985) identifies three concentric circle: (1) the inner circle, which includes countries where English is used as a primary language, such as the U.S and Canada (2) The outer circle, which consists of countries where English is used as a second language or official language, such as India, Singapore, Nigeria, Ghana etc and (3) the expanding circle, which refers to countries where English is studied as a foreign language, such as Russia, china etc. This implies, non-native speakers of English out number native speakers (Crystal 2003).

Language Variation

Variation is a characteristic of language: there is always variation in the way speakers use their language. This variation is demonstrated by linguistic differences in terms of sound (Phonetics) and grammar. There might be only slight variations between forms of a language, such as difference in pronunciation of words, or a slight changes in grammatical structure that do not inhibit intergroup communication. Sometimes, there are differences between the speech of men and women, different social classes, and differences between age groups. Some of these features are considered as marking the standard form of the language.

It should be noted that the differences that can impede intelligibility and intergroup communication are outrighlity considered non-standard. While there is diversity of language variation there seems to be boundaries, for instance, speakers/writers/users of a language do not generally make drastic alterations in sentence pattern, word order or use novel sounds that are completely foreign to the language being spoken, written or used. Linguistic variation is not the same as language ungrammaticality because native speakers and competent speakers (users of the language are still, often unconsciously sensitive to what is and is not possible in the language.

The concept of language variation is one of the major concerns of sociolinguistics. Attempts have been made to investigate whether this linguistic variation can be attributed to differences in the social characteristics of the speakers/user of the language and also whether elements of the surrounding linguistic contexts promote or inhibit the usage of certain structures of the language.

Wallwork (1985) is of the view that different factors affect how language is spoken / used within a country. These can be regional (geographical) ethnic (national and racial), and social (class, age, gender, socioeconomic status and education). All these factors are interconnected and they feature in the pronunciation, vocabulary, grammatical constructions or syntax of any language variety. One of the common dichotomies in any language is the question of standard and non-standard varieties of the language. The latter is often called a dialect and people who speak them are considered to be inferior to the speakers of the standard variety.

Sociolinguists, however, argue that it is erroneous to believe that the standard variety is the "correct" one, that every language has dialects and no dialect is substandard to other dialects. All varieties of a language are systematic in their use, have a large number of users and thus have their right for existence. Hence, the term dialect refers to any variety of language from sociolinguistics view point, all dialects are equally correct, systematic, logical and meaningful. The questions now are: Is the language of social media a variety of English? Is it systematic in its uses? Does it have its own unique and uniform structure? Does it have a uniform word order system? Is there the spoken form of social media language? Is it contextualized in the physical world? This study aims at providing answers to these questions.

Language Deviation

Deviation refers to the special or unusual expression that deviates from norms of a language. It arises when the writer (in most cases) chooses not to abide by the rules of his/her language or a target language by transcending its norms and exceeds the limits of the linguistic protocols that characterize the language (Chun Ren and Han Yu 2013). In other words, deviation refers to the selection of linguistic items outside the range of normally allowed selections.

A writer in his/her strive for linguistic creativity may violate the rules of the normal usage of his/her language or a target language in a number of ways. He/She can infringe the rules, add to them or relate the structure of the language to meaning in ways not prescribed by the linguistic convention of that language. This motivated violation of linguistic rules, known as linguistic deviation results in the writer's making choices that are not permissible in terms of the accepted code and this effects a disruption of the normal process of communication, that is justified only when the receiver can assign some significance or communication value to the deviation. In other words, it has its significance in the reader's knowledge of it and it is unintelligible unless the reader can provide an interpretation for it.

Also important to the study of deviation is the concept of norm. Every deviant structure is understood against the norm of a language system. This norm is the background against which the features that are prominent in a given text are analyzed, interpreted and described. This study, therefore, aims at examining the following

types of linguistic deviation depending on what rules are broken and at which level of language description it occurs: lexical deviation, morphological deviation and grammatical deviation.

Theoretical Framework

The theoretical framework adopted for the study is constructed homophony of Ryan (2010). Constructed homophony is a subcategory of non-standard spellings which cover a massive range of spelling practices. A constructed homophone is one which shares its phonological correspondence with an existing word or phrase, but which has been given a different spelling. Its benefit is that the phonological connection allows the newly spelt forms to retain semantic links with underlying standard forms but their surface forms give them distinct visual identity from the standard forms. There have been many studies on constructed homophony such as Jacobson's (1966), and Praninskas' (1968) constructed homophony in trade names and Carney's (1994) study on surnames. It is within this framework that this study is set to examine the use of English on social media.

Methodology

The data for this study were drawn from the posts on Facebook, Whatsapp and Short Message Service (SMS) of selected students of tertiary institutions in Epe Division of Lagos State, Nigeria. The researcher fascinated by the new style of writing messages/texts on the internet social media, drew 60 messages from the data collected, out of which, 30 were carefully and purposively selected based on the fact that they were taken to be good representations of the writing conventions characteristic of the social media language.

In analyzing the data, the posts were closely examined and textually analyzed to identify deviant structural patterns at the word and sentence levels. The texts were analyzed for the occurrences of lexical deviation such as neologisms / coinages, reappropriation, acronyms; morphological deviation through affixation, i.e prefixation, wrong spelling; and grammatical deviation in the form of ellipsis and unpunctuated texts.

A correlation was drawn between the social media language and standard English through certain questions that were raised and the criteria required to determine whether the former is a variation or deviation from the norm of the English language system were examined.

Data Analysis and Discussion

The data collected were analysised to examine the use of English on social media; the texts used were drawn from Facebook, WhatsApp and SMS. Out of the 30 texts examined, only three conform to the rules of grammar and the three were messages on SMS. The non-conforming social media language in the texts analysed appears in the following forms:

At the grammatical level, sentences, phrases and words are condensed to series of letters, figures and signs.

Excerpt (i)
Pls note: The Dept is very serious *abt dis* call 4 papers. It's mandatory, *nd u re* advised to *sd urs b4* 30th which is *b4* Thursday next week. Failure to adhere to *dis*... the Dept might take a drastic measure. *Pls* respond *ASAP*. - SMS

The full and correct forms of the italicised sms words are: please, Department, about, you, are, send, your, before, the, as soon as possible respectively.

Excerpt (ii)
Good morning bro... how u *dey n* trust you're good...my apologies for not getting back to you on d above *d* author backed out at the last minute and I was so upset abt it..... pls bro, can you connect me with d producer of wake up nigeria so I can drop d books and be on d show... wld also appreciate it if you also have a contract for d book segment on NTA international - WhatsApp

It is observed in Except II that apart from the use of abbreviations, the text is not punctuated at all.

Excerpt III:
2 all my *fmil, frnds, colgues*, bosses, brethren ..... *TANKS WT* LOTS of *LOV 4* making our day yesterday. *D* Lord Jesus *SHA* HONOR *U DS* YEAR.
- Facebook

'2' is used in place of preposition 'to' while *fmily, frnds, colgues, tanks, wt, lov 4' sha* and *Ds* in their correct forms are *family, friends, colleagues, thanks, with, love, for, staff* and *this* respectively. In this excerpt punctuations are used indiscriminately, i.e. the use of capital letters in the expression. -*TANKS WT LOTS OF LOV*- is probably for artistic emphasis or it is foregrounded.

It is observed that some letters are deliberately ellipted in order to achieve compression of expressions. These elliptical constructions feature more prominently in grammatical words than content words.

At the lexical level, acronyms (that is, abbreviations formed from initial letters of a phrase or a group of words pronounced as a word) are prevalently used as substitutes to whole sentences.

LOL	-	laugh out loud
MHR	-	Many happy returns
LLNP	-	Long life and prosperity
CUL8r	-	Catch up later
brb	-	be right back
OMG	-	Oh my God!
(L)MIRL	-	Let's meet in real life
INSET	-	In-service Training
BAE	-	Before anyone else
Tak u	-	Thank you
AMA	-	Ask me anything

Another prevalent phenomenon is the reappropriation of existing words and words based on brand to refer primarily to their social media contexts. Reappropriation is the cultural process by which a group claims words that are being used in a way and gives them new meanings. In this way new words are literally created and new meanings are given to existing words.

For example, *friended* and *unfriended* are new words derived from the word *friend*. *Friended* in online usage means the process of adding someone to a circle of friends while *unfriended* is the process of removing someone from a circle of friends. These words are commonly used on Facebook.

Another prominent example is the word *texting* in the clause - Texting while Teaching (TWT) *Texting* is derived from *text* which is a noun. In this case, the word *texting* is verbalized. Also, the morphological level, many recent neologisms have been originated through social media. e.g.

Trending	-	Something is said to be trending when it is dominating public discourse currently
Viral	-	widely spread
Selfie	-	a picture taken by oneself
unfollow	-	cease to befriend someone
friended	-	to be in the circle of friends.
SMS	-	You can sms me - send a message through SMS
Prefixation	-	Unfollow, unfriended

Orthographically, many words are consciously or unconsciously mispelt to speed up the rate of communication. Examples are:

nid/ned-	need	
diliva	-	deliver
coz	-	cause
bicoz	-	because
wen	-	when
dan	-	than
teribl	-	terrible
4get	-	forget
teln	-	telling
tangbl	-	tangible

Discussion of Findings

Language is an evolving phenomenon. It is not out of place to think that the language of social media does not have effects on the way people particularly students, use English in their day-to-day communicative activities. There are numerous words originating from social media that have slipped into popular usage; these are grammatical expressions that students or users of social media have internalized. These expressions are not only limited to social media platform but have formed part of the users writing culture.

Babatunde (2002) however notes that conformity with the accepted norm of English usage has been the concern of linguists and language teachers since the beginning of proper English language teaching in Nigeria. It is however, disheartening that while providing a common way of linking people together through sharing of knowledge,

information, culture, et.c, creating a sense of belonging to a greater social network other than one's local community, social media is one of the factors contributing to poor academic performance among Nigerian students over the past few years (Umeogu and Ojiakor 2014).

This decline in education is evident in students' writing culture, particularly now that tense and spelling are considered- so long as it makes sense- in chat or SMS language. In most cases, they are not mindful of the grammaticality and acceptability of their expressions.

Thus, since the description and codification of social media language and the provision of linguistic, and educational environments for its popularity and use have not been established. Social media language cannot be regarded as a variety of styles. It mostly exists in the written form and limited to the internet social websites, it is not generally contextualized. It doesn't have uniform and unique word order / or structure.

Social media language is used to speed up the rate of communication between the communicants. The free style of writing is used for the fun of it, as a mark of identity among the social media users. It should however be noted that it is a deviation and unacceptable for academic or other formal communicative purposes.

Conclusion

Based on the findings, it is apparent that there should be a demarcation in the contexts of usage between social media language and standard English. More importantly, teachers should insist on correctness in the formal English language usage.

Acknowledgements

I acknowledge the author of the works from which references used in this paper are taken.

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Technology and Communication in the Irish Culture

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The European Conference on Arts & Humanities 2019
Official Conference Proceedings

Abstract
This paper discusses early findings from my ongoing research looking at people's engagement with communication technologies. The study observes a constructivist grounded theory approach, and was designed in such a way that would allow for capturing of Irish people's behaviour and attitude towards Information Communication Technologies (ICTs). Partial data gathered following in-depth semi-structured interviews with 12 participants suggests that innovations not always improve people's social inclusion, as sometimes the communication skills and social interaction gaps are further enlarged due to unforeseen consequences. Furthermore, innovations are being perceived as destroying communities and act towards creating a dysfunctional society. Initial findings are based on data analysis of interviews conducted prior to participants' interaction with custom built automated enclosures, by means of using mobile phone devices. Additional information about this ongoing project can be found at http://eyeduinoproject.online/

Keywords: ICT; technology; community; communication skills

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Introduction

This paper relies on both qualitative and quantitative data gathered for the purpose of describing aspects related to Irish population's view on using information communication technologies (ICTs). Partial data was gathered between February – June 2019, representing part of my current research study looking at the engagement of Irish population with technologies aimed at remotely controlling sustainable automated enclosures. A number of six enclosures (greenhouses) were built at different locations across Dublin, Republic of Ireland, serving as a method of accessing qualitative data acquired by way of focus group discussions, in-depth, semi-structured interviews, and observations. A total of 18 participants were recruited to interact with the enclosures, each for a continuous period of three months. Smart mobile devices, along with a custom built phone app, allow users to control built-in features such as irrigation valves, ventilation fans, and windows. The aim is to ensuring optimal climate conditions for vegetables to grow inside the enclosures.

The theoretical underpinnings for constructing and interpreting the generated data of this study consist of specific literature around ICTs, technologies' impact on society and the undesired effects they bring along; innovations' acceptance, diffusion and the changes they bring to people's lifestyle; and reasons for acceptance or refusal to interacting with specific technologies. Data collection by means of in-depth, semi-structured interviews, as well as observations ensures that the researcher will not become a simple passive spectator, and will better be able to relate to the interviewee and data (Birks & Mills, 2011). The purpose of the first set (out of two) of interviews with the participants is to establish the initial attitude and stance towards technology of the participants, prior to starting their three months engagement with technology consisting of an automated enclosure.

Theoretical concepts

From an utopian point of view, technologies aim at improving peoples' lives, and increase their standard of living. Therefore new and emerging technologies need to be created by keeping in mind the fact that they would eventually have to be acquired and embedded in peoples' social lives (Silverstone, 2005). On the other hand, the dystopian stance is that '*technologies pose a threat to quality of life, human values, freedom and even earthly survival, by causing stress, enhancing inequality and only serving hyper-capitalism and alienation*' (ibid:93).

Orlikowski (1992) argues that '*technology is created and changed by human action, yet it is also used to accomplish social action*' (Orlikowski 1992:405), implying that technologies present both a duality and a flexibility aspect by 'allowing' users to interpret and reformulate its original meaning based on each person's needs. At the same time, while interacting with innovations, people's behaviour will adjust in new

and innovative ways. One can think of the home computer being used for education, entertainment, or business.

While technological innovations are generally meant to improve peoples' lives conditions, sometimes it is not such a case, with occasions when the effects proved to be devastating to people and the environment. 'Unintended consequences' or 'accidents' are built into every technology, no matter how perfect or ideal those technologies might be (Murphie & Potts, 2003). Bijker & Law (1992) agree with this statement by concluding that '*the idea of a 'pure' technology is nonsense. Technologies always embody compromise*' (Bijker & Law, 1992:3). As '*almost no innovation comes with no strings attached*' (Rogers 1995:387), it is impossible in effect to only deliver the desired effects, while avoiding the unwanted ones.

When referring to innovations related to Information and Communication Technologies (ICTs) many think only of computers and internet. Activities such as using a mobile phone, listening to music on a portable device, or getting driving direction using a GPS device should be included amongst ICTs (Selwyn & Facer, 2007). It is therefore the combination of both the technology (hardware), and the knowledge and skills (software) that constitute ICTs.

A higher 'social inclusion' rate of people can be achieved by linking social activities with ICT usage. The aim is to avoid of being excluded due to the fact that some 'do not fit' into groups characterised by changing their cultural or social perspectives (Selwyn, 2003; Selwyn & Facer, 2007). While indeed ICTs meant enabling technologies, this in turn created new domain of exclusion, as those technologies were not adapted to peoples' needs (Silverstone, 2003). Technology is not always ubiquitous and not always a 'good' thing for everyone, for they have the potential of changing the social and economic order in the household (Cowan R.S., 1989; Csikszentmihalyi & Rochberg-Halton, 1981; Selwyn, 2003; Silverstone & Hirsch, 1994).

Finally, successful adoption and diffusion of innovations, including that of ICTs, rely on five criteria that need to be fulfilled: relative advantage, compatibility, complexity, trialability, and observability (Gono, Harindranath, & Özcan, 2006; Rogers, 1995). Each of these aspects were considered on this study for the duration of data collection and analysis, by way of semi-structured interviews and observations.

Previous studies

It is claimed that senior citizens are less likely to adopt new technologies (Gilly, Celsi, & Schau, 2012; Gobin, Cadersaib, Sahib-Kaudeer, & Khan, 2017; Guo, Harvey, & Edwards, 2017), while other authors suggests that women should be more actively targeted, in spite of their apparent marginalisation from technical development (Murtagh, Gatersleben, & Uzzell, 2014).

Taylor & Packham (2016) suggest that in order to achieve long-term, sustainable ICT use, 'barriers of fear, skills, and relevance' need to be addressed by implementation of specific approaches (Taylor & Packham, 2016:9). My study assumes that peoples' fear of technology will hopefully be diminished by the fact that they will be able to grow vegetables in a more sustainable manner. This aspect will be further improved by use

of specific language and methods while they are introduced to newer technologies, as demonstrated by another study looking at the effects of computers on classroom teaching and learning. After all the data was linked, the author was able to discuss the changes that occurred, and suggest changes in terms of teaching methods (Kell, 1990).

By analysing changes in peoples' behaviour following installation of a CCTV system intended to deter burglars from breaking into cars in a car park, researchers discovered some unintended consequences and behaviour change: car owners became more careless and were not locking their cars anymore. Another aspect was the increased traffic in the car park and around, and therefore more social control was needed (Gobo, 2018).

Methodology

My research observes the constructivist grounded theory approach as advanced by Katy Charmaz (Alemu, Stevens, Ross, & Chandler, 2015; Mills, Bonner, & Francis, 2006). The ongoing data collection is based on focus group discussions, in-depth semi-structured interviews, and observations. Current data analysis process is augmented by detailed analytical memos, also to serve as an important pillar during the process of developing the theory towards the end of the study (Charmaz, 2006). Each participant is interviewed twice (before and after their engagement with the automated system).

Grounded theory (GT) research was developed in 1967 by Barney Glaser and Anselm Strauss, and involves reflexive interpretation of qualitative data mainly obtained following interviews, questionnaires, and observations of participants (Birks & Mills, 2011). The emerging theory aims at explaining the phenomenon being studied, through the perspective and interpretation of the researcher (Birks & Mills, 2011; Creswell, 2007; Strauss & Corbin, 1994).

Semi-structured interviews are the accepted norm for conducting qualitative research, and grounded theory in social sciences in particular. 'Funnelling' and 'flip-flopping' techniques were adopted in order to sequentially 'steer' the conversation from loose, general talk to more targeted and detailed questions (Corbin & Strauss, 2008; Creswell, 2014; Maxwell, 1996; Morgan, 1996; Morgan & Hoffman, 2018; Roulston & Choi, 2018). This allowed for themes emerging during focus group discussions to serve as starting points for the following interviews. Referring to semi-structured interviews, Kvale & Brinkmann (2008) acknowledge them as being '*defined as an interview with the purpose of obtaining descriptions of the life world of the interviewee in order to interpret the meaning of the described phenomena*' (Kvale & Brinkmann 2008:3).

Following transcription of audio data, participants' personal details were anonymised during analysis, with initial themes emerging. NVivo software is being used to continually go back and forth between open and focused coding stages, in a process of differentiation, combining and reflection on data (Charmaz, 2006; Miles & Huberman, 1994). For the purpose of writing of this paper, themes related to social inclusion, communication skills, and impact on society of ICT adoption are being discussed.

A number of 47 community gardens in Dublin were initially identified and an email was sent to their administrators, explaining the purpose and inviting them to participate in the study. Seven positive replies were received, and a further four locations were identified by 'word of mouth'. After visiting and analysing various aspects related to each location, six sites were finally chosen to participate in the study. Further discussions by email followed, which resulted in organising of focus groups discussions at five locations. These took place at each particular location during February 2019.

15 participants were recruited following the focus group discussions, with an additional three participants (negative cases) being purposively recruited to serve for validation of theory to emerge towards the end of the study (mid 2020) (Denzin & Strauss, 2003; Flick, 2011; Maxwell, 1996; Pickering, 2008). Based on data gathered following interviewing and observation of 18 participants, this study takes notices of the recommended number of participants in qualitative studies (Birks & Mills, 2011; Brinkmann, 2013; Davies, 2007; Maxwell, 1996; Schreier, 2018).

Ongoing data collection by way of interviews is scheduled to take place between March – November 2019. From late February until early March 2019, in-depth semi-structured interviews were conducted with the first six participants due to start their engagement March 2019. Similarly, the first set of interview questions were discussed with the second batch of the six participants, from late May until early June 2019.

Technical considerations

Although not directly involved in producing the qualitative data discussed in this paper, as mentioned before, the aim of the first set of the interviews, amongst others, is to develop knowledge of participants' current attitude and engagement with various technologies. This is prior to their engagement with the automated greenhouses, powered by renewable energy sources, six of them being purposely built between September 2018 – March 2019 (Figure 1). Automation features were added – irrigation valves, windows, and ventilation fans.

Figure 1 – Enclosure located at one of the research sites. Source: Hamilton V. Niculescu

During initial training, before starting the actual interaction with the enclosure, the participants were introduced to the custom developed mobile phone app (Figure 2) that they will be using to remotely control the automated features, such as:

- open/close the windows;
- start/stop the air circulating fan;
- start/stop the irrigation;

All data following participants' interaction with the system is being recorded on a specific online server, and that quantitative data can be downloaded for further data analysis to be employed for the duration of the study as a whole.

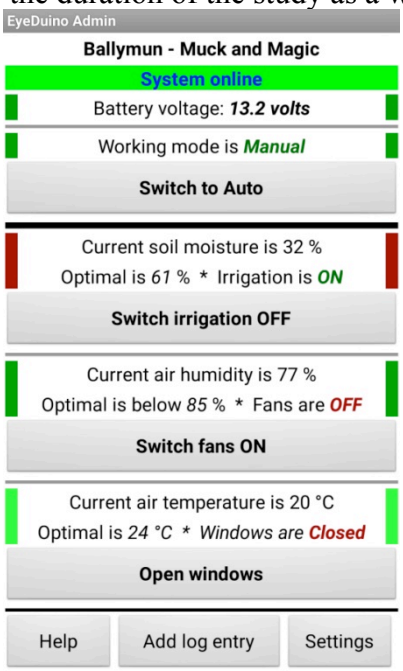

Figure 2 – The main screen of the custom developed mobile phone app. Source: Hamilton V. Niculescu

Findings

Rogers (1995) argue that observability represents an important factor on adoption of innovations. Whether newly adopted technologies are visible to others will influence their adoption rate (Rogers, 1995). Solar panels for instance are much more visible when compared to home computers. With this in mind, some sections of the interviews were focused on the idea of whether people are interested in finding details about technologies that they might notice around them. Initially the participants expressed their intent in approaching other people and discuss about it, however it was noted that somehow fear of offending prevents them from actually engaging in conversation with others.

Furthermore, most people that were interviewed acknowledged the fact that they are not up to date with new technologies, as they prefer to have their old ones repaired, or even to acquire second hand devices when they are beyond repair. Lack of knowledge about new functionalities, and fear of not breaking something act as a barrier towards adopting innovations. Technology is ultimately perceived as having a negative impact on peoples' social lives, by negatively affecting their communication skills.

Communicating with others

When the participants were asked if they would be curious to finding details about new technologies that they might notice around their neighbourhood, the majority expresses their interest, especially when it comes to renewables, with solar panels in particular.

'*I would be asking how does it work with the Irish weather, I'd be curious*'
Participant 9

Concerns in relation to geolocation and potential lack of solar light have emerged, the participants having doubts about the fact of whether solar panels would represent an adequate technology to provide their current needs for electricity or hot water. They were keen therefore to communicate and finding from other people whether this technology is efficient. However, initiating the conversation was acknowledged by the participants as not being such a straightforward task. A survey conducted in Ireland revealed that approximately 40% of adult population experience different amounts of shyness, to include 'socially withdrawn' or 'socially isolated' (Trinity College Dublin, 2013).

'*I wouldn't go and ask them just to talk about that, but if I saw them on the street and we're having a conversation I would ask about it, if it's working, did you see any difference in your bills, how warm is the water, cause we do live in Ireland*'
Participant 12

Fear of being too intrusive or being afraid of offending prevented participants in engaging in communicating with others, and admitted that interacting with people they do not know was very difficult. They remember circumstances where participants observed other people acting in an uncivilised manner, yet they refrained from intervening.

'*I don't know her well enough that I could approach her and say 'you need to do this'. She is about my age, about 45*'
Participant 12

'S*ome people get annoyed if they feel judged. Who am I to tell that person? We can't be preaching either, I don't want to be that person, I'm actually feeling ashamed to call them. Sometimes I think it affects people, you offend people*
Participant 9

At some stage, while conducting one interview, some person dropped some recyclable plastic tray into the normal waste bin, even though both bins were sitting side by side. The participant got up, went to the non-recyclables bin, picked the plastic tray, and dropped it with the recyclables.

'*I do this all the time, and I told them loads of times 'there's the green bin', but some people don't care*'
Participant 8

'*I talked to young people about recycling, and they looked at me like I was talking non-sense*'
Participant 1

This contrasting behaviour may act as a barrier when it comes to approaching some person not already familiar. It was further discovered that most participants, and surprisingly even the younger ones, are longing for the 'old times' and the way society used to function in the past.

'*People knew how to make a society, how to live within a society, they shared knowledge about how to fix things*'
Participant 4

'*Like in 1974 most people would fix a bike, fix a car, a radio, a telly... fix anything really. Now we don't even know how they work. And it's cheaper to buy a new one, everything is disposable. In the old times everything was fixed and repurposed, and people knew how to make a society, how to live within a society, they shared knowledge about how to fix things*'
Participant 4

These statements only confirm theory that innovations are not always a good thing, and their unintended consequences might have a much deeper impact on people, both socially and emotionally. Mentioning the automatic dishwasher during the interview, one participant came to realise the multiple negative impacts it meant for their household.

'*I told that to my husband 'we used to talk during the washing up, now we dump it in there', and it's not the same [...] the dishwasher it's taking the space of a small bedroom in our house. And it's an extra cost as well, so I need to get rid of it now*'
Participant 10

Fear of technology

In direct correlation to above statements, some people expressed their fear in relation to innovations. The fear may be related to lack of knowledge in using or repairing a particular device, lack of their reliability and privacy, or fear that technology might further enlarge the gap in our society in regards to communication skills.

'*I don't like to be on my phone all the time, like on social media, I don't see the point of that. It's a waste of energy and time. People can become very addicted to it. I mean, all that communication is just messages*'
Participant 10

Complexity, another term advanced by Rogers (1995), refers to the multitude of functions embedded in modern technologies, following a 'catch all' strategy by the manufacturers. These functions however are not always appreciated by their intended audience, acting as a barrier against adoption.

'*They rely on too many sensors, too many electronics*'
Participant 4

'*And if something goes wrong with the computer, and I have to do something outside of my ordinary things to fix it, I'd be really frustrated, I don't want to do it. I'd prefer to have someone else to fix it*'
Participant 9

'*That scares me, I don't like that your phone is always listening to you... it makes me a bit uncomfortable*'
Participant 5

In many instances, mainly senior participants rely on other people or family members to assist them with using certain functions, or doing particular tasks on their communication devices, strengthening theory that senior citizens are less likely to adopt new technologies, which may not necessarily reflect their need or expectations, or by simply being afraid of doing something wrong while using features not known to them.

'*the next step for me is to try start using 'note' on my phone. My wife is going to show me how to do that, cause she's using it*'
Participant 3

'*We're lucky we have a 23 year old son who is guru of technology so if we have a problem...*'
Participant 4

Some participants are happy with using older technologies, with whom they are familiar and got attached to. In these cases, upgrading to newer technologies does not seem to bring any advantages. They are trying to fix older devices, or search for similar second hand models. When eventually the old technology needs to be replaced, the 'forced' updates makes them feel disadvantaged.

'*When we moved into the house 14 years ago, we got a washing machine, and two years ago I noticed that the rubber inside was wearing, and I decided to bring it to a repair centre, and they serviced it*'
Participant 8

'*I'm aware that a lot of products are made with a built in obsolescence*'
Participant 4

'*My sister was throwing out [the mobile phone] cause the screen was smashed, and it worked perfectly well, and I'll use it until it's broken and then I'll wait and see if someone else it throwing their phone out*'
Participant 9

Finally, some participants expressed their concern about the purpose and potentially lack of safety features that are currently built-in with new technologies. However, they expressed their disappointment by stating that they ultimately have no choice, but eventually to introduce new technologies into their households as older ones break down and become unavailable.

'*I feel like people are going into the wrong decisions, they are picking the wrong road to go down, where they are not helping the world. They make technology more like entertainment*'
Participant 11

'*Artificial intelligence destroying the world, like getting into nuclear facilities and let off bombs... I don't know. It's about doing us physical harm*'
Participant 7

Discussion

The relatively low amount of official information about renewable energy sources have a direct impact on their adoption by the large population. Potential users have to rely on information sparingly obtained following direct communication with people who already decided to switch to such technologies. Lack of communication skills and shyness act as a deterrent against getting such information from unfamiliar people.

Fear of offending or being intrusive prevent people from engaging in conversation and actions that could lead to changing the behaviour of other people. The participants admitted that they preferred to deal with the situation themselves – as for instance picking the rubbish that others dropped on the street – rather than intervening. Also, the participants noted the lack of interest of other people in recycling, especially in the case of teenagers. Education might prove as being a support in this regard.

While introducing the automated enclosure at a particular location, one person mentioned that preferably there was no technology around the garden, and that all work should be done by hand. When presented with possible advantages, such as monitoring and having control over the climate and vegetables while on holidays for example, that person agreed to participate in the study. At the time of writing of this paper, that participant only recently started their engagement timeframe with the

automated system. It will be interesting to learn about their interaction pattern with the automated enclosure via the mobile phone.

Many participants are aware of the negative impact that ICT bring to the society. While having mixed feelings about innovations, the general sentiment is that technologies not always bring the intended advantages to society, but also sometimes unintended accidents. Being demographically characterised as mainly coming from working class areas, participants in this study proved to have a high awareness of their financial status. Lack of money might be an underlying reason for them lagging behind in regards to adopting of new technologies, and preferring to fix older devices or consider buying second hand technologies.

Conclusions

As it emerged during the interviews, many participants prefer to buy technology in ordinary shops, as opposed to buying online. With Ireland being such a small country, and considering the urban environment where participants involved in the study are living, generally new technologies, and renewable technologies in particular, can not be found in physical shops. Observability (Rogers, 1995) is therefore low, representing a potential main reason for the low adoption rate of technologies (renewable technologies in particular) amongst Irish population.

Shyness and lack of communication skills following the negative impact of introducing ICTs to society further enlarged the gap in terms of social inclusion. Access to technology and usage patterns are confirmed by existing knowledge referring to older adults using technologies (Davies, 2007). Being more aware of systemic changes that innovations brought to society, senior participants revealed that they are missing old fashioned ways of communication and social interaction, blaming technologies for the changes.

Limitations of this research

The inductive methods used for data interpretation, and also by using a small sample of Irish, working class population living in an urban environment, means that this study's findings may not apply for larger populations, and/or under different settings or locations, and/or under the influence of different social, economic, and cultural factors.

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The Humanity and Feminism of Robots in Sci-fi Movies ---Take Alita: Battle Angel (2019) as an Example

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Official Conference Proceedings

Abstract
The birth of the film began with the development of science and technology. As an new technology, an new medium, it began to be used for human creation and recorded human traces. As one of the types of movies, science fiction movies record the development of science and technology in the course of human history. It also shows the psychological state of people in the development of society at that time. Throughout the history of science fiction movies under the influence of computer technology, although the first electronic computer in human history was born in 1946, robots appeared in the movie Metropolis as early as 1927, followed by The Day The Earth Stood Still (1951), The Invisible Boy (1957), Westworld (1973), Blade Runner (1982), Universal Soldier (1992), Artificial Intelligence: AI (2001), Chappie (2013), etc., it is not difficult to see the changes in the psychological process of people's treatment of computer technology. The new film Alita: Battle Angel, which was released in 2019, is about a deactivated female cyborg who is revived, but cannot remember anything of her past life and goes on a quest to find out who she is. From the movie, in addition to the development of electronic computers and post-software technology, what we can see more is the sparkling humanity of this female robot Alita. Over the past hundred years, human philosophical attitudes towards machines have gradually changed.

Keywords: Alita: Battle Angel (2019); Feminism; Humanity; Robots; Sci-fi movies

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Introduction

Robots appeared in the movie Metropolis as early as 1927, followed by The Day The Earth Stood Still (1951), The Invisible Boy (1957), Westworld (1973), Blade Runner (1982), Universal Soldier (1992), Artificial Intelligence: AI (2001), Chappie (2013), etc., it is not difficult to see the changes of the outlooking of robots. And it is obvious to find that the early robots were male robots while more and more female robots appeared after 1980s. Comparing female robots after 1980s with the female robot in Metropolis (1927), we can tell that the humanity and feminism are more obvious in those after 1980s.

When looking into the history of modern western feminist movement, we find that there are four stages of waves. This is clearly related to the awakening of humanity in robots, especially in female robots in sci-fi movies. The fourth wave, from around 2012, used social media to combat sexual harassment, violence against women and rape culture. It is characterized particularly by challenging misogyny and further gender equality. And there are lots of wonderful sci-fi movies with a female robot, the Machine (2013), Her (2013), Ex Machina (2015), Blade Runner 2049 (2017), Mind and Machine (2017), and Alita: Battle Angel (2019). The humanity and feminism of those female robots are very topical.

This thesis will mainly analyze Alita: Battle Angel (2019) to see how we can tell the humanity and feminism in Alita.

1 Plot of the Movie

The story happens in the year 2563, three hundred years after the Fall. When trolling for cyborg parts, Alita's body part was found by Dr. Ido. And she was repaired but cannot remember who she is, or where she came from. But Dr. Ido knew the truth from her powerful heart part. She was the one who can break the cycle of death and destruction left behind from Tiphares. But to accomplish her ture purpose, she must fight and kill. So, Dr. Ido decided to keep her secret himself and gave her the cyborg body which he designed before for his own beloved daughter who died in an accident.

But Alita wanted to remember the past. And she was brave to fellow Dr. Ido the first night to discover that he was a hunter warrior. Even before, she is so upright and justice as to try to stop him by herself. When she fought against the bad guy to defend them both, she had a flashback memory when she was fighting and was called 99. And with time went by, she came to know whom the body she used belonged to. She knew she was almost 300 years old. And she found her real body in the battleship under water.

At first Dr. Ido refused to rejoint her with her body part found in the battleship until he realized she was born to fight with evil that it was only the body can support her will, especially after she lost her body in a fight with the giant cyborg, Grewishka. With this body, she became the battle angle.

2 Three-act Paradigm of the Movie

The three-act paradigm is first stated out by Syd Field. In this structure, a writer sets the plot of a film within the first twenty to thirty minutes. And then the protagonist experiences a plot point, providing the protagonist with a goal. About half of a movie's running time focuses on the protagonist's struggle to achieve this goal. The second act is called the confrontation. Field also refers to the midpoint, a turning point around the middle of the screenplay, such as on or around page 60 of a 120-page screenplay. This turning point is often a devastating reversal of the protagonist's fortune. The third act depicts the protagonist's struggle to achieve or not achieve his or her goal, as well as the aftermath. In this film, the point one, middle point and point two are very clear to find.

Point one happens around thirty minutes on the night that Dr. Ido got out to hunt but to step into a trap by the giant, Grewishka. In the dangerous moment, it was Alita who saved them both. It was the first time Alita showed her talent and ability in fighting. It was the moment that occured the flashback of her memory for the first time. She remembered the huge battle flashes.

Middle point happens around seventy minutes that she found her battle body in the battleship under water. And when she fought with Grewishka, she got flashback to remember the moment when she was training by her master.

Point two happens around one hundred minutes when she went to revenge to Victor. She fought with Grewishka. The flashback occurred again when she took part in the final fight before the Fall.

3 Humanity and Feminist in Alita

In this movie, it is a world of iron, machine and cyborg. Cyborgs killed casually. Some human being murdered cyborg too. But it is Alita who makes this film full of humanity and female softness.

Alita has the strongest cyborg body in the world. But she has the softest heart in the world. Her humanity and feminist can be seen through those details in the film.

3.1 Dog

The first time when she met the boy, Hugo. She saved a dog from the big walking machine. When she decided to get the certification for hunter warrior and step into the hunter club to unit all the other warriors, the little dog recognized her and followed her. When the giant cyborg, Grewishka, came in to challenge her, the other cyborg hunters did not defense for her, only the little dog stand in front of her to defend for her and lost its life for her.

3.2 Food

Alita loved life. She liked eating oranges and chocolates. She liked playing with the other teens.

3.3 Clothes

The director wants us to see her humanist and female softness through her clothes, too.

The first sweater she got from Dr. Ido was a rainbow colored one. And the other clothes were all pink, red, blue or purple. Being compared with the clothes of the others in the film, her clothes were more full of humanity and feminine taste.

3.4 Action

Alita never be afraid of fighting with the bad guys. She always fought in face of evil. She got her memory back while fighting with bad guys. She fights with the bad guys to the last moment even using the only arm she has. She never killed or hurt people or cyborg casually. There were two times she got angry to the people she loved. She did not hurt them with her powerful body, but smashed the table or ground with her fist. She was strong but she did not refuse the help and love from Dr. Ido and Hugo.

3.5 Words

Alita is emotional and humanist. She always said something full-heartedly. She could give her heart to the boy she loved and said, I will give you whatever I have. I will give you my heart. This is who I am. This was the word said to Hugo by her when she took out of her heart out of her body to Hugo to let him have to money to make his dream come true.

When Hugo told her don't just do things for people, no matter how good you think they are or how deserving they are. Alita replied then there will be nothing with me. this is who I am.

When she found Hugo went to find his way up to Vector, she ran to persuade him not to risk his life. She said, we don't belong anywhere, except together.

And there is another character, Dr. Chiren, whose humanity and feminine were aroused awaken by Alita at last. She had the chance to take Alita's heart but she did not do that, instead she saved her and Hugo. When being asked why, she replied, I am a doctor, and I am also a mother. I almost forgot that.

3.6 Tears

So many times, she showed tears in her eyes. There were five times she cried. Her face design is typical for cyborg. The proportion of the eyes is too large for the face. But it did not stop the audience to see more humanity from her emotional face. Her tears even moved Dr. Chiren to change her mind to stop being in the same league with the bad guys. For this decision, she lost her life at last.

The first time was when she woke up in the next morning when being found by Dr. Ido. She cried because she could not remember who she was. The second time was when she took back the battle body of hers from the battleship under water to beg Dr. Ido to install the body for her. She wanted to arose the memory of her past through the body. The third time was the time when Hugo was killed by Zapan. The fourth was when Hugo was dropping from the high sky. The fifth was the time she joined the final champion game.

Conclusion

After four waves of feminism, the status of women in modern society is also very different now. In the new social environment, women's definition of feminism may

have new contents. Women's rights do not require one gender to be superior to the other, but rather the harmony between the two sexes. The highest level of feminism, is a kind of self-confidence, self-consciousness, love oneself, love others, there is a little or big or small quality to affect others around. Alita is so humanity and feminist that her humanity moved the people around her and changed them. Just like Hugo said to her, you are the most humanist person I have ever met. And he loved her and changed for her.

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Mantle of the Expert: The Versatility of Dorothy Heathcote's Dramatic-inquiry Approach to Teaching and Learning

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The European Conference on Arts & Humanities 2019
Official Conference Proceedings

Abstract
In the 1980s, Prof. Dorothy Heathcote MBE (1926-2011) developed the 'Mantle of the Expert' approach (MoE) during her work at the University of Newcastle. The basic concept of MoE is that children study the school curriculum as if they were a group of experts: they can be scientists in a laboratory, archaeologists digging out a tomb, a rescue team during a natural disaster, and so on. Together with the teacher they create a fictional world in which they are cast as a team of experts working for an (imaginary) client who gives them a commission. In addition to a strong sense of ownership and intrinsic motivation, Bob Selderslaghs proved during research at the Royal Conservatoire (AP University College) in Antwerp, that MoE also develops artistic competencies in children. During a PhD project, he is currently investigating how MoE can be used not only as a drama in education-tool, but also as an education in drama-method, in order to create a healthier balance between process and product in arts education. Selderslaghs also participates in the research project *ART4DEM* in which MoE is used in primary and secondary schools to educate citizenship. Because of the different points of view, and because of Heathcote's ingenious system in which every action can be brought back to the value system of the person involved, there are strong indications that MoE can not only develop knowledge and skills, but also important attitudes children so desperately need now in order to be able to reclaim their future.

Keywords: education, drama, children

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Introduction

This paper is a written version of the oral presentation that Bob Selderslaghs gave on Saturday, July 13th in Brighton, during The European Conference on Arts & Humanities, (ECAH2019) on the subject of 'Reclaiming the future':

Recent study has shown that children approximately 63% of class time per school day have to sit still at their desks[1]. In addition, education still often focuses on knowledge transfer that is not immediately of use to the students. Dorothy Heathcote therefor called schools waiting rooms: you sit and wait until – one day perhaps – you can use what you are learning, but never today. What you learn is for later: today you just need to study the subject matter.

Dorothy Heathcote said this in the 1980s, but I fear that this is still often the case today. It strikes me how often children in classrooms are given a low status: they can make few decisions themselves and are given few responsibilities and powers. Their most important responsibility is to carry out what the teacher tells them to do. This doesn't sound like a position that encourages you to take control of your future, does it? Rather, it sounds like a position that encourages conformation: acceptance of the situation as it is.

To really take control of your future, you need imagination. You have to be able to imagine what it could be like: a 'vision of the possible' is what you need – another expression of Dorothy Heathcote. In the 1980's, at the University of Newcastle upon Tyne, she developed an approach to education that is based on this vision of the possible: Mantle of the Expert – a dramatic inquiry approach to teaching and learning.

In this paper, I would like to introduce the reader to Mantle of the Expert and its different possibilities and strengths. I will discuss three points:

- What is Mantle of the Expert?
- How can you use it?
- Why does it enable children to reclaim their future?

Conclusion

In order to get a proper insight into what Mantle of the Expert is, I will start with the nine elements[2] of the approach (Figure 1).

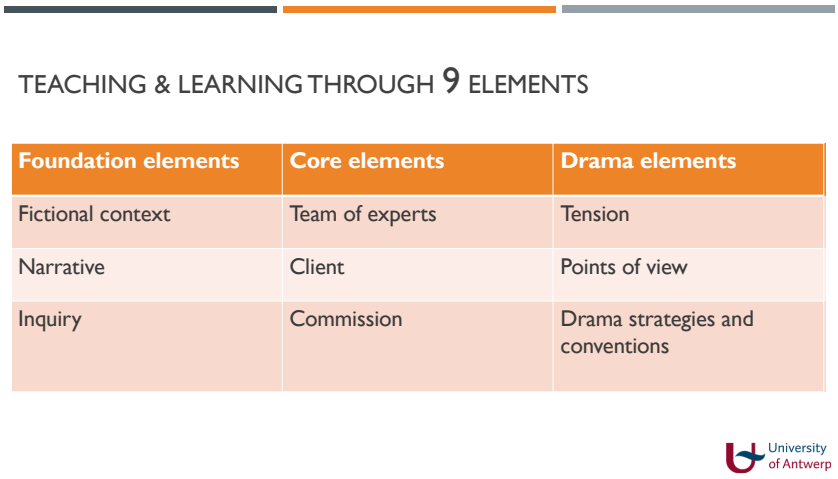

Figure 1: The nine elements of Mantle of the Expert.

The foundation elements include:

- A fictional context that the teacher creates together with the students: the collaborative approach is very important.
- The context contains a narrative: it is as if the children are playwrights of the story in which they participate themselves.
- There is an important inquiry aspect: in the story there are possibilities to investigate.

The core elements:

- In the story the students are cast as a team of experts;
- working for a client;
- who gives them a certain assignment or commission. All kinds of learning activities can be linked to this.

And, finally, there are the drama elements:

- Tension;
- Different points of view;
- Drama strategies and conventions: these are a kind of toolbox of drama techniques that the teacher and the students can use to shape their story.

I'll present you with a clear example (a lesson plan that is discussed in detail by Tim Taylor in his book 'A beginner's guide to Mantle of the Expert') (Taylor 2016):
When I put the image of a lifebelt on a big poster on the floor, and I stand around it with a class of eight year old children, I can quickly talk about it as if it were a real lifebelt (and not just a picture of one). That is an example of a dramatic convention. Suppose I tell you that it is a lifebelt from the shipwreck of the Titanic that was fished up by a group of marine archaeologists, and that they are now speaking to a group of reporters. What would you ask if you were one of those reporters?

In no time, the children are cast in the role of news reporters, and later on in the role of marine archaeologists themselves. Maybe they were hired by the British Museum to pick up artefacts from the shipwreck so that an exhibition could be built around

them? But how are they going to do that: isn't it dangerous to swim around in such an old shipwreck? Maybe we should first send an unmanned camera for reconnaissance?

I bet this already sounds more exciting than sitting behind a desk, doesn't it?

In this way, countless curriculum activities can be linked to the dramatic inquiry: where is the shipwreck? How far are we from the mainland? What objects can we find in the shipwreck? What were they for? How are we going to report our findings to the client? And are we allowed to remove the artefacts just like that?

Consequently, children are not only motivated to learn, they are really going to take their learning into their own hands, and their learning has an immediate goal: it is useful and meaningful. It has a reason. Moreover, they are given responsibilities and powers that they do not have in real life: you would be surprised how conscientiously they handle them.

That brings me to my second point: how can you use Mantle of the Expert? As I have just explained, it is an excellent way to teach the curriculum. And what's more: without focusing on them, children will indirectly develop artistic competencies when they learn through Mantle of the Expert. In December 2018, I completed my research project *Mantle of the Expert: the artistic value of drama as a learning medium in primary school*[3]. During a first case study, I asked six drama experts to attend an hour-long Mantle of the Expert workshop: a workshop with 24 eight-year old children. I asked the drama experts to assess how often they observed behavior in the children that could be linked to artistic competencies. In order to do so, I used a framework developed by Luc Bosman and Eric Schrooten[4], called 'artfully competent'. Bosman and Schrooten developed five roles that cover the whole of artistic competencies: roles in which anyone who follows an art course can develop themselves. These roles are the craftsperson, the collaborator, the researcher, the creator and the performer. Together these roles lead to a 'unique individual artist' (Figure 2).

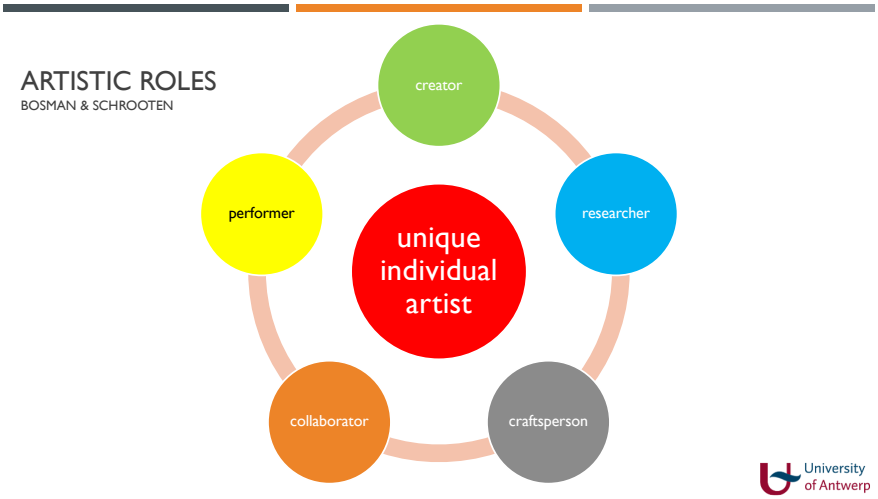

Figure 2: Artistic roles to become 'artfully competent'.

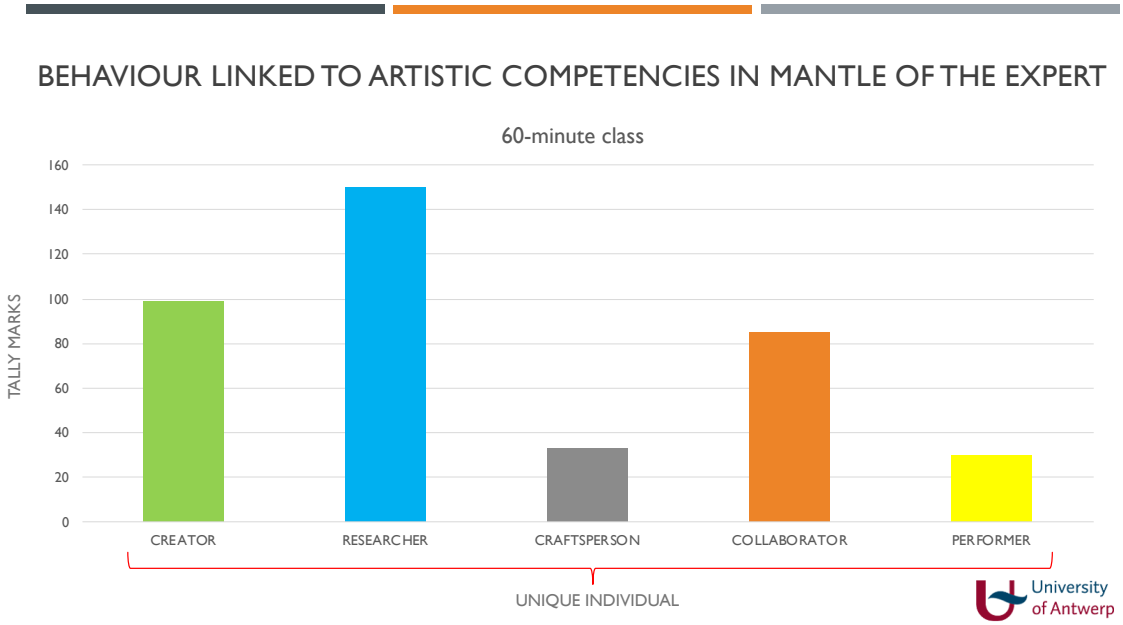

Figure 3: Results case study on artistic competencies in Mantle of the Expert

Looking at the results of the first case study (Figure 3), the roles of the researcher, the collaborator and the creator in particular strongly emerge. The craftsperson and the performer much less so.[5] This is quite a striking result, for two reasons:

- In current art education in Flanders the opposite is often the case: there is a strong focus on the roles of the craftsperson and the performer, and the other roles are given far less attention. That quickly results in actors who rehearse their role well, but who have little contact with the material and with their fellow players;
- In primary education this means that Mantle of the Expert enables school teachers without an artistic background or education, to indirectly develop artistic competencies in children.

Further in-depth research during two following case studies confirmed these results.

My conclusions lead to two recommendations:

- For art education: further research might show whether Mantle of the Expert could be strengthened as a drama teaching tool by adding art technical and performance-oriented aspects to the methodology;
- For primary education: Mantle of the Expert should be integrated into primary school teacher training programs so that future teachers can develop artistic competencies in children without having to focus directly on them, as this is not their field of study.

I'll return to the artistic value of Mantle of the Expert later, but in the context of the theme of the conference – reclaiming the future – I'd first like to highlight another use

of the approach: Mantle of the Expert is also an excellent method for working on ethical issues and citizenship.

For example: think back to the Titanic context I mentioned earlier. If the children, at the instigation of the teacher, run into a table of survival rates of the Titanic, they will find that people in first class had a much higher chance of survival than passengers in third class. How do they feel about that? Are people who pay more entitled to more safety? In addition to the many possible entry points that the method offers to reflect, Dorothy Heathcote developed a simple diagram to find out what a person's values are, based on the actions he or she takes (Taylor 2016):

- Action: what does the person do? For example: the musicians on the Titanic continue to play music while the ship decays.
- Motivation: why do they do that? Maybe they want to try to keep the peace among the passengers? Or do they want to counterbalance the tragedy that is taking place? Or are they trying to distract themselves from the tragedy? There could be multiple possibilities.
- Investment: suppose we go for the first option – 'they try to keep the peace'. Why would they do that? Is it to provide a spark of hope or comfort in the situation? And what does it cost them? They are not trying to get on a lifeboat while playing their music, so what do they get out of it?
- Models: from whom did they learn this? Is it work ethics? The conviction that many artists have: 'the show must go on'? Or has their life experience taught them that music can offer hope and comfort?
- Value: do they believe musicians have a social responsibility to put music at the service of the people?

There might be different outcomes: there is no right or wrong. What is important is to reflect with the students. This simple structure digs deeper and deeper and can offer students an insight into people's actions. It's a powerful tool for reflecting and to learn to understand behavior. If you combine this with the different points of view that are part of Mantle of the Expert, I believe the methodology allows children to stop and think about our society and what it involves, at a deeper level. In order to convert these 'beliefs' into knowledge, a new multidisciplinary practice-based scientific research project at AP University College Antwerp, called *ART4DEM* – art for democracy – will explore and develop new ways of working on civic education by means of artistic methods. In this respect, from September onwards, Mantle of the Expert will be investigated in Flanders (northern part of Belgium) both in primary and secondary schools.

Allow me to return to the artistic aspect of Mantle of the Expert. In addition to curriculum learning and the development of civic competencies, the approach has much to offer in the field of arts education with young children. The OECD – the worldwide organization of economic cooperation and development – states that arts education makes an important contribution to an innovative society[6], because it creates – to put it in the words of Dorothy Heathcote– a 'vision of the possible': it allows people to look beyond the situation 'as is', and teaches students to think out of the box. I am currently working on a PhD in the arts that investigates this aspect of Mantle of the Expert. I have already proved during previous research that MoE indirectly develops artistic competencies in children when it is applied to curriculum learning (Selderslaghs 2018). Currently I'm trying to further develop the methodology

into a tool for arts education, taking both the art process and the art product to a higher level. Often in arts education with younger children the focus is either on the process, and the product is absent, of minor importance or of a dubious quality. Or, on the other hand, there is too much focus on the product, which quickly leads to a superficial or artificial result because it lacks content and depth. During a first case study earlier this year, I have determined through participatory action research and semi-structured interviews, that Mantle of the Expert enables children (aged eight to ten years old) to make a non-scripted theatre performance.[7] A performance in which they engage as powerful actors, thanks to the collective role element, the strong research component, the non-scripted element, and the individual drive Mantle of the Expert generates. In the future I'd like to incorporate more artistic craftsmanship into the methodology, so that a significant artistic result can be achieved, from which both the audience and the children themselves will benefit.

Finally, why does Mantle of the Expert enable children to reclaim their future? I hope that I have already been able to answer most of that question in this paper. To sum up:

- Mantle of the Expert gives children a voice, a status, decision-making powers and responsibility;
- It gives children an influence on situations: they don't just have to undergo events, but they themselves play an active role in the development or evolution of the events;
- It teaches them to work together and to develop an understanding of different points of view and values;
- And it encourages them to use their imagination and develop a 'vision of the possible'.

And that's how education can contribute to a generation that develops the skills to take control of its own future. A generation that learns to take responsibility, even where we did not. A generation that does not allow itself to be conformed and remains seated behind their school desks, but one that stands up and takes action.

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