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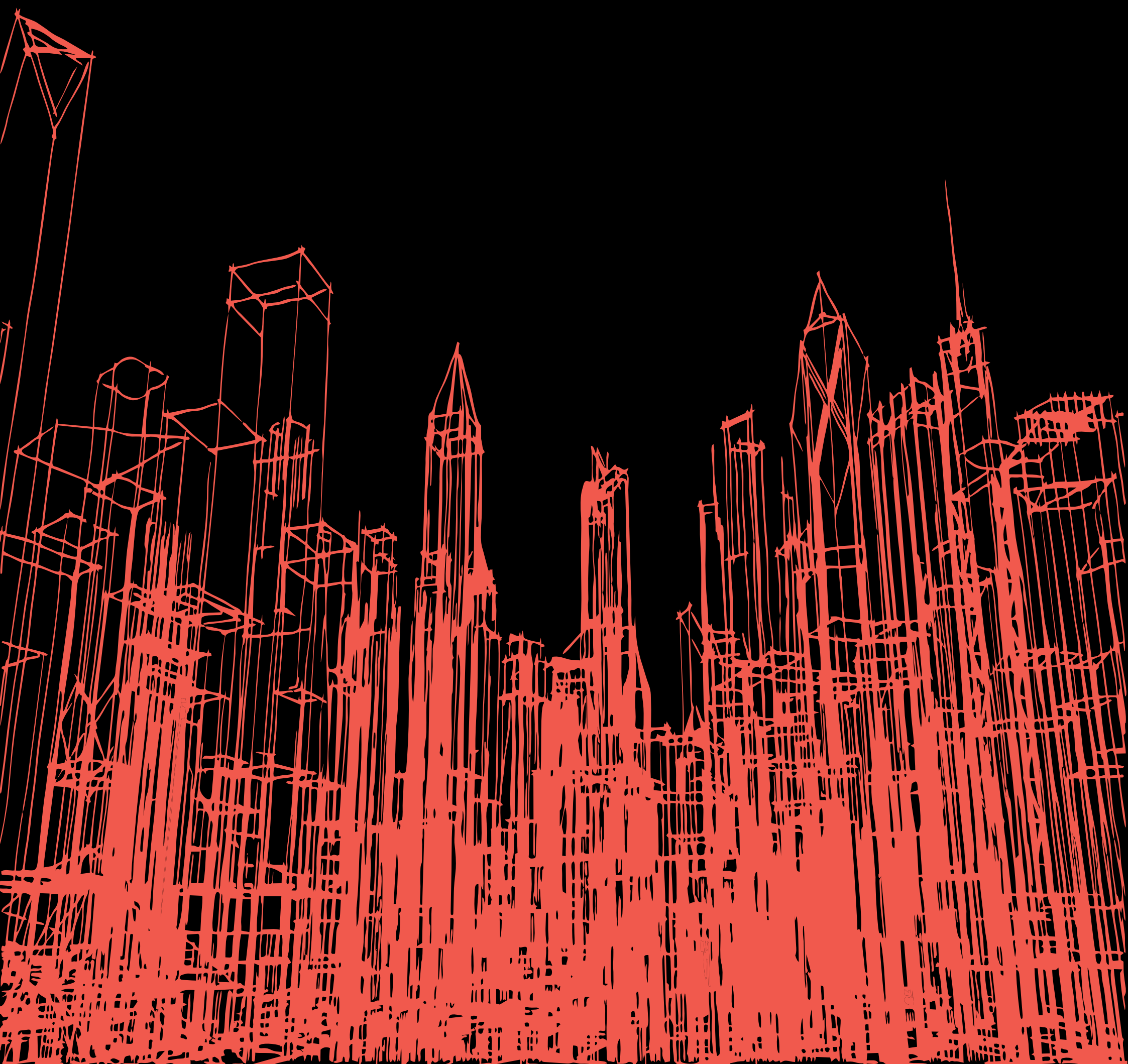
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Woomera's Women: Roles and Rolls of Film

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The European Conference on Media, Communication & Film 2018
Official Conference Proceedings

Abstract
In the aftermath of WW2, with the onset of the Cold War, Australia became one of a few global centres for the testing of rockets and other long-range weapons. By the mid 1950s a town named Woomera had been created in the Australian Desert with a population of 7,000 at its peak. Women's roles at Woomera were initially expected to be traditional – supportive wives and mothers. This paper focuses on women who undertook new roles operating the sophisticated Kine-theodolites that filmed and tracked the rocket firings and other women who assisted in the production and post-production processes. When the range was established at Woomera, the British and Australian governments were both fearful of the future. My research has found that the women working on the range did not share the fear of the perceived "communist menace" and a possible third World War. For them, many of whom were still in their teens, life was all about "having fun." I have been fortunate to have tracked down and met some of the women who worked at Woomera in the 1950s-1970s and have also found film footage of them working on the Kine-cameras. My research is part of an Australian Research Council (ARC) discovery project auditing Australian produced "utilitarian" film from 1946-1980. The key investigators are Professor Ross Gibson (University of Canberra), Associate Professor Deane Williams (Monash University), and Professor Joe Masco at the University of Chicago and Associate Professor Mick Broderick at Murdoch.

Keywords: Woomera, women, Cold War, kinetheodolite, cameras, social history, oral history

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Woomera and the Fearful Future

Woomera is a town created in the South Australian desert from 1946. It's formal rocket range came into being on 1 April 1947. Woomera was initially created out of a fear for the future. In the final stages of WW2, Germany launched its new weapons, the Vengeance rockets (V1s and V2s) from The Hague to travel in a few minutes the 300 kms to London. The V-weapons - the V1 flying bomb and V2 rocket - were Nazi Germany's last ditched attempt to stave off defeat through advanced technology. Germany deployed its 'revenge weapons' (*Vergeltungswaffen)* hence V bombs, to terrorise British civilians and undermine morale. Nazi propaganda dubbed these weapons 'wonder weapons' (*Wunderwaffe*) and hoped they would turn the tide of the war. After the war the allies captured these weapons, and the science behind them. At the start of the Cold War, there was an awareness that weapons similar to the V bombs would be required to stem the tide of the perceived Russian communist menace. It was this background that led to the establishment of the Anglo/Australian Joint Venture at Woomera.

Even though the V- weapons killed fewer people than during the "Blitz," they were weapons unparalleled in warfare to this time and they were the direct ancestors of today's intercontinental ballistic missile (Morton, 5.) 3,000 V weapons fell on London. The last V2 strike occurred on 27 March 1945. The V-weapons led to over 30,000 British civilian casualties and left hundreds of thousands homeless. Similar numbers of people died as slave labourers in the manufacture of the V bombers. While the destruction was indeed massive, it was the fact that these weapons were unmatched by the allies that was most fearful.

Despite "winning" the war, Britain was almost bankrupt by the end of 1945 and most of the hardware and scientific knowledge that had led to the creation of the V2s was not available to her. Due to the United States' Manhattan Agreement, Britain found herself no longer a party to the support of her supposed ally, the United States, in creating the powerful weapons that may have been required in the event of a third world war. Hence, the need to develop her own super weapons. Once Britain had decided it was essential to develop long-range weapons she looked to a suitable location in which to test them. Initially Canada was considered and was the first choice of the British cabinet. However, Canada's variable climate was considered problematic. Australia, while acknowledged as being almost too remote, was ultimately chosen. Australia's government was open to a joint venture with its Mother Country and hence a formal agreement was drawn up and Woomera came to be.

Woomera, c 1952. (Morton, 209.)

In its heyday Woomera had a population of 7,000, the highest birth rate in Australia (double the national average) and the longest bar, a sometimes-disputed "fact," of which the heavier drinking locals were enormously proud. Today, its population hovers around 240.

Trials, testing, cameras

The testing range extended some 1850km from the centre line at Woomera to Talgarno on the West Australian coast. Britain's aim was to develop weapons that could reach targets in the Soviet Union and the distance from Woomera to Talgarno was close to that between the UK and the Soviet Union. The trials of these weapons needed to be captured on film, and a workforce was required to ensure this occurred. Each test generated 1,000s of images. 50,000 pictures could be created per trial. 30 trials in a busy month could add result in 1.5 million pictures. The images were captured on a variety of cameras, including kinetheodolites – optical tracking instruments that combine a modified theodolite (telescopic instrument used by surveyors) and a recording cine-camera – and a number of specifically developed high-speed cameras. From the images, mathematical data and formulae were developed that assisted the scientists responsible for the burgeoning weapons program. The data film recorded various aspects of rockets and missiles in flight. The data was reduced to scientific and mathematical statistics, initially by female "computers" and later the enormous computing machines that were the forerunners of the computers we know today. Women played a significant role in operating the cameras that filmed the tests and in the computing of the data derived from this film.
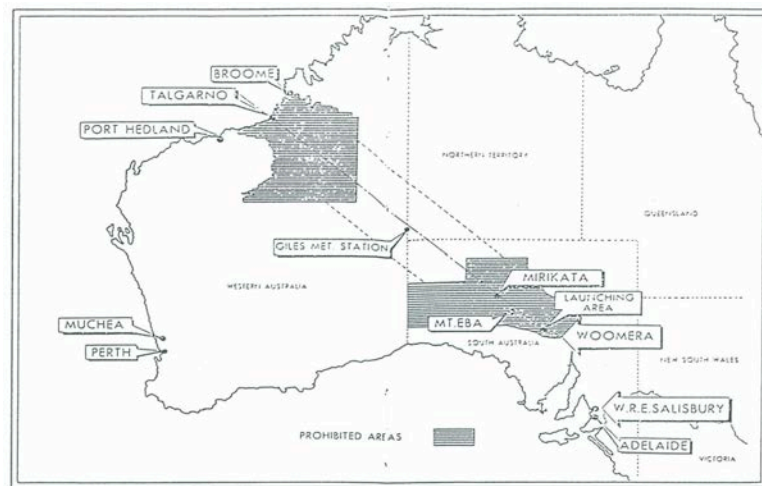
Maps of the range showing the distance from Woomera to Talgarno and the relative size of the United Kingdom to Australia.

Bloodhound ground-to-air missile, c 1959, Woomera. (Morton, 316.)

Salisbury

While the range at Woomera was the outdoor "laboratory" for the testing of the weapons and rockets, a converted munitions factory at Salisbury, North of Adelaide was converted to become the scientific laboratory in which the films were developed and data derived from them assessed.

The analytical centre located at Salisbury, near Adelaide. Interior of Instruments and Photographic Laboratory. (NAA image)

My research is concerned with the role of women who worked both at Woomera and Salisbury in tasks related to the weapons testing and upper atmospheric research projects. I have been exploring the degree to which this was "a new flight path" for women and also researching women's employment opportunities and experiences at Woomera compared with those typical of women elsewhere in Australia in this era.
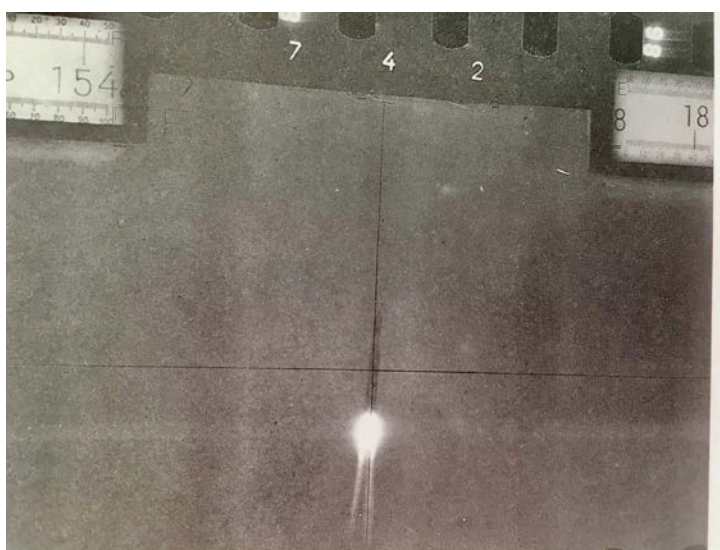
A single frame of an Askania kinetheodolite showing the azimuth (A) and elevation (E) scales and the frame number: 742. The subject of this piece of film: the satellite-launching rocket, Europa. (Morton, 207.)

Laurine Hall

Early in my research I read a reference to camera operator, Laurine Hall, knick-named "Floss" (Southall, 129-30), who was renowned for riding her motorbike out to the range:

> Suddenly a motorcycle crackles alongside one of the buses. Students glance up from their books…the motorcycle races ahead into the west. The rider is a handsome girl with long flaxen hair streaming in the wind. Everyone else travels by bus or staff car. Floss - Miss Laurine Hall – famous through the British rocket world, rides her own horse

Southall continued, referring to Hall's camera post: K2,　(kinetheodolite post number 2)

> The post itself is known as K2. Flowers grow round the door, chintz curtains dress the windows, and pictures of puppies hang on the walls. Prettiness and femininity creates a strange feeling. Clearly the operator who handles this vital instrument is no hardheaded, iron-nerved war veteran. K2 is the working home of Miss Laurine Hall, the girl on the motor cycle, the girl better known to the world of rocketry as "Floss." It has been said that if the day comes for Floss to let the range down, the range will shut up in disgust and go out of business. This unusual young woman, scarcely out of her teens, has remained unspoilt by the fame her exploits have brought her. Barefooted she can kick a football further than most men, yet she makes her own clothes and spends her leisure hours, on and off watch, sewing or knitting or embroidering […] Floss has this unusual aptitude from the start, and if such a creature exists she is a born missile tracker. She has become a constant, a known factor, an agency of measurement against which scientists know they can judge. They can scarcely be blamed for treasuring her.[1]

It became my mission to find this woman, with the hope that she was still alive and willing to talk about her work. After some ten months, by means of genealogical and archival research, networking and pure good luck, I found her, now Mrs Laurie East, alive and well and living in Tasmania (an Island state off mainland Australia.) She celebrated her 80th birthday in July 2018.

"Floss" was also written up in the professional journal, *Flight International,* a year after Southall's book was published:

> *"…Floss, alias Miss Laurine Hall, 24… one of Woomera's more colourful notables. She operates an Askania kinetheodolite in a chintz-curtained downrange station, has worked her way through four motorcycles during her nine-year stay at Woomera…"[2]*

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[1] Southall, I, (1962). *Woomera*. London. Angus and Robertson. pp. 129-130.
[2] *Flight International*, 21 November 1963.

Laurine Hall, Woomera, c 1958. (By courtesy Mrs Laurine East.)

Laurine Hall gained almost celebrity status at Woomera, more for her appearance and unusual choice of transport to work at the range than for her work as a camera operator, although she insists her skills were inferior to those of many of her colleagues (OHI June 2017). In 1963, ITV's Peter Fairley interviewed her. A screen shot of a clip from this interview is shown here.

Laurine Hall being interviewed by Peter Fairley while at her camera post.

Fairley tells us, as had Southall, Miss Hall, "is a born missile tracker," but offers little in support of this. During the interview, Hall conveys the excitement of tracking a weapon. Fairley does not take the technical discussion further and proceeds to ask Hall about her marriage plans.

The picture that emerges from this research is of a substantial number of young women who endured extreme weather conditions to capture a broad range of data that

among other things, helped Britain develop its rockets and later led to Australia launching its first satellite, WRESAT. Often the women's work was exciting, but along with this they endured long days of waiting for the next trial to go ahead. It was during the down times that "women on the cameras" had the most fun; playing practical jokes on each other and on the "lads" working nearby, styling each other's hair, working on a wide variety of crafts and also broadening their general knowledge. Loma Silsbury has spoken about some of the men in charge on the various camera posts and the guidance they offered the women, many of whom began work at the range straight from school, some aged only 14:

> Jim Hogan was inclined to dish out books for us to read and then discuss the subject matter. Twofold result, we were quiet while reading and then engaged in the discussions after….Brian McNamara was a brilliant teacher however, for those who were more interested in primping and preening, he also instructed on how to make our own shampoo, cosmetics and facial masks….He also 'invented' his own version of Trivial Pursuit to keep us amused. Even made a game board to go with it. In the vehicle or when travel was required, he churned out masses of doggerel incorporating the Camera Operators and their ilk. Jim Degatardi was into bush walking, orienteering and outdoorsy things. His instruction was on survival both in the harsh Post War reality and in the bush if needed. Much the same could be said of Jack Warrel. Les Dayman appealed to all things theatrical and so on it went. Denis Kadar was a wheeler-dealer and gave tremendous insight into the world of commerce and the art of the entrepreneur. Len Gallagher was a historian and thus, even with his slightly Old-womanish tendency to being both a pedantic list maker and general fusspot, we learned much from his recounting of historical events. All in all, we had the chance of a very broad education…."[3]

To date, as part of this research, 11 of Silsbury and Hall's co-workers, male and female, have spoken about their work on the range. None had any memories of being concerned about the possibility of a third world war or of the communist menace that both British and Australian governments considered a serious threat. On the contrary, they have fond memories of the sporting and social activities they enjoyed on the range, in the down-time between tests, and in the village itself and of the benefits of meeting people from countries outside of Australia.

In terms of the test filming, males almost exclusively held the senior role of photographer, a term used synonymously with that of "filmmaker" and females tended to be employed as the "assistant photographers". None of the women with whom I have spoken actively sought promotion to the senior role. Yet there were clearly females in this role. Patrick Bradley, one of the interviewees for this study, regarded Joan Campbell as one of the few in a senior role.

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[3] Correspondence with Loma Silsbury, 18 February 2018.

Patrick Bradley, top right, Joan Campbell seated at front. Woomera Cine Section, 1958. (image by courtesy, Patrick Bradley.)

Cecily Quinn

Yet a select few females, including Cecily Quinn, were offered roles on the faster and more sophisticated Vinten cameras because of their proficiency on the Contraves and Askania kinetheodolites. Quinn began work on the range, aged 16 in 1954, initially on the Contraves on which she worked with a number of different women. Camera operators were paired up with different women as dictated by their generally male supervisor. A single person operated Askania kinetheodolites. Quinn received a telegram from the Queen for operating the only camera to record the impact of a particular rocket during a night trial on the Vinten, V34. She has reflected:

> Living and working in the desert had an impact on all our lives. I believe it opened up a wider view of our world, meeting so many from the other countries while being on the ground floor as the rocket launchers opened up (OHI 9 Feb 2018)

Many of the trials were conducted at night and this required great skills of the camera operators during complete darkness. Yet Quinn and others particularly enjoyed the night trials:

> When I worked on night trials, it was beautiful with the V34 lens, to look at the moon; it was just like a grape! I loved working nights, and this is what you miss when you go to the cities, you don't see the stars….also, you had to load things in the dark, so you had to be very competent. Get your machine turned on…reload the film if you ran out…everything in the dark. (OHI 9 Feb 2018)

Cecily Quinn at work on the Vinten (V34) camera, c 1960.
(Image by courtesy Cecily Quinn.)

The moon, taken 23:00 hours, September 1960 by Cecily Quinn,
Range E on V.34, the only one of its kind in Australia at the time.
(Image by courtesy Cecily Quinn.)

Stephanie Travers

Research has revealed that despite being largely absent in the official history of
Woomera, there were in fact women in other senior roles on the range. One of these
was Stephanie Travers, who, while in her early 20s, held the role of second in charge
of range instrumentation. One of her male contemporaries, senior camera operator,
Patrick Bradley has said of her:

> "….Stephanie Travers was a very important person on the range, she was a
> Sub-controller. She worked for the range crew…she was the most senior
> woman on the range. She was deputy to the Range Controller, and the Range
> Controller was responsible for running the trial. We all, all sections, all units,
> had these trials instructions. The Range Controller's job was the run the trial

according to the trial's instruction. It's a massive responsibility, because there was a bunch of instrumentation, optical and electronic, spread over hundreds of square miles, and there were the launch teams, all the support people, and so on. And so what this person is responsible for is managing the setup of the trial, and being responsible for the fact that the launch team, and the contractors are preparing the weapon properly, that the Air Force are prepared, the target aircraft for example is oriented and ready to go, that all the optical instruments are in place and operating correctly, and all the electronic instrumentation, and so on. That the recovery people are ready to go, that the whole system is ready. And that's too much work for one person. And so there was a Sub-Controller, and that was Stephanie Travers. Stephanie's job, Sub1, she was called… she was the contact for all of the optical systems.…she would have been in her mid 20s and she was very competent."[4]

The Australian Women's Weekly ran a feature on Woomera on 3 December 1958. Of Travers the article's writer, Ronald McKie, declared:

> "Miss Stephanie Travers, one of the key firing personalities on the range…staggers under the title of Sub Controller Instrumentation."[5]

Clearly from Bradley's testimony and that of others who worked alongside her, Travers was competent and qualified and most certainly did not "stagger" under her title or the weight of her role.

Another of Travers's contemporaries was Barbara Hewish, known on the range as "UNCLE." She was junior to Travers, yet still held a very senior role. The Central Timing Unit on the range was shortened to CTU and again to U, U had the call sign "Uncle." Hence Barbara Hewish was known as Uncle and remembered in many testimonies as Uncle. Again she does not appear in the official Woomera history.

Both Travers and Hewish had control over trials that involved £1,000s of equipment and could end a trial with a push of a button should they deem it required.

Mary Whitehead

At Salisbury, where the trials data was processed, other women played vital roles. One of these was Mary Whitehead, a qualified mathematician, who worked for Weapons Research Establishment (WRE) from 1949 until her retirement in 1982. Her main task initially was to assist in devising the formulae to calculate the precise position of a missile or aircraft at the time of its trajectory. In time she worked on the first digital electronic computer in Australia (WREDAC), one of only four in use in Australia at that time. At the end of the missiles trials Whitehead was transferred to the library to do searches on the United State databases which were the forerunner of the present day internet. Whitehead was among a small number of women who played significant roles in work that saw Australia becoming a world leader in the

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[4] Oral history interview with Patrick Bradley, 7 June 2018.
[5] *Australian Women's Weekly*, 3 December 1958, page 17.

development of data processing, mathematical modelling and computer simulation of weapons systems.[6]

The computing team at Salisbury was established in 1947 along the lines of the computing staff at RAE Farnborough, the Orfordness Research Station and other British facilities. During WWII women increasingly took on the roles of data analysis, as men were required for more "essential" war work. According to Australian Space Historian, Kerrie Dougherty, women "were bought in to fill the gap." In 1949 the first team of six computers began worked at LRWE's Salisbury facility with the Bomb Ballistics group. Mary Whitehead led the team. Dougherty, who interviewed Whitehead in 1991, believes that she was the first female professional employed by the LRWE.[7] The first "computers" for the Test Vehicles Group were employed around October 1949. By the end of 1950 both teams (Bomb Ballistics and Test Vehicles) were combined into the Maths Services Group. Mechanical computers (as opposed to the human "computers") were being developed in the early 1950s, specifically to assist in the extraction of data from film records. The original human "computers" were mainly women. Originally it took 50 hours work to read 10,000 telemetry points (a small number for an average trial) from a film, followed by 50 hours to calculate the results using only desk top calculators. Another 20 or more hours would be needed to prepare to data into a useable format (Morton, p. 379.) Between 1956-57, the first WREDAC computer reduced the cost of data analysis from $4.00 a trajectory point to 50 cents. This was further reduced to ten cents per point with the introduction of the first IBM 7090 computer in 1963. (Morton, 391.)

Whitehead was highly regarded and travelled, at her own expense to learn more from her contemporaries in the United Kingdom and the United States. She was offered an exchange study program, which was cancelled at the last minute by the Australian Government, who took exception to money being spent on female travel.[8]

Other women who worked with Whitehead have been located recently and are willing to share their stories, which will become a part of future research.

Publicity Films

The Anglo/Australian joint venture was a major undertaking by both nations and many publicity films were released to promote the project and educate the public on its progress. Films were made by WRE itself and by a number of film studios associated with test partners. One of these was the Conquest Film Unit, which was a division of Hawker Siddeley Dynamics, created to promote its role in the testing

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[6] Dougherty, K., "The Role of the Australian Defence Scientific Service in Space-Related research and Innovation, " Paper delivered at the *67th International Astronautical Congress (IAC)*, Guadalajara, Mexico, 26-30 September 2016.

[7] Dougherty, Kerrie. Calculating Women: A Brief History of the LRWE/WRE Computing Team [online]. In: National Space Engineering Symposium (9th: 1994: University of New South Wales). Satellite Communications: Ninth National Space Engineering Symposium 1994; Proceedings. Barton, ACT: Institution of Engineers, Australia, 1994: 225-230. National conference publication (Institution of Engineers, Australia); no. 94/7, page 226.
Availability:<https://search.informit.com.au/documentSummary;dn=691953427857680;res=IELENG>
ISBN: 0858256053. [Accessed 06 Aug 18]

[8] Notes of an interview with Mary Whitehead, May 1991, (interviewer, Kerrie Dougherty).

program. During WW2 Hawker Siddeley was considered the United Kingdom's most important aviation concern. During WW2 Hawker Siddeley built the Blue Streak Rocket, designed to carry a nuclear warhead, which was launched at Woomera in June 1964.

By 1961 Hawker Siddeley employed some 90,000 people and had annual sales of £324 million.[9] It is unsurprising, given the extent and success of the company, that it would operate its own film unit to record its many successful aeronautical and space research endeavours. Conquest made films on the technical aspects of rockets and missiles, but it also made publicity films. One of these, The Blue Streak Rocket Launcher, features a Mrs Lawrence, "a housewife of Woomera". However, as the narrator explains over the footage of Mrs Lawrence dutifully washing the breakfast dishes while her husband reads the paper:

> "…Mrs Lawrence is more than a housewife. She has a part-time job on the range and for her, and several hundred others involved in Blue Streak's test, the weeks of preparation are almost over. Every working day, she joins other desert commuters on the trek to work, but for her, it's more than a bus-ride away…..Mrs Lawrence's post is far up north and there can't be many women in the world who fly 300 miles to work, and back, every day….She takes sandwiches for lunch and the plane will be back for her around 4 in the afternoon….But, today is special – the day of Blue Streak's launch, and Mrs Lawrence's camera will be one of many that will follow the flight."[10]

Here we are shown a close up of Mrs Lawrence at her camera post, a kinetheodolite, at which women like Laurine Hall, Cecily Quinn and Loma Silsbury worked.

The film is interesting for its depiction of a housewife in an unusual occupation, but also in that Mrs Lawrence is a fictional character. The script to this film is held by the National Museum of Scotland, which is the repository of the Conquest Film collection.

It is curious that although so many women already worked on the cameras at the range, an actress was used by Conquest and not one of the actual camera operators named above. Of further interest is that women like Mary Whitehead and her team who worked at Salisbury under an Australian Government Public Service award, had to leave the job on marriage. Yet at Woomera married women were able to remain at work once married and in fact many married women found work on the range to alleviate the boredom of living in an isolated village.

Concluding Comments

Woomera was unique in many respects. Aside from being a purpose built centre for weapons and rocket testing, it provided an arena for women to explore new careers outside the home and to continue to do so after marriage. There were also women

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[9] https://www.gracesguide.co.uk/Hawker_Siddeley accessed 16 October 2017. (Notes for this section of the Graces Guide reference the 1961 Guide to Key British Enterprises.)
[10] Script available at National Museum of Scotland and www.nationalarchives.gov.uk/films/1951to1964/popup/transcript/trans_rocket.htm (Accessed October 2016.)

who continued to work on the range having had children. Despite the strict security and behavioural code applied at Woomera, many of the prevailing social norms were overlooked. Woomera was a place of pragmatism, it existed to test missiles and weapons and these tests required numerous camera operators to record the date the tests generated. So from women as young as 14, straight from school, and to more mature women in their 30s with young children, female employment on the range was both accepted, encouraged and "normal."

Oral history can at times produce suspect evidence given the tendency to mythologise ones own history. Yet for without the use of oral history in this study of Woomera's women, the work and lives of a unique cohort of women would not be available. Dougherty's work with Mary Whitehead and my own with Laurine Hall, Cecily Quinn, Loma Salisbury, Patrick Bradley and many others has filled in many gaps in the extant research on the role of women at Woomera.

A future goal is to bring the women who operated the cameras during the Cold War back to the range for a reunion where they can retell their stories and share memories of this unique time and place in Australian history.

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- Joan Adams (Zajeck) (Adelaide, July 2017)
- Nigel Whitburn (father Chief photographer) (by email July-December 2017)
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- Bruce Aitken (Adelaide, February 2018)
- Loma Silsbury (Port Pirie, February 2018)
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http://nationalarchives.gov.uk/

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Communication of Thailand Homestay Standard
Compares ASEAN Homestay Standard

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Abstract
This research study communication of Thailand homestay standard compares ASEAN homestay standard. This research is qualitative research is a research document from sources including data from two sources together with the following documents: 1. Thailand homestay standard and ASEAN homestay standard 2. Secondary documents, including books, documents and the Internet. With content related research. Data were analyzed using Descriptive Analysis. The results showed that communication of Thailand homestay standard compares ASEAN homestay standard, Thailand homestay standard have 5% of public relations indicators publications for community tourism ASEAN homestay standard have 10% of marketing and promotion indicators create promotional materials, e.g. brochure, interpretative boards, panels to relay information about the homestay program and community and cooperation with local government and tour operators for marketing. Web marketing develops website and social media network to promote the homestay and handle online booking.

Keywords**:** Communication, Homestay, Standard, Thai, ASEAN

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Introduction

Homestay or accommodation location of space in the residence to share with tourists to stay. Food and tourism related services are provided to tourists. Have a talk, learn life style. Culture between tourists and homeowners. It is a business to earn extra income. Homeowners will receive the appropriate compensation. History of homestays in Europe during the past 50 years, which is the period. After World War 2, people began to seek out distant attractions and communities. Traces the pressure of war to a peaceful countryside. Beautiful nature Farmhouses, guest houses and homestays are similarly named, but all operate under the same concept. Is Be the guest, not just a tourist, and under the Rural Tourism development concept, so the concept of staying with homeowners in rural areas and enjoying the state. Nature has begun to flourish and it has attracted a great deal of attention in Europe. Farmhouse, which is located in remote rural areas. After that, other countries from there are called different names. Bed & Breakfast houses farmhouses, guesthouses and homestay, depending on the country. Different cultures and customs vary, however. All of this accommodation must be located in remote rural areas. From the city and the densely populated communities, homestay is a form of tourism. The surfer must stay with the same owner. There are rooms or living space in the house can be adapted for surfers. Temporary accommodation of up to 4 rooms with a maximum of 20 guests in total. And to provide services to earn extra. By the homestay standards of ASEAN, it must be assessed by the homestay organization.

The Association of Southeast Asian Nations (ASEAN) has set the goal of the ASEAN Community in 2015 (2015). ASEAN Tourism Cooperation Initiative Developing tools for tourism development of ASEAN member countries together called. "The ASEAN Tourism Strategic Plan (ATSP 2016-2025). The essence of the ATSP 2016-2025 Strategic Plan can be summarized as follows: 1) ASEAN Vision 2020 It is a good destination for ASEAN tourism. It offers diversity through ASEAN experiences leading to responsible and sustainable tourism. Comprehensive coverage in all dimensions. 2) ASEAN has put in place the necessary measures and improvements from the existing data to ensure that the implementation of the vision is achieved. In the next 10 years, ASEAN will take measures to ensure that ASEAN is the same destination. Integrating in collaboration the key linkages in investment, security, preservation and protection of cultural and natural heritage. Greater Mekong Sub-Region (GMS) 3) The ASEAN tourism theme will be sustainable growth, including increasing local community involvement and public and private sector participation in the supply chain. Develop and implement a tourism strategy to promote participation in the development of tourism in local communities and the private sector. Improve and develop safety and security. It also places importance on the maintenance of natural and cultural attractions. Working with organizations involved in increasing the number of natural and cultural heritage attractions on a global scale. Including the extension of the ASEAN Heritage Park and the creation and design of the new ASEAN Heritage Park, the responsibility of ASEAN Tourism to protect the natural environment. And climate change by preparing for climate change. It also provides a guide to distribute to the tourism industry in ASEAN as a guideline for coordinating the cooperation. It is also a way of mitigating, adjusting and addressing climate change and the environment.

The CBT Thailand is comprised of five main strategies: (1) enhancing the quality, skills, and capabilities of human resources in the community, with the potential to manage community-based tourism. Self-sufficiency on the basis of self-sufficiency and knowledge. (2) Promotion of value added and value of community resources to goods and services on the base. (3) The development of marketing management, tourism by the community, focusing on the balance of happiness, and the development of community-based tourism management. (4) Development of a mechanism for propulsion. (5) Development of indicators of happiness among the community and tourists, as well as development of learning resources in the ASEAN region.

Homestay is an element of community tourism that requires visitors to visit the community. Rural villages learn the way of life. Touch and exchange culture with the host. Whether it is lifestyle, cooking, occupation. Art and folk performances, rituals and local beliefs. With strange looks It's different from their own way of life and culture. Currently homestay is popular with both Thai and foreign tourists. Especially tourists who are interested in studying culture and local knowledge. Natural tourism has become more popular with foreign tourists. Homestay accommodation has been developed to offer a variety of forms and activities based on the potential of tourist attractions and homeowners. The route to the hill tribe villages. Tourism has the opportunity to stay overnight with the community. The purpose is to learn the culture and lifestyle of homeowners who are willing to transcend culture. Exchange of knowledge with each other by appropriate remuneration. Food may also be provided. Cultural tours and community education Tourists must accept and respect the community rules. Thai Home Stay Standard 2003 by the Tourism Authority of Thailand is the first standard home stay in Thailand. At present, it has been renovated as a standard Thai homestay. Contains 10 standardized criteria 31 indicators in 2012 Homestay in Thailand Passed homestay Will receive a homestay badge. Three years from the Department of Tourism. Ministry of Tourism and Sports ASEAN Tourism Strategic Plan 2011-2015 (ATSP) has set out the ASEAN Tourism Strategic Plan 2011-2015 and set minimum standards for ASEAN tourism standards. Including homestay standards. The ASEAN Homestay is one of six topics that ASEAN Tourism Organization attaches importance to. The ASEAN Homestay Standard in 2016 defines the main criteria for measuring the standards. The nine main criteria and the 27 sub-criteria are homestay in ASEAN. The homestay in ASEAN will be given a homestay plaque. The standard of homestay in Thailand and the standard of homestay in ASEAN is to focus on tourism communication in the body. Measurement of both standard Travel communication is a great way to make homestay more recognizable.

The objective of the research

Communication of Thailand homestay standard compares ASEAN homestay standard.

Research Framework
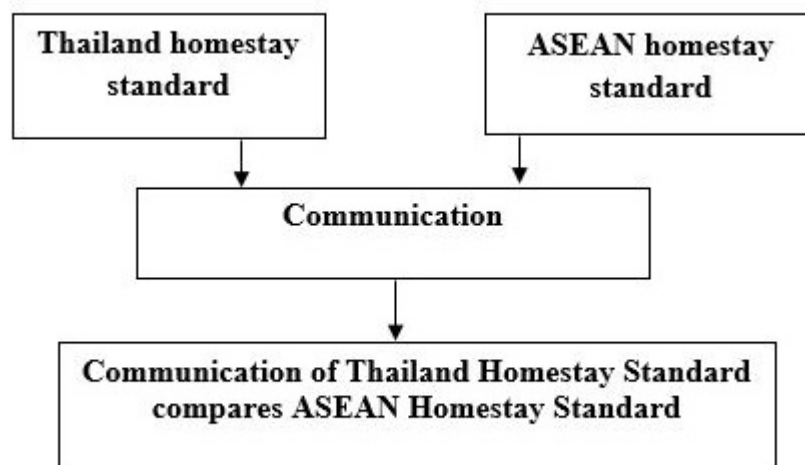
Research Method

This research is qualitative research qualitative research is descriptive research by documents research. Using content analysis from data source 2 source information from the document as follows 1. Primary documents include Thailand homestay standard and ASEAN homestay standard.2. Secondary document website and media website that has content related to the research.

The tool used is a content analysis. Collecting data from a sample using a content analysis model that is created for collecting the sample. It takes 15 days 15 - 30 November 2017. Data analysis by analyzing the content analysis to create a conclusion using the theoretical concepts is the main base for the analysis of preliminary discovery considered that, consistent with the theory which one theory on the theoretical concepts studied. The process, terms and conditions, and then discussion.

Result of the study

The Department of Tourism began to develop the standard of homestay in Thailand in 2003 by coordinating the cooperation between homestay providers. Tour operators, people in the community and government agencies involved. The homestay standard has been established since 2004, making homestay in Thailand more concrete and standardized. Currently, over 150 certified homestays are available nationwide. Thai Home Stay Standard 2003 by the Tourism Authority of Thailand is the first standard home stay in Thailand. At present, it has been renovated as a standard Thai homestay. Contains 10 standardized criteria 31 indicators in 2012 Homestay in Thailand Passed

homestay Will receive a homestay badge. Three years from the Department of Tourism. Ministry of Tourism and Sports The Thai Home Stay Standard has the following details.

Standard 1 Accommodation (10%) The house is a proportion. There are toilets and toilets clean. A home or community corner.

Standard 2 Food (10%) Type of food and raw materials used for cooking clean drinking water and clean food containers, kitchens and hygienic kitchen appliances. Kitchen appliances are hygienically clean.

Standard 3 Safety (10%) Prepare for First Aid there are security guards.

Standard 4 Hostess friendliness (10%), hospitality and familiarity. Creating Knowledge Exchange Activities In the way of the community.

Standard 5 Tour (10%) There is a clear tour guide that is accepted by the community. Entertainment Travel Information Homeowners are local guides. Coordinate with local tour guides.

Standard 6: Natural resources and environment (10%). Or nearby. Tourism has a plan or measures to conserve natural resources. To reduce the impact of tourism and reduce global warming. There are activities to reduce the impact of tourism. To conserve natural resources and the environment and reduce global warming.

Standard 7 Culture (10%) Cultural Preservation Local tradition keeping the community alive is a normal routine.

Standard 8 Value creation and value of products (5%).Community products for souvenirs, souvenirs or souvenirs. Value creation and value of the product. Have value-added products and the unique value of the community.

Standard 9 Management of homestay (20%). There is a board of directors of the homestay group. Rules of the Board There is a fair distribution of benefits. Pre-paid and pre-paid reservation. Clear and current fee details and services.

Standard 10: Public Relations (5%). Have to publish public relation about homestay and tourism.

Thailand homestay standard	(%)
1. Accommodation	10
2. Food	10
3. Safety	10
4. Hostess friendliness	10
5. Tour	10
6. Natural resources and environment	10
7. Culture	10
8. Value creation and value of products	5
9. Management of homestay	20
10. Public Relations	5
Total	**100**

ASEAN Tourism Strategic Plan 2011-2015 (ATSP) has set out the ASEAN Tourism Strategic Plan 2011-2015 and set minimum standards for ASEAN tourism standards. Including homestay standards. For the ASEAN homestay standard is divided into two main categories: homestay inspection and check the standard of accommodation. For the ASEAN homestay standard. There are 9 main criteria and 27 secondary criteria. Homestay requirement for homestay. A minimum of 5 homestay members must be home stay. Homestay home must not have a criminal record. Homestay providers must have good health. The Homestay Standard is as follows.

Standard 1 Homestay (5%) Village and Community. The community is located near natural attractions. Or cultural tourism. The community has won awards at the community level. The community has a homestay center. Or community area. Accommodation is provided by homestays.

Standard 2 Activity (20%) Basic activities of village and community. Offer local things such as culture, traditions, establishments in the community. Natural resources there are activities that promote the participation of people in the community and tourists. Environment There are activities to visit popular tourist attractions. Collaborate with villages around the community to exchange learning activities. Traditionally, the homestay community preserves the identity values and culture of the community so that visitors can see the original authentic culture. Conservation and dissemination of community activities for tourists to participate in activities. Handicrafts, arts and crafts, local plays.

Standard 3 Management (15%) Leaders have quality leaders and are recognized by the community, such as the village headman who manages the homestay. Structured organization Roles clearly define responsibilities. And have a command line. Encourage them to add roles or Promote women's groups, youth, the elderly, the disabled, supported by local authorities. The database has a homestay database management system. Tourist Information Database There is a database of attractions in the community and around the community has been updated. Potential Development and Training Management Guide for Homestay hygiene and cleanliness Communication skills Planning marketing activities and promoting the expansion. History of homestay the development of personnel focused on training themselves. And between communities. The development of personnel focused on training themselves. Collaboration with other groups or organizations.

Standard 4 Location (5%) Group travel the homestay location must be accessible. By one vehicle have a clear sign.

Standard 5 Security (10%) Security Training. Safety personnel must be trained in first aid. And rescue Safety in activities Have at least 2 safety supervisors or appropriate caregivers. Caring for tourists during risky activities. Water activities require life jackets and safety equipment. There are security facilities. Hiking requires leaders and signs. Safety Advice There are lectures on safety before the tourists attend. Safety instructions leaflet there is a registered traveler who participates in the adventure. There are steps and security. Used as a standard in security. Emergency Assistance and Movement Security personnel are equipped with emergency help. First aid kit Security personnel have communication devices to inform staff. Insurance for tourists. Based on the safety requirements of each country.

Standard 6 Marketing and Public Relations (10%) Promotion designing travel programs to suit the expectations of target tourists. The unique character of the community as a selling point. Have promotional documents coordinated with local agencies and tour operators to plan marketing. Cooperation with Tour Operators Travel with tour operators. Or tourism organizations. Partner with Tour Company and there is a consulting exchange. Website marketing there are websites and online media for homestay. Homestay booking system. Have youngsters maintain updated website information.

Standard 7 Sustainability (10%) Economic sustainability. Employment from local people. Have a reward the motivation for those who work well motivation to work. A small source of funding for employees with homestay related business activities. Purchases of raw materials and products from the community. Encourage visitors to buy homestay products. In the community, there is a showcase manufactured to sell to tourists. Create charms for local products. With the publicity of the festival. Local tradition Offering local products and services to tourists. Environmental sustainability Control and reduce the impact of natural and cultural environment. Environmental sustainability Control and reduce the impact of natural and cultural environment. Tourism activities are consistent with conservation and no destruction of animals or plants in the community. Encourage tourists to participate in environmental protection activities. There are signs to recommend and should not be practiced in the wild, encourage the knowledge of the community. To realize the importance of biodiversity

in community forests. Designing facilities and services for eco-friendly travelers. Social standing Provide a corner for educating and displaying local cultural information in the homestay information center. Informs visitors about the practices and respects of local traditions. Encourage knowledge of the community. To realize the importance of preserving local culture. Prohibition of prostitution and local addiction.

Standard 8 Accommodation (10%) The house structure of the house is in strong and safe condition. The design and construction of the materials reflects the unique architecture of the local. There are separate bedrooms for tourists, one for toilets and one for toilets. The house has electricity, clean water and sufficiently at all times. The bedrooms have basic facilities in the guest rooms. There are no bedrooms for up to 4 guests in the house. If necessary, windows must have mosquito net. To prevent mosquitoes and other insects. Beds must be replaced every time. For new travelers, toilets, toilets, toilets, sinks, or sitting inside the house or outside, the house has basic facilities in the bathroom, toilet. And there are lock gates to keep the water clean and ready to use all the time.

Standard 9 Hygiene and Cleanliness (15%) All bedrooms, kitchen and bathroom are clean, kitchen floor must be wiped clean, free of stains, shower, bath, shower, water, wash basin, free of dust and dirt. The bathroom must have a disinfectant toilet, soaps, shampoos, toilet paper, clean towels for the tourists, waiting areas. Free of dirt, debris, no mosquito breeding. Use local plants, decorate villages and surrounding landscapes. Food preparation The kitchen must be clean. And airy Kitchen utensils must be in good condition. Or cracks. Prepare food for good. And dress appropriately for food preparation. Raw materials used in preparing food must be fresh and locally available. Cooked foods must have a lid or container. Clean drinking water Safe for tourists.

ASEAN Homestay Standard	(%)
1. Homestay	5
2. Activity	20
3. Management	15
4. Location	5
5. Security	10
6. Marketing and Public Relations	10
7. Sustainability	10
8. Accommodation	10
9. Hygiene and Cleanliness	15
Total	**100**

Thailand Home Stay Standard 2003 by the Tourism Authority of Thailand is the first standard home stay in Thailand. At present, it has been renovated as a standard Thai homestay. Contains 10 standardized criteria 31 indicators in 2012 Homestay in Thailand Passed homestay Will receive a homestay badge. Three years from the Department of Tourism. Ministry of Tourism and Sports ASEAN Tourism Strategic Plan 2011-2015 (ATSP) has set out the ASEAN Tourism Strategic Plan 2011-2015 and set minimum standards for ASEAN tourism standards. Including homestay standards. The ASEAN Homestay is one of six topics that ASEAN Tourism Organization attaches importance to. The ASEAN Home Standards in 2016 set out the main criteria for measuring the standards. The nine main criteria and the 27 sub-criteria for homestay in ASEAN are homestay. The ASEAN Home Stay logo is valid for 3 years at the time of travel. 5% Public Relations Criteria. Have to publish In terms of marketing and public relations (10%), promotional activities designing travel programs to suit the expectations of target tourists. The unique character of the community as a selling point. Have promotional documents Coordinated with local agencies and tour operators to plan marketing. Cooperation with Tour Operators Travel with tour operators. Or tourism organizations. Partner with Tour Company and there is a consulting exchange. Website marketing there are websites and online media for homestay. Homestay booking system. Have youngsters maintain updated website information.

Conclusion

Communication in Thai homestay standard comparison of ASEAN homestay standard .Thai homestay standard 5% of public relations benchmarks in the ASEAN standard of the marketing and public relations indicators, 10%. The homestay standards should be strengthened in the importance of communication. Tourism communication and marketing communication through online, focusing on real-time communication and membership in home stay online booking systems. Data homestay all ASEAN countries. In setting the standard for ASEAN homestay standard and Thai homestay standard in the future.

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Texting Behavior' And Impacts of 'Mobile Messaging' on Youth of Pakistan: A Uses and Gratification Analysis

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Abstract

Advances in mobile technology have revolutionized the lives of Pakistani people, especially youngsters. The excessive use of mobile for 'texting' i.e. sending messages has become a normal practice regardless of the time and place. The present study focuses on this intensive habit of mobile texting exhibited by the youngsters of Southern Punjab to highlight and understand some of the common factors/reasons of mobile texting and their impacts on the lives of teenagers. The research paper explored texting behavior and impact of messaging on teenagers and youth in light of Uses and gratification approach. This research includes a sample of 627 students associated with various institutions of Multan city as the respondents were selected through multi-staged sampling technique. In this connection, survey research designed was used with structured questionnaire comprised close-ended questions. The results of the study clearly indicated positive and negative impact on different sphere of life of the users including social, physical and academic etc. The date collected clearly reveals that youngsters frequently use mobile messaging in order to keep in contact with their friends as it is economically viable mode of communication. Teenage boys show a greater tendency of sending and responding to messages from unknown numbers as compared to girls. Moreover, mobile texting has become a popular mode of secret communication in the face of sexually segregated patriarchal Pakistani society. However, this blessing also, at times, proves to a 'social evil' due to its negative impacts on studies and health.

Keywords: Cell Phones, Text Messaging Behavior, Teenagers, Southern Punjab, Cellular Subscribers& SMS Contraction.

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INTRODUCTION

Today, text messages have revolutionized the communication. Round about 72.1% of Western Europe have cell phones (Katz &Aakhus, 2002). Mobile messaging is generally considered as a more personal, private and independent mode of communication which is keenly preferred by the new mobile phone and computer mediated communication generation making it one of the fastest means of cell phone communication industry (Nokia, 2002). According to statistics of the cell phone company, more than one billion messages comprised at least 160 characters were sent on average basis in each month by the cell phone users in the United Kingdom (AOL mobile, 2002). In the Year 2017, it was found that 56 percent users of UK relied on their cell phone for text messaging purpose several times per day. Quite interesting it was revealed that males used mobile phone for sending more messages per day in comparison of females of UK.(The statisita,2017)

PTA reports that the country has 125.1millionsubscribers. Cellular companies added around 1 million subscribers during the months of September 2016(PTA, 2016). The table given below shows the position and subscribers of Pakistan cellular industry in the years of 2015 and 2016. Telecommunication Authority) has just announced that the number of cellular service subscribers has crossed the 150 million mark in May 2018. Through the first quarter of 2018, the mobile service subscribers in Pakistan have increased by 10.5 million. It should be noted that in 2016-17 the revenues generated by Telecom industry have increased to about Rs 464113 Million from 457024 Million. The Cellular market share as of May 2018, Jazz has been able to secure the highest 36.93 % market share. While Telenor, Ufone, and Zong were able to grab a market share of 28.92 %, 20.61 % and 13.50 % respectively.(www.telecoalert.com, June 2018)

Cellular Company	January2018	2017
Mobilink	54 million	51.534 million
Telenor	42 million	39.586 million
U.fone	19.8 million	18.478 million
Zong	30 million	27.496million
		Source: *Express Tribune, February 25.2018*

Table 1: Cellular Subscribers in Pakistan, 2017-2018

Statistics as mentioned in the table paint this picture that Mobilink cellular company ranked first with total subscribers comprised 54 million while Telenor and Zone remained at the second and the third slot with regard to their penetration in the market with total subscribers of 42 And 30 million users by the end of January 2018.

Year	Percentile
2012-13	74.9
2013-14	79.89
2014-2015	62.9
2015-16	70.81

Table 2: Annual Cellular Mobile Tele-density, 2016:

Annual cellular mobile tele-density during the last five years paint this scenario that the year 2013-2014 was the productive year in lucrative term as the density was calculated almost 80 percent while the year 2014-2015 it was observed 62.9 percent as comparatively mentioned in the table.

There is popular trend that youth are utilizing cell phone for test messaging purpose as compared to age groups (Thurlow, 2003). A world wide survey was administered under the aegis of Nokia Cell Phone Company. It was found that core cell phone users were below 45 year age group. It was reported that text messaging was the most common activity as expressed by 3300 respondents. Several other studies found that more than 80 percent teenager in UK having their own cell phones particularly between to age group of 14 to 16 years. It was also revealed that they prefer to use cell phone significantly for text communication instead of voice calling (NOP, 2001; Haig,2002; Thurlow, 2003). Most of the studies were based on qualitative research method explored patterns of cell phone text messaging among teenagers subscribers (Puro, 2002; Ling &Yttri, 2002; Kasesniemi&Rautiainen, 2002; Thurlow, 2003).

According to the statistics, two- third population of this planet earth had cell phone subscription in 2016 as total users were estimated 4.8 billion. Geographical shift is underway from Europe to Asia Pacific region as high penetration rate is forecast with 860 million new cell phone users globally up to 2020. In other words, three-quarters of the total population of this planet, precisely 5.7 billion individuals would be cell phone subscribers by the end of this second decade of twenty first century. After India, rapid growth markets of mobile phones in the continent Asia are observed Pakistan, Bangladesh and Indonesia. It is possible due to affordability, low prices and relatively better improved network coverage of cell phones. In the year 2017, total number of subscribers in Pakistan was estimated more than 140 millions as reported by Pakistan Telecommunication Authority and 17 millions new users would likely to be added in this club by the end of the year 2020.

Most of the users considered text messaging as effective and appropriate modus operandi for establishing and strengthening social interaction instead of coordinating practical arrangements (Ling &Yttri, 2002). There are certain attributes of text messaging via cell phone apart from traditional internet use, also making it similar from the subscriber's point of interest. There features were accessibility, faster communication, and affordable packages with nominal rates of texting SMS. Similarly sharing of text messaging may also resemble online chatting as taking and

discourse style structure (Kasesniemi & Rautiainen, 2002). In addition to this, the texting interface allow the cell phone users certain features more similar to email such as composition, reflection, and the opportunity to manage which make it possible for them to construct their messages effectively as well represent themselves through SMS (Danet, 1995; Chenault 1998; Ling &Yttri, 2002).

LITERATURE REVIEW

Leung (2001) studied about the satisfaction of ICQ which is a kind of messenger facility. According to him influential and ritual were the significant motives for usage of this messenger facility. Choliz (2010) in his research depicts that people have become dependent on new technological devices due to its increasing usage which has become integral part of their lives.According to Henderson (2002) use of SMS, by its usage allows users to stay furtively linked to communal groups and provides additional semi-private communication. Weilenmann, Larsson (2001)'s analysis reveals that how devising of novice technology and service in terms of cell phone can be used and shared for field data. Hofvenschiold (2003) considered the affect of customs and economic classification as how people relate and observe technology. According to her, it is quantifiable to differentiate in attitudes due to emotional and motivational aspects of mobile phone usage. In spite of its benefit to its customers, heavy usage of this medium may be harmful for the mental and physical health of its user. According to a study from Thailand (Kawsaki, 2006) and Korea (Jee Hyun, Doo-Heum, Seung-Ho &Jaehak, 2008), excessive usage of mobile phone among the students may be the reason for Psychological interruption. According to a Korean research, comprised of 595 persons observed that heavy usage of the cells may cause students to suffer through psychological disorders. Rice and Katz (2003) stated that economic strata of a user can be ascertained by the usage of cell phone. Prezza (2004) described that in youth, use of cell phone is of free type. It is not linked with gender and economic status of its user. Carbonell et al. (2008) explained that swift alteration in behavior of user can not be affected by the excessive use of cell phone. According to the study, it is an abuse not an addiction. Under mentioned are the rest of researches which analyzed the different views regarding the usage of mobile phones: Geser(2006), Horrey & Wickens(2006). Wei & Lo (2006) Nasar & Wener(2007), Lipscomb et al. (2007) Campbell & Park(2008), Pettigrew (2009) Ezoe et al. (2009), Zulkefly & Baharundin (2009), Bakke (2010), Jin & Peña (2010) and Bond (2010).

Statement of the problem: The study mainly intended to look at general consumption pattern of SMS among teenagers in light of uses and gratification approach in Multan (City of Saints) Punjab-Pakistan which is not a metropolitan in true sense in comparison with other big cities of Pakistan. There have been certain needs and factors which motivated the youngsters for usages of cell phones for the purpose of text messaging. In order to gratify the following categories of needs, communication through text messaging have been done as they kept themselves busy while sending or receiving messages via their smart or ordinary cell phones. In this connection, it was focused on these human needs as categorized in groups by Katz, Gurevitch(1973):

Affective needs: it is based on sharing of emotions, feelings and pleasure as well

Cognitive needs: It is achieved through imparting of information and knowledge

Social integrative needs: It is done through interaction with friend circle and other primary group members

Personal integrative needs: It is focused on developing credibility as well as maintains their current status

Tension release needs: The needs is gratified through escapism and diversion

Research Questions

This research paper has focused to answer the following research questions
RQ 1: Why do the teenagers engage themselves in activity of text messaging?

RQ 2: What sort of gratification the teenagers are desirous to achieve through text messaging

RQ 3: What are pros and cons of text messaging on different aspects of life of teenagers due to excessive usage of cell phone for the purpose of messaging?

RQ4: What are major differences and reasons of text messaging among boys and girls?

RQ5: Is there any difference in context of level of satisfaction among boys and girls with regard to mobile phone text messaging?

RQ 6: What sort of trends of contraction is being used by the teenagers while constructing messages?

Research Methodology

In order to explore purposes of text messaging and level of gratification among teenagers, the survey technique was applied. As mentioned earlier, the total sample comprised of 627 teenager respondents as they belongs to leading educational institutes of city of Multan including colleges and university i.e. Bahauddin Zakariya University. Population of the study was based on high school and under graduate students as the sample form target population was selected through convenient sampling method. In addition to this, Focus group was considered a convenient and right tool for exploring perception of teenagers of high schools.

Reasons	Boys	Girls	Total
Easy and immediate access	*176(55.6)*	180(58.1)	356 (56.7)
Economical way	63(19.8)	64(20.6)	127 (20.2)
Sense of privacy	46(14.5)	27(8.7)	73 (11.6)
To avoid face to face communication	32(10.1)	39(12.6)	71 (11.3)
Total	**317**	**310**	**627**

Table 3: Reasons for sending text messages:

Results of the survey communicated without any sense of ambiguity that more than half of the respondents considered and preferred text messaging because it is simple, easier and rapid form of communication if chatting is underway. It is pertinent to

highlight here there has been no significant difference among boys and girls for text messaging for the said purpose. Similarly one fifth of the respondents did text messaging because it was comparatively cheap and economical way of two way communication. How it is economical in country like Pakistan? It has been discussed in concise and precise manner in discussion part of the paper by citing rates of different bundle packages being offered by the cell phones companies in the country to the subscribers. Other general purposes namely sense of privacy and to avoid face to face communication stood third and fourth in ranking with narrow margin of just 0.3 percent difference. Quite eccentric findings were explored in context of sense of privacy as ratio was slightly greater among boys in comparison of girls' respondents.

Receiving & sharing of sexual Messages	Boys	Girls	Total
Yes	130 (41)	41(13.2)	171(27.3)
No	187 (59)	269 (86.8)	456(72.7)
Total	317(50.5)	310(49.5)	627

Table 4: Response regarding receiving of sexual messages:

Findings as mentioned in Table 2 lucidly communicate this picture that receiving and sharing of sexual explicit messages and MMS was found significantly greater among boys in comparison of girls respondents. As the total score was calculated 41 and 13.2 percent respectively among boys and girls in context of said question.

Messaging effects on studies	Boys	Girls	Total
Yes	125(39.4)	237(76.5)	362 (57.8)
No	192(60.6)	73 (23.5)	265 (42.2)
Total	317	310	627

Table 5: Teenagers perception regarding effects of Excessive Text messaging on studies

The results as calculated in the table communicate in lucid and vivid manner that more than half of the respondents shared that excessive text messaging has been reason of disturbance coupled with negative effects as they couldn't concentrate on their studies. Negative consequences have come out in shape of poor performance and grades in examinations. In this connection, overwhelmingly majority of girls' respondents considered uses of cell phones for excessive text messaging as detrimental gadget which resulted in negative effects on their academics work in comparison of boys respondents.

Affective needs	Boys	Girls	Total
Yes	208(65.6)	185(59.6)	393 (62.7)
No	109(34.4)	125(40.4)	234 (37.3)
Total	317	310	627

Table 6: Teenagers perception regarding gratification of affective human needs

Almost two third of the respondents were engaged in activity of sharing feelings and emotions through text messaging as shown in percentile in the table. It is significant to mention here that usage of cell phone for text messaging in order to gratify the affective needs was statistically found greater among boys' respondents in comparison of girls.

Cognitive needs	Boys	Girls	Total
Yes	238(75.1)	242(78.1)	480 (76.5)
No	79(24.9)	68(21.9)	147 (23.5)
Total	**317**	**310**	**627**

Table 7: Teenagers perception regarding gratification of cognitive human needs

Findings of the study as described in table 5 overwhelmingly majority relied on text messaging sharing information and knowledge related contents to their fellows. By doing so they were able to satisfy their cognitive needs and use of cell phone for this gratification was to some extent statistically found greater among girls in comparison of boys users.

Social integrative needs	Boys	Girls	Total
Yes	256(80.7)	282(88.9)	538 (85.8)
No	61(19.3)	28(11.1)	265 (14.2)
Total	**317**	**310**	**627**

Table 8: Teenagers perception regarding gratification of social integrative human needs

Results of the survey indicated as mentioned in the above table more than 85 percent respondents shared that they used to communicate through text messaging in order to fulfill their social integrative needs as similar pattern of usage was observed among boys and girls subscribers.

Personal integrative needs	Boys	Girls	Total
Yes	187(59)	177(57.1)	364 (58.1)
No	130(41)	133(42.9)	263 (41.9)
Total	**317**	**310**	**627**

Table 9: Teenagers perception regarding gratification of personal integrative human needs

More than 58 percent subscribers relied on text messaging in order to fulfill their personal integrative needs by sharing contents and views for establishing their credibility and this factor was found slightly greater among boys in comparison of girls respondents.

Tension release needs	Boys	Girls	Total
Yes	161(50.8)	167(53.8)	328 (52.3)
No	156(49.2)	143(46.2)	299 (47.7)
Total	**317**	**310**	**627**

Table 10: Teenagers perception regarding gratification of Tension release human needs

Results as mentioned in the above table clearly indicate that more than half of the respondents expressed that on certain state of mind under stress and anxiety, they kept themselves busy in text messaging in order to mitigate their tensions. It was also divulged that girls used cell phone for text messaging to some extent more in comparison of boys by gratifying the said needs of tension release and escapism.

Discussions and conclusion

The analysis of text messaging behavior of the teenagers of the Southern Punjab was the motive of this study. The sample consisted of 317 and 310 boys and girls from different public and private educational institutes of Multan city. The study mainly intended to look at general consumption pattern of SMS among teenagers in light of uses and gratification approach in Multan (City of Saints) Punjab-Pakistan which is not a metropolitan in true sense in comparison with other big cities of Pakistan. There have been certain needs and factors which motivated the youngsters for usages of cell phones for the purpose of text messaging. In order to gratify the following categories of needs, communication through text messaging have been done as they kept themselves busy while sending or receiving messages via their smart or ordinary cell phones. In this connection, it was focused on these human needs as categorized in groups by Katz, Gurevitch(1973) as already mentioned above.

Results of the study indicated that overwhelming majority of the respondents relied heavily on cell phone text messaging in order to fulfill and satisfy social interactive needs. It was further explored that Cognitive and affective needs stood second and third in terms of gratification by using this gadget for the said purpose. Text messaging has become the most convenient and the cheapest way of communication in Pakistan. For instance ,Mobilink ,the largest cellular phone company offers daily package of 1200 SMS in just 4.77 Pak rupee while Zong, Chinese company offers daily package of 500 SMS in 2.50 Pak rupee. Similarly consumers enjoy 500 SMS and 30 MBs for 3.99 rupee.(propakistani.pk,2018) Ufone company offers monthly package of 1200 minutes on U-U or landline, 180 minutes call on other mobile networks, 1200 SMS and 1200 MB internet for 600 rupee(3.80 Pound Sterling) On top up before expiry, unutilized call time or SMS would be added in your account.

Due to the penetration of smart phone in the local market as reported by Pakistan Telecommunication Authority almost 31 million subscribers were using smart phones in Pakistan. It is estimated it would cross 40 million by the end of this year. It is interesting to mention here as revealed by infographic app that one third of the users bought comparatively cheaper phones due to law and order situation in shape of mobile snatching in ever increasing street crimes in urban areas of the country. Overwhelmingly majority of the youngsters(77 percent) having smart phones are below the age of 30. Quite interestingly, more than 60 percent of the subscribers have more than one cell phone. Moreover 68 percent consumers of smart phones are on android. Results of the study endorsed findings of Divitini et al.(2002) that due to the cost factor that some of the users could not make maximum utilization of the gadget.

It was explored that majority of the youngsters used text messaging as effective way of building new relationship. In other words, two third respondents prefer to use cell phones in order to gratify their affective needs. It has become easier to share their feelings, pleasure, liking or disliking with their fellows through text messaging. Apart from traditional utilization of SMS bundle packages, they also rely on different apps including Whatsapp, Messenger, Wechat,Imo, Snapchat, Bingo, Viber and Skype etc. for two way communication in shape of text messaging. As mentioned earlier, due to penetration of 3G, 4G technology, online chatting through the device of smart phone has been replacing traditional SMS communication rapidly in urban areas. Similarly, the degree of gratification was found greater among the teenagers (74%) those using

more apps as they considered it symbol of status to be the member of different social chat groups. It has also been endorsed by study of Ling&Yttri(2005) with regard of social integrative factor, also confirmed the findings of E.Marketer(2014) incontext of affective needs and also verified results of Papacharissi& Rubin(2000)   in perspective of higher social gratification.

Our respondents belong to educational institutes, hence majority (76.5%) of teenagers felt gratified with regard to their cognitive needs. As they shared messages in order to discuss studies related issues, seeking help from the fellows, sharing info of assignments and exam schedule etc. Succinctly, they considered cell phone as great blessing which gratified their learning needs as the said objectives were achieved through text messaging. Similarly, more than 85 percent respondents used cell phones in order to gratify their social integrative needs. Pakistani society is relatively traditional and conservative coupled with male chauvinism, interaction among the opposite gender, by and large not appreciated in social gatherings. Uses of cell phone for text messaging made it plain sailing task to interact with opposite gender. It helped a lot to use the gadget for the specific purpose to interact with friends. Hence it fulfilled the desire of socialization of the majority of the respondents.

Results of the survey also depicted that most of the female students communicated that they feel more secure in presence of cell phone because their parents and siblings remained in touch through calling or text messaging. They continuously updating about their whereabouts, location while traveling in public transport, auto or cab. While on the other hand, such usage of the technology with regard to safety concern was observed significantly least among males in comparison of female respondents. It was also explored that overwhelmingly majority of respondents particularly of females did not reply to messages received from unknown numbers. On the other hand, a tendency has been observed among boys as one third of the respondents used to respond to unknown person. Another quite interesting activity has been divulged as TV viewing is no more sole task with complete attention as two third of the respondents kept engaging themselves in texting while watching this chatter box.   It was also explored that overwhelmingly majority (84%) of girls' respondents were engaged in activity of text messaging in order to remain in touch with friends and siblings in comparison of boys. While on the other hand, boys did text messaging to propose girls and to make new friends and contacts as this trend was found statistically greater than girl respondents.

Personal integrative needs urge individual to maintain their status and enhancement of credibility. Teenagers irrespective of male or female users have been relying on this gadget to maintain their status in the social circle of this virtual world. Majority of the users were desirous to express their presence in this new phenomenon of virtual world with the help of the cell phone which is being used for multi-purpose. It has been observed as shared by majority of the respondents (83%) they consumed most part of their spare time with the gadget by engaging in numerous online activities including text messaging while lesser quality time is spent with primary group members through face to face interaction. In oversimplified manner it can be said that greater usage of the gadget for the said purposes has created negative impact on the factor of social interaction in real world setting.

Apart from utility of the cell phone for several positive and constructive purposes, it has certain negative impact on the heavy users those particularly kept themselves busy in text messaging for several hours per day. It was shared by the significant number of respondents (64%) that it has created bad impact on their language, grammar expression and diction. Reading habits has also been effected as they prefer to spend more resources on buying new technology instead of books. It was also shared that excessive usage has relatively negatively impacted on the health condition as significant majority of the teenagers was not engaged in physical sports activities in outer physical world. In the nut shell, it is concluded that text messaging is a mix blessing activity. However, it is strongly recommended that parents, elders and high school teachers should keep socializing the teenagers for appropriate usage of the gadget for the certain constructive purposes. Mainstream media should educate the youth in this context through public service messages and other genre. Likewise these constructive messages should be disseminated via new media.

According to findings of this study, teen have different purposes of text messaging. Other rising social phenomena related to mobile texting are also divulged by this study. A large number of teens displayed the tendency of using text messaging to befriend the members of the opposite sex, especially unknown people. This practice proved beneficial in concealing their identity. In the case of known people, texting helped to better convey their emotions ensuring an atmosphere of ease. Furthermore boys out won the girls in sending messages to unknown numbers.

Owing to the strict environment of the Pakistani society and the sexual segregation, free mingling and interaction with the opposite sex is always frowned upon and highly discouraged. In the face of these social/religious boundaries, mobile texting has become a popular medium which allows teenagers to interact and communicate with each other in secrecy. This medium of communication also proves beneficial in cases where teenagers feel shy in expressing their emotions face to face. Thus, mobile texting has introduced an entire new realm of communication especially for teenagers of Pakistan generally and Southern Punjab specifically.

In a nut shell, it can be safely concluded that the cell phone has become integral part of the lives of teenagers. Communication on all levels, sharing of ideas and information and building new relationships has become far more convenient and easier in the last decade. No doubt this advancement in the realm of mobile communication has opened up new horizons and has made life much easier, but, it also raises some serious challenges especially for our young users of mobile. These side effects include negative impact on studies and health hazards. Thus, majority of the respondents describe this technology as mixed blessing or a double edged sword.

Some people recommended that parents should take necessary steps to check their children regarding the excessive usage of cell phones and some others are of view that cell phones should be banned to school going children. According to them, age constraint for the usage of cell phones would be a universal remedy and solution in order to contest the phenomena of misdemeanor leaning among the teenagers. In spite of all afore-mentioned negative aspects of the technology, it is a locus standi that the communication course has become incredibly easier, available and inexpensive due to multi diversification services on cell phones in this 21stcentury, as never before in the recorded history of civilization.

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Fears in 21st Century Through Sci-Fi Movies

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Abstract
How does culture replicate itself in the film? How does our fear for future reflect in the film? People express themselves through both documentary films and sci-fi movies. This paper will focus mainly on sci-fi movies. In the last century, we can see people worried about outer space, through sci-fi films *Things to Come* (1936), *Orbidden Planet* (1956) and etc. Then people worried that the robots would exceed human intelligence and finally destroyed our race. Those worries were shown in lots of science fiction movies, such as *Westworld* (1973), *The Terminator* (1984), and *Screamers* (1995). We can tell that people usually worries about something out of our comprehension and mastery. In the new century, we worry something about social media, infertility, and environment. We can co-live with robots, we can better and better understand of social media problems, but we have not found a way of solving the environment problem on our planet. More movies are talking about the change of living environment, such as *I'm The Legend* (2007), *Interstellar* (2014), and *Snow Piercer* (2013). In this article, it will focus mainly on two sci-fi films, *Blade Runner* (1982) and *Blade Runner 2049* (2017). We have not yet grasped the knowledge of finding a life-friendly extra solar planet to live. At least, what we can do is to protect the environment of our planet we live now. While we have every right to fear the future, we also have agency in creating that future.

Keywords: Environment; Sci-fi films; Blade Runner; Blade Runner 2049

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Introduction

After the birth of film in 1895, from D. W. Griffith to Hitchcock, from Woody Allen to James Cameron, all the film workers are working on developing film techniques, using artificial lighting, fire effects, sound effects, digital techniques. Although being invented in Paris, France, film industry is developed quickly in America. Film has a uniquely powerful ubiquity within human culture. Film is also a reflection of society, both present and past. The innovation of film sometimes has to catch up to society but sometimes it leads society too. Films are a form of communication and that communication come from societies, not just where society is presently and what it is doing now, but where society will go. The author will talk about what people should fear most in the new century mainly through sci-fi films. In the first part of the thesis, the author list out some environment data. Even all of those data are not new, they are not widely known, and at least as many as sci-fi films do.

In the second part of this paper, related with the main science and technology and humanities and society in the current social period, the relevant sci-fi films are listed. Through these sci-fi films, the author could let us clearly see the social issues people are concerned about during those times, which are mainly divided into three periods, the period before 1970s, the late 20th century, and the 21st century.

Through the analysis of the contents of the sci-fi films of these three periods, the author puts forward the most important issue that should be concerned in the 21st world in the third part of the paper. That is the environment problem. Although a few years ago, there were also sci-fi films about a certain issue in the environment problem, such as the sci-fi film *Silent Running* (1972), which mainly focuses on the deforestation issue. However, we can find more and more movies are talking about the change of living environment in the new century, such as *I'm The Legend* (2007), *Interstellar* (2014), and *Snow Piercer* (2013). In those movies, they are discussing the survival issues facing the whole humanity. In this article, it will focus mainly on comparing the two sci-fi films, *Blade Runner* (1982) and *Blade Runner 2049* (2017). It would be clear that what *Blade Runner* (1982) mainly talks about and how it is related with the background of that time. And what is the main story background of *Blade Runner 2049* (2017).

This thesis is based on data analysis and film case analysis. It aims to arouse people's attention to environmental issues. In the conclusion part, it gives suggestions on how to protect our planet through the small acts of daily life. And most interesting thing is that those suggestions are based on related certain sci-fi films, which are even hard to understand for the author before she learned the relative environmental theory. And at the same time, through the introduction of the documentary film, *Tomorrow* (2017), it hopes to give sci-fi films a certain opinions and suggestions on environmental topics.

1. The Status of Environmental Problems

The main point of this essay is that the thing we must fear in the 21st century is environment issue. Environment issue is not a new topic. From the middle time of last century, people around the world are beginning to establish some environmental organizations, such as International Union for Conservation of Nature (IUCN) in 1948, United Nations Environment Programme (UNEP) in 1972, Intergovernmental

Panel on Climate Change (IPCC) in 1988, Partnerships in Environmental Management for the Seas of East Asia (PEMSEA) in 1994, European Environment Agency (EEA) in 1994, Earth System Governance Project (ESGP) in 2009, and Global Green Growth Institute (GGGI) in 2010.

We can read lots of articles and newspapers about environment issue. We can hear and watch lots of visual speeches on environment issue on internet. Back to 1970s, there were already scholars concerning about environmental problems, such as global warming. James Hansen is Adjunct Professor of Earth and Environmental Sciences at Columbia University's Earth Institute. Since the late 1970s, he has focused his research on Earth's climate, especially human-made climate change. He worked with other scientists to analyze Earth climate observations. And in 1982, they published an article in Science magazine concluding that observed warming of 0.4 degrees Celsius in the prior century was consistent with the greenhouse effect of increasing $CO2$. That Earth would likely warm in the 1980's, and warming would exceed the noise level of random weather by the end of the century. They also said that the 21st century would see shifting climate zones, creation of drought-prone regions in North America and Asia, erosion of ice sheets, rising sea levels and opening of the fabled Northwest Passage. All of these impacts have since either happened or are now well under way. And that paper was reported on the front page of the New York Times. And if you search environment topic on TED, there are lots of speeches related, which are given by man and woman, children and old man.

According to another statistics, there is a growing population of displaced men, women, and children whose homes have been rendered unlivable thanks to a wide spectrum of environmental disasters. The United Nations (UN) estimates that 20 million people were displaced by climate change in 2008. Experts at last year's American Association for the Advancement of Science (AAAS) estimated their numbers would reach 50 million by 2020, due to factors such as agricultural disruption, deforestation, coastal flooding, shoreline erosion, industrial accidents and pollution. Others say the figure will triple to 150 million by 2050. In 1999 the International Red Cross reported some 25 million people displaced by environmental disasters. In 2009 the UNHCR estimated that number to be 36 million, 20 million of whom were listed as victims of climate change-related issues.

Some scientists point out that the following decades are crucial important for the change of the global environment. It is indeed time for each of us on earth to take practical actions.

2. Hot Topics in Sci-fi Films during Times

Although Paramount Pictures once announced that the science fiction film cycle was dead, burned out, and that audiences were no longer interested in 1955. With the development of technology, the truth is the sci-fi films are most welcomed ones. There are 7 of the top 10 most successful movies are sci-fi films according to global box office revenue of the most successful movies of all time as of March 2018. They are *Avatar, Star Wars: The Force Awakens, Jurassic World, Marvel's The Avengers, Avengers: Age of Ultron, Harry Potter and The Deathly Hallows (Part Ⅱ), Star Wars: The Last Jedi*. According to another data, which ranks the most popular movie genres in North America by box office revenue, the most top 10 film genres that

people like are adventure, action, drama, comedy, thriller, horror, romantic comedy, musical, documentary, and black comedy in order. Films within the drama, adventure, action and drama movie genres generated the most box office revenue in the years between 1995 and 2018. Adventure films topped the list, with total ticket sales of 59.4 billion U.S. dollars, followed by action films, with total ticket sales of 39.45 billion U.S. dollars.

So, what is sci-fi film? Science fiction film is a genre that uses speculative, fictional science-based depictions of phenomena that are not fully accepted by mainstream science, such as extraterrestrial lifeforms, alien worlds, extrasensory perception and time travel, along with futuristic elements such as spacecraft, robots, cyborgs, interstellar travel or other technologies. In the sci-fi film, science is always related to society, and its positive and negative aspects are seen in light of their social effect. Let us see what the main sci-fi film topics are during times, which can be divided mainly into three parts, the period before 1970s, the late 20th century, and the 21st century.

2.1 The Period before 1970s

Scientific romance. Thriller. Trick film. Comic short. Fantasy. Scientific melodrama. Horror. These are some of the most common terms applied by industry, critics and trade press to films produced between 1895 and 1950, many of which have been retrospectively labeled as science fiction.

In 1902 French launched the film, *A Trip to The Moon* (1902), and it is accepted as the first real sense of science fiction movie appear. Its idea comes also from a novel, written by Verne in 1865. And we know the human being is curious about OutSpace, stars, earth, moon, sun. So, during that time, the main sci-fi movies are about out space or out space lives. *A Trip to Mars* (1918) is a Danish film about a trip to Mars. *Aelita: Queen of Mars* (1924) is about a trip to Mars. *Things to Come* (1936) is a British movie, about a launch on Moon. And invading aliens from another planet have been regarded as a staple narrative of the sci-fi genre since the 1950s. More and more sci-fi films are even titled with moon, mars, outer space or other planets. Let me take those as examples, *Destination Moon* (1950), *Radar Men From The Moon* (1952), *Red Planet Mars* (1952), *Abbott and Costello Go to Mars* (1953), *Cat-Women of the Moon* (1953), *Invaders from Mars* (1953), which now enjoys a large cult following and is regarded by many psychologists and social historians as a mirror of the cultural anxieties of this time. Other examples are *It Came from Outer Space* (1953), *The Lost Planet* (1953), *Project Moonbase* (1953), *Crash of Moons* (1954), *Devil Girl from Mars*(1954), *Killers from Space* (1954), *Stranger From Venus* (1954), *Earth vs. the Flying Saucers*(1956), *Orbidden Planet* (1956), *The Brain from Planet Arous* (1957), *Missile to the Moon*(1958), *First Man into Space* (1959).

And we know the first physical exploration of the Moon launched by the Soviet Union, in 1959. And the first landing humans on the Moon took place in 1969 by NASA's Apollo program. Those were the big science stories of this time. It certainly seems plausible that the 1960s was a time when science fiction and science fact became remarkably intertwined.

2.2 The Late 20ᵗʰ Century

In 1970s, lots of aspects of science and technology have achieved important breakthroughs. Scientists do more exploration to several of the outer planets in the solar system. The 1970s witnessed an explosion in the understanding of solid-state physics, analogue recording technology had reached its peak. The elucidation of molecular biology, bacteriology, virology and genetics achieved their modern forms in this decade. In 1970s, we can also see the birth of modern computing, the start of fiber optics, the integration of computer and robot.

Thus besides topics on outer space, we can see lots of sci-fi movies are about topics on robots or computer technology. *THX 1138* (1971) is an American film in which there is android police. *Westworld* (1973) firstly simulate an android point of view. *Futureworld* (1976) gives a story on robots. In woody Allen's film, *Sleeper* (1973), we learned the idea of biometric identity. *Logan's Run* (1976) based on biology and computer science. In 1982, *Blade Runner* describes a world of bio-engineered synthetic humans. *Tron* (1982) is a story about a computer programmer. *The Terminator* (1984) is a story about cyborg assassin. *Back to the Future* (1985) talks about a time travelling story. And ideologically, some film criticism said that conservative fear of technology surfaced powerfully in sci-fi films of the 1970s and 1980s.

And 1970s and 1980s featured a new focus on the process of robotic or artificial creation, with technology remaining a key element of the sci-fi narrative. And because of television technology, family adventure sci-fi films boomed during that time, taking the most successful one, *E.T.* (1982), as an example.

From the 1990s, because of the emergence of the World Wide Web and the cyberpunk, we can watch more sci-fi movies on the theme of the computer-human interface. *Terminator 2: Judgment Day* (1991), *Total Recall* (1990), *The Lawnmower Man* (1992), and *The Matrix* (1999) There are also themes about disaster, such as *Deep Impact* (1998), alien invasion, such as *Independence Day* (1996),genetic experimentation, such as *Gattaca* (1997).
It is clear that sci-fi movies are about what science and technology can achieve and what people are worried about.

2.3 The 21ˢᵗ Century

After we step into 21ˢᵗ century, there are mainly sci-fi movies about social-media problem, AI problem and environment problem.

About social-media problem, we can see that people are worried about social-media caused the safety problems especially among teenagers in the movie *Hard Candy* (2005), and then communication obstacle between even adults in the movie *Her* (2014) , and I can see people realized those problems caused by social-media and finally post the positive attitude towards social-media in the movie *Ready Player One* (2018).

AI topic is still a hot topic. There are *A.I. Artificial Intelligence* (2001), *I, Robot* (2004), *Robot & Frank* (2012), *Ex Machina* (2015), etc.

However, among those I think the most thing people should worry about is environment problem. We can watch more sci-fi movies on topic of environmental disaster. *The Day After Tomorrow* (2004) is about a world wracked by severe weather due to climate change. *The Happening* (2008) is about the revenge of nature after too much environmental destruction at human hands. *WALL-E* (2008) is about the accumulation of trash and the excesses of consumer culture. *Children of Men* (2006) is about the collapse of the world once people all go sterile. It is suggested that this happened due to environmental damage to the Earth.

There are another data. According to statistics, there are 163 films about environment issues in film history. And among those 163 films, there are 129 films produced after the year 2000, in the 21st century. Those 129 films include documentary films and sci-fi movies. And the data is until 2015. Among 2016, there are 14 sci-fi films from which we can see the problems somehow caused by environment issue. And in 2017, there are at least 11 sci-fi films about environment problems. And until the June in 2018, there are at least already 4 sci-fi films about the topic. *Annihilation* (2018), *Ready Player One* (2018), and *The Titan* (2018).

Even there is Environmental Film Festival in Washington, DC. founded in 1993. In 2007 the first year of the festival there are only 1,200 people attended. In 2011 the festival had grown to 30,000 participants.

3 Film Case Analysis

There are so many sci-fi films talking about environment issues. Compared with those early environment issue related sci-fi films, *Day the World Ended* (1950), *No Blade of Grass* (1970), *Silent Running* (1972), *The Quiet Earth* (1985), from which we can only see a certain aspect of the environment problems. In this part of the thesis, it will focus on two sci-fi films with the same title produced almost by the same group of people. They are Blade Runner and Blade Runner 2049. From those two films, it is clearly to understand the relationship between sci-fi film and the time background which has been discussed in above part. And it is very easy to see the reason why the author claims that the most fear in 21st is environment problem.

3.1 Blade Runner (1982)

Blade Runner is an American-Hong Kong science fiction film directed by Ridley Scott in 1982.

The film is set in a dystopian future Los Angeles in 2019. In this film, synthetic humans known as replicants are bio-engineered by a powerful corporation. This film is regarded as one of the all-time best science fiction movies as culturally, historically, or aesthetically significant.

The film is in fact defeated by the overwhelming legacy of classical narrative. It succumbs to one of its most firmly traditional and ideologically reactionary formulas: the elimination of the bad couple (Roy, Paris) in order to construct the good couple (Deckard, Rachael). And how it concerned with technology and social issue at that time?

Firstly, we can still see the contemporaneous interesting in high technology mainly through Spinners, Voigt-Kampff machines and voice-controlled computers. When the Spinners flying among the huge buildings, we can feel that the power of the buildings are over human beings. And we noticed that is a kind of job genetic design in the film. If we take a look at the history of technology in 1970s and 1980s, we get to know the outbreak development on computer and biology. Just like what we can read from the beginning subtitle word appear in the screen, "*early in the 21st century the Tyrell Corporation advanced Robot evolution in the NEXUS phase*", the 1982 *Blade Runner* maintain interesting on robot or computer technology. "*Replicants were used off-world as slave labor, in the hazardous exploration and colonization of other planets*", this words indicate that the film still hold the passing-down interesting on topics on out space.

Secondly and most obviously thing that can be seen from those film is the social philosophy at that time. Blade Runner is a good example of cyberpunk at that time, which is associated with a dark vision of the near future on Earth, where humans are under the influence of electronic, informational, genetic, and other technologies. Scott Bukatman, the author, wants to ask himself the question of whether Deckard is human or replicant. Citing Do Androids Dream of Electric Sheep?, the novel by Philip K. Dick on which the film is based, Bukatman writes, " Deckard confidently locates the difference between humans and their imitators: 'An android doesn't care what happens to another android.' To which someone logically replies, 'Then you must be an android.'" But this is not logically right.

Maybe this philosophy was too advanced. And we know Blade Runner and E.T. were released in the United States simultaneously, but E.T. soared while Blade Runner dropped disastrously. Years later, Blade Runner is considered to be one of the best sci-fi films in history. If we look into the world wide situation at that time, it is easier to understand it. In that time, the United States experienced the deepest recession and largest stock market lost. Americans suffered a lot from drug problems in 1980s, crime and violence. So we know that 1980s were marked by several notable assassinations world widely, which can be seen based on the subtitle in the film, "*after a bloody mutiny by a Nexus 6 combat team in an off-world colony, replicants were declared illegal*".

And in the period, lots of countries are independent from UK in 1980s. Significant political reforms occurred in a number of communist countries in Eastern Europe. As economic deconstruction increased in the developed world, multiple multinational corporations associated with the manufacturing industry relocated in some Asian countries. Especially Japan saw large economic growth during this decade. So we can see lots of multinational markets in the film. But obviously, the director, Ridley Scott, did not take an optimistic view towards the western and eastern culture fusion. Just like some American scholars indicate that the "Clash of Civilizations" will replace national conflicts.

Thus, we can mainly see the social problems mainly in the 1982 film. And we can find the historical technology development of computer technology and biology theory in the 1982 film. We can also find that this movie has the same attention topic as other contemporary movies, such as robots and outer space. And the 1982 Blade Runner worries more about civilizations conflicts more than environment.

Then, let us see Blade Runner 2049 produced in 2017.

3.2 Blade Runner 2049 (2017)

Blade Runner 2049 is directed by Denis Villeneuve in 2017. And this time, Scott is the executive producer. It is set thirty years after the first film, a blade runner who uncovers a secret that threatens to instigate a war between humans and replicants.

In this film, the director and the producer maintain the same style as the first one, so we can still see the same high buildings and Spinners, even the neon style in the city where it is full of signs in different languages, Russian, Japanese, Hindi, Korean. In both films, it's impossible to tell one kind of mechanical human being, replicant, from another kind, and equally impossible to tell a replicant from a human being. However, in the 2017 version, it is harder to distinguish. Or it can be said that there is no difference between replicants and human being, it is only related with humanity. And this brings up a philosophical question: Is there really much of a difference, after all? Maybe replicants are like humans and have a soul. Or maybe humans are like replicants, and everything is mechanistic. This is also because of the context of our current era. We are no longer fear the fusion of the cultures of the various ethnic groups as we have done in the past. We are not as fearful of alien creatures as we were before. On the contrary, we are more concerned with how to communicate with alien civilizations.

However, what is more concerned in the 2017 *Blade Runner 2049* is about social problem and environment problem. Firstly, we can hear from social commentary that fertility is the perfect theme for the Blade Runner 2049, because of the western elite anxiety that over-educated, over-liberated women are having fewer children, or choosing to opt out of childbearing altogether. It is true that we can see from the film that the replicants are capable of giving birth, but are forbidden to do so. If we dig deeper, we have to relate with the fertility issue. And the reality in society is one in five women is now childless by the age of 45; the rates are higher among women who have been to university. It is true that the feminism, especially fertility, is a hot topic in recent years. We can find those films about the topic, such as *Children of Men* (2006), *The Space between Us* (2017). What is more obvious is the environment problem in the film. Even before the story begins, we can read from the subtitle words appear on the screen, "*the collapse of ecosystems in the mid 2020s led to the rise of industrialist Niander Wallace, whose mastery of synthetic farming averted famine*". There is no doubt that the 2017 Blade Runner set a background on collapse of ecosystems. In the very beginning of the film, we can get such an impression, the water is polluted, the traditional farming has gone, the only tree left on earth is a dead tree trunk, there are storms on the planet. This time, the story would again take place in Los Angeles, but this time the Earth's atmosphere would be totally different from that of 1982 *Blade Runner*. The climate has gone berserk. The ocean, the rain, the snow is all toxic. Even a very old wooden horse can make people think that you are very very rich.

In *Blade Runner 2049*, it is very obviously that the environment problems account for the main concern. Even though, in this film humans will continue to create whatever they need, not affected by the destruction and chaos along the way. This situation is

just like the consciousness of the people we have now. From this perspective, the film is really a very successful sci-fi film with profound significance.

Conclusion

A great science fiction novelist in last century once said that the science fiction is the branch of literature which deals with the response of human beings to changes in science and technology. Science fiction novelist can write exciting science fiction to make science understandable and interesting for average readers. We know that the in the last 200 years, science and technology have done a great impact on society. This impact is not only about environment but also other aspect of life. Thus, the views in this essay might have limitations. The author just thinks that if there is no condition for survival on the planet, how we can worry about and solve on the other things. Based on what has been analyzed in this article, it is possible to take environment friendly protective actions through sci-fi movies.

Although lots of sci-fi films aroused our concern to our global environment concern, such as *Avatar* (2009), the beautifully imagined ode to our deepest connections with the natural world. *The Space Between Us* (2017) keeps asking us a simple question through the main character, what do you like most about Earth? It is very good. And because the sci-fi films sometimes play a role in inspiring people's imagination. When scientists are asked what led them into their profession, many cite sci-fi films as a key inspiration in their youth and beyond. That is to say, maybe scientists can look forward to some inspiration of developing eco-friendly materials or equipment by sci-fi films. Just like the documentary film, *Tomorrow* (2017), instead of showing all the worst that can happen, focuses on the people suggesting solutions and their actions.

As an audience or ordinary people, we can do more to protect our global. We can participate in beach or river cleanup, plan native trees and shrubs, through which we can contribute in preventing sand storm which is terrible to be seen in the film, *Interstellar* (2014). We can catch rainwater like what we can see in the film, *Snow Piercer* (2013). Saving rainwater helps protect nature by preventing stormwater runoff from carrying trash, nutrients, and other pollution to your local lakes and streams. We can plant flowers that bees will like with a reason what we learn from the film, *The Happening* (2007). There are so many reasons that bees are vital to your local ecosystem, including pollination of fruit trees and food crops. We can eat food from the lower on the food chain and look for food that is frown locally with a reason what we learn from the documentary film, *Tomorrow* (2017). Shifting to a more plant-based style of eating will slow the deforestation that domestic meat production requires. To eat food grown locally, we will avoid the energy required to transport products from far away. And we should also consider the transportation options. Choosing a train or public transportation can reduce the unnecessary fossil fuels usage and negatively impacting the environment. As we know the increasing of CO_2 can be responsible for the ice age theory, which can be seen in those films, *100 Degrees Below Zero* (2013) and *Snow Piercer* (2013).

All in all, while we have every right to fear the future, we also have agency in creating that future. At least, what we can do is to protect the environment of our planet we live now.

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Development of Instruction in Television Creative Presentation Course Through Digital Media

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Abstract

This qualitative research entitled "Development of Instruction in Television Creative Presentation Course through Digital Media" aimed to study 1) the effective instructional development in Television Creative Presentation Course and 2) the learning results related to the management of television creative presentation through online media conducted by students. The results were:

1) The effective instructional development was to assign students to implement strategic planning for television presentation. Firstly, they were to set their targets including target population, audiences' behaviors and content matching with the concept of program. Then they had to create content of the program suitable for the type of chosen media as well as target audiences. Moreover, they were to improve the program they had produced before broadcasting. This was a simulation of broadcasting and receiving audiences' feedback, in order to improve the quality of their next episode. In this regards, they were assigned to present 6 episodes for one program to be broadcast one episode a week, totally 6 weeks of presentation. According to this simulation, the students had learn to run a project professionally like a real broadcast.

2) The learning results related to the management of television creative presentation through online media revealed that a repetition of practice made students learn about the process of television presentation as well as try to work their project out under the core concept of their program. Consequently, students had their own framework for creating the program and understood the concept of their own program better. Finally, they became more professional in producing different types of program.

Keywords: Instructional development, creative television presentation, online media

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Introduction

Today, we are absolutely in the era of internet. The technology is being developed by leap and bound. A lot of equipment to be applied with the internet has also been created such as computers and smartphones. All information have been rapidly processed. People can easily access information without frontier. Nowadays, Thailand is now focusing on improving its digital economy under the policy called "Thailand 4.0" aiming for developing every sector with innovation and creativity. Moreover, Thai people are surfing an internet not only to gain more knowledge and communicate with others, but also to consume some entertainments such as watching movies, listening to music, viewing and reviewing live television programs and following daily news.

Consequently, developing instruction for communication arts is very difficult at present. Although technology has continued changing, the creation of content has never changed. The more development occurred, the more creative ideas are needed. The situation of creativity are different from the past; the most important principle at present is to work as a team. The teamwork makes unique and the creativity is the heart of television presentation. In this regard, the principles of television presentation can be summarized into 3 aspects as follows:

1. Attraction: The television program should be elaborately created with ability to attract audiences in different ways as well as to manage audiences' emotion and interest. The process of presentation must finely integrate interesting content convincing audiences to follow without boredom.

2. Interaction: The television program must keep directly and indirectly interacting with its audiences. In particular, in current situation, the social media is playing important role of making audiences interaction with the live program; as audiences can give immediate feedback through the social media of the program. Therefore interaction between the host and receivers can happen in real time.

3. Audience orientation: The television program must concern on interests of audiences to become successful in terms of marketing; as the producer can sell advertising time and gain more sponsorships to support cost of production. Consequently, the television creative presentation can meet audiences' interests as well as offer entertainment.

More and more television programs have been produced at present. The increase of television programs and websites of television channel such as YouTube, Line TV, Facebook or official website of each television channel is reducing the problem of watching. However, it causes the problem of content which is called "Content is the KING". This is the reason why many television producers must concern on the creativity of the production to meet audiences from several channels of watching.

Thus, the instructional development of television creation presentation in this era should enhance skill of developing creative content suitable for digital media; as it is

the most contemporary channel. Furthermore, it is so popular among people from generation Y and X. The old-fashioned media is dying and need to be improved to survive in the digital era. Therefore, the new concept of production has been developed to follow the new trend of technology influencing current audiences' behaviors. The students who are studying the Television Creative Presentation Course must know how to follow up and implement this new concept, so that they will be able to produce the program suitable for the new platform of broadcasting in the future.

Objectives

1. To study the effective instructional development in Television Creative Presentation Course

2. To study the learning results related to the management of television creative presentation through online media conducted by students

Conceptual Framework

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┌─────────────────────────┐              ┌─────────────────────────────┐
│ Instructional Development│              │ Format of the television    │
│ of Television Creative   │ ◄──────────► │ program                     │
│ Presentation Course      │              │                             │
│                          │              │ Format of programming and   │
│                          │              │ broadcasting                │
│                          │              │                             │
│                          │              │ Format of the television    │
│                          │              │ presentation                │
└─────────────────────────┘              └─────────────────────────────┘
             │                                         │
             ▼                                         ▼
        ┌────────────────────────────────────────────────────┐
        │ Learning results of students towards the management  │
        │ of television presentation through digital media:    │
        │                                                      │
        │ - Audience Planning                                  │
        │                                                      │
        │ - Program Planning                                   │
        │                                                      │
        │ - Implementation Planning                            │
        └────────────────────────────────────────────────────┘
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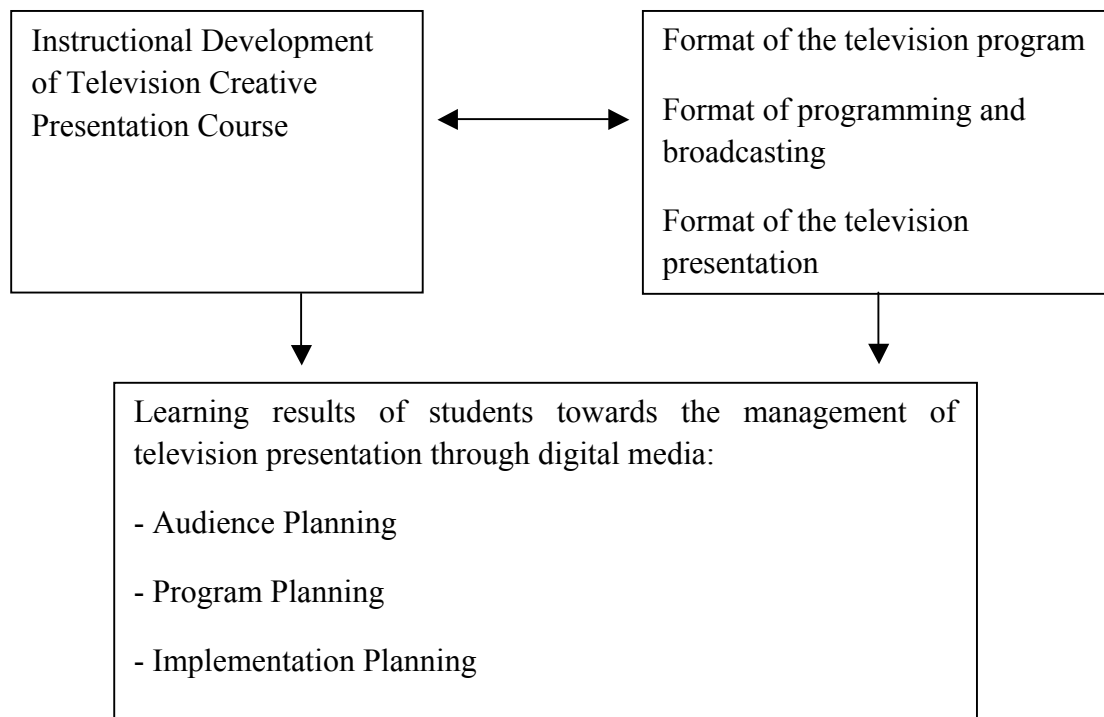
Research Methodology

The methodology of this qualitative research entitled "Development of Instruction in Television Creative Presentation Course through Digital Media" consisted of research population and sample, research instruments, data collection, data analysis and presentation and research results. The researcher presented the results in descriptive analysis.

To select the research population, the research used purposive sampling method. The 50 students enrolling in the Television Creative Presentation Course taught in the first semester of the academic year 2017 at Bansomdejchaophraya Rajabhat University were the population of this research. The sampling of the research was composed of 36 key informants which had been divided into 3 working groups; each group was composed of 12 members. These 36 key informants were assigned to arrange the focus group interview. The research then summarized data gathered from the interviews for further synthesizing into qualitative information.

Research Result

The instruction of television creative presentation through digital media applied the principle of television creative presentation to achieve marketing goal. This principle starts with selecting target audiences, then developing the program under the framework including 4 elements: 1) Concept, 2) Presentation, 3) Bible and 4) Loglines.

Richard Lindheim and Richard A. Blum had mentioned that the concept of successful television were composed of 3 principles. Firstly, the creativity should fit with audiences' needs. Whoever found the real needs of major audiences would become successful. Therefore the producer of television program had to think to find that desires and developed as a story to serve audiences' desires. The chief executive officers would throw the question to the production team stated: "Why do think people must watch your program?" or "How will you do to make the program gain enough audiences so that it will survive?" Consequently, television program producers and television channels had to compete with each other to gain high rating enough to sell advertisements to agencies; so that they would receive income.

Secondly, the creativity should be reproduced continuously in several episodes. The success of each television program could be assessed within 3-6 months at minimum. The producers should then keep creating sustainable creative program to be broadcast as episodes within at least 3 months. To make the episode sustain, it should contain a "strong core concept" as well as good strategy.

At last, the internal conflict, in the case of series or comedy shows, should maintain; as it would create feelings of the episode.

The lessons student learned from this course were the principle of focusing on target audiences, television channels' needs and sponsors' needs. However, the sponsors' needs weren't the main factor involved in the instruction of this course; as the student hadn't requested from any sectors. Therefore students were free to create their own work. Students, in this study, were considered as newcomer television producers could focus on real needs of public and find the right need of specific group of audiences effectively. Another advantage of working in the era of digital media is that there is no prime time fixed. Students had also learn that the prime time of digital era has depended definitely on audiences; only audiences made prime time as they would watched anytime they wanted to. In terms of television channels' needs, student had

to imagine that the characteristic of their program would fit with which television channels in Thailand; and developed the program to serve that channel. The instruction of this course could make use of an internet consisting of YouTube and Facebook as a tool for student to try to broadcast their television presentation. In this regard, students could learn how to broadcast like in the real situation. They could get the audiences' feedback immediately so that they could improve their program in the next episode. This simulation of broadcasting was the assignment to produce 6 episodes of television program to be broadcast 1 episode a week, totally 6 weeks. Students participated in this course had a chance to learn, in the classroom, to work like being in the real television program production company.

For discussion, the researcher selected 3 programs including "Answer If You Can" (or Pritsana Sab Laew Tob), "On The Wok" (or Long Kra Ta) and "Around Thailand" (or Ta Lui Thailand). Each program had presented its concept as follows.

The program entitled "Answer If You Can" (Pritsana Sab Laew Tob) is a 15-minute quiz show about Thai and international films. There were 2 teams; each team consisted of 3 members. The 2 teams had to compete with each other by answering questions about Thai and international films correctly. The game was divided into 2 rounds; the team collecting the highest point would become the winner.

Figure 1: Answer If You Can (Pritsana Sab Laew Tob)

The program entitled "On the Wok" (Long Kra Ta) was a 15-minute cooking competition on television. The participant and the host had to cook a dish according to the given information; then each dish would be tasted by a professional chef who would judge which one would be the best.

Figure 2: On the Wok (Long Kra Ta)

The program entitled "Around Thailand" (Ta Lui Thailand) was a 15-minute travel series aiming for taking the audiences to important and attractive tourist destinations in Bangkok hosted by 2 female buddies.

Figure 3: Around Thailand (Ta Lui Thailand)

Every program produced weekly; the students could learn the whole production process including preparing information, script writing, working on the site, shooting and editing to be broadcast on time which was every Thursday at 7:00 p.m. on YouTube Channel: MassComm BSRU9.

According to this simulation, the researcher could synthesize the instructional model for the Television Creative Presentation Course into 4 steps as follows:

Step 1 - Analysis and definition: Students were to analyze the problems and conditions assigned. For example, when students were assigned to set up the variety program for teenagers to be broadcast on YouTube, they had to figure out what kinds

of program would be possible. Finally, they were to define the specific topic in order to set the theme of their own program.

Step 2 – Data collection: Students were to gather information required for creating their television program including target audiences and audiences' behaviors. Then they had to develop their program to attract audiences' interest.

Step 3 – Design of creative presentation: Students were to set up the concept, plot, presentation, characteristic and, especially, mood and tone of the program. For instance, Around Thailand (or Ta Lui Thailand) was developed using the concept stated: *"A travel guide aims to visit several attractions and provide both knowledge and entertainment led by two female buddies."*

Step 4 – Developing implementation plan: Students were to develop strategic plan. They had to manage their manpower to fit with specific functions including the host, production team, script writer, cameramen, equipment team, location management, budgeting, timing and, finally, editing file to be uploaded on YouTube.

The results gained from the way students had managed their television presentation through online media could be summarized as follows:

In terms of audience planning, the feedback gained from views on YouTube channel:

MassComm BSRU9 and discussion in the classroom had made students learn the planning process. For program planning, the students had learned about the pre-production process as they had to survey the area and coordinate with selected location in advance to check whether they could arrange the shooting there. In particular, the hosts of the program who were new to this kind of television presentation, had learned to adjust and improve themselves to fit with the concept of their program the most. All in all, they had learned that there would be nothing easy in the real situation.

> *"...I dedicated to the job. I would like to apologize you all for doing something wrong such as being late. I really dedicated to my duty. I considered the producer as my leader and listened to him as if we were working in real situation..."*
> (Sunita Wongsakul, the host of Around Thailand)

The learning results related to the management of each television creative presentation consisting of 6 episodes of 15 minute-long program revealed that a repetition of practice made students learn about the process of television presentation as well as try to work their project out under the core concept of their program. Consequently, students had their own framework for creating the program and understood the concept of their own program better. They also became more professional in producing different types of program. Moreover, they had learned to take mistakes occurred in each episode as lessons learned to plan for further improvement in their next episode.

Each team was assigned to present 6 episodes weekly like a real broadcast; therefore students had to work under pressure to meet the deadline of broadcasting schedule. Moreover, they were to manage time for uploading their program on YouTube. Once they had finished broadcasting their 6 episodes, they found out that they could understand the production process as well as the concept of television presentation. They had got an immediate feedback about the content they'd selected stating it was fun, attractive, interesting; or it was so boring that audiences were ready to skip to program to watch another. This could be considered as an advantage of the online media at presents. In this regard, it influenced producers to concentrate more on presenting their content though the online media because the consumers have had more choices of content to consume nowadays.

Recommendations

According to the result of the research entitled "The Instructional Development of Television Creative Presentation through Digital Media", the researcher would like to recommend further implementations as follows:

1. Propose the result to the Communication Arts Curriculum Committee for further integration into the instructions and curriculum development.

2. Propose the result to the executives of the university to encourage more support on the instructional development through the project for students can learn to transform theories into practices.

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The End of Utopia as We Know It? Zygmunt Bauman's Take on Our Contemporary Times

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Abstract

According to Zygmunt Bauman, we live in a world of hunting and hunters, where instead of lingering in the present and appreciating it for what it holds, we push into the future at an ever-increasing speed, unable to seize the day and live the moment. When too concerned with maintaining a state of flux we lose sight of the utopia that we may partly be living in – at least in a western world generally spared from first-hand warfare, where citizens enjoy technological advancements and breakthroughs. To paraphrase Bauman's words written in 2005 but holding true to this day we harbour a continuous dream of a world void of accidents. Restlessly we live through the day while eagerly anticipating the next. In doing so, we not only disregard the importance of the present but also that of the past, seemingly forgetting about it altogether. On a national level, this is a hunter's "utopia" where citizens are engaged in an individual postmodern hunt into an uncertain future and belonging to a collective would rather hold you back than facilitate the process of moving forward. Bauman questions whether in the name of game-keeping globalisation and a utopia that is ultimately unachievable, we are witnessing an end to what may have been regarded as an ideal time and place. Fast-forward to 2017 and having now embarked on an equally shaky journey into 2018 we face a world in disarray and fragmentation. This paper applies Bauman's lucid thoughts to an analysis of our unpredictable present.

Keywords: Bauman, postmodernity, utopia/dystopia, fearfulness, unpredictability, fragmentation

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Introduction

This study is steeped in a postmodern tradition, with Polish sociologist Zygmunt Bauman being one of the most iconic and important figures within the field of sociocultural studies and philosophy to date. As such, he provides us with insights and tools through which we may better be able to interpret our often unpredictable and fearful present, and future. By analysing a snippet of current news from a Baumanian perspective, I hope this paper can shed light on trends and events that need to be examined in view of individualism and the breaking away from the collective, disintegrating tendencies on a national level, lack of diplomacy and collaboration on a political level, and a general lack of stability in a world defined by ambivalence, anxiety and loneliness on an individual level and by a state of flux also on a national and global scale.

Bauman, his work and legacy

If Leonard Cohen was the singing poet of our times, commenting on all aspects of the individual and society through pertinent and insightful lyrics and haunting and evocative music that allows our feelings and emotions to soar to new levels and moves and affects us to this day, his contemporary Bauman who, like Cohen, passed away in 2017, can be regarded as the postmodern prophet and guru par excellence. Without a doubt one of the greatest thinkers to date, in his impressive body of work that can be analysed from an interdisciplinary perspective, Bauman embraces topics ranging from industrialization, modernity, consumerism, morality (and the lack of it), and the Holocaust, to theories relating to postmodernity and individualism as expressed within the context of an increasingly globalised world. Originally elaborating on aspects of modernity in books such as *Modernity and Ambivalence* (1991) and *Modernity and The Holocaust* (1989) - where he draws from Hanna Arendt, arguing that "The Holocaust could merely have uncovered another face of the same modern society whose other, more familiar, face we so admire" – Bauman coined the expression "liquid modernity" to refer to the increased fluidity of our times, a state of flux where society undergoes a process of liquefaction or non-solidification with regard to social and political norms and structures, as well as to our identity and, one might add, gender expressions, which are also fluid and ever shifting. In *Liquid Life* (2005) Bauman reflects at length on the overall lack of stability of contemporary society and its individual. The arguments in this text could be considered an initiation to his further development of ideas on postmodernity as an era subjected to constant changes and where little is certain or predictable. In a collaborative publication, Bauman views postmodernity as an "unfinished" and also "unfinishable … project of modernity" (Bauman and Tester, 2001), thus linking the two concepts and seeing them as interrelated and interdependent. He further talks of an individual under siege and defines "liquid modern" as a society in which "the conditions under which its members act change faster than it takes the ways of acting to consolidate into habits and routines".

Bauman has made a real impact also in relation to globalisation theories in an era defined by our constant hunt for connectedness yet where societies seem to be more fragmented than ever, and in his ever-pertinent reflections on our contemporary times he has been embraced by scholars across disciplines and by individuals who do not always themselves come from an academic background. The very Bauman is known

to have described himself as an "ambivalent outsider" ("Interview with Zygmunt Bauman," 2010) with regard to the set structures, norms and expectations within the field of Academia. In his words, "I guess I am doomed to remain an outsider to the end, lacking as I am the indispensable qualities of an academic insider: school loyalty, conformity to the procedure, and readiness to obey by the school-endorsed criteria of cohesion and consistency. And frankly, I don't mind." ("Interview with Zygmunt Bauman," 2010).

Having himself said that, Bauman was, in fact, a brilliant and natural scholar who astutely yet seemingly effortlessly assessed flawed human relationships in an increasingly globalised yet not necessarily positively interconnected world. In doing so he helps us better understand the world we live in – and the verdict he delivers tends to be dark and sombre. The scholar, who drew in part from his own life experiences and societal observations in his many spoken and written discourses, was of Jewish heritage and grew up in an era where the cultural and spiritual value of his people and the pillars on which their belief system rests were scorned and rejected when Jews were faced with the rising Nazi regime. Born in Poland, Poznań, in 1925, Bauman experienced the horrors of war and enforced displacement firsthand when his family were forced to flee their native territory in 1939. He later took a clear stance against his father's Zionist views, which caused a rift between the two. Bauman's comprehensive research in sociology and subsequent lecturing career took him first to The University of Warsaw then to Israel where he lectured in Tel Aviv and Haifa before making the definite move to England with intellectual sparring partner; first influential wife Janina, also a writer who supported and inspired her husband throughout. Bauman took up a position as Professor in Sociology at the University of Leeds, serving them for many important decades and leaving behind a rich and comprehensive legacy. His scholarly contributions were further acknowledged by the same University when Bauman received the title of Professor Emeritus. In 2010 The Bauman Institute at the School of Sociology and Social Policy was established in honour of their famous scholar and with the aim of keeping his spirit alive and integrating Baumanian theories into the very foundations of this institute, which sets out to "[d]evelop new insights and new directions of interdisciplinary social science research with a particular focus upon rethinking global society in the light of shared social, economic, environmental and political challenges in an age of modernity seemingly dominated by financialized capitalism" ("The Bauman Institute: About Us," 2018).

In the same year, 2010, Spain also honoured Bauman by bestowing upon him the prestigious Prince of Asturias Award" for having created "singularly valuable conceptual instruments for understanding the changing, speeded-up world in which we live" ("Zygmunt Bauman, Prince of Asturias Award for Communication and Humanities, has died," 2017). Other notable scholars, thinkers and philosophers that have been duly acknowledged for their creative, intellectual and humanitarian achievements are, e.g., Umberto Eco, aforementioned Cohen who has a lot in common with Bauman and whose lyrics, just like Bauman's discourses, can be used as guidance to interpret also the state of affairs of the United States[1] (as in the hauntingly powerful song *Democracy*), and German sociologist Jürgen Habermas expanding on

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[1] Fittingly given the introduction to this paper, Cohen won the same award, in 2011.

theories relating to cosmopolitanism, which help us better understand globalisation as we know it.[2]

Bauman's impressive body of work that reflects his literary productivity includes, e.g., *Globalization – The Human Consequences* (1998), *Postmodernity and its Discontents* (2000), *Europe – an Unfinished Adventure* (2004), *Liquid Life* (2005), *Liquid Modernity* (2013), *Liquid Fear, Liquid Times – Living in an Age of Uncertainty* (2013), *Globalization – the Human Consequences*, *Society under Siege* (2013), and his last societal and historical reflections *Strangers at Our Door* (2016), as well as the posthumously published *Retrotopia* (2017), where he insightfully assesses societies making up the western world as they have been radically transformed with the arrival of new diasporas – with many displaced due to warfare and crises in their homelands. Tirelessly expressing his opinions to audiences looking for insight and guidance, Bauman gave lecturers and spoke at conferences nationally and abroad, until the very end. With his lucid observations and superior ability to sum up the many dilemmas and peculiarities of our current era, the ever-active sociologist left an impact amongst readers and listeners spanning across ages who even after his own passing keep drawing value from Bauman's comparatively comprehensible and accessible arguments. He has attracted a real following in the pessimistic Spanish May 15 anti-austerity Movement, with origins in the Youth Without a Future movement and whose politically disillusioned members living in times of stifling recession applaud Bauman's negative assessment also of social media networks and the artificial reality in which their users operate, notably despite being inclined to use these platforms themselves. Bauman sees through the current social media hype declaring that "The difference between a community and a network is that you belong to a community, but a network belongs to you. You feel in control. You can add friends if you wish, you can delete them if you wish. You are in control of the important people to whom you relate. People feel a little better as a result, because loneliness, abandonment, is the great fear in our individualist age" (de Querol, 2016).

He continues: "[r]eal dialogue isn't about talking to people who believe the same things as you. Social media don't teach us to dialogue because it is so easy to avoid controversy… […] most people use social media not to unite, not to open their horizons wider, but on the contrary, to cut themselves a comfort zone where the only sounds they hear are the echoes of their own voice, where the only things they see are the reflections of their own face. Social media are very useful, they provide pleasure, but they are a trap" (de Querol, 2016).

 Utopian thoughts, and current news in light of Baumanian theories

Importantly in regard to the related July 2018 Brighton IAFOR conference on fearful futures in an "era of information and disinformation, fake news and hysterical polemic", Bauman is deeply concerned with our fraught and anxiety-ridden times, regarding global society as what can be defined as a "dystopic utopia". In *Retrotopia*

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[2] A comparative analysis of Habermas and Bauman has been conducted by Jordan James McKenzie, in a thesis published in 2012.

he briefly anchors his argument in Thomas More's 16th-century vision of utopia as a society based on highly organised social and political structures. Utopia as we know it does not exist precisely because the concept is inherently a contradiction in terms. In a much-cited lecture held at Leeds School of Economics, entitled *Living in Utopia,* Bauman calls More's utopia a blueprint for a "world cleansed of security and fear" … "but a dream" reminding us of the Greek etymological origin of the word: "eutopia" – meaning "good society" and "outopia" equalling "nowhere" (Bauman, 2005). Fast forward to 2018 and what someone may consider the utopia of a Western society generally governed by free will, that enjoys constant technological breakthroughs and where consumerism drives both national and local economics, has produced citizens inundated by information overload and who, both politically and socially, struggle to find their footing under an unscrupulous "Trumputin" world leadership – leaders joined by an equally ruthless North Korean counterpart. This so called free world is governed by political supremacy in the sign of intolerance and oppression.

When ruthless survival of the fittest becomes the rule by which to obey there is no room for weakness or dependency. In the specific case of today's global refugee crisis, the stream of asylum seekers and illegal immigrants to recipient countries has led to drastic measures, with the US known to have forcibly separated parents from children and recurring to a much contested zero-tolerance cage system a (or "fenced enclosures") (Krugman, 2018) as a way to temporarily stash away unwanted humans. In *Strangers at Our Door* Bauman addresses the panic that spreads when people are faced with the unknown and the unpredictable. He apparently makes specific reference to US-Mexican relations when he openly rejects "the building of walls … to stop migrants short 'of our own backyards'" – calling the idea ludicrous (Bauman, 2016). And, still with reference to the policies and attitudes of a nation whose very framework rests on the principle that we are all created equal (Lindsay, 2016), what some might call an infamous speech held on the 100th day of his presidency, a crude – or perhaps downright sinister – Donald Trump borrowed passages from Al Wilson's 1968 song *The Snake*, to metaphorically refer to the influx of Syrian refugees to the US, comparing them to animals viciously biting their hosts or symbolically the hand that feeds them. Speeches along this line instil fear in people in the western world and create rifts and misunderstandings rather than comprehension and empathy.

On a global scale, such is the extent of the current refugee plight that it has been noted, in a recent publication, that "if the world's 65.6m forcibly displaced people formed their own country, it would be the 21st largest – smaller than Thailand, but bigger than France" (Nguyen, 2018). The reactions to the constant stream of people from outside entering what are considered safer territories are mixed, ranging from sympathy and concrete action in support for refugees and their ordeals, as in the case of the Refugee Week held in Melbourne, Australia, from 17 to 23 June, 2018, to fear of the social repercussions the formation of these new diasporas may have on the relative status quo. The antagonism amongst people living under so called democratic rule towards newcomers from outside often translates into violence and brutality. In these democratic times democracy seems to be as uncommon as is common sense. In the case of the US, what was used as an effective (albeit rather inane) catch-phrase in the leadup to the presidential elections: "Make America great again" would be better replaced by "Make America brutal and callous again". Indeed, in the aforementioned recent opinion piece in the New York Times, Paul Krugman argues that "What we're

witnessing is a systematic rejection of longstanding American values – the values that actually made America great".

In this fragmented and tumultuous universe where people lead by leaders lacking in real leadership skills are forced to follow decisions taken by muddled and erratic minds and try to find a meaning behind the illogic that surrounds them, the fragmentation happens on a both national and individual level. Nationally, we are now witnessing a trend in countries across the globe to lose trust in what we may still refer to as the nation state. In Europe this is perhaps most strongly seen in the case of Catalonia which is engaged in an ongoing battle for complete separation and independence from Spain – the issue a complex one not only because Spain refuses to give up its stronghold on the economic powerhouse that is Catalonia and primarily Barcelona, but also because Catalonians are themselves deeply divided in their allegiances. A split from the collective also happens on an individual level with citizens often experiencing a sense of alienating dystopia within a frantic and stressful urban environment. Instead of coming together as one, people often fend for themselves and feel estranged and isolated from one another, not able to communicate on the same level – yet this isolation between individuals is sometimes self-imposed. In Bauman's view we are engaged in a continual "escape" which is the "very opposite of utopia." He talks of a hunter's utopia made up of individuals on the move, who do not look back and who are part of a "individualized society of consumers". According to Bauman, still with reference to his Leeds University speech, "You can no longer seriously hope to make *the world* a better place to live, you can't even make really secure that better *place* in the world which you might have managed to cut out for yourself … What is left to your concerns and efforts, is the fight against *losing*: try at least to stay among the hunters, since the only alternative is to find yourself among the hunted. And the fight against losing is a task which to be properly performed will require your full, undivided attention, twenty-four hours a day and seven days a week vigilance, and above all keeping on the move – as fast as you can…"

Indeed, these are the times of the never standing still, times of uncertainty where we are engaged in "self-focused pursuits" but have lost our direction and fail to understand "the sense of" it all (Living in Utopia). In our constant urge to keep moving, we lose our ability to linger in the present, seize the day and connect with people on a deeper level. In a world that is becoming more technocratic by the minute we ourselves are becoming more robotic and awkward in our interaction with one another.

Is there a turning back to humaneness, togetherness and kindness or will the future be as fearful as the present? If in our hunt for an unattainable utopia we realise the present is what matters, that the present is dependent on the past for its meaningful existence, and that the real strength of a society lies within the human values within each and every one of us and in our potential to interact in a positively dynamic manner while showing empathy along the way, then perhaps we can at least temporarily halt the tide of what is, in fact, a global disconnectedness. The solution to this crisis of humanity? "A fusion of horizons" through dialogue, according to Bauman quoting Hans-Georg Gadamer, and a "conversation aimed at understanding" (Bauman, 2016). Only through real dialogue, empathy and understanding can we prevent history from repeating itself, and can we draw from historical insights to better approach our fluid lives in the speedy present. Real possibilities exist of shaping the world into a positive place if we

take agency and responsibility for our own actions and use our free will to lead by example.

Conclusion

This paper has highlighted the importance of Baumanian thoughts applied to better understand our often problematic times, which he perceptively defines as "liquid" or "fluid". Bauman himself now gone, his legacy lingers and his thoughts echo across our globalised world. While he has made a real contribution in social and political sciences, we can all draw from his many insights, across the board, and gain a real understanding of issues that often seem too illogical to even dare try comprehend. My reflections have sought to highlight how Bauman's matter of fact assessments and analyses, void of sentimentality and embellishments, can philosophically and theoretically frame events shaping and impacting on our world for better or worse.

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Internet Banters: Construction of Resistance and Deconstruction of Meaning

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Abstract

A large corpus of banters and jokes has become widespread on the Internet in contemporary China. This kind of "humor" is important to those who have been ridiculing social reality and very often the political system. It can be constructed as a form of resistance, through quiet, nonviolent means, and act as a stabilizing safety valve without doing any harm to their creators. In the meantime, however, such internet banters probably have no effect in undermining the unsatisfactory aspects of society or in inducing any institutional changes. Instead, when "amusing ourselves to death" becomes the tendency of our mainstream culture, making internet banters embeds a danger of keeping deep thoughts from flowing into the public discourse, and thereby deconstructs the seriousness of meaning-making process of what is happening to us as individuals and to this world as a whole.

Keywords: internet banters; construction; resistance; deconstruction; meaning

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Introduction

In China, there is widespread saying on internet going like this: "in Chinese history, Tang and Song Dynasty have made great achievement in poetry, as songs to Yuan Dynasty, and novels to Ming and Qing Dynasty. But what do we have today? *Duan Zi(段子)*!" *Duan Zi*, in Chinese originally refers to a conversational term for the popular Chinese art- crosstalk (*Xiangsheng*). It has taken on its current meaning as online banters since the first day the Internet appeared in China. It is short and easy to spread, with the features of humor and lightness (Voci, 2010). As the Chinese government pushes forward internet censorship to a very high level, internet banters has now become one of the most popular cultural genres in China.

Current research on humor-in the broad sense of online banters, jokes or satires- tends to focus on their meanings and significance as forms of political resistance (Esarey and Xiao, 2008; Li, 2011; Tang and Bhattacharya, 2011; Tang, 2013), or alternatively, conceptualizing online political satire not in terms of its contents but as networked social practices (Yang and Jiang, 2015). They attempt to explain this unique Chinese internet culture from different perspectives, and especially emphasize these internet pracitices' potential in constructing resistance against power.

This article will also inform and hightlight the continuing theme of previous studies, i. e. the employment of humor as resistance mechanisms in social relationships and societies of all kinds, but furthermore disucss the potential danger of upholding or encouraging such discursive practices in China's context. It argues that given China's political system and its ubiquitous censorship, internet banters, despite of its revolutionary implication as non-violent resistance against power, probably cannot do anything about the unsatisfactory reality of the Chinese society, let alone inducing any institutional changes. While constructing a resistance culture through deconstruction of the tradtional meaning-making process, internet banters desolve the seriousness of public discussion around serious social issues, keep deep thoughts from flowing into the public discourse, and thereby make the entertainization/ tabloidization of social agendas the guiding ideology of the society which is obviously disastrous to the construction of a rational public sphere in China.

Definition and categorization

In this article, the term "internet banter" is used as the equivalent of the Chinese word "Duanzi" based on the closeness in their meanings. According to Merriam Webster Dictionary, banter refers to a form of jesting or to the act of exchanging joking repartee; and in modern use it usually refers to a light-hearted form of wit. This definition describes both the discursive practice and the communicative psyche in the process, which makes it fit well into the context and typoloty of our topic on *Duanzi,* and even applicable to analyze similar discursive practices in other social contexts.

The definition does not limit the term into any particular format of act, so it is reasonable to infer that banter can be in any format as long as it delivers its purpose of humor. But in this article, we mainly focus on the discursive practices recorded as textual narratives online. Therefore, we give "internet banter" a narrower sense but a

broader definition, that is a short, textual discourse form created by netizens who utilize tactics of humor such as, irony, satire, parody, etc. to make comments on issues of their concern.

Different scholars use different standards to categorize internet banters. A popular cagegorization is based on the content of a banter and uses color to mark the sentiment/value it carries (Yang and Jiang, 2015; Zhang, 2012). This article adopts Zhang's (2012) categorization and the categories are listed as below with illustrative examples respectively:

1. Red banters
Red banters convey positive messages alighed with mainstream ideology and moralities. Chinese netizens usually dub this kind of narratives as "positive energy" or "chicken soup".

Examples:
"Change the environment or change yourself. Change yourself rather than change the environment. Yourself is the root of all problems, which will totally be solved if you change yourself. "

"There is no fast lane to success. There is no express way to happiness. All the successes lie in restless efforts and race. All the happiness lies in mundane struggle and insistence."

2. Gray banters

Gray banters focus on the dark side of the society and humanity, and convey critical views about politics and society. Chinese netizens usually dub this kind of narratives as "negative energy" or "poisonous chicken soup". The most studied topic-political satires- usually fall into this cagetory.

Examples:
"Don't try to lose weight. You are ugly not only because of the fat."

"The price of everything has gone up except our salary. But we have to live on sturdily, because the price of burial plot has also risen…"

"A reporter interviewed an old man: Guangzhou spent 0.6 billion yuan building a cemetery but only to inter government officials. what's your opinion on this? The old man asked back: to bury them alive?"

3. Yellow banters

Yellow banters are vulgar messages that have sexual implications.

Examples:
"Note: keep your mobile phone with you during afternoon nap. A colleague went out without bringing his phone. His wife's continual calls woke up a lady, who outrageously picked up the call and yelled: we are sleeping, how annoying you are!"

"Last night, my wife woke up and asked me in Mandarin where the bathroom was. But we never spoke to each other in Mandarin. And we were at our own home. So what does this imply? "

4. Colorless banters

Colorless banters, or neutral banters are jokes that netizens make just for humorous or self-mockery purpose.

Examples:
"I am dead already. Burn joss paper if you need me. For small businesses please call my soul back. For big ones please dig me out of the grave."

"An atheist friend brought a Bible and said to me:' if you can name one fact about it and then prove it, I will buy you drinks for one month.' I took the book and scanned it through. 'I win,' I said, 'it has 1143 pages.' "

Internet banters as a practice of resistance

From the above categories, we can see that internet banters are not always about political resistance and opposition. The most relevant category that is associated with political resistance is the grey banters, while other categories more or less serve social functions. Even for the practice of grey banters, some scholars (Test, 1986; Yang and Jiang, 2015) use the concept of "ritual satire" to distinguish between the practices noted for their social functions and the more politically oriented practices of online satire.

These differentiations probably come down to the different understanding of "resistance". Resistance is certainly not just about politics. According to the Oxford Dictionary, resistance means "the refusal to accept or comply with something". And this "something" literally can be anything. In this sense, the act of making internet banters per se is somewhat resistance to the conventional meaning-making. That is to say, internet banters attempt to deconstruct the existing explanatory system of perceiving what is happening to the world around us, and thereby construct a collective online community featured by counterculture and resistance. In certain respects, then, we can argue that all humor has a political dimension to it.

First, from the perspective of the relationship between text and meaning, Jacques Derrida in *Of Grammatology* (1967) and his later work *Letter to a Japanese Friend* (1983) developed the outlook of deconstruction which consisted of conducting readings of texts with an ear to what runs counter to the intended meaning or structural unity of a particular text. The purpose of deconstruction is to show that the usage of language in a given text, and language as a whole, are irreducibly complex, unstable, or impossible. As a method of critical analysis of philosophical and literary language, deconstuction emphasizes the internal workings of language and conceptual systems, the relational quality of meaning, and the assumptions implicit in forms of expression.

That is to say, a given text may have different or even opposite meanings from its designated meaning. And the approach of deconstruction provides the possibility for

people to question the accepted basis of meaning and make alternative explanations from a same text. In this sense, the discursive practice of internet banters can be viewed as destructive efforts made by netizens to challenge the tradtional meaning-making process. Reflected in public discussion, deconstruction makes the social issues themselves become less important. Instead, it highlights people's interpretation (usually in a deconstructive sense) of them and the social psyche caused by doing so. "It's not the jokes. It's what lies behind' em. It's the attitude." (Griffiths, 1976: 20) Shared attitudes and the expression of shared sentiments and beliefs of resistance to or social control over social situations and relationship through humor are the essence of the sociology of humour (Powell and Paton, 1988). In this sense, deconstruction (of meaning) is construction (of resistance culture).

Second, Dundes and Hauschild (1988) examine the kind of self-deprecatory humor developed by Jews in resistance to the threats of radical prejudice of host nations and persistent anti-semitism, and show that the social resistance functions of humor deployment emphasize the social distancing of members of one group vis-à-vis another social group. In dictorships or authoritarians, the distanced party usually is the ruling class or elites. Through the study of Soviet jokes, Benton (1988) shows that political jokes have become bywords for the citizens' resistance to the over-bureaucratized and over-standardised views officially encouraged by the regimes. As core elements in the contemporary popular culture of such societies they sustain resistance, if not dissidence, to such inhuman constraints. Political jokes become, as Benton argues, 'a powerful transmitter of the popular mood in societies where this mood can find no officially sanctioned outlet'.

It also holds true in China's case. The popular discursive practice of internet banters is fundamentally a social movement of anti-authority and anti-elitism, as well as a reclaim of identity that diverges itself from the one shaped by dominated ideology and mainstream culture. China is now facing varied, wide-ranging social issues as a combined result of the economic reforms lauched in 1978, China's political and cultural cultural history and an immense population. And the Chinese government has encountered considerable challenges in trying to remedy the issues. While some of these issues can be exposed by media, a large proportion of subjects that contains politically sensitive issues may be censored. Citizens that "speak ill of government policies" even face severe consequences if caught by the ubiquitous internet police.

Given the pressure and oppression people have suffered yet had no way to vent, a "grass-mud-horse" (草泥马, homophone for "fuck your mother") v.s "river crab" (河蟹, homophone for "harmony" which is upheld as the Chinese government's ideology) lexicon has been invented to circumvent the sensitive word blocking mechanisms (also see Zhang, 2013). If we view this lexicon as a politically oriented resistance to the censors, then internet banters, as the chief form of orally or textually-transimtted folk wisdom today are more like folklore which is passed on primarily by word of mouth, from person to person, offering little opportunity for official censorship to be exercised, and makes itself more or less unimpeachable (Dundes, 1987).

Last but not least, whether intended or unintened, internet banters on Chinese interent are a response to the tensions of living in an unfree society where the ruling class seeks to control every aspect of life. In some optimists' view, this discursive practice is a subversive force of considerable significance. At personal level, Brigham (2005)

suggests that through absurdity, we can gain new insights that we cannot reach, or at least are more difficult to reach, with reason and logic. He writes mainly about personal transformation even social change through psychotherapy. At societal level, humor is used as a means of resistance by those living under authoritarian regimes and, at the same time, unites people against the governing power structure and gives them a common sense of identity. It also destroys their sense of obligation to the regime that is controlling them, so that when an opportunity comes to overthrow the regime, there will be a common desire to do so (Sorensen, 2008). As Bakhtin (1981) argues in *The Dialogic Imagination*:

> It is precisely laughter that destroys the epic, and in general destroys any hierarchical (distancing and valorized) distance. As a distanced image a subject cannot be comical; to be made comical, it must be brought close. Everything that makes us laugh is close at hand, all comical creativity works in a zone of maximal proximity. (p.23)

Moreover, the use of humour to reinforce the social control of deviance from shared ideologies and mainstream culture between the "subaltern" group and the elitist authority further suggests its deployment as a form of what Lazarsfeld and Merton (1948), in the context of mass media, long ago referred to as 'norm enforcement'. And humor as expression of sub-cultural norms reinforces social controls within the group and expresses its members' collective resistance to the social pressure and tensions created by the formal organization of the wider envrionment with which the group interacts (Powell and Paton, 1988). In doing this an online community has been formed and a new identity has been reclaimed by its members.

A fearful future for China's public sphere

However, not everybody is hailing this popular culture. Being an essential part of the fabric of social life, humor and discursive practices derived from it are just as often playfully "useless" and "meaningless". More often than not, it is the "nonsense" that invariably evokes humorous expression and establishes jokelore. So apart from those with clear intention or appeals, a multitude of internet banters are made out of nonsense, and aim not to produce any meaningfulness, which is rather a behaviour of 'ritual' network practice, as discussed previously, serving social functions, than substantially directing to any political or social purposes.

In terms of political impact, internet banters do play a role in mobilizing public sentiment, and by diminishing those in power and making them subject of laughter, facilitate resistance and even political revolution. However, Benton (1988) eloquently denounces the over-estimated value of humor and the optimists' wishful idealism:

> But the political joke will change nothing. It is the relentless enemy of greed, injustice, cruelty and oppression—but it could never do without them. It is not a form of active resistance. It reflects no political programme. It will mobilise no one. Like the Jewish joke in its time, it is important for keeping society sane and stable. It cushions the blows of cruel governments and creates sweet illusions of revenge. It has the virtue of momentarily freeing

the lives of millions from the tensions and frustrations to which even the best organised political opposition can promise only long-term solutions, but its impact is as fleeting as the laughter it produces. (p. 54)

This is especially the case for China. While Chinese people celebrate the freedom that social media has brought to their public lives, they are facing a deteriorating media envrionment where this freedom becomes more and more inaccessible due to the increasingly stringent censorhip excercized by the Chinese government who promised otherwise as President Xi came into power in 2013. That year is like a watershed that witnessed the golden age of China's internet had passed. I carried out several years ago a couple of case studies which had showed strategies such as the aforementioned grass-mud-horse v.s river crab lexicon, and humorous internet banters could facilitate resistance and even induce institutional changes. But now I dare not claim so. These strategies just are not that effective now because the seamless scrutiny would leave little space for any provoking behaviours to poke at the power.

In my view, there are two prerequisites to make resitance a real resistance. First, there is a healthy public discussion set in place around a certain topic. Second, there already exists act of revolt against a certain form of power, including dominant culture, and official discourse, etc. It is the two prerequisites that prevent the public sphere from being filled solely with cacophony or carnivalesque word-play. If, however, the first response is to entertainize them when people try to cope with serious social problems, instead of proceeding into reasoned thinking or deeper thought, then the public sphere would very likely fall into the trap of cynicism and nihilism, which render it unable to produce constructive discourses any longer. In the meantime, a brand new horrible subaltern ideology has been established in the undersurface, which helps us deconstruct pressure and oppression, and continue to live with the ruling ideology on the surface. But eventually no problem would be solved.

Conclusion

This article attempts to discuss a series of issues around a popular discursive practice on China's internet- internet banters, including its definition, typology, and revisit to previous studes about employment of humor as resistance and social control. But in contrast with my optimism several years ago, now I share Benton's pessimism about such discursive practices' impact on politics and society, not only because the media envrionment in China is increasingly deteriorating, but because there is trend of entertainization or tabloidization of social problems in public sphere. One one hand, given China's political system and the ubiquitous censorship, internet banters probably cannot do anything about the unsatisfactory reality of the Chinese society, let alone inducing any political changes. On the other hand, through deconstruction of the traditional meaning process, internet banters desolve the seriousness of public discussion around social issues, and pose a danger of making entertainization and tabloidization the guiding ideology of the society, which undoutedbly does har m to the construction of a rational public sphere in China.

This study also opens up several new directions for subsequent research. New internet banters are emerging all the time with the appearance of new social issues. More examples and cases of internet banters over a long period of time need to be collected and analyzed to create a more refined typoloty. More discursive analyses need to be

done to examine the specific content of internet bantes to gain a better understanding of the dynamics of a particular social issue at micro level. Besides, comparative studies of online political banters both across national boundaries and in relation to other online discursive practices will further expand Yang and Jiang's (2015) study on online political satire as a networked social practice. Just as they conclude, only by situating such online discursive practices "in a particular historical moment with its concomitant cultural, political, and technological opportunities and constraints can we better grasp the production, circulation, and consumption of users' everyday creativity and the alternative universe of meaning they creat" (p. 229).

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Disclosing the State of Fear in Contemporary Taiwan- the Indeterminacy of the Taiwanese Film Noir, Who Killed Cock Robin

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Abstract
Film noir, a genre named by French critics in the 1940s, has been attracting the interests of academics and the public since then. Although the base of the genre's production begins to thrive prominently in English-speaking countries and France, film companies in other countries, regardless of their individual film's differences of success, have also plunged in the pool of noir's mass production to excite the audience with the *dark* allurement. Such practices, if inscribed with social indictment, can be provocative and problematic. This paper anchors its root to decode the ambiguity of a Taiwanese film noir, *Who Killed Cock Robin* (2016), to elucidate the film's ambivalent contribution-- while on one hand, the film does employ the techniques to enrich the film's dark milieu to symbolize Taiwan as a grim, fearful and deceptive society; on the other hand, despite its active criticism to the problems in Taiwan's society, the film falters halfway into a kitsch by overly manipulating the noir essence to please the audience which dis-empower its social criticism. But such ambiguity of misusing the genre ironically exacts the true fear of contemporary Taiwan-- a masquerading process to cover the real danger with sugar frosting. As neither character's recount of the crime in the film is assured to be reliable, nor is the film itself trustworthy.

Keywords: film noir, Taiwan social realist film, indeterminacy, kitsch

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Introduction

This paper embarks its discourse from the history of film noir and digs up its core in Taiwan's social realist movies. Then, it comes to contextualize a recent film noir in Taiwan and encapsulate its problematic in its structure and story that suggests a state of ambiguity in critiquing social disorder through making a feature-length film.

1. Contextualizing Film Noir in a Taiwanese Surrounding

Film noir has a history. The name is coined by French scholar Nino Frank who categorizes a group of American films during the 40s in which there are cutting-edge deceptive plots, private eye's investigation, and the twisted romance which is usually a byproduct of the corruption of humanity and unfulfilled desires. These early noirs feature some typical noir characters such as Sam Spade and Philip Marlowe, as well as the essential roles as *femme fatale* or the presumed innocence that constitute the basis of this genre.

The genre, as time goes by, spawned subcategories to appeal to the fans of the different era. Many critics called them neo-noir, but if examining from the perspective of production, it is more proper to distinguish them from the 40s' pictures in the respect of the time period they are produced with the additional value of varied elements. Erotic thriller, such as *Body Heat* (1980), re-modeled the original noir by adding more graphic sex scenes and the tech noir (such as *Blade Runner*, 1982) begins to appear in the 80s and flourish in the 21st century. But no matter it is because of a higher tolerance of sex or the advancement of special effects, the unresolved core of mystery, the grimness of the society and the sluggishness of human imbecility remain there in all noirs.

Film historians point out that noir's origin of birth accounts for the reason of its emergence and elucidate its significance behind the screen. WWII is the background in which the first generation of noir appears, but the Cold War later instills noir's historicity. America's gradual degeneration into the political powerlessness gives its welcome to the mass production of noirs since in the 40s many canonical films such as those of Frank Capra were losing their box-office charms, but film noir sprouted to stimulate a lingering fear of losing or submission to the infectious communism rises in the 50s. It is as what critic William Luhr describes, "*Film noir* appeared as the US was emerging from two national convulsions: the Great Depression and World War II. The postwar world, however, brought not a return to the idealized "normality" of prewar years but rather a defamiliarized society that had changed in profound ways." (33) All of these seem to suggest that Hollywood's classical genre can no longer capture the audience then and a more dark-toned genre is rising to replace the classic trope of filmmaking.

In a general view, the history of film noir in Asia is associated with the gothic and gothic as noir is a term of the west. The films under these category are usually bizarre in story and has a dark overtone, no matter it is for nature's cause or human maneuvers. For example, Japanese film noir evolved from their gangster and horror films tradition. Ishihara Yujiro-starred *Rusty Knife* (1958) and *Sunset Hill* (1960), though largely influenced by the west noirs, have their own Japanese interpretation of noir essence. Needless to say the famous Japanese horror films like *Rings* (1998) is a

typically Asian type of gothic and there are even noir produced under the category of pink films in Japan.[1]

Hong Kong's many gangster films, such as *Infernal Affairs* (2002) further intermingles the action films with gothic fear and a noir-like atmosphere that pervades the whole film. Moreover, Shaw Brother's many later costume films, such as *Human Lantern* (1982) displays a quasi-horror essence with a tone of noir even though the story is set in the ancient time. Therefore, gothic, noir and horror seem to embrace each other on the screen for the Asian audience and the over-lap of mystery is much extended through various genres and many of these gothic noir can be interpreted with Julia Kristeva's abjection.

Fig. 1&2: The quintessential social-realist films *The Women's Revenge* (1980) and *Fury of a Virgin* (1982).

In Taiwan, whether film noir as a genre exists is rather a debatable question. There are plenty of so-called "social realist" films made during the late 1970s to early 80s. Their main contents are about the gangsters' stories who lingers on the verge of remaining evil to the society or reforming to be good as a normal person. Many of these social realist movies do contain some extent of noir essence, but they lack the artistry of their western counterparts and many of them resemble more to the B slashers in the west. The low-quality of the many social realist films soon incurs to their termination as Hong Kong's action movies took the reign of the box office in the mid-80s.

However, there is a small string of filmmakers who dedicate themselves into producing some spectacular individual noirs, such as *Exposed to Danger* (1981), *Dark Night* (1986) and *Who Killed Cock Robin* (2016) over the years. These films feature some of the noir's use of shadow and dim lights to enhance the suspenseful quality of the films and set the entwined plots like labyrinth. Those techniques both serve as the ingenuity of making movies and the intention to elevate their commercial value. The results varied as some films won critical acclaim (*Dark Night, Who Killed Cock Robin*), others became so ephemeral that quickly vaporizes in the movie-goers' memories.

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[1] Pink films are the soft porns produced in Japan. It appeared after the WWII and came into prominence in the late 60s all the way to the 70s. Nikkatsu company acquits itself in the popularity of it owing to the fact that its exclusive theaters offer a great chance of the promotion of pink films. But lately, there remains only a small number of pink film theaters in Japan and its fan base is mainly the elder citizens.

Film noir didn't foster a Taiwanese root because there is a differences between Taiwan and the US in history. As American noir can be retrieved to its root in the 40s, Taiwan's noir is only a small subcategory of the social realist movies which don't prove its historicity long enough before they are killed by Hong Kong's more stylish action movies. Also, whether the audience mind their noir essence is in question so that even some of the films surpass the others, they will never be deemed as important as the Taiwan New Films that appeared at almost the same time. In the magazine *Films Today*, critic Liang Liang wrote a special article in which he states: "Films like *Queen Bee, the Lady Avenger, The Women's Revenge* are not eligible to be called 'Social Realist Films' because in these films people can not see the society, not to mention the social reality. What are there in the films are the crazy female tigers who utilize all brutal means to punish those stinking guys who molest them! " (10) (trans by the author) It is suggested from the quote that those critics prefer the films with high artistic values or serious themes but meanwhile despise the commercial feature-length films with visual elements of violence and pornography. Film noir, hence, is not well-received in Taiwan.

In fact, aggressive content does not necessarily translate into bad movies. Many of the social realist films, in today's views, can be good cult movies. They feature a brazen type of beauty in its own right. Moreover, censorship system completely relies on the tastes without keeping an eye on the problems of its subjectiveness. Instead of criticizing the Ministry of News and Media why this film is banned and the other is not, the better way may be to provide the Ministry of News and Media a better criterion with which they can build a better censorship. However, before the government can finally become aware of such a problem, many noirs, due to the dark contents and pervasive sexuality, have already been banned or extensively cut off or re-edited. *Chinatown* (1974), for example, when released in Taiwan, has its whole plot of incest been removed. Therefore, many noir films' astonishing strength has been weakened and distorted.

This paper, however, does not mean to eulogize or to address an epitaph for the black films. Its main focus is the problems of the noir films, if examined from the perspective of its history, can explain its ambivalent status in Taiwan. One of the obvious example is *Who Killed Cock Robin.*

2. The Narrative Structure and Indeterminacy in *Who Killed Cock Robin*

Who Killed Cock Robin is a neo-noir film set in contemporaneous Taiwan. The major storyline is inducted by the protagonist, a newspaper reporter who investigates his car accident and gradually finds himself entrapped in a multi-layered mystery of media corruption, money games and a pervert, atrocious romance. When it was released in 2016, it had won the acclaim from the critics and both the leading and supporting cast have been nominated in the Golden Horse Award. But despite the acclaims, it poses more problems than believable acridity with its anchor in the backdrop of modern Taiwan.

The story begins with a car accident which the protagonist, Wang, a reporter witnesses. Then it is 9 years later that Wang has a car accident himself and finds out that his car is a re-furnished one from the same car accident he came across 9 years ago.

As a reporter, Wang begins to use all his connections, such as police and hospital staff, to search for the reality of the car accident. He first finds out from the news archive that the surviving girl in that car accident is missing, so he traces the hospital record and goes to the girl's address. She resolutely refuses the reporter's visit and reveals her unwillingness to get further involved in his quest for the truth. However, when Wang goes to see her for the second time, he discovers a man sneaking out of her room and the man drives away in a Benz. Wang uses the number of the plate of the Benz and finds out it belongs to his supervisor, Chiu. Chiu eventually confides to Wang that he had bumped into a car 9 years ago, but because he was going to get promotion at that time, he asked a car repair guy to exchange the plates with another Benz. Unfortunately, the repair guy died mysteriously so there is no way to testify Chiu's account.

By this time point, audience may wonder what happens to the surviving girl, who the sneaker is and who kills the repair man. Wang is also confused as he moves on his investigation, so he put his finger in two pies: to search for the girl and follow Chiu surreptitiously. In one occasion, he discovers that a policeman is living in a possible apartment of the girl's existence. He then checks the place out while at the same time Wang discovers another scheme: Chiu has a love affair with Maggie who is also Wang's supervisor and secret lover. Chiu seems to manipulate many things to do him good.

Feeling heart-stricken, Wang goes to peep into the policeman's apartment and surprisingly finds that the police is chopping something. Wang then breaks into the room and wrestles with the police. Both are severely traumatized, and the police tells Wang the truth. In fact, the car accident 9 years ago is a scheme. The girl, the driver and the police set up a hostage of a child, but they quarreled and the driver and the girl took away the ransom and drove away. Wang witnesses the car accident coincidentally and the police reminds Wang that he is also a conspirator in the scheme. There is an untold part in the accident: after the car crash, Wang secretly took 2 million dollars away from the bag on the backseat which was the ransom   three outlaws got. When the police came to seize the bag, the money ran short. When everything seems to break up, Wang suddenly stabs the police with a screwdriver.

In the end of the film, he is sentenced not guilty to kill the police out of self-defense. Wang gets a promotion. He is addressing a speech of inauguration. Maggie sits in front of him, staring him suspiciously..

Similar to many neo-noir, the film allures the audience with speedy camera movements and gore while the montage is used skillfully to introduce or fade out events. Some shots in the film are quite sophisticated such as in the last scene, the reverse shots catch the male and female protagonists set face-to-face, reflecting their doubt to each other while the male character gives a wicked smile and quickly the credit starts to roll.

If a simple concept of narratology is applied in the textual analysis,[2] it is clear to unfold the frame of the film. Every single sequence is absorbing its antecedent

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[2] Structuralist criticism is divided into many schools. Prop, Greimas, Todorov, Genette and Barthes all had their individual contribution to the discipline. However, this paper does not adhere to the ontological study of the narratology. A general concept is adapted to describe how the film works in a semiotic way.

sequence so the story proceeds in a spiral shape. Although Wang is the protagonist, the narration does not all depend on him. All the recounts in flashback comprise of those of different characters (the girl, the police and his supervisor) make up the story as Wang incessantly retrieves the mystery of the car accident.
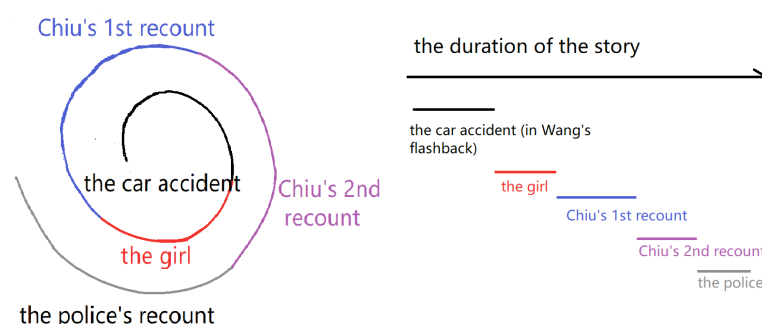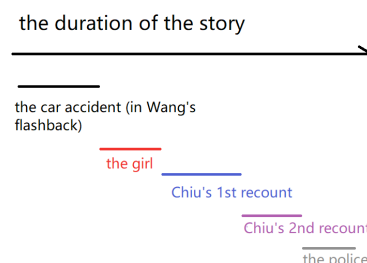

Fig 3: The spiral of narration.   Fig 4: The proportion of the recounts.

The narrative structure of the film is not surprising at all for the fans of thrillers, but it is innovative in comparison with most Taiwan-made movies. Fig 1 gives a spiral of the story while Fig 2 extends the frame of time of the story. With its multi-layered structure, the audience is told only a part of the story by different characters, and the panorama of its whole story can only be collected by Wang's narration. But even so, there is no proof for each person's recount to be trusts-worthy. For example, in Chiu's first recount, the repair man is the car driver who crashed the car in the accident, but when Wang tells him that his recount is not possible for certain realistic reasons, Chiu tells him another version of the story. But in the second recount, the death of the repair man becomes itself a mystery. In other words, the film is leading the audience into believing something, but quickly deconstructs that belief since all the recounts are only partial. As the whole film is made up by those recounts, the story's reliability will always be unattainable even when the films ends.

Indeterminacy is the key throughout the film, especially in the level of narration. Unlike other genres like western that coagulates a chronotope in which good and evil is easy to distinguish, such distinction in noir films is often futile. The roles of evil-doer and the victims are often entwined. Although finding the truth behind the car accident in *Who Killed Cock Robin* is the incentive to activate Wang's investigation, the story guides us to disbelieve because everyone is both good and evil, and at the end even Wang himself is the object to distrust. It is impossible to distinguish the goodness from the story. But as indeterminacy may be a ubiquitous nature (or problem) in noir films to keep the story suspenseful, it is difficult to critique whether it is the director's deliberation or a flaw in the screenplay. *Who Killed Cock Robin* manipulates the tension and suspenseful milieu as a good noir film does, the problem, however, lies in the film's half-baked panorama to address its social issue. Maggie, Wang, Chiu, the police and the girl all have their selfish purposes in the story whether it is for money (the ransom) or the social uplifting (the promotion). The uncontrollable desires and conspiracy are the common mobilizers in film noir, but the lack of a holistic and accountable point of view resemble the film to a modern kitsch. As a result, the movie is once again a repetitive noir to disclose a solemn society filled with lies and maneuvers without self-improvement.

Indeterminacy in hermeneutics plays an important role to give the endless and anarchic interpretation, so every reading is an attempt to get access to the undetermined quality of the text. But because of the indeterminacy, no account is the authoritative answer and the audience may enjoy to decode the film again with the evidence that glimmers upon the reflection of the truth. The quest for the truth is both infinitely absorbing and finitely segmenting. In *Who Killed Cock Robin*, every account can be partly true and partly false so the interpretation is thus maximized. It is perhaps a grafting of parts of every characters' account that is closest to the ultimate truth-- once when something occurs (like the car crash), the indeterminacy crystallizes the truth or there is no truth. Everyone gets involved in it will only choose to recount what does him/her good and every reading of these accounts thereafter will serve to tarnish the indeterminacy, not grasping it.

As for a noir film, if the semiotic game is the solution of which the consequence satisfies the protagonist, every other thing becomes only unimportant. It is a regret that a noir film holds everything on its verge. *Who Killed Cock Robin* poses a question to look into self-reference on which the film gives no answer. In the end of the film, the police is put all the blame. Wang won a desirable work and Maggie may still hooks up on him. Everything seems to work out fine but why the fear still lingers? This question has to be dealt with by analyzing its political analogies in a Taiwanese context.

3. The Allusion of Power Struggle in Media

As the film centers itself on human selfishness and the media corruption, the film has its allusion to the condition of modern Taiwan, a place full of indeterminacy and unreliable accounts of its past, now and future.

Who Killed Cock Robin, which starts from a pure car accident, swiftly changes its subplot into media corruption. Wang does not know that the promotion of Chiu has to do with the car accident initially but soon finds out Chiu has been dating Maggie and they seem to conspire to frame Wang. As the public is often mesmerized by the media, once the accident has been disclosed, Chiu will not only be caught but his rising political career will be terminated, so he has to stop Wang from furthering investigating the case. Therefore, he gives his first recount to Wang while trying to use another excuse to fire Wang. Media corruption is, so to speak, such a complicated thing. In Taiwan, as described and insinuated in the film, media falls into the control of those demagogue (thinking of Chiu and his political background) and news media like TV news program, public talk show and news paper contribute to trigger certain emotions to annihilate others. Controlling the anger or fear against the political rival with media often equals to gaining more ballots from the public, so stigmatizing or blackmailing a public figure becomes a major business for the media which is supported financially by the parties and entrepreneurs.

As a result, the one who maneuvers the media can easily trigger public fear or anger. Fear is a product managed by the media and is often used to do good or bad for specific purposes of a demagogue or a group. At the end, when Wang gets all he wants, the audience still feels the consternation because now an experienced and tactful Wang becomes a person succeed power. Again, as many noir films all suggest, power is so attractive.

For the past 30 years, Taiwan has gone through a series of transformation in economy and politics. Egalitarian democracy, carried out in a form of party politics, seems to go extreme since the KMT had lost in the presidential election in 2000. At least on the surface, media has become one of the greatest propellers to accelerate the changes in Taiwan with numerous news talk shows broadcast on TV every day and they awaken the public conscious to use their right of voting. In a fashion of social philosophy, the sprout of a vast amount of media makes the social polyphony becomes more prolific, but a "centered" authoritative public consensus no longer exists. News program, talk shows and media including newspaper and online news becomes sensational and biased. People's opinions vary and media often serves to punctuate the heterogeneous opinion and widen the gulf between people of varied interests so that social disorders are further aggravated. [3]

The movie undermines the problem of the distortion of media in its treatment of Taiwan's media environment. As the protagonist goes further into unraveling the complicated car accident, he finds himself effaced by a group of people who desire to get their best advantage in the same event. Ironically, the protagonist eventually discovers that he is not better because he is also one of the them. If he dies in the last fight with the police, he will lose everything as he does not hold the right to anchor his rights. But he wins in the fight and with all these evidence he finds, it will suffice him to rationale himself in the court and those people like Chiu will definitely be willing to cover him up. Therefore, as the famous line of the detective in *Trial by Jury* (1994) goes, "It doesn't matter who dies. It is who dies first." Truth, then, as realized by Wang, is no longer important. The important thing is for those who beat others to survive to explain for their justice (the protagonist may had a second thought when the police tells him he took away the 2 million dollars in the bag of ransom.) and media is never a tool with which people can find out the truth. It is a medium for those winners to rationale themselves and dance on the loser's grave.

The film ends up with an insight that once the accident is over, the truth is lost. All the recounts of the past only belong to the participants who want to seize the right to do him good; hence, they are not trustworthy. As fore-mentioned in the previous paragraphs, if indeterminacy is what the film intends to shed light upon, it is also difficult to solidify this ground as indeterminacy is null in its core value. It is impossible to figure out whether it is a movie the director manages to capture certain misleading similitude of the society or it is only an awkward screenplay with many un-answerable questions. For example, if Wang finally remembers that he took away the 2-million ransom in the police's recount, it is difficult to explain for Wang's motivation to find out the truth of the accident since he was already the beneficiary of the whole thing. In addition, the love triangle between the police, the girl and the other outlaw is not persuasive in the story and how come the police and the girl can be reunited so easily without a trace when there is already a man who seeks for the girl so desperately.

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[3] Due to the production cost, TV companies in Taiwan had switched its main business into making small-scale programs such as gossip talk shows. News talk show is one of these programs proliferated in Taiwan. Unlike traditional news program, it attracts the audience with attendants addressing varied point of views but their subjective opinions to government and current policy are acrid and sensual.

Here lies the problem of noir film. As the penetration of the movie's suspension, anticipation, and mystery into lurking the danger and fear in the real life becomes a prerequisite in film noir, the error of inexplicability should be avoided, otherwise noir films can become a kitsch that only manifests its technical allurement without self-introspection as the problems in the media today. In other words, a higher expectation in its production should precede its intention to attach any social allusion. Without it, the power of the social indictment will be whetted down. It is also an illogic perplexity posed in the movie- if the movie suggests there is no ultimate truth behind an occurrence, why should the audience believe in the film's own right? Will the film become absorbed by itself, as it is the spiral structure of the story?

Conclusion

Film noir has its impact in the industry and its influence is worldwide. Technology may have brought film noir into a higher ground, but the content may not advance. As film noir often refers to the darkness of society, it is not easy to elevate its essence into a more sublime form. *Who Killed Cock Robin* demonstrates an ambivalent example of insinuating a solid social criticism under a thrilling clothes, but loses its way when it succumbs to employ an indeterminacy to link with the noir's classic form. Examining the film's structure and its moral message, it is clear to see the twisted plot becomes a kitsch when the film leaves many unresolved questions. While indeed its criticism toward media corruption remains true, the film can not give sufficient rationalization to deal with its own flaws. Film noir still has its draws, but how it will renovate itself and explore its into finesse remains a question brought along with its fearful doubt toward society.

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Globalisation and Fearful Futures in the Thai Cultures

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Abstract
The ethno-nationalistic discourses have been dominant in Thailand, a medium-sized country in Southeast Asia during the last twenty years. First it was caused by the international financial crisis in 1997 when the sense of Thai nationalism has proudly made a comeback. Later on, it was instigated by the two military coups in 2006 and 2014 respectively. These events could be seen as a response towards the external force of globalisation, the process that is often thought of as either the domination of some powerful nation-states over another, or the wholesale commoditsation of society, in which large multinational corporations and their fluid capitals are usually the driving force. In this article, it will be argued that because of its complexity and multi-direction, the outcome of globalisation in Thailand, of which both the global and the local are dynamically at plays, has resulted in the sense of cosmopolitanism and fundamentalism, felt in various ways and differing degrees among people across Thai societies and regional communities. The world wide web of information and communication mean that one can affect and learn about life anywhere. Hence, this is the current reality and the immediate confronting issue that Thailand is faced with before the next general election, which is expected to take place in the coming years, if not months. How Thailand and the Thai citizens react to the sense of cosmopolitanism and fundamentalism, may shape and influence what the nation will be in the 21st century.

Keywords: globalisation, cosmopolitanism, fundamentalism, Thailand

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Globalisation and Communication

In general, globalisation signifies two characteristics. Firstly, it connotes the idea of the world as a whole, the world as single place or space. Secondly, it suggests the changing concept of time-space reordering. The first of these – a consciousness of the world as a single space, is best summarised by Mike Featherstone (1995:72) who points out that globalisation "entail the sense that the world is one place, that the globe has been compressed into a locality, that others are neighbors with whom we must necessarily interact, relate and listen." Driven by a mixture of political and economic influences, globalisation actually encompasses a much wider and more complex area, since it is transforming the very social institution in which people's lives are played out, even in the case of those living in the poorest regions (Giddens 1998: 30-3). This transforming experience can be felt by actual physical relocation from one place to another, as it becomes much easier and much cheaper for people to travel. Or it can take the form of "mind traveling" in which people, influenced by media images and messages, imagine the world outside their immediate, face-to-face locales. Stuart Hall (1995:190) reason that:

> The relative separate areas of the globe come to intersect in a single imaginary space; when their respective histories are convened in a time-zone or time-frame dominated by the time of the West; when the sharp boundaries reinforced by space and distance are bridged by connections (travel, trade, conquest, colonization, markets, capital, and the flows of labor, good and profits) which gradually eroded the clear-cut distinction between "inside" and "outside"

This means that different prats of the globe have become increasingly, as well as intensively, enmeshed and interconnected. It seems that every corner of the world is now "linked up," though it is by no means entirely integrated. Neither is globalisation neutral and fair in its effects, though. Some peoples and some communities are more affected by it, while others experience less so. This implies that not everyone is now, and ever will be, taking part in the process equally, due to the uneven nature of globalisation. Nonetheless, it is safe to say that parts of globe are now "connected" as never before. Relate to this notion is the second characteristic of time-space reordering. David Harvey (1989: 240) introduces the concept of "time-space compression" which "so revolutionalises the objective qualities of space and time that we are forced to alter, sometimes in quite a radical way, how we represent the world ourselves." The world, it seems, collapses "inwards" upon us because:

> As space appears to shrink to a "global village" of telecommunications and a "spaceship earth" of economic and ecological interdependencies-to use just two familiar and everyday images- and as time horizons shorten to the point where the present is all there is (the world of the schizophrenic), so we have to learn how to cope with an overwhelming sense of compression of our spatial and temporal worlds

The human world is no longer a mere world of religious faith and cosmology. The reordering of time and space has an impact on most people' everyday life. This

changing experience of time and space in social life that Harvey describes above, has much in common with what Anthony Giddens calls "time-space distanciation" (1990: 14). For Giddens, globalisation is considered as one of the most visible consequences of modernity, which is itself "globalising." To be sure though, globalisation is not something that just happened overnight. Although media references to it have become common recently, the concept itself can be traced back to much earlier periods. In the premodern era, the scope for enduring global interactions – particularly transport and communications - was constrained by available technology (Held et al. 1999: 415-31). Some parts of the world remained untouched untouched by the infrastructures of globalisation altogether. Interaction and exchange between cultures were limited to fragments of the military and political elites, and merchant adventurers and travelers. Later, access to the wealth and surplus of the New World and the stimulus of inter – imperial rivalry all contributed to the development of new power technologies and institutions within Europe. Antonio Gramsci (1971: 416-7) points out the hegemony of "Western" culture over the whole world, whereby different cultures have had an importance, in so far as they have become constituent elements of European thought and been assimilated by it in the process of hierarchical unification of world civilisation.

In modern globalisation (1850-1945), European power stretched into almost all of the accessible areas of the globe- the scramble for Africa, the dismemberment of China, the colonization of much of North Africa and Southeast Asia, and the opening up of japan. The era saw very extensive as well as intensive patterns of economic globalisation. "cultural" patterns and interconnections also intensified, as new technologies of communication and transport were diffused, and the threat and consolidation of European empire across the globe forced other societies into an "unequal" cultural encounter with Europe and the United States. Global communication infrastructures were transformed both by the transportation revolution of the era and the creation of transoceanic telegraphy. With access to these networks, political, military and economic elites in the West were more closely and quickly informed about distant events in the world at large than ever before. Further, European imperialism has shaped what the world has become today through practices such as map-making and nation building (Sreberny-Mohammadi 1997). After 1945, globalisation has been marked by unprecedented intensity and extent. Whereas previous epochs were dominated by the collective or divided hegemony of Western powers, notably Britain, France, Spain, Portugal and Holland, the contemporary era can to have only a single potential hegemonic power: the United States. Moreover, the contemporary era' s cultural and communicative global infrastructure is distinguished by the dominance of a single language, which is English – as a genuine global lingua franca. Whereas the vast majority of cultural interaction in previous eras were elite to elite, the majority of the contemporary interactions have been through popular cultural media and artifacts. Although the European model of state administration and industrialised production and urban living form the core of process of globalisation, this "global culture" is no longer the sole property of Europeans or Westerners (spybey 1997). The recent development of global networks of communication and complex global systems of production and exchange "diminishes the grip of local circumstance over people's live" (Giddens 1990: 18). Furthermore, social relations and interaction in today's world are not dependent upon simultaneous physical "presence" within a specific location, since communication technology has facilitated and fostered intense "relations between absent others, locationally distant from any

given situation of face-to-face interaction (ibid.)" To be sure, face-to-face communication in a specific local community is still a primary source and resource of human social relation, but the imagined world mediated by communication technology increasingly adds another dimension to people's everyday lives.

In the field of communication, media in countries throughout the world swayed by the US media influence, "have either franchised from, or literally copied American TV formats" (Morley and Robins 1995: 223) America has, once again set the frame" for the production of television in most other countries. Those who own the American media or Western media in general are intimately involved in making sure that America and the West maintain their mastery over their former colonies or current client states. Thus, there is an increasing tendency for media generally around the world to be put into primarily "American packages (Tunstall 1977: 273). Films, radio, newspapers and magazines, advertising, and so forth have become the instruments of political and social control. They, as the argument runs, turn the audiences or the masses all over the globe into robotic and passive consumers of products and entertainment, unable to distinguish between art and trash or decide for themselves what is in their best interest. Moreover, the principal imperialists now operate out of New York or Los Angeles rather than London or Paris, which is why it seems more urgent to defend the culture of Europe, as opposed to the "Third World" as was earlier the case (Pells 1997: 266). As it has been suggested, any effort to grasp the emerging global system has to go through Washington, Wall Street, Madison Avenue, and Hollywood (McChesney 1998: 3). Global media and communication, it is argued, are in some respects the "advancing armies" of global capitalism. Oliver Boyd-Barrett (1998: 157) describes it as "the colonisation of communication space." In his reformulation of the media imperialist thesis, Boyd-Barrett (ibid.: 174) argues that far from being a dead concept, media impe much to offer as analytical tool. He, thus, stresses that:

> The systematic patterns of ownership, industrial a technical structure, and ideology practice that help to explain the extraordinarily limited opportunities access to the means of production and transmission for addressing mass audiences a scarcity of voices, a lack that is characteristic of all countries of the world.

Media and cultural imperialism, hence, emphasise the ongoing system of domination on the global scale. Cultural imperialism is absolutely right in its emphasis on the system and the structure of inequality. But it is arguably inaccurate to portray globalisation as all predictable, and all bad. It will be argued that globalization fragments as it unifies (Robertson 1992). For this reason, it is preferable to move beyond the homogenising effect implied by the proponents of the cultural imperialism thesis, and instead acknowledge the unpredictability brought about by the globalisation process.

Glocalisation and Hybridity

In the early 1990s, Roland Robertson (995: 28) coined the term glocalisation to counteract the general tendency to assume the overriding of locality by the global. Significantly, what is called "local largely constructed on a trans- or super-local basis; glocalisation is thus "formed by telescoping global and local to make a blend."

According to Robertson the idea is modeled on Japanese domestication the agricultural principle of adapting one's farming techniques to local conditions. It is also adopted in Japanese business practice for "global localisation a global outlook adapted to local conditions. It should be pointed out that Robertson's glocalisation is not meant to replace one terminology with another, but to help crystallize the idea of globalisation more clearly. It also confirms the impossibility of separating the global from the local, and vice The terms global and local are used "flexibly in relation to scale: the local is smaller than the global, which is the wider setting for the local (Massey and Jess 1995: 229). Thus, the local should be seen as a "fluid and relational space, constituted only in and through its relation to the global" (Morley and Robins 1995: 117). Furthermore, globalisation not only involves the linking of localities, it also involves the "invention" of locality, in the sense that tradition is "invented" and community is imagined" (Robertson 1995: 53). The former is well illustrated in the Invention of Traditions, a series of papers edited by Eric Hobsbawn and Terrence Ranger (1983), and the latter in Imagined Communities (Anderson 1991). Thus, glocalisation makes it possible for nation-states to "copy" ideas and practices from other societies. As a result, each nation-state may incorporate a different mix of "alien" ideas into its own existing ones.

This is what Yoshino (1992) shows in the case of Japan. He suggests that one motivation behind the thinking elites' concern with Nihonjinron Japanese uniqueness, in the 1970s and the 1980s was to promote better communication between the Japanese and non-Japanese through the "exploration and articulation of the peculiarities of Japanese behavior." Conscious recognition of Japanese behaviors is therefore considered to be a step towards better intercultural understanding. In other words, Nihonjinron discourse aims to normalise and sanction Japanese differences in the eyes of outsiders. At the same time, it allow the Japanese an opportunity, not so much to preserve, but to revise age-old tradition for present purposes. Afterwards Japanese public discourse since the 1980s has shifted from Japaneseness to kokusaika internationalisation. The glocalisation discourse serves to strengthen Japanese identity on the face of its incorporation o the outside world. In the process, Japanese identity relativises along with this openness. The phenomenon clearly can be seen in the Japanese advertising industry, which plays a crucial role in the contemporary merchandising of the West (Tobin 1992).

William o Barr (1994: discusses is startled by the representation of the West contemporary Japanese print The extraordinary of foreigners appearing in Japanese advertising is one of its most active features. also that, "what I experience studying such advertisements, which are not really intended for me as a part of their audience, are of myself and my culture that diverge in many ways from my own definitions there are so many Western models of self" The reason why O'Barr. is in Japanese advertisements, reasoned losing to do with the relationship of Japan and the West. Despite World War II, Japan eventually became prosperous. Domestic affluence stands on the paradoxical use of Western models and images in Japanese advertising. Western models and images are icons of abundance and success, connoting the power and might that had been demonstrated to Japan beginning in the 1970s n the war. The trend took a step further, Western models with when advertisers began to replace unknown celebrities. The first was Charles Bronson, who endorsed Mandom toiletries for men, followed in successive years long list that includes Paul Newman, Michael J. Fox, Charlie Sheen Audrey Hepburn, and so forth. This phenomenon may be

interpreted as global and up-market can thus the quality applied to the advertisements, products, these internationally known celebrities endorse. It is a glocalisation strategy implemented in the Japanese local context. And if globalisation is centered in the West and speaks English, the example of the English language is truly a case in point. Although the English language has increasingly become the true global language, it is "broken" English which is spoken and used largely by the majority of the world's population. In Japan, to continue with the example, James Stanlaw (1992: 74-5) shows how the use of English in Japan is more of an internal matter, since it bears little resemblance to the English spoken or used in other countries. As a result, Japanese English is used in Japan for Japanese purposes, and should not be expected to help much in cross-cultural communication.

Jane Stokes (1999: 152-3) discusses how the advertisement f McDonald's in Britain eschews the sense of Americanness in order not to add negative value to their commodity-sign. The image of McDonald's, thus is associated with an informal intimate family situation within an identifiable English middle-class a i all hint of Americanness is erased. Moreover, the also localised, for instance, in Thailand there is local flavoured Mac and rice. In Italy a customer could have insalata caprese rather than French, salmon burger could be ordered instead of Big Mac in Norway. In Brazil, the restaurant promoted special meals with titles such "McCarnaval" and "Lanche Carioca" (Lull 1995: 57). This glocalisation allowed for more flexibility responding to local tastes and local conditions. Further, McDonald's burgers can become a connotation of freedom in the case of British Asians in Southall because they represent a food, which you don't have to have" (Gillespie 199). As Gillespie elaborates as young people define themselves as individual bodies and cons they generally define themselves in opposition to their parents," and that,

> *"the relatively humdrum, material corollary of their utopian ad talk, ...the visit with friends to McDonald's in Hounslow is an entirely real "escape into a new social and communicative space, in which young people can redefine their culture."*

John Tomlinson (1999: 125) also observes that the "traditional" British diet of roast beef dinner, fish and chips, and jam roly-poly, until the 1950s-60s have formed a fairly uniform style for the mass of the population, but today though not disappeared, it exists as a consumption choice of "eating British" as opposed to eating Italian, Chinese, Thai or Indian. Related to this is another concept called hybridization (Pieterse 1994; 57), which recognizes the interplay between cultures, while acknowledging the power relations in the process;

> *Relations of power and hegemony are inscribed and reproduced within hybridity for wherever we look closely enough we find the traces of asymmetry in culture, place descent Hence hybridity raises the question of the terms of the mixture, the conditions of mixing and mélange. At the same time it's important to note the ways in which hegemony is not merely reproduced but refigured in the process by hybridization*

Pieterse's hybridisation enables us to understand how national identities can be selectively formed out of the "global-local" interplay. In one example, Marie Gillespie

(995: 46) points out that "Bhangra" music hybrid form of entertainment has become very popular and now commonly performed weddings, and parties among South Asian families across Britain. It is a form and style that British Asian youth can claim as their own. And it allows for an "assimilation of the values of urban British youth culture in combination with a continued attachment to the values shared with parents and rooted in the subcontinent. That identities, both individual and collective, are transformed by the force of globalisation is clearly beyond doubt. What is apparent, at least in Thailand, is that the "modern techniques of cultural production enable virtual reality of Thai culture past and present to be fashioned, then visited and exported" (Reynolds 1998: 120)

Thailand and the Fearful Futures?

In the case of Thailand, over time the creative use of media and cultural resources by the country's political elites and professionals has resulted in "the construction of a modern national identity partly by relying on the power of cultural representations" (Kennedy 2001: 24). Thus, global influences are selected, accommodated and indigenized, and so turned into locally accessible and relevant resources by active, sometimes competing, national agents. Take the Grand Palace in the heart of Bangkok, for example, it used to be the administrative and religious center of the kingdom as well as the residence of the kings until the 1920s. On closer inspection, the palace has taken a number of representative elements from the outside world. As Joy Hendry (2000: l 19-20) observes,

> *the palace has within it a long cloister with 178 panels depicting a Thai version of the Indian epic poem, the Ramayana, commissioned by King Rama I, a series of Chinese stone carvings brought from China during the reign of King Rama Ill, and a miniature replica of the famous Khmer temple of Angkor Wat, commissioned by King Rama IV and completed during the reign of Rama V, who also built the Phra Thinang Chakri Maha Prasat, an imposing throne hall built by an Englishman in a neo-French Renaissance style, but with a roof of typical Thai-style golden spire*

Thus, power relations and hegemony allow one to retain a preferred identity and discard another, in accordance with particular historic circumstances. The example of Thailand's Grand Palace shows that over time, the country has taken influences from the outside world, which were more often than not perceived as "the global" in that particular period. The process of "hybridisation" then takes place, which requires a certain degree of local adaptation to the new foreign elements. At different points in time, the symbolic essence of India/China/Cambodia/ and Europe have been represented as part of how Thai identity was formed in the Grand Palace, signifying the sources and resources of hegemonic relations of cultural power between not limit merely to the state and its official programs; popular culture also takes part in it vigorously as demonstrated by Kasian Tejapira (2001: 150-70). The result is the negotiation and fragmentation of Thainess as an object of desire, which is often done through cultural consumption of symbolic sign and commodity. Thus, Thainess is alongside Englishness and so on, another choice among a variety of national and ethnic signifiers.

In some ways, the new global context recreates "sense of place and community" in very positive ways, giving rise to an energetic cosmopolitanism in certain localities in others, local fragmentation may inspire a nostalgic, introverted and parochial sense of local attachment and identity" (Morley and Robins 1995: 118). Cosmopolitanism is first of all an orientation, a willingness to engage with "the Other" (Hannerz 1996: 103). The cosmopolitan is someone who has a keen grasp of a globalised world as one, in which there are "many" and "no" others at the same time (Tomlinson 1999: 194). The two parts should not be seen as antagonistic, but as mutually tempering and thus disposing us towards an ongoing dialog both within ourselves and distanciated cultural others" (ibid.: 195). Thus, the cosmopolitan might be aware of the legitimate pluralism of cultures, and possess a openness to cultural difference. They are those who actively seek immersion in other cultures, making themselves feel at home wherever they happen to be located. In so doing, as Paul Kennedy (2001: 19) suggests, they can, not only construct locality by "activating communication technologies and the media but also by utilising global social networks tied primarily to family and ethnic affiliations." As result, "community" has become independent of specific locations. Moreover, John Tomlinson (1999) urges cosmopolitans to act a "ethical glocalists," who embrace a sense of distant others as symbolically significant others In this way, worldwide mutual benefits can be possibly hoped for. On the other side, those who feel threatened as a result of global local tensions are "fundamentalists" who, according to Giddens (1999: 48-9)

> *call for a return to basic scriptures or texts, supposed to be read in a literal manner, and they propose that the doctrines derived from such a reading be applied to social, economic or political life. Fundamentalism gives new vitality and importance to the guardians tradition. Only they have access to the "exact meaning of the texts... Fundamentalism, therefore, has nothing to do with the context of beliefs, religious or otherwise What matters is how the truth of beliefs is defended or asserted.*

Hence, there is an argument that the world is splitting up into smaller units and ethnic identities. Other trends in the media such as cheap videotape cameras, underground news agencies and newspapers, and the increasing ease of media piracy, will encourage localism, separatism, talking back to, and switching off from authority, the center, the national and foreign media (Tunstall 1977: 273-4). Elsewhere, Benedict Anderson (1992: 13) talks about the long-distance nationalist Irish in America, Ukranians in Toronto, Tamils in Melbourn, Jamaicans in London, Croats in Sydney, Jews in New York, Vietnamese in Los Angeles, and Turks in Berlin who find it tempting to play identity politics by participating in the conflicts of their imagined Heimat now only fax-time away."

Whether short or long distance nationalism, globalization makes possible for both to be reimagined and reconstructed. Communication media provide a way to sustain cultural continuity spatial dislocation, "a way of renewing and maintaining tradition in new and diverse contexts through the appropriation of mediated symbolic forms (Thompson 1995: 203). Thus, "those we consider as other or alien new barbarians' will be increasingly in our and midst" (Morley Robins 1995: 25). The downside of an increased familiarity with the other, be it in face-to-face relations or through images or the representation of the other's world-view or ideology, is that it may lead to a

"disturbing sense of engulfment and immersion" (Featherstone 1995: 91). Stuart Hall (1992: 293-311 provides examples ranging from nationalism in Eastern Europe and the rise of fundamentalism in the Middle East where "purified" identities are being constructed and closure" tradition being restored, to the revival of little-Englandism in England where Shakespere's sceptered isle is constantly produced and reproduced. The fundamentalist worldview has at its core "agency and action; the two key components of this are the belief that fundamentalists are chosen' by God, and that there is a clear threat to the foundations of their worldview" (Scott 2001: 82). Consequently, these two elements mobilise communities against specific targets for specific reasons: they always know who they are fighting against and for what they are fighting. This struggle is given divine agency through their belief in being "chosen": theirs is always a holy war.

Indeed, both cosmopolitanism and fundamentalism can be said to be "the children" of globalisation: one is tolerant and open to dialogue, while the other is the opposite. Cosmopolitanism allows for the expansion of many individual horizons of hope and fantasy, and the growth of a wide range of progressive transnational alliances;" while fundamentalism may result in unfortunate riots, refugee-flows, and both state and nonstate-supported torture and ethnocide" (Appadurai 1990: 307-8). It has been suggested that contemporary Islamic movements are "products of economic, political, and cultural globalisation, not simply local reactions and that new identities and movements arise, not just in response to, but "on the basis of the new scale of social organisation and cultural transmission" (Calhoun 1997: 92-3). As Calhoun comments on the message of Ayatollah Khomeini which spread widely through the world by tape recordings and found receptive audiences in South Asian Muslim enclaves in Britain as well as in Islamic countries from Sudan to Pakistan:

> *It addressed Muslims as individuals wherever they might be, and as members of the great community of Islamic faith, but not primarily as members of intermediate ethnicities or local polities. The ideology of Islamic fundamentalism is not liberal but in many variants it is universalizing. It is an international, indeed global, way of conceptualizing the local.*

As globalisation continues, communities around the world will react to it and endeavor to develop strategies of either negotiation or resistance. In the case of rejection as Julie Scott (2000: 95 fundamentalism is here to stay and "will continue to be a potential resource for such resistance." Since globalisation begins to be felt more strongly, fundamentalism is likely to manifest itself in a shift toward even more radical and militant measures, as Scott also shows in the case of American Protestant fundamentalists in the rural America's mid- west. On another occasion, terrorism has resulted in many global tragedies since the 9/11. That can also be said to be a product of globalisation, in the ways in which terrorist act were planned, organised and coordinated. Its enormous impact was felt worldwide, showing how much the world has become truly globalised today. It is therefore clear which of the children of globalisation one, tolerant, open and constructive/the other, impatient, close and destructive is more desirable, in order for the world to be a better place.

Conclusion

Contrary to the general belief that the process of globalisation entails the homogenising effect, the outcome looks to be a set of unpredictable cultural flows rather than the simple worldwide expansion of Western modernity. Globalisation is therefore not a domination of the global over the local. It does not, and will not, eliminate the localised character of accommodation, but rather creates a new kind of symbolic affiliation with the contemporary world.

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The Media's Portrayal of Aging Society in Thailand

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Abstract
In Thailand, life expectancy has been increasing. This means that more people are living longer than before, and the country is gearing towards an aging society. As the number of aging population is growing, ironically, images of senior citizens in the media is still underrepresented. This paper aims to analysis the way popular media such as television dramas, news programs, and advertising convey the message about older adults in Thailand. The study suggests that while in popular media like television – and drama programs in particular – elderly actors are generally employed in supporting roles and portrayed in flat, two-dimensional good or bad character types, social media, on the other hand, which has gained popularity among the Thai elderly, has provided them a space through which to express their identities and project their own selves. A pertinent example is that of the recent emergence of elderly female bloggers sharing their own backpacking-style journeys via social media platforms: this has prompted constructive discussions among the public, allowing social media to be considered as a venue to reflect positive cultural attitudes towards old age in Thailand.

Keywords: Media, Elderly, Aging, Thailand, Television, Advertising, News, Social Media

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Introduction

Thailand, like many countries, is moving toward an aging society. Ministry of Social Development and Human Security of Thailand statistics show that by the next decade people aged over 60 will make up 20 percent of the population, while people aged 65 and above will account for 14 percent. Although these numbers might initially appear worrying, much research around attitudes of Thai senior citizens and people's perception of an aging population have shown optimistic views towards the future of an aging Thai society. Nonetheless, the media representation of the elderly in Thailand is still problematic. This paper, through an analysis of popular media texts, aims to explore the role of the media in portraying an image of Thai senior citizens.

The paper is organized into three main parts. It starts with an introductory background of aging in Thailand, followed by textual analysis and discussion of image and representation of older people in the mainstream media (MSM), such as television dramas, news, and advertising. The last part of the paper will discuss the role of social media as a platform for older adults to express their own self-identity.

An Introductory Background of Aging in Thailand

In Thailand, the number of older adults is growing. A report from 'Thailand Age Watch' has revealed that the country is now ranked as having the third most rapidly ageing population in the world. By 2040, it is expected that the aging population will account for 25 percent of the population: this means that one in every four people in Thailand will be a senior citizen.

In terms of government policies regarding older people, the Thai government has established the 'National Committee of Senior Citizens' as an organization body responsible for promoting the health and well-being of senior citizens in Thailand. The government's policy and program to support older people also goes in line with the direction of the United Nations Assembly's elderly rights, with respect to autonomy, involvement, care, self-satisfaction and self-esteem.

The Second National Plan for Older Persons (2002-2021) has been implemented. The plan focuses on promoting a positive attitude toward elderly persons, promoting health for the elderly, and social protection for the elderly. In order for this plan to be a success, cooperation from all social sectors including the media is needed. This study is conducted within the premise that the media is a main contributor of people's perception and attitudes toward older people. The message that media send to the society about aging is a preliminary source for an understanding of aging issues in the society. The next part of this paper will discuss the representation of the aging population as portrayed in the Thai mainstream media.

Mainstream Media and Representation of Older Adults in Thailand

This textual analysis of popular media texts aims to explore the role of the media in portraying an image and representation of Thai elderly. It is derived from part of my current research project entitled 'Challenging Aging Society: media and its role in supporting 'successful aging' in Thailand.'

The analysis focuses on the portrayal of older adults in three areas of mainstream media: namely television drama, news, and advertising. Dimensions used to measure adult portrayal in media include personality traits/characteristics, cognitive ability, physical features, social context, and cultural values.

The Portrayal of Older Characters in Thai Television Drama

Like elsewhere, older characters in Thai television drama are under-represented. That is, in television drama, older people are seldom featured and/or are often placed in a supporting role with a one dimensional characteristic. Generally, older actors are portrayed through two fundamental stereotypes of either 'the good' (positive), or 'the bad' (negative), while the neutral characters are rarely seen.

To illustrate this, in terms of personality traits or characteristics, 'the good' is kind, fun and loving – often presented as a supporting parent or a kindly grandparent. On the other hand, 'the bad' is shown as a grumpy old man, a strict parent or a traditionalist grandparent.

One particular character type worth considering is that of an older female acting as a jealous and strict mother in law. This typical character, which appears in the majority of Thai soap operas, is most frequently portrayed as an upper-class mother who has a prejudice towards her son's lover because she comes from a lower class. From the beginning of the story, the mother in law will try every way to obstruct her son's relationship with his loved one. As the storyline develops, the son is torn between the mother and his love. But by the end of the story, the mother surrenders to the good deeds of her daughter-in-law, with the magically rosy and happy ending forming the story's resolution.

A similar prevailing negativity can be seen in the way that cognitive ability is expressed in television drama, with older characters generally presented as having declining cognitive ability, such as general memory loss, forgetting people's names, and endlessly repeating themselves. In the story, this declining cognitive ability is often used as a means of allowing other characters to make fun of the elderly in an endearing way.

Considering physical features, older characters are often portrayed as frail and struggling. However, their state of health is largely conditioned by the socio-economic status of the characters, with lower-income status characters being portrayed as weak and in poor health while those with higher-incomes and social status are presented as more glamourous and healthy.

In terms of social context, older characters are generally placed at home with other family members. In television dramas, older adults are rarely depicted at the work place, and if they are, it is usually in the role of business owners.

With respect to cultural values, older characters are associated with traditional values and nostalgic feelings of 'the good old days', and represented as a reminder of social customs and norms. Most of the popular older actors in Thai television drama have their heydays in the past and are still widely respected by the younger actors. One cultural specificity of Thai television drama regarding seniority can be seen in the title

of the television drama program. It is a tradition for the production team to honor the senior characters staring in the show by addressing their names at the beginning of the program titles and introducing them with the title of honorable actors.

Figure 1: Older characters in a drama program representing Thai tradition and cultural values. In this picture the grandmother, the elderly female actress second from left, was preparing a Buddhist ritual of almsgiving. The drama conveys the message of the tradition being passed from the older to the younger generation of the family.

To sum up this part, although older characters in Thai television drama tend to play roles which lack significance, with older people often presented as having declining health and waning authority, older characters are still respected and portrayed as a symbolic representation of Thai traditional values and a reminder of Thai social values.

The Representation of Older People in the News

The elderly are also under-represented in the news. However, compared with the glossy portrayal in television drama, the news shows the personality traits of senior citizens in a more neutral way. While television shows usually dramatize older characters as 'the good' and 'the bad', news reports present the elderly as real-life people.

In terms of cognitive condition, news programs often show older people with declining cognitive ability. For physical features, older people are portrayed as weak and inactive. Generally, they are represented as physically incompetent, with declining health.

From the social perspective older people in the news are generally placed at home with family members, with their peers, and with multiple age groups. In terms of cultural values presented in the news, the media basically feature older adults as it is the responsibility of society to care for the elderly.

An example of this argument can be seen in the news reports built around Thailand's first National Elderly Games. As shown in the picture below, the government initiated the event to promote the health of the elderly by organizing Thailand's first National Elderly Games in April this year (2018). The older participants were portrayed as passive agents who needed social care and support to boost their health rather than active agents who keep themselves fit and strong.

Figure 2: Thailand's first National Elderly Games held in April 2018(Photo credit: https://www.theguardian.com/world/gallery/2018/apr/26/thailand-elderly-games-in-pictures)

In the picture above, 98-year-old Mr. Sawang Janpram, the star of Thailand's first national Elderly Games, receives a medal after his victory in the 100 meters' sprint. During the interview with the media, he said, 'I saw many people of my age ailing in bed and I didn't want to be like that, so I began to exercise.'

Figure 3: Thailand's first National Elderly Games held in April 2018. The news reported that the government organized this event with the aim of boosting healthcare among seniors, with the added social draw of competitors enjoying the opportunity to meet friends. (Photo credit: https://www.theguardian.com/world/gallery/2018/apr/26/thailand-elderly-games-in-pictures)

Figure 4: Women in the 80-85 age category running the 400 meters race. (Photo credit: https://www.theguardian.com/world/gallery/2018/apr/26/thailand-elderly-games-in-pictures)

Figure 5: The event's staff looking after the elderly athletes after the race. (Photo credit: https://www.theguardian.com/world/gallery/2018/apr/26/thailand-elderly-games-in-pictures)

The picture above shows the staff team caring for Ms. Duangpee Sansing, the 81-year-old winner of a 400 meters race. In her interview with the media, Ms. Duangpee said, 'It doesn't matter if I get a medal or not, I feel happy to see friends competing together. I am not that tired because I am happy'.

To sum up, the representation of elderly in the news is still limited in terms of the roles within which they are placed. The news reports often show images of older adults within the society surrounded by family and care-takers, and project the idea of society's role of responsibility towards the elderly, with the reports on Thailand's first National Elderly Games being a pertinent case in point. The news agenda is also focused on reporting about the government's role in promoting the health and active life-style of the elderly, rather than emphasizing the value of elderly participants keeping themselves strong and healthy and performing well in the events.

The Portrayal of Older Adults in Advertising

Compared to their portrayal in television dramas, in advertising, older adults are presented much more as real-life people. Advertising targeting seniors is, for the large part, positive: for personality traits and characteristics, older people tend to look happy and active. This can be explained by the nature of advertising in which advertisements are trying to sell products and services.

Older adults are portrayed physically strong and active, glamorous, healthy and happy. In terms of cognitive ability, they are presented as lucid, mentally competent and even desirable. Socially, they are placed in the house or home setting with family members.

Increasingly, older celebrities are seen endorsing products such as health products, food, drinks, financial services, household items and home improvement services. Advertising which makes use of the grandparenting relationship to sell products, along with an active 'golden ager' stereotype is also burgeoning.

Figure 6: Advertising often portrays older adults in a positive light. This insurance ad shows a happy and active Golden Ager stereotype using the product and services.

Figure 7: More senior celebrities are seen endorsing health products on adverts.
Discussion: Images and Representation of Older Adults on MSM

Hummert and colleagues (1994) examined the portrayal of the elderly in Television adverts and classified two stereotypes, namely the *Perfect Grandparent* who is kind, loving, and family oriented, and the *Golden Ager* who is lively, adventurous and alert. Later, Williams (2010) applied these stereotypes as a coding system to study UK magazine adverts. His study came up with the six stereotypes of elderly, labelled as: *Golden-ager, Perfect Grandparent, Legacy/Mentor Themes, Coper, Comedic, Celebrity Endorser*.

It may be helpful at this point to illustrate each stereotype. *Golden Ager* can be described as older people full of zest, often having glamorous and luxurious lifestyles. *Perfect Grandparents* are mostly shown with grandchildren and other generations of family members, typically in close-ups of smiling and happy families. *Legacy/Mentor Themes* refers to older persons portrayed with gravitas and status, and typically upper-class status. The *Coper*, on the other hand, has a problem such as a minor disability but is coping with it because of the product being sold. *Comedic* are those depicted in a humorous situation. Lastly, *Celebrity Endorsers* are well known older adults in the public eye endorsing products, typically acting as positive role models.

Applying Williams' six stereotypes to help elaborate an understanding of portrayals of older people in Thai media, it can be seen that television dramas depict four types of older adults, *Perfect Grandparent*, *Legacy/mentor*, *Comedic*, and *Coper*. While the news generally shows two types - the *Perfect Grandparent* and the *Coper*. In advertising, the four types of *Perfect Grandparent*, *Golden Ager*, *Celebrity Endorser*, and *Coper* predominate.

TV Drama	News	Advertising
Perfect grandparent Legacy/ mentor Comedic Coper	Perfect grandparent Coper	Perfect grandparent Golden ager Celebrity endorser Coper

Figure 8: A comparison of the potrayals of older people.

As shown in the above table, the *Perfect Grandparent* and the *Coper* stereotypes can be seen in all three media: television drama, news and advertising. This finding seems to reflect how older people are perceived in Thai society. The *Perfect Grandparent* stereotype supports the values of the elderly as one of the supporting pillars of family and society. This stereotype also reflects the vision of the Second National Plan for Older Persons in Thailand which directly addresses the assertion that '[the] Elderly are a foundation pillar of the society'. At the same time the *Coper* stereotype shown in the media shows that in Thai society people still believe that it is the responsibility of society to look after the senior citizens. In this way, older adults are still perceived as passive agents in need of care.

In summary, the reflection of the aging society in Thailand is still ambiguous in the Thai media. Television dramas commonly feature stereotypes that show older adults through a lens of decline and diminished capacities, emphasizing the burdens of growing old. On the other hand, advertising featuring older adults increasingly present a 'golden ager' stereotype.

These stereotypes cannot, however, correlate with positive or negatives images in a straightforward way. But to some extent, the media's portrayal of the aging can influence society's views and responses to population aging. How the media's

portrayals can contribute to people's perception of aging and senior citizens in Thai society still requires further research.

Social media as a platform for older adults' self and identity expression

In the new media ecology, stereotypes and social identity are more complex. The stereotypes mentioned before might not be adequate to explain the characteristics and representation of older people in the present Thai society. In the digital media scenery, more and more older adults are online and on social media as prosumers and user generated content (UGC) creators.

Older adults and UGCs on social media

Statistic revealed by the Electronic Transaction Development Agency of Thailand showed that on average older people use online media 31.8 hours per week. Line application is the most popular social media site used by 91.5% of the Thai elderly, followed by YouTube (89.3%), and Facebook (86.5%). Social media has not only gained popularity among the Thai elderly, it has also provided them a space through which to express their identities and project their own selves. A pertinent example is that of the recent emergence of elderly female bloggers sharing their own backpacking-style journeys via social media platforms. This has prompted constructive discussions among the public, allowing social media to be considered as a venue to reflect positive cultural attitudes towards old age in Thailand.
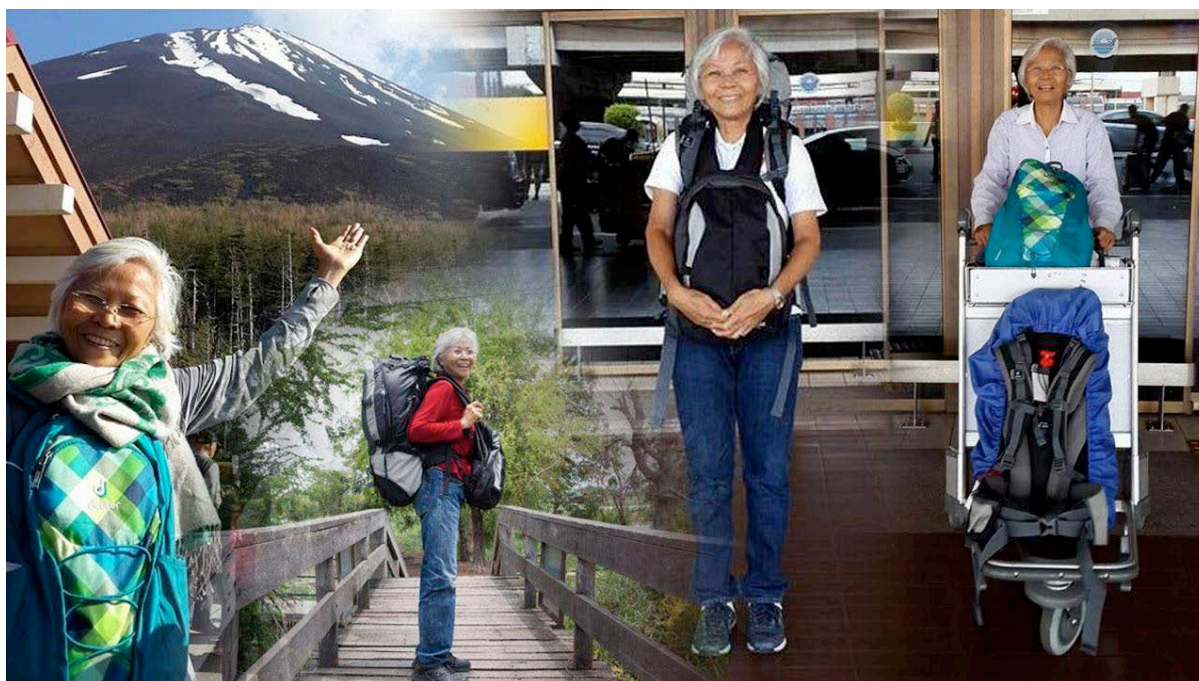
Figure 9: Older adult as UGC creator
(Photo Credit: https://www.thairath.co.th/content/636194)

Ms. Kanchana Pundhutecha, shown in the figure 9, is one of the well-known elderly female traveler bloggers in Thailand. Ms. Kanchana retired from her work as senior public health technical officer at the Ministry of Health in 2014. The following year, she chose a life of backpacking in her retirement and shared her story on her Facebook fan page titled 'Paa Backpack' meaning 'Aunty Backpack', which has won

a big number of fans. Her story has been shared, liked, and talked about among the public on social media. The mainstream media such as television programs, news, and magazines have also shown their interest in her anti-traditionalist lifestyle. Ms. Kanchana has given several interviews with the media which have inspired people from different age groups about the idea of modern aging and the retirement lifestyle.

In her interview with the website 'Brand Inside Asia', Ms. Kanchana said that in her first year of retirement she spent her time leading a normal routine life, but this seemed boring to her. She felt that life was so uninteresting, and that she needed to do something about it. She started to search for information about travelling and embarked on her first solo trip around Thailand for a whole week. Ms. Kanchana said she chose to travel by bus because she's scared of flying. After escaping from her comfort zone, she started backpacking-style international trips and this has given her meaningful life experiences.

"After retirement I have more time to prepare for travelling. Most of my days are spent on reaching for information about the trips, this is the thing that I didn't get a chance to do while I was still working. Travelling gives me a meaningful life. I have a goal for each year. I know what to prepare and I always plan for it."

(Ms. Kanchana's interview with the website 'Brand Inside Asia')

In her Facebook fan page, Ms Kanchana shares her own story and some tips from her personal experience as an elderly female travelling alone as a backpacker. When asked about how her family, a husband and son, feel about her travelling lifestyle, Ms. Kanchana said that they have overcome the fear and worry of her solo journeying. They always give her support and consider the advantage of Facebook as a social network site that helps them keep up with where and how she is during the trips.

Regarding age and travelling, Ms. Kanchana described travelling in the later years of life as a joyful moment. In her view, age doesn't matter in travelling. Travelling at a younger age might be fun and adventurous, but travelling at this time of life can bring equally as much happiness.

'Travelling at this age is a happiness for me, it's a worry-free journey. My kid is a grown up, and I have no worry about the family and work now, I have more freedom to travel.'

(Ms. Kanchana's interview with the website 'Brand Inside Asia')

Figure 10: Older adults on social media, Facebook profile picture of Ms. Kanchana Pundhutecha, a 65-year-old travelling blogger. (Photo Credit: https://th-th.facebook.com/hipsterpaew/)

Evident in Figure 10, Ms. Kanchana's beaming smile and spirit have captured the public's hearts. People in all age groups have shared her user created content and stories from her page. Also, on the Facebook fan page, people write comments of admiration for her inspiration and courage. Below are some excerpts from the users' comments:

"So inspiring!"
"Love her adventurous heart, she is my inspiration."
"Her path of life is lovely and interesting."
"Thank you for your story, it gave me courage to fulfill my dream to travel on my own."

The story of Ms. Kanchana is one of an example of older adults expressing self and identity through user-generated content. On a social level, her story has inspired people's positive perception towards aging in Thailand. At the same time, on an academic level, it has ignited the role of social network sites as a space for older adult's self-expression and representation. This finding suggests that, in social media, senior citizens are considered as active agents who play a role in the portrayal of their image which can contribute to a better understanding of an aging society in Thailand.

Conclusion and Recommendations

Increased life expectancy is one of the key successes of human resource development in Thai society. However, underrepresentation and stereotypes of older people in media doesn't reflect the reality of the aging society's image in Thailand.

How the media portray older people is crucial because it affects how the different age groups think about and interact with each other. The media's selection and representation of older people is not simply a reflection of reality; rather it is the result

of a framing process. The media can create distorted views of aging. Stereotypes of older adults are increasingly more complex, and social and cultural identity is more individualistic and fragmented.

This study is an attempt to acknowledge the importance of the media in shaping the perceptions of aging. Findings from this study propose that the messages the media send to society about the later years of life should be taken into serious consideration. This can provide a rich resource for cultural gerontology and policy management towards a successful-aging society in Thailand. The Second National Plan for Older Persons in Thailand has been implemented and has progressed at many levels toward building an aging-friendly society. The plan addresses the elderly as a foundation pillar of the society, with one of the visions focusing on building a positive attitude toward elderly persons. In this way, media can play an important role in promoting the future of the aging society in Thailand.

Acknowledgements

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We Need to Talk: Language and Communication in The Martian and Arrival

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Abstract
Science fiction cinema has a long history as the stage upon which political and social fears, both real and imagined, have been played out. Fear of the other, be that a foreigner or a so-called communist; fear of technology; fear of science. This paper explores the ways in which contemporary cinema responds to some of the most pressing problems we now face as a global community: – increasing isolationism and conservatism in the post-Brexit/Trump era, mutual suspicion, and even the threat of war between nuclear powers. Two utopian science fiction films, *The Martian* (2015) and *Arrival* (2016), posit that a need for international tolerance and transparency, and above all, communication, is essential to our success, and even our survival, as a species. I argue that the foregrounding of spoken language and communication in both films operates as the argument of both texts. The utopian outcomes of these films stand as a fantasy/wish fulfilment for populations who fear that the opposite is inevitable.   Finally, by looking closely at the exploration of time in *Arrival*, I argue that it is the future itself (rather than the content of that posited future) which is the true object of paranoia: That which is unknown; that which cannot be properly predicted or controlled. Only by allowing 'what is' will we cease to be fearful of the future as Louise, the central character of Arrival, shows us.

Keywords: language, communication, time, awakening

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Introduction

This paper seeks to offer a close reading of a pair of science fiction films that engage discursively with the overarching theme of this conference: namely 'fearful futures'. The first is Ridley Scott's *The Martian* (2015) and the second is Denis Villeneuve's *Arrival* (2016) – based on Ted Chaing's novella *The Story of Your Life* (1998). Specifically, I want to explore the unusual strategy that both these films employ, which is to say that they present us with the same utopian solution to their rather different problematics. Both films explicitly argue in favour of transparent communication and the notion of a global community, rather than isolationism and a radical scepticism. Subsequently, I suggest that *Arrival* offers us an interesting insight into the nature of the so-called 'fearful future' by way of destabilising the 'common sense' view of time in favour of a teleological approach.

What is science fiction?

It would, perhaps, be fruitful to attempt an initial working definition of what constitutes science fiction cinema for the purposes of this discussion. However, it is an undertaking fraught with difficulty due to the extremely hybridised nature of the genre, involving a complex conversation between various semantic and syntactic codes (Altman, 1999). With this caveat in mind, I want to suggest that science fictions typically present us with invented technologies and situations which do not currently exist, in order to explore various existential, moral or philosophical problems that such technologies or situations present.

It is therefore not surprising that many science fictions posit worlds and technologies far outstripping real-world progress: faster-than-light space travel, teleportation and convincing AI to name but three. It is, in fact, vitally important that these technologies and situations remain elusive, in the future, as this allows us a certain amount of safety: we are able to entertain the problematics of the situation without worrying that it is a real-world problem. It is a problem of the *future*. This mechanism is most notable in speculative hard science fictions, which tend to operate as controlled thought experiments, and is not so prevalent in 'popular' science fictions – which, due to the complex of generic hybridisation inherent in this class of film, very often can be read as Westerns, or horror films, that happen to be set in space. The Ridley Scott's *Alien* (1979) is exemplary. There is a third, liminal class of films that some may classify as science fiction, such as Stanley Kubrick's *Dr Strangelove* (1963) and Sidney Lumet's *Failsafe* (1964), both of which come in the wake of the Cuban missile crisis of 1962 and explore the worse-case-scenario of fully mechanised nuclear deployment. Arguably, *Wargames* (John Badham, 1983) tackles this same issue at the dawn of the age of personal computers. (A young boy innocently hacks the US defence computer, with almost disastrous results.) However, I bracket this class of films here because, in each case, the technologies and situations discussed were all too real, too present, in the real world. They might even be considered a species of 'social problem' film rather than science fiction.

Clearly, *Arrival* and *The Martian* fall into the category of hard science fiction, which I hope will become clear in what follows. Finally, then, 'true' science fictions typically posit a hypothetical human or technological problem or situation, set in the future, which works as the mechanic for the film's story. But this presents us with a

potentially difficulty. As Ziauddin Sarder reminds us, "science fiction is the fiction of mortgaged futures. As a genre it makes it harder to imagine other futures" (Sarder, 2002, 1). But is this actually true?

It is certainly the case that many science fictions offer us a 'scientists playing god' scenario, a post-catastrophic future in which society has been brought to its knees by technology run wild, climate change, disease, or invasion of one sort or another. If we consider science fiction films of the 1950s we see that they were often concerned with the so-called enemy within, the threat of communism, or with the cult of conformity that characterised suburbia in the 1950s, hence films such as *Invasion of the Body Snatchers* (Don Segal, 1956) – the pod people devoid of personality who look like us but are actually eerie simulacra – or *The Thing From Another World* (Christian Nyby, 1951). Here again, an alien invader takes over the body of the victim, who remains outwardly the same, but is now horribly inhuman. And this is not surprising in the anti-communist McCarthy era. There were many other – often more literal – 'alien invasion narrative' films, again unsurprising in the wake of WW2 and the ensuing Cold War between the Eastern Bloc and the West. Films involving 'flying saucers' were common in the post-war era.

Self-evidently, science fiction is frequently the medium of choice in which to explore 'nightmare scenarios'. History has shown that scientists always 'do' because they *can*, and never seem to ask the more pertinent question of whether or not they *should*. In fact, many science fiction narratives can be reduced to this simple Faustian bargain with science. Thus, with the rise of computer technology in recent decades, generalised fears of technology gone feral have been played out in films from *2001: A Space Odyssey* (Stanley Kubrick, 1968) through *Terminator* (James Cameron, 1984) to *The Matrix* (The Wachowski Brothers, 1999), and beyond. All these films posit the binary of logical machine versus human ingenuity, with human ingenuity winning out each time. As such, these films must be viewed as wish-fulfilments. There is also a class of more philosophical films which can be viewed as ontological enquiries: What *is* it, precisely, that *makes* us human? What if we were unable to tell a machine from a human? This is the great existential fear – the fear that we are perhaps not, after all, so special. A problem that becomes more pressing as Artificial Intelligence becomes more advanced. Films such as *AI* (Steven Spielberg, 2001), both versions of *Bladerunner* (Ridley Scott 1982; Denis Villeneuve 2017), as well as *2001: A Space Odyssey* (Stanley Kubrick, 1968) explore this concept. The films *Robot and Frank* (Jake Schreier, 2012) and *Ex Machina* (Alex Garland, 2014) continue to demonstrate that "science fiction has proven extremely accommodating to the exploration of many of our most pressing concerns" (Telotte, 1995, 194). In the 1950s these concerns centred around conformity and communism; in the 60s, 70s and 80s fears centred on the nuclear threat and our own capacity for destruction (Sontag, 1966). More recently, anxieties have arisen over the ontological questions raised by Artificial Intelligence. The dark dystopian futures offered in many science fictions stand as a warning against 'runaway science' as now, or as cautionary tales of other sorts, as we find in the science fictions of the 1950s. In short, such films show us fearful futures born of uncomfortable contemporary realities, but when couched as science fictions they are comfortably disguised and, crucially, audiences are not invited to regard them as real-world problems. However, it is important to note that these are W*estern* concerns formulated in a genre that does not exist in the same way in other parts of the world (Sarder, 3).

With the above in mind, it is interesting to note that both *The Martian* and *Arrival* are conspicuously devoid of many of the conventional tropes of science fiction. There are no awkward computers, and no scary monsters. What is the fearful future that they explore? Uncharacteristically, they do not present us with a problematic dystopian future with which to grapple; a future in which everything has always already gone wrong. Instead, they present us with a utopian vision of the direction in which we ought to be travelling. This makes them highly unusual, as they operate in reverse. In these cases, the 'fearful future' is here, in the real world, and not on the screen. In what follows, a close reading of both films will explore the ways in which they manage this.

Home Alone

The Martian is essentially a rescue narrative. Here, Mark Watney (Matt Damon) is part of a team of astronaut scientists conducting various experiments on Mars. When the team have to return to Earth suddenly, due to an immense storm, Watney is injured. The Captain and crew believe him to be dead and leave him behind. What follows is a species of Robinson Crusoe in space, in which Watney has to figure out how he can survive with the few provisions he has for the many months which must elapse before he can be rescued. He also has to work out *how* he can communicate with Earth, so that he can get them to rescue him in the first place. Thus the film places communication centrally to the problematic: Watney needs to communicate in order to be rescued.

First communication with home is accidental and non-verbal. Back at NASA, technicians notice that certain vehicles are not always in the same place on the planet's surface, leading them to infer that Watney is still alive. Subsequently, Watney manages to build a rudimentary communication link which amounts to a glorified Oiuja board. But this mode of communication proves ambiguous. The scene in which there is a discussion of exactly which inflection of "you've got to be f***ing kidding me" they should take from Mark Watney's written message to Mission Control reveals the inaccuracy and instability of written language over verbal language when stripped of other non-verbal cues.

The other strand of the film catalogues the efforts of the Mission Control team, as they attempt to work out how Watney can be rescued before he starves. Two things are key to this enterprise: transparent communication and global co-operation. To take the second case first, collaboration with other nations is positioned centrally in this narrative in a number of ways. Notably, the first US effort to save Watney fails (the payload they launch into space explodes). It turns out to be the Chinese, often figured in Hollywood as the enemy competitor, who save the day here. A Chinese payload is launched into space in collaboration with the US, and proves essential to the success of the rescue mission. Demonstrably, the US cannot succeed alone. This message of successful co-operation is doubly inscribed in *The Martian*. Not only are we offered a model of global co-operation, but also its reiteration in the microcosm of 'the team' – the remaining crew who return to Mars to rescue Watney. Any remaining doubts as to how we ought to read this are dispelled by the concluding scenes of the rescue mission. The rescue is broadcast throughout the world on giant screens. Emphatically, collectivism and the notion of a global community is

foregrounded over individual or national concerns. The world wants Watney to come home. This is not too much a stretch of the truth, as those old enough to remember the transnational interest in the Apollo 13 rescue drama of 1970 will testify. It is entirely possible.

Secondly, *The Martian* valorises transparent communication. Key to the subplot concerning the remainder of the crew who 'abandoned' Watney on Mars is the debate over whether or not they should be informed that Watney has survived. Sanders (Jeff Bridges), director of NASA, wishes to hide the truth from them to avoid unnecessary risks which would involve them trebling their time in space, alongside various financial imperatives. However, Henderson (Sean Bean) the mission's director, disobeys the directive and informs the crew that Watney is still alive. It is this transparent communication which allows the crew to volunteer their services (in collaboration with the Chinese) for the successful rescue of Watney. Tellingly, this 'indiscretion' on the part of Henderson is regarded as *undermining the authority* of the Director of NASA and Henderson is expected to resign over it, despite it being the strategy that succeeds. Transparent communication is seen as weakness – a trope that recurs in *Arrival*. Institutional fears that communication is weakness are problematised in both films.

Self-evidently, Watney can neither escape nor survive without help. In this he represents an extreme isolationist position, repudiating the familiar Hollywood trope of the lone male talking the law into his own hands, as well as offering a riposte to the concept of the so-called American Pioneer spirit. He is literally alone, and on his own he will not survive on Mars. He does not have all he needs; he has no domestic product, except for a few potatoes - a crop which fails. He badly needs to 'import' goods, metaphorically speaking. Given current US tariff wars and its increasingly isolationist propaganda, as well as Britain's intended exit from the European Union, *The Martian* clearly outlines an alternative strategy. We need to talk, and we need to get together. Unlike science fictions of the 1980s and 1990s, in *The Martian*, human ingenuity *harnesses* technology and succeeds, working in concert with it rather than fighting against it.   But this must be a collective enterprise with transparent communication. In collective hands, technology is our friend. But there can be no secrets, as *Arrival* argues.

Why are they here?

On the face of it, *Arrival* seems to be an 'alien invasion' narrative like any other. Here, twelve egg-like alien space craft arrive, only to hover ominously above various apparently arbitrary locations around the planet. The task for the humans is to discover who they are and what they want.

Linguist Louise Banks (Amy Adams) is tasked with communicating with the aliens in the US, alongside physicist Ian Donnelley (Jeremy Renner). When they get to the stage of rudimentary communication – interestingly achieved by way of writing rather than speech due to the fact that the alien 'Heptapods' resemble octopuses and seem only to make spluttering sounds – the aliens seem to say, "offer weapon". As with the written communication in *The Martian*, when stripped of non-verbal cues (due to the very alien nature of the Hepatapods) this phrase is revealed as highly unstable and ambiguous. Is it a demand, or an offer? And what is meant by 'weapon'?

Up until this point, all nations have been in communication with the Heptapods, and have been sharing with one another the small inroads they have each made in communicating with them. Now, the Chinese, here conventionally set up as the aggressive enemy of peace, decide that the message means 'use weapon'. They break off all communication with the Heptapods, and with all other nations, and everyone else follows suit. The Chinese then give the aliens an ultimatum, declaring war, along with Russia, Pakistan and the Sudan. (Villeneuve has not selected these countries by chance.) We see clearly that once the channels of communication break down between nations, disaster soon follows.

Now working in isolation, Louise and Ian discover that the information, the 'writing' the Heptapods have been using to communicate – which takes the form of complicated circular symbols requiring the user to know what they were going to express *in its entirety* before they even begin the utterance – represents only one twelfth of the complete 'message' the Heptapods have imparted to humanity. The other 11 portions have been given to the other 11 nations hosting an alien spacecraft. In this, the aliens force humanity into regarding itself as a single community, not a loose collection of individual nations. As with *The Martian*, only by collaboration will the human species achieve its goals – here figured as learning what the aliens want.

Communication itself is the key to this project. It transpires that it is the Heptapod writing, the language itself, which is the 'tool', the 'weapon' that the aliens give us: communication literalised as a means of advancement of the species. Their language and thought system is a gift. Tellingly, the US Army do not want the aliens to learn English – they only want to learn the Heptapod language, representing a one-way, utilitarian approach to communication. They fear transparent communication as potential weakness. By contrast, Louise opts for a holistic interpersonal approach to communicating with the aliens. After a frustrating period of slow progress following the Army protocol, Loiuse steps up to the glass wall separating her from the Heptapods and places her palm against it. When the Heptapod on the other side responds with a similar (unexpected and slightly scary) gesture she declares "now that's what I call a proper introduction". It is from this point that communication between them becomes possible. Furthermore, when Louise finally breaks through the communication blackout instigated by the Chinese and communicates verbally with General Shang (Tzi Ma) on the phone, persuading him to stand his nation down from attacking the aliens, this communication is seen as actually treasonous. Louise is almost shot, underscoring the view that, in the eyes of the military, communication is seen as weakness, and as dangerous. This mirrors the authoritarian view of communication exemplified by the Director of NASA in *The Martian* - discussed above. The film repudiates this position, of course, as does *The Martian*. In *Arrival* it is the moment at which nations *cease* to communicate with one another that the real threat of self-made disaster looms.

But the film trenchantly argues *for* communication. Communication changes the way we see things. This is literalised in *Arrival* due to the film's discourse about time: the Heptapods do not see time as linear, for them it is simultaneous. This is how the Heptapods are able to write the way they do. Humans experience time as linear, and events in order of sequence, giving rise to a perception of cause and effect. However,

Heptapods experience all events as concurrent, and perceive a purpose underlying them all. It is a teleological view of experience – this is why they do what they do.

Figure 1: Louise learns to write Heptapod B

Learning the Heptapod language, and communicating with them, *literally changes the way Louise sees the world*. She no longer sees a linear world of cause and effect, but a world of simultaneity. This is figured in the film by way of an accumulation of time-slips which we at first read as flash-backs from Louise's point of view. Later on, we come to understand that they are not; nor are they pre-figurings of event to come. Actually, they are moments of simultaneity experienced by Louise, and we realise that the film has begun *in media res* as it were. Louise thus exemplifies the teleological approach to phenomena, brought about by her exposure to the Heptapod language and thought system. As the film progresses, Louise's experience of cause and effect becomes increasingly tenuous. She is free to choose to do what she was always already bound to do. Action becomes performative, as if it was a play. Action is seen as a 'mandala', a 'meditative state' an expression of timeless being rather than a linear chain of so-called events moving forward through time. This is how she is able to repeat to General Shang his wife's dying words, words she will only hear in the 'future'; words which persuade Shang to change his mind and stop attacking the aliens. Crucially, it is Shang himself who communicates these words to Louise in the 'present-future'. He literally tells her what she told him in the 'present-past'.

What all this means is that there are alternative ways of viewing experience. With this in mind, it will be meaningful to consider Pierre de Fermat's 'principle of least time,' at this point. Formulated in the 1600s, this principle describes the way in which light travels through different mediums, the relevance of which I hope will become clear below – as its ramifications are implicit throughout the film.
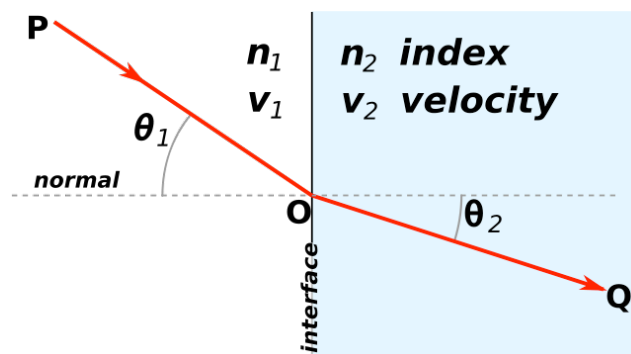
Figure 2: Fermat's Theory of least time

The figure above shows what happens when light hits water at point O in the centre: it seems to bend. Fermat's principle suggests that the time to get from P to Q is minimized. The light particle takes the quickest path to get there – the path of least time. We are used to thinking of refraction in terms of cause and effect: reaching the water being the cause and the change in direction being the effect. Fermat's principle suggests something different. Light 'chooses' the quickest path to its destination. But that would seem to mean that it knows in advance where it is due to end up. One rendition is causal, the other purposive, teleological. One of these descriptions depends on time, the other does not.

For physicist Ian, who sees a world of cause and effect, water bends light. In Louise's world of simultaneity, light always-already knows where it is going, and simply takes the shortest path to get there. Similarly, for Ian, who sees time as linear, Louise's actions seem reprehensible, actually causing the future that he regards as fearful – namely the illness and death of the daughter that they have/will have together. We come to see that for Ian the future is so fearful, in fact, that he cannot face it and exits the family unit. For Louise there is nothing to fear because the future does not exist as a separate entity. This is strongly figured in her choice of pregnancy, given the 'future' in store for her daughter. *Arrival*'s discourse regarding the perception of time and so-called events obviates the need for the future to be a perpetual object of fear, because it is not presented as an existing, separate state. Louise has no fear of the future because for her it does not exist.

If this argument for the non-linearity of time seems whimsical, it is worth comparing the following symbols:

Figure 3: Ensō (L) and Heptapod (R).

The symbol on the right is an example of the Heptapod language as depicted in the film; the symbol on the left is the Japanese symbol ensō. In Zen Buddhism, ensō represents perfection, enlightenment, a state of timeless being. The circle can be

described either open or closed. Bearing this in mind, the argument above now makes sense. The Heptapod world-view is now seen as an awakened perspective – awakening in the sense of spiritual enlightenment – and this is their gift to humanity. From this perspective, ideas such as a privileged personal self, individualism, or of individual nations simply collapses (Adyashanti, 2008). All that remains is a sense of 'we'. Given the plot of *Arrival*, this 'we' also includes non-human beings and non-terrestrials.

Conclusion

Like *The Martian*, *Arrival* persistently foregrounds the value of communication. Indeed, I suggest that the plot revolves around our being able to solve the problem of why the Heptapods are here, *by way of* communication. To put it another way, the Heptapods are perceived as a 'problem' only *until* we are able to communicate with them. At the half-way point, with only partial success in communication, the problem *increases* due to *mis*understanding (figured by the Chinese face-off). Only when Louise properly communicates with the Heptapods – from a point in the 'future' where she can already understand the Hepatapod language in its entirety – only then does she discover why they are here. They will need our help in the future, so they are giving us the technology to do so. She finally discovers that there is really no 'problem' at all, from our point of view. *Arrival's* utopian vision presents us with the apogee of this: it offers a possible future in which all nations are united and in communication. Indeed, it is from just such a position of global unity that Shang unproblematically communicates, or will communicate, with Louise in the 'present-future', even sharing his phone number with her. This is actually crucial to the plot, as it enables her to call him in the more problematic 'present-past' and avert the Chinese face-off with the Heptapods.

Finally, I suggest that co-operation on a global scale is figured as the primary solution to the problem that each film posits. In *The Martian* it is the sharing of technology and resources – the Chinese payload; in *Arrival* it is the sharing of information – the Heptapods' language and mathematical system. In each film, a sub-communication proves vital to the success of the mission: Henderson's communication with the rest of Watney's crew in *The Martian*, and Louise's conversation with the Chinese leader in *Arrival*. Each time this communication is regarded by authority as treasonous and/or dangerous. Both films problematise this position. Unusually, and against Sarder's proposition, they *do* allow us to imagine other futures: they offer a positive vision of what *could be* in the face of evidence that we are actually doing the opposite. Common sense would suggest that this is not rocket science, to coin a phrase, but ironically, in these two science fiction films about space travel we learn that this is *precisely* what it is – rocket science. Which is another way of saying that common sense is perhaps misnamed – sadly, it is not common at all. In their own way, both films argue that our survival depends on our moving away from a view characterised by 'me and mine' to an intersubjective view of 'us and ours'. In *The Martia*n this is figured by a spirit of collective enterprise, but *Arrival* argues for a radical transcendental solution. We need to keep talking, yes, but we also need to wake up.

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Individually Driven Narratives Facilitate Emotion and Consumer Demand

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Abstract
While emotion is recognized to play a large role in consumer decision making, little work has systematically explored the factors which give advertisements their emotional quality. We set out to explore this by isolating a single factor: the number of individuals featured in the advertisement. We hypothesized that, in line with previous observations from the moral judgement literature (e.g. Slovic 2007), depictions of a single individual would inspire more emotional connection than depictions of groups. To evaluate this, we created 10 original paragraph-long vignettes which promoted specific products. For example, one depicted a someone running through an airport and barely making their flight, as an advertisement for running shoes. In one condition, the vignettes involved a group of people, while in the other, it featured only a single individual. The vignettes were identical in all other respects, instantiating "group size" as the sole independent variable. After reading each vignette, participants judged how emotional these advertisements were, and how much they wanted the featured product. The results confirmed our hypothesis: individually-based vignettes were consistently reported as more emotional, and furthermore, were also associated with a higher demand for the featured product. Overall, these findings elucidate an important factor which make advertisements both more emotional, and more compelling. Future work addressing how this general effect interacts with a wide range of factors will be needed in order to develop a more comprehensive understanding of how advertisements derive emotions in their viewers, and how this in turn, translates to consumer demand.

Keywords: Empathy, Storytelling, Marketing

<p style="text-align:center">

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Introduction

Commercial advertisements can create strong, reliable emotional responses, which is understood to play a crucial role in consumer decision making (e.g. Liu et al. 2018; Achar et al. 2016). At the same time, little empirical work has looked at why certain advertisements produce reliable emotional responses, and the specific factors which mediate this. Investigations into this domain have largely been limited to self-reports on the types of emotion (e.g. humor) consumers find emotionally appealing (Nielson Report, 2015). Understanding the rudiments of emotions in advertisements is therefore of significant practical importance, but is poorly understood.

Body

For any given advertising material (e.g. video commercial), a broad range of factors (e.g. music, actors, product) are no doubt important in generating emotion. We decided to focus our exploration on a single, isolatable factor: the number of individuals featured in the advertisement. We hypothesized that advertisements with storylines revolving around a single individual would lead to a heightened emotional response compared to those which revolved around small groups. This prediction stems from observations in moral psychology and the phenomenon of 'psychic numbing' (Slovic 2007), which appears to show that emotional responses to human loss scales inversely with the number of individuals affected. This phenomena was derived from a series of behavioral experiments in which participants are shown either one impoverished child in need, or several, and asked how much they would be willing to donate in order to help. The experiments reveal that as group size increases, our emotional resonance decreases. That is, we care maximally about a single child, and this drops substantially as the group becomes larger (Susskind et al. 1999; Small, Loewenstein, and Slovic 2007).

We hypothesized therefore that a similar effect may be operative in commercial advertisements, leading individual based advertisements to be perceived as more emotional than those based on groups.

To evaluate this, we created ten original paragraph-long vignettes which promoted specific products. Each vignettes described a story-line which either revolved around a single main character, or a small group of people. For example, one vignette describes the situation of running through an airport and barely catching a flight, as an advertisement for running shoes. In one condition, the vignettes depict a group of people running through the airport, while in the other, it features only a single individual. The products and services differed widely - from yoga classes, to car insurance, to mobile applications, as did the range of story-lines which promoted them. After reading each vignette, participants were asked to rate, on a scale 1-7, their responses to two questions: "How much did the scenario change your emotional state?" and "How likely would you be to purchase this product/service?". The survey closed with a short series of demographic questions (e.g. age, gender).

The study utilized a within-subjects design, with all participants being exposed to both conditions: half of the scenarios were viewed as 'individual', with the other half viewed as 'group'. Importantly, the vignettes were identical in all other respects, instantiating 'Individual vs Group' as the lone independent variable.

100 adult subjects (54 males, 46 females; average age: 44) were enlisted through the online survey tool Qualtrics, and were paid $5 for their participation in the study. We first explored whether individual-based or group-based advertisements lead to differential responses. An overall two-way ANOVA comparing advertisements across both ratings revealed a statistically significant difference, $F(1,998) = 11.892$, $p<.001$, with individual-based advertisements rated higher than group-based advertisements. An analysis by question revealed statistically significant advantages for individual over group based advertisements: We found here that individual-based advertisements were rated as more emotional ($F = (1,499) = 5.05$, $p = .025$); in addition, were also associated with a higher demand for the featured product or service ($F(1,499) = 4.19$, $p < .041$) than their group-based counterparts (see Figure 1).
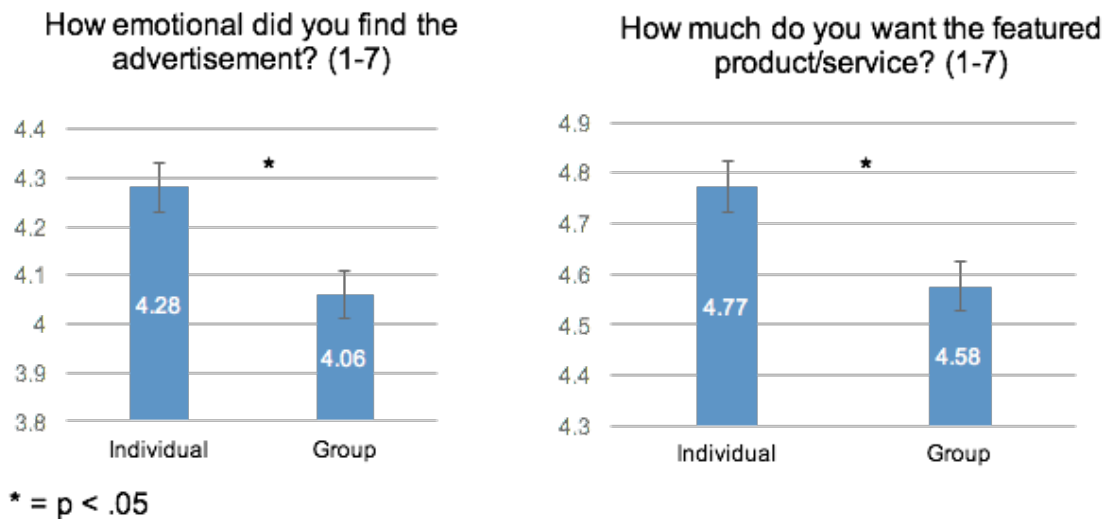
Figure 1: Mean comparison (individual vs. group) for emotional rating and product demand

Overall, these findings provide empirical support for the potency of advertisements which focus on a single individual: not only were these advertisements considered more emotional, but they also lead to an increased demand for the products and services they depicted. These findings help elucidate our understanding of how story-driven advertisements generate emotion in their viewers. Consistent with previous research on psychic numbing discussed above, these findings help elucidate our understanding of how story-driven advertisements generate emotion in their viewers, suggest our emotional empathy does not scale easily, and indicates that we connect maximally with a single individual. When applied to the consumer world, these results then may also help explain new trends in modern marketing, such as the rise of 'influencer' marketing, and the power of celebrity endorsements.

All things being equal, individual-based advertisements lead to greater emotional resonance and higher demand. However, In real world settings all things are seldom equal, and our chosen variable of group size no doubt interacts with a wide range of other factors. Our current work explores how this general effect interacts with the intrinsic emotionality connected with the product or service category. For example, we might expect that baby products to be more closely tied to an emotional response than automobiles. And while an individually oriented advertisement may lead to heightened emotional responses in both, this may only translate to higher demand in product categories where emotion is important to the consumer decision making process. Preliminary work suggests exactly this kind of interaction, but further data will need to be collected in order to ensure such a finding is statistically reliable.

Conclusion

Overall, this research provides an important contribution to our understanding of the factors giving rise to emotional resonance in advertisements. Future work addressing how this general effect interacts with a wide range of factors will be needed in order to develop a more comprehensive understanding of how advertisements derive emotions in their viewers, and how this in turn, translates to consumer demand.

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Re-defining the Self: Thai Documentary Films After Coup d'état in 2014

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Abstract

During the period of political instability that led to the coups d'état in 2006 and 2014, the independent cinema has become an alternative space for exploring political issues. With political issues having long been a taboo subject in Thai cinema, particularly during times of military control, many filmmakers have chosen to portray the issue in a subtle form. Not many films have dealt directly with the political situation. For this paper, I would like to take a closer look at some of the recent documentary independent films that were made and internationally shown after the 2014 coup d'état, particularly the most recent films, including *Railway Sleepers* (Sompot Chidgasornpongse, 2016), *Phantom of Illumination* (Wattanapume Laisuwanchai, 2017), and *By the River* (Nontawat Numbenchapol, 2013), and how each of them offers a subtle commentary on political issues as well as critiques of the Thai social class system post-coup d'état. My argument is that the three filmmakers have used their films to construct a space for re-definition of what is 'Thai' post-coup d'état through their own paths.

Keywords: Thai independent cinema, Asian documentary, coups d'état, politics

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Introduction

During the period of political instability that led to the coups d'état in 2006 and 2014, the independent cinema has become an alternative space for exploring political issues. With political issues having long been a taboo subject in Thai cinema, particularly during times of military control, many filmmakers have chosen to portray the issue in a subtle form. Not many films have dealt directly with the political situation. For this paper, I would like to take a closer look at some of the recent documentary independent films that were made and internationally shown after the 2014 coup d'état, particularly the most recent films, including *Railway Sleepers* (Sompot Chidgasornpongse, 2016), *Phantom of Illumination* (Wattanapume Laisuwanchai, 2017), and *By the River* (Nontawat Numbenchapol, 2013), and how each of them offers a subtle commentary on political issues as well as critiques of the Thai social class system post-coup d'état. These films portray mostly the ordinary lives of rural people, a subject that has captivated Thai middle-class festival-goers. The rural class, often excluded from the cultural realm, has been given a presence by documentary filmmakers. The three filmmakers mentioned above made their films in the wake of the need for re-definition of the self in the context of the political consciousness among the rural people as well as the middle class that perceived the power of the rural class, particularly through the 2010 event when the heart of Bangkok was occupied and shut down through the political protest of the underclass. Moreover, these films have also used the strategy in meditating on the mundane aspects of everyday lives and focusing on visual imagery. I am aided by Jacques Rancière's 'aesthetic regime of the arts' to help understand how these films may have suggested a new construction of knowledge beyond storytelling. These films have opened up new realms of imagery and experience that help to reveal the complexity of the issues they attempt to portray.

Re-defining the Self: The Aftermath of a Decade-Long Political Instability

Since 2006, after many years of political conflicts between supporters of Thaksin Shinawatra, a former Prime Minister who was ousted by a political coup d'état in 2006, and those against Thaksin, the formerly marginalised rural poor have become the centre of attention. The political hostilities between the two sides reached their peak in 2010, when the Red Shirt protesters occupied the heart of the city of Bangkok, which ended in violence. The Red Shirts and Yellow Shirts, according to Pasuk Phongpaichit and Chris Baker (2015), can be separated simply by income, with the Reds towards the lower end and the Yellows towards the higher end of the income scale (p. 16). While the Yellow Shirt protesters were mainly part of the Bangkok elite, the Red Shirts came from the rural areas, particularly the northeast, which was the stronghold of Shinawatra's party. According to Chairat Charoensin-o-larn (2013), the main two components within the Red Shirts are the rural masses and the urban poor that have long been ignored in Thailand's political space (p. 211). The movement expanded the political space for these two sectors. However, following the 2014 coup d'état, the political movements were banned in public. Despite the Red Shirt movement being subdued, with many of its leaders prosecuted and imprisoned, the rural mass and the urban poor undeniably remain a forceful factor in Thai politics. The movement also pinpointed the deeply divided society underpinned by class tensions in Thai society.

One of the focal points of the Red Shirts is the subject of class and inequality, and some journalists go so far as to regard the conflicts between two camps, Red and Yellow Shirts, as a 'class war'. The problem of 'class' has been embedded in Thailand's political problems for a long time and became more evident during the recent crisis. The subject of class has been understood as associated with the communist movement since the 1970s, which has traumatised the nation for so long. The student movement mobilised by the Communist Party of Thailand did not end well as it was suppressed through military brutality. According to Illan Nam (2015), the communists were viewed by the right-wing movement as enemies of the nation, religion and the monarchy (p. 115). Therefore, the class issue was inevitably rarely discussed openly in Thai society as it was seen as disrupting the monarchy, one of the most revered institutions in Thailand. Through the Red Shirt movement, the issue of class reawoke in Thai society. Although both coups d'état in 2006 and 2014 stopped any advancement of the argument, it remains the undercurrent waiting to resurface.

According to Phongpaichit and Baker (2015), the recent situation is not one of class politics in the old sense, as incomes in Thailand have tripled in the past generation (p. 16). The rural people who were once very poor and supposedly uninvolved in many aspects including politics are climbing towards partaking in a 'new middle class' and have wider horizons as a result of their experience of labour migration (p. 16). Instead of wealth equality, the Red Shirts were rallying against the old establishment and their privileges with regard to justice and power. The movement both helped to gain awareness of the rural people as well as the rest of the society and to re-define what was once considered us and them, self and other, rural and urban, in order for the society to move on from the divisions within the country. This is evident in the films in focus here, and I will attempt to look closely at each one of them. In this context, philosophers such as Jacques Rancière may help to provide productive ways of understanding the relationship between politics and film and this set of documentary films.

Rancière (2010) attempts to demonstrate that 'art' and 'politics' cannot be in different spheres, as politics inherently incorporates an aesthetic dimension, and vice versa. He suggests the term 'aesthetic regime of the arts'. In the aesthetic regime of the arts, "artworks can produce effects of dissensus precisely because they neither give lessons nor have any destination" (Rancière, 2010, p. 148). Rancière (2010) argues that "art and politics each define a form of dissensus, a dissensual re-configuration of the common experience of the sensible" which is at the heart of the 'aesthetic regime of the arts' (p. 148). As further suggested by Martin O'Shaughnessy (2007), Rancière's work plays a central role in understanding that:

> The radical cinema cannot simply seek to represent contemporary reality, to be 'realist,' no matter how dark the tones that it employs. It must bring disagreement over the order of things to the surface, defining the dominated not by their subordination but by their capacity to challenge it while pushing its audience back towards a politics. (p.4).

In a way, the aesthetic regime of the arts opened up the possibility of new forms of political subjectivation that are not confined only within the fictional story but extend to the audience's sensory perceptions (Lerma, 2013, p. 100). Alex Ling (2011) further suggests that:

> This transfiguration is, however, accomplished in a very particular way. Not, as we have seen, through a process of identification – this being the common failure of many ostensibly 'political' films, where the supposedly political idea at work ultimately rests on some trite variation of 'respect for the other' – but rather through a subtle, quasi-Mallarmean process of revelation, a process less political than 'pre-political,' involving the 'bringing to light' of a site of political possibility, a space in which politics might come to be (p. 181).

In response to the above discussion of the relationship between 'art' and 'politics', which sheds some light on the relationship between 'art cinema' and the politics of class, I will take a closer look at the three films in question here.

The three films: *Railway Sleepers*, *Phantom of Illumination* and *By the River*, have all attempted to address the issue of post-coup d'état class in different ways. The three films were all made independently from studios and portray the filmmakers' personal journeys and experiences. They did not show commercially and have been labelled art cinema. The three films have all focused on people from the rural areas as their main protagonists, while the background of the filmmakers is educated urban of the new generation. The films may not directly discuss the issue of class but devote much of the screen space to rural people, or what Rancière (1999) might refer to as 'that of the part of those who have no part' (p. 29-30) if considering their relationship with the centre of power and suggesting the gap between rural people and the middle class. My argument is therefore that the three filmmakers have used their films to construct a space for re-definition of what is 'Thai' through their own paths.   Moreover, these films have appropriated the strategy of art cinema in the context of what is considered 'high culture' and redirected it to the subject of the rural people. They are fitted into the category of the so-called 'slow cinema'. According to Lee Carruthers (2016), 'slow cinema' identifies a mode of film practice with a set of distinctive features we have come to identify with the contemporary festival films that have the following qualities:

> … the use of long (often extremely long) takes, the films' protracted pace may be enhanced by the use of an unhurried mobile camera; on other occasions, a static frame is deployed to deepen their sense of lassitude. Comparisons are studied, built to accommodate the lingering scrutiny of extended duration; narrative and dramatic actions are typically diminished, instead foregrounding the quiet unfolding of quotidian routines. Taken in combination, these effects produce an aesthetic that may be called contemplative…(p. 7)

Furthermore, as Carruthers (2016) suggests, it has been 'proposed as an aesthetic practice whose rigors articulate the pressures of a lived history and its politics' (p. 8). It is similar to Rancière's (2009) suggestion that "the politics of the filmmaker involves using the sensory riches – the power of speech or of vision – that can be extracted from the life and settings of these precarious existences and returning them to their owners" (p. 81).   By using the strategy of 'slow cinema' and putting emphasis on visual imagery, the three films in question here have suggested a new construction of knowledge beyond storytelling and opens up a way for rethinking their political address.

Figure 1: Railway Sleepers

Railway Sleepers is a poetic documentary film about the passengers on the railway service all over the country. Instead of following the flow of storytelling, the film focuses mainly on the interior of the train, looking at its passengers, from small children to the elderly of different classes, and the apparently class-divided communities within those train compartments. The focus moves from the third-class passengers in the crowded compartment with no air-conditioning to the second class with air-conditioning and adjustable beds, and finally to the private compartment in the first class towards the end of the film. People from different religions and professions are being portrayed randomly. From people sitting idle, sleeping, to a small party, these are private and mostly mundane moments that take up most of the film space. The two-hour film length can be compared to what Chidgasornpongse (personal communication, April 25, 2017) suggests in an interview, that "during the time spent on a train, a communal area is created, as strangers have to sit face-to-face across from one another". The audience, who is supposedly urban educated middle class, has the rare opportunity to sit almost face-to-face with those they have rarely encountered in their real lives. For the director, Chidgasornpongse, the train symbolically carries a political message that encompasses the country as a whole. He suggests that:

> The railway was used to centralise the power of the king, so he could reign over the entire country, and especially the remote areas. The train was also the symbol of modernity for Thailand. We used trains to show other countries that we are not uncivilised, and to deliver goods to other parts of the country, bringing about growth in our economy (S. Chidgasornpongse, personal communication, August 23, 2017).

However, with social and technological changes over the span of a hundred of years, instead of remaining a symbol of modernity, the Thai railway system has become one that hangs back, with no major transformations having taken place since its inception. Instead of a king's carriage, as seen in many pictures from the past, the train became

the choice for many kings to travel to visit their people in different parts of the country, and those left behind in economic terms have now become the regular passengers.

While the title *Railway Sleepers* has its poetic undertone, with the term 'sleepers' on a journey that leads to nowhere in particular, it is no different from the comatose state of the characters in Apichatpong Weerasethakul's *Cemetery of Splendour* (2015), on which Chidgasornpongse worked as assistant director. Both the films are highly allegorical in a country where many things couldn't be said, particularly political comments and all things related to the monarchy. The train is, then, like a country carrying individuals that should preferably be put into a state of sleep rather than be aware of what is going on. The film's original title, *Are We There Yet?*, might suggest more in terms of a country stuck in the middle of somewhere with no destination in sight. We do not know when we are going to arrive at the destination. Chidgasornpongse is attempting to focus on similarities instead of class differences neatly organised into sections. Including all classes, with much attention being paid to the lower-income class, is one way of trying to reimagine and identifying who we are. It is also a question of how the Thai people are going to come together as a whole. On this train, we are being put together in one hell of a ride.

Figure 2: Phantom of Illumitation

Phantom of Illumination is about the main protagonist, Samrit, who came to Bangkok from a northeastern province to work as a projectionist in a stand-alone cinema that is being torn down. In the first half of the film we follow Samrit, who lives in the cinema, going about his day-to-day life while waiting for his last day at work. Finally, the last day arrives and everything is being cleared out of the cinema, including the seating and projectors, before the building is torn down.   In the second half of the film, Samrit, with no job to attend to, returns to his home in the northeast where most of the villagers work in the rubber plantations.   For more than 20 years, he had been working various jobs in cinema, from usher to projectionist, and he has no other skills beyond his work in the cinema, which is on the brink of becoming obsolete due to the new technology. He then has no choice but to return to his

hometown, Surin, in the northeast of Thailand.   He struggles while attempting to work in the rubber plantation where his wife also works. His wife says in the film that because he has worked for so long indoors, it is hard for him to work outdoors again. He has to find his peace living at home, but he is no longer fit due to alcohol consumption.   In the past, he had had the opportunity to visit home only twice a year, but to be there every day with no means of supporting the family has left him in despair. It is a fate common among many going to find work in Bangkok that once the system has no more use for you, it leaves you high and dry. As stated in an interview, the director, Laisuwanchai, wanted to preserve the last memory of the stand-alone cinema, and also to project the plight of many northeastern people who came to Bangkok and worked tirelessly, only to be thrown out and left without any purpose in life (personal communication, October 19, 2017).   Despite worked for the system controlled by the centre of power, Samrit was part of a dispensable capitalist machine. While *Railway Sleepers* refers to the class structure by focusing on Samrit, Laisuwanchai shone a light on past negligence. For much of the time, Samrit lives his life under the shadow of the big star on the big screen, but Laisuwanchai for once made Samrit the centre of attention. His intention is also to leave the space open for rethinking the subject. Towards the last section of the film, the gap between Samrit's past life and the current one in his hometown is visually presented to us in a poetic way, where the film combines the story of a ghost in the rubber plantation with a funeral ritual. Samrit is once referred to by his wife as a zombie, as he is losing his ability to work outdoors as a result of being indoors for much of his life in the cinema. The figure of a 'ghost' is not much different from Samrit as he has no visibility outside the cinema in the life he had in Bangkok and as a floating body with no life purpose in his hometown.

Figure 3: By the River

By the River is about the people in the deep forests in Kanchanaburi in west Bangkok, trying to make a living from a river contaminated by lead from a nearby factory. The film does not forget the problems facing the village as a whole but portrays the daily routine of one of the villagers, Somchai. Somchai's life revolves around the river where he often dives for fishing. In the second half of the film, Somchai is no longer on the screen as we see the other villagers prepare for his funeral. Nambenchapol brings the two conflicting points of view to the surface. While in reality the people are living under threat and fear, the film portrays the life of the village as peaceful and living harmoniously with nature. This paradoxical state of danger and peace in the life of the villagers by the river quietly floods into the psyche of the usual audience, the middle class. These two conflicting views open wide the gap between the two

classes: the view from the middle class and the reality among the underprivileged. With a serene nature rendered through a static long take, we the audience are forced to look below the surface, in particular when there is no Somchai to be the centre of focus. Although with no visibility in the second half of the film, Somchai haunts the screen and the mind of the audience.

Conclusion

This paper attempts to demonstrate the way in which the three independent documentary films screened after the coup d'état of 2014 have reappropriated the political subject of class after a period of political instability over ten years or so. The three films indirectly address the issue of class and attempt to re-define what 'Thai' means. Through what Rancière terms 'the aesthetic regime of the arts' that enables us to look closely at the visual imagery beyond storytelling, these films have constructed a new understanding of how we are in the process of constructing new Thai identity. While *Railway Sleepers* visually portrays a class-divided country, *Phantom of Illumination* focuses on one single protagonist's journey that ultimately makes us dive into the psyche of those who are in the underclass and underrepresented. Finally, *By the River* also takes us on a journey of the middle-class psyche that conflicts with reality, and through its subtlety and minimalism we find the conflicting world between the middle class and those on the lower end. These three films mark an important post-coup d'état stage in discussing the subject of class and the issue of identity that have preoccupied the middle class in recent years. Although the subject of minorities has been portrayed in various independent films over the past ten years, the recent documentary movement has blended in a middle-class point of view on the subject of class without hiding behind the façade of a fictional story. The Thai audience and Thai people as a whole are in a long process of looking back at themselves with that divided line in mind.

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Neuromarketing: Analysis of Packaging Using Gsr, Eye-Tracking and Facial Expression

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Abstract
Neuromarketing techniques (use of psychophysiological responses as variables in decision making processes) are being used successfully in the area of marketing. However, there is no academic research that enables us to explore the degree of effectiveness of these techniques, as well as the cognitive and affective mechanisms underlying. This data will allow the construction of theoretical models. The objective of the research was to analyze the mechanisms of action of 3 psychophysiological variables widely used in this field: eye-tracking, GSR (galvanic skin response) and facial emotion. Thirty five randomly selected subjects (men and women, ages from 22 to 65 years), carried out the experiment in the NeurolabCenter at the Complutense University of Madrid. Each participant received 30 euros as an incentive. Method: subjects viewed four different types of packaging. Each image was presented randomly for 10 seconds, while their GSR, eye-tracking and facial emotions responses were recorded. Next, subjects completed a questionnaire. The following variables were analyzed: the areas of interest within the "heat map" (AI), the "total time spent" in every (AI), the "peaks" of GSR, the facial emotions "joy, surprise, contempt, disgust", as well as the motives of "choice and rejection." All the variables were interpreted within the framework of persuasive communication theories and neuromarketing. The results indicated a consistent pattern of relationship between all of the variables that allow a better understanding of the underlying mechanism. Some important gender differences were also found and interpreted.

Keywords: Neuromarketing, GSR, Eye-tracking, Facial Emotions, Packaging, Advertising, Cognition, Emotion, Processing

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Introduction

The way consumers make decisions

When consumers need to acquire information about choice, they need to direct their attention toward the plethora of flashy packages and pay attention to the stimulus features that are relevant for their choice. A clear example of this concentrated attention is showed in the '*invisible gorilla*' test, where people are told to count how many times a ball is thrown between people, and as a result, they fail to notice a person in a gorilla suit passing the stage (Chabris and Simons, 2010). This perceptual phenomenon is called 'change blindness': the reason why we fail to notice changes in visual scenes is because the visual system only perceives the information that is necessary for the immediate task.

The main purpose for our eye movements is to accumulate sensory evidence to efficiently carry out actions. One way we do this is by using fixations to lower the demands on working memory (Kahnemen and Egan, 2011). When standing in front of a supermarket shelf, we do not learn and remember all the information about all the products, but instead carry out fixations to make multiple comparisons, and mentally organize suitable options into consideration sets. Due to carrying out more fixations, working memory demands decrease and attention increases using fixations as external memory space.

About the correlation between the way people look at the products and their preferences, The Gaze Cascade model (Shimojo, Simion, Shimojo, and Scheier, 2003; Simion and Shimojo, 2006, 2007) and the Attentional Drift Diffusion model (Ratcliff, 1978, 2002; Busemeyer and Rapoport, 1988; Leite and Ratcliff, 2010) suggest that the gaze allocation has a causal effect on choice. However, other authors have shown that the gaze bias effect occurs also in decisions that are not preference-based. Therefore the causal link between looking and choosing is at least more complex than previous models have suggested.

Regarding product appearance, Bottom-up assume that the product packaging surface, size, position, etc, impact consumer´s visual attention and choice improving the likelihood of purchase. Different studies show the tendency to look more at the options placed near the center and that salient packages are more likely to capture visual attention having impact on choice (Theeuwes, 2010). Bottom-up attention capture is important since it acts a gatekeeper mechanism of the mere exposure effect, package not attended are excluded from the consideration set. However, about the product appearance, other studies suggest that the Top-down control is higher than the effect of saliency (Bettman and Sujan, 1987; Orquin, Bagger and Mueller, 2013; Kowler, 2010). Task instructions, object representations, and semantic cues override the saliency. Longer dwell (TTS) durations may indicate that the decision-maker is encoding stimuli according to their relevance to the goal, whereas higher dwell frequency (VP) may be reflective of an active comparison across alternatives. These two process offer information about the way consumers make their consideration set, by the accumulation of evidence about the product and the comparison of alternatives, during their purchase decision. In this field, Neuromarketing techniques (use of psychophysiological responses as variables in

decision making processes) are being used successfully in the area of marketing (Cuesta, Martinez-Martinez and Niño, 2018). However, there is no academic research that enables us to explore the degree of effectiveness of these techniques, as well as the cognitive and affective mechanisms underlying.

The objective of the research was to analyze the mechanisms of action of 3 psychophysiological variables widely used in this field: eye-tracking, GSR (galvanic skin response) and facial emotion. This data will allow the construction of theoretical models to understand the role of vision, attention and product appearance in the consumer choice process and as well as help companies to make marketing decisions deciding the best option for their packages.

RQ1: Which package will be chosen one?

RQ2: What's the role play by visual paths (VS), total time spent (TTS), emotions and arousal in the final choice?

RQ3: Is a top-down or a bottom-up process which plays the most important role in the choice?

RQ4: Is there any gender difference?

Method

Thirty five randomly selected subjects (men and women, ages from 22 to 65 years), viewed four different types of packaging, each image was presented randomly for 10 seconds, while the variables GSR, eye-tracking and facial emotions responses were recorded in the laboratory of neuromarketing "NeuroLabCenter" (www.neurolabcenter.com) at the Complutense University of Madrid. After the exposition to the stimuli subjects completed a questionnaire about their preferences and emotions (buy intentions). The following variables were analyzed: the areas of interest within the "heat map" (AI), the "total time spent" in every (AI), the "peaks" of GSR, the facial emotions "joy, surprise, contempt, disgust", as well as the motives of "choice and rejection". Galvanic Skin Response (GSR) allows to analyses the sympaticus autonomic nervous system throughout the changes in individual skin conductance giving information about the arousal or emotion. With the Facial emotion technic emotional states of the individuals can be analyses by recording gestures or micro-muscular changes associated to certain reactions and it is an indicator of the positive or negative emotional responses of the individuals. Eye-tracking was recorder by a Tobbi that allows to measure the point of gaze or the pupil center corneal reflection (PCCR) revealing what people look at, the attention on certain visual elements, fixation time, its order as well as an individual´s gaze returning to a visual element revealing areas of interest (AOI) and visual paths.

Results

The heatmaps comparative shows similar areas of interest concentrated in the logo at the top, some in the center and in the text at the bottom (Figure 1). The gaze path is identical for three of the four packaging (packaging A, C, D) with three attention points, starting from the center of the packaging, going up to the logo at the top and ending with the text at the bottom (Figure 2).

PACKAGING A (WHITE)   **PACKAGING B (YELLOW)**   **PACKAGING C (WATERCOLOR)**   **PACKAGING D (ELEGANT)**
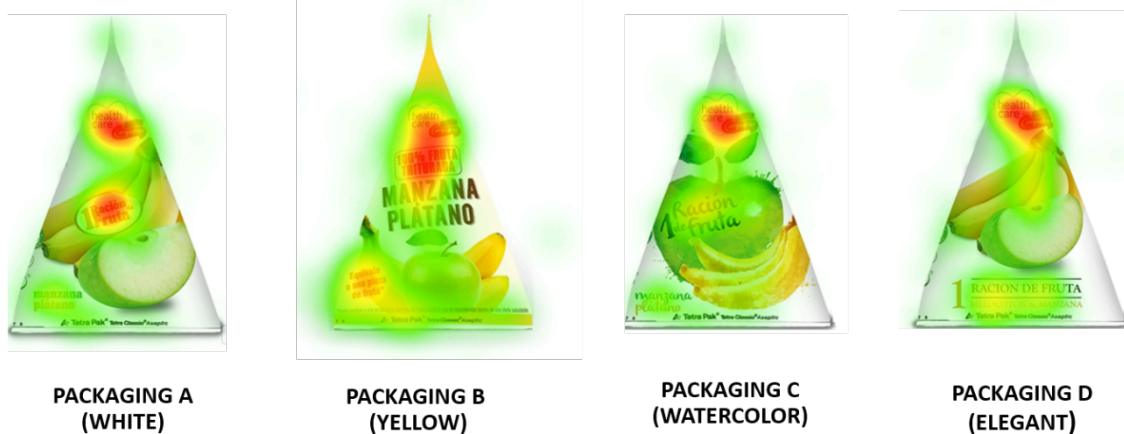
Figure 1. Heatmaps Comparative

PACKAGING A (WHITE)   **PACKAGING B (YELLOW)**   **PACKAGING C (WATERCOLOR)**   **PACKAGING D (ELEGANT)**
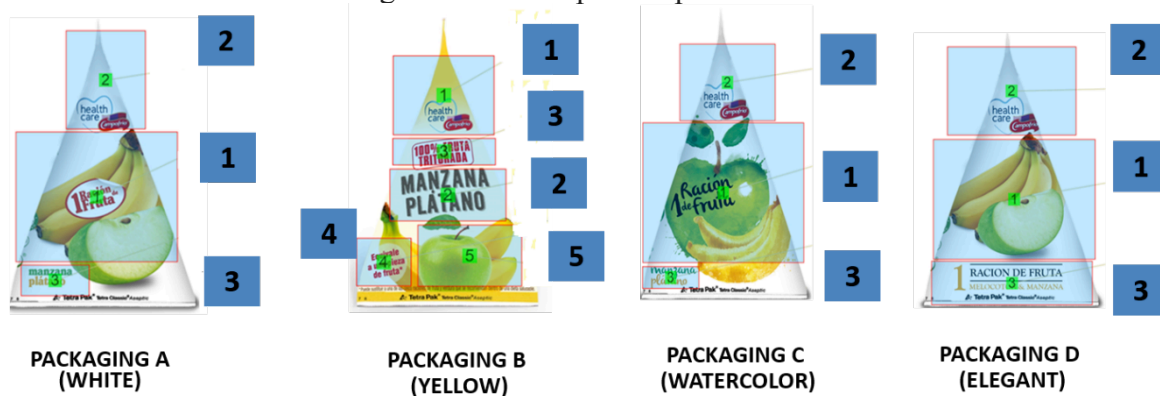
Figure 2. Comparative path gaze and areas of interest

Packaging B (yellow) showed five different areas coinciding with the five design elements, in this case, subjects stared from the logo at the top and champed from one to other sharing the time in every area and causing a lot of visual activity (Figure 3). Comparing the heatmaps by gender we found some differences in the packaging A (White) where women showed a higher level of attention in the label in the center "1 Fruit serving" while men showed a slightly higher level of attention on the logo "HealthCare" at the top (Figure 4).
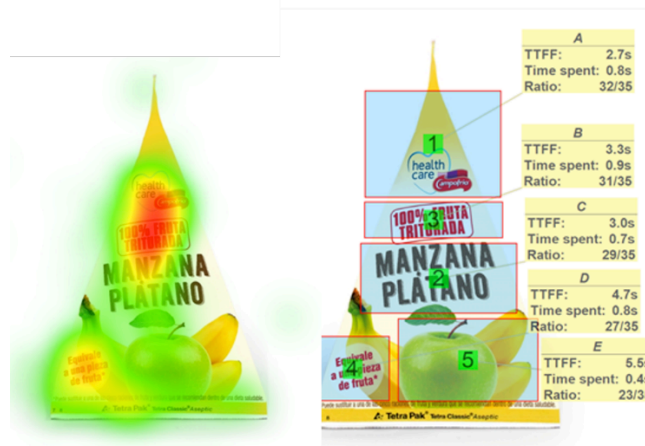
Figure 3. Areas of interest and time fixation packaging B (Yellow)
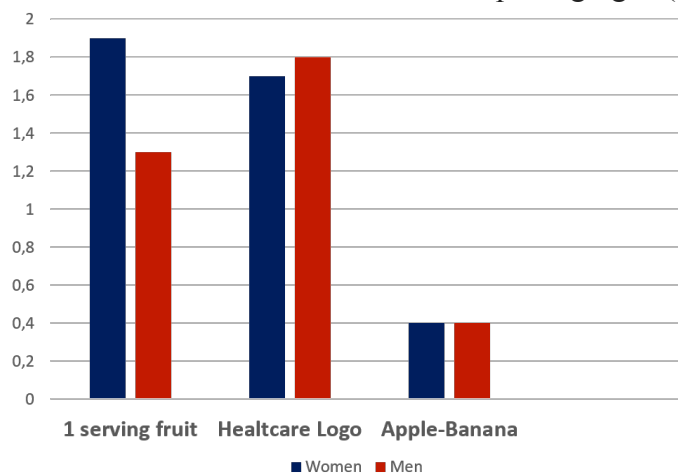
Figure 4. Comparative time spent in areas of interest by gender

Regarding attention, the values of GSR were similar for the four packaging but only packaging A (White) (FE + 6,4) and packaging B (Yellow) (FE+ 5,5) provoke a significant positive valence in facial expression (Figure 5).
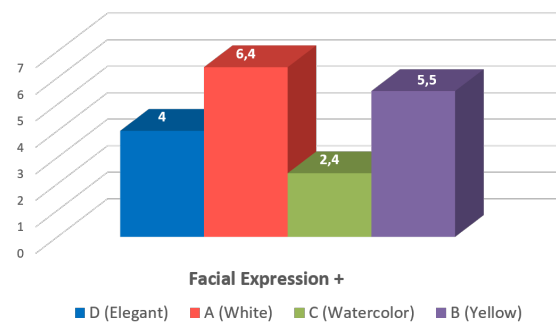
Figure 5. Comparative positive valence facial expression

Finally, subjects were asked to pick up a physical demo of the four packaging and requested their aesthetic preference, reasons of product choice of rejection. Almost half of the subjects (46%) choose packaging B (Yellow) because of its color (34%), the label "100% Fruit" (20%) and the typography (11%). While the most rejected (34%) was

packaging D (Elegant) because of the color (6%), the fruit image seemed as it was in bad conditions (6%) and because it looked classic and distant (6%).

Conclusion and Discussion

The results indicated a consistent pattern of relationship between all of the variables that allow a better understanding of the underlying mechanism. The package B (Yellow) was the most chosen by the subjects, since it had an easy understanding of the product, reminding that it was 100% fruit, because of its funny typography and because the yellow color reminded them of a banana, what was associated to a pleasant association with fresh fruit. Regarding attention, paths gaze and emotion, data showed that greater visual activity (visual path) and greater positive emotions (facial expression) predicted the consumers choice. However, arousal (GSR) and time spent did not show a significant correlation. These results showed that emotions seems to be a good predictor of choice, and also, that visual activity is important, for example through a complex pattern of visual path. Also verbal associations with colors and images seemed to play the most important role. Unexpectedly, the grade of attention during the exposure was not relevant for the choice. Some gender differences were found in terms of visual attention but not in the others variables.

There is no doubt that visual attention plays a crucial role in consumer decision making. However, there is no a simple formula in how the consumers make a purchase choice. The final choice emerges a result of complex interactions among stimuli, attention processes, working memory, visual semantic associations and preferences. Apparently top-down and bottom-up process work together in this choice task. More research with eye tracking is yet to be done and also research that crosses visual data with emotional and arousal variables is especially necessary.

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The Influence of Participation in Sedupe Se Sekolong (SSS) Educational Radio Programme on Academic Achievement

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Abstract

The purpose of this study is to investigate the influence of participation in the South African Broadcasting Corporation (SABC)'s Sedupe Se Sekolong (SSS) educational radio programme on academic achievement of the Grade 12 learners in the Limpopo Province of South Africa. A random sample size of 252 schools was selected from a total population of 1601 schools in three districts of Limpopo Province. Of this sample size, 126 comprising of 120 principals and 6 teachers were selected as research group which participated in the SSS radio educational programme. The other 126 were selected as control group. The Sedupe Se Sekolong School Environmental Questionnaire (SSS-SEQ), which consisted of closed and open-ended questions reflect the biographical and environmental information of the school, and it was used to collect data. The 2017 National Senior Certificate Schools Performance Report was used to collect data related Grade 12 academic achievement of the previous three consecutive years of schools. The data analysis technique used was the t-test. The results revealed no significant difference in academic achievement before and after the schools participated in SSS educational radio programme. Moreover, the results also indicated no significant difference in academic achievement between school that participated in SSS educational radio programme and those that did not. The implication of this study is that the SSS educational radio programme has no relationship with academic achievement of Grade 12 learners in the Limpopo Province of South Africa.

Keywords: Educational Programme, Academic Achievement, Radio Participation

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1. Introduction

Media is commonly referring to mass communication through the use of newspapers, books, magazines, television, radio, film, Internet-enabled devices, or video games (Anderson, 2016). The uses and gratifications theory states that the audience expose themselves to media contents based on gratifications they derived from them (Okoro and Agbo, 2003). Technology, as a form of media, has dominated the world by extensive improvements in audio/visual mass media such as radio. Bahrani and Tam (2018) says that radio is not just an entertainment tools anymore, but can be used pedagogically. Radio in particular, is one of the social media that convey messages to the people of the country and has been used for educational purposes since its beginning in the early 1920s as was mentioned by (Grise, Epstein, and Lukin 1974). It has also been extensively used in India for primary, secondary and higher education purposes as well as informal learning (Berman, 2008). Radio forms part of the social media that educate, entertain and inform with the purpose of enhancing academic knowledge. According to Osharive (2015) a great number of students, are addicted to social media and as such recommended that social media should be used for educational purposes. This paper therefore seeks to take the work of Berman (2008) and Osharive (2015) further, which suggested that the use of radio deserves greater attention as a means of giving educational opportunities worldwide. It investigates if participation in radio educational programme has any relationship with academic achievement, especially of Grade 12 learners in Limpopo Province of South Africa.

2. Radio as educational Media

Audio media, which comes in a form of radio, develops effective learning, assessment and feedback strategies (Orsmond, Merry, and Reiling 2005). Thomas (2001) is of the opinion that radio is still the only medium through which educators can reach a mass audience, simultaneously and at relatively low cost. Radio has been a relatively untapped teaching resource in the United States and has promoted learning of new knowledge and several behavioural changes (Romero-Gwynn and Marchall, 1990). The paper of Zain (1994) describes a case study in which satellites were used to enhance the students' understanding and grasp of the subject at the undergraduate level. The students have been very responsive to this hands-on approach in learning. The author has observed a change in the students' attitude and eagerness towards the course and significant impact on learning. The results of Cavanaugh and Song (2014) also show that instructors had mixed feelings about the use of audio, while students tended to have positive feelings toward it. According to Ranasunya (2015) radio has been able to detain the minds of the listener with the programmes that they gratify and has effect in mother tongue among gender spectrum.

Radio offers various broadcast formats (programs, shows) that bear universal characteristic features known to all students (Zdarek, 2013). It offers such programmes as documentary interviews, advice program (phone-ins asking for advice or the host reading letters and an expert giving advice), classified (phone-ins), dating (phone-ins), commented sports match, radio play, cooking program, life-style program and DIY programs. Myers (2008) maintains that radio stations can be divided roughly into four categories, being state-controlled public radio; privately owned commercial radio; community-controlled radio and international radio. Indira Gandhi National Open University has been allotted 40 FM radio stations from which

to broadcast educational programmes for the benefit of students and general public in India (Chandar and Sharma, 2003). These FM radio stations, helps learners seeking to gain knowledge in the areas of basic, primary, higher, and extension education. These researchers discovered that radio programming covers various subject areas by offering certified vocational courses, coaching for entrance exams, and updated information on careers and courses.

In exploring the use of audio within emerging technologies to support learning, assessment and feedback, Trimingham and Simmons (2009) discovered that audio feedback clearly has tremendous potential for improving the quality of feedback. Trimingham and Simmons then recommended that if audio feedback significantly improves the quality of feedback to students on a variety of assignments, whilst taking the same, or less, time for staff members, it should then be integrated more widely throughout higher education.

3. Radio Setbacks

Radio does not always yield intended positive results on academic achievement. The type of feedback received in the work of Morris and Chikwa (2016) also indicates that radio did not impact students' grades in the subsequent assignment. In addition, while students in Morris and Chikwa's work were broadly positive about audio feedback, they indicated a strong preference for written feedback in future assignments and it is a one-way communication medium whereby interaction with listeners is minimal. As a result, a radio programme's pace is primarily that of the broadcaster, who can find it difficult to gauge the listeners' prior knowledge and attitudes critical to learning (Berman, 2008). Wangu (2015) also discovered that most schools did not have support materials but had few radio receivers. Teachers did not have enough knowledge and skills on the use of educational radio broadcasts.

4. Radio Programming in South Africa

In South Africa, the Independent Communication Authority of South Africa (ICASA) is the official regulator of the South African broadcasting, telecommunications and postal services sectors (Independent Communication of South Africa, 2018). According to Lesame (2007) the Independent Communications Authority of South Africa Act No 13 of 2000, merges the Independent Broadcasting Authority (IBA) and the South African Telecommunications Regulatory Authority (SATRA), and is intended to regulate the communications industry. Subsection 4 of Section 3 of Chapter II of the Broadcasting Act 4 of 1999 stipulates that the broadcasting system, as a whole, must provide educational programming, (Republic of South Africa Government Gazette, 2014). Subsection 5 (a) of the act, as substituted by Section 3 of Act 64/2002 states that the programming provided by the South African broadcasting system must provide a balance of information, education and entertainment meeting the broadcasting needs.

4.1 South African Broadcasting Corporation Response to Education Programming

Radio in South Africa plays a part in educational activities through the public broadcaster, which is the South African Broadcasting Corporation (SABC), as

stipulated in Act No. 36 of Electronic Communications Act, 2005, published in the Government Gazette of 18 April 2006. Subsection 2.8 of Independent Broadcasting Authority Act 153 of 1993 as gazetted in the Independent Communications Authority of South Africa Act 13 of 2000 states that "Educational programming" means programming in any format, specifically and primarily designed to support structured educational activity. Subsection (v) of the Act further states that 60% of its educational programming must consist of South African educational programming (Independent Communications Authority of South Africa, 2000);

The SABC Editorial Policy (2017) stipulates that the SABC addresses the needs of children in its language radio services by offering programmes that cater specifically for them. The Editorial Policy also mentions that it must broadcast (1) programmes that support the curriculum-based activities of the education and training sectors and cover a wide range of subjects and fields and (2) programmes that promote public education on rural development and urban renewal, human resources development, citizens' rights and responsibilities, healthy living, innovative solutions to personal, family and community challenges, national identity, culture and heritage. Beside the above, the Editorial Policy also ensure that the radio devote adequate air time to educational programmes, and schedule them at times that are appropriate for the target audiences. It also ensure that the radio services support a culture of lifelong learning through informal knowledge-building initiatives that are relevant to their format and target audience.

In the implementation guideline, the SABC Editorial Policy of 2017 required that all Public Broadcasting Service (PBS) radios must broadcast programmes specifically in support of the primary and secondary school curricula and that the educational programme are scheduled at times that are suitable for the target audiences. It also states that all the educational programmes should have clear goals. Such goals and expected outcomes are established before the production, commissioning or acquisition of any educational programme. The implementation guideline also ensures that the SABC's educational broadcasting business unit, together with the commissioning editors and executive producers responsible, is tasked with ensuring that these outcomes are achieved through creative and innovative programming.

4.2 SABC Education

The SABC unit responsible for the implementation of educational policy in response to the Broadcasting Act, is the SABC Education. Its pay-off line is "Enriching minds, enriching lives" (SABC Education, 2018). The SABC Education is responsible to carry out the educational mandate of the SABC, which has identified six educational programmes to be implemented by all PBS radio stations. These educational programmes include Early Childhood Development, Children at Home, Formal Education, Youth Development, Adult and Human Resources Development and Public Education.

Among all these educational programmes, formal educational programmes affirm and support the development of Foundation Phase learners (ages 5-9), Intermediate Phase learners (ages 9-13) as well as that in Senior Phase. Formal educational Programme supports the implementation of the national school curriculum by providing resources

of excellent quality developed specifically to assist both teachers and learners to achieve nationally set outcomes

The SABC Education divided Formal Education into learner support and educator support programmes, which observed the following guidelines
- Enhance learning in all the learning areas of the curriculum: literacy, numeracy and life skills (Foundation Phase), languages, mathematics, social sciences, arts and culture, life orientation, natural sciences and technology (Intermediate Phase)
- Take account of learners' language needs, including the language needs of deaf learners.

4.3 SABC Education Programmes at Thobela FM

The SABC's quarterly report published in SABC Annual Report (2017) indicates that Thobela FM broadcasts four hundred and twenty (420) minutes (7 hours) of educational programming on weekly basis during the South African performance period. According to Thobela FM 2011/2012 Annual Compliance Report (2013) the monitoring exercise confirmed that Thobela FM broadcasts a variety of educational programmes, most of which overlap with Informal Knowledge Building programmes. The following educational programmes were identified:

"Sedibeng" broadcast weekdays between 09h00 to 11h45;
"Moswa le bokamoso" broadcast weekdays between 14h00 to 14h50;
"Molao o reng" broadcast on Sundays only between 18h00 to 19h00.

The report further mentions that in total, seven hundred and seventy (770) minutes (12 hours 50 minutes) of educational programming was monitored weekly, during the South African performance period. This complies with Clause 6.5 of its broadcasting licence. The SABC Education programmes broadcast weekdays between 21h30 to 22h00 and also between 07h00 to 09h00 on Saturdays. Its learner support, "Sedupe se Sekolong" broadcast between 05h30 and 06h00 on Mondays.

4.3.1 Sedupe Se Sekolong Education Programme

Sedupe se Sekolong (SSS) is SABC Education Programme under the Learner Support Programme of Formal Education, which is broadcast at Thobela FM every Monday between 05h30 to 06h00. The purpose of this show is to highlight the importance of school environment on academic achievement and to encourage both learners and teachers to take care and cognisance of them. The school environment factors include the type of school (boarding/non-boarding, public/private school); physical environment; qualifications of teachers, learner-teacher ratio (class size); organisation of learning activities; parents involvement and other support systems; discipline; sports and extra mural activities. These school environment factors together with the attitude of learners, teacher and principals towards them contribute towards the academic achievement and performance of the school in general.

Prior to the show of Sedupe Se Sekolong, the producer will distribute questionnaires to various schools requesting them to participate in the programme. The questionnaire consists of items that are related to school environment and comments from principals

(attitudes) towards them. When the principals return the questionnaires, the producer will record their responses in the studio. The producer will then choose a topic related to one of the subheadings of the questionnaire and post it on social media (Facebook) for public comments. The producer will also give the assistant researcher the topic to collect the views of the people on the street about the topic. The producer will also contact a guest who will lead the topic during the show. The producer will also search for research articles related to the topic in the internet, journals, reviews and books. The producer will then choose two schools to participate in the programme and inform principals of those schools on the date and time on which their school will feature in the programme.

During the show, the presenter will introduce the topic, the studio guest and the two host schools. These two schools will compete during the show in terms of their school environment and academic achievement. The studio guest will then lead the topic, followed by the vox-pops from the assistant researcher. Few Facebook messages will then be read and will be followed by the producer's reading of one or two research articles related to the topic. Studio guests will make comments from those messages, vox pops and research abstracts. The presenter will then insert the recorded clips of the questionnaire and then open lines for listeners to predict the school that will top the other in terms of academic achievement at the end of the year. Participants will predict the future outcomes based on the schools' environmental factors and previous academic achievement record. Learners and teachers of participating schools will be encouraged to call, although all listeners will be welcomed. The presenter will only allow five callers who will predict the school that will top the other. The school that receives three affirmations is declared a winner, and the presenter will award it with audio insert of applause. The studio guest will also be given a chance to state whether he/she support the winning school. The presenter will then close the show.

5. Research focus

One of the important mandates by the SABC Editorial Policy is research of its programmes, which is one of the motivations that gave this study its significance (SABC Editorial Policy, 2017). The SABC is required to evaluate the impact of its educational programmes continually. Research is done to assess audience needs and to evaluate the effectiveness of the programmes. This includes audience research (e.g. to establish people's needs) and formative and summative research which enables understanding of the contribution of programming to audiences' development. This study suggests that the schools that participated in this programme may somehow get motivated and be inspired. In so doing, their handling of their school environment may improve while on the other hand they may be encouraged or discouraged by winning or losing in the Sedupe Se Sekolong education programme, which will in turn affect their academic achievement.

The research sought to answer the following questions:

5.1   Is there a significant difference in academic achieves before and after the schools participated in radio's education programme?

5.2   Is there a significant difference in academic achievement between schools that participated in radio education programme and those that did not?

The above research questions lead to the following hypotheses

H02   There is no significant difference in academic achieve before and after the schools participated in radio's education programme.

HI2   There is a significant in academic achieve before and after the schools participated in radio's education programme

H01   There is no significant difference in academic achievement between school that participated in radio education programme and those that did not.

HI1   There is a significant difference academic achievement between school that participated in radio education programme and those that did not.

6. Methods

The sample consisted of 252 high schools selected from the population of 1601 high schools from three District Areas of the Limpopo Province. A sample size of 126 schools were selected as research group while the other 126 schools were selected as control group. In the experimental group, the sample selected for the District were Capricorn (n=64) Waterberg (n=10) Sekhukhune (n=39) and Mopane (n=13). In the control group the sample selected were Capricorn (n=63) Waterberg (n=10) Sekhukhune (n=39) and Mopane (n=14). From questionnaire, 120 principals and 6 teachers participated in filling in the questionnaire. The control group were not given questionnaire as they were randomly selected from the Limpopo Department of Education School List of 2017. The schools that participated were public schools that had written the matriculation examination of the South African Certification Council the previous year. (See Table 1).

Table 1. Sample of schools from the Limpopo Province

Name of District	No of school participated		Total
	Experimental	**Control**	
Capricorn	64	63	127
Waterberg	10	10	20
Sekhukhune	39	39	78
Mopane	13	14	27
TOTAL	126	126	252

6.1 School Environmental Questionnaire

The study used the Sedupe Se Sekolong School Environmental Questionnaire (SSS-SEQ), which was adopted from the School Environmental Questionnaire used by Maphoso and Mahlo (2014). Section 1 of the questionnaire established the name of the school, the circuit, district, municipality and village, name of principal and contact detail. It also established the title of the participant, whether or not the school was boarding and also whether it is a public or private school. It also required the participant to state the number of learners, number of teachers and the results the school obtained in matric the previous year; qualifications of teachers and the school starting and closing time. Table 2 Section 1 of the School Environmental Questionnaire indicates the Section A which gives biographical information of the school.

Table 2. Section A of the   Sedupe Se Sekolong School Environmental Questionnaire (SSS-SEQ)

SEDUPE SE'SKOLONG SCHOOL ENVIRONMENTAL QUESTIONNAIRE

SECTION A

1.   Biographical Information

NAME OF SCHOOL: .... **Circuit** ....

District: ....

Local Municipality: ....   Village: ....

Principal Name: ....   Contact: ....

[MARK WITH **X** IN APPROPRIATE COLUMN]

1. Who are you?	Teacher	Principal	SGB Member	Learner

2.   Type of school

Boarding School	Non-Boarding School		**Public School**	**Private School**

3. Number. Of learners		4. No. of Teachers		5. Previous % results	Passed	Failed
6. Qualifications of Teachers	Matric	M+3 years	Hons	Masters	PhD	
Write number of teachers						

School's Starting Time: .... School's Time Off: ....

According to Maphoso and Mahlo (2014) the questionnaires were forwarded to academics in the field of Research and Educational Psychology in the Faculty of Humanities of the University Limpopo for evaluation, who confirmed that the contents of the questionnaire seemed to be relevant, thereby confirming the content validity of the measuring instrument. The two researchers go further to say that educators and research officials confirmed that the questionnaire could measure the environment of the school

6.1 Schools Performance Report

To get the 2015, 2016, and 2017 Grade 12 results this study used The 2017 National Senior Certificate Schools Performance Report from the Republic of South Africa's Department of Basic Education (Department of Basic Education, 2017). This report also helped in verifying the results given by the school in the School Environmental Questionnaire. The information contains the district name, the EMIS number, centre number, centre name (name of school), quintile number; number of learners who progressed, number of learners who wrote examination, number of learners who achieved (passed) and percentage number of learners who passed.

7. Result

A paired sample t-test was conducted to assess the impact of the participation in the SSS educational radio programme on academic achievement. There is no significant difference in academic achievement between 2015 participation in SSS educational radio programme (M=60.41, SD=20.370) and 2016 participation in SSS educational radio programme (M=54.98, SD=23.235, P=069). The null hypothesis is not rejected. These results therefore indicate that there is no significant difference in academic achieve before and after the schools participated in 2016 SSS educational radio programme.

Table 3 Participation in the SSS on academic achievement for 2015 and 2016

	N	Mean	SD	P-value
2015 Results	49	60.41	20.370	.069
2016 Results	49	54.98	23.235	

A paired sample t-test was also conducted to assess the impact of the participation in the SSS educational radio programme on academic achievement. There is no significant difference in academic achievement between 2016 participation in SSS educational radio programme (M=59.89, SD=20.619) and 2017 participation in SSS Programme (M=62.82, SD=19.655, P=.260). The null hypothesis is not rejected. These results therefore indicate that there is no significant difference in academic achieve before and after the schools participated in 2017 SSS educational radio programme.

Table 4. Participation in the SSS on academic achievement for 2016 and 2017

	N	Mean	SD	P-value
2016 Results	72	59.89	20.619	.260
2017 Results	72	62.82	19.655	

An independent sample t-test was used to determine if there was a significant difference in academic achievement between schools that participated in SSS educational radio programme and those that did not participate.

The first independent sample t-test compares the significant difference between 2016 groups that participated in SSS educational radio programme and the group that did not. It indicates that there is no significant difference in score for Experimental Group 1 (M=55.88, SD=23.862) and Control Group (M=54.42, SD=21.445, p=.740). The null hypothesis is not rejected. This means that there is no significant difference in academic achievement between 2016 schools that participated in SSS educational radio programme and those that did not.

Table 5. Academic Achievement of 2016 SSS Participants and Control Groups

		N	Mean	SD	P-value
2016 Groups	SSS Participants 1	50	55.88	23.862	.740
	Control 1	50	54.42	21.445	

The second independent sample t-test also compares the significant difference between 2017 groups that participated in SSS educational radio programme and the group that did not. It indicates that there is also no significant difference in score for Experimental Group 1 (M=62.82, SD=19.655) and Control Group (M=62.07, SD=22.142, p=.823). The null hypothesis is not rejected. This means that there is no significant difference in academic achievement between 2017 schools that participated in SSS educational radio programme and those that did not.

Table 5. Academic Achievement of 2017 SSS Participants and Control Groups

		N	Mean	SD	P-value
	SSS Participants 2	72	62.82	19.655	.823
	Control 2	76	62.07	22.142	

Finally, the independent sample t-test compares the overall significant difference between all groups (2016 and 2017) that participated in the SSS educational radio programme and all control groups that did not. It indicates that there is also no significant difference in score for Experimental Group 1 (M=60.88, SD=20.474) and Control Group (M=60.07, SD=20.657, p=.758). The null hypothesis is not rejected. This means that there is no significant difference in academic achievement between schools that participated in SSS educational radio programme and those that did not.

Table 5. Overall Academic Achievement of 2016 and 2017 SSS Participants and Control Groups

		N	Mean	SD	P-value
2016 Results	All SSS Participants	118	60.88	20.474	.758
	All Control	123	60.07	20.657	

These findings differ with those of Orsmond, *et al* (2005); Romero-Gwynn and Marchall (1990); Zain (1994); Ranasunya (2015); and (Ranasuriya, 2015) who discovered relationship between radio and academic achievement. It however concur with those of Oladunjoye; Oyedele; and Maman (2017); Morris and Chikwa (2016); Wangu (2015); and (Berman, 2008) who also did not find some evidence of radio positive influence on academic achievement.

8. Conclusion

This study found no statistical significance difference in academic achievement before and after participation in SSS educational radio programme both in 2016 and 2017. It also did not found any statistical significant difference in academic performance between school that participated in SSS educational radio programme in 2016 and 2017 individually and those that did not (also individually). The overall results also indicate that there is no statistical significant difference between the school that participated in SSS radio programme and those that did not. The implication of this study is that participation in the SSS radio programme does not have relationship with academic achievement. Further research can look into how then do educational programmes help not only in direct academic achievement of grade 12 learners, but on general school performance as the SABC Education claim that its programmes are aimed at enriching minds and enriching lives.

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